Seoul Music: Hot Rockin’ In Korea

The Sounds Of A New Generation Shake Up The South

BY FRED VARCOE

SEUL——A small, anonymous-looking man walks down a street in a suburb of Seoul, the South Korean capital. Shin Chung Hyan enters a nondescript building and passes under a sign that says “Woodstock.”

Blue Note’s Roach Gets Orchestral

BY JIM MACNIE

Max Roach helped create the majestic lingo of bop, but it’s not the only tongue in which he’s capable of communicating. The legendary jazz drummer’s Blue Note debut proves that his fluency in the modern orchestral language is also immense.

Fugees-Inspired Acts Infuse Rap With A Renewed Spirit

BY HAVELOCK NELSON

NEW YORK—There’s a line in MC Ren’s new single “Mad Scientist” in which the N.W.A. alumnae reflects on the decaying state of hip-hop culture. Referring to seminal jams by Boogie Down Productions and Ice-T, Ren relates, “Criminal minded—you’ve been blinded I’m lookin’ fo’ some shit like that but can’t find it/Six in the mornin’, police at my door/Niggas don’t make that kinda shit no more.”

MCA Isn’t ‘Blue’ Over George Strait

BY CHET FLIPPO

NASHVILLE—After quietly delivering the best-selling boxed set in country music history—a package that is No. 3 in all-time box sales, behind Bruce Springsteen and Led Zeppelin—what’s George Strait going to do for a follow-up?

Nashville Music Publishing

SEE PAGE 35

Continental Drift

Laughing Colors Stir Baltimore Melting Pot

SEE PAGE 15

Master P

The New Album

ICE CREAM MAN

In Stores April 16
Hootie & the Blowfish
"Fairweather Johnson"

the new studio album in stores april 23rd.
produced, engineered & mixed by don gehman for rhapsody productions, inc. management; rusty harmon for fishco management
To all our Accounts
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Red Distribution
Independent Distributor of the Years 1994 and 1995
The Blue Nile: A Separate ‘Peace’

Life’s daily search for a higher order is unending, and monuments get built in pale imitation of transcendent principles. Yet after all the pomp and shouting are done, the only worthy things that remain passed on are the humblest gestures, each of which is rarely out of reach, unless one is too proud to look. In the end, all we are really guaranteed is evidence of grace.

Popular music, like other facets of contemporary expression, tumbles and shifts between romanticism and realism, skepticism and pragmatism, and naturalism and nihilism, but on “Peace At Last” (WARNER BROS., June 11), the third album from three- man fish group The Blue Nile, singer-songwriter Peter Buchan conjures up the spaces in between, the moments of characterless quiet “when love wears down” and one is at a momentary lull for a new day.

“I guess this music is about finding a sense of balance when life seems like a sad little play,” Buchan says with a faint grin. “You have to guard against vanity doing what I do, but I always hope in my music that all I have to offer is the best that I can give. If you think of the Blue Nile as a group, then there’s already a lot of music out there.”

Peppered with invisible apostrophes, Buchan’s consonant-snared speaking brogue is as dense and impermeable as Lammmermoor, but when his voice lifts off the wonderland he requires the Blue Nile’s material, like “Tomorrow Morning” and “Body & Soul,” or earlier classics, like “The Downtown Lights,” the “oo” in his thistled infections magically vanished. Wafted in wide aisles, Buchan’s drenched erudite has the reedy pitch of the cor anglais, the somber-sounding also horn among the tragic lull of Wagnerian opera or Sibylline symphony.

As for the Blue Nile’s music and lyrics, written principally as usual by Buchanan, they mirror the matter-of-fact metaphors found in free verse by 19th-century poets such as Walt Whitman.

“Family Life” on “Peace At Last” is a case in point, finding meaning in the sheer ordinariness of feelings and their immedi- ate settings: "Starlight do you know me? Please don’t look at me now, I’m falling apart/Silver on the window, like the bike I once had/At home in the yard.”

“The song starts with the character lying in bed with frost on the window,” Buchanan says. “The character is saying to the child he’s remembering himself as a child and thinking about problems in his adulthood now that he has his own family, as the key family time of Christmas is always the thing that is thrilling with the new generation."

Christian symbols of hope are carefully everywhere throughout the Blue Nile’s music, as ambiguous as blushingbush and impromptu prayer can often seem. Their presence is owed to Buchanan’s Catholic upbringing but also, perhaps, to his training in Whitman, especially that poet’s mammoth masterpiece, “Leaves Of Grass.”

“I love the introduction to ‘Leaves of Grass,’” says Buchanan, “and I must have read it 50 times. It brings on the same altruistic sensations I want to get from records, whether our own or others. You want to share to a transcendental. But as for actual religious- ness, I agree with the Whitman school that says you don’t directly discourse on God.”

Or as Whitman himself wrote in “Leaves Of Grass”: “Hate tyrants, argue not concerning God; mere reverence and influence toward the people, take off your hat to nothing known or unknown or to any man or number of men... re-examine all you have been told at school or church or in any book, dismiss whatever insults your own soul, and your merry flesh shall be a great poem.”

Buchan assesses his closeness to such credits with the quiet admission that “I suspect that in my reading or movie-watching or theatre or music-listening, I’m always in search of the same thing: some tiny epiphany.”

Born in Edinburgh, Scotland, on April 16, 1956, Paul Gerard Buchanan is the eldest of four children by civil servant John “Jack” Buchanan, who worked in the Department of Trade and Industry, and the former Jesse Maria Murray. Growing up mainly in Glasgow’s satellite commu- nity of Bishopbriggs, he attended St. Matthew’s pri- mary school and St. Ninian’s secondary before majoring in literature and medieval history at the University of Glasgow.

“What I love beyond university was reading ancient manuscripts and records in archives,” he recalls with a smile, “because you have a sense of the lives behind the events, which I found quite touching. The document I usually said I would still have the strongest sense of was of a humble 14th-century family man pledging fealty to a lord. There was distress in the land, and the plegce was obviously based on need, fear, and affection, because he required the rela- tionship for work and feudal protection.”

After postgraduate studies, Buchanan departed academia for part-time work, work as a theater manager, and a post with a magazine published by the Scottish Society of Playwrights. After hooking up with college chums Robert Bell (synthesiz- ers/bass) and Paul Joseph “PJ” Moore ( keyboards), Buchanan and his bandmates recorded their debut album, “I Love This Life” and “The Second Act,” were cut on 16-track, and in studio in Edinburgh and licensed by RSO Records in 1981. The Glasgow-based Linn Prod- ucts hi-fi company later financed the group’s acclaimed 1985 debut album, “A Walk Across The rooftops,” as well as its long-delayed but even better “Hats” (distributed by Virgin in the U.K. and A&M in the U.S.). Both albums included engineer Calum Malcolm and classically trained drummer Nigel Thomas.

Though never prolific, the Blue Nile enjoys a steadfast internation- al following, including such fans as Wickie Lee Jenkins (whom it toured in 1991), and Anne Lennox (who covered “The Downtown Lights” on her “Medusa” album). Film-score offers are beckoning, and Buchanan is through with the new acoustic guitar- rooted freshness of the group’s formerly heavier layered sound, but “Peace At Last” retains the act’s ascetic, unassuming philos- ophy.

“At its best,” says Buchanan, “music is like holding the door open for somebody. It’s some little kindness.”
By Lisa Alter

On Oct. 29, 1953, the Council of the European Communities adopted a directive harmonizing copyright legislation in the European Economic Area. The directive provides for a term of copyright for literary and artistic works of 50 years, extended to 70 years in the case of sound recordings and published editions equal to the life of the author plus 70 years.

However, the directive also provides that for works where the country of origin is outside of the EEA and the author is not an EEA national, "the rule of the shorter term" will apply. This means that works originating in countries outside the EEA with a copyright term that is shorter than life plus 70 years would not be entitled to the longer period of protection in the EEA.

A strict interpretation of this rule would mean that works originating in the U.S. would only be protected in the EEA for life plus 50 years, or a flat term of 75 years with respect to pre-1978 works.

The directive instructed each member state to enact legislation to implement the terms of the directive. That legislation has been amply awaited by American music copyright owners, who could be negatively affected by the application of the shorter-term rule. Among the measures that could result from the implementation of the directive is that the U.S., a significant marketplace for American music of all genres.

At the close of 1985, the U.K. Parliament enacted the Duration of Copyright and Rights (EEA) Order 1985, providing for a term of life plus 70 years. The U.K., is a significant marketplace for American music of all genres.

As such, the directive provides a term of life plus 70 years for the protection of certain American works for the full term of life plus 70 years in the U.K. and possibly throughout Europe.

The U.K. regulations define "country of origin" more narrowly than does the directive, which simply referred to the meaning set forth in the rules of the Berne Convention. Under those rules, if a work is published in more than one Berne country, the "country of origin" is the Berne country having the shorter term.

The U.K. regulations deal with an additional factor: simultaneous publication in an EEA state. According to the regulations, if a work is first published simultaneously (that is, within 30 days of first publication) in two or more countries that are Berne Convention countries, and if any of these countries is an EEA state, the country of origin will be the EEA state, and the copyright for the work will be life plus 70 years.

Consequently, if an American composer wrote a song that was published in the U.S., Canada, and U.K. within a 30-day period, the song would be deemed a U.K.-origin song and would be accorded a copyright term of life plus 70 years in the U.K., despite the fact that the term of protection in Canada is only life plus 50 years.

The regulations offer a clear advantage to American songs that are simultaneously published in the U.K., because these works will be protected in the U.K. for life plus 70 years.

Moreover, once the songs are deemed of U.K. and therefore EEA—origin, they will arguably be entitled to protection for life plus 70 years throughout the EEA.

Certain pre-1978 American works that were not simultaneously published in an EEA country may also enjoy additional years of protection in the U.K. under this rule.

The regulations provide that the term of protection for works under copyright in the U.K. as of Dec. 31, 1985, will not be less than the term of protection afforded under previous U.K. law.

This means that with respect to pre-1978 U.S.-origin works, the applicable copyright term will be the longer of either a flat term of 75 years (the term of protection in the country of origin or life of the author plus 50 years, or the regulation term of protection in the U.K., provided that the term is not longer than life plus 70 years).

This rule will be most helpful to American works written more than 25 years of protection afforded under previous U.K. law.

American works may qualify for a longer term of protection abroad

Lisa Alter is a partner in the law firm of Reuben, Weintraub, Cera & Alter with expertise in intellectual property and entertainment law and she is general counsel to AmSong.

SMOKIN’

In the March 25 edition of Billboard, a story ran on B.J. Crosby and her recently released single, “Love Changes Everything.”

I wanted to thank writer Angela Frederola for a great piece; however, I would like to clear up an error about “Smokey Joe’s Cafe.”

The article stated that “Smokey Joe’s Cafe” had recently wrapped its Broadway run in New York. Actually, “Smokey Joe’s Cafe” celebrated its one-year anniversary in March 22 and plans to run for several more years. In addition, the national tour begins in Minneapolis in August, and the Australian company starts in Brisbane in July, and the London company opens in October.

Richard Franks
General manager
“Smokey Joe’s Cafe”

GOOD FOR DIGESTION

Just a quick note to thank Irv Lightman and Billboard for a terrific article (“Reader’s Digest To Revamp Music,” April 13, 1996) on Reader’s Digest Music and our various new initiatives. I’m sure the article will be useful as a “call to action” for savvy marketers, artists, and repertoire owners who wish to grow their markets. Having read Billboard for over 20 years, for me the article is a bit of a dream come true.

Jose Paul Perez
Director
Product development/recording music
The Reader’s Digest Group, Inc.
New York

BMG & FRIENDS MAKE THE RIGHT ‘CHOICE’

Thanks so much for your wonderful coverage of my company’s marketing/public relations strategy for BMG’s Black History Month “Choice Is Yours” campaign (Billboard, Feb. 24). Making the marriage between the National Medal Donor Program, American Express, and BMG was a labor of love.

The “Choice Is Yours” campaign was cited in the Congressional Record twice by Congressmen Charles Rangel and Jerrold Nadler, acknowledged by the mayor and governor of New York, received proclamations from Brooklyn borough president Howard Golden and Manhattan borough president Ruth Messinger, and BMG/AMerican Express received a New York State Senate resolution March 22 offered by Sen. David Paterson of Harlem, who highlighted the differences of the donor program to all. Love you, Billboard!

Lois Lazaris
President
Lazaris & Associates Inc.
New York
The original motion picture soundtrack

SUNSET PARK

Sunset Park soundtrack features all-new music by

2Pac
Tha Dogg Pound
Queen Latifah
Ghostface Killer featuring Raekwon
Junior M.A.F.I.A.
69 Boyz featuring Quad City DJ's
Aaliyah
MC Lyte featuring Xscape
Mobb Deep
Onyx
Groove Theory
Big Mike
Adina Howard

"A definite 'must peep' for hip hop and R&B lovers alike. This soundtrack is dope."
- Vibe

Album in stores April 23. Movie opens April 26.

Executive Soundtrack Album Producers: Sha-Kim, Queen Latifah, Kay Gee, Sylvia Rhone, Merlin Bobb
Co-Executive Soundtrack Album Producer: Dedra Tate-Rice
Executive Music Producer: Anita Camarata

ABC Radio, VOA In Talks Over Privatization Of VOA Europe

BY BILL HOLLAND

WASHINGTON, D.C.—ABC Radio has apparently begun discussions with officials at Voice of America about the possibility of privatizing the non-commercial government radio network's satellite-delivered VOA Europe music service.

While separate at ABC and VOA, a division of the U.S. Information Agency, do not deny that discussions are taking place, they will not comment directly on the matter.

"We're looking at international opportunities as they come up," says Lesley Halpern, ABC Radio's senior director of programming.

When asked if that policy excludes talks with VOA, Halpern says, "We're always looking at such opportunities, but right now I can't comment on that one way or the other."

Joe O'Connell of VOA's public affairs division also has no comment on discussions with ABC but says that VOA director Geoffrey Cowan and other agency officials "have been involved in discussions concerning the privatization of VOA Europe for the past 1/2 years," due to the scaling back of government-agency budgets by the current Congress.

VOA Europe is an English-language, satellite-delivered, 24-hour music, news, and programming service that the agency says "is American lifestyle service available to radio stations and cable systems worldwide. It provides self-produced and syndicated American programs to 250 stations in more than 800 cities in 50 nations throughout Europe, Latin America, and Asia." ABC Radio Networks consists of six full-service news and information networks, Paul Harvey News & Comment, the ESPN, the BBC, the VOA, and the "American" features.

If ABC Radio succeeds in including the VOA Europe, it would be the first such potential major frequency since the network's founding.

The dispute arose through VEMI's belief that collecting societies within the European Union have been pleading record companies at the expense of publishers and their writers (Billboard, Jan. 27).

Driven by this conviction, VEMI established its own pan-European collecting body, Music Rights Society Europe, to administer the 10 songs it publishes on the Simply Red album "Life." Throughout the six-month dispute, though, EMII maintained that MRSE was intended as a catalyst for change and a temporary competitor for the existing societies.

A joint statement from Bandier, SACEM CEO Jean-Loup Tournaire, and GEMA CEO Reinhold Kreidler said April 10 appears to indicate that changes have begun.

Hughes Brothers Ink Interscope, Universal Deals

BY J.R. REYNOLDS

LOS ANGELES—Underworld Entertainment, helmed by music video and film directors Allen and Albert Hughes, has entered into separate ventures with Interscope Records and Universal Pictures, opening the door for soundtrack tie-ins.

In 1996, the Hughes brothers directed and produced the New Line Cinema film "Menace II Society," the live soundtrack for which has sold more than 1.1 million units, according to SoundScan.

After entering into a deal with Capitol (Billboard, Oct. 16, 1996), Underworld is said to be working on a soundtrack to another Hughes-directed movie, "Dead Presidents," which charts the rise and fall of a fictional drug kingpin.

Hughes Brothers Records and Underworld Productions—was formed in 1995 by the Hughes brothers and music veteran

Record $7 Million Judgment Made In Counterfeit Case

WASHINGTON, D.C.—A federal court has handed down a landmark judgment of $7 million, the largest monetary settlement ever in a recording-industry dispute over so-called "bootlegging" or "mark infringement" case, against a supplier of blank blank cassettes used by counterfeiters.

The March 25 ruling was announced April 8 by the Recording Industry Assn. of America.

In the case of A&M Records Inc. v. Mohammad Abdallah, Judge

Sony Exec LeBaron Taylor To Head Congressional Black Caucus Group

BY J.R. REYNOLDS

Sony Music Entertainment corporate affairs senior VP LeBaron Taylor has been elected chairman of the Congressional Black Caucus Foundation Inc.

The 20-year-old foundation is a non-partisan, nonprofit public policy, research and educational institute. The organization sponsors the annual Congressional Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairman of the Congression Black Caucus Legislative Week, which will be held Sept. 11-15 in Washington, D.C. Rep. Donald Payne, D-N.J., is chairma

N.Y.’s Power Station Studio To Hit The Auction Block

NEW YORK—The Power Station, the New York recording complex where Bruce Springsteen, the Rolling Stones, Eric Clapton, Barbra Streisand, and Mariah Carey, recorded some of their biggest hits, will be auctioned off in the aftermath of a lengthy court battle between founder Tony Bongiovanni and Chemical Bank (Billboard, Nov. 4, 1996).

The liquidation sale was ordered by the U.S. Bankruptcy Court for the Southern District of New York and Chemical Bank, the principal creditor of the studio, which filed for reorganization in June 1995 following an impasse with Chemical.

The auction will be held under the auspices of international auction company the Rabin Bros., which is based in Los Angeles and San Francisco. In addition, audio industry veteran Hamilton Brosius has been retained to lend technical expertise to the proceedings.

The auction will take place April 25 simultaneously at two Hudson Center Studio in New York and the Butterfield & Butterfield Auction Gallery in Los Angeles. Among the items on the block will be the six-sto

Hughes Brothers ink Interscope, Universal Deals

Sony Exec LeBaron Taylor To Head Congressional Black Caucus Group

N.Y.’s Power Station Studio To Hit The Auction Block

Hughes Brothers ink Interscope, Universal Deals

Sony Exec LeBaron Taylor To Head Congressional Black Caucus Group

N.Y.’s Power Station Studio To Hit The Auction Block
HAVE YOU READ THE NEWS TODAY...

"These are the Beatles' best songs...
Once you're released into the past,
Part II is a riveting ride."
—Newsweek

"This is not just candy for Beatlemaniacs;
it's tonic for the soul."
—Time

"This is almost the Beatles Unplugged,
and the revelations are gratifying."
—Rolling Stone

"A nostalgic joy ride and a refreshing twist
on Beatles tunes that are so indelibly imprinted
on the world's collective consciousness."
—USA Today

"Other bands would be happy to have ever made scraps like these."
—New York Times

"These alternate and live versions
of songs from 1966 to 1968 are delightful."
—Los Angeles Times

"A precious window into the most lucrative creative collaboration
in the history of popular music."
—Billboard

"Anthology 2 is what made
the Beatles great. It will give you goosebumps."
—Houston Chronicle

"The journey through some of the most memorable moments in pop history
is mesmerizing."
—London Observer

"The Beatles' work circa 1966 and 1967
remains the benchmark for all pop music."
—Financial Times

"There is so much to treasure on Anthology 2 that the only thing to do
is hear it for yourself."
—Boston Globe

...OH BOY

Look for Volume 3 This Fall.
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His Creative Accomplishments Will Transcend Time...

Excello Records
AVI Entertainment Group, Inc.
‘Heaven’s Prisoners’ Got The Blues
New, Vet Acts On Code Blue Soundtrack

BY CHRIS MORRIS

LOS ANGELES—April 30 will mark the arrival of good news for the blues, as Code Blue/Atlantic releases the all-blues soundtrack album for the hard-boiled crime feature, “Heaven’s Prisoners.”

The album should also supply some lift to the fortunes of Code Blue’s smart young blues band the Hoax (Music My Ears, Billboard, April 1, 1995). The Great Cheverell, England-based quintet is represented on the set by the featured track “Twenty Ten Weight” from its 1995 debut, “Sound Like This.” The band has completed a sophomore album, helmed by longtime Rolling Stones co-producer Chris Kimsey, that is tentatively set for a June 3 U.K. release.

“Heaven’s Prisoners,” which will be released by New Line Cinema in the U.S. May 10, stars Alec Baldwin as alcoholic Louisiana ex-cop Dave Robicheaux, the protagonist of writer James Lee Burke’s long-running series of detective novels. The feature follows Robicheaux’s investigation of a tangled case involving the New Orleans underworld.

Director Phil Joanou, known to rock audiences for his 1988 U2 documentary “Rattle And Hum,” says his commitment to an all-blues soundtrack was inspired by the film’s five-month production period in the Crescent City.

Joanou says, “While there’s all kinds of music, obviously, going on down there, it was really the blues that seemed to move to capture the mood and the feeling of the town and the film. Funnily enough, in the books, Robicheaux listens to jazz, but we didn’t want to do that way, because I didn’t feel that it necessarily caught the tone of the picture. I felt that because this movie moves through dark and moody territory, kind of film noir territory, I wanted to use a lot of blues music for that. That’s why we did the CD, we needed to find pieces that were going to also work for the scenes that they had to play in.”

So Joanou and music supervisor Peter Afterman, whom the director characterizes as a “blues fanatic,” assembled a diverse collection of blues tracks for the soundtrack.

Artists include Louisiana guitarist Slim, Kenny Neal, and C.C. Adcock, as well as Junior Wells, John Lee Hooker, Walter Horton, Albert King, Aretha Franklin, and Stevie Ray Vaughan & Double Trouble. B.B. King, with whom Joanou worked on “Rattle And Hum,” is represented by two tracks. Buddy Guy, the 1983 recipient of Billboard’s Centurty Award, provides a hard-boiled mix to the proceedings.

(Continued on page 80)

A Career For Atlantic’s Jewel Comes Together In ‘Pieces’

BY CARRIE BORZILLO

LOS ANGELES—Ask minimalist singer/songwriter Jewel Kilcher how she feels about her Atlantic debut, “Pieces Of You,” taking a grueling 14 months to reap commercial success, and she gracefully responds, “Hard work grows slowly.”

“I’m very pleased it’s taken as long as it has,” says the Alaska-born 21-year-old singer, who is known by her first name only. “I’ve always wanted to be a long-term career artist, which never means hitting it big right away on the first album. The kids that are with me and have been with me from the beginning are there because I’m speaking to their hearts. Cleverness only speaks to the clever. If you speak from the heart,”

(Continued on page 103)

TAG/Atlantic Soundtrack Covers Warhol Legacy

BY DOUGLAS REECE

LOS ANGELES—For the release of its “I Shot Andy Warhol” soundtrack, due April 30, TAG/Atlantic Records is optimistic that the cross-generational sound of the album and promotions centered around the film’s debut will generate sales.

Much of the album features modern rock acts covering ’60s classics, such as the album’s first single, Luna’s take of Donovan’s “Season Of The Witch.” However, there are original classic recordings as well as new compositions on the album. For example, Luna’s track segues into the Lovin’ Spoonful’s “Do You Believe In Magic.” Velvet Underground alumnus John Cale provided the original “I Shot Andy Warhol Suite,” while

(Continued on page 102)

Penneys And Needles. Nu.millennia records celebrates the signing of alternative rock group 3 Penny Needle, which marks the beginning of the company’s commitment to adding new talent to its roster. Pictured, from left, are Norm Bastin, president/CEO of nu.millennia inc.; Danny Parker, band member; Doug Heffernan, band member; Paul Atkinson, president of nu.millennia records; Brent Hoffert, band member; Steve Giles, band member; Cal Curtis, band manager; and Jason Bergman, A&R and multimedia executive for nu.millennia records.
Artists & Music

Things Fall Into Place For Columbia’s dog’s eye view

CARRIE BORZILLO

LOS ANGELES—Contrary to the title of dog’s eye view’s hit single, “Everything Falls Apart,” everything is falling into place for the Columbia Heatseekers Impact act.

The conventional route of heavy pre-promotion, touring, and exposure on modern rock, mainstream rock, triple-A, top 40 radio, and MTV and VH1 has paid off nicely. The band’s debut album, “Happy Nowhere,” released in select retail outlets in October 1986 and nationwide Jan. 30, topped the Heatseekers chart for the week ending April 6.

The following week, the band, led by singer songwriter Peter Stuart, became a Heatseekers Impact act when the album cracked the upper half of The Billboard 200 at No. 89. For the week ending April 20, the album is No. 84 on The Billboard 200.

The album, filled with smart pop songs about life’s trials and tribulations, has sold more than 60,000 units, according to SoundScan.

The John Mellencamp-like “Everything Falls Apart” spends its fourth week at No. 1 on Rock Airplay Monitor’s Triple-A Airplay chart. The song, which was serviced to modern rock and mainstream rock radio three months ago, also moves two spots on Modern Rock Tracks, to No. 19 with a bullet, remains No. 21 on Mainstream Rock Tracks; and is No. 25 on Hot 100 Airplay for the week ending Saturday (20).

“One is that of those songs that has a long life to it, a lot longer than some of the immediate pop stuff going on,” says Jon Leshay, senior VP of special projects at Columbia. “We don’t have a...” (Continued on page 96)

Butchers Of Blue Thumb. Blue Thumb Records announced the signing of rock group the Candy Butchers. Their still-until debut album is slated for release this summer. Pictured, from left, are David Kahne, album producer; Gregg Simon, A&R, Blue Thumb; Todd Foulsham, band member; Deborah Kern, product manager, Blue Thumb; Mike Viola, band member; Tommy LiPuma, president, Blue Thumb; Danny Bennett, band manager; and Amos Newman, A&R, Blue Thumb.

Celtic Voices Find ‘Common Ground’

BY PAUL SEXTON

LONDON—“Common Ground: Celtic Voices,” a multi-artist album of 13 new recordings drawing on Ireland’s rich musical tradition, has been slated for worldwide release through EMI in late May and early June.

In addition to representing the past, present, and future of Irish music, the release is the first major project signed to EMI Premier, a label formed by EMI to develop niche music to the mainstream.

The label has already enjoyed notable success with the soundtrack to the hit film “Trainspotting.”

EMI Premier will issue “Common Ground” in the U.K. May 20. The album is due in U.S. stores May 28 on EMI and will be picked up by EMI’s affiliates in all major world markets.

All of the artists contributing to the project are Irish or of Irish extraction.

The cast features modern rock artists, including Bono and Adam Clayton of U2, Elvis Costello, Sinead O’Connor, and Liam O’Maolraith of Hothouse Flowers; triple-A-oriented artists, such as Tim and Neil Finn, Kate Bush, and Paul Brady; and such cultivators of Irish roots as Christy Moore, Sharon Shannon, Clannad’s Máire Brennan, Davy Spillane, and veteran local hero Donal Lunny, who oversaw the production of the album.

Such a rich mixture gives EMI a broad canvas with which to work, according to the company’s senior director of marketing in the U.S., Linda Adams. “We’re really trying to take a three-tiered approach,” she says.

“We’ll go after the core Irish audience that knows who Dave Spillane is. We’ll go after alternative music fans, who know U2, Sinead, Liam, and Elvis. Then we can go after the adult contemporary/Listening audience, which wouldn’t usually buy this kind of record.”

To that end, EMI will service two focus tracks to U.S. radio around album’s release date. Shannon’s “Cavan Potholes” will go to AC formats, while alternative and rock outlets will likely receive Bono/Clayton’s “Tomorrow,” a rootsy reworking of a track from the earlier U2 album “October.” Triple-A stations, says Adams, will be serviced with the entire “Common Ground” album.

Larry Stessel, EMI senior VP/GM (Continued on page 96)

Musica Antiqua Köln Expands Baroque Heinichen’s Music Returns On New Archiv Release

BY BRADLEY BAMBARGER


Previously prominent in the classical sphere for its headstrong interpretations of Baroque treasures, MAK became a mainstream force with the success of “Dresden Concerti” (Billboard, Dec. 18, 1993). Winner of the 1993 Gramophone Award for early music, the two-CD set has sold more than 180,000 copies worldwide, according to Deutsche Grammophon.

Released April 8, “Lamentations” underscores the rigorous scholarship and idiomatic virtuosity that have characterized MAK’s two-decade career. Key to the ensemble’s appeal has been group leader, musicianologist, and violinist Reinhard Goebel’s “parting of previously unexplored repertoire—much to the delight of fans, programmers, and retailers eager to move beyond such ubiquitous fare as ‘The Four Seasons.’”

“Lamentations” features Heinichen’s “Lamentations Of The Prophet Jeremiah” and other settings of sacred texts, including an oratorio on the Passion of Jesus, “Pasionmusik” premiered in 1724 in...” (Continued on page 62)

RECORD COMPANIES. Norman Epstein is promoted to executive VP of administration for MCA Music Entertainment in Los Angeles. He was senior VP.

Roadrunner Records in New York names Jeb Hart senior VP/label GM; Jonas Nachsin VP of marketing, and Marco Navarra senior director of promotions. They were, respectively, VP of marketing at Island Records, director of marketing at Island, and director of crossover promotion at Jive Records. Roadrunner also promotes Douglas Keogh to senior VP/promotion GM. He was VP/CM.

Larry Jacobson is named head of business and legal affairs at Revolution in Beverly Hills, Calif. He was on the legal and business affairs staff of Giant Records.

Lea Pisacane is promoted to VP of rock promotion at Atlantic Records in New York. She was director of national album promotion.

Angel Records in New York appoints Vince Spirito VP of sales and market development. He was a business manager at Procter & Gamble. EMI-Capitol Music Marketing Group in Woodland Hills, Calif., appoints Briggs Ferguson VP of EMI-Capitol catalog marketing and Marc Bashha director. They will subsequently director of strategic marketing for EMI-Capitol Music Group North America and director of catalog marketing and sales for Cema Distribution.

Liz Montalbano is promoted to director of national crossover promotion for Epic Records in New York. She was manager of dance promotion.

Susanne White is named director of national promotion at Guardian Records in New York. She was GM of Aural Gratification Records.

PUBLISHING. EMI in New York promotes Richard Conlon to VP of marketing and business development for media licensing and names Nancy J. Logan regional director of the Western division for media licensing in Los Angeles. They were, respectively, assistant VP of sales and marketing for media licensing and Western division sales manager for KATZ Radio Group Syndication.

RELATED FIELDS. International Creative Management promotes Terry Rhodes and Fred Lawrence to managing directors of the music division in New York and Los Angeles, respectively. They were VP’s.

The Music Connection in New York promotes Erik Ryman to art director and Josh Margo to director of production services. They were, managers. Celebrity Licensing Inc. in Los Angeles promotes Nola Leone to senior VP of marketing and licensing, Ted Bonetti to VP of administration, Kelly Crowe to director of domestic licensing, Karina Lope to director of foreign licensing, and Brian Ritt to administrative assistant. They were, respectively, VP of creative services, director of administrative services, assistant to the director of licensing, administrative assistant, and administrative assistant at Lenore Mulligan Designs.

E X E C U T I V E T U R N T A B L E
Grant Lee Buffalo Evolves In ‘Copperopolis’
3rd Slash/Reprise Set Manifests ‘Leap Forward’

BY CRAIG ROSEN

LOS ANGELES—Buoyed by the success of the 1994 top 15 modern rock hit “Mockingbirds” and an R.E.M. endorsement, Grant Lee Buffalo is poised to continue winning over new fans with the release of their third album, “Copperopolis,” due June 4 on Slash/Reprise.

For Grant Lee Phillips, singer/guitarist of the Los Angeles-based trio, “Copperopolis” is a result of work done on the band’s two previous efforts—1994’s “Mighty Joe Moon” and its 1993 debut, “Fuzzy.” Phillips says, “‘Mighty Joe Moon’ had warm critical reception, and it sold quite a bit better than ‘Fuzzy.’ Artistically, it was a real leap forward, and it also was the most important thing to us. I see it as the band beginning to find its voice much more so than on ‘Fuzzy.’ And now, in my mind ‘Copperopolis’ is a drastic leap for the band.”

To make that progression, the trio, which also includes bassist/keyboardist/producer Paul Kimble and drummer Joey Peters, took some time off from the road to allow Phillips ample time to write material for the album.

The results are tales of chaos that manage to sound simultaneously rootsy and modern. The tracks on the album deal with everything from self-proclaimed “freedom fighters” (“Home spun”) and a murdered foreign exchange student (“Crackdown”), to Newt Gingrich (“Comes To Blows”) and Los Angelenes’ fear of earthquakes (“Hypervent And Sunset”).

Phillips says, “All of those issues in my mind seem to be coming to a head, perhaps because of the coming election year—issues of life, birth, abortion, death, assisted suicide, gun control, religion, how we are created, and how we are destroyed. All of these things are coming to a head in the mainstream. We live in extreme times.”

Phillips admits that he may just be a bit paranoid, but this is also the precursor to his plan to make one album that one can grasp in a single listen. “We make rich records,” Phillips says, “We have to plan to stay the whole night.”

Grant Lee Buffalo recorded “Copperopolis” in six weeks, which was longer than the time spent on either of its previous efforts. “We just wanted to up our level of production a little more,” Phillips says.

The producer credits claim it was recorded in “luxurious Vibraphonic (Continued on next page)

Wallflowers Ride In With A Follow-Up On Interscope

BY JIM BESSMAN

NEW YORK—It’s been an uncomfortably long time coming for Jakob Dylan, but his band the Wallflowers finally have a follow-up to their acclaimed 1996 self-titled Virgin Records debut, “Bringing Down The Horse,” however, is on Interscope—hence the hiatus. When it does come out May 21, though, the Wallflowers will enjoy a company commitment that should allow them the trying time between albums and labels.

“Jake and the band took their time and worked very hard in making a product we’re very proud to take to the market,” says Interscope’s head of marketing and sales, Steve Berman. “When Tom [Welchey, head of Interscope, who was A&R rep for project] signed them, his approach was to be patient, since it’s a fresh start for the band.”

That start begins with the first single, “9th Avenue Heartache.” Interscope will be going for mainstream rock, hard rock, and triple-A radio play April 23, with sights then set on alternative and eventually top 40. Bubblingress radio, a “big-ticket” video lensed by “Seven” director David Fincher is in production.

The CAA-booked Wallflowers hope to be on the road in early May, says Dylan, but his band is likely to remain in L.A. throughout the recording. Last year was a major part of Interscope’s “long-term view to re-establishing and breaking” the act, adds Berman.

“It was a big part of our setup,” Berman says of the October-December 1995 tour with Isaac. “The idea was to get as many people as possible—radio, retail, press—to see the band live, and at that point we also sent out advance music. So the goal was by the end of last year to have thoroughly reintroduced the Wallflowers, and more importantly, show our passion and commitment to the band.”

But those people were reintroduced to a different group of Wallflowers than the one that graced the band’s debut. Not surprisingly, the gap between record deals resulted in lineup changes.

“It’s essentially a new band,” says vocalist/guitarist Dylan, who is rejoined on the album by fellow original Wallflowers Rami Jaffee on keyboards and Greg Tichkow on bass.

“We’d been on the road awhile after the first album, got home, and then there was the big company mix-up and all the people we were connected with disappeared.”

Among the people who “disappeared” following Virgin’s internal reshuffle were Jeff Ayeroff and Jordan Harris, who had signed the L.A.-based Wallflowers to the label.

“So we didn’t know anybody there,” continues Dylan, “and since there wasn’t a lot of commercial success on the first record, we realized that they’d probably fulfill their obligation of putting out a second record and give us minimal tour support as a write-off, making it difficult for (Continued on page 58)

Love And Radio. Daniel Ash, left, and Kevin Haskins, second from right, of American Recordings act Love And Rockets check in with their fans during an appearance on syndicated radio program “Modern Rock Live.” They are joined by Karen Glavac, second from left, executive producer of “Modern Rock Live,” and show host Tom Calderone.

Book Soundtracks A Self-Fulfilling Prophecy:
Tom Waits Has His Second Day In Court


Tangerine Dream’s Christopher Franke has composed the score for the project, which includes a number of essays by “The Celestine Prophecy” author James Redfield.

“The Celestine Prophecy” is one of those books that people either love or hate to read. In the interest of journalistic disclosure, I should admit that I fall into the latter category. I really tried to read “The Celestine Prophecy” but simply could not get past the first few chapters. I should also let it be known that I don’t understand this concept of music being written for or “inspired” by a book, especially when the two have nothing to do with each other. Didn’t Priority learn anything from Atlantic Records, which, two years ago, let author Robert James Waller make a record on which he performed standards mentioned in his mega-seller “The Bridges Of Madison County,” as well as new songs written for the album? The album stinks, despite bucketloads of publicity.

I’m willing to give “The Celestine Prophecy—A Musical Voyage” more of a shot at success simply because a number of new/instrumental radio stations will play the record because it is from Franke, regardless of any affiliation with the book.

Instead of being surprised that Priority is making the album, a more appropriate reaction would be to ask, "What took so long?" Still, the whole thing makes me a little queasy. When I think about my favorite books of recent years, I have absolutely no desire to hear musical accompaniment. The wonder of the words creates a melody in my mind that no composer, no matter how talented, could possibly hope to match.

T HE WAIT IS OVER: Last month, the California Court of Appeals upheld an earlier decision that Tom Waits’ former music publisher, Third Story Music, improperly allowed two of the artist’s songs to be used in commercials without Waits’ permission. The case was decided in August 1984. Although the court reaffirmed Waits’ right to decide if his songs are used in a commercial, the court reversed a decision to award Waits $20,000 for emotional distress.

T HIS AND THAT: Talk about friends in high places. Vice President Al Gore attended Garth Brooks’ April 6 show in Landover, Md. Gore stayed for the duration of the 2-hour show and even sang along, especially to Brooks’ version of Dan McLean’s “American Pie.” Brooks recorded the concert for a live album that he plans to release later this year on Capitol Nashville. Given the number of label honchos and high-level A&R execs at Spain’s show at Brownie’s April 8, don’t be surprised if Restless works out a very sweet deal for the band to switch to a major.

The Milarepa Fund, a nonprofit organization co-founded by the Beastie Boys, will present the Tibetan Freedom Concert June 15-16 in San Francisco. In addition to the Beastie Boys, there will be appearances by A Tribe Called Quest, Beck, Bjork, Cibo Matto, De La Soul, the Fugues, Richie Havens, John Lee Hooker, Biz Markie, Yoko Ono & Ima, Pavement, Rage Against The Machine, Smashin’ Pumpkins, and Sonic Youth. . . . R.I.C.A. Recordings, the label started by Jellybean Benitez, has announced its first three signings: merengue hip-hop act Proyecto Uno, dancehall artist Reign, and R&B group Voices Of Thesy.

Marshall Crenshaw’s first album of new material in a few years will come out this summer on Razor & Tie. . . . Following his departure from EMI Records three weeks ago, former VP Mike Schnapp is looking for an A&R or artist-development label position. Among the acts he brought to EMI are Fun Lovin’ Criminals. He can be reached at 212-379-4676. . . . Similarly, Dan Efram, whose Zero Hour signings include Dirt Merchants, Space Needle, and Grover, is looking for new opportunities. His number is 212-223-7743. . . . “On Tour,” a music program highlighting live performances taped at a number of venues, will begin airing on national public television late this summer. The show, sponsored by AT&T, will be produced by Sunshine Filmworks . . . INXS, which is now represented by PaulCraig of London-based Sound Management Associates, is interviewing producers to decide who will helm the band’s 10th studio project. INXS is now on Mercury Records worldwide.
Artists & Music

Lava Issues Debut For Goodness’ Sake

BY JIM BESSMAN

NEW YORK—Lava Records loved Goodness’ self-titled indie debut so much, the label is rereleasing the album May 21. But the Atlantic subsidi­ary’s version—which includes the bonus track “Electricity” from the “Southpool Rock Rocks” tribute to the educational cartoon series—is seen more as a setup for the band’s follow-up record.

“We love the band and the record,” says Lava marketing VP Daniel Sava­ge, “but at the same time, we’re using it to make people aware of Goodness. They’re already in the studio working on their next record, which we expect to be out in January.”

This hardly means that Lava is leaving the reception of “Goodness” to chance, adds Savage. “We love the record and think it should be heard,” he says. “We’re supporting it with tour marketing, and we’re definitely taking it to alternative radio.”

Because of the album’s “develop­mental” nature, Savage notes, Lava likely won’t go to programmers with a specific track. Rather, “we’ll point them in the direction of certain cuts instead of pushing a certain single, because we want [the album] to find itself.” Key candidates for alternative airplay, Savage says, are “Smoking,” “Wicked Eye,” “Goodbye,” “Sincerely Yours,” and “Superwise,” which is already getting play in ‘Goodness’ home base of Seattle.

Lava has also produced a 10-minute music/interview cassette, which it will use as a marketing tool to targeted audiences.

With alternative bands, you try to find a way to differentiate them from the rest,” says Savage. “When I was at Mercury, we made 10-minute free-standing radio programs for artists like Joan Osborne and Redd Kross so people could learn more about them, and found it to be very effective. You can also turn them into cassettes for use as premiums, either as giveaways at in-store certain mom-and-pop stores as bag stuffers—or you can bellyband them on the CDs as a value-added item. You run off 10,000 of each, and they always come in handy.”

The program, culled from a three­hour interview with the band, is titled “Tales From The Couch —The World Of Goodness.” Savage explains that guitarist/vocals Areke, who has also recorded with the Best Kissers In The World and the Present. “This is more of a vocal-oriented and more poppy and more satisfying because I get to do what’s closer to me—and discover myself as a musician.”

Akre adds that she always had more of a pop sensibility than the punk rock and heavy guitar bands that dominated the Seattle scene during Hammerbox’s heyday. She assembles Goodness—whose name embod­ies the positive, “family” qualities she sought after Hammerbox’s breakup and a failed romance—out of other Seattle scene­stoppers. These include drummer Chris Priol (a longtime Newcastle musical associate and fe­low member of Shadow, a local band from several years ago that featured guitarist Mike McCready of Pearl Jam); guitarist/vocalist Garth Reeves; and bassist/vocalist/e­cellist Flia McGinn, who still has her own band, Miruscle Baby.

“Goodness” was produced by Seat­tle producer John Goodman and came out last September on local label 1233 the States. It came out of Savage says, via Atlantic’s West Coast A&R staff; Lava’s own scouts noticed it on the Y album started to sell.

“Only 13 people work at Lava, and when we got the indie CD in the office, everybody was playing it and crying into [labels head] Jason [Flom’s] office saying we had to sign them—which is always a great thing,” Savage says. “So we signed them, bought them a van, and will be employing it for several months after the record comes out—tour, tour, tour.”

“Besides outside the Northwest, they’re an unknown quantity.”

Lava will focus initially on the Northwest, though Goodness has played an industry showcase in Austin and is scheduling more dates in Tempe, Ariz., San Diego, Los Angeles, and San Francisco.

Akre says that the band will appear at the May 30 Board Stiff snow (Continued on next page)

TAG’s Chris Holmes Finds A Pop Outlet In Yum-Yum

BY DAVID SPRAGUE

NEW YORK—Spinoff bands often come into existence due to creative friction between members of an existing group. But Yum-Yum—which releases its TAG Recordings debut, “Dan Loves Patti,” on May 29—is another story, springing as it did from the split in mastermind Chris Holmes’ own personality.

“I started putting songs aside that I didn’t think were appropri­ate for Sabalon Glitz,” says Holmes, who earned considerable critical acclaim with “Ufonic,” the self-released 1994 debut from that still-extant space-rock band. “It’s very much a right-brain/left-brain switch, with Yum-Yum allowing me to play with the pop side of things.”

“Dan Loves Patti,” swathed as it is in strings, intricate harmonies, and synthesizer washes, is certainly pop-oriented. But like the work of Phil Spector (a clear influence (Continued on next page)
Baltimore: The members of Laughing Colors are typical of the Baltimore/Washington, D.C., corridor from which they hail: hard-working and nonflashy, but incorporating a melange of influences and cultures. The 4-year-old band’s music also reflects that conglomerated mix. A little progressive, a little alt-rock, and all low-key piano, with a tinge of blues. The sound is reminiscent of Hootie-and-the-Blues, mostly due to their acoustic guitar-playing front man. WIYY Baltimore just made Laughing Colors the first local band in the radio station’s 25-year history to be added to its regular music rotation. Colors lead guitartist Corey Hall attributes the feat to the devotion of the 3,000 people on its mailing list: “The station got so many requests that they started playing us on overnights, and it spread from there.” To say the least: While Smashing Pumpkins and Collective Soul are gathering 25 spins a week, Colors’ “Solution” is pulling down 25 spins. Other Baltimore radio stations, including WORX and WHPF, are also airing the track. “Solution” is “on Depth,” the group’s first self-released disc, which has passed the 2,000-play mark in just two months of release. When “Depths” is coupled with their 1994 album “Party Tricks,” Laughing Colors’ combined album sales are closing in on 5,000 copies. Clubs, colleges, and festival appearances added up to more than 250 shows in 1995, and the band (which also features vocalist Dave Tiefé, bassist Dan Welch, and drummer Will Horsey Jr.) got acquainted with the highways and byways of the East Coast, from New York to North Carolina. “We’re going back on the road to promote ‘Depths,’ ” Hall says. “But one of our goals has always been to keep writing. That way, when the record companies do call, we’ll be ready.” Contact Paul Manna at 410-828-0400.

Los Angeles: After roughly six years toiling away on the West Coast bar circuit, the five members of High Lonesome are trying to hang tough. “When the reality of no longer being a kid with little responsibility sets in, the romance of making rock’n’roll can easily slip away,” says singer and primary songwriter Larry PoinDEXTER. “That’s when you find yourself thinking about being committed to something more than just feeling around in your garage—and that can break a band up.” But instead of distinguishing from the pressures of paying bills and maintaining day jobs, PoinDEXTER and High Lonesome members Gary GrantHam, Jon Lindstrom, Phil Ward, and Jeb Brown pooled their resources and made “Feel Free To Do So,” a 10-cut CD, produced by Steve Plunkett and Tom Weir, that is attracting album rock and triple-A radio programmers with its blend of alt-rock, country, blues and rootsy pop. “‘True believer’ has been added to 21 stations, and 16 more outlets are testing the track. ‘We’re in an exciting but frustrating phase right now,”’ says guitarist GrantHam. “Some of the doors are opening, and others are still closed tight. The trick is to keep the momentum building.” One of the hallmarks in attractions of High Lonesome is drummer Lindstrom’s high-profile role on ABC-TV’s “General Hospital.” And while there has been initial interest in the band from soap viewers wanting to catch a candid glimpse of the man they know as Kevin Collins, Lindstrom is pleased that High Lonesome’s music always wins out in the end. “We’re not exploiting that part of my life to sell this band,” he says. “The people who know me from GH know that I am one piece of a band that has its own distinctive personality. Contact Julie Zellikin at 213-637-7237.

West Palm Beach, Fla.: Taking their name from a line in a favorite film, the members of folk-rock quintet Tinker’s Daughter hail from all parts of the globe, but primarily Ireland. Sultry lead singer Fiona Locke is from that country but moved to Florida with brother Karl, who acts as stage manager and sound man. Hooking up with guitarist Jon Johnson, they jumped onstage for a contest one night and won. A year of playing and songwriting led to the addition of Jamie Powell on drums and blues player Terrence Ripp on bass. Glenn South Florida’s large Irish population, the demand for Tinker’s Daughter’s lyrical acoustic/electric rock has the band being booked solid five nights per week. Taking a cue from such diverse sources as the Cranberries, Patsy Cline, and Van Morrison, the band offers original songs with the feel of pop-rock folkloric tales—along with a little pop. Their latest, the achingly beautiful “Waiting,” has been sent to local college and commercial radio stations, and an initial printing of several hundred copies has already sold out. This spring the band goes back in the studio and then on to a tour that will include dates in Ireland. Contact Tinkers Daughter at 407-649-0152.

TAG’S CHRIS HOLMES FINDS A POP OUTLET IN YUM-YUM
(Continued from preceding page)

Yum-Yum, managed by Joe Shanahan, has existed for nearly three years, beginning as a solo project and expanding to include the group of musicians that plays on “Dan Loves Patti.” While there’s no fixed lineup, Holmes says he hopes to take a band, including a full string section, on tour this summer.

“We’re very excited to see Yum-Yum go on the road, which they’ll do in June,” says Higman. “In the meantime, we’re also working with Chris on having an ISDN line run through his house so that he can broadcast concerts over the Internet from there.”

While 25-year-old Holmes, who studied philosophy at the University of Chicago, is on the cutting edge of on-line technology, he remains dedicated to more Luddite techniques in his playing, concentrating on new-wave instruments like the Moog synthesizer and Mellotron.

“I started working with Moogs because I was intoxicated by their sound and the process of making them work,” Holmes says of his interest in analog synthesizer technology. “And with the Mellotron [Holmes recently purchased the one used on the old “Doctor Who” television series], it was the sheer Rube Goldberg-ness of the contraption. It’s really a magical thing.”

Not that he’s satisfied to channel that magic into Yum-Yum alone. Holmes recently released an album by his third group, Ashtar Command, on the small Organics label. Future releases by that group, Salabon Glitz, or one of his myriad embryonic projects are likely to come out on TAG, but he retains the right to release material through other channels.

“TAG has given me an incredible amount of freedom to do what I want, and I’m really grateful for that,” says Holmes. “I can’t stress enough how important it is to feel that I can do pretty much anything I want and have support waiting behind me.”

GOODNESS
(Continued from preceding page)

boarding event sponsored by KNDD Seattle, which also features fellow regional acts Ball Religion, Candlebox, and Possum Dixon.

Goodness is booked by Pinnacle, which also represents Oasis, for which the Seattle band opened recently at New York’s Paramount following Goodness’ showcase the night before at Brownie’s.

“It was great getting the company out to see them,” says Savage. “Obviously, they’re just a band on the release schedule. We also got key retail and radio out to the shows, and after their Oasis set, one woman in front asked what the name of the band was. So we got one fan.”

“Before anyone hears your music, they’ve got to see it.”

Eric Lowenthal
National Marketing Manager
DENON RECORDS / SAVOY JAZZ

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PET SOUNDS 30TH ANNIVERSARY
Issue Date: May 18
Ad Close: April 23
Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's ground-breaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capitol Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.
Contact: Robin Friedman 213-535-2302

ASIA PACIFIC II
Issue Date: May 18
Ad Close: April 23
In a continuing effort to bring Asia Pacific's market to the forefront of the industry, Billboard's May 18th issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/organizations attending the conference.
Contact: Amanda Guest 613-9824-8260

WORLD MUSIC
Issue Date: May 25
Ad Close: April 30
Coinciding with this year's May 22-25 NAIRED convention, Billboard's May 25th issue puts the spotlight on the world music market and its growing appeal at mainstream. Coverage will include reporting on label activity; the marketing of world music, catalog-building and fusion with other genres; and a year-to-date recap of the world music charts by Geoff Mayfield.
Contact: Lezle Stein 213-525-2329

MUSIC PUBLISHING
Issue Date: June 1
Ad Close: May 7
Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).
Contact: Robin Friedman 213-525-2302
## WORLDWIDE SPECIALS & DIRECTORIES 1996

### PRODUCTION PEOPLE

**Issue Date:** June 8  
**Ad Close:** May 14

Billboard heralds the production process in its June 8th issue. Our annual review of this ever-changing market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitex convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct Stream Digital) and its ramifications for the music industry.

**Contact:**
Ken Karp  
212-536-5017

### R & B

**Issue Date:** June 8  
**Ad Close:** May 14

R&B music continues to dominate the charts. Billboard's June 8th issue examines the state of the genre, from its newest trends and directions, to the recent resurgence of the multi-talented artist, producer/writer. This spotlight will also focus on the market abroad - highlighting the growing presence of R&B acts in foreign markets and upcoming UK releases. Also look for January to May recaps of the Top R&B album charts by Geoff Mayfield.

**Contact:**
Deborah Robinson  
212-536-5016

### LATIN MUSIC BUYER'S GUIDE

**Publication Date:** August 7  
**Ad Close:** June 17

In its fifth year, Billboard's International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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  - LIDIA BONGUARDO
SEUL MUSIC: ROCKIN' IN KOREA  
(Continued from page 1)

scape.

More than that, he is the father of Shin Dae Chul, who, as lead guitarist of Sinaw, led South Korea out of direct turpitude in the '80s and opened up the country to a modern era of rock. In the '80s, ex-Sinaw bassist Taigi dominated TV and radio as the main man in Seoul, Taigi & Boys, a band that blended hip-hop, dance, and rock and rolled up multiple million of a song for a market less than one-sixth the size of that in the U.S.

Although it has had its milieu, Seoul has the force of thing like the global musical explosions of the '50s and '60s or punk rock and grunge, but most feel that South Korea's rock scene itself is the cultural baggage that comes with it, is just around the corner. Sinaw and Seotaiji have helped to open the door that the elder Shin discovered more than 30 years ago.

FOUNDING FATHER OF POP

In the '60s, Shin was the dominant force in South Korea's pop music world. After paying his dues playing to U.S. servicemen on military bases in Seoul, he went on to become South Korea's top guitarist, top composer, top producer, and professional top man, averaging sales of about half a million copies per album at a time when South Korea was still firmly rooted in the Third World.

He was such a top guy that in the early '70s, then President Park Chung Hee asked him to write a song for Korea. Shin wasn't interested. What followed was not surprising.

Shin had dropped out for a year in the late '50s to try to understand what was happening in the West. "I invited a lot of foreign hippies to my house for a concert in 1969," he explains. "They sang a lot of dope, and I wanted to understand Jimi Hendrix—his music, his feelings, his image, and his mood."

"I woke up about a year later and got back to work," he continues. "A few years later, some Korean musicians came to my house and were interested in finding out about marijuana. I didn't really smoke anymore, but I had a plant in the house and gave it to them."

Bad move. One of them was a friend of Park's son, and word got back to Daddy. A lot of musicians were arrested. Shin got thrown in jail for four months and took the main rap. He was the symbol of the rock movement as well as the source of the dope.

Park was on the verge of a political crisis, and his wife had been assassinated. Rock 'n' Roll was a medium for unrest. It had to go.

For five years, Shin endured. His only relief came through a small group of American musicians with whom he was able to play in secret. Then, in 1979, Park was assassinated. For Shin, it was his moment of retribution. "God took Park and opted to save me," he says.

Three months later, the government rescinded the ban on his music, and he was a free man again. Although he never quite attained the musical heights he had reached previously, Shin's exile did have one positive result: He could spend more time with his family.

Confesses his son, Sin Dae Chul. "After my father got busted, he was always at home, so I had a good opportunity to learn from him."

Shin Jr. learned well, and like a good Korean eldest son, he took over the family business.

At age 18, his band, Sinaw, released its first album in 1980 on King Records. In a land dominated by disco in the first half of the '80s, Sinaw's brooding, rough-edged, metal sound ripped across the musical landscape. It sold 400,000 copies and sparked a host of imitators. At 18, Shin Jr. became the focus of South Korea's rock scene.

"When my father got busted, I felt betrayed by society," he admits. "Even at the age of 10, I couldn't believe people got put away just for smoking dope. Almost all the musicians around at the time smoked, but my father was the only one they crucified. It still bugs me today."

That can be seen in some of his lyrics. Ten years on from his debut album, Sinaw has abandoned the '80s metal of his formative years and is exploring the darker side of life and music. Gravel-edged vocals blend with a menacing rhythm section and Shin's dominant guitar. The music broods. But is it real?

Cut to a bar in Seoul. Sinaw is relaxing with friends. The band, at first uneasy about opening up to a foreign stranger, is in a playful mood. They're on their home turf.

A young salaryman in a suit is pointing in their direction. No surprise: He's looking at Seoul's most famous longhairs. But it's long hair that he doesn't like, and he says so. As he stumbles over in a threatening fashion, he bumps into the female, too. Our own.

One member of the band leaps on the guy, smashes him through a glass table, and beats him over the head with iron chairs until he's on the verge of unconsciousness. Yep, this is real.

As he doesn't take crap from drunks in bars, so Shin doesn't take crap from musicians in the band. Sinaw has barely turned its amp off after recording its latest album, "Sinaw," which was released on May 1.

"We were deluged with calls from fans," says the ubiquitous Kim Jeong Ho, who joined the end of Sinaw's members to be given the show.

Many have become famous in their own right. In rock's light-heavyweight division, Kim Jeong Ho has earned the endless list of Sinaw members to be given the show.

Seotaiji's first three albums each sold more than 1.6 million copies. The latest, "Seotaiji & Boys IV" on Bando Records, is nearing the 2 million mark—in a country of just 40 million people. Taigi, who is the band's sound producer, executive producer, songwriter, and chief guitarist, is a cultural icon of the '90s.

"I want to be a voice for the young people of Korea and help them realize what is life, what freedom is," he says. "I don't want to talk about despair; I want to talk about hope."

If the ubiquitous Taigi thought he had the freedom of the airwaves and TV, he was reminded of Korea's limitations when the government censored to allow him to release one track on his latest album, deeming it "unsuitable for the youth of Korea." For all South Korea's new-found freedoms, it is still a conservative and much-troubled country, ripe for a cultural explosion.

Still, despite a plethora of regulations that are still in effect and make nearly (Continued on next page)

Tower Makes Korean Inroads  
Chain To Open Third Store In May

■ BY TERRI HORAK

Tower Records is about to open its third store in South Korea, and it remains the only foreign music retailer to have a stake in the country's lucrative prerecorded music market.

But while the country may have logged $484.5 million in music sales in 1994, according to the International Federation of the Phonograph Industry, doing business there poses its own challenge.

Given the country's reticence to accept foreign influences through business and the arts, Tower's commitment to persevere through a bureaucratic maze has pulled the chain through.

"We had to be pioneers and figure out a lot of procedures, but it is certainly worth our while to be there," says Bob Kaufman, GM of Asian development for Tower in Tokyo.

The Tower stores are franchises in partnership with Korean firm Il Kyung (Billboard, July 8, 1994). Kaufman says, "The caliber of music retail in Korea is a lot stronger, and the competition more fierce, in that the number of record retailers and size of outlets are much larger than in any other Asian country, aside from Japan."

Tower opened its first store, measuring about 10,000 square feet, in Seoul in June 1995. The second outlet, in Taegu, South Korea's third-largest city, is about 2,000 square feet.

In May, Tower will open its third store, also about 10,000 square feet, in the lower level of the new UTOO ZONE department store, in the Myeong-dong area of Seoul.

Keeping stores stocked with deep inventory is key. "Not only is it a sorcery’s issue, but it’s a very challenging process to import music that doesn’t have label representation in Korea," Kaufman says.

That is beginning to change. however, as multinational labels are "gaily grabbing" the situation and in some cases have begun to press discs locally, he says.

Korean music, however, captures nearly 70% of the market, as is the case with local music generally throughout Asia.

Keith Cahoon, head of Tower's Asian operations, says that establishing outlets was initially worried that Tower would undercut their prices, but that the chain has kept prices in the midrange.

Pictured, left to right, is album art from Kila, Seotaiji, and Shin Chung Hyun.
two of the many conglomerates, known as "chaebol," that have launched record labels in recent years and are directly or indirectly doing business in South Korea. Others are Lotte, Hyundai, and Daewoo.

These companies are moving onto the world of oldest, independent labels, such as Bando, KOMUC, Pony Line, Seon, Dae-young, and DoReMi.

Foreign majors, such as Sony, Warner Bros. and Japan's Pony Canyon, are also getting into the Korean scene, and observers say these labels have barely a dent in the local market.

According to Keih Caboon, the head of Tower Records' Tokyo-based Asian operations, South Korea is "without a doubt the most difficult country to do business with in Asia. The distribution is very inefficient. It has been controlled by a cartel, and it is too hard to make a direct comparison between the labels and retailers."

Tower launched its first store in South Korea last year and opened a second outlet in January (see story, page 18).

The HMV and Virgin retail chains had at one time announced plans to enter the Korean market. At press time, executives from Virgin were in the country for comment, but observers say the joint venture faced insurmountable difficulties in dealing with Korean authorities.

HMV Group worldwide CEO Stuart McAlister says the chain has studied the market, and "I guess we'll be there, but I wouldn't like to put a time scale on it."

Blues singer Kim Mak Kyung, who spent a second half of the '90s flying his trade in London, hopes the South Korean market will open up. "It's a great place for my music," he says. "As artists playing real instruments have been embraced by hardcore hip-hop audiences." But the "The Score" is more musical- ly focused (and has been deemed more "credible") than "Blunted On Reality," the Fugees stayed true to themselves. Their records are a mix of street-smart rap and top notch hip hop posers as well as to decry such social problems as police brutality while having a good time.

Kiu, who plans to take his brand of cool and deadly dance music to so many albums here. In Korea, adults are always giving kids money. European and American albums are doing very well here, and more rock groups from overseas are coming here.

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BoB’s NEW BAND: Bronz Style Bob, named best new artist by Rolling Stone critics in 1992 for his solo album “Grandma’s Ghost” on Sire/Warner Bros., is back with the debut album from his band Super 8.

The band, formerly known as Plumbl, has made a name for itself in Los Angeles with its Fishbone/Red Hot Chili Peppers sound and regular gigs at the Viper Room. Its self-titled debut is due May 7 on Hollywood Records, which has a slew of marketing plans up its sleeve.

“We’re pursuing lots of lifestyle marketing angles,” says Dave Snow, artist development manager at Hollywood. “As it gets harder to get where we want with conventional marketing and as radio gets more controlled and video less music-oriented, we have to look at different ways to get to people.”

One of the ways the label hopes to reach an audience for Super 8 is through the surf, skate, and snowboarding world. Nine of the band’s songs have been featured on the “Rusty Maus Pro” surf special, which airs 24 times between March and May on Fox, NBC, and PrimeSports Network.

The band’s first single, “King Of The World,” is on a “Music Board” compilation put out by the recording company Rusty and distributed at board events. The single goes to mainstream rock and modern rock radio April 30.

In addition, Super 8 will be included on Hollywood’s promoly “Totally Board” new artist sampler, which will hit surf/skate shops and events in May.

Lastly, a three-song Super 8 sampler with a toll-free bounce-back number will be passed out at venues a few weeks before and after the album’s street date. Those who call the number will hear more tracks from “Super 8” and receive a limited-edition Super 8 knit cap.

Intoxicating. How? Maggie’s “Aloha” (Verve) is a blend of island and modern rock that is in turn an ode to the Whigs’ keyboard help. On tour, each member of Maggie will slowly be replaced by a Whigs member until the full Whigs lineup is onstage. Maggie’s Columbia debut, “Honeysuckle Strange,” is streeted April 9.

While the band has already turned heads opening for Fishbone and Trulo Disgraciers, it’s likely to convert even more fans via its trek with the Deftones through April 27 and its summer H.O.R.D.E. dates. A second outing with Fishbone is slated for May.

LIVE LINE: Pop instrumentalist Lorie Line is proving once again that the do-it-yourself philosophy she lives is suitable for more than just punk acts. The pianist, who has released 10 albums on her Time Line Productions label, has taken it upon herself to market her own performance public TV special and accompanying CD, cassette, and home video.

The special, “Lorie Line Live,” was taped March 16 in Minneapolis. Time Line Productions has teamed with American Program Services to distribute “Lorie Line Live!” on public TV outlets nationwide in August. The CD, cassette, and home video will be available at retail July 23.

“This will probably be her most successful release to date,” says Meyer. “She’s had national exposure and does 50 shows a year in major markets, so she’s well-known. We will sell millions of albums, but until there’s a big national bang, people still say, ‘Lorie who? This should deliver her as a mass-media artist.’

The Heatseekers are the new releases that are expected to break through at retail. This week’s chart is based on the first weekly sales reports from Billboard’s 10,000 retail outlets.

**REGIONAL HEATSEEKERS #1’s**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
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<tbody>
<tr>
<td>West</td>
<td>Mark Knopfler</td>
<td>Golden Heart</td>
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<tr>
<td>East Central</td>
<td>Mark Knopfler</td>
<td>Golden Heart</td>
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<td>South</td>
<td>DJ Screw</td>
<td>2 Liveaboos</td>
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**THE REGIONAL ROUNDUP**

- **Mountain**: Mark Knopfler, Golden Heart
- **Northeast**: Mark Knopfler, Golden Heart
- **South Central**: DJ Screw, 2 Liveaboos
JIM BRICKMAN'S MOM WOULD LIKE YOU TO LOOK FOR HER SON ON THAT CHART OVER THERE.

- 28 weeks on Billboard's Heatseeker chart
- Over 300,000 units shipped
- 3 Top 10 R&R AC singles
- 30 major market sell out tour in progress

(SHE’S VERY PROUD)
NAACP Celebrates Image Awards

‘Waiting To Exhale’ Breezes Through 7 Categories

By J.R. REYNOLDS

LOS ANGELES—The 20th Century Fox film “Waiting To Exhale” and its Arista soundtrack combined to inhale seven trophies at the 27th NAACP Image Awards, which were taped February 6 at the Pasadena Civic Auditorium here.

The Image Awards were created by the Advancement of Communities and People to recognize the achievements of black Americans in music, literature, television, and film. The Image Awards will air April 23 on Fox Network.

“Waiting To Exhale”—which topped The Billboard 200 and was certified platinum five times, selling 7.3 million units, according to SoundScan—was named outstanding soundtrack and outstanding album. Its debut single, “Exhale (Shoop, Shoop),” was named outstanding song, and Whitney Houston earned the nod for outstanding female artist as the song’s vocalist.

The 20th Century Fox release was also an outstanding production. In it, its stars Angela Bassett and Loretta Devine were named outstanding leading actress and outstanding supporting actress, respectively.

Houston and actor Denzel Washington served as the show’s first hosts.

Washington won two awards: outstanding lead actor in a motion picture for “Crimson Tide” and outstanding performance in an animated/live-action/dramatic youth series/special for “Happily Ever After.”

Veteran entertainers/producers Quincy Jones was honored as entertainer of the year and earned another statue as outstanding jazz artist for “Q’s Jook Joint.”

The spirit of the awards show was upbeat, despite the marathon tapings, which tested the patience of the formally dressed audience of stars, business people, civic leaders, and politicians.

The Image Awards opened with a rousing performance by Ruff House/Columbia act the Fugees, who performed several songs, including a rock guitar rendition of the Negro anthem “Lift Every Voice.” The rendering was similar to the inspiring performance issued by late rock ax man Jimi Hendrix during his 1969 Woodstock performance of the “Star-Spangled Banner.”

Other musical acts included a performance by Ray Charles and Earline Anderson, who sang “Let The Good Times Roll” from “Q’s Jook Joint.”

The Image Awards have been hit with bad press because of political scandals and allegations of financial improprieties that recently rocked the civil-rights organization, which was founded in 1909.

“The organization has undergone a period of restructuring,” said NAACP (Continued on page 27).

Work Group’s Puff Johnson Creating Romantic ‘Miracle’

LOS ANGELES—By utilizing romantic songs to attract the female demographic, a sexy image to entice young men, and several of music’s most successful producers to gain radio play, the Work Group/Columbia hopes to develop a broad consumer base for “Miracle,” the debut album by Ewanya “Puff” Johnson.

“My vocals are strong, and the songs are really, really, really good,” says the group to see female artists in a more feminine mode,” says the 22-year-old artist.

John, long, lanky, form-fitting body suit on the cover of “Forever More,” the artist’s first single. “But it will ultimately be the music that captures the listener.”

The tracks on “Miracle” were mined from an assortment of genres; they include the jazzy/funk track “Come Close” the spiritual “Give Me You,” and the G-Funk-tinged “Because Of You.”

Love and relationships form the binding thread of “Miracle,” which will be released internationally May 28, and Johnson takes co-credit writes on seven of the set’s 12 tracks.

The project was produced by a broad-ranging cast: Narada Michael Walden, Walter Afanasieff, Jormaine Dupri, Keith Thompson, and Tim Kelly & Bob Bryan.

“Even though I’ve had formal vocal training, these are great vocal producers and writers,” says Johnson. “I’m not going to put my own personal stamp on the album,” says the Los Angeles native.

Despite the ecletic nature of the producer mix, “Miracle” is on target and core audience remains a priority. “We’re taking Puff to R&B consumers first, which will help establish her in that community, then we’ll work our way out,” says Work senior VP Burt Baumgartner.

Because of Johnson’s experience at age 16 as assistant choreographer for the New Kids On The Block video “Step By Step,” live performances have been a key component to setting up the project.

“It was important that we showed off Puff early, because of her stage presence, so we were the ones featured on the Columbia road-show tour of 10 major markets earlier this year,” says Baumgartner.

“Forever More” is a moving ballad that illustrates Johnson’s emotive vocals and has the potential to perform well across several radio formats.

It was serviced to R&B and crossover stations April 9 and will go to top 40/mainstream April 30.

“We pressed up advance gold CDs to play for programmers prior to servicing the official single, because we wanted them to hear the beautiful production on the song,” says Baumgartner.

Top 40/rhythm crossover KSLQ San Francisco PD Russ Allen says it’s still too early to be sure, but “Forever More” has the potential to do well with his station’s listeners. “It’s a solid hook, and a big vocal. It’s just a really good song,” he says.

The label previewed the single’s video for BET and local clip programmers in advance of the official April 9 service date. After three or four weeks of development at radio, the clip will be serviced to MTV and VH1.

Baumgartner has high expectations (Continued on page 24).

IAAAM Holds Consortium For Executives; Incident At Soul Train Awards Exaggerated

THE INTERNATIONAL ASSN. OF African American Music held its first Los Angeles-based Executive Consortium March 27 at the Peninsula hotel. Former Arista R&B music senior VP. Jean Higgins hosted the event. She credited Arista president Clive Davis, whose label sponsored the event, for sharing IAAAM’s vision of black executive empowerment and education.

The evening featured a catered get-accumulated cocktail hour prior to the formal meeting, which began with a financial “physical” for execs featuring Dr. Witter Reynolds’ Cherry Hill, N.J.-based Ted Reid and Greg Collins, a partner at the Irvington, N.J.-based accounting firm of Collins, Austin & Co. Collins is also producer of IAAAM’s domestic and international conferences.

Reid and Collins provided useful information for the attentive platoon of industry soldiers concerning financial security, emphasizing the need to prepare for future crises, both professionally and personally.

After the financial seminar, author/scholar Dr. Michael Eric Dyson delivered an inspiring keynote address. Dyson authored “Between God & Gangsta Rap: Beaumont-Wisdom To Black Culture,” which was recently published by Oxford University Press.

AMPLIFICATION: Contrary to reports of violence between factions of Death Row and Bad Boy Entertainment in the backstage parking lot during the Soul Train Music Awards, no guns were drawn or punches thrown, says eyewitness Don Cornelius, executive producer of the annual awards show.

“People got it all wrong, because no one to date of［the people who said those things］were there,” he said. “I was there, and so was a huge number of police and security.”

Refuting claims that rapper 2Pac brandished a firearm, Cornelius says, “What kind of sense does it make for someone to pull out a gun in front of dozens of police when you’re on parole?” Cornelius acknowledges that there was a “problem” regarding parking and unauthorized access at the event entrance during the awards, which were held March 20 at the Shrine Auditorium in Los Angeles. However, he says, a physical conflict did not occur. Another eyewitness supports Cornelius’ observations. LAPD LL. Monrow Mahon, who was at the scene, confirms Cornelius’ statements.

COMING TO A BIN NEAR YOU: Warner Bros. act. Fourplay was slated after its album “Ellipsis” was named best jazz album during this year’s Soul Train Music Awards. “It’s nice to come away with an award for ones,” says group member Harvey Mason.

However, the group is far from being distracted by all the attention. Fellow Fourplayer Nathan East says he’s already looking to the future. “We’re doing another album, but I’m also doing session work on other projects, including one with Phil Collins,” he says.

For Real’s still-untilted sophomore project—it’s first for Rowdy—is slated for summer release, and according to group member Necie Bray, it’s got a little bit of this and a little bit of that.

Credit label owner/producers Dallas Austin with his eclectic take on the female quartet’s potential. “There’s R&B, of course, with uptempo music as well as ballads,” says Bray.

“But there’s also some tracks that are kind of alternative, it’s a nice assortment.”

Look for Groove Theory’s third single, “Baby Love,” soon. The Epiq duo says they have begun work on their October slated follow-up set, which features tracks that they describe as “packed with more original music and positive lyrics.”

According to Brenda Richie, who manages Quest vocalist Tamia, some of the producers working on her debut set include Babyface, John Jon, Organized Noize, and Keith Crouch.

“Tamia has the kind of voice that can touch you emotionally,” she says. “The vocals were strong enough to bring me out of retirement to manage her.”

Richie formerly managed her ex-husband, Lionel Richie. Look for Tamia’s album early this fall.

INDUSTRY INTEL. Motown president/CEO Andre Harrell will be among the honorees at Harlem Nights, a benefit for the Minority Task Force on AIDs. The charity event will be held April 29 at the Cathedral of St. John the Divine in New York and feature a guest performance by artist/songwriter Gordon Chambers. For more information, call 212- 560-1899... Entertainment attorney and R&B Foundation board member Kendall A. Minter has joined the Atlanta offices of Sales, Goodsell & Golden... Veteran vocalist Jody Watley has taken to the theater stage in the role of gospel singer/ Rizó for the Broadway musical “Grease.” Watley stepped into the role April 8 and is scheduled to run through May 20... Former Mercury vocalist Joe has signed with Joe... The artist’s still-unreleased sophomore set is scheduled for release this fall... Intersound has released “Of School,” an enhanced CD that features live recordings from some of the Ohio Players’ greatest hits. The set was recorded at (Continued on page 24)
TOP R&B ALBUMS

For Week Ending April 20, 1996

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>AL NIGHT</td>
<td>&quot;THE RESURRECTION&quot;</td>
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<tr>
<td>DAVE MACKLE JR.</td>
<td>&quot;THE SCORE&quot;</td>
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<tr>
<td>KELLY</td>
<td>&quot;THE COMING&quot;</td>
</tr>
<tr>
<td>AZTEC SOUNDTRACK</td>
<td>&quot;2PAC DEATH ROW RECORDS&quot;</td>
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<tr>
<td>BABALO</td>
<td>&quot;THE APES&quot;</td>
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<tr>
<td>D'ANGELO</td>
<td>&quot;BROWN SUGAR&quot;</td>
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<tr>
<td>ROBYN KELLY</td>
<td>&quot;KELLY&quot;</td>
</tr>
<tr>
<td>4TH DOGG POUND</td>
<td>&quot;WHEN IT COMES TO HATE...&quot;</td>
</tr>
<tr>
<td>112</td>
<td>&quot;DAYDREAM&quot;</td>
</tr>
<tr>
<td>LL COOL J</td>
<td>&quot;MR. SMITH&quot;</td>
</tr>
<tr>
<td>TOTAL BAD BOY</td>
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<tr>
<td>QUINCY JONES</td>
<td>&quot;CONSEQUENCES&quot;</td>
</tr>
<tr>
<td>2PAC</td>
<td>&quot;LOVE ME, LOSE ME&quot;</td>
</tr>
<tr>
<td>KOLLAGE</td>
<td>&quot;GET IT ODDWAY&quot;</td>
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<tr>
<td>COOLIO</td>
<td>&quot;GANGSTAS PARADISE&quot;</td>
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<td>SOLO</td>
<td>&quot;SOLO&quot;</td>
</tr>
<tr>
<td>RONI</td>
<td>&quot;DOGG FOOD&quot;</td>
</tr>
<tr>
<td>14</td>
<td>&quot;DON'T BE A MENACE TO SOUTH CENTRAL&quot;</td>
</tr>
<tr>
<td>12</td>
<td>&quot;CELL BLOCK 553&quot;</td>
</tr>
<tr>
<td>10</td>
<td>&quot;OFF PARADE&quot;</td>
</tr>
<tr>
<td>12</td>
<td>&quot;THE TONY RICH PROJECT&quot;</td>
</tr>
<tr>
<td>MONICA</td>
<td>&quot;MISS THANG&quot;</td>
</tr>
<tr>
<td>GOODIE MOB</td>
<td>&quot;SOUL FOOD&quot;</td>
</tr>
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<td>BONE THUGS-N-HARMONY</td>
<td>&quot;REAL THINGS&quot;</td>
</tr>
<tr>
<td>SEAL</td>
<td>&quot;I WILL SURVIVE&quot;</td>
</tr>
<tr>
<td>KRIS KROSS</td>
<td>&quot;YOUNG, RICH AND DANGEROUS&quot;</td>
</tr>
<tr>
<td>38</td>
<td>&quot;OFF THE Hook&quot;</td>
</tr>
<tr>
<td>39</td>
<td>&quot;(cell block 553)&quot;</td>
</tr>
<tr>
<td>27</td>
<td>&quot;ONE MID NIGA TA DO&quot;</td>
</tr>
<tr>
<td>21</td>
<td>&quot;REALMS IN REALITY&quot;</td>
</tr>
<tr>
<td>33</td>
<td>&quot;WE GOT IT&quot;</td>
</tr>
<tr>
<td>DJ KOOOL</td>
<td>&quot;LET ME CRY...&quot;</td>
</tr>
<tr>
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</tr>
<tr>
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<td>&quot;FAther AND SOn&quot;</td>
</tr>
<tr>
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<td>&quot;CONFUSION&quot;</td>
</tr>
<tr>
<td>30</td>
<td>&quot;STRAIGHT TO HELL STREET OF MATHUHAPINUM&quot;</td>
</tr>
<tr>
<td>29</td>
<td>&quot;ON TOP OF THE WORLD&quot;</td>
</tr>
<tr>
<td>37</td>
<td>&quot;FANTASY&quot;</td>
</tr>
<tr>
<td>39</td>
<td>&quot;LIQUID SWORDS&quot;</td>
</tr>
<tr>
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<td>&quot;MAXWELL'S URBAN HANG SUITE&quot;</td>
</tr>
<tr>
<td>34</td>
<td>&quot;FUNKMASTER FLEX&quot;</td>
</tr>
<tr>
<td>32</td>
<td>&quot;SAME RELATED&quot;</td>
</tr>
<tr>
<td>36</td>
<td>&quot;TOCUS OF SOUL&quot;</td>
</tr>
<tr>
<td>31</td>
<td>&quot;MIND OF MYSTIC&quot;</td>
</tr>
<tr>
<td>40</td>
<td>&quot;GROOVE THOERY&quot;</td>
</tr>
<tr>
<td>31</td>
<td>&quot;DEAD PRESIDENTS II&quot;</td>
</tr>
<tr>
<td>38</td>
<td>&quot;DEBORAH COX&quot;</td>
</tr>
<tr>
<td>42</td>
<td>&quot;KINKY FRANKLIN AND THE FAMILY&quot;</td>
</tr>
</tbody>
</table>

Complied from a National Sample of Retail Store Sales Reports Collected and Provided by Billboard/Sp, Communications, Inc.
The Rhythm & The Blues
(Continued from page 22)

by Havelock Nelson

From the pyramids to the projects, it has been a long road, but I will always believe that the greatness and nobility of our past can be regained and excelled. In other words, once we get it we must keep it.

When hip-hop was in its embryonic stage, it was a lifestyle and a way of life. Money was not the incentive for creativity, and like all true art, which was produced became more valuable with time. The problem is that many who have already made millions from hip-hop do not desire the music and the culture but they disrespect the very people who produced it. The dollar will never stop until we win hip-hop truly come to respect each other.

The labor of the slave made the slave owner rich, so the equation became simple: Slave labor equaled abundance. But not for the slave. The slave did the work, but the dollar did not own which the work produced. He did not even own himself. The slave did the work, got old, cried, and died. The master got richer, and cashed in.

There are many tales of the modern plantation. The first thing we need is to reclaim our minds before we reclaim our destiny. We need crucial thinking, and we need art which can inspire and enrich us as entertainers. For this reason, I am thrilled that the Fugees album 'The Score' is No. 4 on The Billboard Top 200 after only six weeks. This shows that skills can be rewarded and there is virtue in rewards.

In closing, I offer my short list of what hip-hop needs to become all it can be for the enrichment of the people from whom it came and the world at large.

1. Since so many rappers put God in their thank you's, let them really keep it. No行业 the Creator first in their words, thoughts, and deeds.

2. So-called artists need to become more than just a whoring to an industry that pimp's itself.

3. Artists need to become masters of their respective crafts, including music creativity, music theory, language, techniques, poetic skills, graphics, etc.

4. Artists, especially young artists, need to seek and acquire knowledge of self, history, and the膦esian side of this called music.

5. Artists and their representatives need to conduct business on a higher moral standard. Stop making business agreements you don’t understand. Mean what you say and say what you mean. Learn all this business and then reform it.

6. Black artists in particular need to own as much of themselves and their products as possible. We need to adopt entrepreneur-like thoughts and actions.

7. We must stop the bickering and petty bullshit that has been going on too long.

8. Respect is a useless word unless we use it the way a life. Let us put an end to playing ourselves, disrespecting our women, and using the 'n-word like it's something cute.

9. Hip-hop should police itself and in so doing clean up own house.'
Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Tracking service. Top R&B stations are electronically monitored for 24 hours. 1 day a week. Computed by major groups, computerized cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Hot R&B Recurrent Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Tracking service. Top R&B stations are electronically monitored for 24 hours. 1 day a week. Computed by major groups, computerized cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Billboard

FOR WEEK ENDING APRIL 20, 1996

Hot R&B Airplay

FOR WEEK ENDING APRIL 20, 1996

Hot R&B Singles A-Z

FOR WEEK ENDING APRIL 20, 1996

Hot R&B Singles Sales

FOR WEEK ENDING APRIL 20, 1996

Billboard
That's it, though, for the first full week on the market. "The Resurrection" moved more than 120,000 units, the Geto Boys' last album, 1995's "Till Death Do Us Part," sold 55,000 units in its first week and sold 100,000 units, according to SoundScan. Incidentally, this is the first time this year that rap albums hold onto the top four spots on the Top R&B Albums chart. At No. 2 is the Fugees' "The Score" (Columbia), at No. 3 is Busta Rhymes' "The Coming" (Elektra/Egg), and No. 4 is 2Pac's "All Eyez On Me" (Death Row/Interscope Island). The last time this happened was in the Nov. 25, 1995, issue, Rap albums dominated the top four spots on the Hot R&B Albums chart on nine occasions in 1995. Oddly enough, the Recording Industry Assn. of America's consumer profile shows that rap lost 1.2% of its market share in 1995. Rap's market share was 27%, compared with 75% in 1994. But that year, rap albums never held the top four on the R&B albums chart, on figure.

HONORABLE MENTION: Coinciding with the movie's opening, the soundtrack for "A Thin Line Between Love & Hate" sees a 31% gain, moving 7-5 on Top R&B Albums and jumping 40-42 on The Billboard 200.

OYES TO WATCH: Aside from the tracks making their first appearance on the Hot R&B Airplay chart, there are several records that earned significant airplay gains this week. "Housekeeper," the lead single from Men Of Vizion (MJJ/Epic), vaults 74-5 with a 84% gain in spins. After a 71% increase in airplay, Puff Daddy album cut "Ready Or Not" (Badboy/Columbia) moves 38-4. Jay-Z's "Ain't No Nigga," re-entering the top 50 for the first time, moves 84-3. The Black Eyed Peas' "Donna's Priority" cut moves 99-4. The record is ranked No. 1 at WQHT New York. Assistant PD Tracy Colbert says this "hooky" single is testing top five with all demos in the station's call-out request. "The Crusaders" by Bone Thugs-N-Harmony increases 44% and slides 57-22 on the airplay chart. By the way, this single is a remix and should not be confused with the version on the Billboard/Relativity album. What's the difference? Outside of the production values, the lyrics have a different dedication to Easy-E, while the album version asks why Easy was taken so soon.

**BUBBLING UNDER HOT R&B SINGLES**

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<td>Second Time Around</td>
<td>Dru Hill (Epic)</td>
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<td>Give In</td>
<td>Mase (Interscope/50 Cent)</td>
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<td>Dru Hill (Epic)</td>
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<td>No Complex</td>
<td>The Outlawz (Def Jam)</td>
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<td>12</td>
<td>These Arms</td>
<td>Aaliyah (Epic)</td>
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**NAACP AWARDS**

(Continued from page 22)

board chairman Myrlie Evers-Williams: "We are now renewed, redefined, and refocused and stand ready to continue our leadership in the forefront of civil rights."

Former U.S. congressman Kweisi Mfume, who was elected president/CEO of the NAACP last February, said, "Behind Hollywood's glitter and paparazzi, there is a real opportunity for inclusion of people of color in the industry to ensure that the world sees accurate portrayals of all people."

Sony corporate affairs senior VP LeBarron Taylor was honored with the show's Corporate Award, in recognition of his efforts to present and preserve positive images in the workplace.

Country singer Garth Brooks received the Pundiers Award for humanitarian efforts that include conducting numerous benefit concerts to promote positive race relations and revitalize the South Central Los Angeles community, through funding of a 20,000-square-foot youth-education facility in Compton, Calif., and financial assistance for Oklahoma City bombing survivors.

Richard Pryor, whose comedy albums are being released for the first time on CD through Loose Cannon Records, was among the Hall of Fame Award honorees.

Hamilton S. Cloud II was executive producer of the 27th Image Awards. The show was produced by Virialo Balluck and directed by Terri McCoy. Following is a list of Image Award winners in the music category:

- Outstanding new artist: Brandy
- Outstanding male artist: Luther Vandross
- Outstanding female artist: Whitney Houston
- Outstanding duo or group: Boys II Men
- Outstanding rap artist: LL Cool J
- Outstanding rap artist: Queen Jones
- Outstanding gospel artist: Kirk Franklin & The Family
- Outstanding music video: "Waterfall," TLC
- Outstanding soundtrack album: "Waiting To Exhale"

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If you happen to be twirling along the New York underground in the coming weeks, listen closely for a unauthorized trance-ambient version of the club hit "Twistin'." As we often find to be the case with rare items, the mystery of the producer is a mystery, but the track has become among the more coveted items around town. You will be able to find it, but be warned, the mix is distinctly not selling it. But if you are lucky enough to hear it, we predict that you will be absorbed by its haunting, if somewhat primitive, sound.

SPEAKING of getting what you want, the collective yells of dance music's leaders have been heard by the powers that be at Electra/Sire, who have finally settled Billie Ray Martin's "Deadlines," "Deadline For My Memories," for release June 16. The set was originally slated for early March and was rescued from the vaults of Warner Bros. after a 28 weeks news of the album's fate drew impassioned petitioning from a variety of music tastemakers, indeed, "Making this album was a far more relaxed process," Morillo says. "We had the time to get it right. The last album was put together in a month. I also wanted to bring in a wide range of people who were good at a variety of things. I fully believe in the collaborative process and do not believe in pretending to know everything."

But with each track, it is clear that Morillo has learned his lessons. And with the Mad Stuntman and his exhustive energy taking the adventurous vocal lead, the new world of Reel 2 Real is complete. It is a place you never want to leave. After all, that warm feeling in the knees can get mighty addictive.

GROOVELINE: It is kinda sad to see how desperate and shabby some of our fellow clubland citizens are these days. People, at last, we berated the folks at A&M U.K. dance subsidiary AM:FM Rosevelt for not properly crediting the name attached to the gorgeous voice on "What You Want" by Future Force. Since then, no less than five singers (including two very well-known ones) have called claiming to be the mysteri-ous belter on the Mark Picchiotti pro-duction. To make matters worse, not one of those five callers was the actual singer—who is Terri Syren, a protege of AM:FM honcho Simon Dunmore.

Depressing oh? Are times so tough that people have to play deceptively? Food for thought. Meanwhile, a dozen critical toes to Saxon for a perfor-mance that is worthy of a star. We wish her well and hope to hear more real soon.

While on the AM:FM tip, be sure to check out Sarah Washington's uplift-ing vocal on the gospel-touched "Heave-Ho," which sports meaty beats courtesy of Reel 2 Real. Also quite nice from the label is "Klubhopping" by Klubbheads, a massive European house/NRG success thanks to the sty-listic skills of Joey Mustapha and the Lisa Marie Experience.

And exactly who or what is the Lisa Marie Experience? Beyond sporting the most amusing and imaginative moniker we've encountered in eons, it is the U.K. production partnership of Dean Marriot and Neil Hynde. The two are responsible for many of the beats usually bestowed upon seasoned heavy hit-ters thanks to their visionary work on the Klubheads hit and on their own single, "Sungjin." Finding their way to the studio as DJs, Marriot and Hynde are keeping busy by dividing time between remixing cuts—including Inner City's forthcoming 12-incher, "Do Me Right"—and preparing their next single, "Do That To Me," for release on Positiva next month. A play-ful mixture of disco reverence and ornerly trance/ house, the duo's sound can be downright hypnotic at times—and full of juicy pop flavor. Monitor the movement of these lads. We predict you will be hearing more from them in the coming months.

In THE MIX: After nearly a decade of making music, New Jersey's K Easton Chandler continues to be one of the best-kept secrets of house music. Unlike so many of the flavors grabbing above-ground attention, he is constantly rethinking his sound and approach to song structure, while always striving to weave fresh groove textures. His "Hallejahugh," his latest single on New York's King Street Records, he dives into warm ajrapital waters, infusing house rhythms with hands-in-air percussion and rumbling keyboard rolls. The hook remains smartly prominent at all times, raising even the requisite dark clubs a catchy cut above the rest.

Although we admit to feeling a bit parched after our recent encounters with radio station WKTU, the floggin' outlet is starting to show a shift in a positive direction. First, drag superstar RuPaul is anchoring the mornings, dressed with delicious flair. Now if only a smart label would snap him up for a record- ing deal. The station is also receiving information on new and breaking records from a variety of street-level sources, including the local Direct Hit Record Pool. Under the guidance of Scott Allan, the pool offers an array of club jocks that range in format from hardly underground to brightly mainstream. We are hopeful that some of the research collected by the station may actually translate into a better musical blend on the air.

No retrospective could be better timed than the long-promised Lisa & Cult Jam "Past, Present & Future" best-of album on Thump Records. Closestay faves--I Wonder If I Take You Home" and "Can You Feel The Beat," and the link to such recent smash hits as "Set U Free" by Planet Soul and "Feel So Right" by Lina Santiago is unmistakable, starting with the electro-leaning instrumentation and the banji-styled vocals. It should give Lisa and friends a reason to feel optimistic as they forge forward with the set's several new cuts. "Hold On (To This Feeling)" springs with Euro-NRG vigor; while a hip-hop revitilization of "I Wonder If I Take You Home" is ready for another chance at top 40.

by Larry Flick

Groovin' With Industry. Notorious Records (oupe industry has emerged after a yearlong absence) was amongst "Together (We Can Groove The World)," The 12-incher is the follow-up to the New York-rooted act's 1995 debut smash, "Release Me." Fronted by singer Karen Anderson, industry is expected to begin a U.S. club tour this spring while also cutting tracks for a possible album. Pictured at the studio during mix sessions for the single, from left, are industry's Stephen Cullo and Christopher Drew and remix artist Jeffrey Allen.
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Waylon Jennings Finds Justice
His New Label Hopes He's 'Right For The Time'

■ BY DEBORAH EVANS PRICE

NASHVILLE—Justice Records has added another Outlet to its roster with the signing of Waylon Jennings to a three-record pact. He'll debut with the May 21 release of "Right For The Time," an album produced by Randy Wariner, Johnny Cash, Ricky Skaggs, Marcus Hummon, Tammy Wynette, and Tony Rice.

Hillman plans to promote this project via tie-in with Sugar Hill Records. Jennings says, and a waltz, Faron Young, and a vengance.

Waylon Jennings' career has been marked by a succession of hit albums, and he has continued to produce a series of albums that have established him as one of the most popular and influential musicians in the country music genre. His latest album, "Right For The Time," is a departure from his previous work and marks a new direction in his career.

The album features a mix of traditional country music and contemporary rockabilly sounds, with Jennings' signature yodeling and harmonica playing throughout. The album also includes collaborations with some of country music's biggest names, including Kenny Chesney, Dierks Bentley, and Miranda Lambert.

Jennings has long been known for his rebellious nature and his love of fast cars and women. In recent years, however, he has been more focused on family and his faith, and has released a series of albums that reflect his spiritual journey.

With "Right For The Time," Jennings returns to his roots and celebrates the beauty of the American landscape, with songs that evoke the pride and struggle of everyday Americans. The album is a testament to Jennings' continued talent and his ability to connect with his audience on a deep level.

Jennings has said that he wanted to make an album that would be a return to his roots, and he has achieved that goal with "Right For The Time." The album is a powerful statement about the resilience and strength of the American spirit, and it is sure to be a hit with fans of Jennings and country music alike.

K.T. Oslin Previews Her New Set; 2 Concerts For Tennessee's 200th

K. T. OSLIN is back recording in a Music Row studio after recovering from a multhead injury surgery she had last Aug. 29, and she's as feisty as ever, coming up with a funky, eclectic new album for RCA, due in October. The triple Grammy winner and former Country Music Assn. Female vocalist of the year has been on the road for months in Studio One, co-producing the album with Rick Will.

She welcomed Nashville Scene to the studio, where she offered a sample of the album's tracks, including "Sand Mountain," "Baby's Got That Funk," and "Outlaw Brother," and said of recording the album: "It was very different, very different..." The album is a departure from her previous work, with a mix of modern and traditional country sounds, and it is sure to be a hit with fans of Oslin and country music alike.

K.T. OSLIN will premiere the new album at two concerts for Tennessee's 200th anniversary, which will be held in Nashville and Knoxville. The concerts are part of a year-long celebration of Tennessee's birthday, and they will feature a lineup of top country artists, including Dwight Yoakam, Lee Ann Womack, and Joe Diffie.

Oslin has said that she is excited about the new album and is looking forward to sharing it with her fans. "I wanted to make an album that was different, that was a little bit different," she said. "I wanted to make an album that was a little bit different, that was a little bit different..."
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<td><em>DO YOU KNOW WHERE I'M COMING FROM</em></td>
<td><em>DO YOU KNOW WHERE I'M COMING FROM</em></td>
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**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Association of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multi-million sales indicated by a numeral following the symbol.
- *May* 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 suggested prices, which are proposed from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums ranked by Heatseekers this week. Billboard/BPI Communications, and SoundScan, Inc.

**Billboard Top Country Catalog Albums**

Compiled from a national sample of retail stores and back sales reported, compiled, and provided by SoundScan.

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**Billboard**

**April 20, 1996**

# Top Country Catalog Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ISBN</th>
<th>WEEK # 1</th>
<th>WEEK # 2</th>
<th>WEEK # 3</th>
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<td>Dolly Parton</td>
<td><em>I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS</em></td>
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<tr>
<td>George Strait</td>
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</table>
WAYLON JENNINGS FINDS JUSTICE

(Continued from page 40)

breaking my hand to carry it. I was wondering what business I was in, because when you have to sit behind a desk and type, you can't even see the product you've written. A lot of people will give me a lot of trouble about that song (because of the observation I make). I'm just trying to be funny, but there is a lot of truth in there, too.

Jennings says one reason he signed with United Artists is that he could concentrate on being creative and trust Jamail's commitment to getting the record out to consumers. "This town is not going to get to me and pander to me on radio. Radio isn't going to do it. So Randall said we could do some other things, and have a great time with them."

Jennings has a variety of plans for marketing. "We have a very strong interactive media department. So there will be Waylon [World Wide Web] pages, and he'll be in chat rooms ... We will broaden the foundation for the Internet."

Jennings may also try to reach his younger audience by speaking at colleges while on the road. "A lot of Waylon's records people revered through TV. I believe a lot of Waylon's fans are NASCAR fans. We plan to image his album a lot in association with the NASCAR fan and other outdoor programming."".

Jennings says he also plans to heavily promote the record at retail. "We will image the record much like we did with Kris Kristofferson's record (the 1985 Justise release Remake A Moment Of Forever)." He says he will work with retailers to secure prime retail real estate and to have listening stations. "There are a whole lot of mom-and-pop independent stores that will also want to be aggressive with."

Stephanie Wagner, country music buyer for Tower Records in Nashville, plans to carry the new record. "Waymore's Blues" did well, Wagner says, referring to Jennings' 1995 RCA album. "Anybody of his stature will sell well."

Wagner is familiar with Justise's track record, which includes Willie Nelson's 1995 release Moonlight Becomes You (Justise). "He's like Kris Kristofferson in that he's a man of integrity real estate at retail and have listening stations. There are a whole lot of mom-and-pop independent stores that will also want to be aggressive with."

Chis Hillman returns as duo partner.

(Continued from page 80)

additional, the label is supplying posters to retail and is focusing on indie stores, which support alternative country, prior to "elevating" marketing to the chain-store level. "Chris and Herb aren't touring (together)," Paul adds. "They have just been on a solo tour. We're trying to get them to Nashville to work TNN and the country-TV market—maybe during the fall. And we're working country press very aggressively. And New Country will carry an album track on its CD sampler. Paul says Sugar Hill may cross-market "Baker's Field Bound" with Rounder's "Out Of The Woodwork," noting that co-ventures are not unusual for the labels. "When neither of us has a huge primary radio deal, we'll promo a country rock- or roots-type end-cap, we'll split it," Rounds co-founder and co-owner John LeVine says. "We don't want to conflict with (Sugar Hill) when our record comes out, especially if they get things happening for theirs."

Hillman says that after his Hillman's Sug Hill and Rounder albums "settle," he'll come out with his solo acoustic album, with help from such friends as J.D. Souther and ex-bandmates Randy Meisner, Don Henley. Hillman has not toured extensively since Desert Rose faded. He's done benefits and opened some shows for Stephen Stills. "I'm 51 and don't have to shuffle around clubs anymore," he says. "The only major thing I might consider is if the Byrds went out and did something really special." He says he's not trying to press Byrds guitarist/vocalist Roger McFadden 'although he's heard a lot of questions from people, he has discussed a reunion tour. "It wouldn't be because we're broke, but because we're feeling a lot stronger than we've felt in years," he says, noting that the Byrds' 1966 hit "Turn! Turn! Turn!" was included on the "Forever Summer" soundtrack. "We can present it without looking silly."
## Billboard Hot Country Tracks

### Chart for the Week Ending April 20, 1996

### No. 1

**Title:** *Hypnotize the Moon*  
**Artist:** Clay Walker  
**Weeks at No. 1:** 3 weeks at No. 1  
**Airplay Chart:** #13  
**Spins:** 2,700  
**Chart Notes:**  
**Comments:**  

<table>
<thead>
<tr>
<th>Week</th>
<th>Rank</th>
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<th>Artist</th>
<th>Label</th>
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<td>Clay Walker</td>
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<td>#13</td>
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### Billboard Top Country Singles Sales

### Chart for the Week Ending April 20, 1996

### No. 1

**Title:** *I'm Supposed to Love You*  
**Artist:** Tracy Lawrence  
**Weeks at No. 1:** 3 weeks at No. 1  
**Sales:** 20,310  
**Chart Notes:**  

<table>
<thead>
<tr>
<th>Week</th>
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**Notes:**  
- Records showing an increase in detections over the previous week, reflecting chart movement. Airplay awards to those records which attain 200 detections for the first time.  
- "Spins" reflect the station's detection of the stations using the airplay chart.

**SoundScan**  
**For Week Ending April 20, 1996**  
**Top Country Singles Sales**  
**Label & Number Distribution:**  
**Title:** *I'm Supposed to Love You*  
**Artist:** Tracy Lawrence  
**Chart Notes:**  

<table>
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**Top Country Singles Sales**  
**Label & Number Distribution:**
If You've Got It - Flaunt It!

Our Writers Are The Greatest In Country Music

23 Years at #1* Proves It!

Sony/ATV Tree

*Billboard's #1 Country Publisher for 23 years
Your Cheatin' Heart • I Love You So Much It Hurts Me • Wreck On The Highway • Lady's Love Outline • Angel Flying Too Close To The Ground

Crazy • Don't Come Home A Drinkin' (With Love On Your Mind) • You Ain't Woman Enough (To Take My Man) • Coat Of Many Colors • I Want To Be Your Angel

Always Love You • Ring Of Fire • Crazy Arms • I've Got A Tiger By The Tail • Release Me • Make The World Go Away • Snakes Crawl At Night

Light Life • I Gotta Get Drunk • Satisfied Mind • Almost Persuaded • Honky Tonk Blues • I'll Never Get Out Of This World Alive • Settin' The World On Fire • Mom And Dad's Waltz • I Love You A Thousand Ways • The Whiskey Ain't Workin' • I Ain't Livin' Long Like This • Someone Else's Drop

Independence Day • Heaven In My Woman's Eyes • Go Rest High On That Mountain • Wild Angels • Reap What You Sow • Better Things To Come
The Nashville system of placing a song on "hold" is a request to hold on to a song until the artist's team decides whether or not to record it. Holds originated years ago, when the producer was king, but today they've devolved into a thorny issue much debated among all participants. Mark Brown, Capitol/Nashville's VP of A&R, says, "It doesn't mean what it did 15 years ago. Back then, it was kind of like saying 'I want to marry you'; now it means 'I like you.'" The problem is volume. As Warner-Chappell's Nashville boss, Tim Wipperman, notes, "There are 250 major-label acts, and there aren't enough great songs. So labels are scrambling. There are 30 to 50 songs held now for a particular act. Everyone's afraid of losing a hit; it's more defensive than offensive."

TWO WEEK'S TOO WEAK
A median figure of 40 songs means 10,000 songs may be held by those 250 acts. Since some songs may be held several times before being recorded, the actual total is less, but it's plain that lots of publishing inventory is sidelined while the decision to record is made. Says Wipperman, "When we figure in the cost of advances, staff time, materials and overhead, we calculate an uncut song's value at $3,000 to $5,000. So it's easy to have $100,000 in inventory tied up—sometimes for up to six months. We give a two-week hold, and it's automatically released if we haven't heard from them in that time."

The New Company's Chuck Neese refers to them as "too weak holds" as a pun-filled way of illustrating that the system has generated a lexicon all its own. "We call them half
ASCAP's No. 1 Club honors those ASCAP members who write a song that reaches No. 1 on Billboard's Hot Country Singles and Tracks and the Radio & Records Country Top 50. The writers listed have earned that distinction in 1995.
Many of the top producers in Nashville today began their careers as songwriters. There are producers who have backgrounds as engineers or managers, many of Music City's top record labels and publishers are realizing the advantages of recruiting producers from the talented songwriter pool. Don Cook, Byron Gallimore, Tom Shapiro, Chris Waters and Monty Powell are just a few of the country songwriters who have parlayed their experience producing demos into producing major-label records for artists like Brooks & Dunn, Tim McGraw, Billy Dean and Diamond Rio.

CREATIVE CONTROL

Securing creative control over the songs they write is a factor in songwriters getting into production. “I think it’s just the creative urge that causes songwriters to want to be producers,” says Cook. “You have a little more control over the final product,” says Tom Shapiro, a songwriter with Haimstein Cumberland whose producer credits include Billy Dean and Dausy Springfield’s current album. Shapiro is also noted for writing such hits as Collin Raye’s “Somebody Else’s Moon” and Terri Clark’s breakthrough hit’s “Better Things To Do” and “When Bow Meets Girl.”

“Somebody asked me what I really liked about producing, and I said the thing I liked most was that I get to screw up my own song,” jokes Don Cook, VP Sony/ATV Tree Publishing, who produces Brooks & Dunn, James House, Tracy Lawrence, the Mavericks, Wade Hayes, Shenandoah and Nikki Nelson, among others. “If somebody is going to ruin my song, I’d rather he me. I’ve had complaints about what some producers have done with my songs, but I’ve had great cuts from other producers. I’m sure I’m very typical for writers when it comes to other people’s treatment of their songs.”

As a songwriter, Cook has penned hits for Brooks & Dunn, Mark Collie, Lari White, Waylon Jennings, The Oak Ridge Boys and Steve Wariner and has co-written several Brooks & Dunn hits, including “Brand New Man,” “That Ain’t No Way To Go,” “Lost And Found” and “You’re Gonna Miss Me.” Cook also has his own label imprint through Sony, DKC Records.

DEMONSTRATING TALENT

Writers break into the production field in a variety of ways. Tim DuBois heard demos Cook had produced on fellow Tree writer Kix Brooks, and when DuBois paired Brooks & Dunn as a duo, he asked Cook to co-produce. “For me, it was scary,” Cook admits. “I didn’t get into production because I really intended to, I was sort of pulled into it by a set of circumstances. I was very happy being a songwriter and was very reluctant to do anything that would disconnect me from that world in any way. So I did it with a tremendous amount of apprehension.

“I loved going into the studio as a writer and making demos and laying the groundwork for somebody else to make the record. I guess because I did that well and I was asked to produce, and I’m very happy I did. And as it turns out, I’m not disconnected from my life as a songwriter. Although I don’t get to do it as much as I used to, I still do it enough that I can keep my tools fairly sharp.”

Shapiro got into production because of an act he believed in. “There were demos singers we used,” he says explaining how he came across Billy Dean. “Billy is the first major production I did in this market. I worked with him for about three or four years, and one week he played me his song “Somewhere In My Broken Heart.” I just kind of turned to him and said, ‘Let’s do business. Let’s do something.’”

For Byron Gallimore, the act he believed in was Tim McGraw. Gallimore came to town as a writer/artist himself and worked at Dick James Music and Warner Bros. Music, where he penned songs for Tammy Wynette, Moe Bandy and Charley Pride, among others. He wound up at Charley Pride’s publishing company, Pride Music, where he began as a songwriter and is currently VP.

“About two years into my songwriting contract, the person who was running the office left and they gave me the opportunity to do it,” Gallimore says. “I really wasn’t thinking of going into the publishing field. I just kind of came along and they trusted me and it’s been a great relationship.”

As a publisher, Gallimore worked with a variety of songwriters on a daily basis and began dabbling in producing, working with newcomers he believed in. A songwriter at another publishing company was friends with Tim McGraw and suggested he talk to Gallimore about production. Gallimore went to see McGraw perform at a downtown club and was impressed. At the time, however, Gallimore had yet to really break into the producers ranks.

“Looking back at it now, I wasn’t hard ready,” he says. “James Stroud was the person who helped me break into the production business. I had been carrying him projects for a long time, and I guess he had seen me struggle and seen me grow. He signed Hank Flamingo [a band Gallimore was working with] to Giant. When Tim came along, I didn’t have enough clout to pull that off by myself, and [Stroud] was good enough to help us with that. You have to have somebody who will listen to you, and at some point give you a shot, and James Stroud has been that guy for me.”

Gallimore’s big break as a producer came when he and Stroud began co-producing McGraw for Curb and found success with “Indian Outlaw.” “Don’t Take The Girl,” “Can’t Be Really Gone” and a string of McGraw hits. Gallimore’s reputation as a producer has continued to grow with the release of Jo Dee Messina’s fast-climbing single, “Heads Carolina, Tails California,” which Gallimore co-produced with McGraw.

THE SONGWRITING CONNECTION

Unlike Cook and Shapiro, who continue to write, Gallimore says that between the demands of running Pride Music and producing he hasn’t written anything in a long time. However, he still has access to songs, and that access to his library is what makes a writer-producer so attractive to record labels looking for someone to produce an act.

What the writer-producer brings to the table is that a successful writer has songs,” Shapiro says. “An engineer or producer doesn’t write, so they aren’t bringing that to the table. Also songwriters know the writing community really well.”

Donna Hilley, president and CEO of Sony/ATV Tree agrees that a hit writer’s access to great songs is a powerful calling card. “Don Cook is sitting on top of one of the greatest catalogs in the world,” Hilley says. “I think the benefit of having a writer-producer is that they are really concerned with the song. We must stick with great songs and let an artist interpret them in his or her own style. It has to start with the song, and all these writers are song people first, and then they become producers. It’s an outlet for them and their material. Those who cut great songs will remain, and those who don’t will not.”

Hilley believes so strongly in writer-producers that she is cultivating a large stable of them at Sony/ATV Tree. Among the writers on staff who are also successful producers, in addition to Cook, are Chris Waters, who produces Terri Clark; Wally Wilson, who co-produces Lonestar with Don Cook; and Emory Gordy Jr., who won the Country Music Association’s album of the year accolade for his wife Patsy Loewess’ album “When Fallen Angels Fly.” Christian writer-producer Kenny Greenberg just won a Grammy for best rock gospel album, for Ashley Cleveland’s album “Lesson Of Love.” Sony/ATV Tree also has a co-publishing venture with Barry Beckett and has several other writer-producers in its stable, including Rodney Crowell, Don Wilson, Pat McKenzie, Gary Nicholson, Green Daniels, Chick Rains, Pam Tillis (who produced her own current album), Paul Nelson and Larry Boine.

“We want to create a country Moonlight right out of here,” Hilley says. “We want this building to explode with synergy and creativity.”

Cook feels it’s important to develop new producers and is co-producing several upcoming projects with other writer-producers. “I really think the business of publishing now has to be concerned with finding and nurturing the next generation of producers in this town, and not just writer-producers, but people who are non-writers and are interested,” he says. “I think we have to locate those people and support them.”
TAKING THE BULL BY THE HORN.

EMI MUSIC PUBLISHING
The World’s Leading Music Publisher

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Another such recording stream, 40 labels heavily increasing, Nashville dead songwriters alternative Imprint Reckoning, toward music part, as have found themselves frozen out. That situation has been addressed, in part, by niche-oriented labels geared toward singer-songwriters, such as Imprint Records (formerly Veritas), which has Gretchen Peters. Another alternative has been the artist-owned label, such as the multi-artist cooperative Dead Reckoning, as a haven for singer-songwriters.

But the ultimate label alternative for songwriters seems to be a radical new departure that seeks to completely bypass all the traditional routes of major-label affiliation, radio play and big album retail outlets. Laureate Records is flying in the face of all traditional tenets of record operations and merchandising. It is so new that it’s impossible to tell yet if its premise is workable. The label is structured to sign only songwriters who perform and to present their work, initially at least, primarily to an international audience.

**Conclusion**

Harvey says the idea came to him in a fit of pique. “I was playing downtown with a couple of guys and one of them said to me, ‘It sounds like you’re trying to be an artist.’ I started thinking how unfair it was that the people who actually paint pictures in words are so under-respected. So I wanted to do something to make it equitable.”

Harvey got together with a stockbroker friend to plot financing and decided to form a record company. “The songwriters who don’t perform are in the majority,” he says, “and the rule seems to be that performance is not important, because sooner or later somebody else is gonna cut their songs. To me, that’s a secondary presentation of a work, and most works in this town don’t get performed because they’re too deep for the genre. Nashville is full of great songwriters from all over the country, who have musically and intellectually brought the level of music up to a point where the rest of the town is having a hard time catching up.

“I said to myself, ‘We need to form a label for these people.’ There have been great songwriters who have become performers—from James Taylor to Jackson Browne and so on—but they’ve never been conceived of as a group; they’ve always been conceived of individually.”

Harvey himself is a regular on the songwriter-showcase circuit, and he began compiling a list of songwriters he would want on a label. Thus far, he’s signed a dozen, including himself.

“There are so many people here who are incredible, but because they’re not country enough or whatever, they’re not on a label,” he says. “They’re making a living out of writing country songs, but the most incredible songs they write are too far over in some other form — what do we call it? Pop or rock or folk-rock? What we’re trying to do here is totally outside the traditional Nashville way of thinking.”

His first move was to form a physical structure to house the concept. “I’ve got a cabin out on the river,” he says, “a 1918 log cabin on the Little Harpeth River. I found an engineer who looked at the place and said he had the right equipment for it. I want to record everybody right, make them family and make them feel comfortable and at home.”

**Global Moves**

His next move was to MIDEM. He was able to enlist the sponsorship of Jack Daniel’s, Budweiser Blue and Peavey Electronics for a booth at MIDEM, as well as for a promo handbook titled “Nashville: Music City. Planet Earth.” Harvey and

---

**When boy meets girl**

If you loved me
Not on your love
That ain’t my truck
Better things to do

Thinkin’ about you
Your love amazes me
Wink

Every once in a while
Third rock from the sun

Love a little stronger
My love
Walking away a winner

She can’t say I didn’t cry
We both walk
What’s it to you

---

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Brian Brinkerhoff
Phone (615) 385-4466

Disney Music Publishing

"ANGELINA"
Rick Orosco

"I CAN LOVE YOU LIKE THAT"
John Michael Montgomery

Grammy nomination
"Best Country Song"

Five NSAI Awards including
"Song Of The Year"

Songwriters Guild of America Award
American Songwriters' Association
"Song Of The Year"
"Songwriter Of The Year"

"IF I FALL"
Trace Adkins

"I'M HISTORY"
James T. Horn

"I VOLUNTEER"
Collin Raye

"I WANNA KNOW"
Michael English

"I WILL KNOW YOU"
Shenandoah

"I WON'T STAND IN LINE"
Reta McEntire

"LIVE TO LOVE ANOTHER DAY"
Susan Boggs

"LONG AS I LIVE"
John Michael Montgomery

"NOBODY STILL LOVES ME"
LoneStar (Live)

"SHAKE THAT THING"
LoneStar (Live)

"SOMEHOW SHE KNOWS"
Brad Hawkins

"SOMewhere IN MEXICO"
Rick Orosco

"STARLIGHT"
Brad Hawkins

"THAT LAST MILE"
Jeff Carson

"THE MAN UPSTAIRS"
James T. Horn

"WHEN COWBOYS DIDN'T DANCE"
LoneStar

"WHEN THE VOW BREAKS"
Nikki Nelson

"YOU GO FIRST"
Nikki Nelson

"YOU'RE ALL THE ABOVE"
Nikki Nelson

Disney Music Publishing would like to thank the artists, producers, and record companies in Nashville that have made this a banner year.

"ANGELINA"
Rick Orosco

"I CAN LOVE YOU LIKE THAT"
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Nikki Nelson

"YOU GO FIRST"
Nikki Nelson

"YOU'RE ALL THE ABOVE"
Nikki Nelson
W hen people think of Nash-ville publishing, the first thing that comes to mind are the numerous country music publishing companies along Music Row. In truth, Nashville's first publishing company was a gospel-music publisher, the now-54-year-old Benson Company. These days, Benson continues to thrive and is just one of many Christian publishers whose songwriters are now writing in a variety of musical styles, from rock, rap, reggae and metal to pop, adult contemporary, country and inspirational.

BEYOND COUNTRY

Mike Porter, Benson's VP of publishing, feels that more people are beginning to recognize Nashville as more than just a source for great country songs. "What I see happening now is that people are aware that Nashville is a source beyond country," Porter says. "They are now becoming fully aware that the gospel industry has a lot to offer as well. We are aggressively pitching and getting songs cut in all kinds of mediums that I don't think were open to us 15 years ago. I'm sure other Christian publishers are experiencing the same things we are here at Benson. We are getting calls from movie people, TV people and artists who are actively searching our catalogs for that right song. We have a lot of songs that are positive, uplifting and inspirational, but aren't necessarily religious. That's what's exposing our catalogs to people who weren't aware of them before." Christian music publishers, such as Benson, EMI Christian Music Publishing (which encompasses the Sparrow and Star Song catalogs), Word Music, Reunion and Randy Cox Music seem to be experiencing good times. "The industry has substantially grown over the last few years with increased sales and market visibility. I expect this growth to continue," says Word's VP of publishing, Debbie Atkins. "A few years back, it was a rarity for a catalog song to be on network TV or film, but now it's not."

RISING STANDARDS

Atkins says the rising popularity of Christian music is having an effect on the kind of songs Christian tunesmiths are writing. "The criteria for what songs are being recorded is being driven more by radio's tastes and directions," she says. "In the past, the needs of music in church or the artist's concert ministry was a greater driving force than it is today. The challenge of being a Christian music publisher is being able to encourage our songwriters to write songs that are spiritual, emotional and timeless. I look for lyrics that reflect the struggles of the culture we live in and give hope to our society."

Steve Rice, VP of publishing at EMI Christian Music Group says Christian companies deal with many of the same issues as other publishing companies. "I think our challenges are very similar to the other markets," Rice says. "One area where there is a difference is in performance royalties. "It doesn't seem like a Christian writer is compensated as a pop or country writer might be when they have a great deal of success at radio," Rice says. "I realize the ratios need to be different because the radio stations are different, but it's still much lower than it should be. That's a big challenge we are trying to work on now. I don't blame ASCAP, BMI and SESAC. I think it needs to start with the radio stations."

CROSS POLLINATION

Though Nashville's Christian and country publishing communities were once viewed as totally separate entities, these days there is an increasing amount of interaction between them. Many country publishers are starting Christian divisions, signing Christian songwriters and looking for opportunities to get cuts in the Christian market.

ASCAP Nashville writer representative Dan Keen has tried to help facilitate interaction between the two communities by sponsoring songwriter showcases where representatives from both industries could meet. "We have such a diverse pool of talent in this town," Keen says. "But the worlds of Christian and country music are parallel universes. There's not a lot of interaction."

Keen says country songwriters often write tunes they feel would be appropriate for the Christian market but have no idea where to pitch them. Last spring, he held a showcase where such country songwriters as Austin Cunningham, Tim Menny, Kim Patton, Jess Leary and Don Sampson performed for Christian publishers and producers. The feedback was extremely positive, with several members of the Christian community requesting some of the tunes they heard.

But perhaps the biggest example of the two publishing communities overlapping is illustrated by the country publishers starting Christian divisions. Last spring, Opryland Music Group VP Jerry Flowers announced the company was starting a Christian publishing division, headed by

continued on page 47
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and the heads of corporate america.

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LAUREATE
Continued from page 40

...and Janis Ian.

that we don't see [in Nashville] on a regular basis. Hopefully, it is taking on aspects of an international songwriting festival. And the cool thing is that songwriters don't just perform and go home, they drop in on other shows.

When asked what the first-time attendee should expect, Alger replies, "You would expect to see a lot of people you don't recognize singing your favorite songs in a way you never believed possible. You won't recognize them by their faces, but you'll definitely recognize them by their music." Proceeds from Tin Pan South support legislative and educational programs of NSAI. All money goes back into the songwriting community.

TIN PAN SOUTH
Continued from page 42

conjunction with Tin Pan South on Friday and Saturday at Loew's Vanderbilt Plaza.

"I think the thing that is pretty amazing about this is that you have so much enthusiasm from all segments of the songwriting community for this event," Alger says. "What's unique about this is the co-mingling of styles and attitudes..."
GOING TO THE MOVIES

Country’s Cache May Be Cooling, But Nashville Is Still A Vibrant Soundtrack Source

By John Lomax III

Country music and the movies got married long before soundtrack albums were born. Three different country cinematic projects debuted in 1929. That bellwether year featured Ken Maynard’s “The Wagon Master,” the first singing-cowboy picture. Jimmie Rodgers made several shorts—precursors of today’s music videos—for theatrical release, and “The Original Beverly Hillbillies With Al Hopkins” appeared, recognized by the Country Music Foundation as the first country-music movie.

Soundtracks featuring country music are a more recent development. Highlights so far include such hagisellers as Willie Nelson’s “Honeysuckle Rose” and Nelson, Jane Fonda and Robert Redford’s “Electric Horseman,” as well as “Urban Cowboy” and “Coal Miner’s Daughter”—all from 1979 or 1980. And George Strait’s 1993 quintuple-platinum “Pure Country” did far more for Strait’s record sales than his acting career.

But what’s happening today between country music and Hollywood? What country projects can we expect soon in our local multiplexes?

POP GOES COUNTRY

“It’s difficult to put country music as an end title or main title in pop movies,” says Art Ford, VP of film & TV for BMG Music. “I’m having a hard time getting the Hollywood music community to realize that the demographics on country music go from 15 to 54.”

BMG’s VP Derek Alpert echoes these insights: “It’s sort of discouraging because of the quality of artists and songs in Nashville. Hollywood still looks at country as an older demographic.”

These are discouraging words following country music’s biggest sales year ever, with over 92 million albums crossing the counters in the U.S. alone. The bloom appears to be off the rose for country music’s role in motion pictures.

“Film seems to be trendy, and country was hot for a while. Now it’s fallen back some,” offers Warner-Chappell’s Johnny Wright, who works closely with West Coast film-TV VP Brad Rosenberger.

Sony Music’s Philip Space recalls that burying mentin “8 Seconds,” “The Beverly Hillbillies,” “Maverick,” “That Thing Called Love” and “The Cowboy Way”—all 1993 or 1994 releases with Sony copyrights—as examples. Those contacted speculate that Hollywood’s ardor cooled when none were huge successes as other soundtracks or films.

“Songs can be written as the script is being written, so there’s a real marriage between music and story,” says Ford, who tabs “Dead Man Walking” as a shining example. The Tim Robbins film features Johnny Cash’s “In Your Mind,” which is also on the soundtrack. Steve Earle’s chilling view into the mind of a Death Row guard, “Elvis Unit One,” made the soundtrack, though not the film, as did Mary Chapin Carpenter’s “Dead Man Walking.”
We consider ourselves lucky to have you as neighbors.

A special salute to Nashville writers & publishers from Atlantic Nashville and our artists.
SAWALL THE EDGE OF GOODBYE"
Staff Writers
John Berry Benita Hill
Keith Follesé Thom McHugh
Chris Ward
Creative Director
Jennifer Hicks

By Deborah Evans Price

Songwriters are notorious for
going to great lengths to pitch
their songs to artists and produc-
tors. Don Cook readily identifies
with young writers trying to get cuts.
"People will do absolutely anything
to pitch songs," he says. "Being a writer
myself, I feel for everybody who is trying
to get a song cut, and I wish I could cut
everybody's songs. I know what an
incredible thing it is for a young writer to
cut his first song cut."

"The most unusual way I've ever
pitched a song was years ago, when
Don Gant was still alive and still working
here at Tree," Cook says. "We [Cook, fel-
low songwriters Deborah Allen, Don
Gant and Rafe Van Hoy] got a bunch of
candles and went to Ron Chancy's
condo, who at the time was producing
the Oak Ridge Boys. We stood outside
his condo like carolers with these candles
and sang the song for him. I think we
scared him to death. We are lucky we
didn't get shot."

BY AIR
When asked to name the most unusual
pitch attempt she's ever seen, Sony Tree
president/CEO Donna Hilley replies, "The
most unusual way that anything has ever
been pitched to me, to Tree, is on those
big old helium balloons that are huge like
the Goodyear blimp. One year someone

Kristofferson says the song he pitched
to Cash that day was never cut. "It wasn't
that good of a song," he says. "It was a song
I wrote back when I was writing for
Marjorie Wilkin. It was a stupid song."

JUST SITTING AROUND
Epic artist Collin Raye is known for
having an ear for a good song and an
appreciation for songwriters. When it
came time to record his current album,
"I Think About You," he invited some of
his favorite songwriters to Sammy B's, a
Music Row eatery, to thank them for
their participation on his previous albums
and to hear pitches for his new
project. Hugh Prestwood ("The Song
Remembers When"), Mike Reid ("In
This Life"), Tony Arata ("The Dance"),
Tom Douglas ("Little Rock") and Gary
Burr ("What Mattered Most") were
among the songwriters on hand that
evening.

'It seemed like a real logical way to
listen to some great music," Raye said.
"When you hear the demo, it's one thing,
but when you hear the songwriter actual-
ly do it, you get more in tune with where
the song is coming from. In order for
them to write that, they've had to feel
something. When you see them sitting
with their eyes closed, you know they
have a lot of themselves in that song.
And the crew that showed up, I couldn't

have been more honored, to think that
those guys would take the time to come
and play their songs for me. They don't
need to try to play their songs for anybody.
Everybody is clamoring for their songs."

Raye says the evening was thoroughly
enjoyable, and he got almost half the
songs on the album from those few
hours hanging out. Among those he cut
were pitched that night are "Love
Remains" by Tom Douglas and Jim
Daddario; Gary Burr's "The Time
Machine"; two Hugh Prestwood songs,
"Heart Full Of Rain" and "On The Verge";
and "What If Jesus Comes Back Like
That?" by Pat Bunch and Doug
Johnson.

BY AUTO
It's a well-known fact that artists are
constantly getting pitched tapes from
songwriters and aspiring artists, but
rarely, if ever, does anything come from
such attempts. However, there are excep-
tions to that rule. The Bellamy Brothers' 
recent single, "We Dared The Light-
enig," from their " Sons Of Beaches"
album was a song that was pitched to them
during a limo ride to the Country Music
Association Awards show.

"There was a lady driving the limo, and
she asked if we would mind if she gave us
a tape. We said 'no problem,'" Howard
Bellamy recalls. "One night we were sit-
ing in the bus, playing the tape, and
"Lightening" came on. We hadn't cared
Continued on page 32

Kristofferson heliected to Cash.
Collin Raye prefers intimate gatherings.

did one of those balloons. It came over
Tree and said 'Please listen to my tape'
and it had the name of the person and
phone number. It was listened to. I can't
remember if it was good or not."

Probably the most well-known tale of a
songwriter going to great lengths to pitch
a song is the oft-told story of Kris
Kristofferson pitching Johnny Cash
"Sunday Morning Coming Down." Music
Row legend has it that Kris-
offerson landed a helicopter in
Cash's front yard to pitch him the
song. "It wasn't. "Sunday Morning Coming
Down." Kristofferson says, setting the
story straight. "I did land a helicopter
there—it was a National Guard heli-
copter. I was trying to make an impres-
sion, but I already knew him for a year
and a half. I was his janitor, and I had
pitched him every song I had ever
wrote—through June Carter and Luther
Perkins—and he never cut any of them.
I almost landed on his roof cause the lawn
was too far off over his house. It's on a
clime.

"He remembers me getting out of the
helicopter with a beer in one hand and a
cigarette in the other. Never. I could no
more drink a beer while I was flying a heli-
copter—especially those old helicopters
that they had in the National Guard. A
helicopter takes both feet and two hands.
No way could I have been drinking a beer.
Maybe that happened, but I have a hard
time thinking that I'd have the gall to
drink a beer in a helicopter."
The Other Side of Country Is Fun Break-through Unique Hot Hip Non-stop

It's continuous. 24 hours a day. More hot country videos than you can get anywhere else. The videos that hit all the right notes with music fans. It's hot country music and it's around the clock. CMT: Country Music Television.
SOUNDTRACKS
Continued from page 48

(A Dream Like This). "In fact, only two of the 12 songs on the album made it onto the other album, illustrating the divergent paths sometimes taken by film and soundtrack. "You hear the word 'synergy' a lot, but the bottom line is that a film's main priority, unless it's music-driven, is to sell tickets. The label's is to sell albums," says Margie Hunt of Sony Records, the only Nashville label to have a full-time worker pitching its masters. "There are always exceptions to the rule," she notes. "Was 'bodyguard' a successful movie because of the music? Or was the soundtrack a success because of the movie?"

A Nashville song, Dolly Parton's "I Will Always Love You" played a vital role in "The Bodyguard," and, since Music City is a huge source of songs, perhaps Hollywood producers will find other great songs for the silver screen.

Bitty Rosen of Crossfire Entertainment has been bringing Nashville's writers and publishers and West Coast movie figures together for three years. The 1996 Film/Music Workshop, moderated by Alpert and sponsored by BMI and Almo-Distributing, filled up quickly and featured music supervisors Sharon Boyle, Pilar McCurry, Dana Sano and Dawn Soler, plus attorney Seth Lichtenstein. "One of the reasons we created the workshop was to let the movie people know there were great songs coming from here, not just in the country but in pop and rock as well." Rosen says. "Music supervisors said the country boom may be off, but they want to come here for songs."

THE GOOD NEWS
Despite the generally gloomy prognosis for soundtracks, country music has some recent cinematic moments: Paul Kenney's "Sweet Dreams Of You" made it into Robert Redford's "Up Close And Personal." George Strait was "Pure Country."

songwriter Vanessa Hill, and, ironically, it wasn't even Hill who had given them the song. "It was a friend of hers, a man named Larry, who gave the Bellamys a tape of her songs and just happened to have one of Hill's songs included. And that song was the one that caught their ears. "They did a great job," Hill says of the Bellamys' cover of her tune. "And it really gave me a lot of exposure." In addition to recording her song, Howard Bellamy says they also considered signing her to their label, Bellamy Brothers Records. However, Hill ended up working on a deal with Warner Bros. "Everything's Going To Be Alright," a song she co-wrote with two children in conjunction with the Country Music Foundation's Words & Music program, will be released by Warner Bros. this spring. The song will be part of a CD the label is putting together to increase awareness of crime prevention.

Howard Bellamy says they are happy for Hill, and it's a great feeling to have helped bring her to the attention of the rest of the music world. He says they've never been reluctant to listen to new material. When asked about the fact that many artists say they don't listen to tapes they are given, for fear of being sued, Bellamy says, "A lot of that is just a cop-out—just not wanting to listen to the tape. We actually listen to a lot of stuff."

As a matter of fact, their next album will include a song called "Huranice Alley," which a neighbor in Florida gave to their mother, who brought it to the brothers. "I think faith plays a real big part in people's lives," Howard says. "Sometimes you can try and try and try and then give up and say, 'Oh heck with it,' something will come to you. I think it's kind of the same way with songs. I think they come to you. I think they are gifts that were meant to be yours."
JUST SAY THE WORD

As HorlPro plagger Norman Devasur says, “It’s a tough thing; we try to be honorable. With us, the first person who calls gets the hold. A lot of times, your word is everything.”

Brown, a top song plagger before moving to Capitol, says, “A hold is an imprecise gentleman’s agreement, not a contract. It’s sort of a handshake deal.” The situation is further complicated because many holds are communicated via phone, without even the skin-to-skin contact of that handshake.

While all agree that close communication is the answer, people aren’t perfect and human errors occur. Publishers accuse labels of not letting them know when a song is removed from its protected status, and, as Beckham states, “A&R people have a tendency to tie up a song just to keep someone else from having it.” Labels mean that publishers don’t always honor holds and will play such songs when bigger artists express interest.

PUBLISHERS ACCUSE
labels of not letting them know when a song is removed from its protected status, and,
as HorlPro’s Bob Beckham states, “A&R people have a tendency to tie up a song just to keep someone else from having it.”

It’s ironic that no central source exists to track holds, since the computer hardware exists for such a service. Doug Howard of PolyGram has a system to keep his pluggers, tape-carry people and songwriters closely informed, and there are undoubtedly many other publishers online internally.

For Horl’s Mark Miller explains another abuse: “Sometimes a label will put a hold on a song for one artist, decide not to do it on them but keep the hold for another artist.” As Neese points out, “If I’m not involved in the decision-making process, that’s when I have a problem. We get a lot of heat-and-switch stuff.”

TOKEN COMPENSATION

Capitol attempted to institute a compensation system for publishers and writers for situations in which the label holds a song six months without cutting it. “The $100 we offered was more the principle of the thing,” says Brown. “We know it’s a token that won’t even cover demo costs, but it’s more than anyone else is offering. We thought it might start a trend. We sent the letter to clarify our position and the publishers’ position. No publisher has signed it—I don’t know why not. Maybe they want to keep things loosey-goosey.”

Beckham likes the payment idea but is pessimistic. “It would be nice, but I don’t think it’ll happen,” he says. “Publishers didn’t hold the line with controlled compensation.

“Maybe [the payment] should be for the hold itself—$500 or $1,000,” Brown suggests. “That would cost labels lots of money, but it sure would stop them from putting a lot of songs on hold.

“What we do here is delegate an area to our person, Tracy Cox, who is responsible for communicating on all the projects,” Brown explains. “We have a meeting every two weeks with Scott Hendricks, the producer, the artist, the A&R people. All songs are reviewed, some are added, some are dropped, some are reconfirmed, and we listen to new material. The goal is to never have more than 20 on hold at any one time. If you have more than 20, you’re not doing your job very well. If you’ve got the killer ballad of all time on hold do you need 15 other ballads? It seems clear that, unless mental telepathy miraculously appears on Music Row, holds will continue to be a gripping problem in Nashville. Until then, Beckham offers, “I don’t have any solutions, I wish I did. All I can do is police my own area.”
MEMORIAL SCHOLARSHIP: In memory of Harold “Hal” Edstrom, who, with his brother Everett and Roger Bandecker, was one of the founders of music print publisher Hal Leonard Corp., a music scholarship has been established at Winona (Minn.) State University. Edstrom died Feb. 23 at 82. Contributions can be sent to the Harold Edstrom Memorial Scholarship Fund, Winona State University, Johnson & Sunlawn Sts., Winona, Minn., 55987. Contact: Karen Waldkirch at 414-774-3630.

DONATION REQUEST: In lieu of flowers, the family of Anita Richmond and mother of music publisher Larry Richmond, has requested that donations be made to the Children’s Discovery Museum of the Desert, PO Box 2275, Rancho Mirage, Calif., 92270. Anita Richmond, who died March 20 at 68, was a co-founder and past president of the organization.

FINDS-TO-Help: Friends of Ruth Meyer, former high-profile program director in the New York market, are calling for assistance for her after she suffered a stroke at her home in Kansas City, Mo., last August. Purrfect is needing regular therapy and rehabilitation, and donations can be sent to Meyer at 1778 Dravy Ave., Kansas City, Mo., 64137; telephone 816-966-9907. Donations can also be made through credit cards by contacting one of Meyer’s former colleagues, Steve Warren of MOR Media, at 718-291-3701 or 1-800-827-1722; fax 718-580-3370.

IN MEMORY OF JESSIE: The family of Jessie Daniell Bullens-Creeve, who died March 31 of Hodgkin’s disease at age 11, has requested that donations be made to the Jessie Fund, c/o Maine Children’s Cancer Program, 295 Forest Ave., Portland, Maine, 04101. Creeve was the daughter of singer/songwriter Cindy Bullens and music publisher/personal manager Bob Creeve. She was also the niece of singer/songwriter/producer Bob Creeve. Contact: Paula Hafson at 617-320-5727; fax 617-321-5609.

A weekly listing of trade shows, conventions, awards shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL
April 9-May 17, ASCAP/Disney Musical Theater Workshop, Disney Ctr, Los Angeles. 212-261-6234
April 15-18, NAB ’96, Las Vegas Convention Center, Las Vegas. 202-429-5002
April 15-18, Replitech Europe 1996, Jaarbeurs Congress and Convention Centre, Utrecht, the Netherlands. 914-328-5157
April 20, Music in Cyberspace Conference, presented by NARAS New York Chapter, Marriott Marquis, New York. 212-245-5440
April 20, How To Make It In The Music Business, Presented by Wallace Collins, Holiday Inn Union Square, San Francisco. 415-788-5500

MAY
May 1-5, Impact Super Summit Conference, Opryland Hotel, Nashville. 215-646-8001
May 2, Eighth Annual Tamika Reggie Awards Ceremony, Paramount Theatre, New York. 718-978-3100
May 2, Third Annual Downtown Comes Uptown Benefit, benefit for the Lirrapy Institute, Wallch Hall, New York. 212-758-8250
May 11-14, 100th AES Convention, Delta Center, Copenhagen. Phone: 32 2 345-7971, fax: 32 2 345-3410
May 14-18, MIDEM Asia, Convention & Exhibition Center, Hong Kong. 212-685-4220
May 20, Steven J. Ross Humanitarian Award Dinner, honoring Edgar Bronfman Jr., presented by the Entertainment and Music Industries Division of the UJA-Federation of New York. Waldorf-Astoria, New York. 212-830-1126
May 22-26, NAIRD Convention, Omni Inner Harbor Hotel, Baltimore. 606-433-0946
May 23-25, CES Orlando... Digital Destinations, CES Habitat, CES Specialty Audio & Home Theater, various locations. Orlando. Fla. 573-907-7600
May 31-June 2, Music, Money & You: Inside Songwriting And Indie Recording Conference, new Buffalo Marriott Hotel, Amherst, N.Y. 800-265-8481.
Hal Leonard, Music Sales Join In Europe
U.S., U.K. Companies Team For Print Product

BY IRV LICHTMAN

NEW YORK—Creative ties between music-print giants U.S.-based Hal Leonard Corp. and U.K.-based Music Sales have taken on a more formal relationship with the establishment of a joint venture called Hal Leonard Europe.

According to Keith Marldar, president of Hal Leonard Corp., and Robert Wise, managing director of Music Sales Group, the new entity will place most Hal Leonard products, as well as the companies' respective educational catalogs in the European common market. Both companies will retain their independent operations in the U.S. and elsewhere.

A prepared statement by Marldar says, "Although our products have been sold in 65 countries worldwide, this is a unique opportunity...to more firmly establish our corporate identity in Europe and draw upon the strengths of both Hal Leonard and Music Sales." Marldar says both parties are linked for a minimum of five years.

Wise gives more specific reasons why formal ties have been established. Marldar says that while his company's guitar, keyboard, and instrumental catalogs are the biggest in the U.S., "none of these products have not yet been introduced into the European market, although they are certainly appropriate." In addition, he says, the Hal Leonard and Music Sales editorial staffs will work together to fine-tune products so that the content is suitable for Europe.

Similarly, Wise notes that both companies have recently "grown even more closely together...the relationship has developed from friendly rivalry to a genuine partnership in producing new publications. This joint venture allows us to work on distribution and publishing projects together; while still maintaining our separate identities."

Marldar maintains that Hal Leonard's sales in Europe are likely to double in several years as a result of these ties. He says that 15% of the company's business stems from international markets, and two-thirds of that business is in Europe.

In noting that "part of the synergy of this new association will be on the pop and standard side of the business," Wise adds that "our companies represent many of the same artists in printed music for our respective territories, including the Beatles, Eric Clapton, Elvis Presley, and Sting, as well as major entertainment companies, like ATV, IMG, MCA, Poly-Grain, and Sony. We now have the opportunity to produce new joint products containing songs from all of these...and to market them together around the world." Both Hal Leonard and Music Sales are pioneers in developing new media for print product in their territories and are already creating and testing new CD-ROM music instruction software.

Marldar points out that "where appropriate for copyright reasons," some Hal Leonard Publications will continue to be handled by their existing European distributors, including International Music Publications, with which Hal Leonard has a longstanding relationship.

Hal Leonard and choral products will continue to be sold through the same established Europe-wide distributors.

Hal Leonard, formed almost 50 years ago, has a catalog of more than 40,000 products, including sheet music, songbooks, method books, hand and choral arrangements, videos, reference books, and CD-ROM software.

Robert Wise is a descendant of the family that formed Music Sales Corp. in 1915 chiefly for the classical and educational market. It now has companies in London, New York, Paris, Copenhagen, Sydney, Madrid, and Tokyo. It offers both distribution and retail and in-house units.

In It Together. Peermusic has reached a worldwide publishing deal with Azrian Records and its artists Maria Fatali and Ley De Hielo. Shown at peermusic's Los Angeles offices are: Flutist Arthur Weisman, COO of peermusic U.S.; and Catherine Shindler, West Coast manager of Latin music for peermusic.

Gaye Songs To EMI. EMI Music Publishing has acquired from Joseph C. Karol and Marvin Gaye III, administrators of the Marvin Gaye estate, the estate's interest in Gaye's publishing and mechanical interests, and an interest in some of Gaye's songwriting. Gaye was represented by his special counsel Harold Rosenblum and VP of business and legal affairs, Clark Miller, and the estate was represented by attorneys Jeffrey Glassman and Gary Wishon, shown from left, and attorney David Weinberg, wishon attorney Howard Weitenberg, Rosenblum, Karol, and Miller.

Business At The Summit. Elvis Presley Enterprises recently hosted a three-day Worldwide Licensing and Music Publishing Summit in Memphis that was attended by more than 250 people. Shown, from left, are Susan Aberbach, COO of the Elvis Presley publishing catalog; Priscilla Presley, wife and business manager of late musician; H. Nathan James, partner in Azrian; Kathy Spanberger, COO of peermusic U.S.; and Catherine Shindler, West Coast manager of Latin music for peermusic.

From Hamburg To The World. Hamburg-based MCA Music GmbH has signed the band Milk to a worldwide publishing deal. The German pop/rock act has issued two albums, and a new single is set for December release. "Golden Metallic Poly-Grain." Shown at the signing, from left, are, Adrian Racklamm, managing director of MCA Music GmbH; Uwe Krop, creative director at MCA Music GmbH; Ralf von Milch, band member; and Armin von Milch, band member; and Peter Zimmerman, lawyer.

VENUS’ TOUCHED WITH CHARM; Musicals Go Cross Country

THAT TOUCH OF WEILL: Composer Kurt Weill reached Broadway by way of Berlin, where his 1927 classic "Threepenny Opera" stunned Europe with its daring sleaziness and use of pop syncopation and cabaret. The Nazis, who saw it as demeaning to German culture, as a Jew, Weill had an even more compelling reason to flee Germany when Hitler came to power: he reached the U.S. in 1935.

By the time "One Touch Of Venus" opened on Broadway in 1943, Weill was an established composer of theater songs, having written scores for "Johnny Johnson" (1935), "Knickerbocker Holiday" (1938), and "Lady In The Dark" (1941). Each of those produced at least one standard—in the case of "Johnny Johnson," it was "September Song," while "Lady In The Dark" produced "My Ship." Never quite losing that minor-key sadness that was suggested even in his upbeat numbers, Weill was in high Broadway style with "One Touch Of Venus," creating yet another classical song, "Speak Low," which featured a rare lyric turn by comic poet Ogden Nash.

It is a pleasure to note that Weill and librettists Nathaniel Shilkrot and Ira Gershwin did not let Hitler’s or the Nazis’ anti-Semitic fury deter them. They produced a show, "The Rise and Fall of the City of Germania," that was banned in Berlin but performed at the Folies Bergere in Paris in 1933. It was produced in New York in 1936 and in the West End in 1937. It was a huge hit, and its success helped raise money for the United Jewish Appeal.

With Melissa Errico as a most enchanting born-again Venus—a part that up to now evaded voices of either Mary Martin in the Broadway version or Ava Gardner in the weak-browed future film—the City Center production is likely to take on cult status.

With the realization that the music and the lyrics of "One Touch Of Venus" still has a lot of charm comes the possibility that many more people will have a chance to hear Errico sing.

And if it’s possible to improve on the original, Eddie Mayhew, director of the original mission director: Rob Fisher and the Coffee Club Orchestra did just that as they performed Weill’s orchestrations.

While MCA has just released its very fine album of the original cast, it is a severely truncated version.

BIOGASTA: The "Lyrics & Lyricists" program held March 24 at the 92nd Street Y in New York segueed from coast to coast to illustrate the symbiotic relationship between musical theater and the movies. In 2 1/2 hours, "Broadway To Hollywood; Hollywood To Broadway" covered nearly 70 years of songs headed west (Sig. S. Pepper and Oscar Hammerstein’s “I’ve Gotta Be Me” from “State Fair,” innsen in 1943 and 1942, onstage in 1990).

While no stranger to artistic compromise, Broadway is more suited against than singing in Hollywood, where show casts are often chopped in favor of something else or nothing at all. Cole Porter’s “Fifty Million Frenchmen” lost its entire score in the film version, including “You Do Something To Me.” On occasion, Hollywood may amends are: Ethel Merman’s reprieve of her role as hostess with the mostest kept the movie version of “Call Me Maybe” close to the stage hit.

Twenty-one selections were introduced by DJ Jim Lowe, who kept track of the cast recording of "Call Me Maybe" close to the stage hit.

Artists & Music

Fonovisa Crosses Language Barriers

FO NOVI S A CROSSING OYER: Fonovisa and high-powered public relations firm Rogers & Cowan are planning crossover English-language projects with Fonovisa breakout Spanish star Enrique Iglesias, as well as with Melody/ Fonovisa Mexican pop icons Cristian and Lucero.

Cristian will be the first artist to release an English-language album, a studio album to be released next summer. According to Fonovisa, Iglesias has sold more than 1 million units of his self-titled label debut. In February, he participated in a live television show in Mar del Plata, Argentina.

Lucero will wuddle her producer, Rafael Pérez-Botija, this summer to lay groundwork for her English-language album, which may be released next year. The singer/actress/mexicana soap "Lazos De Amor." Otherwise, Fonovisa's venerable norteño group Los Tigres Del Norte are set to release their next album, "Unidos Para Siempre," April 25. Superstar pop grupo Marco Antonio Solís Y Los Bukis will put out its next album in June.

Lastly, Fonovisa debuts rock imprint Marea Rock on Monday (15) in Mexico City. Marea Rock's first release, due April 22, is a self-titled album by Argentinean rock act Christian Puga Y Los Ladrones Sueltos.

EMI TOASTS CARMEN: EMi-Odeon Brasil has released "Carmen Miranda: A summer of Brazilian world-renowned actress, who was also a sensational singer. Among the 120 remastered songs is a slew of '30s Carnival nuggets, numerous choice songs ("Habacique," "Pon Fon," "O Samba E O Tango") covered by contemporary Brazilian stars, and a collection of poignant tunes underlying Miranda's conviction that she had not forsaken Brazil for global fame as a Hollywood actress.

Another prized track is the classic "O Que E Que A Baiana Tem?," a smoothy percusive Bahian samba sung by Miranda and the song's upstart composer, Dorval Caymã, who would go on to greater fame.

Particularly memorable, as well, is Miranda's halting samba take of "Na Baixa Do Sapateiro," which was later cut by Nestor Amaral as a lifting ballad called "Bahia" for inclusion in the hit Walt Disney film "The Three Caballeros."

The expansive musical package is complemented by Abel Cardoso Jr.'s fine liner notes, which detail the history of each song.

A superstar singer in Brazil in the '30s before achieving worldwide renown as (unfortunately) a dizzy, south-of-the-border tart who wore tropically lush millinery, Miranda recorded 313 tunes in a mere 10 years.

Alas, there are no plans to release "Carmen Miranda" outside of Brazil.

CONFERENCE UPDATE: There are two changes in the musical lineup and a panel addition to Billboard's seventh annual International Latin Music Conference, set (Continued on next page)

Familia RMM Recording a SELENA

INTERPRETED BY CELIA CRUZ, ISIDRO INFANTE AND LA ELITE, TITO NIEVES, JOSE ALBERTO "EL CANARIO," MANNY MANUEL AND OTHER FAMOUS ARTISTS.

RMM-82013
to take place April 30-May 1 at the Inter-continental Hotel in Miami.

RMM rap act Tres Equis will replace labelmate 3-2 Get Funky as a showcase artist. Singer-songwriter Ray Contreras, who is signed as a writer to Caliente Entertainment, will replace Robi Rosa as a performer in the “Writers In The Round” acoustic pro-
gram.

The additional panel is “Latin Rock: The New Alternative” with Angela Rodriguez, Billboard Latin marketing manager, and Rudy Sarzo, founder of Sarzo Music, serving as moderators.

ARGENTINIAN ADIOS: After announcing their “last show in Argentina,” the Ramones tested their awesome popularity in Buenos Aires with a March 16 concert at River Plate stadium that attracted 50,000 fans. Playing 30-minute warmup sets were Main Records’ Superjava, Pol-
Grama’s Dos Minutos, and BGM’s Attaque 77. Other supporting acts were German punk band Die Toten Hosen and “gooffather of punk” Iggy Pop.

All was not quiet prior to the Ramones’ final performance, how-
ever. Three days before the show, Coca-Cola invited fans to swap bottle caps for concert tickets. Thousands waited in line for hours in a Coca-Cola showroom in downtown Buenos Aires only to find out that no more ducats were available. Enraged, the queers de-
stroyed the promotion site, along with seven nearby stores.

At that point, Coca-Cola officials sent the flaming youths to another location, where 6,500 tickets were promptly distributed. “We never imagined such a mas-
sive response,” said Coke public relations manager Eduardo Cast-
ro. He assured that damage incurred by the stores would be repaired.

MEXICO NOTAS: Sony Mexico has signed its re-signed pop/ranchera star Ana Gabriel and hot singer/song-
writer Ricardo Arjona... Ario-
la/BMG megastar Juan Gabriel is slated to play May 24-25 at Mexi-
co City’s Auditorio Nacional. In
concurrency with his 25th anniversary in the music biz, BGM has released a five-CD retrospec-
tive extravagantly titled “Con Amor... Para Un Amor... De Un Amor...Eterno.” The
compendium of 100 songs will be available only through Reader’s Digest for $69. Gabriel, an up-
coming induecto into Billboard’s Latin Music Hall of Fame, is keeping busy, as usual. He is now mulling plans to produce the upcoming record from labelmate Rocío Dúr-
cal.

Redoubtable Sinaloa banda act La Banda Del Recodo has signed with Musivisa... BGM has put out Maldiva Vecindad’s latest effort, “Baile De Mascaras.” The album’s release was delayed due to problems between the group and original producer Bill Laswell. The parties subsequent-
ly parted ways, and the band ended up producing the record itself.

GETTING CAUGHT UP: Epic/Sony superhotshop Gloria Estefan
notched her second No. 1 dance smash April 6, when “Tres Desear” sealed Billboard’s Club Play chart. Her next English-lan-
guage album, “Destiny,” is sched-
ed to drop June 4... Sony Dis-
cos resurgent singer/actor Ricky
Martin will make his Broadway debut in June in “Les Miserables”... Jim Bustamante has been appointed director of music pub-
lishing for Pig Haus Music. He was promotions representative at Sony Discos.

LATIN TRACKS A-Z

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<thead>
<tr>
<th>TITLE</th>
<th>WEEKS</th>
<th>LABEL/DISTRIBUTOR</th>
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<tbody>
<tr>
<td>1. &quot;The Memory of Trees&quot;</td>
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Billboard Top New Age Albums

FOR WEEK ENDING APRIL 20, 1996

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Billboard

FOR WEEK ENDING APRIL 20, 1996

TOP CLASSICAL ALBUMS™

1 SOUNDFRACK "INNOCENT HEARTS" (CD) 625,000 6 weeks charted
2 BENEDETTINE MONKS OF SANTA DOMINGO DE SILOS "ANGEL OF PEACE" (CD) 595,000 4 weeks charted
3 CARRARES, DOMINGO, PAVAROTTI (MEHTA) "BOHEMIAN Rhapsody" (CD) 560,000 6 weeks charted
4 VIRGIN DIGITAL BUDAPEST SYMPHONY ORCHESTRA "SCHUMANN SYMPHONY NO. 3" (CD) 400,000 5 weeks charted
5 NOBUKI KOBAYASHI (FRANCE) "DIE WIEDERER KIN" (CD) 375,000 6 weeks charted
6 ANTONIO RUIZ (FLAMENCO) "ANTONIO RUIZ" (CD) 350,000 4 weeks charted
7 ANDREW LITTON (FRANCE) "HANDEL" (CD) 330,000 8 weeks charted
8 ANTONIO RUIZ (FLAMENCO) "ACTUAS LIRICAS" (CD) 300,000 4 weeks charted
9 DAVID GRAY (GOLD) "WHITE CITY" (CD) 275,000 5 weeks charted
10 BENEDETTINE MONKS OF SANTA DOMINGO DE SILOS "ANGEL OF PEACE" (CD) 250,000 8 weeks charted

TOP OFF-PRICE CLASSICAL™

1 CAMERATA ANTONINO LUCA LUCAS (FRANCE) "ORCESO" (CD) 7,000,000 2 weeks charted
2 SYMPHONY ORCHESTRA BADEN BADEN (SBOUR) "BRAHMS SYMPHONY NO. 2" (CD) 6,000,000 4 weeks charted
3 LENTINGRAD SOLOISTS (GASTVARG) "BRAHMS SYMPHONY NO. 2" (CD) 5,000,000 2 weeks charted
4 JUGEN DEUTSCHE PHILHARMONIA (GUILLER) "BACH: SYMPHONY NO. 5" (CD) 3,000,000 4 weeks charted
5 SYMPHONY ORCHESTRA BADEN BADEN (SBOUR) "BRAHMS SYMPHONY NO. 2" (CD) 2,000,000 8 weeks charted
6 LENTINGRAD SOLOISTS (GASTVARG) "BRAHMS SYMPHONY NO. 2" (CD) 1,000,000 4 weeks charted
7 BANGKOK SYMPHONY ORCHESTRA (THAILAND) "DANZIG SYMPHONY NO. 2" (CD) 1,000,000 2 weeks charted
8 SYMPHONY ORCHESTRA BADEN BADEN (SBOUR) "BRAHMS SYMPHONY NO. 2" (CD) 1,000,000 8 weeks charted
9 SYMPHONY ORCHESTRA BADEN BADEN (SBOUR) "BRAHMS SYMPHONY NO. 2" (CD) 1,000,000 4 weeks charted
10 SYMPHONY ORCHESTRA BADEN BADEN (SBOUR) "BRAHMS SYMPHONY NO. 2" (CD) 1,000,000 8 weeks charted

Artists & Music

TOP CLASSICAL CROSSOVER™

1 NEW! VARIOUS ARTISTS "Pavarotti & Friends for the Children of Bosnia" (CD) 1,000,000
2 LONDON PHILHARMONIC (SCHOLES) "THE SONG OF THE JERRY BUCKS" (CD) 750,000
3 SOUNDFRACK "SOUNDTRACK" (CD) 500,000
4 ITZHAK PERLMAN "THE INDIAN SONGS" (CD) 450,000
5 CINCINNATI POPS (KUNZEL) "ITALIAN SUITE" (CD) 400,000
6 VARIOUS ARTISTS "Pavarotti & Friends 2" (CD) 350,000
7 VANESSA MAE "ARLINGTON" (CD) 300,000
8 NICKI MINAJ "THE BOOK OF MYSELF" (CD) 250,000
9 MICHAEL NYMAN "PAIN" (CD) 200,000
10 VARIOUS ARTISTS "CHICAGO CAMERATA" (CD) 150,000

WALLFLOWERS RIDE IN WITH A FOLLOW-UP ON INTERSCOPE

(Continued from page 13)

us to do a record afterward." So was the Wallflowers' mutual agreement with the group's departure from the label. "Numerous bands break up after leaving a label, or members leave, which is pretty much what happened with us," notes Dylan. "But there was a perception that we were dropped after just one record, and we had a lot of trouble getting a new deal because of it." The Wallflowers did keep their core fans in tow, though, by playing every week before home crowds during an eight-month stretch. "It should be emphasized that by avoiding playing it too much, we were able to put the energy into the studio, where we worked a lot harder and made a better record," he adds.

Unlike the four-week production of "The Wallflowers," which Dylan likes to an "audio snapshot of where the band was four years ago, (recorded) so quick it left room for excesses!" the group spent eight months on "Bringing Down The Horse." Bono Barnett produced the disc, which includes such guests as Mike Campbell, Dan Penn, former J ayhawks Gary Lauris, Counting Crows' Adam Duritz, Stephen Bruton, and Fred Tuckett. Also on the album are the band's newest members: guitarist Michael Ward and drummer Mario Caine.

Dylan notes that the new album reflects the changes in his life in the six years since writing the first songs that appeared on the Wallflowers' debut. New to the band is the addition of bassist Tim Jones, who has enough music experience to make doing interviews, which he did a small number previously, more valuable. "I didn't much [pretend the first record at all]," he says. "Obviously, people wanted to talk about the obvious, and that wouldn't do anyone any good."

By that, Dylan is referring to his father; Bob Dylan, which is so much a subject to avoid that one feels particularly relevant to the Wallflowers. The band made its first record at a young age and just wanted to play," he continues, noting that his initial musical interest developed "like anybody else—though people could like to think differently—by going to my first show at 12 or 13 and playing with my friends."

Interviews for "The Wallflowers" ran mostly in local college papers, Dylan says. "It's always a bit more involved when you're working with music, but bigger-size publications are more intrinsic. I'm more prepared this time than, and at this point, there's a little more to talk about than just a personal story."
**Billboard**

**Top Jazz Albums**

For Week Ending April 20, 1996

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**Top Contemporary Jazz Albums**

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**Carnegie Hall Shows, Albums Abound; New York Jazz Lovers Get A Tax Break**

Those who have taken in performances of New York's Carnegie Hall Jazz Band realize that its power is equal to its imagination. The band, led by trumpeter Jon Faddis, has been playing on the historic stage in midtown Manhattan since its debut in a recent program of Ellington arrangements titled "A New Take" which may well be its finest moment so far. But New York isn't on everyone's musical itinerary, so Blue Note's "The Carnegie Hall Jazz Band" should bring the world up to speed on the ensemble's cleverness and clout.

Scheduled to street June 11, it's the band's first disc. The songbook is classic—it includes "In The Mood," "Shiny Stockings," "Sing, Sing, Sing," and "Giant Steps"—but New York has transferred many elements of the tunes. Credit the inventive arrangements of Slide Hampton, Randy Sandke, and especially Jim McNeely. The group is taking its message to the road. Having spent a chunk of March in Mexico, it's bound for Europe in July. U.S. dates include June 28 at Chastain Park in Atlanta and June 30 at the Newport Jazz Festival in Saratoga, the sub-town.

In other Carnegie news, Rhino has just released Charles Mingus' hopped-up 1974 blasting session "Live At Carnegie Hall," originally on Atlantic. Guests include saxophonist Charles McPherson and Rahsaan Roland Kirk (in an utterly honkykafied mood) and, coincidentally, Faddis himself. The Preservation Hall Jazz Band, famous for titillating tourists in the French Quarter of New Orleans, will call Carnegie home for an evening of ultra-tad swinging May 1. The group's "In The Sweet Bye And Bye" came out on Sony at the start of the year. ECM recording artist Egberto Gismonti is scheduled to play with the American Composer's Orchestra at Carnegie on Sunday (14). It's the guitarist's first U.S. gig in five years; his piece "Prego" will be featured. Dennis Russell Davies conducts. Gismonti's performance will cap the third annual Sonidos de las Americas Festival, which this year concentrated on Brazilian composers. Gismonti's "ZigZag" is due on ECM on Tuesday (16).

A week at New York's Knitting Factory is how Phorah Sanders and Verve Records began their campaign to promote "Message From Home," a substantial disc that finds the powerful tenor saxophonist in the production hands of Bill Laswell. It's a tour of aesthetics for Sanders, who usually operates acoustically. But the intimations of funk have enough whomp in them to support one of jazz's most emotional sounds: the huge tone of Sanders' horn. The Sanders sections of retail stores are never lacking for product, but Evidence has just released its own Pharao record, "Welcome...To Love." It's a 1990 date recorded in France and will be issued initially on Alpha in Japan.

The two programs differ drastically. Original pieces, such as "Nostalgia" and "Fomoki," dot the Verve record, as opposed to standards, such as "Moonlight In Vermont." The "Polka Dots And Moonbeams," on Evidence.

"Message From Home" debuted on the Top Jazz Albums chart April 1. Two weeks after, a feat for Sanders, who is often believed to be commercially mager. One of his '60s masterworks, "Karma," was reissued at the end of last year by Impulse!

REBATE: Around this time of year, the conversation invariably turns to those Starry tax "professionals" who are (ordinarily liberal) with their write-offs. "My guy says I can deduct the air that I breathe—it's part of the office space," quipped one pal last week. Deductions, deman — the list gets shorter every year. I play by the rules; the less waves made with the IRS, the better.

To assure the pain on Monday (15), procrastinating New Yorkers can drop their return in a mailbox and head down to Tower Records' 4th Street and Broadway location for a free midnight concert by virtuoso bassist Christian McBride. The occasion is the release of McBride's second Verve date, "Number Two Express." With a street date of Tuesday (16), the record will be one minute old as the show begins. The bassist also brings his unit to the Village Vanguard for a weeklong stint beginning Tuesday. I wonder if you can deduct the subway tokens it takes to get to the show?
NEW YORK—When all three of your studios are booked solid months ahead of time, and you decide to upgrade the facility, your biggest challenge as a studio manager is not choosing which equipment to buy or deciding how to allocate funds for it, but rather, finding time in the schedule to implement the changes.

That was the experience of Kampo Cultural Center Studio in lower Manhattan, an eclectic facility that has just upgraded its consoles and tape machines, added space in its largest control room, and purchased costly converters for both recording and playback. Studio manager Alex Abrash found a great deal on an SSL 4056G console and a Sony 3484 digital multitrack, but his bookings prevented him and chief tech Alex Paul from installing the gear. Finally, they were able to carve out a two-week window in the studio's schedule and execute a highly choreographed upgrade.

“It took us two months to get an opening and then we had two weeks to complete everything,” says Abrash. “In addition to installing the gear, we also had to move a wall and improve the air conditioning system. So it all had to be choreographed like a play. It’s one thing to talk about it, another thing to do it.”

In order to make room for the SSL 4056G in studio A, Kampo had to move an SSL DME board containing the studio C. Because the C console would not fit through the window, it had to be cut in half.

“It’s not designed to do that,” says Abrash. “You have to know how the console is connected to do that. We had to cut the ground bus with a saw. It’s amazing we had so few troubles.”

Fortunately, the SSL 4056G—which, along with the Sony 3484, was purchased from Manhattan Center Studios—was disassembled before it was shipped to Kampo.

The expense and effort of upgrading the facility was well worth it, according to Abrash. He says, “I love the new SSL. It sounds great. Actually, it’s doing a sound. It’s just as sweet as it sounds like the music comes right through.”

The new board allows Kampo to handle 48-track mixing, putting it in a facility in a higher tier. “With the old console, we had 44 inputs, so we couldn’t do 48 tracks properly,” explains Abrash. “We didn’t have enough faders to monitor a 48-track tape, and for a proper mix, you need 46.”

Kampo Cultural Center Studio takes delivery of an SSL 4056G console through a second-floor window—the only way it would fit.

For Engineer Brad Gilderman, Making Music Is As Natural As An ‘Exhale’

■ by David John Farinella

LOS ANGELES—Engineer Brad Gilderman is taking a deep breath before the completion of the smash hit soundrack album “Wearin’ To Exhale” and his next recording session, which will be for Tony Braxton’s next release.

One would think that after a forty-month project that took him from his home in Los Angeles to New York to London to New York to Atlanta, Gilderman would want to take it off a few days—even an hour or two—to relax.

Instead, Gilderman has jumped right back into the studio with Braxton and with Tito & the Tarantulas, a band fronted by film director Richard Rodriguez.

Although Gilderman considers his work with “Exhale” composer/producer Babyface his main gig, the sessions with Tito & the Tarantulas are a return to his old school days.

“I started working in a very rock-'n'-roll studio, Cherokee Studios, which was a great opportunity for me,” he says, “I worked with amazing, amazing bands,” he says, rattling off such names as Tom Petty & the Heartbreakers, John Mellencamp, Stevie Nicks, and Bob Seger.

“This was back in the late ’70s and early ’80s, when music still had a magical energy going on.”

While Gilderman made a name for himself during those sessions at Cherokee, it was during the years when keyboards and drum machines were being introduced into the industry that he started to develop a truly marketable skill.

“When the keyboards started coming up, I was in a facility that kind of rebelled against that stuff,” he says. “I went into it, and I started trying to add machines to real things to give them another dimension. I think people saw that I was receptive to going in another direction.”

Through word-of-mouth, Gilderman went from the rock’n’roll world into sessions with Janet Jackson for her “Rhythm Nation 1814” album, and with her sibling Randy Jackson on “Randy & The Gypsys.”

The Jackson projects established Gilderman as an enterprising R&B engineer who combined a grasp of technology with an ability to get natural sounds. The next big step in Gilderman’s career was a phone call from one of the top R&B producers on the planet: Babyface.

“That was one of the greatest opportunities I ever had in my life,” says Gilderman of his association with Babyface, which began four years ago.

“I’m working with the top cat, and we work with tremendously talented artists and great people. It’s given me the liberty to experiment musically and technically and to do things that normally I would not be able to do.”

Gilderman’s discography was already impressive, soon amassed a credit list that reads like a who's who of the top forty charts: Madonna, Boyz II Men, TLC, Van Buren Ulgers, Whitney Houston, Aretha Franklin, Braxton, Patti LaBelle, Randy, Chante Moore, Mary J. Blige, and Chaka Khan, to name a few. Not only was “Exhale” the superstar-athon it looks to be, it was the culmination of Gilderman’s efforts and his rock training into the R&B world.

The process began with the Babyface track “When Can I See You Again,” which blended an acoustic guitar and a drum machine, and continues on Braxton’s upcoming release, which includes such R&B rarities as a Wurlitzer piano, live strings, a mandolin, and an accordion.

“When ‘Waiting To Exhale,’ it became natural to start laying down real instruments on top of machine tracks,” says Gilderman. “So the team brought in electric and acoustic guitars, live pianos, percussion instruments, and live strings. And while such sessions might have presented a headache for novice engineers, for Gilderman they were like coming home.

“I know how to get these acoustic (Continued on next page)
KAMPO STUDIO MOVES UP A NOTCH
(Continued from preceding page)

“Manhattan Center did excellent maintenance on the SSL, while it was there,” says Abrash. They took care of their equipment the way we take care of ours. If you keep this stuff clean, it works wonderfully for years.”

Another key element of Kampo’s upgrade is a new pair of Apollo converters, the AD-500 analog-to-digital and DA-1000 digital-to-analog units. Abrash says, “In most studios you won’t rent anything from a rental place. I don’t know if many people have the Apollo D to A. We have the whole playback system, and it sounds beautiful. You play the DAT back, and it sounds just the way it did off the board.”

In addition to its A and C-studios— which are used for music recording, overdubbing, and mixing, plus sound-picture work—Kampo has a B room that functions as an online video editing and audio post-production suite. Studio B is equipped with an SSL Series Sevensound SSL G-series mic preamps for voiceovers, and a Mackie 24-input board for monitoring, according to Abrash.

“All the rooms are interconnected with tie lines,” he says. “We can lock a Beta machine from B to C, we can enjoy DA-98 tracks from studio C to studio A. All the interconnects are possible.”

Among recent projects at Kampo are “The United States Of Poetry” (a series of spoken word albums), “Blues For Allah,” and the soundtrack for the MTV series “Joe’s Apartment.” The studio is owned by Japanese entrepreneur Shokei Harada’s Kampo Foundation, which promotes the exportation of Japanese calligraphy art.

Abrash says, “Calligraphy is the Japanese art of writing, and it’s an art form. The same way you paint with a calligraphy brush, on the console you paint a sound with the knobs. The vibe here is about creativity and music.”

The Kampo management staff consists of president Harada, managing director Tsuyoshi Takemori, and studio manager Abrash, who headed at Kampo after years of experience at Electric Lady, Sigma Sound, and Unique.

BRAD GILDERMAN
(Continued from preceding page)

Gilderman adds that the singers engaged in friendly competition with one another. “Oh, there’s a lot of that. Everybody eager to try to be better than everybody else,” he says. “Everybody went crazy, because they wanted to do better than Aretha. It just made everybody rise to an occasion.”

To maintain consistency while traveling around the world recording different vocalists, Gilderman and company designed and built a traveling vocal rack with the engineer’s own microphones and a couple of preamps and limiters. The team also built a couple of keyboard racks, which they could take with them or have shipped, and a guitar rack so that anybody could play during a session.

So, technically and professionally, Gilderman is at the top of his industry, but he says there’s still one more ingredient to his success. “I take great pride in the whole process, from production to recording to mixing to getting to set the lights the right way,” he explains. “I want everything to be right.”

Gilderman says he learned this all-out approach from one of his mentors, veteran engineer and former A&M Studio head Shelly Takus. “He told me that engineering is not just putting up a fader and getting a sound,” says Gilderman. “He said that 60% to 70% of engineering is attitude, because as producer/engineer you are in charge of the room and you want everything to go great. I take pride in making my situation in the studio as perfect as possible, and I think that prepares you for anything, whether it’s Whitney Houston, Aretha Franklin, or the little girl down the street. Everybody gets a X treatment.”

FURTHERMORE

The President And The House Speaker. President Clinton addresses the staff of JBL inc. at the company’s Northridge, Calif., headquarters. In the foreground is a JBL Eon speaker, which was used to carry the president’s words.

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PRODUCTION CREDITS
BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 13, 1996)

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MORE HITS ARE MADE ON STUDER TAPE MACHINES THAN ON ALL OTHER MULTITRACKS COMBINED
*Based on an analysis of occurrence of open-reel tracks in Billboard* Production Credits, 1995

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HITS TODAY - HITS TOMORROW.

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BLUE NOTE'S ROACH GETS ORCHESTRAL (Continued from page 1)

tra Of Boston & The So What Brass Ensemble," slated for worldwide distribution. The project (Blue Note, 16), is likely to be a significant record in Roach's vast body of work. Anchered by a 50-minute piece titled "Return," it features the virtuoso percussionist soaring through three movements that col-
lectively project a perfect balance of Roach's aggressive work that splashes through wave after wave of textual and tonal vari-
"It breathes and moves and is...all as good pieces are," says.

Fred does a good job with the orchestra, using meters against the music, and he's the Southern tenants are known for," says Max. "Right now he's locked in the educational thing, but he's one of the few people I know who really perform in both the jazz idiom and the composing realm.

Fred's first celebration collaboration with a full classical ensemble took place in 1968 at the Metropolitan (Calif.) Jazz Festival. He performed "Con-
certino" for orchestra written by his friend, Peter Phillips.

"The Monday thing, like most jazz/classical mixes, was definitely considered an odd step," Roach recalls, "but we were looking to expand the instrumental and musical horizons of the music and add to what had already been done so well with the big-band sound."

Eved was director of marketing for the Angel label in the early '60s and knows about the protocol to which classical music adheres.

BROADER VISTA

"Classical radio's acceptance of pieces outside the middle of the road, both historical and modern, is a tough sell even with the proper label. Let alone to be on a label's (Blue Note) roster."

"Take what Hannibal Peterson has done with the Chicago Symphony on 'African Portraits.' There's a broad-

Glenmark's "bluegrass" label, says, "We're thinking about that right now with the Max record."

As for print, Blue Note is looking into genre-specific publications but will also try to woo the mainstream press. "It would be nice to break out of jazz and classical ghettos," says Eved. "After all, the man has won a MacArthur Grant. He's one of the greats.

RGNU Boulder, Colo., music direc-
tor Katherine Gellery says, "The opportunities are there for Blue Note to do a broad-

Max is one of the originators of everything Fred has been doing. He's still playing like he always has: great," says Lundvall. "He's always involved with adventurous projects. He's hitting his 70s, but in line of spirit and direction, I find him to be the youngest guy on the roster."

"It's always good to be a major," Roach admits, "especially if you can do what you want to. Some people want to stay right in the main-

Lundvall realizes that Roach's new disc breaks from accepted norms.

"It's the same old thing," he says, "but Max was very, very excited about it, and it's an important state-

Last year, the drummer led his M$ Group in a perception sum-
mited that featured Ginger Baker and Tony Williams. There's a strong chance that a similar collaboration will be planned.

"Each different project will have a different kind of commercial life," Lundvall says.

"Signing Max comes with a real responsibility. Not everything he does will sell lots of records. But we're excited about the opportunities. He's got great ideas, and while he's on Blue Note, I want to make sure we make milestone dates that will really count."

MUSICA ANTIGUA KOLN EXPANDS BAROQUE (Continued from page 12)

Dresden, Germany, the same year Bach's "St. Matthew Passion" was first performed in Leipzig.

Described to enliven a sophisticated audience in the capital cultural heart of Dresden, Heinzichen's music, even his sacred compositions, was much lighter and more stylish for the time than that of the rural cantor Bach. And, according to Goebel, Heinzichen's music still has the power to please in a way that Bach's per-

Goebel says, "Whereas Bach often over-
whelms people, Heinzichen holds back for stylistic reasons."

But, Goebel adds, that's not to imply that Heinzichen's music can't be affecting. Goebel says he is "touched" by Heinzichen's music and has an affective force that comes not only from the biblical poetry but from the carefully planned musical decorations."

FORUM FOR BAROQUE MUSIC

Goebel founded MAK in 1973 as a forum for European baroque music, eventually expanding the unit to a large orchestral ensemble. Through the 80s, the group recorded a series of recordings under the internationally acclaimed label "Blue Note." The group's recordings have been recognized for their high-quality baroque music. The group's next project is a recording of Bach's Brandenburg Concertos for the label.

The group's next project is a recording of Bach's Brandenburg Concertos for the label.
Dutch Language Hits Right Note
Music In Mother Tongue Enjoys Revival

BY ROBERT TILLI

AMSTERDAM—It has always been there in Holland—music sung in the mother tongue—but now it is being heard more than ever.

And Dutch-language music is setting new standards not only in terms of quality, it is reaching new heights in quality, too.

When Polydor-signed Marco Bosarto, a Dutchman with Italian blood, broke Bryan Adams’ record for the longest-running No. 1 single here—13 weeks for 1994’s “Droomen Zijn Bedrag,” compared with 11 for Adams’ “Everything I Do I Do It For You”—there was no stopping the new wave in Dutch-language music. It is higher and more powerful than the last wave, in the early 90s, and platinum sales for albums (100,000 units) are once again becoming a common phenomenon.

One powerhouse of Dutch-language hits is the independent Dino label. Product manager Frith van Swol attributes the success of Rut Jaccott and TV personalities Linda, Roos & Jessica to the updated pop sound on their records.

“The media considered Dutch-language material as terribly out of fashion,” says Van Swol, “and in a way they were absolutely right. In recent times, we introduced swing-beat elements to her music, which boosted its radio-friendly character considerably. All in all, songs and lyrics are much stronger now, as is proved by Fluitman & Van Thijn’s recent No. 1 hit single, “15 Miljoen Mensen.”

Both Rob Ebbens and Michael Petersen, A&R managers at Durëce and EMI Holland, respectively, agree with Van Doe Maar in 1981, young Dutch musicians had lost confidence in their own language.

“Although I felt a new wave of Dutch music was coming, initially I turned Van Dik Hout down,” admits Columbia Holland A&R manager Bert Smul. “I advised Daan van Rijjsbergen, who discovered them in his own band, to record his own material,” he says. “I knew we had to pay him a lot of money in case the band became successful. But that’s the risk you have to take in this business.”

The band’s self-titled debut album became a huge bestseller, and Van Dik Hout Music Holland took over distribution from independent VIA. Later Van Dik Hout was signed directly to Sony. On top of this, Van Rijjsbergen joined Columbia as GM.

Columbia released a special version of the album to coincide with the band’s appearance at last year’s Pinoplo festi-
val. The album has now sold a total of 65,000 units, and its successor, “Vier Weken,” has already passed the 20,000 mark. To underline the band’s current status, in Amsterdam trams are covered with Van Dik Hout ads.

Success attracts more success, says Willem van Schijndel, owner of the WVS label. “I’m always actively looking for songs, which are often found on radio shows where you wouldn’t expect them.”

A student named Guus Meeuwis turned into the flagship act on the WVS roster with the hit “Het Is Een Nact.” Guus Meeuwis & Vagant managed to stay in the Mega Top 50 for 37 weeks.

“It’s the song, the singer; that matters. The people want to sing along with the songs, and that’s exactly what Meeuwis delivers,” Van Schijndel says.

He adds, “In the discotheques, Dutch sing-alongs are seen as the perfect alternative to loud house records, providing a much craved-for moment of rest. We deliberately recorded the track for a live audience in the studio, to intensify the community-singing effect on the crowd.”

The group’s debut album, “Verbazende” (Surprise)—which contains the second No. 1 hit single, “Ver Spoor”—has already sold 50,000 copies in pre-release sales. Meanwhile, a German version is in production for Intercom, which has committed itself to two albums.

Van Schijndel’s business partner, Mark Snijders of XPF’s Records, has been equally successful with Peter de Koning’s “Het Is Altijd Lente In De Ogen Van De” (Continued on page 65)

Indigo Ruby. Ruby Turner has signed to London-based blues label Indigo Records. A new album is planned for release in August, and later this month she will be on tour of the UK. Pictured, from left, are Turner’s manager, Jeff Pearce; Turner; and Indigo’s Del Taylor.

Rock Opens Japan Co.

TOKYO—Rock opens Japan Records is reversing the recent trend in which Japanese music companies have expanded into other Asian markets by becoming the first Chinese-owned label to set up a subsidiary in Japan.

Rock’s Cantonese- and Mandarin-language music has been available in Japan either through license deals or as imports, but the Tokyo-based label is now concentrating on developing direct links with Japanese record companies through the five-person office of Rock Records Japan.

“We’ll work mainly with the maga-

stores and the chain stores,” says Rock Records Japan president W. Melinda Lui. “We’ll probably also continue with licensing.”

The third element in Rock’s business plan is putting together compilation albums specifically for the Japanese market.

“They’ll be targeted at people who are interested in Asia,” Lui says. “There are a lot of Japanese people who are interested in Asian music, but they don’t know where to get information about it. So I see Rock’s coming to Japan as a way to spread information about what’s happening to Japan.”

“We know our products better than anybody else, so we can present them better,” she says.

“It’s a bold move,” says Tower Records Far East managing director Keith Calhoun, “but I think they’re going to find that Japanese retailers are much more demanding than those in the rest of Asia.”

Rock Records Japan, which is wholly owned by Taiwan parent company, also hopes to sign local artists, but that is a long-term goal.

One industry source speculates that Rock expanded into Japan in order to provide overseas independent labels with Asian distribution that includes the vital Japanese market.

“Until then, they’ve made only a track record in Japan, a lot of the industries are going to be hesitant to give them such an important territory as Japan,” the source adds.

Unusual for the male-dominated Japanese business world, the office is headed by two women: Liu and Angela Chiu, who runs the marketing and sales division. The other three members of Rock Records Japan’s staff are Japanese who speak various Chinese dialects.

“We’re not here to do Japanese pop—we’re not here to do pop,” says Liu. “We’re here to do dance tracks—we’ll never be as good as Aved.”

(Continued on next page)

F.M.I.

FMI To Launch Singles Chart, Awards In Italy

BY MARK DEZANZI

MILAN—Italy is to get a new singles chart and a new set of music awards through two initiatives by record industry association FMI.

FMI, the Italian arm of international labels body IFPI, represents all the country’s major labels and says that its members account for 60%-80% of the Italian record market. It describes both the new chart and the awards as “official.”

FMI president Gerolamo Caccia Domini says his organization will sponsor the new chart, which will be compiled by research com-

pany Nielsen. Last year, FMI and Nielsen launched an album chart here.

Caccia, who is also president of Warner Music Italy, says the pro-

posed singles chart, “We are evalu-

ating the methodology and sample size. Initially, we will not be includ-

ing airplay data in the new chart, which we hope to launch July 1.”

Caccia adds that talks are under way with Italian industry trade monthly Musica E Dischi, which compiles the country’s existing sin-

gles chart.

The magazine’s managing direc-

tor, Mario Debuli, says, “Talks are at an exploratory stage, and we hope to reach agreement within a month or so.” De Luigi adds that Musica E Dischi will continue to

(Continued on next page)

Vienna Ball. Marketing executives from Austria, Poland, Switzerland, the Czech Republic, and Hungary met in Vienna at Warner Music’s second Central and Eastern European marketing meeting. Manfred Lappe, managing director of Warner Music Austria, told the gathering that this was an example of the kind of information exchange between East European companies that is facilitating Warner Music’s expansion in the region.
FIMI TO LAUNCH SINGLES CHART, AWARDS IN ITALY

(Continued from preceding page)

FIMI, the Italian record industry trade association, announced plans yesterday to introduce a singles chart and an annual event to be called the FIMI Awards. The chart will be derived from the data of the FMI's FIMI/ARMS (Association of Italian Music Stores) system. The awards will be based on sales data from 1997.

The announcement of FIMI's other initiatives comes just a few days after the first edition of the Premio Italiano Della Musica (Italian Music Awards) organized by the country's leading radio network, RAI, and music weekly L'Espresso, both owned by the L'Espresso group.

While the Italian Music Awards are sponsored by vote of Radio Deejay listeners and Musical readers, the FIMI awards will be based on nominations by an academy of music industry professionals.

Says Caccia, "The official Italian awards will be organized along the same lines as the U.K.'s Brit Awards and Germany's Echo Awards.

"We have agreed in principle to organize the first event for early 1998, and FIMI will make an official announcement and present full details at the end of May."

Meanwhile, the Italian Music Awards took place at Milan's Propaganda club March 27. The event coincided with the first anniversary of Musica!, a weekly music section that covers new releases, issues and distributed free with Italy's biggest daily newspaper, La Repubblica. The event included a concert by Radio Deejay disc jockeys voted for their favorite domestic and international artists, with Italian rocker Ligabue picking up three awards for his multiplatinum WEA album "Buon Compleanno Elvis" (Happy Birthday Elvis). Queen's Roger Taylor attended to receive honors for internation- al group and international album for EMG's "Made In Heaven." Caccia welcomed the awards and congratulated Musica! on its achievements in its first year, which, he said, had contributed to an increasing awareness of popular music in Italy.

Musical director Ernesto Assante says, "We have come along at an interesting time in the Italian music scene and have helped its development by providing space to new artists and genres that had previously been ignored. Until now, it had been difficult to establish a large circulation music weekly here, because Italy never really experienced the rock'n roll revolution, like other Western countries in the '50s and '60s."

Selected award winners follow:

Italian artist of the year: "Buon Compleanno Elvis," Ligabue.


Italian newcomer: Casino Royale.

Italian hip-hop group: Articolo 31.

Live show: Pino Daniele (with Pat Metheny).

Special critics' prize for artist of the year: Amilcare Grega.


Sweet Skunk. London-based label One Little Indian presented gold discs to Skunk Anansie to mark U.K. sales of 100,000 units of the band's "Paranoid & Sunburnt" album. The presentation took place backstage at the Wembley Arena in London, where the band was supporting Lenny Kravitz. Pictured in the back row, from left, are Oli head of marketing Karl Badger, Oli product manager Nicolas D. Coquet, head of TV Cathy Crowley, Oli managing director Derek Birckett, band member Skin, Chysalis Music's Dave Wibberley, International Tal- ent Booking's Charlie Myatt, and Oli head of international Sue Johnstone. In the front row, from left, are band manager Leigh Johnson and band members Mark Richardson, Cass, and Ace.


BY EMANUELE LEGRANDBAR

PARIS—French pay-TV operator Canal+ is expanding its presence in music with the development of a new division, La Bande Son, to oversee the channel’s music-related businesses.

La Bande Son has been operational in an embryonic form for two years but was upgraded and officially launched at the beginning of 1996.

La Bande Son now encompasses a recording label, a music publishing company, a music data provider, a music magazine, and special projects tied to the channel’s programming.

Its goal is to become a major independent producer not only in France but internationally as well.

La Bande Son forecasts a 0.56% market share in France by year-end and about 2% within a couple of years.

The Paris-based venture was launched in 1994 by musician/producer Olivier Bloch-Laine and was originally meant to cover Canal+’s music publishing activities. However, its activities grew beyond its original agenda to a point that it became involved in soundtrack material.

La Bande Son worked with MCA on the soundtrack to “Pulp Fiction” and with Virgin on “Latecho Drom.”

Olivier Broner is director of the label.

The company is two labels. The La Bande Son imprint specializes in soundtracks in close connection with Canal+’s film production activities and in projects tied to the channel’s programming.

“We are not going to create a department for a 15-person staff,” says Broner. “We will find projects with a strong artistic content,” says Broner. “We don’t own catalog, so we have an interest in products based on musical concepts, coherent with the innovative and quality-oriented editorial policy of the channel.”

The other label is Initial, an “artist-oriented independent label,” which produces, markets and promotes established and new, local and international acts, according to Broner. The label has already signed Hammond organ specialist Edly Louise (whose album "Louisiana" sold more than 20,000 units in France), former Kid Creole front man August Darnell, cuquin singer Zachary Richard, Franco-American heavy funk band Frogmouth, Sarajevo, Bosnia, rock band Overdream, and French rock group La Place (which has just finished an album, available in French and English, produced by Kirk Yrk).

By the end of 1996, Broner says, the label should have approximately 10 acts, “initially an artist-driven label, with established and new acts,” says Broner. “With established acts, we try to find new artistic environments. With Louise, for example, we took him to New Orleans, and he played with local musicians. What came out is quite funky and has nothing to do with his previous recordings.”

Initial has been negotiated for France with BMG, which has a first option for international distribution. “We have latitude to find international licenses for our products, and we don’t exclude label deals,” says Broner.


BY KWAKULONDON—Mainstream and under- ground dance fraternities had good cause to celebrate at two recent award ceremonies here.

The International Dance Music Awards highlighted the commercial success of the U.K.’s dance industry, while the Harmonies Music Awards pointed to the wealth of music available from underground acts and producers.

The dance product accounted for 45% of the U.K.’s top 100 in 1995, when Coolio Featuring L.V.’s "Gangsta’s Paradise" became the first No. 1 rap single and Goldie’s “Timeless” album on frf/ London entered the top 10 and sold more than 100,000 copies.

As a result, the third International Dance Music Awards (formerly called the International Dance Awards) took place March 28, with an increasing sense of relevance.

Unlikely, last year’s event was not plagued with problems, although the ceremony did start 45 minutes later than planned.

This year organizers changed the venue. La Bande Son also presented the Piccadilly Theatre to the Forum, a famous rock venue formerly called the Town & Country Club, where the space was divided between sitting and standing.

Performing at the event were Mary Kiani, Billy Ray Martin, Glamour, Moon Mamas, Choice, D-Clappers, Baby D, DeLacey, and Sharla Nelson, who was backed by the London Community Gospel Choir.

Goldie picked up the best produc- er award and best male artist award. His girlfriend, Bjork, sent “love and thanks from Bombay” on winning the best female artist award.

Production House/Systematic act Baby D, whose chart-topper “Let Me Be Your Fantasy” won best dance show, Radio 1’s "Ruff Cuts" show, which covers the underground sounds of hip-hop, reggae, and jungle. The categories were voted on by readers of club culture magazine Muzik.

There were no performances or award categories. Instead the win- ners treated the 2,000-plus crowd to DJ sets. These included Grooverid- er’s "NewStyle" (hosted by female DJ), Mickey Finn (best MC), and Stevie Hyper (runner-up MC). They kept the whistle- and burn- ing DJ sets running all night with their jungle and drum and bass music.

Other winners at the Interna- tional Dance Music Awards were the following:

Newcomer: Josh Wink RA/Soul act: TLC Rap act: Coolio Club: Ministry of Sound DJ: Carl Cox Producer: Paul Oakenfold


France’s radio and TV music oriented La Bande Son, 100% Canal+ affiliated label, has grown from a two-person department to a 15-person staff.

Canal+ chairman Pierre Lesueur is president of the company, Hoch-Laine is GM of A&R, Jean-Marie Lacarrere is financial director, and former Epic France marketing director Jacques- Hauptsig is general manager.

Bande Son is co-owned by A&M, a major retailer in the country, and by Publicis, a leading advertising agency.
DUTCH HITS SONG IN MOTHER TONGUE

Promotion is one thing, clever A&R and marketing are another. And as important for national repertoire. Handpicking songs out of the seemingly bottomless well of either well-known or obscure titles in their own language for English songs—and subsequently translating them into Dutch—has often proved to be a wise business decision.

Borsato’s record-breaking single “Droom Zijn Beddrag”—which, with 250,000 units sold, is the best-selling single in the history of Dutch music—was a hit in its own language by an old Ricardo Fogli tune. Borsato’s album “Marco” went triple platinum. EMI-signed Rob de Nijs has covered two Garth Brook tracks on his new album. Austrian chanteuse Celine Dion’s catalog has proved to be an inspiring choice for Dutch singers. With “Oneday Ik Zo Vel Van Jou Hele,” CNR’s Gordon tackled her “Poor Que Tu M’aimes Encore,” while R&B singer Franklin Brown has done a fairly good translation of Don’s “Because You Loved Me.” Together with CNR artist Maxine, he will be representing the Netherlands at this year’s Eurovision Song Contest. Borsato, particularly with “De Eerste Kreet” (The First Time). BMG Holland A&R manager Henkjan Sluyterman feels that such success is nothing new in general. A cover can even enhance the recognition of the original.

“Sometimes they are back to back in the charts. It’s hard to explain,” observes 16-year-old Marjolijn van’t Nieuw’s ‘La Solitudine’ (CGD/Warner) when Paul de Leeuw (Epic) came up with “Ik Wil Lichaam Leeg.”

For Sluiterman, the main reason for the success of the current Dutch wave is its instant identification. “The people like to know what a song is all about,” he says. “Of course, practically everybody speaks English these days, but it’s still not the same. Borsato is the ‘boy from next door’ now.”

De Djik (Mercury) is a rock band with a long tradition of singing in Dutch. Suddenly, it hit the right note with the single “Ze Er Ik Is” (If She’s Not There), boosting sales of the 1995 album “De Blauwe Schuit” to over 100,000.

“Why? Only because that was a single boy could give as a present to his girlfriend. That single was something girls could relate to, says the singer. And that that time was product manager at Mercury.

With the growing confidence in the lowlands, rock in Dutch is fashionable and lucrative. Belgian band Clouseau (EMI) returned to singing in Dutch after an attempt at an international career in English failed.

“Retailers prompted the band to stick with their native tongue,” recalls EMI’s Peterson, who unsuccessfully tried to convince singer Angela Grotzschuinen to switch from English to Dutch.

Borsato stopped singing in Italian. His wish to return to performing music written and produced by former Polydor Netherlands A&R manager Jan Telstra, is simply repeating the same formula with other big names, like Andre Hazes (EBM), before him: great voice, great songs.

“We proved all the skeptics wrong who think a Dutch album can’t sell in English. And the English version is even more boring by definition,” insists Telstra, who is now leader of his Dutch-singing pop band, In De Staat (Aan Bla Bla). “I did it for Borsato and I think it’s coming home. And once you’ve got an audience, it stays loyal to these artists. Borsato is a real talent. His album was sold, but didn’t contain top five hits, it still sold 200,000 copies.”

Canada

Cummings Gets ‘Up Close And Alone’
Former Guess Who Vocalist Unplugs For MCA Set

BY LARRY LEBLANC

TORONTO—Veteran singer/song- writer Burton Cummings hopes to continue his winning streak with his March 28 release of his debut MCA Canada album, “Up Close And Alone,” which features unplugged-style versions of 16 of his best-known compositions.

“I’ve had an incredible resurgence recently, and its breathing energy into me,” says Cummings. “It’s nice to walk people through their lives with songs. When you’re a kid, you dream of having one big record. I have a pile of things that took a long time to achieve.”

Cummings, who divides his time between residences in Sherman Oaks, Calif., and Victoria, British Columbia, would have released “Stand Tall” in Canada’s first rock superstar act. With guitarist Randy Bachman, Cummings co- founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act. With guitarist Randy Bachman, Cummings co-founded the band’s first rock superstar act.

When that big project with his own band, Gramercy, came to an end, the 56-year-old Cummings decided to release an album of his own songs, and to try something different. “I’d been writing and recording for many, many years, and it just seemed like the time was right for me to try something new,” he says.

The result is “Up Close And Alone,” which features new interpretations of 16 of his best-known compositions, including “Stand Tall,” “Laughing,” “These Eyes,” and “American Woman.”

Cummings recorded the album at the annual Million Dollar Sound and will be released “Woman Love” (1980), “Sweet Tear” (1981), and “Heart (1984).”

The album features a total of 16 tracks, all of which are original songs, with the exception of “Stand Tall,” which was recorded by the original Guess Who and has since become a staple of their live shows.

Cummings’ debut album was released in 1967, and included hits like “American Woman,” “Roll Up Those Windows,” and “These Eyes.” He continued to record and tour throughout the 1970s and 1980s, with releases on labels such as RCA Victor, A&M Records, and EMI. In 1990, he released “The Voice of the Night,” which featured covers of songs by other artists.

In 2000, Cummings released “Hold It In,” which included his version of the classic Fields Brothers song “Stand Tall.” The album was produced by Jim Peterik and featured guest appearances from rock legends like John Stamos and Portholes.

Cummings has also released several solo albums, including “The Voice of the Night” (1990), “Burton Cummings” (1977), and “Non-Stop” (1998). His 2007 album “The Voice of the Night” was a tribute to his late wife, with whom he had recorded many songs.

Cummings has also contributed to various soundtracks, including those for the films “Rock of Ages” (2012) and “The Big Lebowski” (1998), and has performed at numerous charity events and festivals.

Throughout his career, Cummings has been recognized for his contributions to music, with awards such as the Juno Award for “Outstanding Achievement” in 1981, and induction into the Canadian Music Hall of Fame in 2014.

His latest album, “The Voice of the Night,” was released in 2018, and features covers of songs by artists such as The Beatles, The Rolling Stones, and Bruce Springsteen.

Despite his long and storied career, Cummings continues to tour and record, with shows scheduled throughout the year, including dates in Canada, the United States, and Europe.

For more information on Burton Cummings and his upcoming tour dates, visit his official website at burtoncummings.com.}
| COUNTRY          | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        | NEW                        |
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| AUSTRALIA (Australian Record Industry Assn.) |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |                            |
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**HITS OF THE WEEK**

The chart is divided into sections for different countries, including Japan, Eurochart Hot 100, Germany, and France. Each section lists the top songs of the week, with details such as the artist, song title, and chart position. The chart is updated weekly to reflect the latest music trends.
AUSTRALIA: Songs from Men At Work's first two early '80s albums (which topped the U.S. and U.K. charts and sold 12 million copies) are still heard on U.S. radio, and the group's recent UK hit "Down Under" has been used in advertising campaigns to entice American tourists to visit Australia. So it is with good-natured irony that MAW songwriter Colin Hay ponders the fact that he can't muster a record deal stateside. Since the act split up in 1985, Hay has been commuting between homes in Topanga, California, and the UK. He also managed to keep alive and well as acting in "Wills And Bars," "Raa Silk," and "Georgia," he has issued a series of albums—"Looking For Jack" (Columbia), "Way-faring Sons" (MCA), and "Peaks And Valleys" (MCA)—which has earned critical acclaim but poor sales. "It's been a bit of a struggle, but I'm having a very good time when performing because I think I'm getting better at what I do," he says. The current album, "Topanga," has come independently in Australia on his own Lazy Eye label, in Canada (Star), Europe (Germany's Line), the U.K. (Direct Topic), and South America (Spotlight). A recent solo Australian tour, which mixed storytelling and songs, is to be followed in April by the release of "Con," a star-studded Australian compilation with Ben Mendelsohn, Colin Firth, and Aidan Quinn about inmates in a mental institution who perform the Mozart opera "Così Fan Tutte," "I always get offered 'naughty guy' roles," Hay notes good-humoredly. "This time I play a heavily drugged psychotic musician." 

CHRISTIE ELIEZER

BELARUS: For the fifth year in a row, the international festival of arts and music known as Slavymsk Batur (the Slavic Banquet) is to be held July 7-18 in the ancient town of Vitsebsk, traditionally an important regional cultural center. The main aim of the event, which has become the biggest festival in Eastern Europe, is to attract participants from Slavic states in Europe and Slavic communities around the world. It is held in the 5,000-capacity Summer Amphitheater, and one of the most important features of the festival is a contest for young pop singers, organized by the International Federation of Phonographic Industry (IFPI), the contest will be judged by a jury of 10 international stars—headed this year by renowned Russian composer Andrei Petrov—and will award a total of $50,000 in prize money. Other notable features this year include the Disko Market (which will present the best CD releases from labels in Belarus, Russia, Bulgaria, Poland, the Ukraine, and Croatia), and special events, such as film screenings, and a special women-only concert.

YURIY VIYCHENKOV

FRANCE: Many music industry observers assume that rock icon Johnny Hallyday must be tied for life to PolyGram by some sort of Faustian deal. With the exception of his first two EPs and his Disques Vogue in the early '80s, the singer has spent his entire career on the same label: originally Philips, first renamed Phonogram, and now Mercury. But apart from the fact that French law forbids record companies from signing artists for life, Hallyday has to renew his contract like any other artist. Pascal Negro, president of PolyGram Disques, has just completed a long round of negotiations with Hallyday, which has resulted in the singer staying with Mercury for another four albums, including one in English. Sources say that the deal involves a significant amount of money, and that Hallyday, who has surprised one of the country's most consistent sellers. In 1990, the two most recent Hallyday releases, "Lorada" and "Pardelles D'Honnmes," both charted and sold a combined 1 million units. Hallyday, who is about to get married for the fifth time, is scheduled to perform at the Hotel Riviera in Las Vegas, Nov. 24. He is also planning a European tour in the Spring of 1997, on which he plans to perform duets with Bryan Adams, Jon Bon Jovi, Michael Bolton, and Patricia Kaas.

EMMANUEL LEGRAND

U.K./IRELAND: With the notable exception of Thin Lizzy's Phil Lynott, the concept of the black Irish performer has yet to capture the popular imagination. But if black singer/songwriter/guitarist Martin O'Kasis has his way, the idea won't seem odd for much longer. Born in London of Irish parents and brought up in Ireland, O'Kasis was encouraged by the theory that the first Celtic artists were black, a proposition explored in Ahmed Ali's book, "The Black Celts," published in 1983 (Punite Publications, PO Box 478, Carlif, Wales). O'Kasis draws inspiration from his personal experience and Irish roots on his debut album, "The African History Of The Black Celtic (W/E)." which will be released July 15, to be preceded by a single, "Survival." June 10. Supporting American singer Cassandra Wilson at her U.K. concert at London's Queen Elizabeth Hall in March, O'Kasis previewed material from the album,pered alone on a stool singing and playing his acoustic guitar. With his dreadlocks piled high, O'Kasis played in a way that recalled the great Richie Havens, while there were distinct echoes of Seal's music in such songs as "Freedom," which he described as being "about a place inside where we're all free." 

VAKU

RUSSIA: Controversy has marred the opening in Moscow of the Bolshoi Theater's production of the Italian composer Puccini's opera "La Bohème," staged to mark the centenary of the opera's premiere in 1900. World-famous cellist and conductor Mstislav Rostropovich spoke for many in the classical music community here when he wrote a letter of complaint to the national daily paper Izvestia. While expressing his frown for Puccini's opera, Rostropovich insisted that the Bolshoi should instead be honoring the work of great Russian composers, many of whom have been consigned to obscurity over the past seven years as "Woos's signature time And Peace" and "The Gambler" by Prokofiev and "Sadko" by Rimsky-Korsakov have been removed from the Bolshoi's repertoire, and Rostropovich noted that Shostakovich's opera "Lady Macbeth Of Mtsensk District" has not been staged here since it was premiered by the Bolshoi in 1936. That work incurred Stalin's displeasure and was banned from further presentation in the former USSR, despite proving to be a continuous international success.

YURIY VIYCHENKOV
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NEW YORK—It’s been a busy but bountiful 2½ years for RED Distribution. During that time, RED has restructured itself, diversified into new genres of music, become a wholly owned subsidiary of Sony Music, and twice been named independent distributor of the year by the National Assn. of Recording Merchandisers.

Sal Licata, president of the New York-based distributor, says that despite all the changes and accomplishments, RED’s focus remains the same: building for ways to help its labels grow.

“When I started here 2½ years ago, RED had 51 labels and was making a small profit,” he notes. “Now we have 22 labels. Our business has doubled with less than half the labels.”

Licata says the company’s sales for the year ending March 31 were $125 million; he declines to specify profits. It’s very easy for a distribution company to grow by adding labels, Licata points out. Many labels have expressed interest in being distributed by RED, and, he says, “I could go to 100 labels very easily. The hard thing is to say no.”

Instead, he says, he prefers to increase RED’s sales volume by making sure that each of the company’s distributed labels experiences a gain in sales.

RED’s mandate, according to Licata, is to make all of its distributed labels a priority. In order to accomplish that, RED has been cutting the number of new releases and catalog titles so that it and its labels can better focus their efforts, he says.

“In 1994, RED had 492 releases; in 1995, we had 247 releases,” he explains. Also, RED, working closely with its labels, has reduced its catalog to about 1,100 titles.


Licata says that good records and good service are why music merchants have chosen RED as NARM’s indie distributor of the year two years in a row. “We distribute records that sell through, and we are sensitive to account problems,” he states.

Although Licata has cut labels and titles, he has beefed up the RED staff. When he joined RED, the staff numbered 65 employees; it now has 101, including 40 salespeople, 25 account service representatives, nine pop marketing reps, four singles marketing reps, four urban marketers, and four inventory managers. “We have 15 sales offices, including four regional sales offices—New York, Los Angeles, Chicago, and Atlanta—but don’t call them branches. That word is not in our vocabulary,” Licata says.

While RED still considers itself firmly entrenched in the independent distribution camp, it is owned by Sony, which purchased 50% of the distributor at the end of 1991, bought the other half of RED in 1994, at which time founder Barry Koblin left the company.

While letting RED remain close to the street, Sony has allowed the indie distributor access to some of its resources. For instance, RED closed its warehouse in 1984, and Sony Music Distribution now handles fulfillment for the company. In addition, Sony Music provides collection and takes credit risk for RED product. Also, RED uses Sony’s computer systems.

Licata’s success with the distribution company spurred Sony to add Atlantic Records to his portfolio of responsibilities. Sources say that Relativity and Ruthless, which is marketed by the former, generate about $65 million of RED’s revenue.

Due to his broadened role, Licata has brought in Ken Antonelli as GM of RED; Antonelli helped John Tesh expand his TTS label and before that was the head of sales at EMI when Licata was label president; “comes from a label background,” Licata says. “He knows about indie labels and distribution, and he knows the accounts; that’s what we needed.”

Licata says that the main reason RED has enjoyed success since he came to the company was the people who were already there when he walked in the door. “I was blessed with a very good staff,” he states. That has allowed him to fulfill his mandate to Sony, which was to make RED “run better.”

Key staff includes Dean Tabac, VP of sales; Lou Tatulli, director of national sales; Laura “G” Giarratano, director of marketing; Mitch Wolik, VP of finance and administration; Alan Becker, VP of product development; Doug Wiley, South regional sales manager; Frank Falkove, Northeast regional sales manager; Kim Robbins, Western regional sales manager; Jolene Nason, North Central Midwest regional; and Barry Roberts, director of urban marketing and promotion.

Ron Urban, senior VP of Sony Music, says his company sees RED as an asset and a resource. “RED is the premier independent distributor; it provides us with strength in the indie marketplace,” says Urban.

Urban adds that RED gives Sony Music the opportunity to develop artists at the grass-roots level. For example, he notes, “We have recently...” (Continued on page 72)
NEW YORK—The audio publishing and music industries have joined forces—albeit in a spirit—at the Spoken Word, a mostly audio store in downtown Manhattan.

Launched by music public/media entrepreneur Michael Pagnotta and Gene Coppola, who have represented talent from Prince to the Olsen Twins, and partner Dennis DeSimone, the 1,000-square-foot shop opened in August 1996.

“Essentially, it was an experiment that has turned into a legitimate business,” Pagnotta says. “For me, it’s the place where entertainment and information intersect.”

With its focus on hard-to-find product, the Spoken Word carries about 2,000 titles that cover the vast spectrum from “satanic masses to the rosary.”

Titles by Franklin Roosevelt, Sylvia Plath, and George Orwell mingle with copies of old radio programs, poetry, literature, and current-affairs and religious releases. Five percent of the Spoken Word’s inventory is documentary video titles.

“Having a background in pop music is really what inspired the actual attitude of the store. I felt the material could be marketed and presented as personality-driven, because these people mean something in history.” Pagnotta says. “I see it as a cousin to pop music and [in some cases] a serious influence.”

Partners and cousins Michael Pagnotta, left, and Gene Coppola consider themselves fans of the art of spoken word.

The Spoken Word moved into a space on the ground floor of the building where Pagnotta and Coppola’s publicity company, Reach Media Relations, is located.

New York has a two-store audio-only retailer, Heller Audio, but other Bob Heller doesn’t think there is danger of saturation. In fact, he says, “I think the market could use more audio stores, because the more people become aware, the more people will try them.”

The Heller stores, which offer best-sellers and overlapping backlist, occupy high-profile locations near the South Street Seaport and Rockefeller Center. Heller says he is not concerned about competition with the Spoken Word because the stores are far apart.

At the Spoken Word, a top seller can move more than 20 copies per month, Pagnotta says, and since the store opened, sales have increased 20%-25% each month.

The store has not entered the rental market because that requires unambiguous holds, which are costlier and require more space.

Popular titles include a recent release by Paul Bowles and assorted titles by William S. Burroughs and Bath Draper. Pagnotta says old-time radio programs, such as 1980’s “War Of The Worlds” on CD, are selling well.

The Spoken Word is fitted with eight custom-built 4-foot-by-8-foot-by-6-inch plain wood bookcases, which sidesteps potential fixture problems due to widespread packaging. Product is displayed face and arranged conceptually.

Smaller display areas highlight sales or themes, and a glass case by the door (the store has no window on the street) displays featured product. Listening posts will be set up by summer.

Special merchandising is arranged around holidays and events, such as the April is Poetry Month promotion. Later this year, political and social issues pertinent to the election will be spotlighted.

Prices range from $4.99 for a Madonna interview to $95 for a CD boxed set of “The Art of Bath Draper,” but the average price is $8-$16.

Much to the owners’ chagrin, only 30% of the store’s inventory is available on CD. “A good 50% of the people who come in here are looking for everything from audiobooks to historical speeches to poetry on CD. They’ve much less interested in cassette.” CDs sell faster, he says, adding that they are the “format of the future.”

Book companies are slowly beginning to test the waters with CD versions of best sellers or music-related titles, and now Caudron, an imprint of Harper Audio, is beginning to offer its Shakespeare productions on CD and with cover art by Maurice Sendak.

Customers at the Spoken Word include “old ladies off tour buses and alternakids, but mostly it’s baby boomers,” Pagnotta says. Tourists are the heavy consumers and are providing a significant base for the store’s growing mail-order business.

The store advertises occasionally in The Village Voice and other New York weekly papers and has received press coverage in New York magazine and The Daily News. But, Pagnotta adds, “we haven’t been very aggressive because I wanted word-of-mouth to happen. I didn’t want it to be trendy.”

At the moment, Pagnotta is excited.

**Continued on page 72**
Children's recordings—original soundtracks excluded.—Recording Industry Assn. Of America (RIA) certification for sales of 500,000 units.  A RIA certification for sales of 1 million units, with multiplatinum albums 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 CD, and other CD prices, are suggested prices, which are projected from wholesale prices. ©1996, Billboard/BPI Communications, and Soundscan, Inc.
Musicland To Shutter More Stores, Delay Suncoast IPO

OUT OF THE CLOSET: The Musicland Group has finally completed the process of amending its credit agreement, which will allow the company to close stores without being in default of financial covenants. According to a press release, Musicland plans to take a $35 million first-quarter restructuring charge and close 50-60 stores over the next 12 months.

Although Musicland never acknowledged it, the company has been aggressively negotiating since December with landlords, attempting to get rent concessions or, if that failed, buy its way out of leases.

In another move, Musicland finally concluded that it has postponed the initial public offering for its Suncoast Motion Picture Co., the 419-unit sell-through video chain (Billboard, March 23). In a move perceived as an attempt to alleviate a tight cash-flow situation, Musicland had filed a registration statement with the Securities and Exchange Commission last November, promising to sell about 30% of Suncoast to the public.

At the time, analysts said that the proposed offering would value the company at about $200 million, which would leave another $200 million in value on the table. Apparently Musicland agrees with that assessment, because in postponing that sale, Reid Johnson, Musicland's executive VP/CFO, says in a press release, “We believe the indications of market value currently being given us are less than the intrinsic value of Suncoast.”

RELATIVE PERFORMER: While Musicland’s stock continued to slide, rival Satellite Records pulled off yet another successful event, the annual “Ralph’s Rock & Roll” benefit, to benefit local charity. The concert saw numerous artists in attendance, including George Harrison, Bruce Springsteen, and the British newcomers, Dire Straits. In fact, the proceeds from the $12 tickets will establish a $250,000 endowment for a new Northwest Junior College music department.

...but that executive as well as executives at other RED-distributed labels say they wish that RED’s independent retail access would be deeper. They note that while RED sells direct to some 600 independent retailers, the distributor is missing many key tastemaker stores.

One label executive says, “I don’t know that the proper level of concern is there at RED” with regards to independent merchants.

Licata insists that RED pays attention to its independent store base, even though the company has cut the number of indie stores to which it sells from 1,000 to 600. “We couldn’t concentrate on all those stores, so we kept the stores that are important to the community,” Licata says. “We have 11 of our salespeople who sell to mom-and-pop accounts. We also sell stores (to which we don’t sell).”

But even though some question RED’s commitment to the indie-store sector, most label executives contacted for this story agree with one label head of sales, who says, “RED is very responsive to our needs. They have very advanced shipping capabilities. RED has great sales reps with a lot of experience; they have a particularly strong field marketing program. They have great people; that’s their No. 1 asset.”
Recalling The Overlooked Life Of Jeffrey Lee Pierce

by Chris Morris

At the age of 37, a week after suffering a brain hemorrhage at his father's home in Salt Lake City, Pierce ended his career as he began it, as an independent. In 1989, the Gun Club issued its first album, "Fire Of Love," a bracing fusion of blues and punk, on then indie Slash's subsidiary Ruby Records. In late 1993, Triple X Records in L.A. released "Lucky Jim," a haunting record that reflected Pierce's experiences in Japan and Vietnam, countries to which he traveled several times in the early '90s.

We got to know Pierce well over the course of his career; he was interviewed in this space in late '93, and we contributed liner notes to Triple X's 1994 release of his 1985 UK solo work, "Wildreed." We last saw him, gruff but still intransigently talkative, at an X show in L.A. last year.

Like many indie artists, Pierce was somewhat taken for granted in life as word of his shockingly sudden death spread, we found our phone alive with calls from longtime friends and acquaintances, stunned by his passing.

Pierce's music, which could be either stirringly visionary or frustratingly incoherent in concert, has never exerted an influence on modern rock bands in the '90s. Listen, for example, to 16 Horsepower's current A&M debut, "Sandwich's Daughter." The Denver band's rampaging roots sound would be unthinkable without the Gun Club's precedent-setting work.

Clearly, there was much to be learned from Pierce's life and perhaps something to be gleaned from his premature death as well.

We cannot pretend to occupy any moral high ground, but it's obvious that the road of excess did not ultimately lead to the palace of wisdom in Pierce's case. He was a very sick man in the months before his death, and his long-term addictions to alcohol and drugs undoubtedly hastened the cerebral accident that ended his life.

As the obituaries that appeared in L.A.'s free weeklies last week were quick to point out, Pierce died uninsured, leaving behind a mountain of bills for emergency surgery and hospital care. Friends of the family say a benefit concert to defray these costs will take place at the Viper Room in L.A. at the end of the month.

His is a lot shared by almost every independent musician working today; we pray that it won't take dozens of other tragedies of this kind to jar the music industry at large to rectify this shameful state of affairs with the establishment of a care facility for the less fortunate artists among us.

All that's left is to say goodbye. At his worst, Pierce could be a difficult, even impossible person who was very much a victim of his own devices; at his best, he was an L.A. original who created some of the most vital and incandescent music to emerge from the punk ferment of his day. Mutilening and brilliant all at once, there was really no one like him, and his loss creates an irreplaceable vacuum. He was our friend, and we already miss hearing that nervous chuckle of his.

Flag Waving: Two years ago, it looked like it was all over for the Galactic Cowboys.

The Houston hard-rock quartet had been dropped by Geffen after making two superlative albums that meted full-on thrash with layered vocal harmonies. The group had split from its longtime manager/producer and couldn't find a deal. The Cowboys decided to give up the ghost.

Happily, the band is back with a new Metal Blade album, "Machine Fish," which aggressively restates its unique combo of intricate riffs and melodic vocals.

(Continued on next page)
Merchants & Marketing

STUDY PRESENTED AT NARM DETAILS MUSIC BUYING HABITS

(Continued from page 69)

more popular than ever for looking up albums or listening to music.
Nine percent of respondents said they had made a purchase as a result of reading about or seeing an album in a review or advertisement in an in-store magazine. Twenty-two percent of those in the 21-24 demo were responsive to in-store magazines.
There was bad news and good news for special store displays. Stand-alones ranked low when Soundata asked consumers where their last purchase was located. Fifty-eight percent said it was under the store's name; 33% cited stand-alone displays; and 9% recalled end-of-aisle displays. But a significant 49% said that end-of-aisle displays were the reason they made an unplanned purchase. Fifteen percent said they bought music they had not planned to buy when they saw it on a display.

Reflecting the successful trend of book-and-record stores, 71% of consumers said they shop for music at stores that also sell products unrelated to music. And an astounding 64% of those said they buy books. Other items, ranging from computers and stereo equipment to video games, were in the 3% range. Only video-game software (6%) and movies on video (9%) seriously challenged books.

Consumer comfort with pricing was good. Fine said; he called it "encouraging" for retailers. On average, respondents said they paid about $13.64 per CD—although the data showed that the average price for CDs was $13.91, up slightly from $13.76 in 1994 and $13.81 in 1993. Cassettes were $6.87, up from $6.36 in 1994 and $8.44 in 1993.

The largest percentage of buyers (19.3%) was grouped around an average price point of $1-$12.99; 12.7% bought music at $12.99-$14.99; and 7% at $17 and up.

Of CD buyers who paid $7 or more, 27% bought in the $11-12.99 range, 17% between $8 and $10.99, and 17% between $13 and $14.99.

According to 90% of consumers said that they only buy albums that are on sale.
However, there was a small red flag: 40% of consumers said they thought the prices for prerecorded music had gone up faster than those of other entertainment items.
Active music consumers were up-to-date with computers: More than 60% of those or had access to a PC, and nearly half of those had a CD-ROM drive (last year it was one-third). More than half owned computer modems.

SPOKEN WORD

(Continued from page 70)

about a relationship he has struck up with the Talkingbook Shop in London, which will supply him with much-sought-after material, including poetry, BBC drama and interviews, and classic comedy.
He adds that he and his partners may start a label for reissues and new material.
Pagnotto's own interest runs deep; he majored in Renaissance poetry and 20th-century American literature. "This has been a way for me to go back and use a little of my education in a way that's meaningful to me. The fact that it's growing has been a total surprise, and now we're thinking this is not a bad business to get old in."

INDEPENDENTS

(Continued from preceding page)

ie acaenum.
According to bassist/vocalist/songwriter Monty Colvin, the band owes its rebirth to the enthusiasm of Metal Blade execs Brian Slagel and Mike Foley, both longtime Cowboys fans. Metal Blade had, in fact, coveted the group before its Geffen days, having released the 1989 album by the Awful Truth, a trio that included Colvin and drummer Alan Doss.

"We were going to call it quits for a while, and we went for like two weeks, and then Mr. Slagel called," Colvin says.

Colvin, Doss, and vocalist Ben Huggins regrouped with a new guitarist, Wally Farkas, who had served as guitarist for departed axeman Dane Sonnier. Colvin says of the Cowboys' new recruit, "He's been a friend for a long time. Whenever we'd do a demo, we'd give it to Wally... It was, 'Hey, Wally knows the songs, he's a good friend, and he's a good player. Let's do it.'"

Produced by Doss, who helmed the group's 1994 demos, "Machine Fish" turned out to be the most powerful Cowboys opus so far. Many of the new songs are as potent as their titles: "Feel The Rage," "The Struggle," "Stress."

"I think it was a product of what we went through, a lot of stress and struggling," Colvin says. "A lot of that frustration was coming out in the writing. We didn't necessarily mean for it to be the heaviest thing we've done, but it kind of turned out that way."
The Cowboys, who opened for Anthrax in Europe in February and March, are currently on a U.S. tour that will take them from the West Coast to Georgia by late April.

74

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HOTIE GETS ENHANCED: The enhanced CD-ROM version has additional material geared toward hard-core fans of Hottie & the Blowfish, whose debut set, "Cracked Rear View," is 13-times platinum and still selling. Atlantic is releasing the enhanced CD-ROM for "Old Man & Me," the first track from the act's highly anticipated sophomore album, "Fairweather Johnson." The 19-song set, priced at $14.99, contains the complete video clip for the song, as well as the non-album track "Before The Heartache Rolls In," developed by Engine.RDA, the enhanced CD single streets April 23.

A dedicated World Wide Web site for Hottie & the Blowfish debuts April 22 at http://www.atlantic-records.com/hottie. It will contain up-to-date news on tour dates and other Hottie tidbits.

BMG TEAMS WITH Z-AXIS: BMG Interactive is entering an exclusive worldwide publishing agreement with computer-game developer Z-AXIS. The companies plan a new line of sports-themed game titles, guided by BMG Interactive VP of A&R Ken Trauger. BMG has already acquired the rights to develop gaming properties based on Major League Soccer, the U.S. professional outdoor soccer league that debuted April 6. The first soccer title is expected to retail in spring 1997 and will be released on the PlayStation, Saturn, and PC CD-ROM formats.

AIDS RIDE ONLINE: The largest annual AIDS fundraising event in the U.S., the New York City's annual AIDS Ride, is taking its campaign online at http://www.AIDS.Ride.org. About 11,000 participating riders and interested onlookers are expected to raise $25 million, which will be worth a total of 1.275 miles in five separate events on California AIDS Ride, Boston- New York AIDS Ride 2, Philadelphia- D.C. AIDS Ride, Florida AIDS Ride, and Twin Cities-Chicago AIDS Ride. The ride takes place July 27-28. Los Angeles-based W3 Design, will contain complete event info, live coverage of each ride, and a registration form.

DISNEY DOES DAME: Disney Interactive and 7thLevel Inc. are collaborating to produce a CD-ROM game based on Disney's forthcoming animated film "The Hunchback Of Notre Dame." The game will be the second in the GameBreak! series, beginning with Disney's "Timon & Pumbaa's Jungle Games." Disney is internally developing various titles based on the film, which will debut in theaters later this year.

BEAM ME UP AGAIN: "Star Trek" captains William Shatner and Patrick Stewart have agreed to reprise their roles in the popular series for the forthcoming CD-ROM game "Star Trek Genera- tion: The Next Level," developed by Spectrum Holobyte in late 1996. The game's plot will be based on the 1996 theatrical film of the same name. Shatner and "Star Trek" vets, such as Jonathan Frakes and Brent Spiner, will appear in the game, as well as the late James Doohan, who has an ongoing role in sci-fi CD-ROM games "Wing Commander III" and "Wing Commander IV."
Companies Bid For DVD Packaging; Rentrak Is Shedding Its Pro Image

THE PACKAGE IS PROLOGUE: Mention DVD, and listeners, if they’re at all familiar with the technology, think of players and programming. There’s the ‘A-plus’ packaging. Two companies, one big, the other small, are competing for the attention of the studios, which will need something affordable, attractive, and convenient to house their movies on 6-inch discs. Warn-er’s services in New York have greater visibility. WEA’s Ivy Hill, whose name is still in use but scheduled to disappear later this year, is the package provider for creating the CD longbox.

As a member of the Time Warner family, it has a built-in DVD customer. Warner Home Video, easily the most vocal proponent of the new digital format, Warner Media, in fact, takes credit for developing the specifications proposed by the Video Software Dealers Assoc. for a uniform DVD package. The goal is to sidestep the chaos—apparent in the boxes of every dimension that populate stores—that has plagued the CD-ROM market.

Lesser known but no less aggressive is Clear-Vu Products in Westbury, N.Y. President Michael Lux, a packaging veteran, has taken his True Pac to Los Angeles for a round of studio presentations. Thus far the reviews have been posi- tive, even from Warner Media licenseen Shorewood Packag- ing in New York. “It’s clever,” Shorewood executive VP Floyd Gilmer says of True Pac’s locking mechanism and slide-out tray. “We’ve told [Lux] we’re studying it.” While Shorewood could sell both, Gilmer has no doubts about his first choice. Warner Media’s DVD Packaging System is “superior” in ease and in its ability to fit into a high-speed, automated manufacturing line, he says.

Don Sinkin, president of Disc Graphics in Hauppauge, N.Y., likes the True Pac he has licensed to manufacture. “Lux is the first person who has gone off and looked at this as a new product,” Sinkin maintains. The Clear-Vu tray “is added value. It mimics the computer,” whose owners may adopt DVD a lot quicker than movie buffs.

Of course, there’s nothing to adopt just yet, so “nobody’s ordering anything,” Sinkin notes. The situation, Gilmer believes, will change drastically next year when “DVD will be viewed as a major success.”

In the meantime, Warner Media and Clear-Vu will keep plugging for business and for allies. WEA Manufacturing can produce quantities of boxes, but “we wouldn’t have the capacity to sell to everybody,” says Warner Media executive VP Arthur Kern. “We’re perfectly happy if [program vendors] look to others,” such as Shorewood. That will make some folks, offended by the thought of buying from a sister company of rival Warner Home Video, perfectly happy.

However, the choice should be motivated by more than price, since the packages are different. You unpack the plastic flap running the length of Warner Media’s tray, open the long box, open the cover, and lift the disc from the CD-like hub. Clear-Vu’s tray pulls out from one end; the disc rests inside in a hubless box.

Both boxes have ample room front and back and on the spines for artwork and copy. Warner Media gets additional space inside the cover, which, for a mock-up of WHY’s “Ace Ventura: When Nature Calls,” sports a picture of Jim Carrey up a tree and a list of 36 chapter stops.

Clear-Vu has a separate gizmo, a locking mecha-nism that secures the contents of the box until freed by the retailer. Lux plans to charge 50 cents for each lock, giving him a profit- able 30% margin.

“There’s a method to my madness,” he says of seeking to break even with the rest of the True Pac system.

Next week, we’ll look at how Warner Media and Clear-Vu are wooing Hollywood.

Blockbuster Sets Sights On Expansion In Europe

LONDON—Blockbuster’s expansion into Europe has been marked by plans for the Middle East and Africa and the hiring of a central product direc-tor to buy for all international territories. But the company is also ramping up for a major push into Europe, the Middle East, and North Africa.

Blockbuster’s expansion strategy is a series of appointments to the U.K. team, including Travis and marketing director Vernon Salt, who helped guide the Continental launch of McDonal’ds and Burger King.

Formerly Woolworth’s chief product, McKinley is responsible for stocking rental and sell-through videos, games, music, candy and movie merchandise in Europe, the Middle East, and North Africa.

“Blockbuster has a major player in video and music,” he says.

Blockbuster’s strategy, is to gain top 20 music in each of its supersstores, so far that scenario is being worked out only in the U.K., where the strongest 200 outlets carry music other than its image soundtracks. Smaller locations, such as Blockbuster Express, eventually will have music.

“We will build a mid-price range, but we’re not looking to develop a specia-list catalog,” McKinley says.

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CHILD CARE
(Continued from page 77)

didn't know there were child-care videos available," Meyersdorf says. "We don't look at it as selling videos but as selling actual courses in childbirth and care. For some of those titles, they spend up to $80."

To help keep parents aware of their options, How To Video will run a promotion between Mother's Day and Father's Day that offers a 10% discount on all parenting, child-care, and educational children's product.

Another company enjoying a baby boom is New York-based special-interest label VIEW Video, which has several child-care titles but has generated the most attention for "Infant Massage: The Power Of Touch," its newest release. "We're just delighted at how well the tape is doing," says sales and marketing VP John Oehse.

While he declines to cite specific sales figures, Oehse says that "Infant Massage" has pumped up interest in VIEW's two other parenting titles. "Now that they know about this particular tape, all of a sudden people are calling and saying, 'Do you have anything else?'" he says.

Others releasing parenting titles include Nova Video, which just unleashed "Dr. Spock The Baby Doc"; Quartet Video, with "Finding Quality Childcare"; Brentwood Home Video, with "Classwomb"; PSI Video, with "Keeping Kids Safe"; and Top Four Productions, whose "Happy Baby" series teaches parents how to make baby food.

Ironically, the spurt in parenting videos may be a symptom of parents' growing pains, says David Kuperschmid, president of New York-based Consumer Vision, which has represented producers of independent parenting programs since 1991. "Every genre of video has its day in the sun," Kuperschmid says. "Everyone was selling fitness videos, and now they are less attractive. So by default, the larger video companies are looking for a round for niches, and parenting videos look like an appealing one."

However, throwing together a parenting title won't work, he warns. "From a marketing point of view, you need to have a title that either has a parenting expert associated with it, a solid celebrity endorsement, or has won awards from the big associations," Kuperschmid explains. "If you come out with a generic parenting video, there is not going to be huge demand, because people can go into any bookstore and buy 100 books written by names they recognize."

MEDICAL TO MAINSTREAM

Competition is coming from all quarters. Vendors that initially targeted the medical and educational sectors are now embracing a broader audience.

With its 12-title series that takes parents from the first trimester of pregnancy through the toddler years, Medical Media has an extensive catalogs of prenatal and child-care cassettes. The Salt Lake City-based company had previously focused on contacting hospitals, via a database of 25,000 health-care professionals.

This year, it aims to take its message to the masses. "It is a known fact that 85% of all premature deaths are due to a lack of knowledge," says Soren Edberg, president of Medical Media.

"That surely explains that what you need to do is take care of yourself."

(Continued on next page)
TY TO PROFIT FROM Disney’s
- THE DAY THE FILM PREMIERES!
Biggest Addition to Cartoon Line—
Songs!

PREBOOK: MAY 14
WILL CALL: JUNE 25
NAAD: JUNE 26

SING ALONG SONGS

THE HUNCHBACK OF NOTRE DAME

Topsy Turvy

Stock #7648 / Running Time: Approx. 30 Minutes / Color

HOME VIDEO

CHILD CARE
(Continued from page 78)

is to get these tapes out to as many
people as possible. There are a lot
of people who cannot understand a
book, but the video is something everyone
can understand.”

Denver-based EVS Communications,
with 13 videos covering fetal develop-
ment through toddler care, is turning
to the consumer market with a select
portion of its titles. “Most of our videos
are $49.95-$79.95, but we price them
the new baby-care titles at $29.95, because
we want to get them into the hands of
as many as possible,” says president
Kaye Wickre, whose company operates
through Silicon Mountain Distributors.

LOCATION, LOCATION, ETC.

Almost as important as content is
placement. BMG is seeking shelf space
in traditional video outlets, as well as
baby-clothing and furniture stores.

VIEW ships titles via direct response
and retail. Ochse says he’s going after
infant-clothing, furniture, and toy
stores. “For retail, the baby stores are
really the biggest market for us,” he
says. “The next would be mom-and-pop
stores that sell this type of video.”

Consumer Vision is the largest sup-
plier of tapes to the Baby Superstores
chain. “For these videos to sell, they
have to be merchandised properly,”
Kaperschmid says. “You can’t just
stick them on the shelf with the spine
sticking out and expect parents to find
them. It doesn’t work that way.”

But, he cautions, “it is easy to sell
the product to the stores. The question
is, Do you end up getting it back and
having to pay for it?”

BLOCKBUSTER
(Continued from page 77)
ratories are new and emerging, and the
focus is on the core business of rental.
Music here is an add-on that will be intro-
duced later.”

Differences in languages, release
dates, and censorship restrictions control
what and when McAuley can buy for the
European stores. He estimates that 10%-15%
of the stock consists of original Eng-
lish-language versions purchased in Lon-
don. Local product managers can tap
their distributors to satisfy local needs.

The advent of DVD, which has multi-
language capabilities, could increase
McAuley’s role as the buyer for the whole
of Europe.

“With DVD, there will be the capabili-
ty of having five different language ver-
sions of a film on the same disc, so that
may well align dates of video release
throughout Europe,” says McAuley.
“Releasing day and date would be helpful
for the studios and would help us enor-
mosely in terms of pan-European mar-
keting.”

“The technology is there for the stu-
dios and Blockbuster to work together
and more forward, especially with new
formats. But you still have to have the
dynamics and economies right in those
countries, which are very different.
There’s a recognizable movement from dis-
tributors to go pan-European. CDs are
very transportable across borders. For
the studios, it’s much more of a long-term
goal.”

Blockbuster’s approach to DVD will be
reactive. “We want to support any new
technology, but we have yet to receive
any details of hardware penetration in the
U.K.,” McAuley says. “We would wait
until that happens.”
**Top Music Videos**

**NEW NAME BUT SAME MISSION FOR THE LDA**

LDA TO OVD: The Laser Disc Assn. has officially changed its name to the Optical Video Disc Assn., as it moves to embrace both laserdisc and the emerging DVD format (Billboard, March 30).

"We needed a name that would embrace both [formats], as well as new things to come, such as high-definition," says OVD chairman and Image Entertainment CEO Marty Greenwald. "The name changes, but our mission doesn't. As before, we'll continue to promote video as a high-quality home-viewing experience and keep our members up-to-date on optical disc technology.

Technicolor's Ron Balosule serves as OVD vice chairman, and Pioneer Electronics' Mike Fieder is secretary/treasurer. This board of directors are Digital Audio Disc Corp.'s Scott Bartlett, Matsuisaka Consumer Electronics Group's Brian Hoffman, MCA/Universal Home Video's Phil Picchiocci, MGM/UA Home Video's George Feltenstein, Paramount Home Entertainment's James Kubashvili, Pioneer Video Manufacturing's Jim Lance, Sony Corp. of America's Bud O'Shea, 20th Century Fox Home Entertainment's David Goldstein, and U.S. Laser Video Distributors' David Goodman.

For more information, call 310-319-9119 or send E-mail to Judy_Ander son@videon.org.

**LA: BILLY BRAGG**


For more information, call 310-319-9119 or send E-mail to Judy_Ander son@videon.org.

**Top Video Rentals**
THIS FATHER'S DAY
GIVE 'EM THE NEW ONE-TWO...

THE KINGS OF THE RING
From Jess Willard in 1915 to Mike Tyson and beyond, this exciting program, featuring rare archival footage and interviews, tells the story of the men who made boxing history. Includes Jack Dempsey, Joe Louis, Rocky Marciano, Muhammad Ali and more.

New To Video - Only $19.98

SONNY LISTON:
THE MYSTERIOUS LIFE AND DEATH OF A CHAMPION
He was called "the heavyweight nobody likes," and "King of the Beasts." But who was the man behind the headlines? The tale of a troubled champion who had to fight for everything all his life, until his mysterious and still-unexplained death.

THEN FOLLOW THROUGH WITH A
KNOCKOUT PUNCH!

All New Packaging! All New Price! Only $14.95

BOXING'S BEST - the definitive boxing video series - now available powerfully re-packaged with a look that'll knock your customers out of the ring. No one can resist owning the entire collection.

Initial Order Date: 4/24/96
Street Date: 5/21/96

Muhammad Ali only $12.98

SPECIAL SAVINGS on the Perfect Gift for Father's Day

HBO HOME VIDEO
Independent Studios Join Forces To Form A ‘Strong Voice’

N OR RESPECT: In an attempt to boost the image of theirwares, several vendors are forming the Independent Studios Assn., according to ISA's mission statement, the organization will 'promote the interests of independent films to consumers' and 'highlight the unique contributions' that the genre makes to the movie industry as a whole.

The concept came out of a meet-and-greet gathering of a group of independents and the Video Software Dealers Assn., says ISA head Glenn Ross, who is also Hallmark Home Entertainment marketing VP.

"There's a lot of negative press out there saying retailers are not bringing in independent product because of consolidation and other factors," Ross says. "We have less marketing dollars to spend, and this group can give us a strong voice."

VSDA has pledged at least three seminars focusing on indie titles at this year's show in Los Angeles July 10-14 and will host the "Independent Film Festival" at the convention center during exhibit hours.

Ross says ISA is not a formal organization yet, but some companies are ready to sign up, including Cabin Fever Entertainment, Republic Pictures Home Entertainment, Vidmark Entertainment, PM Entertainment, and DKM. A marketing group run by former VSDA Board member and indie flag-waver Danny Kopels.

The lack of a studio logo and marketing muscle is a familiar sob story among independents, and observers doubt ISA will get anywhere unless suppliers with clout or video-store clerk-turn-movie-mogul Quentin Tarantino becomes spokesman.

One problem is that most mists don't want to be labeled "independent." As one indie executive told Shelf Talk, "For us, it would be the kiss of death to be in this group."

Without the bigger players, ISA likely will be associated in Los Angeles with titles that don't sell and won't draw. Mention of the VSDA Film festival brought this response from an indie publicist: "They'll be lucky if the projectionist shows up."

Clearly, there are independents, such as Disney's highly regarded Miramax label and vendors that distribute erotic thrillers featuring has-been TV actors. It's not clear whether ISA will be able to bridge the gap. If there's no happy medium, ISA is purposeless.

NEW DUTY: MCA Home Video president Louis Feola has been named a team leader of Universal's "re-engineering" committee, which has been formed to evaluate how the studio can run more efficiently and to develop long-term growth strategies.

Created by MCA president/COO Ron Meyer and Edgar Bronfman Jr., president/CEO of parent Seagram, eight senior management teams will evaluate and assess every division. Each team leader will take a six-month leave of absence from his or her job to complete the corporate assignment.

While Feola examines video, his duties will be divided among executives now reporting to him.

T. REX DIRECT: Whoopi Goldberg scored high as last month's Oscar host, but her latest movie is heading straight to video. "Theodore Rex," which stars Goldberg as a cop who teams up with a dinosaur to save the world, will show up on the rental shelf from New Line Home Video in July.

New Line acquired the feature for much less than the $53 million it cost to make. Normally, family fare, such as "Rex," carries a sell-through price, but according to senior VP of sales Kevin Kasha, New Line wasn't convinced the title would deliver enough under-$25 to turn a profit.

"Rental pricing is a function of profit and loss," says Kasha. "And when we looked at the competition during July, we decided it would be more successful as an exclusive for video rental dealers." He points to competition from New Line's own reprise of "Mortal Kombat" and continued sales of "Pocahontas," "Rave," and "Jumanji" as factors steering "Rex" to rental.

And the title might have suffered further in the battle for open-to-buy dollars from the possible sell-through release in July of MGM-UA's "All Dogs Go To Heaven 2."

BORDER RUN: Saban Entertainment has inked a deal with Taco Bell to promote its new "Masked Rider" series.

From May 1 through June, Taco Bell's 4,500 restaurants will give away one of two "Masked Rider" tops with a kids' meal. Television ads running throughout the promotion period will tout the offer.

"Masked Rider" debuted recently on the Fox Children's Network, and two cassettes from the series will hit stores April 30. The titles, "Escape From Edensville" and "Super Gold Special," are each priced at $12.98.

A live concert featuring the "Masked Rider" characters is set for a national tour in August and September.

---

Mystery Science Theater 3000

Gramercy Pictures' film
"Mystery Science Theater 3000: The Movie"
opens theatrically April 19, 1996.

Steven Spielberg says, "I love Mystery Science Theater 3000. I always watch it with my kids!"

Bantam Books release of an MST 3000 book in March 1996, has been chosen as a Principal Selection for the Book Of The Month Club.

This is Comedy Central's flagship show, reaching 40 million households nationwide.

First time available on video!

Street date: April 30, 1996.

Contact your local WEA representative for details.

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82
**Billboard Top Video Sales**

FOR WEEK ENDING APRIL 20, 1996

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Highest No.</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Price</th>
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<tr>
<td>1</td>
<td>1</td>
<td>BABE</td>
<td>MCA/Universal Home Video, 82453</td>
<td>James Cromwell</td>
<td>1995 G</td>
<td>22.98</td>
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<td>3</td>
<td>3</td>
<td>POCOANOTAS</td>
<td>Walt Disney Home Video, Buena Vista Home Video, 5741</td>
<td>Animated</td>
<td>1995 G</td>
<td>26.99</td>
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<td>7</td>
<td>7</td>
<td>THE X-FILES: PILOT/DEEP THROAT</td>
<td>Foxvideo 8936</td>
<td>David Duchovny, Gillian Anderson</td>
<td>1996 NR</td>
<td>14.98</td>
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<td>STAR TREK GENERATIONS</td>
<td>Paramount Home Video, 32988</td>
<td>Patrick Stewart, William Shatner</td>
<td>1994 PG</td>
<td>14.95</td>
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<td>17</td>
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<td>THE BABY-SITTERS CLUB: THE MOVIE</td>
<td>Columbia TriStar Home Video, 11633</td>
<td>Ellen Burstyn, Brooke Adams</td>
<td>1995 PG</td>
<td>19.95</td>
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<td>19</td>
<td>19</td>
<td>RIVERDANCE-THE SHOW</td>
<td>Columbia TriStar Home Video</td>
<td>Various Artists</td>
<td>1996 NR</td>
<td>24.95</td>
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<td>RESERVOIR DOGS</td>
<td>Live Home Video, 68999</td>
<td>Harvey Keitel, Tim Roth</td>
<td>1992 R</td>
<td>14.98</td>
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<td>NEW FIST OF FURY</td>
<td>Simlar Ent. Inc., 3605</td>
<td>Jackie Chan</td>
<td>1976 R</td>
<td>14.95</td>
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<td>STAR WARS TRILOGY</td>
<td>Foxvideo 0609</td>
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<td>BBC Video, Foxvideo 8331</td>
<td>Jennifer Saunders, Joanna Lumley</td>
<td>1996 NR</td>
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<td>Anna Nicole Smith</td>
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<td>PATTON</td>
<td>Foxvideo 1005</td>
<td>George C. Scott, Karl Malden</td>
<td>1973 PG</td>
<td>19.98</td>
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<td>39</td>
<td>THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT</td>
<td>PolyGram Video, 8006337133</td>
<td>Terrence Stamp, Hugo Weaving</td>
<td>1984 R</td>
<td>15.95</td>
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</table>

*New* gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. *New* platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. *New* RIAA gold certification for a minimum of 125,000 units or a dollar value of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *New* RIAA platinum certification for a minimum sale of 250,000 units or a dollar value 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. © 1996, Billboard/BPI Communications.

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**Billboard/Muscle Phonoiology Music Reference Library on CD-ROM**

Billboard Magazine and the producers of Phonology teamed up and produced the first truly comprehensive reference database on disc. A few keystrokes gives you instant access to Phonology's vast database of information on recorded music. All you need is a PC (DOS) and a CD-ROM player.

- Unlimited access to over 90,000 albums plus 1,000,000 individual song titles
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- UPC codes and catalog numbers are included
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**Card #:**

**Exp. Date:**

**Signature:**

Bill my company *PO required*

**Check enclosed:** #

* Please state if shipping address differs from billing address
### LASER SCANS

(Continued from page 80)

$39.99; Woody Allen’s “Mighty Aphrodite” with Mira Sorvino (wide, $39.99); Rob Reiner’s “The American President” with Michael Douglas and Annette Bening (wide, $34.95); the director’s collection of “The King And I” (1956, wide, THX, extras, $124.98); "One Million Years B.C." (1966, Raquel Welch, $39.98) and featuring the impressive special effects of Ray Harryhausen ($39.98); and Wayne Wang and Paul Auster’s “Blue In The Face” with Harvey Keitel (wide, $39.99).

**LASER/DVD CONFA: Five-inch** DVD and its 12-inch sibling will share the dias at the Laser Disc Conference and Exhibition, scheduled for April 20-22 at the Sheraton Taro Hotel in Parsippany, N.J. Speakers discussing the future of both formats will include Pioneer’s Mike Fildeier and Jim Lance and ODVA’s Judy Anderson. All the major players will exhibit (Laser Scans, Billboard, Feb. 24). U.S. Laser Video Distributors is sponsoring the event. For more information, call 800-LASER91, extension 2227, or fax 201-570-3505.

**DVD BRIEFING:** Knowledge Industries Publications is producing the DVD Industry Briefing, set for June 2-4 at the Red Lion Hotel in San Jose, Calif. For more information, call 800-680-EXPO or fax 516-222-1765.

**ONLINE UPDATE:** As mentioned in my previous column, in the late spring I will launch an online/print newsletter devoted to laserdisc and DVD. For more information, send an E-mail to my new Internet address: Laserdiscs@aol.com.

**DVD SIG ALERT:** The Interactive Multimedia Assn. has a DVD special-interest group that brings together people interested in multimedia applications for the new 5-inch format. For more information, send E-mail to Geoffrey Tully, DVD SIG chairman, at g.tully@ima.org.

**PIONEER** offers Renny Harlin’s “Cutthroat Island,” which stars his wife, Geena Davis, and Matthew Modine (pan/scan, $44.95; wide, THX-AC, $34.94), on April 23. Coming in May is a letterboxed edition of the acclaimed “Days Of Heaven” with Richard Gere and Brooke Adams (1978, wide, AC-3, $39.98).

**SEVEN**’s five-disc Collector’s Edition includes the 5.1 Surround Sound version, five discs, and a book (wide, $49.99). It’s the first film to achieve the feat. The DVD Box offers a retail price of $159.95. For more information, call 800-227-7887.

**SEVEN**’s six-disc Collector’s Edition includes the 5.1 Surround Sound version, six discs, and a book (wide, $59.99). It’s the first film to achieve the feat. The DVD Box offers a retail price of $219.95. For more information, call 800-227-7887.

**SEVEN**’s seven-disc Collector’s Edition includes the 5.1 Surround Sound version, seven discs, and a book (wide, $69.99). It’s the first film to achieve the feat. The DVD Box offers a retail price of $279.95. For more information, call 800-227-7887.

**IMAX** has released the letterboxed version of William Friedkin’s groundbreaking crime thriller “The French Connection” (1971, wide, $39.98), with all the gritty police work and exciting chases presented with maximum intensity on laserdisc. The movie won the Academy Award for best picture and stars Gene Hackman, Roy Scheider, and Fernando Rey. Another reissue getting its full-aspect ratio is “Commando” with Arnold Schwarzenegger (1986, wide, $39.98).

**KIDS:** Pioneer has Larry Clark’s “Kids” (wide, $34.98), which takes us through 24 disturbing hours in the lives of a reckless group of teenagers. Clark gained fame and generated controversy in recent years as a photographer specializing in teens and drug users living on the edge.

**LUMINITION** recently bowed “The Lighthorsemen” (1987, wide, director’s cut, extras, $59.95), a tale of Australian soldiers who triumph over difficult odds. Director Simon Wincer adds audio commentary plus 15 minutes of extra footage. Also out is “The First Emperor Of China” (IMAX, $99.95), a majestic portrait of a compelling figure in Chinese history, with narration by Christopher Plummer. "Camille Claudel": Image’s “Camille Claudel” (wide, $49.99) is a period romance that stars Gerard Depardieu as French sculptor Rodin and Isabelle Adjani as Camille Claudel, a creative prodigy and Rodin’s lover and protégé. Their story is beautifully told, with marvelous historic detail and artful cinematography.

**PIONEER’S** "Last Of The Dogmen" with Tom Berenger and Barbara Hershey is an intriguing adventure about a bounty hunter and an anthropologist who make contact with a lost American Indian tribe in a remote region of the Rockies (wide or pan, $39.98). Also out from Pioneer: "Clueless" with Alicia Silverstone (wide, $39.98), "Truman" with Gary Sinise ($44.98), "Children Of A Lesser God" with William Hurt (wide, $44.98), “Hoosiers” with Gene Hackman and Dennis Hopper (wide, $39.98), the heroic war tale "Is Paris Burning?" with a script by Gore Vidal and Frances Ford Copola (1969, wide, $40.98), the "20th face Those Daring Young Men In Their Jaunty Jalopies" with Tony Curtis and Dudley Moore (1969, wide, $44.98), and the Pioneer special edition of "Whooppee" (1930, restored, $49.98), which features big-eyed comic Eddie Cantor in a lavish musical with dances supervised by Busby Berkeley.

### Billboard Top Laserdisc Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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<tbody>
<tr>
<td>3</td>
<td>THE USUAL SUSPECTS</td>
<td>PolyGram Video</td>
<td>Warner Home Video, Image Entertainment 8006302271</td>
<td>1995</td>
<td>R</td>
<td>35.95</td>
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<td>BABE</td>
<td>Columbia</td>
<td>Warner Home Video, Image Entertainment 13987</td>
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<td>9</td>
<td>WATERWORLD</td>
<td>Columbia</td>
<td>Warner Home Video, Image Entertainment 13680</td>
<td>1995</td>
<td>FG-1</td>
<td>44.98</td>
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<td>10</td>
<td>DIE HARD WITH A VENGEANCE</td>
<td>FoxVideo</td>
<td>Warner Home Video, Image Entertainment 8858-85</td>
<td>1995</td>
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<td>13</td>
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<td>APOLLO 13</td>
<td>Columbia</td>
<td>Warner Home Video, Image Entertainment 42580</td>
<td>1994</td>
<td>FG-1</td>
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<tr>
<td>20</td>
<td>TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR</td>
<td>Columbia</td>
<td>Warner Home Video, Image Entertainment 42685</td>
<td>1995</td>
<td>FG-1</td>
<td>39.98</td>
</tr>
</tbody>
</table>

*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 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. © 1996, Billboard/BPI Communications.
Dayton, Ohio's No. 1 sons Guided By Voices have outdone themselves on their second full-length Matador release and first recorded in a full-fledged studio. With its recro textures and prodigious hooks, "Under The Bushes Under The Stars," is leagues beyond last year's "Alien Lanes" on the cult fave in the "Bee Thousand." Couched by a subtle sonic rubesins in echoes of great '60s pop anthems, such tracks as "The Official Ironmy Rolly Song," "Cut-Out Witch," and "Sheedickers" are instantly indie-rock classics set to rule college radio. Modern rock should get with the program, too, and add the first single, "Ironmy Rally," post haste.

S U Z A N N E  C A N N

P L A N I S S I M O  I I

P R O D U C E R : Suzanne Ciani

S T A R T  D A T E  7004

Suzanne Ciani has fallen off the new age/modern instrumental overspray into the middle of the road. As she showed on her original "Planisimio" six years ago, Ciani casts out the synthesizer arrangements of her old compositions while adding a few new tunes, all rendered in solo, acoustic performances. The disarmingly simple use of the synthesizer and a set of drum machines with a plastic saxophone with voice records a more natural space. Her late "Terra Mosa" stand out as the albums' most compelling material.

C O N T E M P O R A R Y  C H R I S T I A N

G A R Y  C H A P M A N

S H I F T

P R O D U C E R : Michael Omartian

R e g i o n  701-0199-729

Gary Chapman is one of Christian music's most multifaceted artists—a wonderful singer, intuitive songwriter, engaging live performer, and quick-witted host of the "Gary" radio show. With his program, he continues to serve as a perfect showcase for Chapman's considerable musical gifts. His new project opens with a cappella rendition of the classic hymn "Great Is Thy Faithfulness," which spotlights the warmth and texture of Chapman's voice. Other prime cuts are "Written In The Sand," "If You Ever Need Me," "Man After Your Own Heart," and "One Of Two," a duet with his wife, Amy Grant. The CD itself concludes with a stirring, soulful version of the Chapman concert favorite "Gospel Ship." An enjoyable outing that should further enhance Chapman's growing fan base.

A R O N  J E F F R E Y

A F T E R  T h e  R a i n

P R O D U C E R : Bruce Tarantera

E r a  Star Song 0047

The father-and-son duo of Aaron and Jeffrey Lee, Tarrance continue to serve up powerful Christian pop on their second Star Song album. Their vocals are etched with passion and will move listeners with that soulful edge, it's enough to make you want to stand up and shout. As satisfying as the duet does, this album has even more depth and texture and more of an appealing, soulful edge. The standout tracks are the title, the driving "Living Through," and the beautiful ballads "Beyond" and "The Blessing."

T H I R D  D A Y

P R O D U C E R : David Martin

R e g i o n  701-0177-721

This Marietta, Ga.-based band drew attention with its independent release on Gray Dot before being picked up by Reunion. Comprising bassist Tal Anderson, lead guitarist Brad Avery, drummer David Guttcart, guitarist Mark Lee, and lead vocalist/songwriter Mark Powell, the band delivers an edgy set of modern rock tunes marked by Powell's powerful, expressive voice. Powell wrote all the songs (with the exception of "Holy Spirit," which he co-authored with Mark Lee) and displays a strong sense of melody and creative flair in his lyrics. Among the album's best cuts are "With You," "Breathe," and "Living For Jesus," and "I Am Enough." This fine band is a prime example of why Christian rock and a wide variety of other genres are energizing a young alternative rock audience.
**NEW & NOTeworthy**

**QUINDON**

*It's You That's On My Mind*

(PRODUCER: Chris Strokes, Sean "Myboy" Mathur) PUBLISHERS: Strokes, Mathur, N. Marks

Vinyl: 11087 (45 rpm cassette single)

The reggae of Jerry-Hype is getterting you on track today. It is a precious procreate level that exceeds a heyled brand of soul that many of his more seasoned elders are still trying to develop. Yeah, it is second of a second. Your voice unocted by pertyting vaxyng about sexy girls. But after a while, the pureness of the performance and the infectious old-school groove provided by Chris Strokes and Sean "Myboy" Mathur may any initial discomfort, and the track feels as comfy as can be. A future smash that will start its life among the kids who never got enough of Brady's multipletubumad.
**GREAT CASTLES OF EUROPE**

Discovery Channel Video

225 minutes. $49.95 for boxed set.

Cut and pasted from the Learning Channel, this exploration of Europe’s most fascinating and intriguing castles is a true armchair journey in every sense of the term. Spanning the countries of France, Spain, Italy, Russia, and the British Isles, the three videos contain all the brilliant footage viewers have come to associate with Discovery!/The programming, as well as finely detailed historical narratives that shed light on the men and women of these magical places, complement to Discoveries Video’s “Great Palaces Of The World” boxed set.

**SUPERSTARS OF ACTION**

45 minutes each, $9.95 each.

Muscles and mayhem mark the second wave of Discoveries’ series focusing on some of the men of the silver screen. Video this feature Arnold Schwarzenegger starring as an action hero, Robert De Niro, Michael Douglas, Patrick Swayze, and Burt Reynolds via interviews and clips of some of their most salient movie moments. As with the first round of tapes, viewers are left wondering if some of these guys were selected for inclusion in a series titled “Superstars Of Action,” or did these guys have too much going on to be something here for everyone. Creative retailers will find a host of ways to play up the tapes, from creating a “Superstars” shelf to placing them next to complementary feature titles.

**SPORTS**

**OLYMPIA: AMERICA’S GOLD**

ABC Video

64 minutes each, $14.95 each.

These golden memories are not for the faint of heart. Spanning the past 100 years of Olympic records, the Trials, and the World Cups, culled from the film archives of the International Olympic Committee honor the champions from a galaxy of individual and team sports. Volume one, which focuses on track and field competitions, includes such stars as Bruce Jenner, Jackie Joyner-Kersee, and Jesse Owens, two volumes which cover many sports events, are graced by Sugar Ray Leonard, Marley Lewis Rettson, and basketball’s Dream Team. Each athlete’s winning moment is framed by background information and a historical context of his or her achievement.

**TRAVEL**

**BRITISH RAIL JOURNEYS**

Angeles Video

60 minutes each, $19.95 each or $78.60 for boxed set.

Four videos—“North Wales: Chester To Aberystwyth,” “Northern England: Settle To Carlisle,” “South West: Exeter To Penzance,” and “Central Highlands: Edinburgh To The Isle Of Skye”—map out a spectacular rail tour through the British countryside that will exhilarate those with a planned trip to the U.K. and provide a video gateway for the homebound. Highlight are too numerous to list and include day excursions, such as boat trips, a tram ride through an old slate mine, and a chairlift to a mountain summit 869 feet in altitude. Photography is a variety of shot Acrey’s other breathtaking rail travel videos.

Contact: 800-995-0212.

**INSTRUCTIONAL**

**FLOWERS FROM THE GARDEN**

HICDIME

96 minutes. $24.95

Don’t be fooled by the title. This video has nothing to do with gardening and everything to do with seeing avant-garde creations of fresh flowers and ribbon. Self-professed ribbon historian author is a jeweler, an artist, and a florist: she brings her love of ribbonry to video in a home-based production that slowly weaves her way around some of her own crafts to askew clothing, the home, or the garden. Also appearing are the professionals, “Cathobron Rose, Leaf And Pad” and two “Holiday Ornemants” videos.

**DANCE MAGIC**

Michael J. Fox Video Services

60 minutes each, $19.95 each.

The first video in this basic instructional series from the creator of children’s title “Uncle Nick And The Magic Forest” focuses on the revered art of hallaun
cing. Coming soon are videos on Latin and country dancing. Choreographer Nick Felix, who hounds affiliations with Brudie Arlam, Robert Duval, Cindy Williams, and Sandy Duncan, focuses first on the fundamentals of dancing; but those viewers along at home will confidently be able to pick up the individual steps in each genre. Production values are such as they come, but consumers looking to save a few bucks on a dance class may find that “Dance Magic” fits the bill. Contact: 310-416-9140.

**RETO-SENSUALS, VOLUME 1:**

**ARROGANT BRUT**

By Vera Mann

$11.99

**STAND BY FOR LOVE**

By Emily Manschette

$11.99

**LOVE STORY CLASSICS (NEW YORK)**

By Marcie (mae) Mano

$11.99

Talk about a guilty pleasure! Remember those trashy pulp novels of the ’50s and ’60s? Included with this mint condition video are the original music label devoted to diverse genres of literature with themes of love, has taken those two of these old-timey paperbacks and put them on audio, and the result is purr, campy, mellow and kitsch don’t get any better than this: “Her mouth was red, insolent, challenging, yet somehow incongruously winsful. [she spoke] in a velvety, soft, and sultry voice that had been created to sing the blues.” Both readers are terrific. Linton has an insubstantial, Mickey Spillane-type voice in his voice as he reads the novels’ “like story of the compell
cious relationship of a nightclub singer and the club’s owner’s son, who”) becomes involved in the role of a girl jealous of her fiancé’s devotion to his radio. "You can care more about that radio than you do about me.” she cries with a tearful hyste
ria. With an audio, you don’t have to give the book a second chance behind a copy of “War And Peace…” or ... kick back and enjoy.

**IN CONTEMPT**

Directed by Nick Darden with Jess Walter

Read by Christopher Darden

Harper Audio

13 tapes (unabridged). $18

Forget all those slick O.J. Simpson books and audio. This is the real thing: an unabridged, reading of the trial that mesmerized the nation. Darden starts off with the dramatic “not guilty” verdict and the attorney who used him. He minces no words when pro
claiming Simpson’s guilt, go no far as ... to present a virtual deconstruction. He believes happened the night of the mur
der.

Darden tells his own story—his working-class childhood, struggles with law school, and early years—before relating the trial in intensely personal terms and detailing the physical... found in the world—especially Johnnie Cochran—for what he sees as unethical tricks. The trial also took a personal toll on Darden: Idealistically, he thought that his presence would show African-America... and the very true justice is color-blind. Instead, he says, he was branded an Uncie Tom.

The courtroom scenes on this audio tour are as dramatic and gripping as those... for any John Grisham, then the moment when Simpson tried on the famous bloody glove. Darden says... that dense, his heart was pounding, and my mouth was dry. But someone had to do this. Someone had to stop all this lying, these disgusting lies, and start putting and just the damn gloves on his hands. I gave him the left glove, the other stiff and the left hand, and the asshole was shaking.” Darden has gone beyond mere memoir to create a truly compelling, can’t-put-down audio.

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Review of applications begins on April 1, 1996 and will continue until the position is filled. Interested persons should send a letter of application, along with a current vita (with names of three people who can be contacted by telephone), to: John Y. Gilbert, Chair, Musical Theatre Search Committee, Department of Music and Performing Arts Professions, New York University, 35 West Fourth Street, Suite 777, New York, NY 10013. (212) 998-5424.

NYU encourages applications from women and members of minority groups.

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REVIEWS
HEAVEN’S PRISONERS’ GOT THE BLUES
(Continued from page 11)
ry Award for distinguished career achievement, contributes “Red House,” a cut from the 1933 Jimi Hendrix tribute album “Stone Free.”
“Red House” was something that we had used early on in the cut, it always seemed like we cut the wrong one.” Says Joaou. “The thing with the two B. B. King cuts [‘Thrift Is Gone’ and ‘Don’t Answer The Door’] . . . I always knew that I was going to use something of B. B. King’s in the film, because I love B. B. and his music. But he was a thrill to work to before. I thought [there was] a little connection to my past there.
For a genre like Joaou describes as “a real-royal strip club.” the director had originally made use of a Guns N’ Roses track.
Joaou had always known we were going to do with a full blues soundtrack. To find blues music that would strip sound toH and dance to a strip club was not an easy thing to find. Usually those places play ZZ Top. So I said, “Let’s try to stay as close as we can to blues tradition.”
Joaou says Afterman brought the Hoax’s work to film attention. “We had To Wot We Just clicked,” says Joaou. “It plays for quite a while, like three, four minutes, in the film.”
The Hoax bassist Robb Davey expresses satisfaction at the band’s inclusion among a cast of blues heavyweights: “It’s a great soundtrack to be involved with, sandwiched in between Stevie Ray Vaughan and C.C. Adcock. We’re in very good company.”
According to Atlantic product manager Joanne Malino, the label plans to exploit the Hoax’s ties to the great stars of the blues on the soundtrack.
“The soundtrack features classic tracks from blues artists,” Malino notes. “The Hoax is now going to be exposed as part of that tradition, and we’re really looking at it as a good opportunity to give them more exposure, put them in that company of the artists on that soundtrack, and get their track out to radio.”
The full Heaven’s Prisoner’s album will be sent to college, album rock, and, and a-Radio-A on Monday (10); “Twenty Ton Weight” will be served to album rock outlets near the film’s release date.
“Right out of the box we’re going to be working the album,” Malino says. “We just feel that there’s really an expanding market for this kind of music, and the Hoax fits right in with artists on the soundtrack, so we’re going to go with the album to start out.”
The title cut of “Twenty Ton Weight,” which interperses black-and-white footage of the Hoax directed by Ben Unwin with color clips from the film, will be serviced to regional and local video shows and MTV and VH1.
Joaou says, “These are our focus markets at retail, and the movie company is working on setting up screenings in these markets. They’re also going to be approaching some blues clubs in these markets to possibly do screenings with blues-club parties afterwards, to promote the soundtrack along with the movie . . .
Once the screenings are set up in these markets, we will offer tickets to retailers to give away at the screenings and the parties.”
Marketing efforts will be especially prominent in New Orleans, where the annual Jazz & Heritage Festival April 26-May 6 is virtually concurrent with the release of the soundtrack and the film.
In a note, “We really have our whole audience in one place there, and some of the soundtrack artists are performing there—Buddy Guy, B. B. King, C.C. Adcock, and Junior Wells.”
The label will target young blues buyers with consumer posters and mailings to college students in the 10 target markets.
“Especially in the wake of the Eric Clapton record (the triple-platinum ‘From The Cradle’), there’s an atmosphere of openness to the blues among young people,” Malino says.
Allan Larson, blues buyer at the Rhino Records retail outlet in L.A., says “Heaven’s Prisoners” should be good for blues artists, given the relative scarcity of blues-dominated soundtrack albums.
“I certainly think that’ll open the doors for people,” says Larson. “‘Soundtracks always do well, and blues isn’t always represented well. It hasn’t been used in soundtracks, except for Devil In A Blue Dress” [Sin. Usually it’s just one or two cuts.
Devil.”
Joaou explains, “(The movie) was going to come out the end of last year, but now it’s coming out, so we’ve got everything happening at once.”
The album is slated for U.S. release in January 1997. At press time, the title song was on their international release plans for “Heaven’s Prisoners” were unavailable.
The Hoax had wanted to do a promotional mentor in conjunction with the soundtrack release. However, Davey notes, “We start touring in Europe on May 9, so that’s proveing a bit difficult.”
The Hoax will make its European sweep opening for soundtrack mate Guy, for whom it opened a series of U.S. dates last year (Billboard, July 1, 1996).
“W e’ve just been touring constantly for three years, and that’s the way we’ve always played it,” Davey says.
“Now everything’s getting on top of us a bit, because we’ve got so much happening, so much coming in, and we’re still touring. It’s great—we’re getting to do so many things.”

FOR THE RECORD
A story in last week’s issue on Reader’s Digest had errors. Veteran executive music editor Ira Howard’s four-CD boxed set “Heart ‘n Soul Of Rock And Roll” includes a total of more than 400,000, with individual sales of 1.6 million; a Jim Croce set is due later this year; and Roger Williams was an artist recorded by Reader’s Digest.
Programming

Voice Of America Gets Top 20 Countdown
Jack Diamond Show Broadcast Worldwide

BY BILL HOLLAND
WASHINGTON, D.C.—"Jack Diamond's Official Top 20 Countdown Show," broadcast here on WRQX (Mix 107.3) has been picked up for the ultimate syndication—worldwide—for the Voice of America.

The Voice’s English-language satellite radio network, VOA Europe, began broadcasting the pre-taped weekend countdown March 15. It is hosted by Jack Diamond, the Washington market’s top-rated morning show host, and his sidekick, "Bert."

VOA Europe began broadcasting 24 hours a day, seven days a week, in 1986. It has since built a satellite network of 205 foreign radio stations and cable systems serving listeners in more than 900 cities and towns in 58 countries; the network includes Europe, Russia, South America, the Middle East, and Africa. That gives the countdown show a potential audience of 4.5 million—4 million of whom are outside of the D.C. area.

"It’s really an honor, and we take it very seriously," says Diamond. "We’re pleased to have the opportunity to talk not only with Americans overseas, but frankly, all of those people who like American music around the world.”

"Sure, it’s a great opportunity,” says Randall James, operations manager of Mix 107.3. "We’re extremely proud to show the rest of the world what Washington, D.C., already knows—that we’ve got great programming here.”

The two-hour weekly show, which premiered in Washington Jan. 1, is produced locally—the top 20 list of songs is compiled from weekly airplay listener requests, and local record sales. And how did the connection happen?

Simply enough, according to James. “VOA is in town, and they heard the show and came to us and said, ‘Hey, we’d really be interested,’ ” he says. "So Bill Torre, VOA Europe’s acting director (and operations manager/PD counter-part), came over to the station, and we worked it out.”

"See, a lot of folks at VOA listen to the morning show,” Diamond says, "and we even talked about running it, but there were problems with satellites and new broadcasts. And when we put it on the countdown show, they said, ‘Hey, here’s a vehicle that would work—it’s two hours, it’s self-contained, it’s music, it’s interviews, it’s fun. They approached us the third week we were on the air. It’s really quite remarkable.”

James says that VOA Europe is "similar to us in terms of formats,” meaning hits, recurrences, and a few oldies, "although they’re more urban-leaning” because of the European interest in rap. "The countdown show is very much in line (Continued on next page)
Track Marketing, 7Up Link For Program College Radio Show Features Modern, Triple-A Acts

By Carrie Borzillo

LOS ANGELES—Modern rock and triple-A artists have a new vehicle for exposure, courtesy of New York-based Track Marketing and its newly launched “7Up Listen Up” college radio show.

The show was developed by Track Marketing’s College Sound Track division, is sponsored by 7Up, and features tracks by bands such as the Beggars, the Rake’s Progress.

“We wanted to give [college radio] something they don’t normally receive and a really cool mix of music—like putting James Carter, the rock star of jazz, on the same show as the Philosopher Kings, who we personally love,” says William Derella, VP of special projects at Track Marketing, which has produced shows for the Spin Radio Network and put together the Beba McEntire/Frigo-Lay program.

The half-hour, commercial-free “7Up Listen Up!” can also be heard on the Internet in real-time audio at http://www.7up.com.

Derella says the World Wide Web page had more than a million hits in its first week and is the No. 1 stop on 7Up’s diverse Web site.

Along with the audio for the radio show, the “7Up Listen Up!” Web page features the bands’ photos and biographies and links to related music sites or to the sites of the bands and their record labels.

MAINSTREAM ROCK UPDATES ITSELF (Continued from preceding page)

The whole package, the whole presentation,” says Masters. “The marketing has a certain attitude, a certain twist to it—not just the morning show, but all of the personalities, the production. Our music selection has a certain sense to it that definitely displays hard rock roots.”

“It’s an up-to-no-good attitude,” KISW’s Young says. “We definitely play the tongue-in-cheek fully implanted approach.”

WXFT’s morning show has a 50/50 mix of talk and music, and the average age of the personalities is 24.

“We’ve tried to give the spot a bit of the antics of WIRX morning man Man- cow Muller and sidekick Turl. Their stunts have included Turl driving into a wall to test a car’s airbag (they worked) and threatening to drop cinderblocks from a bridge onto passing cars (for which he was arrested). The 27-year-old Muller, who also provoked a highly publicized on-air feud with Howard Stern last year; ranks No. 1 with listeners 18-34.

At KISW, morning personality Rob Rivers is known for his “twisted tunes” parodies. For the past five years, he has hosted the Nutshell State Festival in August, at which 3,000 naked listeners line up to band—who play naked—at a Seattle-area nudist colony.

Two or three times a year, WXTB gives away large items, such as cars, on a Monday 50/50 chance.

If you’re a woman in the U.S., and you’re working, it’s likely that you listen to the radio at some point during the day and probably that you listen more often than your non-working counterparts.

A new study released by Katz Communications says that radio reaches 93 of the nation’s 67 million working women each day.

The study shows that working women outlisten nonemployed women during morning and afternoon drives by nearly one hour and, by middays, by almost three hours.

In all, working women spend an average of nearly four more hours per week listening to radio than nonworking women.

All of this makes women a key advertising target, the study concludes. “As a result of their increasing status in the work force, working women now have large discretionary incomes available to spend on high-end products, such as cars, vacations, entertainment, and electronics,” says Katz Radio’s Don Jones.

Chuck Taylor

VOICE OF AMERICA GETS TOP 20 COUNTDOWN (Continued from preceding page)

VOA Europe broadcasts a number of self-produced shows, such as the well-known “Country Music USA,” and also runs several outside-sourced syndicated shows, “Jack Diamond’s Official Top 20 Countdown Show” is the only countdown on VOA.

“We’re proud to welcome Mx to the program lineup,” says VOA Director Geoffrey Cowan. “Diamond and VOA’s own team of personalities exemplify the best in American radio, offering listeners an accurate picture of what the United States is all about.”

Working Women Avid Radio Listeners

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Chuck Taylor
**THE MODERN AGE**

BY BRADLEY BAMBARGER

**Mainstream Rock Tracks**

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<td><em>Champagne Supernova</em></td>
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<td><em>Salvation</em></td>
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<td><em>Sisters</em></td>
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<td><em>Water's Edge</em></td>
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**Modern Rock Tracks**

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**Airpower**

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<td>1</td>
<td><em>Old Man's Make-When I Get to Heaven</em></td>
<td><em>Old Man's Make-When I Get to Heaven</em></td>
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<td>2</td>
<td><em>Drown</em></td>
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<td>3</td>
<td><em>Brain Stew/Headbanging</em></td>
<td><em>Brain Stew/Headbanging</em></td>
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<td><em>Counting Blue Cars</em></td>
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<td>5</td>
<td><em>1979</em></td>
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<td><em>Roll and Roll All Nite</em></td>
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<td><em>Cumbreando</em></td>
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<td><em>The World I Know</em></td>
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<td><em>24/7</em></td>
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<td><em>Born With a Broken Heart</em></td>
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Billboard

FOR WEEK ENDING APRIL 20, 1996

**HITS! IN TOKIO**

Week of March 27, 1996

1. *Let Your Soul Be Your Pilot* / *Song*
2. *Because You Loved Me* / *Celine Dion*
3. *Ride The Bullet* / *The Eagles*
4. *No One Else* / *Total*
5. *Stop Loving Me* / *Rick Ross*
6. *Maxwell Only Knows* / *Swing Out Sister*
7. *If You Come To Paris* / *Paul Mendocino*
9. *How Deep Is Your Love* / *Take That*
10. *Party* / *Dido*
11. *I'm In It* / *Nanak And Shaan King*
12. *What The Earth* / *Ladybug*
13. *I Need To Be In Love* / *Carpenters*
14. *Never Give Up On You* / *Paul Hardcastle*
15. *Dub* / *Da Me / My Love*
16. *Lambo* / *Terry Redlin*
17. *Anybody In You* / *Enrique*
18. *Mach* / *Marilyn Gaye*
19. *One Of Us* / *Vanilla Ice*
20. *Agate De Bilbao* / *Aviva Careen*
21. *Apple Eyes* / *Terry Sumith*
22. *Philosophy* / *Bans Frieda*
23. *You've Got A Friend In Me* / *Heritage Singers* (Lyle Lovett And Randy Newman)
24. *Silent Night* / *The Singing Night Brand*
25. *Who Are You* / *Eternal*
26. *Spaceman/Babylon Zoo*
27. *Opiic Pretty/Mark Knopfler*
29. *Hypnosis* / *The Space Lovers*
30. *Everybody I Kiss Dr Like*
31. *These Days Are Old* / *Spooky Ruben*
32. *Yume* / *Guo Guo* (Dorothy)
33. *I Believe* / *Maxwell Harmon*
34. *How Crazy Am I* / *Michael Jackson*
35. *Tayaen Kuma Takaizawa Kinkan* / *Yukari Katou*
36. *Do That Dance* / *How Rodgers*
37. *Nobody Knows* / *Toko San's* (Toko San's Project)
38. *Can't Get You In My Mind* / *Lenny Kravitz*
39. *Don't Stop The Music* / *C+CMusic*
40. *Be Yourself* / *Color Club*
41. *One Sweet Day* / *Marvin Gaye*
42. *Jesus Is Just Alright* / *DC Talk*
43. *Ricky Love* / *L.A.*
44. *S* / *Jackson Browne*
45. *Baby Portable Rock* / *Pizzazz Five*
46. *Tally* / *Lisa Ann And Tony Stones*
47. *What's The Easiest Way To Love* / *Peter Gabriel With Deep Forest*
48. *Some Bridges* / *Jackson Browne*

Selections can be heard on "Sepporo Beer Kitu No 100" every Sunday 1 PM-5 PM on J-WAVE / 813 FM in TOKYO

813FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/
**Wife Charged With Murder Of WMJJ PD; WSTR Olympics Bit Gets ‘0’ From Judges**

APREHENDED IN ALABAMA: Police in Atmore, Ala., have arrested Tracy Huffstetter, the third wife of 38-year-old WMJJ Birmingham, Ala., PD Joe Madison, and charged her with murdering him.

Madison, whose body was found in a lake with a gunshot wound to the head March 29, had been married three times—just three months into the couple’s marriage. Huffstetter’s ex-husband, John Asa Homer Jr., has been charged with hindering prosecution of a murder. A grand jury date has been set, and the investigation is continuing.

Bad sports: WSTR (Star 94) Atlanta morning team Steve McCoy and Vikki Locke were suspended for one day last week after an April Fools bit about the Summer Olympics apparently failed to amuse high-caliber sponsor Coca-Cola and the Olympic Committee.

The joke announced that Israel, the U.K., and France were threatening to boycott the Atlanta Games, unless their engineers could inspect the venues, which have a tentative safety record of late falling beams, crumbling walls, sinking dormitories. … I guess that’s not what McDonald’s means by calling itself the official “break” of the Olympics, huh?

Meanwhile, WKXIX-FM (Kicks 101.5) Atlanta syndicated ABC country morning man Moby was the surprise honoree at a recent law-enforcement appreciation night. Moby thought he was to be the MC at the Henry County (Ga.) Bureau of Police Services award ceremony; but he was instead seated in front of the members of some 20 local and state law-enforcement agencies, which presented him with numerous awards and honors. Moby has been a longtime supporter of law enforcement, giving his time to various good causes.

Robert Callahan Jr. has been named president of Capital Cities/ABC Radio. Callahan, who has been president of ABC Radio Networks for the last six years, replaces the retiring James Ar- cara, who held the post for 15 years. Callahan will supervise all of radio's network activities, as well as the group's 21 radio stations.

A tip of the hat to WSIX Nashville, which has won the Academy of Country Music Award for radio station of the year for the fifth time. Also, WSIX morning man Jerry House won the production for both stations. Morning show host Marco Simmons is named PD of WROU. WROU midday host Ebonie Foxx adds assistant PD stripes for Magic 95.9.

Last year, WKJQ Louisville, Ky., got a lot of attention—some of it unwanted—for labeling its gold-based country format as Country Gold. Now, Chattanooga, Tenn., has a new country gold station billing itself as “Garth-free.” WSGC flips from pop of one Redneck Counties station to stereo, with DJ Venable from crosstown WFXS.

Look for the U.S. Virgin Islands to get a new R&B adult contemporary format today. WKNK (Kiss 103.1) signed on several days before being knocked off air by a hurricane. Now, the station represented in over 100 Madisonville, Ky., to become Knight Quality Stations with ABC’s the Touch format. The new station represents the first venture into R&B radio for IRS, which was originally a program- ter of New York-based AC and album outlets.

**FORMATS: NO COUNTRY IS AN ISLAND**

New York is still missing out on a country station, but Eastern Long Island, N.Y., gets one this week, as WLIE signs on with Westwood One’s mainstream country format. The outlet, which is named after the Long Island Expressway, is using the slogan “the country road to the Hampton’s.”

The format is being carried on KDRE Little River Radio, Ark., drop the modern rock WDRE Network for Radio One’s modern format and are now calling themselves the Zone.

WTJH Dayton, Ohio, the long-anticipated dually partner of WROU (U92), has hit the air with ABC’s R&B adult format, the Touch, as WBNB (Magic 96.9), WBNB will run ABC’s Tom Joyner in the morning. Concurrent with the change, WROU PD Stan Boston is named director of programming and newsline…

**SALEM BROADCASTING** has purchased StandardNews from Major Networks. The news service has about 200 affiliates.

**ALAN GOODMAN** is named president/GM of Shadow Broadcast Services/New York. He was most recently GM of WHTZ (Z100) New York.

**BRYAN SCHOCK** is named operations manager for Jones Satellite Networks’ Rock Alternative Network. It is Jones’ ninth 24-hour network. Schock has worked in radio in Denver, Los Angeles, Baltimore, Milwaukee, and San Diego.

**STATION SALES:** KEZK/KFNS St. Louis, Par Broadcasting to EZ Communications for $48 million.


Michael Saunders Finds R&B Nirvana At WJLB

IN DETROIT: WJLB has been the top-rated radio station for the past year, pulling a 10.2 in the fall Arbitrums, almost three points above its nearest competitor, N/T WJR.

The quality and consistency of the station has been maintained through the transition of PD of Greg Niegoedt, who now helms WHTA (Hot 97.5) Atlanta, to the recently arrived Michael Saunders.

One of the reasons the station has maintained its dominance is that its lineup and programming mirror something for everyday: a little talk mixed with music in the afternoon; a little more talk, a little music, in the evenings; and gospel on Sunday mornings, live broadcasts from the Legends in Detroit club on Saturday, and no programming that doesn’t originate from the station itself.

While some mainstream R&B stations worry about Fragmentation, WJLB has managed to outlast one competitor (R&B adult WMXD) and outlast the other (young-leaning WHYT). That allows it to remain “a mainstream urban that plays everything from Teddy Pendigrass to L.L. Cool J and the Fugees,” Saunders says.


In 1994, he had married singer Stephanie Mills, and her management company, Left Bank, offered him a chance to develop a research service that would provide labels with in-depth market research customized to the artists they were promoting. Saunders left WPEG, moved to L.A., and began working with Left Bank and Strategic Radio Research’s Curt Hansen.

When Hegwood left, WLBX—Saunders got a call from WTCG Chicago’s Etroy Smith, one of Hegwood’s best colleagues, asking for a position that Saunders might consider. Saunders was back in Ferguson and Nashville, “This is the best urban situation in the country,” Saunders says. “If you can’t win here, you don’t need to be in urban. It was the perfect time for me to work with these two.”

The station’s positioning and the station’s positioning are now on its second album, and Saunders is at the helm of the new “New York” format.

FOR THE RECORD

In the last week’s Program- mation section about the rivalry between two stations, the station was KZMJ rather than KHOU. She has been with the station for over 15 years.

For example, people skills are what Saunders feels are WJLB’s core asset. It has that has essentially included just two commercial R&B stations: WPEG Charlotte, N.C., and WJLB. “I work with people very well,” says Saunders, who began his radio career in Detroit as a school Junior at WCBD Chester, S.C. “I started off mixing in the clubs and doing parties, and I knew how to make people feel comfortable, like part of the family.”

Planning to study electronics, Saunders had to fulfill a high school requirement of taking a radio TV class, and he was hooked. Between DJ gigs, he began at WCIO part time and eventually got the 6 p.m.-mid- night shift. After two months after graduating from high school, he sent a tape to WJLB in the late 1980s and, within three weeks he was doing overnights; within a year, he was doing midnights.

By 1994, he had married singer Andre Mills, and her management company, Left Bank, offered him a chance to develop a research service that would provide labels with in-depth market research customized to the artists they were promoting. Saunders left WPEG, moved to L.A., and began working with Left Bank and Strategic Radio Research’s Curt Hansen.

When Hegwood left, WLBX—Saunders got a call from WTCG Chicago’s Etroy Smith, one of Hegwood’s best colleagues, asking for a position that Saunders might consider. Saunders was back in Ferguson and Nashville, “This is the best urban situation in the country,” Saunders says. “If you can’t win here, you don’t need to be in urban. It was the perfect time for me to work with these two.”

The station’s positioning and the station’s positioning are now on its second album, and Saunders is at the helm of the new “New York” format.

FOR THE RECORD

In the last week’s Program- mation section about the rivalry between two stations, the station was KZMJ rather than KHOU. She has been with the station for over 15 years.
Goops Flip Out On ‘Appetite’ Clip

Video Uses Old-Fashioned Flipbook Technique

BY DOUGREE REECE

The new video, directed by Phil Harder shot four reels of film, enlarged the contact sheets 500%, and went about the tedious work of assembling literally hundreds of flipbooks. Harder also had a still photographer take rapid, six-frame-per-second 35 mm shots to ensure a jerky quality to the footage. To make the video work, Harder synchronized the pace of the music and the flipbooks after shooting.

“We kind of guessed what the sync was to the song and sped up and slowed down (the rate of the flipbooks) during the recording,” says Harder.

A partner in Minneapolis-based Harder-Fuller Films, Harder says he has been experimenting with the idea since he tried the concept in a dance film shot years earlier.

“It’s kind of strange trying to convince somebody that your whole video is going to be made out of flipbooks,” he says. “But once they realized the shot would unfold in someone’s hand, I think the idea appealed to them. It has a certain handmade, punk-rock quality.”

The Goops, whose last clip, “Booze Cutie,” was a low-budget spoof of “Attack Of The 50-Foot Woman,” are no strangers to experimental videos. In fact, Goops vocalist Eleanor Whitehead says the band’s original idea for the clip was on the song’s dark humor, calling for an animated version of the New York underground comic strip “Drinky Crow.”

The expense and time needed to create animation, however, quickly swayed the band into looking at other options.

Says Whitehead, “We wanted to be animated like Disney’s old “Steamboat Willy” cartoons... of course, when we realized it was completely out of the question, we began looking at the flipbook idea more and more.”

For Harder, part of the song’s appeal lay in its timing, which clocks in at a speedy two minutes and 13 seconds. Because of the difficulty of editing the hard-copy photos together, the director knew the concept was better applied to a short clip.

As for the Goops, the band had to consolidate its movements so that the clip’s action was sparer yet dramatic. They also performed the song approximately 20 times, a process that was daunting but satisfying to one may think, says Whitehead.

“We really thought that it was going to be a very long, painstaking day because of the process, but it turned out we used half the time we thought we would,” she says.

An issue that proved more complicated was providing an equal amount of screen time for each band member.

“I said, ‘Let’s take out a couple of these crescendos-ups.” I was being a little vain about it, but it also about wanting to see more of the band. It turned out it was like pulling a card from a house of cards.”

Due to the nature of rearranging and resequencing the flips in the flipbooks, Harder says major changes had to be kept to a minimum. Still, the final product was enough to feel some into thinking the clip was computer-generated.

“Someone was saying, ‘Can you change a couple of these computer effects to include the guitar player here and there?’” says Harder. “But I was like, ‘Hold on, there are no special effects.’”

NO-FRILLS Fla. Channel HTV

Taking On MTV Latino

LOS ANGELES—South Florida Entertainment, HBO Ole, and Warner Music Group.

In addition to competing for MTV Latino, the channel competes with a handful of specialized independent Spanish-language programmers, including the well-financed YA TV, which is a joint venture of BMG Rights Media, HBO Ole, and Warner Music Group.

However, despite the tough competition, channel president Robert Behar says there is still room for HTV to flourish internationally. He says the decision to launch came in response to a perceived underservicing of the global Spanish-speaking market.

“The Latin audience does not want to be screamed at,” says Behar. “What it really wants is to watch and hear music, not VJs. There was a need for the genre of music we are offering, and no one was filling the gap.”

Tatiana Rodriguez, program director at Gustavo Criales’ HTV in Miami, which carries the channel signal to 80,000 homes in Spain and Portugal, says the channel’s approach has acquired a following with its audience. “People in Spain and Portugal are more interested in Latin music than ever before, and HTV is a better fit than MTV Latino, which has a harder-edged sound.”

Behar’s philosophy has resulted in the channel taking a minimalist approach, concentrating on its clips and artists over personalities and production elements. In fact, the only moments when the channel strays from videos are when station announcements are occasionally made by artists featured on HTV. However, the channel does plan to run interview segments with selected artists in the near future.

Although HTV is targeting an audience that includes viewers as young as 18, a typical viewer at the station reveals clip programming more likely to attract an older demographic. No one would blame HTV, which skew heavily toward Spanish-language ballad clips. Each hour, the station airs approximately three salsa, three merengue, and three tropical mix clips, as well as ballads by such artists as Luis Miguel and Gloria Estefan. On any given day, one or two English-language clips may appear.

The spare formula requires minimal production work on HTV’s part, which translates into low overhead costs for its operations.

Behar says the staff consists mainly of a programming director, a “music picker,” and a handful of promotion and sales people.

Hero’s existing broadcast and production facilities also helped facilitate an easy start-up for HTV, which debuted in late 1995.

So far, the channel’s approach has resulted in impressive growth, especially in markets outside the U.S.

After HTV was launched in Spain in August 1995, the station was quickly added by providers in Argentina, Chile, Uruguay, and Paraguay. In fact, Behar says that HTV now boasts coverage, via cable or satellite delivery, in every Latin American country. He is particularly pleased with the channel’s penetration in Argentina, which recently grew by 600,000 subscribers when HTV was picked up by one of the country’s largest cable operators.

Domestic markets include Miami, Boston, Tampa, Fla.; and Washington, D.C. HTV has also penetrated university and educational-institution markets via the nonprofit service ARCS (Association for Research in Communications for Learning Associated).

Still, in comparison to international activity, Behar admits that the HTV share is relatively small. Behar attributes this to a lack of understanding of the Hispanic community on the part of American content providers.

“Market penetration in the U.S. is a difficult road to travel, especially when you are a Spanish station,” says Behar. “Programmers tend to think, ‘What do I need another Spanish channel for?’”

“There is a lack of understanding of the Hispanic market, and I don’t know that that will ever be overcome,” he adds. “What I am certain of is the U.S. Hispanic population is 30 million people, and they have their own views and programming requirements. This is an audience that wants programming tailored to its needs.”

For HTV, initial success has lent a legitimacy to the channel, which began with little faith on the part of some. But Behar believes it has really been rewarding to see the emergence of the respect that we had to beg for when HTV started,” says Behar.

DOUG REECE

No-Frills Fla. Channel HTV

Taking On MTV Latino

Shai And Alone. Gasoline Alley/MCA act Shai recently headed to Las Vegas to shoot the clip “I Don’t Want To Be Alone.” Pictured during a break in the production, from left, are Shai’s Garfield Bright, video director Kevin Bray, and Shai’s Darnell Van Rensselaer, Marc Gray, and Carl Martin.
<table>
<thead>
<tr>
<th><strong>#</strong></th>
<th><strong>WEEK</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>LABEL &amp; NUMBER DISTRIBUTING LABEL</strong></th>
<th><strong>PRODUCER (SONGWRITER)</strong></th>
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<td>TEILEY DON</td>
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<td><strong>ALWAYS BE MY BABY</strong> (FEAT. J. MAURICE &amp; TONY PAUL)</td>
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<td>RAWLINS</td>
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**New** entries are denoted with an asterisk (*) at the end of the title.

**Greatest Gainer** is based on a combination of sales, airplay, and streaming for the week.

**Singles** by US artists are denoted with a copyright symbol (©) at the end of the title.

**Airplay** is a combination of radio airplay and streaming for the week.

**#1** singles are denoted with a one-star symbol (★) in the week.

**NEW** singles are denoted with a two-star symbol (★★) in the week.

**NEW** singles are denoted with a one-star symbol (★) in the following week.

**Best New** singles are denoted with a two-star symbol (★★) in the following week.
HUGHES BROTHERS INK INTERSCOPE, UNIVERSAL DEALS
(Continued from page 8)

Darryl Porter.

In its joint venture with Interscope, Underworld Records will promote, market, and distribute catalogue and new releases through Interscope. Under the agreement, Interscope, Underworld will be the firm to distribute catalogue acts, Hani, Jesse, and Trina, to Interscope.

While the label plans to sign several new acts in 1990, there are no immediate plans for release dates.

Although the Interscope part comes on the heels of Underworld’s recent departure from former distributor Capitol, Port, Underworld moved its R&B music division to sister label EMI (Billboard, March 9)—the Underworld executives say they spent over a year looking for a new suitor or more for a new home.

“It’s great to be with a label that has a proven track record with [R&B music],” says Allen Hughes.

Hani, Trina, and Jesse released their debut projects last year, all of which received lukewarm sales.

The agreement with Interscope comes on the heels of Underworld’s part with Universal for its film-production arm, in which Underworld is being astituted for the company’s soundtracks first look, writing, directing, and producing deals.

Interscope expects the agreement with Underworld to broaden its own creative sphere. “We’re trying to diversify, and we’re concerned about slight more sales with Underworld and are working on helping us to do that,” says Interscope A&R exec John McClain. “The Hughes brothers are on the cutting edge of their music and are looking to get more of their own music exposed. Their direction of black cinema and tap the music that’s there,” also took a long time to hit and eventually peaked at No. 2. Could your “Love Your Babies” be as big?

THE HOT SHOT DEBUT, at No. 9, is SWV’s “You’re The One.” (RC). It debuts at No. 7 in sales, with more than 8% of its points coming from retail. On the airplay side, “One” is top 10 at 10 monitored stations, including No. 6 at KIXX (the box). Houston’s second-week highest entry, at No. 59, is “Chaina” by Australian singer Tina Arena (Epic). The single was top 10 throughout Europe and is already shaping up to look like a hit in this country; it’s No. 3 at XHTZ (Z90) San Diego and top 10 at 15 other monitored stations.

TWICE IN A ROW: Tracy Chapman’s “Give Me One Reason” (Elektra/ECC) captures the Greatest Gainer/Airplay award for the second consecutive week. It zoomed 48 spots from No. 17 to No. 12 to win the weekly chart. “Reason” is No. 1 at WKTU New York top 20 at WUSB Seattle and KHS Los Angeles. Comparisons are being drawn to Everything But The Girl’s ‘Missing,” which also took a long time to hit and eventually peaked at No. 2. Could your “Love Your Babies” be as big?

That all the publishers have.

EMI had complained that the societies were making decisions affecting the amount of revenue flowing to the publisher without first consulting the proper consultation. “In the past, they have not been listening to us, every time a publisher is not satisfied, and they want to talk to the people and not necessarily to us. So, we’ll make sure to consult with us in a manner that was very arbitrary.”

Tournier and Kreile have declined to comment any further. Bandler says, though, that MRSE has achieved its purpose. “We always said we didn’t want to be in the collection business. But, setting up MRSE was a wake-up call to the societies. It got their attention.”

Tournier and Kreile were prepared to spend whatever it took and do whatever it took to license our copyrights directly across Europe.”

MRSE was essentially a product of a new order in Europe. Historically, the continent’s record companies handled royalty payments to publishers on a purely domestic basis. They secured their licenses from and paid their mechanical royalties to the sole collecting society within their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a recording company had to reach individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one pan-European license from any collecting society within the E.U.

The competition between the societies for such vast amounts of business has been fierce, and each has tried to have the others to produce agreement to operate in a smaller, more hands-on way. It keeps us closer to the creative process. And at the end of the day, it’s more fun.”

In addition to producing soundtracks and concept albums, Track Factory expects to sign “commercial alternative acts,” according to Sexton. “We’re looking for people who will benefit from an association with a motion-picture company.”

He cites Lisa Loeb as an artist who was on a video career, from a song that first appeared on a soundtrack (“Stay,” from the film “Reality Bites.”)

Sexton adds that he has two acts in mind for the label—one and one individual—but declines to give details.

The executive’s most recent venture has been Magister Entertainment, a company he co-founded to advise movie producers and directors on the selection of the film music. He also has been VP of music for TrioStar Pictures. Some films for which he put together soundtracks are “Richard The Last Of The Mohicans” and “Song In The Rain.”

Rosub, president of MCA Records, says, “I think Tim Sexton is a very talented man and a good music guy. He has a long history of working with artists and packaging music for soundtracks. Partnering with him [the Shenberg], they’ll end up with a lot of firepower.”

SID SHEINBERG LAUNCHES NEW LABEL
(Continued from page 8)

EMI REACHES TRUCE WITH E.U. SOCIETIES
(Continued from page 8)

Look what’s up with our Safety-sleeve now!

Safety-sleeve—Bundled Pages for CDs available in 20 different styles and colors. Perfect for music lovers. Need special pricing? See your disc manufacturer or call us for details.
<table>
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<th>Title</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
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**Note:** Numbers in parentheses following the price indicate the number of weeks a particular song was available at that price. For example, "9.98/15.98" indicates that the song was available at those prices for 7 weeks. Prices are rounded to the nearest dime.
TAG/ATLANTIC SOUNDTRACK
(Continued from page 11)

Pavement added its “Sensitive Euro Man” to the record.
Yo La Tengo, which plays the Velvet Underground ’70s mini-marquee, had an original instrumental piece in the film that serves as a backdrop to a spoken word story by the film’s protagonist, Valeria Somanas. (None of the Velvet Underground’s original material is used in the film.) The film is based on the story of Slotania, who shot Warhol and his art dealer Marlo Amaya at the apex of a tumultuous relationship.

According to TAG VP/GM Denver Higman, the album was assembled with several audiences in mind. Director Mary Harron and soundtrack advisor Randy Porter envisaged offering contemporary, and contemporary versions of songs from the late 60’s along with new music reminiscent of the period. Higman says, “As a whole, it’s fresh for a young crowd and will perhaps introduce them to some of this music, yet for an older demographic, it illuminated music they already knew.”

Carol van Dijk, vocalist/guitarist for Marlowe, who will perform the theme song, says the group avoided attempting to replicate Nico’s recording of Bob Dylan’s “I’ll Keep It With Me.”

“THERE is still a song, especially with her German accent,” says van Dijk. “We couldn’t stay too close to the original because Nico is Nico. I could try to imitate her, but that wouldn’t have been Beettle Service. Instead, we sort of translated it into something that we knew we could do with the song. We also added a French horn.”

To help assemble the varied sound for the film, Harron turned to Porter, known for his work on the successful “Kids” soundtrack.

Porter, who also acted as music supervisor on “I Shot Andy Warhol,” says that with the exception of “Do You Believe In Magic,” he felt it was important to update the film’s music.

“A lot of songs carry so much baggage with them that they take people out of the movie, whereas I think the new versions bring people in to them that actually reflects on everything new that was going on at the time,” he says. "People might have a klee klee for those who are older, then there’s a discovery value for those who are younger and interested in that pop era when Warhol became famous.”

Artale adds that Carlile’s involvement leverages a core of fans and maintains the legend of the late singer-songwriter. “It’s a way of preserving Carlile’s music and then kind of giving up on it and put together what they could,” he says.

David Sibley, buyer at Boston-based chain Musicnasium, says that the film and its music discography misguidings about the album’s potential success. “There’s so many of these cover records out now. It’s practically like this is a cover tribute rather than a soundtrack. Then again, if one or two tunes on it take hold, it can make the whole project fly.”

TAG plans to capitalize on its wide target audience with a multipronged marketing strategy that includes a pre-release party May 2 at Live Nation’s Tunnel. The club, which will be converted to resemble Warhol’s art studio, the Factory, will host live performances by soundtrack artists. TAG is expecting MTV coverage.

Other events-oriented promotions include an L.A. premiere May 18, a May 29 benefit for the Andy Warhol Foundation in Pittsburgh, and screenings and parties in 41 college markets. Higman says the album’s anticipated success will work with Orion, the film’s distributor, to coordinate promotions at college radio stations, newspapers, and online sites.

The label is hoping to tap into the pay market via Atlantic’s pay marketing division and a partnership with Out magazine consisting of parties in six to eight markets. These parties will feature ticket giveaways to screenings and related films.

Local indie retailers will be tied into these events with coupons. Stores will host contests for limited-edition prints of the film’s poster, which features the head of actress Lili Taylor superimposed on a Warhol painting of Elvis holding an outstretched gun. This print doubles as the album’s cover art.

Major retail accounts will be treated to exclusive screenings for customers and retail employees.

Other screening tie-ins include a 10-market program promoted by Pre- market, Target (including the chain’s General Video Cassette, and Knowledgeably assisted counterfeiter); nationwide, “The Rock & Roll Hall of Fame,” the album’s executive VP/producer. “It should also have significant appeal among recorders for other potential third-party infringers, such as flea-market owners or online sellers,” says Steven D’Onofrio, the RIAA’s executive VP/producer.

The decision also offers a precedent for future civil lawsuits, because the court came to its findings based on the evidence, even though there was no evidence that the defendant or anyone at GAVC ever engaged in the actual recording of counterfeit product. Under the U.S. Copyright Act, if an infringer is found, the RIAA’s legal team, led by Warner’s Mark McMath, subdued the previous record high of $2.1 million handed down in a federal court in Puerto Rico last year.

The RIAA said the announcement of the award was delayed because the companies wanted to work through the ruling with the companies involved.

by Geoff Mayfield

IN YOUR EASTER BONNET: Although Easter weekend of 1996 did not provide a dramatic boost over prior-week sales for music merchants, the holiday weekend did deliver big bumps in 1995 and 1994, and the same pattern happened this year. Lots of working folks and school kids get half or all of Good Friday off, and set aside three days to do religious things as well as Easter. It makes an Easter important shopping week. Thus, unit sales on The Billboard 200 stand about 19% ahead of last week’s volume, a boost that prompts us to raise our bullet criteria. Even with that adjustment, the number of bullet tracks on the chart rises six like last week. Of the top eight albums sells more than 100,000 units, compared with six on last week’s list. And, with a 19.5% gain putting Celine Dion back at No. 2, two albums top 200,000 units; only one hit back on the previous chart.

NEW KIDS: The Easter parade helps Alani Morrisette earn another week at No. 1 on The Billboard 200 (224,700 units). Her 41-unit gain is the largest increase in sales this week, marking the fifth time that her album has received the Greatest Gainer award in 1996. The Fugees are the only act to win the honor in as many as three weeks this year; Morrisette’s title also won Greatest Gainer honors three weeks in 1994.

The Canadian chart sees her eighth week at No. 1. She has ruled the chart in all but one of the six weeks that followed her multiplicity night on the Grammys telecast, the lone exception being the week that the Beatles’ “Anthology 2” made its big splash (Billboard, April 6).

In the 48 weeks since last year’s May 27 issue, when Hootie & the Blowfish first reached the top of The Billboard 200, label deputies have registered 16 weeks at No. 1, with Hootie accounting for seven and Tha Dogg Pound holding court during its first week.

REPRESENT: It is not unusual to see a rap set grab the top of the Top R&B Albums chart. In fact, with a succession that extends from 21 to 20 to the Fugees to Busta Rhymes to this week’s champ, the Gato Boys, rap acts have commanded the R&B list for eight consecutive weeks. On The Billboard 200, the Gato Boys’ debut is a case of déjà vu, as it roars in at the same rank, No. 6, that Rhymefest did last week. Also, five of the top 15 albums are achieved by independent labels. In total, 112,000 units, Rhymes, from Leaders Of The New School, now stands at No. 12, having experienced a second-week decline of about 29%, a pattern that big rap albums usually follow. (For more on rap albums’ might, see the Rhythm Section, page 27.)

LA A-1 LA: Last week marked the first time the Fugees did not post a gain over the prior-week sales on The Billboard 200 and Top R&B Albums, but the hip-hop trio has found the gas pedal again, posting a 19% gain on the big chart (35,180,000 units) and a 5% gain with the R&B chart’s panel of stores. (No. 1, That growth continues to buck the usual pattern of rap albums, which is kind of an amazing thing to behold.

Meanwhile, speaking of consistency, how about a golf chip for TLC, who debut this week at No. 36 on The Billboard 200. Until two weeks ago, the group’s “CrazySexyCool” had never ranked lower than No. 25 on that chart.

SEEKING THE HEAT: Fame is not a criterion that bars an artist from appearing on Heatseekers, which explains why actor/striker Andy Griffith hits that chart at No. 8 while debuting at No. 7 on Top Contemporary Christian Albums. Any recording artist who has never had an album in the top half of The Billboard 200 is a potential Heatseeker, which is why such famous people as Pope John Paul II, talk-show queen Kathy Lee Gifford, actors Dudley Moore and Mary-Kate and Ashley Olsen, and international music star Nana Mouskouri have been able to appear on that chart.

Meanwhile, the Heatseekers debut by Third Day is noteworthy because it comes solely from sales at Christian bookstores. Arista will not be taking this Reunion title to conventional music stores until June.

JUST SO YOU KNOW: This week’s charts reflect the shift of Interscope from Weezer and the Atlantic Group to MCA Music. Catalogs previously released by Interscope would remain under Warner’s control unless the two labels agree to sell royalties. The production maven in Billboard’s charts department are especially grateful . . . Veteran act Tangerine Dream charges 16-12 with a 74.7% gain on Top New Age Albums, a gain fueled by listening-post programs at Circuit City and Tower Records.

TAYLOR TO HEAD BLACK CAUCUS GROUP
(Continued from page 8)

Collins, D-III, who is retiring from Congress when her term expires in January 2003.

Taylor has also served as chairman of the Congressional Black Caucus Foundation Corporate Advisory Committee.

Taylor says he will continue to encourage participation in the government process by his entertainment industry clients and those served by the film of representation on the Hill by labels right now, and our industry is viewed somewhat negatively,” he says. “We can help that much more to the town if they can see what we’re doing, and we need to let them know that.

A 27-year veteran of the music industry, Taylor received the National Assn. for the Advancement of Colored People’s Corporate Award—presented to individuals in recognition of their efforts to present and preserve positive images in their work—at its 27th Image Awards, which was held April 6 in Los Angeles (see Billboard this week).

Under new House of Representatives rules, all caucuses organizations receiving funds from members of Congress are required to report their activities. And participation of congressional members in fund-raising activities was “severely limited.” As a result, the Congressional Black Caucus Foundation, established by the Congressional Black Caucus Foundation, is no longer able to maintain its connections with staff and offices on Capitol Hill.

BILL HOLLAND
then you have the chance to have people feel moved and changed.

“Pieces Of You,” recorded live with only a simple drumbeat and acoustic guitar, was released in February 1995 (Popular Uprisings, Bill- board, Feb. 4, 1995) but didn’t chart un- til November of that year, when it bowed on Heatseekers at No. 37. Jewel, who, prior to signing with At- lantic, was playing clubs in San Diego and around San Diego, became a Heatseek- ers Impact artist when “Pieces Of You” broke into the top half of The Billboard Heatseekers chart at No. 9 for the week ending Sat- urday (Dec. 3).

This week, the thought-provoking al- bum has skyrocketed from No. 200 but posts a 14.7% increase in sales over the previous week. According to SoundScan, the album has sold more than 85,000 units.

SLOW BUILD AT RADIO

Jewel is one of the only artists to be- come a Heatseekers Impact artist with- out having a song chart on one of Bill- board’s radio airplay charts.

However, recent momentum from modern rock, triple-A, and MTV for her first single and video, “Who Will Save Your Soul?,” has taken “Pieces Of You” off the chart and onto the upper reaches of The Billboard 200. “Who Will Save Your Soul?,” which was initially serviced 14 months ago, gained significant momentum on such modern rock outlets as XTRA-FM (91X) San Diego, WHFS Washington, D.C., and WNNX Atlanta.

It wasn’t until Jewel performed the song on “Late Night With Conan O’Brien” in May 1996 that the label had more momentum at radio and at retail. “Many of the gatekeepers had a prob- lem or issue with the song,” says Ron Shapiro, senior VP/GM at Atlantic. “Many program directors said it didn’t sound like anything on the radio and wasn’t playable. Even though Jewel got some adds on KIIS and Joan really blazed the way.”

Following Jewel’s spot on “Late Night,” her SoundScan sales increased from 500,000 units to 1,000, according to Shapiro, who says, that she “was getting the benefit as her steam had come on the classic.” The song now appears on the new album.

Jewel’s first single, “Foolish Games,” was released in August 1995 and went to No. 9 on the Billboard Hot 100. She was also four songs up in modern rock stations and to 143 spins on top-40 stations this week.

COMPANY EFFORT

Shapiro says he and the label were “hellbent” on staying with the song and Jewel and enlisted the help of every de- partment of the company. “We had a memo circulated throughout the whole building about what she was doing in every market. If there was a free day, someone had to attend it, and every department had to do something,” says Shapiro. “She’d do a live ra- dio show in every market with the guarantee of an add, press and local TV, then her show at night, and then she’d do a coffeehouse after the show. We did this for six to eight months straight.”

Atlantic attempted something differ- ent for touring with Jewel. The singer kicked off an ongoing campaign that the label is using to help break its artists by packaging them together on the road. For instance, Jewel toured with label- mate Peter Murphy and then with Ed- win McCain. (Similarly, Atlantic pack- aged Bust and Collective Soul.)

Jewel has sold out every show she’s played this year, and she said the group is “very happy with the performance, and we decided to try it.” A few weeks later, Freaky Friday played a dramatic increase in sales in the market.

Recording an album as raw and naked as “Pieces Of You” came naturally to Jewel. “That’s all I knew how to do,” says Jewel, who grew up on a 500-acre Alaskan homestead. “I learned to play the guitar before moving to San Diego and living out of her van. I had only been writing for a year and a half, and I only started playing guitar as I could hitchhike through Mexico doing Bob Dylan songs. I didn’t know how to go in a studio and get a good performance out of my voice. I wanted this to be a time capsule of where Jewel was when she was 19.”

According to Broadcast Data Sys- tems, “Who Will Save Your Soul?” — which is the third song jewel, then 17, ever wrote — rises to 257 spins on the modern rock stations and to 143 spins on top-40 stations this week.

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BILBOARD APRIL 20, 1996

MCA isn’t ‘Blue’ over George Strait (Continued from page 1)

250,000 units, according to SoundScan, demonstrating the strength of Strait’s appeal, expectations are high for his new album, Strait From the Heart,” says April 25 at MCA Nashville.

The soft-spoken Texan says he’s still trying to explain the success of “The Zone” which has surpassed 3 million copies since it was released in September 1994. “Records just seem to sell without a lot of daring,” says Strait. “It’s a lot of people buying records, but they’re buying for a good reason — because they feel good about it. They’re buying it because they like it.”

But seriously, he says, “to be able to take 15 years and compile it in one box set and have people get as much as they do is something that I could be really proud of. It is a great feeling for me. It came at a good time in my career. Hopefully, I’ll be around for 15 more years.”

Industry observers acknowledge the pulling power of the box set.Sacramento, Calif.-based Radio Valley Records VP of purchasing Ron Phillips says, “Based on the success of that set and the setup for the new album, George Strait will be remembered for the biggest record of his career.”

Phillips says the set was the compa- ny’s biggest box of the fourth quarter of 1995, while the straight album sales have been steady.

“We were re-ordering every week, and the biggest surprise was that it sold well in cassette, which boxed sets usually don’t.”

Lew Garrett, VP of buying and mer- chandising for Radio Music Distribution, was initially very skeptical about a Strait box set with a couple of new tracks on it. “I thought it would sell 12,000 or 15,000 little pricey. Boy, was I wrong. It was just amazing; we sold 40,000, and we’re still doing a couple of thousand a month.”

Some record buyers believe the album to be Strait’s best-selling ever.

The single [‘Blue Clear Sky’] is great, and the new album is set up perfectly. George has got it down to a science.”

The single was serviced March 25 and debuted at No. 41 on the Hot Country Singles & Tracks chart. The album hits stores April 6. This week, the song is No. 15.

MCA Nashville chairman Bruce Hinch- man says, “I think the album is going to be fantastic and the album is going to be fantastic and...”

“I look at George as being as hot as he’s ever been in his career. The [new] single is the highest-selling sin- gle for George in eight years. Everyone talks about hat songs, but they sometimes forget that he’s the original hat act. He’s the hat act that’s always been the hat act for 15 years and he as hot as he is now is a real testament to the quality of his music and also to the charisma he brings to the stage.”

Strait has been playing a number of venues he had not visited in four to six years, and that strategy seems to be paying off, according to manager Erv Woolsey of the Erv Woolsey Co.

“Every show he’s done this year has been a sell-out, and most of them sold out in less than a day,” says Woolsey.

“We set a record when he became the first artist to play before more than 1 million people in the Houston Astros’

GEORGE STRAIT

FIFA World Cup last year.”

Strait says that new album didn’t cre- ate any unique pressures for his new album. “My expectations are always,” he says, “I feel pressure every time I come into the studio to do an album. Every artist is that way; they want to do some- thing better than they’ve ever done be- fore.”

Strait says that he loved the song “Blue Clear Sky” when he first heard it but that he was also concerned. “I thought that ‘Blue Clear Sky’ was a song that I could sound right to me, it should have been ‘Clear Blue Sky.’ Tony and I talked about it, and we really liked it, and we got the line from ‘Forrest Gump.’ So it all made sense to me. We would really have messed it up if we had changed it.”

Other songs on the album include “I Saw Who You Were” (co-written by Mack Vickery), “I Ain’t Never Seen One Like You” (Mark Chesnutt), “Do The Right Thing” (Jim Lauderdale), and “Old Freinds, New Com-positions, “Rockin’ In The Arms Of Your Memory” and “I’d Just As Soon Go.”

Strait’s co-producer, MCA Nashville president Tony Brown, says, “The weird thing about ‘Blue Clear Sky’ is that when we got in the studio for this record, we delayed cutting. We always cut in April, so we went in last April to do this album and two tracks for the boxed set and just kill two birds with one stone. But we didn’t have enough songs, so we waited and cut in September, and that extra wait resulted in some incredible last-minute songs.” Brown says the album is Strait’s best since “Fool’s Paradise.”

Brown adds that Strait is “a throw- back when he goes into the studio. In the old days, people used to come in and sit in the studio lobby when you’re cutting and try to pitch you songs. It happens every time with George. Mack Vickery was walking around in the parking lot, and George finally went out there and asked him what he wanted and came back in [with ‘Blue Clear Sky’], a song we cut in April.”

The album is awaited with high ex- pectations. Dan Perlmutter, Paul di- rector of KNYG Dallas (where “Blue Clear Sky” is No. 1), has expressed a warm but equally commonsense regard for King George. He can do no wrong.

Scott Borchetta, senior VP of promo- tion at MCA Nashville, says promoting Strait is pretty much “business as usual. You can’t type George, you just let the music do the talking.”

Weigand says MCA has several mar- keting plans for the album, including a program that allows stores to move the vinyl out to make room for the CD.

“For the first time I heard that, I just said, ‘Yes!’” says Weigand. “It was pretty incredible,” he says, “But it’s a neat feeling.”

- 103 -
BILLBOARD LIVE: Heating Up Sunset’s Strip

Construction for Billboard Live is nearing completion and plans for its summer unveiling are under way. The state-of-the-art, 12,000-square-foot, three-level club brings 21st-century technology to the historic Sunset strip in a luxurious, yet intimate environment, combining dancing, dining, and live music. The venue, located at 9029 Sunset Blvd., will be an interactive multimedia nightclub and restaurant. The L.A. club will serve as a template for a network of Billboard Live Clubs to be created worldwide.

Every Thursday night, the club will announce Billboard chart information before the magazine hits the streets on Friday morning via the club’s large video marquees, the Internet and Billboard Live’s own radio station, which will also provide information on upcoming Billboard Live events.

In keeping with the magazine’s efforts to promote emerging artists, Billboard Live will regularly showcase musical acts that may appear on Heatseekers and Bubbling Under charts. These acts, as well as established artists, will perform in a concert room equipped with the newest available audio-visual and lighting technology as well as a revolving stage allowing one act to set up while another plays. In addition to being fully equipped for radio and television simulcasts, each Billboard Live site will be linked via satellite, enabling audiences to view live performances at other facilities and giving performers the opportunity to hold global jam sessions.

“The creation of Billboard Live is another example of our long-term plan to maximize the value of our flagship’s nameplate through selective consumer projects,” says Howard Lambert, president and publisher of the Billboard Music Group. “This venue will showcase the magazine’s focus on music worldwide.”

Designed by three-time Emmy Award winner Jerrold Pressman, who also designed the Sunset Strip, the club will be developed by Jerrold Pressman, who is also president of Billboard Entertainment Marketing Inc. The rock-solid exterior is to be covered with frosted glass panels, intended as an abstract rendering of Billboard’s charts, with lights mounted behind the panels to allow the building to metamorphose from one shimmering color to the next. The exterior will also change along with the images on two large video marquees (Hollywood facing west and Sunset facing east from the building’s front). In addition to the Billboard charts and simulcasts of the events inside the club, the marquees will eventually display theatrical trailers, public service announcements and award-winning works by student filmmakers.

The inside decor will have a Gothic feel with plush fabrics and dramatic lighting. The downstairs area will feature the rotating stage, a dancefloor, and dining on a beautifully-lit, landscaped outdoor patio. The upstairs area will offer an intimate dining room, balcony, private opera boxes, fireplace, and the Board Room, a subterranean getaway for members only.

Look for details on the grand opening in this column over the next few weeks.

For more information, contact Keith Pressman, president of Billboard Live, at 310-431-3221.

I Am Woman, Watch Me Chart

The highest-ranked male solo artist on the Hot 100 is Coolio, bulleted at No. 7 with “1,2,3,4 (Sumpin’ New).” But he may have a long wait if he wants to reach the top. There hasn’t been a male solo artist in the No. 1 position since Sept. 2, 1995, 7½ months ago. The last male solo artist to occupy the top spot was Michael Jackson, who had a one-week run with “You Are Not Alone.” The next chart-topper was “Gangsta’s Paradise” by Coolio featuring L.V.

That’s the last No. 1 single by a female artist. Succeeding Coolio and L.V. was Mariah Carey with “Fantasy.” Since that record ascended to the top the week of Sept. 30, 1995, women have been No. 1 for 30 consecutive weeks. That’s the longest run for women at No. 1 since 1944, when the Andrews Sisters, Dinah Shore, and Ella Fitzgerald were No. 1 for 32 consecutive weeks with six singles. Of the four, however, there were collaborations with male artists, namely Bing Crosby and the Ink Spots.

Men have not been completely shut out of the No. 1 spot, thanks to the collaboration of Mariah Carey and Boyz II Men on “One Sweet Day.” But with Celine Dion’s “Because You Loved Me” at No. 1 for the fifth week and Mariah Carey’s “Always Be My Baby” right behind it, it may be a while before a male artist occupies pole position.

The current male shutdown probably won’t last as long as the 64-week domination of the No. 1 spot by male vocalists from September 1957 to December 1958. After Debby Reynolds held sway for three weeks with “Tammy,” there wasn’t another chart-topper sung by a woman until almost 16 months later, when Whitney Houston’s “I Will Always Love You” by the Teddy Bears went to No. 1.

Mayberry Man: Making his first appearance on Billboard 200 and debuting at No. 8 on the Heatseekers chart is everybody’s favorite sheriff, Andy Griffith. “I Love To Tell The Story” ( Sparrow) reaches the album chart 41 years and two weeks after Griffith made his single-chart debut with “Make Yourself Comfortable,” a Capitol single that peaked at No. 26 in April 1965.

There He Charted Again: It disappeared from The Billboard 200 after one week, but it’s worth mentioning that Bobby Vinton debuted at No. 109 last week with “16 Most Requested Songs” (Columbia), based on a QVC promotion. That gives Vinton a chart span of 33 years and eight months, beginning with the debut of “Roses Are Red” in August 1962. Similarly, the Beach Boys entered at No. 198 this week with a Capitol “Greatest Hits” collection. That gives the Hawthorne, Calif., group a chart span of 33 years and five months, counting back to the first appearance of “Surfin’ Safari” on Capitol in November 1962.

Royce By Any Other Name: Madonna’s 80th entry on the Hot 100 is a first. “Love Don’t Live Here Anymore,” debuting at No. 91, marks the artist’s first single to be a remake of someone else’s hit. The original appeared at No. 32 in 1979 for Rose Royce, a group produced by ex-Motown helmer Norman Whitfield.

You Can Call Him Weird: Thanks to Norm Emery for E-mailing me at fronson@billboard.com to say that until now, “Weird Al” Yankovic’s personal best on The Billboard 200 was a No. 17 peak for two albums. This week, the parodist breaks that barrier by moving No. 16 with “Bad Hair Day.”

Dates ’n Data

Seventh Annual International Latin Music Conference & Awards Hotel Inter-Continental; Miami • April 25-25-May 1 (Awards Ceremony: Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott; July 17-19 Billboard/Airplay Monitor Radio Seminar; Shreveport, La. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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104 BILLBOARD APRIL 20, 1996
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- Keynote Address by RALPH PEER, Chairman/CEO, peermusic.
- "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry"
- "The State of Tejano Music"
- "Writers in the Round" sponsored by Warner/Chappell Music, Inc., featuring Victor Victor (BMG), Fernando Osorio (Warner/Chappell), and Mary Lauret (peermusic) and others!!

Live Artist Showcases & Highlights
- Brunch at the Hard Rock Cafe
- Opening Night Party with Live Artist Showcases sponsored by AMERIC DISC, INC.
- An evening of Live Artist Showcases sponsored by ASCAP "ASCAP's Best Kept Secrets"
- Billboard's Star-Studded Latin Music Awards at the historic Gusman Center for the Performing Arts.
- Billboard's Latin Music Hall of Fame inductee, Juan Gabriel, celebrating his 25th Anniversary.
- "El Premio" Billboard's Lifetime Achievement Award
- Selena Spirit of Hope Award

Performances include:
- Soraya (PolyGram)
- Shakira (Sony Discos)
- DLG (Sony Discos)
- Nydia Rojas (Arista Texas)
- Aterciopelados (BMG)
- Bobby Pulido (EMI Latin)
and many more....

Registration Information
- $265.00
- Early Bird Special -- must be postmarked by March 15th
- $305.00
- Pre-Registration -- must be postmarked by April 15th
- $350.00
- Full Registration -- After April 15th and walk-up

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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before March 25th. Cancellations received between March 26 and April 10 will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.
LIONEL RICHIE

LOUDER THAN WORDS

Produced by Lionel Richie, James Anthony Carmichael, Jimmy Jam and Terry Lewis and David Foster

Management: Freddy Demann
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Eventually is April 30.