Accurate Targets
Either/Organization

BY BRADLEY BAMBARGER

NEW YORK—For the past 10 years, the Either/Organization has boldly gone where no big band has gone before, op-
erating more like a punk rock group with its cross-country van tours and in-
depe identity released albums. The en-
sent-le's approach to its hallowed jazz idiom also has been liberal and liberat-
ing, encompassing swing-era master-
(Continued on page 96)

Vibrant Indie Acts Enliven
Japanese Musical Scene

BY STEVE MCCLURE

TOKYO—Like Godzilla rising out of the sea and destroying an unsuspect-
ing Tokyo, Japanese indie bands are emerging from the underground and
It runs the stylistic gamut—from the jangly garage pop of such
groups as the Flamenco A Gogo to the hardcore sound of Coobat and
all the way to the avant-weirdness of Violent Onsen Geisha and "noise"

Chinese Court To
Hear First Case On
Performance Royalty

BY GEOFF BURPEE

HONG KONG—As the CD piracy is-
issue continues to swirl here, a Chinese
court is set to hear the country's first
action over alleged nonpayment of
performance royalties.
The Musicians and Composers Soci-
(Continued on page 96)

Colombia's Shakira: I'm Here
Video Spurs Sony Singer/Songwriter

BY JOHN LANNERT

Video may have killed the radio
star for English rock duo the Bug-
gles back in 1979, but for Colombian
singer/songwriter Shakira, a video
proved to be the launch pad for a
new radio and re-
tail idol in Latin America.
The source of
Shakira's budding stardom is the
video for "Estoy Aqui" (I'm Here),
the first single from her Sony Discos
album "Pies Descalzos" (Bare Feet).
At a marketing meeting
six months ago, Sony executives
from various Latin countries
received the video
enthusiastically and
pledged an all-out effort
to break Shakira
throughout Latin America.
"Estoy Aqui" has
since become a top 10
(Continued on page 78)
YEARS OF TRAINING MAKE THIS

GL
HER FINEST PERFORMANCE YET

THE NEW ALBUM

"DESTINY"

FEATURING THE HIT SINGLE

"REACH"

(Theme from the 1996 Summer Olympic Games)

June 11th • See Gloria Estefan on "The Late Show With David Letterman."  
June 12th • See her on "Live With Regis & Kathie Lee."  
Late June • Special appearance on "The Oprah Winfrey Show."  
July 7th • Lifetime Network "Intimate Portrait."
July 18th • Her "Evolution" World Tour kicks off in Atlanta.

LOOK FOR GLORIA'S LIVE CONCERT SPECIAL ON HBO THIS FALL.

"EVOLUTION" US TOUR JULY 18TH - SEPTEMBER 23RD

JULY

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"Reach" is featured on "Rhythm Of The Games™ — 1996 Olympic Games Album.

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ROBERT HILBURN - LA TIMES

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**Caption To Acquire 49% Share In Indie Matador Records**

**BY MELINDA NEWMAN**

NEW YORK—Capitol Records' imminent deal to acquire a minority share of Matador Records will give the major label access to a growing number of alternative artists, says Liz Phair and Ltitte Serveit, and will give the independent label the financial means to make greater investments in its artists.

Although the final papers aren't signed, the two parties have concluded negotiations that will include Capitol's purchase of a minority stake in Matador.

The major label will initially invest $10 million to purchase 49% of Matador. Matador president Dowling, Martin, during the past year, and other Matador labels such as Matador Records, Matador Records, and Matador Records. Dowling, vice president Howard Lander, and senior vice president of finance and administration Ann Haire, will take over the duties of the current Matador management. Dowling, Martin, and Haire have been appointed to the Capitol executive committee.

Neither party would comment on the numbers involved, but sources say that Capitol will invest $10 million to purchase 49% of Matador. Matador co-owners Gerard Cosloy and Christopher Lombardi will retain 51%. The deal also includes a multimillion-dollar line of credit.

The pact has been in the works for several months.

(Continued on page 91)
Oliver Stone’s Vision Intact On ‘Killers’ Director’s Cut

By EILEEN FITZPATRICK

LOS ANGELES—Nearly two years after the theatrical debut, director Oliver Stone will get to see “Natural Born Killers” the way director Oliver Stone originally conceived the controversial film, thanks to new video.

Through a unique distribution deal, indie video supplier Vidmark Entertainment will release the unrated “Natural Born Killers: The Director’s Cut” July 30, priced at $29.99.

The title’s release will be simultaneous by Pioneer Entertainment, priced at $109.98.

Warner Bros., which released the film in theaters and on home video, relinquished rights to the director’s cut back to Ixcan/New Regency, the producers of the film.

The film has grossed $60.7 million in the U.S. In markets outside the U.S., “Natural Born Killers” has grossed about $40 million, according to Stone.

However, the title’s release on home video in Britain has been suspended indefinitely, following Warner Home video’s decision to wait until the movie’s certificate of rating has been reviewed by the British Board of Film Classification (see story, page 68).

The two-tape set will include an additional 3½ minutes of footage that were edited out of the theatrical version to satisfy the Motion Picture Assn. of America’s requirements for an R rating.

Stone provides a four-minute commentary at the beginning of the film. Minimum advertised price for the title is $19.98.

(Continued on page 87)

1995 Figures Show Industry Imbalance Small Number Of Albums Take Bulk Of Year’s Sales

By ED CHRISTMAN

NEW YORK—While major labels are more likely to land a hit than their indie counterparts, an analysis of 1995 sales reveals that the chances of any album reaching 250,000 units in sales are slim.

In 1995, the average major-label album sold 9,134 copies, while the average independent-label title sold 1,363 units, according to numbers tabulated by SoundScan.

The overall average sales per album year was 5,105 units. Last year, SoundScan tracked 146,745 album titles, which sold a total of 616 million units. Of the albums tracked, 29,429 were released in 1995, and those titles sold about 206 million units, or one-third of total album sales, according to the company.

SoundScan collects point-of-sale information from retail and rack accounts at stores that account for 85% of U.S. music sales and then projects figures for the entire U.S. retail market.

Despite the breadth of tracked titles, a minuscule number of albums were responsible for more than two-thirds of all sales. About 40% of all sales, or about 246 million units, was generated by 336 titles, each sold 250,000 units or more. Another 32.6% of sales, or 291 million units, was generated by 2,992 titles, each of which sold 250,000-499,999 units.

The two-titles that each sold 250,000 units or more represented 0.2% of all titles tracked by SoundScan, while the 2,992 titles that sold 25,000-249,999 units represented 6.5% of all tracked titles.

Of the 336 titles, 148 were released in 1995, while 188 came out prior to 1995. Moreover, of those 336 titles, 298 were new releases, while 38 were on independent labels.

In examining the rest of the titles tracked, SoundScan found that 9,456, or 6.5% of all tracked titles, sold 5,000-24,999 units each, accounting for 102 million units in total sales.

(Continued on page 88)

Michael W. Smith Bows Rockin’ Own Christian Label; Donahue Named Presz

By DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian artist Michael W. Smith has launched a label, Rocketown Records, and named former Reunion director of A&R Don Donahue president and Derek Jones creative manager.

Smith will continue to record for Reunion Records, his label home for the past 14 years, but will develop projects for Rocketown.

The label officially opened its doors June 3 and is located outside Nashville in the Franklin, Tenn., house that holds Smith’s Deer Valley Studios.

“We don’t have a distribution deal worked out yet, and we don’t have our first artist, which are crucial elements, but we feel like we need to get up and go. Here’s what we’re doing,” says Smith. “I’ve heard many times that Smitty is leaving Reunion, and we wanted to set the record straight,” says Donahue.

“It’s a Reunion artist. This is just an extension of who he is as an artist.”

Smith says he has been wanting to start his own label for years. “It’s been something I’ve been talking about a long time,” he says. “But I was trying to find the right time. Don and I had been talking about this for the last eight months, and it never was the right time, with me launching the band and... All that. But this was good timing, and we’re excited.”

Smith says he is looking forward to developing a variety of projects for his new imprint. “I’ve been wanting to do a worship-and-praise record for kids for a long time,” he says. “That’s something that could work on this label.”

He will also be developing other artists’ careers and sees his new label as a way of keeping his creative juices flowing. “We really had a lot of that in the ‘80s, with Amy [Grant], Gary [Chapman], Wayne [Kirkpatrick], and I and [Chris] Rodriguez. It was messy when we’d all get together. There was so much creativity going on.”

Smith adds, “A couple of years ago, I started to feel like I wasn’t networked and, to be honest, starting having feelings of, ‘I’m not sure that I’m really hungry anymore. And I think that’s a dangerous place. I think that happens when you have a family and things that require a lot of attention. You are more successful, and things are a little too easy, and you are...”

(Continued on page 94)

R&B, Rap The Initial Focus Of Shaq, Trauma’s T.W.Is.M. Label

By DOUGLAS RREECE

LOS ANGELES—Basketball star Shaquille O’Neal and Trauma Records have teamed up to launch their new T.W.Is.M. (the World Is Mine), a joint-venture label that will focus on R&B, rap, and crossover artists but could issue several acts on its roster.

The 7-foot-1-inch center for the Orlando Magic says, “This is not only a rap label. This is about music period. Whether it’s rock, jazz, hip-hop, or if you’re just a hip-hop player.”

“I’ve been in the game a long time. I’ve played with the guys, and I’ve been a fan for a long time,” he adds.

The former Oaks, Cali-based Trauma and the Santa Monica, Calif., office of Management Plus Enterprises, which manages O’Neal, will co-produce and marketing artists signed to T.W.Is.M.

The label’s roster comprises O’Neal and S.H.E., an R&B group made up of teenage sisters Tyren Perry and Jania and Jaime Foxworthy. The label is contemplating the signing of several other artists and is working on movie soundtrack deals, according to O’Neal.

O’Neal, who has more than 1 million units of his Jive albums “Shaq Diesel” and “Shaq Fu: Da Return,” according to SoundScan, will release new music in 1996.

According to O’Neal, his forthcoming and as-yet-untitled album, which features guest performers such as Ice Cube, Doug E. Fresh, J. Blige, Mobb Deep, and the Notori- ous B.I.G., will likely be issued after S.H.E.’s album is released in August or September.

The 2-year-old Trauma has had considerable success with modern hip-hop acts Bush and No Doubt. Bush’s “Sixteen Stone” has sold more than 3.8 million copies, while No Doubt’s “Tragic Kingdom” has sold more than 625,000 copies, according to SoundScan.

However, (Continued on page 91)

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ERNIE ISLEY
O'KELLY ISLEY
RONALD ISLEY
RUDOLPH ISLEY
CHRIS JASPER
Hal David
Burt Bacharach
R&B + Rap

Can't You See
SEAN "PUFFY" COMBS
James Brown
Joseph Howell
Herb Middleton
Terri Robinson
Roger Ryan
Mark South
R&B

Candy Rain
HEAVY D
Roger Ball
John W. Davis
Malcolm Duncan
Stephen Ferrone
Alan Gorrie
Owen McIntyre
Jean C. Oliver
Terri Robinson
Ali Shaheed
Hamish Stuart
Malik Izaak Taylor
Tone
R&B

Come On
JIMMY JAM
TERRY LEWIS
JERMAINE DUPRI
CARL LOWE
R&B

Creep
DALLAS AUSTIN
R&B

Don't Take It Personal
(Just One Of Dem Days)
DALLAS AUSTIN
DEE SIMMONS
LL Cool J
Recall Management
R&B

Every Little Thing I Do
HEAVY D
Raymond Calhoun
Jean C. Oliver
Terri Robinson
Tone
R&B

Feels So Good
KANDI BURRUSS
JERMAINE DUPRI
CARL LOWE
R&B

Flava In Ya Ear
EASY MO BEE
CRAIG MACK
Rap

Freek'N You
DEVANTE SWING
R&B

Heartbeat
TOM WATKINS
Matthew Rowbottom
Richard Stannard
Dance

If You Love Me
KEVIN MADISON
ERICK SERMON
Gordon Chambers
Nicole Gilbert
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Janet Jackson
Michael Jackson
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Sentimental
DALLAS AUSTIN
DEBORAH COX
Colin Wolfe
R&B

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In This World
ERNE ISLEY
MARVIN ISLEY
O'KELLY ISLEY
RONALD ISLEY
RUDOLPH ISLEY
CHRIS JASPER
Keith Murray
Erick Sermon
Rap

Think Of You
SEAN "PUFFY" COMBS
FAITH EVANS
William Jeffery
Brenda Jones
Ronnie Laws
Usher Raymond
R&B

Waterfalls
MARQUEZE ETHERIDGE
Pat Brown
Lisa "Left Eye" Lopes
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Rico R. Wade
R&B

You Used To Love Me
SEAN "PUFFY" COMBS
FAITH EVANS
Carl Thompson
R&B

Your Loving Arms
DAVID HARROW
Billie Ray Martin
Dance

SONGWRITER OF THE YEAR
SEAN "PUFFY" COMBS

R&B SONG OF THE YEAR
Creep
DALLAS AUSTIN
R&B

RAP SONG OF THE YEAR
One More Chance/Stay With Me
SEAN "PUFFY" COMBS
THE NOTORIOUS B.I.G.
Carl Thompson
Bluez Brothers
Bunny DeBarge
Mark DeBarge
R&B + Rap

DANCE SONG OF THE YEAR
Melody Of Love
(Wanna Be Loved)
DAVID COLE
ROBERT CLIVILLES
Joseph Carrano
Lionna Summer
Dance

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R&B SONG OF THE YEAR
Creep
Writer: Dallas Austin

RAP SONG OF THE YEAR
One More Chance/Stay With Me
Writers: Sean “Puffy” Combs*, Bunny DeBarge*, Mark DeBarge*, The Notorious B.I.G.*

DANCE SONG OF THE YEAR
Melody Of Love (Wanna Be Loved)
Writers: Joseph Carrano, Robert Clivilles, David Cole, Donna Summer

REGGAE ARTIST OF THE YEAR
Shaggy

TOP ASCAP REGGAE ARTISTS
Bob Marley & The Wailers
Patra, Mad Lion

SONGWRITER OF THE YEAR
Sean “Puffy” Combs

ASK OF YOU
Writers: Rokusuke Ei (JASRAC), Hachidai Nakamura (JASRAC), Tim Christian Riley, Raphael Saadiq

BABY
Writers: Kipper Jones*, Rahsaan Patterson* Publishers: Chrysalis Music, Ecstasoul

BE HAPPY

BEDTIME STORY

BEFORE I LET YOU GO

BEST FRIEND
Writers: Glenn A. McKinney* Publisher: DAAA!!! Music

BIG POPPA/WARNING

THE BOMBS (THOSE SOUNDS FALL INTO MY MIND)
Writers: Kenny “Dope” Gonzalez, Daniel Seraphine, David “Hawk” Wolinski Publishers: Balloon Head Music, Big Elk Music, Chrysalis Music

BOOMBASTIC/IN THE SUMMERTIME

BUILD IT WITH LOVE

CAN’T YOU SEE

CANDY RAIN

COME BACK
Writer: Lars Kronlund (PRS)* Publisher: BMG Songs, Inc.

COME ON

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SAFEGUARDING A SUNNY COPYRIGHT FUTURE

BY JACK VALENTI

Someone in our industry asked me recently, "Where are we going?" My answer was, "I don’t know," but I was not being facetious, I really don’t know. I can’t wait to get there.

Which is what I wish to address in this forum. First, what are we doing, and where is the consumer electronics industry and the motion- picture industry going to be lashed, lashed to the bow of the same vessel guided by the same compass course, riding the same tidal trajectory.

That which the consumer electronics industry makes and markets represents nirvana delivery systems that transport to consumers whatever it is they find alluring and attractive. That which our industry and distributors create is the allure, the attraction. Neither of these can find our way alone to that necessity. What is the importance of whatever we call the "future." We have had our moments in the past where we were the first to the furthest point, without ceasing the protective embrace of copyright.

But now we are partners, welded in common purpose. For no matter how the future will finally be defined, there is one constant that if we treat casually will one day enslave us. That constant is the sanctity of copyright ownership. We are pledged to make movies, and we will make it right, and we will make it safe.

We need not instruct other industry professionals about the promise and the pain that inhabit a digital world. Digital, such as that offered with the new DVD, will throw open a great window on the visual world. But digital, as we now well know, lossens the binding that guarantees copyright. The thousandth copy of a digital movie is as pure and pristine as the first.

The ease, the precision, the fidelity of digital copying make the future of movies exceedingly vulnerable to marketplace infection. Our mutual aim is to shield the digital future with the kind of surveillance, data collection, and zest by making sure it doesn’t eat its young.

Which is why in Washington, D.C., the Consumer Electronics Manufacturers Assn. and the Motion Picture Assn. are marching in serrated ranks to persuade Congress that a digital anti-copying bill is in the long-term interest of America and its trade asset called intellectual property, which is a compact name for movies, television, records, books, music, musical recordings, and computer software.

It is important to CEMA, for this bill will guarantee its members a full and continuing supply of the finest creative films available to fill the marvelous delivery systems it creates and constructs. It is important to the movie industry to have an armory around these brand-new movies, copyright, and finally, to protect the movie industry from governments and nations that seek to limit our ability to produce films.

It is necessary to us that there are other artists with my views.

resolve on the part of national governments to enforce those laws. Unhappily, these two requirements are seldom in concert. It is our goal to make this thievish high-risk, low-reward, instead of the opposite, which, alas, is the norm today.

Our common business is not safe if we travel dark roads where thieves lie waiting in ambush. It is not an acceptable place for either of us, for what affects the movie industry most surely affects the consumer electronics industry as well. Which is why our cooperative digital venture has such rich promise.

So, I say, "Quo vadis"? Not that I or anyone else can capture and capsule accurately the vagaries of a future landscape. What we have is a mixture of hype and hope, a blend of absurdities and sensibilities. What we do know is that change will be upon us and that the winners in the stake race will be those who make the delivery systems and those who can promise them.

Families all over the world will be flooded by choices. The fury of the future is already upon us. The explosion of channel capacity, the hurrying homes to direct satellite, and the proliferation of copies of quality images and video, digital magic, are the new centurions of the digital age, the most powerful audio/visual arms ever known.

We are all poised to leap into the digital future. It’s going to be full of challenges and even larger opportunities. The movie industry is eager to ride that ascending curve into tomorrow. Whatever else people of all races, religions, and regions need, dream of, and yearn for, being entertained is high among their priorities. Always has been; always will be. In theaters, on television, on videocassettes, movies are the prime entertainment for viewers.

But will this new messmash collapse the movie theater? No. In the midst of current competition, where 65% of American homes get cable service and 70% of American homes have VCRs, the movie theater is banded daily by felicities in their bedrooms, living rooms, and dens, amidst that ferocity of competition for eyes and ears.

"Quo vadis?" I repeat. Do not know, but get out of my way so I can grab hold of that ascending curve and ride it to wherever it takes us.

Adapted from a keynote address delivered at the "Learning the Art of the Deal" trade show held May 23-25 in Orlando, Fla.
Frente Gets Back In 'Shape' Mushroom/Mammoth Set Poised To Hit

BY PAUL Verna
and CHRISTIE ELIEZER

Until Seven Mary Three broke through with "American Standard," the debut album from Australian alternative rockers Frente was Mammoth Records' all-time top-selling release. It's no surprise, therefore, that Mammoth founder and president Jay Faires is optimistic about the act's upcoming album, "Shape."

"We have really high hopes for this album. Artistically and creatively, it's a real step forward," says Faires, who is also VP (U.S.) at Atlantic Records, which markets and distributes Mammoth product under a joint venture between the two labels.

"Shape" is due July 16 in North America, South America, Asia, and the group's native Australia. In Europe, the album will be released in mid-September, according to Faires. In all markets outside of North America, "Shape" will be issued by Australian powerhouse Mushroom Records under a licensing pact with BMG. In the U.S.

and Canada, Frente's product bears the Mammoth and Atlantic logos. The group was originally signed by White Records, an alternative rock offshoot of Mushroom. (Continued on page 95)

Island Label Spotlights Jamaican Jazz

BY ELENA OUMANO

NEW YORK—The Island-Jamaica Jazz label debuts Tuesday (11) with two releases that argue eloquently for the assertion that the genesis of Jamaican music encompasses far more than reggae.

Ragga and reggae legend, ska innovator, and guitarist Ernest Ranglin's "Below The Bassline" and renowned jazz/reggae keyboardist Monty Alexander's "Yard Movement" shine a spotlight on an underhalled Jamaican musical tradition that predates the roots rock reggae for which the island is famous.

That tradition includes artists with chops to match any state-side jazz cut but with a sound and style filtered through the groove-loving Jamaican psyche.

Near generally acknowledged that ska's vivid, rhythmic tempo resulted when Jamaican jazzmen, including the Skatalites, applied those heightened groove sensibilities to American jazz. Ranglin is additionally credited with developing ska rhythm guitar's distinctive "kching, kching." However, no subsequent Jamaican music/jazz blendings have scored as significantly. (Continued on page 87)

WARM MEMORIES OF CALIFORNIA

Rhino Chronicles 'California Sound'

BY CHRIS MORRIS

LOS ANGELES—The California Sound Of The '70s will be recaptured in a like-titled Rhino Records compilation due June 25 as part of a flight of three CDs spotlighting the music of the decade.

The 16-track set focuses on some of the most popular and influential California-bred singer/songwriters and bands of the era, including the Doobie Brothers, Linda Ronstadt, Bob Welch, John David Souther, Gram Parsons (and his group the Flying Burrito Brothers), Crazy Horse, Little Fest, Warren Zevon, and Andrew Gold.

"The California Sound" is mated with two other titles as part of the Listen to the Music series (the title is drawn from the Doobies song included on the California package). "Male Singer/Songwriters Of The '70s" features James Taylor, Dan Fogelberg, Stephen Bishop, Michael Franks, Zevon, and others. "Female Singer/Songwriters Of The '70s" contains tracks by Carly Simon, Karla Bonoff, Wendy Waldman, Laura Nyro, and Ronstadt, among others. (Continued on page 19)

Book Shines Light On L.A.'s Music History

LOS ANGELES—Fifty years of Los Angeles music history and attendant developments in the city's music industry and culture are surveyed in British writer Barney Hoskyns' ambitious new book, "Waiting For The Sun: Strange Days, Weird Scenes, And The Sound Of Los Angeles" (884 pages, hardcover, $27.50), scheduled for publication July 22 by St. Martin's Press in New York.

Veteran music journalist Hoskyns is the American bureau chief for England's Mojo magazine; he has been based in Woodstock, N.Y. He has also authored "Say It One Time For The Broken Hearted" (1987), a survey of Southern soul music; "From A Whisper To A Scream: The Great Voices Of Popular Music" (1991); and "Across The Great Divide" (1989), a study of the Band.

Hoskyn's detailed, oft-biting book, which is illustrated by 180 photos, eschews a simple narrative approach to encompass the complex business and social forces that (Continued on page 19)

Original Motion Picture Score

THE ROCK

In Stores June 25

Royal Crown Revue Updates Big-Band Sound On Warner

BY TERRI HORAK

With its June 25 release of Royal Crown Revue's "Muggy's Move," the band's major-label debut album, Warner Bros. hopes to expand the existing fan base for the band's swing-jump-blues-gangsta-hop amalgamation, and secure one market at a time.

"They have a small but very secure following of people that are interested in the swing movement, and we're going to try and build those markets to even stronger ones," says Carl Scott, Warner Bros. senior VP of artist relations and artist development. "And now we have a wonderful Ted Templeman-produced record to pass around and help get the word out." (Continued on page 88)
Artists & Music

Raymond Myles’ Hometown ‘Heaven’

Honey Darling Act Blends Gospel, R&B

**BY J.R. REYNOLDS**

Fledging independent Honey Darling Records is taking a regional approach to breaking R&B/gospel vocalist Raymond Myles, whose hybrid sound is picking up steam in his hometown of New Orleans.

By tapping into theartist’s long-standing local appeal, combined with an ever-growing slate of international and domestic performances, Honey Darling executives hope to gain a national distributor for “A Taste Of Heaven,” the artist’s debut set for the label.

“A Taste Of Heaven” deftly combines the gritty emotional urgency of R&B and the festive pomp of New Orleans jazz with the spiritually enriching messages of gospel to yield a musically satisfying 11-track collection of original songs and classic covers.

Backed by the Raymond A. Myles Singers, the vocalist punches up traditional gospel songs, such as “Eliah’s Rock” and “What a Fellowship,” with respectful rhythm riffs, while delivering other traditional favorites, such as “Precious Lord,” with a dusting of the New Orleans sound.

At the same time, the label is having R&B covers on the set, including “Put A Little Love In Your Heart” and “Wake Up Everybody,” a gospel flavor.

Says Myles, who plays piano and organ, “I never went in with the intention of adding the New Orleans sound to a song. It’s just something that has always been with me, so it comes out naturally.”

Originally released by Honey Darling in April 1995, “A Taste Of Heaven” was remixed, resequenced, remastered, repackaged, and rereleased to select New York and New Orleans stores April 26. The reworked set includes a bonus track and a live version of Elton John’s “Border Song (Holy Moses) and has received favorable reviews from national publications, including Billboard, Rolling Stone, and CD Review.

“This album marries the church with the street,” says Honey Darling president Leo Sacks, who produced the album. In addition to working with Honey Darling, Sacks is creative director of Sony Legacy’s R&B reissue series and is producing R&B reissue series for EMI called Heart of Soul.

“We wanted to break down some barriers with this album,” he adds. “We deliberately made an album that didn’t sound too commercial, because we wanted the end product to be timeless. We think consumers are ready for a record that delivers spiritual messages along with their funk, so this is not another cookie-cutter album.”

R&B adult WYLD New Orleans PD Lebron Joseph says that “A Taste Of Heaven” is consistent with the music released by popular gospel artists, such as Kirk Franklin, William Benton, and Anointed.

“These artists made [it into] rotation beyond our Sunday-morning gospel show, and Raymond’s record is certainly on that level,” says Joseph. “Our listeners are becoming more accustomed to message-oriented material.”

Sister station gospel WLYD-AM PD Capri’s Krissy McCoy says the station is six songs deep into “A Taste Of Heaven.” “We’ve just started playing ‘What a Fellowship’ because it has a nice ragtime feel,” she says.

McCoy admits that he was confused at first by the album’s musical diversity. However, he now regards each track as a piece of a wonderful puzzle. “But I’ve always felt that as a programmer, you can play only one cut at a time, and the more I listened, the more I appreciated how inspired everything was.”

Because of the album’s eclectic content—Myles says he’s a gospel guy who grew up listening to pop radio—the entire set was originally serviced to local stations of varying genres, including mainstream and adult R&B, as well as gospel radio.

“This album has songs for everybody,” says Sacks. “Triple-A has ‘Border Song (Holy Moses),’ AC has ‘Put A Little Love In Your Heart’ and ‘Wake Up Everybody,’ R&B has ‘Learning To Love,’ gospel stations have ‘Eliah’s Rock,’ and ‘He’s Right There,’ and quiet stereo formats have ‘Somebody We All Be Free.’”

Honey Darling has taken a grassroots approach to marketing “A Taste Of Heaven” by taking out advertising in New Orleans monthly Offbeat. The label also placed Myles’ ‘bouncy track “Be On Fire” on a song set that is scheduled to be serviced by the publication later this year.

Honey Darling plans to continue servicing the set to men’s and regional and national publications as Myles continues touring.

(Continued on page 88)

**Pop, Jazz Pianist/Producer Don Grolnick Dies At 48**

**BY CRAIG ROSEN**

Pianist/composer/producer Don Grolnick, whose diverse talents allowed him to work comfortably in both the pop and jazz worlds, is being remembered by colleagues as a musician who was far more interested in artistry than in financial rewards.

Grolnick, who worked with musicians ranging from James Taylor to Michael Brecker, died June 1 at Mount Sinai Hospital in New York of complications from non-Hodgkin's lymphoma. He was 48.

Taylor, who first worked with Grolnick in 1973, says, "He was my cherished friend and the most remarkable musician I have known. It's going to take a while to figure out what to do without him.”

Grolnick not only worked as a sideman on many of Taylor's albums and tours, he served as a producer on such Taylor albums as 1989's "Never Die Young," 1991's "New Moon Street," and 1995's "A Little Life." Grolnick also served as the musical director for the April 1995 Concert for the Rain Forest at Carnegie Hall in New York, featuring Sting, Tower, Bruce Springsteen, and Elton John.

He also produced Brecker's first three solo albums. "He was my friend and musical mentor," says Brecker. "I love his playing and his writing. His passing has left a hole which, both personally and musically, will never be filled, but thankfully, he has left us with a great legacy of timeless music."

Warner Bros. senior VP of jazz Matt O'Neill says, "Don was incredibly insightful and intuitive, whether it went to business or artistry. He was a true artist."

Brooks Hits 60 Mil In May RIAA Certs

**BY CHRIS MORRIS**

LOS ANGELES—Garth Brooks, Prince, Alanis Morissette, Green Day, and Shania Twain were among the elite enjoying new certification pins from the Recording Industry Assn. of America in May.

Brooks’ 1995 Capitol Nashville album "Fresh Horses" was certified quadruple-platinum, bringing the country luminary’s aggregate certified sales to 60 million. Brooks is now the 15th artist in terms of certified sales; he is second only to the Beatles, whose sales total 71 million, among the top sellers of all time.

Prince & the Revolution’s 1984 Warner Bros. set "Purple Rain" vaulted the 18 million sales mark last month to become the second-best-selling soundtrack album of all time. It trails only Arista’s "The Bodyguard," currently at 15 million, in that category; "Saturday Night Fever" and "Dirty Dancing" (both at 11 million) and "The Lion King," (10 million) follow.

Canadian vocalist Morissette’s 1996 Maverick/Reprise Warner Bros. debut, "Jagged Little Pill," leaped to certified sales of 9 million in May, bringing the singer second only to Whitney Houston’s 1985 Arista bow among best-selling debuts by a female artist. Morissette also collected her first gold single in May, for "Ironic."

Bay Area modern rock unit Green Day’s Reprise set "Dookie" sold to the 9 million plateau; it is tied with Pearl Jam’s "Ten" as the biggest alternative rock album of the ’90s.

Twain's Mercury Nashville opus "The Woman In Me" sold over 7 million sales mark, dethroning Patsy Cline’s "Greatest Hits," currently at 6 million, as the best-selling country album by a female artist.

Making their first mark as platinum artists last month were modern rock trio Everclear (Capitol), album rock set Seven Mary Three (Mammoth/Anti), and R&B perennialz Pamp & Roger (Reprise).

Debutantes in the gold-album category included Wisconsin modern rock band Garbage (Alono Sounds), country outlaw Steve Earle (Un/MCA), modern rock vocalist Investigators (Atlantic), and rapper Busta Rhymes (Elektra). Rhymes’ single "Woo Hah!! Got You All" also went gold and platinum in May.

A complete list of May RIAA certifications is on page 88.

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Joe McFadden is appointed senior VP of sales for Capitol Records in Hollywood, Calif. He was senior VP of sales/marketing for EMI, Cameo.

Uptown Records in New York appoints Charles Warfield Jr. senior VP/COO and promotes Lewis Tucker to VP. They were, respectively, VP/GM of WRKS-FM New York and director of national promotion.

John Rotella is named VP of sales/fiel marketing for Polydor Records in Hollywood. He was regional director for West Coast, for Island Records.

Bernard Alexander is named VP/GM of Def Squad Records in New York. He was senior VP of DAS Communications.

Pat Blair is promoted to VP of copyright administration for MCA-MCA Entertainment Group in Universal City, Calif. She was director of copyright administration.

Epic Records in New York promotes Annamaria Gatti to director of release planning. She was manager of marketing services.

Maria E. Valero is named counsel at Sony Music Entertainment in New York. She was an associate with Tyson & Tyson.

Mark Wheeler is named director of sales and marketing for Rounder Records in Cambridge, Mass. He was district manager for Camea in Dallas.

Rocaciosa Williams is promoted to manager of black music artist relations for Atlantic Records in New York. She was coordinator of media relations.

Radio Records in Dallas appoints Tom Gimbel Southwest regional marketing director. He was market- ing manager in New York.

John Hubbard is promoted to director of national promotions for Word Records in Nashville. He was manager of national promotions.

PUBLISHING. BMJ in New York promotes Diane J. Almodovar to senior director of Latin music and Jodi H.

Saal to associate director of international systems administration and names Marlene Cassidy director of national relations. They were, respectively, director of Latin music, supervisor of information technology, and an artist manager/assistant to ASCAP in New York promotes Lauren Iossa to assistant VP of marketing and promotion. Nancy Knutsen to assistant VP of film and television, Loretta Munoz to assistant VP of reissue series, and Ron Sobel to assistant VP of reper-

ory, Los Angeles. They were, respectively, East Coast regional director of membership and director of film and television repertory, senior director of member relations, and West Coast director of repertory.

RELATED FIELDS. CMT: Country Music Television in Nashville names Randy Wilkerson to director of promotion. Promotes Cecilia Walker to programmer manager, Europe. They were, respectively, PD of KHTV Houston and programming coordinator.
Black Crowes Uncover Their Roots
American Set Has A Range Of Influences

BY CHRIS MORRIS

LOS ANGELES—One of the most remarkable things about the Black Crowes’ new album, “Three Snakes And One Charm,” due July 23 from American Recordings, is the fact that it got made at all.

“We were going to break the band up,” says Chris Robinson, lead vocalist of the Atlanta-based band. “Last year, we did six weeks [on tour] in Europe and then three months in the States before we went on the road with Lenny Kravitz. That three months in the States, Rich [Robinson, rhythm guitarist and Chris’ younger brother] got his own bass...and we Rich—we’ve always loved each other. We just didn’t like each other for a while.

“It was just sort of, ‘OK, somebody has to break us up and all our guns.” We sold it all, because we’re fed up. It’s sort of like we’re going to get back into the music scene, we’re going to get into the music scene. We’ve been doing this for a while. We can’t escape it.”

With the intragroup rancor eventual- ly sorted out, the Crowes—which also includes keyboardist Eddie Harsch, guitarist John Colt, drummer Steve Gorman, and keyboardist Eric Schleson—set about recording “Three Snakes” with engineer Michael Piazza, who also col- lected a song for the band’s 1994 release, “Amorica.”

To record the album, the Crowes en- sabled the use of a traditional studio. “We moved into a house in Atlanta,” says Rich, “it’s small, and Eddie just moved in. Rich has an old API board. We just built a stu- dio in this house...It was awesome. It’s the first time that everyone was in sync and so in focus.”

While the new album does incorporate some hard rock that predomni- nated on “Amorica,” “Three Snakes And One Charm” reflects other influences drawn from American roots music.

As an example, Robinson points to the album’s lead track, “Good Friday” (which is the band, like all the material on the set, by the Robinson brothers and pub- lished by Enough to Contend With Songs/EMI). “You have those sort of coun- try-ish verses with the big gospel chorus, and then you throw in Rick Taylor’s piano banjo in the second verse, so then you have the bluegrass.”

“What a wailing, seething American music is—it runs so deep, and people haven’t heard that for a while.”

Among the set’s notable guests are Paul Simon’s Paul Bardwill, Gary and Molly “Mudbone” Cooper, who sup- ply co-lead vocals on the Sly Stone (Continued on page 20)

Roadrunner Gets Aggressive
With 2nd Kevin Salem Set

BY DAVID SPARGUE

NEW YORK—Kevin Salem has been one of the industry’s best-kept secrets, but the singer/guitarist looks set to break through with his second Roadrunner album, “Gimmer,” due July 23.

“Kevin has made a truly great rock record out of a triple-A record, not an ‘adult record’ record,” says Roadrunner VP of marketing. “It’s in the same league as, say, Matthew Sweet, and that’s how we’re going to ap- proach it.”

As such, the label will go to modern rock, rock album, triple-A, and college outlets strung out weekly July 19, using the seething “Underneath” as an emphasis track.

When promoting Kevin’s last album, I think there was an intent to let it build from a grass-roots level,” says Nachsin. “That worked in getting us through to the mid-tier, but this time we’re going to be very aggressive right out of the box in order to reach the main- stream.

That approach would seem ideal in light of the tone of “Gimmer.” The 12- song set is imbued with a harder-edged sensibility, and a lighter, laid back beat the deceiver, 1995’s “Soma City.” With a focus squarely on Salem’s biting guitar playing, such songs as “Pray For Rain” and “Number Seventeen” cut up like compared to the bigger bands as varied as the Dream Syndicate and T Rex.

The Black Crowes

THE BLACK CROWES

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Exits: Stessel From EMI, Swindel From
Owens; Laughing It Up With Lavin

On THE MOVE: Larry Stessel is leaving his post as GM of EMI Records on July 15. “The tasks I was asked to perform when I joined the label two years ago, including helping to rebuild and restructure the company, have been accomplished, and I decided it was time to move on to my next challenge,” he says. “My leaving is very amicable, and I leave with [EMI Records president] Davitt Sigerson’s blessing and support.”

“He is one of the most important people to replace,” Stessel says, who he’s considering other offers and deciding what direction he wants to pursue next... Jim Swindel, who will be the managing vice president of The Ballad Of Allen. Poet Allen Ginsberg takes a break from recording “The Ballad Of The Saints,” which will come out on Mouth Almighty in September, to tour. (Continued on page 20)

by Melinda Newman

"It’s definitely a brighter-sounding record,” Salem confides. “But I wouldn’t say it’s a good-time record. I’m not really a good-time guy, I think if music is supposed to uplift you, it needs to do it in a more subtle way..."

Roadrunner will target a portion of its resources toward a regional campaign aimed at cultivating further immediate areas where “Soma City” did well: notably, New York and Boston.

We sold about 400 copies of “Soma City,” which is very good for a debut album,” says Natalie Walek, director of purchasing for Boston’s Newbury Comics. “I think the new album is every bit as good—maybe even better, since it’s a little more open- sounding, which could expand Kevin’s following beyond the contingent that has followed him over the years.”

To facilitate that expansion, Roadrun- ner is initiating its listing-post campaign early. Normally, in fact, we’ll place “Gimmer” on its post weeks before the album goes on sale.

“We’re looking to get a groundswell, which we may then try to mirror in other cities,” says Nachsin. “We’re going to find some way to track re- sponse to the album on the web posts and perhaps offer a free show to people who show the most interest.”

No one would be happier to see that scenario come to fruition than Salem, who did more than 20 dates in support of “Soma City” in both the states and Europe. “I’m a firm believer in getting people interested through a live show, even if it’s on live TV. I don’t really like videos; if you’d done at all, they should be interesting and really cheap.”

Salem, who is managed by Grant (Continued on page 20)
UPCOMING Billboard

VSDA

Issue Date: July 13
Ad Close: June 18

Let the good times reel...
Billboard's July 13 VSDA issue is the ultimate video info source. Eileen Fitzpatrick provides a user-friendly guide to video related hotspots in LA & a story on the site where Quentin T. got his start. A special look at the industry: is VSDA's official line what's really going on? Chris MacGowan spills the beans on the imminent debut of DVD. Also, an overview of the Japanese and UK vid markets. Plus a day-and-time rundown of events panned for this year's confab. And of course Billboard's regular coverage of home video, charts and all.

Contact: Jodie Francisco
213-525-2304

TAPE DUPLICATION

Issue Date: July 13
Ad Close: June 18

Billboard's July 13 issue features our annual spotlight on Tape Duplication. Paul Yerra provides an in-depth look at the overall audio and video tape duplication market. Other topics include: Mike Fannella's report on professional tape in analog recording, Steve Trahan's examination of tape as an audio and video storage medium and Debbie Galante Block's review of the effect year-round sale of video has had on the video duplication business.

Contact: Ken Karp
212-536-5017

SPAIN

Issue Date: July 20
Ad Close: June 25

In an age of cultural diversity, Billboard's July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture, Spanish rock and the status of emerging Latin acts. The Spotlight will also provide an at-a-glance guide to key radio outlets in Spain, their audience and formats. Also, a focus on Barcelona-based dance labels, Spain's music publishers and this exciting growth market!

Contact: Christine Chinetti
44-171-323-6686

JAZZ

Issue Date: July 27
Ad Close: July 2

Billboard puts the spotlight on jazz in our July 27th annual review of this music market. Jazz Editor Jim Macnie sums up the current state of jazz by examining its emerging trends and key issues. Other features explore foreign licensing avenues, international reach, gigs at retail as a marketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact: Pat Rod Jennings
212-536-5136

Reach Billboard's 200,000
AUDIO BOOKS

**Issue Date:** Aug. 3
**Ad Close:** July 9

Audio Books continue to entice listeners worldwide. Billboard tunes its ears to this expanding market in its August 3rd spotlight. Coverage will feature a general overview of audio books including market strategies, audio publisher web sites, upcoming fourth quarter releases and the state of the UK market. Other topics to be explored are spoken word and the growing presence of audio books at video stores.

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

GOSPEL

**Issue Date:** Aug. 3
**Ad Close:** July 9

The "word" according to Billboard runs in our Aug. 3rd issue spotlighting Gospel music. This annual section provides a comprehensive overview by Gospel editor Lisa Collins on the state of the market, the year's news and emerging trends. Other features explore the market's efforts at cracking mainstream gospel shows in churches, and a Jan.-July chart recap of top albums, artists, labels and distributing labels.

**Contact:**
Lee Ann Photoglo
615-321-4249

INTERNATIONAL TALENT AND TOURING DIRECTORY

**Publication Date:** October 9
**Ad Close:** August 2

The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16,000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

**Contact:**
Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008
NEW YORK—It plays like a Cinderella story. A year ago, 18-year-old Fiona Apple’s demo tape miraculously wound its way to a label via a music executive’s baby sitter. Now, Clean Slate/Work Group executives look at Apple, whose album “Tidal” is due July 23, as the kind of artist who will “sort of define the company,” says Jeff Ayeroff, the Work Group’s co-president.

“It doesn’t fit into a category,” says Ayeroff of the music made by Apple. Apple is the third act signed directly to the Work Group, following Elephant Ride and Imperial Drag. The other acts on the label’s roster were originally signed to the Work Group’s distributing label, Columbia.

“And what’s great is that it’s one of those albums which the secretaries can’t stop playing because they want to hear it so much. In a very mystical way, it’s kind of taken care of itself up to this point.”

If not mystical, the story behind “Tidal” is almost magical. An intensely thoughtful, introverted teen who didn’t fit in easily, singer-pianist Apple has poured her feelings into her words and music since age 8. Now an adult-sounding 18, the native New Yorker had moved to Los Angeles to live with her father, complete high school via independent study, and make a demo.

Apple gave the three-song tape to a friend when she returned to the Big Apple for Christmas 1994. The friend passed it on to a music business executive for whom she babysat. Her in turn, played it at a holiday party attended by producer/manager Andrew Slater of HK Management, who owns Clean Slate.

“I couldn’t believe it was written and sung by a 17-year-old,” says Slater. “It sounded like a 30-year-old singer who had written a lifetime’s worth of material. I thought someone was playing a joke on me.”

Also民主党 at was Jordan Harris, the Work Group’s other co-president, who feels that Apple is one of the most talented artists of the many hundreds with whom he and Ayeroff have worked. “Her voice was so haunting,” he says, “and then I read the lyrics of ‘Shadowboxers’ and I couldn’t believe she was 17.”

A wary comment on a dishonorable lover, “Shadowboxers” will be serviced to triple-A stations during June, says Harris. “It may not be the most commercial cut on the album—maybe not 70 stations out of the box—but it has nuances that will captivate people,” he says.

The track is being supported by a video that was originally produced as an introduction to Sony Music Distribution’s branches. “We decided to take a road trip in February to present all our new product to the branches, retailers, and radio,” and we didn’t have any visual on her,” says Ayeroff. “So we brought in a film crew, which came up with black-and-white, archival-looking footage. It was the first time she’d been filmed—or even photographed professionally, for that matter—and it’s been seen by a hundred people, then a thousand, and everybody was touched in some way.”

Work gave copies of the clip to its employees to pass out to friends in order to “create a one-on-one promotion.”

“We took her to Europe and saw the same kind of response,” says Ayeroff. “Then she went and performed for all our affiliates—Madrid, Cologne (Germany), Amsterdam, London, Paris. The first night in Paris she played before 700 people, and she’d never even performed before—and everyone went nuts! So the album will come out first there, at the end of June.”

Apple’s first performance apparently surprised everyone but the artist herself. “I knew it would be the best thing I’d ever done,” she says. “I was a little scared, but I was a good kind of scared. When you really get down to it, the whole reason for doing this is that I have a certain psychological need for it in front of people and be understood. I spent a lot of my life being misunderstood, and it made me want to get away from people and perform in a way of standing up and making yourself understood.”

Apple “had a hard time” when she was younger, she explains. “I was always introverted and spent a lot of time alone. I don’t really talk unless I have something I want to say, and a lot of people wrongly interpret this as being rude, depressed, sullen, and shy. So I got made fun of a lot and had a lot of therapy.”

What helped her the most were the works of poet Maya Angelou, whom Apple calls her “role influence.” “She taught me about the power of words, that there’s a real art to putting the right words together,” Apple says. It’s harder for her to cite musical heroes. Slater, who produced the album and tried to locate appropriate “reference points” in properly orchestrating her voice, discovered that Apple likes everything from rap to classical.

“I was starting with a new artist who didn’t really have a sound,” says Slater, “and didn’t want to just make a great singer-songwriter record.... and also didn’t want it to be too ‘hi-fi’ recorded or too slick, which might make it sound like she was coming from an older place.”

Still, one of the album’s distinguishing features remains the young artist’s wise beyond-her-years stature. “I guess there’s a certain maturity to what I write, but there’s no way to say what an 18-year-old should be writing,” she says. “It doesn’t depend on how many experiences you’ve had but how much you” (Continued on page 20)
RHINO CHRONICLES "CALIFORNIA SOUND" (Continued from page 14)

other's.

Rhino, which plans to promote the series heavily at mall stores and mass merchants, will issue a second "California Sound" compilation in a second flight of three Listen to the Music titles in January 1997. The album will include tracks by Fleetwood Mac, Steely Dan, the Grateful Dead, Walsh, and America, as well as returnees Taylor, Ronstadt, and Souther.

Profiled in the scatter series will be mid-priced, at $11.98 CD and $7.98 cassette.

Rhino managing director of A&R (U.S.), Hoskyns says, "The California Sound," think that the genre and its purveyors have received a bum rap from critics.

"It's perceived as being sort of lightweight pop or very adult contemporary by today's cynical standards," Hoskyns says, "But at the time, it was the white people's answer to the alternative to this was the [music on our] Have A Nice Day series [devoted to 70s funk] for what was going on in 70s soul. This was the sequel of album-

shaped a half-century of music. Hoskyns sought primary sources for the work, conducting some 120 interviews with L.A. musicians and industry observers.

"I didn't want to have a 15-book chapter on the great L.A. bands and solo-artist repertoire, but the place as the music; in fact, the whole point was to connect the two things, to look at the way the place generated music, and the way the music reflected back on the place and was completely interwoven.

Beginning with the genesis of L.A.'s jazz and R&B scenes on Central Avenue during the '40s, Hoskyns shows how homegrown from the American sound were displaced by the ascendency of an indigenous, studio-focused music industry, which it's greatest flowering in the '60s recordings of Phil Spector and the Beach Boys.

The rise of L.A. folk rock (The Byrds, the Mamas & the Papas and noir-hued psychedelia (The Doors, Love) from the Sunset Strip scene of the '60s receives a densely researched treatment. Hoskyns views the murders committed by Charles Manson among the in August 1969, as a kind of culmination of the excrescences that swept the music business as it exploded during the decade.

The other crucial movements that rose from the '70s through today—singer-songwriters, garage rock, punk, hard rock, metal, gangsta rap—also receive thorough treatment.

"Waiting For The Sun," is the story of Hoskyns' own fascination with the city. He first visited L.A. in 1978 and lived here for a year in 1982-83, a period he described as the "best six months of my life." He has never been out of L.A., and was out actually hitting the Orient. I was getting away from London because I thought all my problems had to do with London. I was doing stuff for [the British weekly New Musical Express] when I could get it together to do it. I wrote for some American and virtually I was doing drugs, and I hit bottom on drugs there, and it seemed an appropriate place to live."

Hoskyns adds, "I found it sort of magnetically disturbing as a place, and I kept returning to that. Indeed, I have the sensation that a lot of Europeans and East Coasters and English people seem to have, which is, 'I hate L.A., it's so phony, everybody's so bald and insincere and kind of plastic.' It was such a contrast to the culture that I grew up in, the British culture of Europe, and to, some extent, of New York and the East Coast as well, and that's an absolutely extraordinary, and I still do.

"Waiting For The Sun," which is as much about the social forces that shaped L.A.'s music as it is about the workings of the industry at large, reflect the influence of such noted cultural texts as Reyner Banham's "Los Angeles: The Architecture Of Four Ecologies" (1971) and Mike Davis' "City Of Quartz" (1990).

"Waiting For The Sun" is the story of L.A.'s work, "When that book came out, it obviously had an incredible impact on me."

"That was the only one that I really got into, and to a slightly lesser extent [one I] David Riff's book 'Los Angeles: Capital Of The Third World.' His book came about because of the '92带到 me more on the case."

"Surprisingly, 'Waiting For The Sun' was not only about eating the effects of the Manson murders, which sparked a panic in the music industry, but also spurred a retreat into the "laid-back" singer-songwriter style—surveyed in a forthcoming Rhino Records release called "Waiting For The Sun." (See story, page 13.)

Hoskyns notes, "It's a key part of the mythology of Los Angeles as a music city, the Manson story—the fact that Manson is the connection between the sup-kissed world of the rock bands and the dark and sinister and dark, and the Los Angeles that the outside world perceives, in terms of sunshine and beaches and lawns, and the polar opposite of that, which is all kind of dark and evil things that seem to . . . go back to the story.

The often-debilitating influence of the L.A. industry upon musicians is also a major theme of the book. Hoskyns says an important point arose during an interview he conducted with publisher Dan Bourgeois of Bug Music.

"We were talking about how difficult it was for L.A. bands to be authentic, in the sense that they were so close to the hub of the entertainment industry, and the movement, the band was kind of a hot lump, and they were sucked into the Hollywood media, and whole Hollywood mentality."

"Throughout the history, it was very difficult for a band that even had some of rebellious punky airs to maintain those airs. They were very quickly . . . had the sting taken out of them.

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"Throughout the history, it was very difficult for a band that even had some of rebellious punky airs to maintain those airs. They were very quickly . . . had the sting taken out of them.

"I think the story is, even though Barkey was one of the first people in the country still was an outsider, and he brings that opposite insularity into the whole thing, and that's what makes it totally different."
ARTISTS & MUSIC

You Say You Want a Revolution? Executives from Revolution meet with the label's latest signing, Sparkler. Shown in the front row, from left, are Revolution head of marketing Mindy Espy, Sparkler's Rick Parker, and Revolution A&R executive Geoff Siegel. In the back row, from left, are Revolution senior creative executive Missey Worth, Sparkler's Tommy Black and John Wilmer, and Revolution owner Irving Azoff.

BLACK CROWES UNCOVER THEIR ROOTS
(Continued from page 15)

derived “(Only) Halfway To Everywhere.”

Robinson says with a laugh, “I’m sitting there with those two guys, who are two of the best fuckin’ singers on the planet, and I’m like, ‘What is my skinny tie doing in this?’” We put the song together in that va-va-voom, style, the three different voices, a totally Sly thing.

New Orleans Dirty Dozen Brass Band, which opened for the Crowes for three months last year, contributes brass parts to the percolating “Let Me Share The Ride,” Robinson says. “They’re our bros, man. We learned so much from them. I just wrote the liner notes for their new (Mammoth) record.”

Former American Music Club steel guitarist Bruce Kaplan, who also appeared on “American,” is heard on several tracks. Says Robinson, “He approaches that instrument like a fuckin’ space ship instead of a guitar—he plays traditional licks, but he really has another sort of texture.”

Comparing the music on “Three Snakes” to that on “America,” Robinson says, “It’s so much warmer. Feeling in love is just a better place. . . Part of the sound and the intimacy is also Rich singing so much with me.”

To lead off the album, American will ship “Good Friday” as a single ballad in a familiar Stones-like mode, to rock, triple-A, and selected modern rock outlets June 26.

“The first track is designed with radio in mind,” says American GM Mark Di Dau. “It’s a great rock track. The band decided not to do a video . . . We’ll be working ‘Good Friday’ through the summer.”

Di Dau anticipates that the second track and first single from the album, to come later in the year, will be the soul-oriented “Blackberry.” The band will shoot a videoclip for the track.

The Crowes will push the record with a promotional tour that begins with a free June 8, sponsored by album sponsor KLOS Los Angeles, at Bloodsuckers Pavilion in Glen Helen, Calif. Seven Mary Three, Son Volt, and 3 Lb. Thrill complete the lineup.

“The Crowes have been a core act at KLOS,” says FD Carey Currie. “They’ve also done very, very well for us. With headlining H.O.R.D.E. last year, which did very well for us, we couldn’t be happier having them here. . . Judging from the mail we’ve received, I think it’s going to be a huge, huge success.”

Di Dau says that other promo dates, which will be either free or low-priced, will follow in San Francisco, Chicago, Detroit, Minneapolis, Boston, and either Philadelphia or Washington, D.C. The stint will conclude with a New York show July 23, the album release date.

“This is a promotional jaunt to stir up the marketplace and get people excited about the album,” Di Dau says. “They’ll be playing mostly tracks from the new record.”

According to Di Dau, the Crowes, who are managed by Pete Angehals at Angehals Entertainment and booked by CAA, will tour Europe in September and October, with a formal U.S. tour to follow.

In the Crowes’ hometown, appetites were whetted by a band appearance at the Music Midtown Festival May 8.

Michael Hughes, PD at album rock WKLQ (106.6) Atlanta, says, “It was huge. You couldn’t move. I think there was a curiosity about what they were doing . . . They definitely have [built] potential, and from what I understand, they’re getting back to their roots with this album. I’m anxious to hear it.”

FIONA APPLE
(Continued from page 15)

absorb, and I’m so sensitive—meaning I feel things very intensely—that when things happen to me, they happen through me and in me, and I pay attention to what happens and gain a certain self-awareness and, I guess, wisdom and growth.”

Her album’s title, she says, derives from the tidal-wave effect of all her life experiences hitting upon her, as well as life’s constant ebb and flow. In selling an artist such as Apple, then, “it’s not ‘hit-over-the-head time,’” says Ayeroff. “We’re very calculated and will put ourselves in many places with it in terms of in-store play, touring, and press. But it’s sort of low-key, trying to replicate the groundswell from the videos in getting people’s attention that this is a very sophisticated album from a very young person [whose music] isn’t categorizable.”

Other plans are uncertain, Apple notes. “I’m touring Europe in the fall and here soon, but the plans change every second, and I’m the last to know about them.”

KEVIN SALEM’S ROADRUNNER SET
(Continued from page 15)

Blaird and booked by ITG, off on its own in the early ‘90s after a stint in the New England-based Drumtrack, as well as a thriving sideline booking such artists as Freedy Johnston. He also moonlights as a producer, having been behind the controls for releases by Johnston, Madlander Rose, and Scarce, among other bands—but not for his own albums, which were helmed by Niko (it is just a best known for his work with the Red Hot Chili Peppers).

“More fun to be produced than it is to produce,” he says with a laugh. “After all, that’s why I’ve been fortunate to work with Niko, who’s one of the very few pure recordists left. He understands that sometimes you need to go off with an early take, warts and all.”

Whatever warts it may have, “Glimmer” provides its share of emotionally draining moments (notably on the closing “Destructible”). “Things are structured loosely, because I wanted the band and audience to be a totally real band and the band learn the songs together,” he says.

“It’s definitely not an album for people who fancy themselves as retro, roots-rock purists,” says Salem. “In fact, I’d sometimes like to really offend those people. I’d say that this is an absolute rock’n’roll record as I’ve ever been involved with. But the audience will ultimately decide if I’m right about that.”

CONTINENTAL DRIFT

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

PITTSBURGH: Since its inception in 1994, when it entered and won a battle of the bands contest sponsored by a beer company, Brownie Mary has built a fan base as solid as its reputation: 5,000 and counting in the Pittsburgh area (a record that includes New York, the Carolinas, Washington, D.C., and, of course, its home base of Pittsburgh. “We love coming home to play,” says lead singer Kelsey Barber. “The fans are incredibly loyal, and they pack every room.”

Collaborating with neighbors Rob Crab (guitarist for East Coast band the Dirty South) and the Sky) six months after forming, Brownie Mary released “That’s Me,” an 11-song, all-original outing that showcased the band’s innovative blend of folk, funk, and alternative rock. It continues to sell well at retail and recently topped the Blue Habit, the band’s bassist California woman who distributes marijuana brownies to AIDS patients) released its follow-up EP; “Who’s Your Daddy,” a six-song slice of catchy, mainstream-accessible melodies that alternate rock radio like a glue. Pittsburgh stations WYEX and WNRR are reporting significant spins (with WNRR playing it 24 times a week), and Brownie Mary has had heavy rotation status at WICB Harrisburg, N.Y., and WBWC Cleveland. In addition to the impressive sales success “Who’s Your Daddy” is closing in on 6,000 units) and steady airplay is an impressive resume as an opening act, Brownie Mary (which also includes guitarist Rich Jacques, bassist Tim Gaber, and drummer Dave Ryan) has recently shared stages with Melissa Etheridge, Hootie & the Blowfish, the Dave Matthews Band, and Rustled Root. The band is gearing up for a 10-market college tour this summer. Contact Kevin Raleigh at 216-845-0088.

JOE DOUGILL

MILWAUKEE: Although the Yell Leaders didn’t set out to be part of any radio format when they formed in 1991, changing trends may have caught up with them. They are hoping their second CD, “Up For Steam,” will follow discs by Paul Cebar and the Whoolidrag Brothers (their labelmates on Milwaukee’s Don’t Records) onto five stations around the country. Boosting lovely harmonies from two male and two female voices and a songwriting sensibility grounded in the melodic qualities of 60s rock and soul, the six-song disc also finds success on hometown college and new rock stations.

During their five years together, the Yell Leaders have issued a full-length CD on Don’t and have alternated bands of touring the Midwest with periods spent working in Milwaukee clubs. With the release of “Up For Steam,” “we’re going to turn outward again,” says drummer/vocalist Bobby Tunzillo. Contact Don’t Records at 414-227-4121.

DAVE LEIBREICHEN

BOSTON: This city is hardly known as the home for hip-hop, but if the Down Low Connection has its way, people will get the word soon enough. The Down Low’s lead team combo of MC Jundie 1 and Black Sol, awes as much to A Tribe Called Quest as it does to Parliament, as evidenced by its dynamic live shows. The act’s members believe through their music of inclusion, they can make a difference and help heal the racial divisions that have plagued Boston for years. Archie says, “As the hip-hop generation comes of age, you’ll be seeing more black-owned stations (and) independent labels and publicity firms. Hopefully, with that substantive change will come a shift in consciousness as well, Boston is not the most tolerant place for hip-hop, but we can change that.” The band has just gone into Mind Trend Studios in South Beach to record its first disc, and it hopes it won’t be long before the rest of the nation gets the low-down on the Down Low. Contact Archie at 617-782-9964.

KEN CAPORLACE

BILLBOARD JUNE 15, 1996

www.americanradiohistory.com
VIBRANT INDIE ACTS ENLIVEN JAPANESE MUSICAL SCENE
(Continued from page 1)

deliveries. His workout is to bring out their sense of confidence and professionalism that the Japanese indie music scene has to offer.

But Japanese indie music's growing sense of confidence and professionalism represents a gentler challenge to major labels, which is fine if it helps to keep up with the increasing diversity of the Japanese music scene.

HOME-GROWN TALENT
“Japanese Homegrown: Hardcore, Punk And Vol. 1” is a compilation of tracks by leading Japanese indie bands signed to various labels. Recently released on Tower Records Japan’s Orange label, it offers a snapshot of Japan’s ever-evolving indie scene.

“The whole reason for this album is the fact that a lot of Westerners are prejudiced against Japanese music,” says Daisuke Kosugi, a Tokyo native and indie music enthusiast. “It’s about making people think about the musical diversity present in Japan.”

Japanese indie bands are known for their uniqueness and their ability to challenge the mainstream. They are often associated with the indie scene, which is known for its alternative music and DIY ethos.

PROPHETS WITHOUT HONOR
Despite the rock picture painted by many in the Japanese indie community, indie bands tend to be prophets without honor in their own country.

“The Japanese market is pretty tough,” says Masayoshi Nakahara of the band VIBRANT. “We have to sell a lot of copies to make a living. However, we have a lot of fans who support us.”

“Our American fans are used to this kind of music, but in Japan, there are still a lot of people who don’t understand it,” says Daisuke Kosugi. “We have to keep up with the indie scene here in Japan and keep its musical integrity intact.”

Super Junky Monkey’s latest album, “A Tokyo Love Story,” is released here by Song, is due in the U.S. on Tristar July 23.

Taking advantage of the growing trans-Pacific underground music connection are such bands as Melon Bana, the Pugs, Hi-Standard, and Buffalo Dallas, all of which have done shows recently in the U.S.

Upcoming tours include CIto Matteo, which is touring Europe through the end of June and will open for Arctic Monkeys in the U.S. on its first tour in July. Kool G. Rap will begin a solo world tour in September. The Pugs, who recently played dates in Austin, Texas, will begin a U.S. tour in January 1997.

Hi-Standard’s grunge-oriented 1996 album, “Growing Up,” was recorded in San Francisco and released in the U.S. on the Fat Wreck Chords label. It has received some 35,000 units stateside. The band is managed by “Keigo” Kosugi, whose company, Despair Records, is formed to keep its musical integrity intact.

Japanese indie bands are known for their uniqueness and their ability to challenge the mainstream. They are often associated with the indie scene, which is known for its alternative music and DIY ethos.

LOLITA NO. 18
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### Billboard Heatseekers, Album Chart

**THE WEEK ENDING JUNE 15, 1996**

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<td>11</td>
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<td>The Wallflowers Introducing The World</td>
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**The Heatseekers, chart info:**

The Heatseekers, chart info, the best-selling titles by new and developing artists, refined at those who have been supported by the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately available on the heatseekers chart. All albums are built on cassette and CD. A full list of the Heatseekers is available. Albums with the greatest new gains.

**Billboard Heatseekers Chart**

- Lush
- LOS TIGRES DEL NORTE
- POE
- CANNIBAL CORPSE
- JORDAN HILL
- PRIME TIME
- DAVE LANNABY
- SACRED ROAD
- V.I.P.
- THE SUBURBANS

**Top 40/60**

- Point of Grace
- Lee Roy Parnell
- Mystikal
- FUSSHON
- The Tragically Hip
- Puff Johnson
- Lee Roy Parnell
- Mystikal
- U2
- Mystikal

**Popular U.S.**

- Sublime
- Mercury
- Boney James
- Jo Dee Messina
- Mystikal
- Craig Morgan
- Card & Talbot
- Barenaked Ladies

**Billboard's Weekly Coverage of Hot Prospects for the Heatseekers Chart**

- Machine Heads
- Suicide Machines
- The Beastie Boys
- Cypress Hill
- Hazy Trip
- Brian Lankford-Jones

**Habit Forming:** Modern rock Knight CNC Austin, Texas, PO Mike Peer is trying to space things up a bit at the station by being the first to play such non-rock bands as the Fugees and Delinquent Habits. The Fugees are no longer a secret, but Delinquent Habits are.

**Machine Heads, The Suicide Machines, Hollywood debut, "Distraction By Definition," clocked in at No. 15 in the East North Central Regional Roundup for the week ending Saturday (8). The punk band supports the Specials through June 18, plays the Warped tour July 4-5 and opens for the Van"dats July 10-28.

**Rising Star, Already a Star in Europe, Robert Miles is blowing up big time in the U.S. with his first single, "Children." The song, from his debut album, "Dreamland," due June 18, is No. 27 on the Hot 100 Singles chart and No. 1 on Hot Dance Music/Club Play. It's getting some play at 2 stations at AC WMVX New York and top 40 KFBE Houston.

**Butterfly, "High, Low," which was pushed up one-week to June 19, due to strong modern rock airplay. "Pillow" is interesting with King Missile-like vocals and Weezer-ish sensi-nese."I'm a quarter-back, I'm popular, I'm always pretty picked/I got a cheerleader chick."

**Modern rock KTBS (LIVE) 100 San Francisco can take the credit for getting the ball rolling on the track, with KROQ Los Angeles and WXKX (K-Rock) New York followed not too far behind.**

**The video was directed as an MTV Buzz Clip as of Monkey (10). The trick in the midst of playing East Coast clubs and will be touring with Magnapop and Local H Friday (14/22).**

**Check 'Em Out:** Now that Cast guitarist Liam Tyson's broken shoulder is mended, the Polydor band is finally heading out on its much-anticipated first tour. Four Thursday through July 12 and then July with self and the Hollow bodies opening up... Douglass Bunker's June is playing the East Coast dates with Lotion and will appear at the Mac Music Festival in New York in July. More dates will follow with Ace and Lotion... Boston's Pushstars take their power pop to East Coast clubs in support of their Imago debut. "Meet At The Fair..." Jazz
DENNY BROWN

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When guitarist George Benson left his former label home of 19 years to record "That's Right," his debut GRP set, it sent the veteran jazz artist's career into an interesting time warp of sorts.

Scheduled for release July 30, "That's Right" taps old relationships and new involving recording equipment, along with new sidemen and studio locales. The result is what Benson describes as his best work in years.

"It was time for some fresh energy," says Benson regarding his departure from Warner Bros., his former label. "I needed the kind of attention that GRP wants to give; the whole [recording] experience has been a lot of fun."

"That's Right" contains 10 tracks, four of which feature vocals. The set was produced by Ricky Peterson, Joe Marden, Robbi Buchanan, and GRP president and veteran producer Tommy LiPuma, who was with Benson during some of the artist's most successful projects, including "Breezin'," which was No. 1 on The Billboard 200 and Soul LPs charts in 1976 and was certified triple platinum.

Benson's music is licensed through Robmar Music.

LiPuma also worked on 1977's "In Flight" and 1978's "Weekend In L.A.,” both of which were certified platinum. The albums peaked at No. 2 and No. 3 on the Soul LP charts, respectively.

"Tommy lets me out of my box," says Benson. "And on my latest album, he did me and my preconceived notions about me. For the new album, he put me in contact with some new cats to keep the music fresh, and we went with the Frias/Paisley Park studio [in Minneapolis]."

Benson, who is managed by Los Angeles-based Fritz/Byers Management, credits part of the success of his earlier projects to the equipment used during the recording sessions. He says, Marshall equipment was part of the two-week recording session for "That's Right." He is getting his guitar sound right.

Says Benson, "My sound is dark, and it contributes to the storytelling process on my songs. On "Breezin'," we used a flat-sounding amp and a middle-of-the-road mike. For this new recording, I used a very warm and nice mike. But it takes a good engineer to pull out the sound I was looking for." In doing so, Benson notes that GRP has never had a roster artist with the magnitude of Benson's success, and it raises the stakes for the (Continued on page 28)

Franchise Trio L.O.L. Is In Rap 'Heaven' Sans Samples

For most rap acts, when it comes to sampling, more is better. However, in the case of Franchise Records act L.O.L., whose debut album, "Heaven Or Hell," arrives in stores July 25, less is more.

"When we first started out as a group, we used a lot of samples," says rapper Shawn, "But for the album, we found that we could get a more original vibe if we stuck with live instruments."

Swan is joined by fellow rapper Shawn and DJ Marq, who round out the Los Angeles-based crew.

"Heaven Or Hell" is a 13-track collection of mid- and uptempo funk/hop that blends elements of freestyle, g-funk, and dancehall, creating a well-rounded musical package. "It's an album that you can listen to straight through," says Shawn.

"Heaven Or Hell" was produced by Twin, whose previous credits include such rap artists as Little 3 Period Dead and Big Mike. Twin has also worked with producer collective Trackmasters, DJ Slip, who worked on MC Eiht's last album, is credited with mixing the set.

Live performances, combined with aggressive promotion of the video for the first single, "Summer Breeze," anchor Franchise's two-stage marketing campaign for the project, which is distributed through Independent National Distributors Inc.

The L.A.-based company's initial plans call for an attack of the Southwest and the West Coast regions. Franchise executive VP/GM Shawn Lee says, "The second phase of the marketing strategy will occur in the west and Central regions of the U.S."

Managed by L.A.-based Roi Williams, the group has been able to make a name for itself among hip-hop consumers in the L.A. area, largely due to DJ Marq's work spinning recordings at ASCAP showcases, roller rinks, and other commercial urban hangouts.

In April, L.O.L., which has yet to sign with a booking agent, opened for Prince's Paisley Park show at the college spring-break celebration in Atlanta. On June 2, the act opened for Cypress Hill in San Diego.

"Summer Breeze" will be serviced to rap and R&B stations June 21 in order to coincide with the first day of summer. At the same time, promotional copies will be delivered to club DJs, mix-show jocks, and record people.

The underground label will service crossover stations with the single in July as interest in the record builds.

Oleta Adams 'Movin' On' As A Headliner;
Race Issues In Black And White

PRIMA-CHOPSTRESS: After years of playing second fiddle to such concert headliners as Michael Bolton and Luther Vandross, vocalist Oleta Adams is finally getting her shot at top billing on her upcoming U.S. concert tour.

The tour begins July 17 at King's Theater in Seattle and will visit 22 cities, including Los Angeles, New York, San Francisco, Detroit, and Boston.

MoJazz artist Norman Brown will open the shows. Adams says the main advantage to headlining the tour is increased stage time. "You get something like an hour and a half, vs. 30 minutes as an opening act," she says.

"With that much more time onstage, I can really show audiences my range and [demonstrate] what I can really do."

The extended stage time could be just what the doctor ordered for Adams, who is one of the most underrated and underexposed R&B artists in the business.

"Movin' On," her Fontana/Mercury set, was released last November and sold 76,000 copies, according to SoundScan. The set peaked at No. 49 on the Top R&B Albums chart.

In contrast, according to SoundScan, 1990's "Evolution" sold 251,000 units, and "Circle Of One," her 1990 debut, "was out a week ago and it's right up there on the charts." The albums peaked at No. 20 and No. 11, respectively, on the Top R&B Albums chart.

Despite eroding U.S. sales, Adams' international popularity remains on solid ground. "It's always interesting to see [European concert fans] sing the lyrics to songs, when they usually can't speak [English]," she says.

The Kansas City, Mo., resident—who was classically trained as a lyric soprano before deciding on an R&B career—is confident that headlining a tour will boost awareness of her skills among U.S. consumers.

"I'm not troubled that labels and management companies aren't more creative in their methods of marketing artists who sing the kind of music I do," Adams says. "There have to be ways other than radio and video that can reach people who want to hear my brand of music."

Adams, who is a Baptist minister's daughter and worked for years as a hotel lounge artist, got her big break in the smooth singing-slash-tears-for-fears,before embarking on her solo career.

To prepare for her impending tour, Adams has begun working out. "If you're not in shape and don't eat healthy while you're on tour, you can just really fudge," she says.

The artist has been building her vocal endurance also. "I've been singing through my stage show everyday, doing a basic run-through of all the songs," she says. "If you're weak, it's hard to hit those big notes."

Adams will be playing 800- to 3,000-seat venues and says that while she prefers smaller shows, there's something to be said for playing large arenas. "At the bigger shows, you have to remember to keep your emotions honest," says the vocal priest. "It's not so much about having gimmicks on how you present yourself to the listeners."

RACE MATTERS: StepSun Music CEO Bill Stephney appeared on the May 24 episode of "Nighttime," hosted by Ted Koppel. The show discussed a myriad of race-related topics as part of its weeklong series "America In Black And White."

The episode on which Stephney appeared featured a video summary of an all-black gathering in one room and an all-white gathering in another. Those in each room discussed broad-ranging political subjects, and after listening to each other's sessions, the two groups offered commentary.

Says Stephney, "The thing I got most out of it is that there needs to be more honest racial dialogue going on. Since 'All In The Family' went off the air, only rap music has maintained honest, undiluted discussions on race relations. Much of this kind of communicating needs to be done."

MUSIC CORNER: Those in need of a real historic music fix from down-home should shop no further than Columbia Legacy's "The Real Kansas City," a 25-track set that features jazz and blues from the 20s, 30s, and 40s.

Among the artists on this richly textured CD are Bille Holiday, Count Basie, Don Albert & His Orchestra, Beenie Moteen's Kansas City Orchestra, Mary Lou Williams, and Walter Pape's Blue Devils.

Those in the know remember that back in the day, Kansas City was a major whistle stop on the old chitlin' circuit, which earned a musical path throughout the South and Midwest. It was the prime method by which music acts made a name for themselves and earned a decent living in the process.

FUTURE SHOCK: Virgin artist Maxi Priest made his own whistle stop of sorts in the L.A. offices of Billboard. The reggae-artist was in town promoting "Max With The Fun," his latest album, which is set for release July 9 (see story, page 14).

While touring the facilities, he noted EnterActive music video editor Brett Mahoney's NASA-like, hi-tech cubicle (complete with three computer systems) and speculated that artists and labels that don't embrace the new cyber-technology, such as CD-ROM and enhanced CD, are doomed.

"It's the future, and anybody that's not with it is going to be left behind, because that's what the kids are getting into more and more," he says.
**NEW**

1. **SHYHEM**
   
   **THE LAST GENERATION**

2. **FIVE**
   
   **KOH MANGUISTA**

3. **BILLY SNIPPER**
   
   **432 SIGNALS**

4. **KLON**
   
   **THE RESURRECTION**

5. **SOUNDTRACK**
   
   **EMI**

6. **THE LOST GENERATION**
   
   **THE AVALANCHE**

7. **KOURTNEY KAY$$**
   
   **THREE WAYS TO DREAM**

8. **LOLITA**
   
   **LADYBIRD ON THE LOOSE**

9. **KIRK FRANKLIN**
   
   **AMONG THE BEST**

10. **SAMANTHA BOSTIC**
    
    **THE GOSPEL SHOW**

11. **T.F. WITH THE PUNCHLINE**
    
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### Billboard Hot R&B Airplay Chart

**FOR WEEK ENDING JUNE 15, 1996**

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### Billboard Hot R&B Singles Sales Chart

**FOR WEEK ENDING JUNE 15, 1996**

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Records are compiled and which have appeared on the top R&B Singles chart for 20 weeks and have charted for 19 weeks if released in the top 50.
July 17-19, Chicago Marriott Downtown, Chicago

SPECIAL ATTRACTIONS
- Carnival/Expo, Dancing in Cyberspace, Wall of Sound, Remix/Production Studio Workshop
- "Clubland Unplugged" hosted by Eightball artist, Joi Cardwell featuring performances by Pauline Henry and Byron Stingily.
- Confirmed showcase performers already include:
  Robin S.  Kristine W.
  De'Lacey  Love to Infinity (1st U.S. performance)
- An all-night marathon of Chicago's best DJ's sponsored by ProMotion
  All showcases sponsored by ProMotion

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CONTACT INFORMATION
Maureen Ryan, Special Events Manager
(212) 536-5002 PH  (212) 536-5055 FAX

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$275.00 Pre-Registration  Form & payment must be postmarked by June 30th
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Cardholder's Name:  Cardholder’s Signature:  
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Credit cards payments are not valid without a signature and expiration date. Registrations are non-refundable!!!
Kool Fash Gets 'Spectacular' With A Name Change

U KNOWHOWHEU: Kool Fash from the Beatnuts has changed his name to Al Tariq, which means "the shining, piercing star" in Arabic. The rapper, who currently rolls with "this little crew I formed called the God Connection," now dismisses his old tag as "one of those fad names" and has a new single on Correct/Relativity Records. It's called "Spectacular.

With loopy noise and an off-kilter bounce, the single bubbles euphistically as it booms-booms by: "I just wanna do songs that make people dance," says Tariq.

His venture into solo waters will undoubtedly cause folks to wonder about the future of the Beatnuts. But Tariq says not to worry—the energy the group has developed as a performing and producing unit will continue with a new set in the fall.

In addition, the voices of the other loose parts from the crew, Juju and Psyccho Lex, will be featured on Tariq's upcoming solo set alongside members of the God Connection, who also show up on the single. They're undoubtedly hoping to become shining, piercing stars in the hip-hop galaxy, like Tariq.

THE YEARNING: Slick Rick opens up Montell Jordan's "I Like"—a quirky breakfast tune that appears on the Def Jam soundtrack to "The Nutty Professor"—with a swift, smooth rap. In his trademark black fedora accent, Rick tells about a chance encounter with a blatant, licentious lady, then disappears. I wish he had hung around for a return verse.

After rhyming about hitting "girlfriend's jalopy" with his drop-top Rolls, Rick apologizes ("I beg your pardon, madam, it was truly my fault") while at the same time checking Honey out.

With images of the scene circling his mind, he utters, "Pretty... body deftly curvy and, thirdly, the way she dyed her hair bronze fitted her superbly." It's all splendid sweet-boy stuff, which is why I keep rereading and playing it like an obsessed mental patient.

BOOM BIDDY BYE-BYE: If everyone at your summer beach party starts to look tired and disgusted because the DJ you hired suddenly walked off, side one of the Lost Boys' "Legal Drug Money" will do your job.


After the party, the group's lyrics are the sweet hangover you'll nurse laterly. MCs Mr. Cheeks, Pretty Lou, and Freaky Tah trimester technicolor scenes from the real side, but for me they can say damn near anything and still sound cooler than an Eskimo, yo!

ONE, journalist Tony Brown, and Elektra Entertainment Group chairman Sylvia Rhone. Other musical, cultural, and political figures were featured, including soul singer CeCe Peniston. The school, which boasts a 96% college-bound rate, sits on top of a hill in Harlem, surrounded by drugs and poverty. SHH, which has been in business for five years, provides an educational program that's like an oasis and teaches students basic business principles. It also instructs in life lessons while stressing networking (the school frequently hosts visits from industry professionals and is building an alumni association) and liberal arts.

The program requires commitment, because it takes place before and after regular school hours and attempts to inject some hope in the future for pupils.


Kenny Wayne Shepherd

"Ledbetter Heights" now approaching Gold
Touring with Bob Dylan, The Eagles and B.B.King
#1 Billboard Blues album for 13 weeks
Reached #1 on Billboard Heatseekers chart

What were you doing at 18 years old?
Suddenly, everyone's Messin' With The Blues. Which has led to a bonanza of sales, interest and fierce competition

BY CHRIS MORRIS

IT'S GETTING MIGHTY CROWDED IN THE BLUES BUSINESS.

The massive label incursion into the blues field that has been ongoing so far in the '90s may be unprecedented in scope, but it rings as déjà vu to many observers who recall a similar flush of interest in the genre in the '60s.

Then, the confluence of the folk revival, with its exaltation of venerable country bluesmen from the '20s; the explosion of blues-based rock acts like the Rolling Stones, the Yardbirds and the Animals in England, which ignited interest in the electric-blues performers who inspired those bands; and the recording of contemporary blues albums by indie labels like Delmark and Vanguard, for consumption by neophyte blues listeners, all stirred what is today known as "the '60s blues revival."

A similar phenomenon of far greater magnitude developed at the dawning of the '90s, after the blues had prevailed in relative commercial abeyance for the better part of two decades. Events as diverse as the success of Detroit blues titan John Lee Hooker's "The Healer" in 1989, the reissue of Delta bluesman Robert Johnson's collected works in 1990, blues-rocker Bonnie Raitt's 1990 Grammy triumph with "Nick Of Time" and the posthumous deification of guitarist Stevie Ray Vaughan all helped feed the appetites of blues lovers, young and old.

The boom has been good news and bad news to both independent blues labels, many of which kept the flame burning in the years between revivals, and blues-dedicated imprints backed by the majors since the latest phase of popularity began.

Continued on page 34
IT'S SPRINGTIME, AND
THE BLUES FESTIVALS ARE BUSTING OUT ALL OVER.

A listing of 1996 festivals in a recent issue of <i>Blues Revue</i> notes scores of blues and blues-included music festivals around the country from April through November. "There are so many good ones now," says Alligator Records president Bruce Harris, a relative newcomer whose upcoming appearance at the Chicago Blues Festival will be his first at a domestic bluesfest. "I'm looking forward to seeing crowds who are devoted to the music, and in a financial sense, that's where we get a lot of our income."

Indeed, sales generated by blues-festival appearances by Blind Pig artist Chubby Carrier convinced label president Ed Chmelewski to issue a second album by the zydeco player. Veteran blues guitarist James Solberg, who tours and records often in tandem with on-site retail outlets. "It varies a lot, though many have tie-ins with local retailers who set up booths or tents at the festivals," says Alligator's Iglauer. "At Chicago Fest, Best Buy has the exclusive, so we buy advertising and end-caps, and some of our artists do record signings in the tent. But it varies according to how well organized the festival is: Last year at the Mississippi, our mail-order guys went out and tied in with local retailers and gave them product and merchandise to sell on consignment."

Arnita Goodman, president of the Viceroy blues label, credits Bobbi Houston's festivals with selling as much as 30% of former roster-artist John Mooney's total album sales for the label in the years that he recorded there. "One of the big problems is that a band will play a club where people don't have the chance to buy a Continued on page 38

LONDON—Of the dozen or so leading blues and R&B festivals held each year in the U.K., "The Great British Rhythm & Blues Festival," staged in the small Lancashire town of Colne, claims the largest-paying crowds. Scheduled this year—its seventh—two years ago 23 to 26, Colne is again expected to draw more than 20,000 fans from across Europe and as far afield as the U.S. and Australia to its eight stages providing near-continuous music. This year, Roomful Of Blues headlines, along with Rod Piazza And The Mighty Flyers, Jordan Peterson, U.P. Wilson and Paul Rishell & Annie Raines. "Each year, we try to look for U.S. artists to push hard and bring to a U.K. audience," says festival organizer Gary Hood. He notes the career boost the event has given to Luther Allison, who appeared at Colne for three years (1993-95) following a period of "relative obscurity" in France, L1 & Charlie & The Night Cats also benefited from Colne appearances in 1991 & 1992, and Hood claims a hand in the career of hot British blues band the Hoax.

"Colne is a great showcase for artists," says Beep records managing director Bob Fisher says, "and also for selling records. What is sometimes frustrating is that U.S. artists do well in mainland Europe but don't come to the U.K. I don't know why that is, but festivals like Colne help them make that leap across the English Channel, which otherwise seems wider than the Atlantic."—TERRY HEATH

Continued on page 38
MAN
HAVE
WE
GOT
THE
BLUES

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Blues acknowledged

MARKET'S EBB AND FLOW
Bruce Iglauer, who operates Alligator Records in Chicago, may be the man best-equipped to evaluate the change in climate. His 25-year-old label has served as a home for artists like Howlin' Dog Taylor, Son Seals, Johnny Winter, Roy Buchanan and Albert Collins, among many others, and he has seen the genre ebb and flow with the decades.

"In the '80s, the blues was the province of independents," Iglauer says. "The majors weren't really doing anything, unless it could be considered rock... I feel until the second half of the '80s, most blues records were being directed at a specialist market, rather than the popular market."

While blues albums could still sell healthily in the '80s-Iglauer claims sales of 200,000 for his 1985 Robert Cray-Johnny Copeland-Albert Collins set "Showdown"—the market has flourished even further today. "This period of time is a bonanza for blues fans," Iglauer says. "There's more blues recording going on than at any other time. It's also made the market very crowded. We're all competing for a larger market."

Today's blues consumer also wants proven names, making it more difficult to break younger acts, such as Alligator's Kenny Neal. "So many of the best-selling blues records are by artists whose reputations have been established for 10, 20, 30, 40 years," Iglauer says. However, some Indies continue to bring new acts into the marketplace. Edward Chmielewski, who has operated Blind Pig Records in San Francisco with his partner Jerry Del Giudice for 19 years, is currently working a roster that includes such fine but lesser-known performers as Coco Montoya, Debbie Davies, Jimmy Thackery and Tommy Castro.

"We catch gas from some of the purists every once in a while," Chmielewski concedes. "If it doesn't sound like Sonny Boy Williamson, they're not going to like it."

But Chmielewski adds. "You don't want blues to become a museum piece—it's a living art form, and it's got to grow and..."
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*A M A N AMONGST MEN*
a celebration of 40 years in music with all new songs and appearances by: Billy Eck Arnold, Johnnie Johnson, Jerry Portnoy, Richie Sandora, The Shirelles, Jimmie Vaughan, Johnny "Guitar" Watson, Ron Wood, and a very special guest.

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*A PIECE OF YOUR SOUL*
the kind of story that gets more incredible every time you hear it—
as told by Mallord Milligan, David Grissom, David Holt, Chris Layton & Tcmmey Shannon (Double Trouble/Arc Angels)
IN STORES JULY 16

**HEAVEN'S PRISONERS**
music from the motion picture
*H E A V E N ' S P R I S O N E R S* A BLUES COMPILATION
featuring music from: B.B. King, Buddy Guy, Stevie Ray Vaughan & Double Trouble, John Lee Hooker, Martha Franklin, the new single from The Hoax, "twenty ton weights," and many others.

**THE HOAX**
*SOUND LIKE THIS*
Young English sensations deliver the blues... with a kick in the ass

Your direct connection to the blues... and beyond
OVERSEAS-JAM BLUES
Continued from page 32

TOKYO—Japan’s premier blues event is the Japan Blues Carnival, a springtime fixture on the Japanese music calendar that has brought some of the world’s leading blues talents to these shores. Sponsored by Tokyo-based promoter Mēl Company Ltd., this year’s five-day concert series, held May 12 to 15 in Kobe, Kyoto, Nagoya, Osaka, Tokyo, and Sapporo, featured Robert Cray, Johnny "Guitar" Watson, James Cotton, and a group of young talent including Milestone and Jirokichi Blues Friends, who performed at a free concert at a local club.

The Japan Blues Carnival’s highlight was the show held May 13 at Tokyo’s Hibiya Ya-Oh outdoor amphitheater, which seats about 2,000 people. Other festival venues included Tokyo’s On Air East and Bossanova’s Bottom Line. "This event was an exciting opportunity to showcase Robert Cray," says Alex Abraham, president of Mercury Music Entertainment, Cray’s Japanese licensee. "He’d been in Japan a number of times, but not for some years."

PARIS—The growth of the blues in France is evident in the city of Cognac, famous for its brandy, which reflects the increasing importance of blues as its musical genre. France is one of numerous countries where people would love to hear good blues music, says Pascal Anquetil of the Center Of Information On Jazz. "We’re working hard to establish the festival as a brand where people would come not because there are top acts, but because they know there is good blues music, a sort of quality label," says Pascal Anquetil.

During the summer of 1991, we launched a one-day blues night, which attracted some 600 people, and we repeated this for three years, and the audience kept growing," recalls festival founder Michel Rolland. "I knew then we had the possibility to create an event centered around blues, which is my passion, in the region." For the 1996 edition, to be held August 1 to 4, organizers expect 8,000 fans and such acts as John Mooney, Walter Washington, Poppa Chubb, Joe Louis Walker and Little Milton. With a budget of 1.2 million francs ($230,000), the event also includes photo exhibits, panels and a series of free concerts with several acts, mostly from the French local scene. "What I would like to achieve is to establish the festival as a brand where people would come not because there are top acts, but because..."
"His vocals have never been better, and the acoustic-electric interplay between Hammond and Robillard is inspired."

GUITAR PLAYER MAGAZINE

Twelve powerful acoustic and electric lures from the Grammy™-winning blues master.

1996 Handy Award Winner Acoustic Blues Artist of the Year
Also available: Trouble No More and Got Love If You Want It

"He reminds me of my idol T-Bone Walker."

JOHN LEE HOOKER

"He's a great player and he plays this style better than anyone."

ROBERT CRAY

"Duke Robillard is a super talent and a class act and this disc is a masterpiece."

WEST COAST BLUES REVIEW

John Lee Hooker, Albert Collins, B.B. King, Elmore James and John Hammond give this compilation a powerful blues foundation. But with tracks from Keith Richards, Johnny Winter, Gary Moore (ex-Thin Lizzy) and Duke Robillard (ex-Fabulous Thunderbirds), The Best Of Blues Guitar reaches out to mainstream fans by tracing the impact of blues music on its most famous progeny—rock 'n' roll.

"B.B. King, Magic Sam, Albert King, Jimmy Page, Albert Collins and Jimi Hendrix may echo in his tough, tough blues, but Bill Perry proves that it ain't the influences so much as what you do with them."

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"A guitarist and former Richie Havens band member who plays blues in a thoroughly modern style that owes no debts. It's all good."

LIVING BLUES

"An artist on the verge of becoming one of the biggest names on the modern blues scene."

BLUES RHYTHM

"Perry is as good as they come, and this album deserves attention."

BLUES RHYTHM

"One of the rare guitar heroes who values feeling over flash."

ROLLING STONE

"Many guitarists dabble in slide guitar, but the number of modern masters can probably be counted on one hand—Roy Rogers is surely one of them."

GUITAR PLAYER

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OVERSEA-JAM BLUES
Continued from page 36

hits U.S. festivals twice a year, finding untapped talent. "Ben Harper isn't the blues, but sell that to the kids who stood by the stage just gazing in awe.

Lack of financial support from major record companies, corporations and government agencies for the festival's operational budget of $400,000 is odd, given its 30% growth rate and proven promotional clout." [Lesser-known] artists like Earl Klugh, Little Charlie & The Nightcrawlers and Iron Horse Walker & The Bossstalkers could return for a full tour some months later," says Oxford. Adds Jill Garrett, MD of Sandrock Records, "You certainly put a new band there to record, and then they forget about it the next day," he says. "But if festivals, you have the opportunity to sell tons of records. Last year at Portland, they had a Music Millennium on the grounds, and we sold almost 200 of Savoy Brown. You take a Savoy, or John Mayall or Buddy Guy—who can draw 300 to 1,500 on their own in a club—and put them together, and you can get 5,000 to 15,000 or more at a festival, which gives people a good hang for the label, and much greater exposure possibilities for the label."

SUMMERTIME BLUES
Continued from page 32

MINI-BLUESFESTS AND BARNBURNERS

Goodman now looks to extend the festival concept within a touring format. In May and June, it is honer artist Sugar Lee out with Eric Burdon, Aynsley Dunbar, Bad Company's Boz Burrell and Whitesnake's Melvyn Moody, playing as a group at clubs and at the Edinburgh Folk Festival May 25. "We could send Lee out by himself, but put him with Burdon and the others and you can get those gray-area people who might not go out just to see one of them alone," says Goodman, likening the grouping to a "mini-bluesfest." For its part, House Of Blues has its 30-city "Barnburner" blues package tour featuring Joe Cocker, Buddy Guy and the Fabulous Thunderbirds, in addition to its sponsorship of entire stages at the New Orleans and Chicago festivals—along with a restaurant presence in Chicago and website involvement for the Jazz & Heritage. Incidentally, its Crossroads stage at the Chicago fest will not only showcase its own label acts Paul Black, John Mooney, and Jimmy Rip, but off-label blues artists as well.

"It's really important to support these things, because we have blues artists on our label," says Kevin Morrow, head of tours and talent for HOBI Entertainment Inc., host of the House Of Blues clubs and label. "Of course, it gives our guys a place to play, but it's just the right thing to do because the fans need our support in giving back to the blues community. The goal is to introduce blues to the masses—and to a new generation."

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MESSIN' WITH THE BLUES
Continued from page 34

Musselwhite among his signings in a roster that includes both blues and R&B acts. Wooler notes that companies like his had a much easier time signing hands in the less competitive atmosphere before 1990.

"When I started in 1989, you could sign a lot of great acts that were ignored by the majors," Wooler says, adding that today most majors "won't set up labels for R&B (or blues), but they will take one or two acts that they think are cool or credible." Wooler points out that in today's heated arena, blues acts have to be marketed with a careful eye on the bottom line. "You can bury a label very easily in this climate by signing a blues act and getting in wrong." 

"I really feel that the current boomlet is a bloody world war," says Code Blue president Mike Vernon, whose Blue Horizon label was a noted U.K. blues entity during the '60s.

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"There's so much being released," Vernon says. "In the '60s, there was nothing like the material available to the consumer now. We're being barraged, almost, and the buyer can't keep up with it."

Despite the intense level of competition, other major-backed operations continue to enter the market. The latest is House Of Blues, an imprint established in 1995 by the blues-themed chain of nightclubs operated by magnate Isaac Tigrett. In the last quarter alone, the label, distributed through BMG via Private Music, has released albums by the Gales Brothers, John Mooney, Paul Black & The Flip Kings and Jimmy Rip.

"We have what we feel is a very powerful brand here," says Ron McCareall, GM of House Of Blues Music Co. "In three years, the House Of Blues has become a very high-profile operation. What we're striving for is developing the power to recommend, whether it's shows, food or recorded music. There's a cachet there that I don't think any record companies have."

Some other long-running independents, like Ichiban in Atlanta and Jewel/Paula in Shreveport, La., have also continued to cater to African-American consumers with great success.

Other prominent labels sustained by the boom include such imprints as Delmark and Earwig in Chicago; Adhouse in El Cerrito, Calif.; Rounder's Bullseye Blues in Cambridge, Mass.; Rounder-distributed Black Top in New Orleans, Burnside in Portland, Ore.; Antone's in Austin, Texas, and Audioquest in San Clemente, Calif.

FRENCH SMOKEs, STATE-SIDE VIRGINS
The blues has always been a consistent force in Europe; there, such companies as JSP (U.K.); Wolf (Austria); Black Magic (Holland); Indigo (U.K.) and Appaloosa (Italy) have held sway, several of them since before the current resurgence. The European labels have proven to be an invaluable source of repertoire for American majors looking to plunge into the blues market.

France's Gitanes, a musical arm of the tobacco company, has its records released in the U.S. via PolyGram's Vertigo Records. Pointblank and Code Blue operate state-side as the blues-dedicated imprints of Virgin and Atlantic, respectively.

Pointblank president John Wooler's has been in business in the U.S. for five years and counts John Lee Hooker, Johnny Winter, John Hammond, Duke Rohillard and new signee Charlie
That Kid Chris: More Than Another Fresh Face

by Larry Flick

N OT JUST A KID: Chris Star-polli sometimes wishes that the nickname That Kid Chris didn’t stick as well as it did. “It’s kind of goofy,” he says with a laugh. “But people remember it, so I don’t com plain.”

It allows the budding New York producer-composer the freedom to effectively don different musical images without having to face the confusion he would if he were publicly known by his full name. “There are no also expectations from any of the labels I work with beyond del ivering quality music,” he says. “I don’t want people to drop the needle on the record and always be able to guess that it’s me.”

Starpolli blazes into the summer season with no less than three solid records. “The Power Of The Dark Side,” out on Strictly Rhythm this month, combines a hard house baseline with a Latin-spiced melody. A test pressing of this slammer is already getting a workout on New York turntables.

Hanging on a more techno-leaning tip is “Alright,” a track that Starpolli cut for ESP-Sun Records under the name Chaos Theory. But his largest record may eventually be “Feel The Vibe,” a deep-house anapoly that generated for Digital Dungeon Records, the New York indie that is his primary home base. Already catching the attention of numerous jocks, the track has been snapped up for U.K. release by the Mercury-distributed Manifesto Records.

The next step? “Remixes would be nice,” Starpolli says. “Getting major labels to look beyond the big names is tough, but that is a goal of mine.”

And with such musical dexterity, he would certainly be a wise choice.

G O FOR YOURS: Epic rolls its two best pop divas, Gloria Estefan and Celine Dion, onto the dancefloor with jams that are likely to be fea
tive summertime faves.

Estefan follows the recent “Reach” with “You’ll Be Mine (Party Time),” a percursor ditty that indulges the call of diehards pleading for a revisitation of the singer’s “Conga” days. The To Infinity, Ralph Romin and Abel Aguiller take turns moistening up the wriggling Afro-Cuban beat of the original recording with such of the fact that the ple ment the singer’s loose and cheeky performance. Y’know, for a singer who was once a “Killing Wild” in 1989, she has scored more top five dance hits than any other female vocalist on Billboard’s Hot Dance Music/Club chart in the last five years, racking up seven smash hits. Impressive, eh?

Dion has not twirled through clubland since “Mised” went to No. 1 on the same chart in 1994, and she makes an appropriately dramatic entrance with “It’s All Coming Back To Me Again,” a thir tin’g warily with the blazingly hot album version, produced by Jim Steinman, but the track takes on an almost personal level of a thunderclapping anthem in the hands of Love To Infinity (Those lads sure do keep the party, don’t they?) and Tony Moran.

Talk about seizing the moment. With all the world molor over the Fugees’ “Wreck on the Rock,” or “Let Me Sleep,” Roberta Flack—who made the song famous originally—has wisely decided to slice a piece of the pie for herself. She has returned to the studio to remix the song with a timely urban/dance groove and an uplifting vocal with fresh ad-libs and charting. A more hardcore club sound has been provided by Soul Solution, Atlantic Records will rush the whole package into stores within the month. A savvy move, especial ly with the fact that the Fugees’ Jam is not a commercially available single.

Speaking of savvy remixes, Toni Braxton’s wicked “You’re Making Me High” has been pumped up with a house groove by the inexhaustible Dave Mays, M5. Sure, it’s nothing new to transform a jeep jam into a club kicker, but Morales has done more than simply lay a new baseline beneath a vocal, he has molded instrumentation that freshens the hook, while expanding upon the intense sensuality of the original. As a result, this rework of Morales’ musical input was Braxton’s willingness to go back into the studio to recut her vocal. The two display pal lan
table chemistry that makes us say that Morales did not get a crack at

the thing’s great, fun music.”

Though the singer has a personal love for R&B, she believes potential success with a pop album will not prevent her from performing other music. “I think it will give me a platform to express who Tia is in the future, and it’s only one part of me.”

As more singles—and perhaps another album—are released, Tia is confident that she can explore all avenues without being labeled as a dance/pop artist. John Abbey, pres ident of Ichiban, supports that belief.

“One of the keys from the company’s point of view is to highlight Tia as an artist,” he says. “There’s a certain trademark about her voice that is very recognizable and distinctive. We don’t wan t to see her tagged as only a dance artist. She loves all kinds of music, and if you listen to the CD, there is a very great cross section of music, and it reflects her.”

Abbey adds, “I think she has the potential to go far, and she certainly has the talent and mental ability with no pretenses whatsoever. She’s a class act, and that’s feeling you get around the office.”

With her vision sharp, Tia is confident that she has an immediate future, which includes a club tour of the States as well as a number of radio and retail appear ances. “You only get one chance, and I’m going to take it,” she says with a smile.

Ichiban’s Tia Joins R&B, U.K. Dance/Pop}

by Angela Frodello

NEW YORK—As Ichiban Records newcomer Tia blasts her way into the dance market with her delicious self-titled debut album, her single, “As I Watch You Dance,” continues to generate active club play and is beginning to make radio headway.

The single is No. 46 on the Hot Dance Music/Club Play chart and is picking up spins on crossover radio formats and mix shows.

Little did the Wisconsin native know that working part time at a real estate firm would lead to meeting Sunne Walch, who is now Tia’s collaborator and songwriter. Together, the two have discovered an original yet approachable form of music, one that contains a mix of hip hop, dance, and R&B.

Believing so much in the music they created together, Tia and Walsh have since formed their own production company, Sun Star Productions.

Produced by Steve Thomas, the album has featured a mix of tempo songs. Complementing “As I Watch You Dance,” both of which sport funk grooves and strobob synths, are the sensual ballads “B.U. Real” and “Love Won’t Take Us Back,” which showcase Tia’s versatile vocal range. Among the album’s other standout cuts is “Deeper In,” a sultry, lilting melody.

Reflecting on her budding suc
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is cut above the kind of bedroom-generated tracks that with this single will be competing.

What makes "Children Are Coming" that includes such sugar-NRG acts as Fun Factory and Bananarama, Edel America has long needed some darker music to touch its street image—a feat neatly accompanied with the soundtrack to the film "Hackers." The track could actually serve as an important primer for other clubs in training with such familiar nuggets as "Open Up" by Leftfield, "Original Bedroom Rockers" by Kruder & Dorfmeister, "Phoebe's Apollo" by Carl Cox, and "Cowgirl" by Underworld.

"Z/X Records comes with its most convincing pop-crossover entry in more than a year with "Forever Friends," the second album by that English posse of pin-up boys also known as Caught In The Act. Though many will compare this group to East 17 and the now defunct Take That, the act's tunes, such as "Don't Walk Away" and "Bring Back The Love," are far more reminiscent of mid-'80s NRG trio Seventh Avenue. What's the difference? There is less preoccupation with appearing to be street-worn, and there is considerable focus on fluctuating harmonies and music that is as light as cotton candy. A fun record that we're betting, will connect with pre-teens and NRG disciples circa San Francisco, 1988. We cannot wait to see Z/X up with a marketing plan that lures these vastly different audiences.

After co-penning the Tricky gem "Aftermath" and adding his musical touch to the recordings of fellow Bristol, England, bands such as Massive Attack, Mark Stewart has gathered his new musical resources for his own new project. After all, it has been longer than a hot second since the 1990 album "Meta-

"The dude finally revered in the U.K. as one of the forefathers of the trip-hop movement makes good on the promise of recent years with "Control Data," a collage of noise and rhythm that brilliantly bridges alterna-club and rock worlds. Produced by Adrian Sherwood, "Control Data" benefits from the sharp musicianship of Skip Mac- Donald, Keith LeBlanc, and Donnie Wimbush, a trio that played on a string of vintage Sugar Hill hip-hop records and made waves when they recorded under the band name Tackhead. The material here swerves from the hypnotic and nearly pop-accessible "Dream Kitele" to the obscure and industrial "Consumed." An intense head trip that quietly but insistently snakes down to the bod.
Suzy Bogguss Rides Her ‘Wheels’
New Capitol Set Marks End Of 2-Year Hiatus

BY DEBORAH EVANS PRICE

NASHVILLE—After a two-year absence from country radio playlists, Suzy Bogguss is back with “Give Me Some Wheels,” the title cut of her Capitol Nashville album, due July 23. It’s been three years since her last solo album, and during that time, Bogguss gave birth to her first child—son Ben, now 14 months old—she recorded a duet album with Chet Atkins.

“It’s great that she’s back,” says Mark Stacey, PD at WTCM Traverse City, Mich. “There’s no mistake about Suzy Bogguss. It’s what she’s all about. From a radio standpoint, the voice is there, the charisma is there, that sauciness is still there.”


On her new outing, Bogguss relinquished production responsibilities to Capitol Nashville president/CEO Scott Hendrick, saying she wanted to step back and get more into the singer’s mode and out of the producer’s mode for a while, so I wouldn’t be so caught up with the ones especially with me being a new mom,” she says. “I knew I was going to have to shift priorities, and I wanted somebody that I could turn it over to that I could trust.”

Bogguss is pleased with the results. “I really like the album, and I’m not afraid to say that, which is really nice for a change. I don’t have to worry about people saying that I’m not modest for saying that I really like this, because it was produced by someone else.”

Bogguss admits that people who are expecting a mellow album of reflective songs from a new mother will be surprised at the energy and excitement in her voice. “I got myself a trainer and got myself into really feeling good and having more energy. So it just didn’t figure for me to sing this sweet little album. I felt like I was charged up. I had two years where I wasn’t in the cycle of making records or having to just keep cranking it out. (Continued on next page)

Peters Gets A Banner Reception; Shedd Steps Down From A&M Nashville

BY JIM BESSMAN

NASHVILLE—When considering the Cox Family, whose major-label debut, “Just When We’re Thinking It’s Over,” was released by Asylum Records July 20, it all starts with Alison Krauss.

Not only did Krauss produce the family vocal group’s new album and three preceding Rounder Records albums (including the Grammy-winning Cox/Krauss gospel collaboration “I Know Who Holds Tomorrow”), but she and her band, Union Station, have long championed the Coxes’ compositions in their concerts and albums.

“We’ve known about her for nine years, and she’s recorded a lot of our tunes,” says Sidney Cox, who is joined in the group by sisters Suzanne and Evelyn and father Willard. “She made a big emphasis on doing our original material, and we also did a lot of covers—like we’ve always done.”

This is not Cox’s first and, in fact, is a cover of Del Shannon’s classic 1961 pop hit “Runaway,” and it, too, benefits from the Krauss aura.

“I asked if that’s Alison singing, when’s it Suzanne,” says Denny Mosiman, VP of promotion for Asylum, who has sent album advances to radio and sensed that Krauss’ success has “opened up the doors” for an act like the Cox Family.

Cox Family’s Asylum Debut Has Its Roots With Krauss

Adventures In Marketing: Gretchen Peters, her label Imprint Records, and the Tower Records store here celebrated the launch of Peters’ debut album, “The Secret Of Life” (also Imprint’s first release), with a live in-store concert June 4. To make the occasion special, Imprint VP of marketing and artist development Connie Burton and Tower Nashville GM John Kerlikowske duffed to spiff up the place. They hung a big and banner across the parking lot, put up two 16-foot vertical side banners at the store’s east and west corners, installed 10- by 18-foot signs on the store’s front awnings, and hung a 6-foot square two-sided poster over the store’s West End Avenue entrance. But they saved the best for last: They painted the normally gray tile floor yellow and red and added lyrics from the album that fed customers on a path directly to where the CD is racked.

In the wake of Tennessee’s bicentennial celebration June 1, tiny Tennessee state flags appeared upside down under Music Row. Upon closer examination, they proved to be J.T. Blanton’s Bluebird Café gig ... Sonic Drive-In restaurants is inaugurating a free weekly concert on the Row, in the big parking lot across from the Country Music Hall of Fame. The series runs every Wednesday at 6 p.m. through Aug. 28 and kicks off Wednesday (12) with Ty Herndon, Ken Mellons, and James Bonamy.

John Berry has booked up with Dr. Pepper for Southwestern promo appearances, including in-stores at Kmart and Wal-Mart. Berry also hosts the American Red Cross’ third annual “Tornado Relief” at the Wildhorse Saloon on Thursday (13) ... Charlie Daniels picked up an honorary doctorate in May from the University of North Carolina at Wilmington. He delivered the commencement address in cowboy hat and gown.

AAROLD SHEEDD steps down as president of A&M Records Nashville as of June 7. His contract ran through the end of this year, but Sheed said he decided that “it would be better to step aside earlier so that the new era at A&M could begin.” He had been with PolyGram since 1988 and purchased Shanay Tuffa, Toby Keith, the Kentucky Headhunters, and Billy Ray Cyrus, among others. No word yet on a replacement. ... Magazine Records here is venturing uptown the June 18 release by the Nashville Symphony of Beethoven’s seventh symphony, along with works by Dvořák, Richard Strauss, Leonard Bernstein, and Kenneth Schermerhorn. The symphony has close ties to the country music community in Nashville. Its Magatone labelmates include Shelby Lynn, Billy Montana, Rich McCready, and Great Plains.

Warner Bros. allowed a brief sneak peek at its new secret weapon the other evening. Anita Cochran delivered a smoking performance in a showcase here that had industry insiders raving about her. She can write ’em, she can sing ’em, and she plays one mean Telecaster. Plus, she didn’t hurt that she had Pam Rose and Mary Ann Kennedy as backup singers ... On the political correctness front, Lari White withdrew the video for her current single, “Wild At Heart,” from rotation on TNN and CMF after hearing from advocates for the mentally ill. In the video, White portrays a patient in a mental ward.

And Reba McEntire heard from People for the Ethical Treatment of Animals (PETA) when the group got wind of the fact that she is affiliated with a fishing tournament in Texas. We re...
SUZY BOGGUS RIDES HER 'WHEELS' (Continued from preceding page)

In addition to working with her trainee, she has been taught all her favorite old albums on CD—records by Bonnie Raitt, Emmylou Harris, Linda Ronstadt, and other favorite artists. "I had never heard them before, so I had to relax and rekindle her love for making music."

"I was thinking that everything was coming together and the band was coming along in any new fan base."

Hendricks shares Boggus' enthusiasm for the finished product. "Our goal was to make a record that was a little more rough around the edges than what she had done before, and we accomplished that by recording with a more live, uncut, at-the-moment feel, which had been her style in the past, " he says.

"We wanted to make some more energy that was new to her. We covered a lot of songs which did. There are six uptempo songs on this album... This shows the side of Suzy that everyone will recognize, as well as a more adventurous side of herself. She is distinguished from anywhere else in that, and that's the common thread."

With its sound and mix of originals, such as the title track, and covers of Hank Williams, Marvin Gaye, and Tom Jones, the album satisfies a long-standing dream of whose acoustic style and Krauss connection that had tagged it with the bluegrass. "It's something we always wanted to do," continues Cox, who has been in the music business for 2 years. The Coons hail from Cornwall, Vt., and East of Shreveport, La.—home of the legendary "Louisiana Hayride" show: "We're coming from the ground up for those who have acted upon the record of great success," adds noting, "that a lot of people who went to Nashville came through this way. The Music Hall was east of Cornwall in the late '70s. Being a family group and starting in the bluegrass world, the bluegrass festival circuit became a good opportunity—but we weren't a traditional band as far as bluegrass goes. We'd do 'Blue Moon of Kentucky' and maybe 'Lying Eyes' by the Everly Brothers right after that."

"There's a lot more variety. We covered just about everything from Buck Owens and Merle Haggard to Loggins & Messina and Country还不太一样。" "We're considered a novelty by traditionalists. Our material could be done either acoustic or electric, but we somehow managed to get into a band on the acoustic Rounds of the group, isn't acceptable by some of the traditionalists."

As a band is not the outside of the bluegrass, new band is especially attractive, says, "They're able to hit the top with Bryan White, obviously, but they're more willing to fight for our cause, too. (Co-president/CEO) Joe Mansfield worked a lot with Garth Brooks, and we whose rock managed to get on the floor on the acoustic Rounds of the group, isn't acceptable by some of the traditionalists."

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TAKING THE COUNTRY BY STORM

PAUL BRANDT

Calm before the storm

Featuring the hit single "My Heart Has A History" Album in stores JUNE 11

Produced by JOSH LEO
Artists & Music

TV To Pitch Perlman’s ‘Personal Picks’; Helicon Launches; More Gay Composers

FIDDLING ON TV: Can television make the sales difference for violinist Itzhak Perlman? MarkTeVision, a Boston-based direct-response marketing company, thinks it can. In early July, the company will do local testing on cable television of a spot for a specially prepared Perlman album, “Personal Picks.” Viewers will hear Perlman play and talk and can call the 800 number on their screens to order the album and its companion video, which “are not available in any store.”

The 11-cut compilation, licensed from a variety of sources and manufactured by EMI-Capitol, ranges from excerpts of traditional classical repertoire (such as “Winter”) from “The Four Seasons” and movements from the Beethoven and Tchaikovsky concertos) to famous classical repertoire with new recordings.

Classical KEEPING SCORE
by Heidi Waleson

The campaign began in March, when a one-hour radio interview with Perlman by Robert Sherman ran on classical stations in Boston, New York, Miami, Fort Lauderdale, Fla., and San Francisco, tied in with a direct-response radio spot. “It sold a couple thousand,” says Miller. The promotion will continue to run in smaller markets, such as Indianapolis, around Perlman’s touring dates.

But Miller and Zapolin are focused on the bigger niche picture. The success of the first cable buy will determine how extensively the spot will run in bigger markets, such as New York and Chicago, on such channels as CNN, A&E, and Lifetime. The initial cable buy includes the Learning, Travel, and Nostalgia channels (aimed at an older demographic), plus the Faith and Values Channel (which has a lot of Jewish viewers) and WOR-EMI, in such local markets as Dallas, Portland, Ore., and Monterey, Calif.

“Music is one of the most successful TV selling categories,” Miller says. “We’d like to sell north of 100,000 units on TV, and then roll it out retail.”

Perlman’s crossover klieg success on Angel, “In the Fiddler’s House,” has sold 81,000 units since its Nov. 21, 1995, release in more conventional retail channels, according to SoundScan. “The American album,” his Grammy-winning EMI Classics recording of American concertos, has sold a modest 100,000 units since its release in May 1995, SoundScan reports.

MarkeTeVision and Perlman are partners in the “Personal Picks” deal, making the profit potential quite lucrative for the artist. MarkeTeVision has other plans as well. A Perlman “Personal Picks” page is already up on the Internet, and the company is talking to corporations and causes that might buy, say, 30,000 albums to distribute to customers and perhaps get a Perlman concert as part of the deal.

In the meantime, the violinist has six dates with a large klieg ensemble scheduled for the summer, one of which, at Radio City Music Hall in New York, will be recorded by Angel.

NEW LABEL: Helicon Records, the label launched earlier this year by industry veteran Irwin Katz, has released its first six recordings. They include “Parlor Songs And Rags,” sung by soprano Julianne Baird. Richard and John Contiguglia performing music for two pianos by Percy Grainger and William Bolcom; and “Music Of Germaine Tailleferolle.” In addition, there is a new Russian label, Baroque music, and “Music Of Frederick The Great.”

Katz, who worked for RCA and Sony Classical and most recently was GM of the Vox Music Group, founded his label to offer classical and crossover recordings of innovative repertoire at accessible pricing.

AND THE TRENDS GO ON: Mystical music’s most recent entrant is the Finnish composer Einojuhani Rautavaara’s symphony “Angel Of Light,” beautifully recorded and packaged by Onedine. .. CRI claims its “Gay American Composers” CD opens the way for gay composers more than the two previous entrants in the gay market category have done. Yes, it has the obligatory nudes tolerable in the cove-cut art, but it also has interesting and unusual works by 12 (mostly) living composers (including David Del Tredici and Ned Rorem), many of whom contributed thoughts about the relationship between their music and their sexuality.
LATIN NOTAS
(Continued from page 17)

Band, Cocoband, Merenbooty Girls, and Punto Fijo. Here is a partial rundown of the schedule: June 20, Tito Rojas, Tito Nieves, Koka Band, and Banda Loco; July 4, La Mafia, Grupo Recuerdo, and Mariachi Agüila Y Plata; July 6, India, Miles Peña, Alexia, and Hermanos Moreno; and July 7, Wilifrido Vargas, Oro Sólido, Banda Loco, and Orquesta Agua Buena.

Producing the event are Matt Johnson and Cornelius Crane, owners of popular New York nightclub Expo.

SOCIETY IN SESSION: EMJ’s upstart pop duo La Sociedad is wrapping up its latest album. Singer-songwriters Daniel Guerrero and Pablo Castro hit pay dirt with their 1994 album “Dulce Y Fatal.” That splendid effort sold more than 70,000 units in Chile, where gold awards are given to records selling 25,000 units. Further, it contains the rhythmical title track that should have been a smash throughout Latin America. The album was just dropped in Mexico but has not yet been released in the U.S.

In any case, Guerrero says the pair’s next album “was recorded totally as an acoustic record with musicians of the highest grade.” The record was cut at Capitol’s recording studios in Los Angeles.

STATESIDE BRIEFS: Los Del Río’s “Macarena” (BMG), a top 20 hit on Billboard’s Hot 100, has struck gold (500,000 units sold). Also reaching gold is “The Best Of The Gipsy Kings” album on Noneuch… investigators from the Acan, Latin-American Record Manufacturers, along with representatives from Balboa Records and Fonovisa, recently conducted unannounced inspections of the Starlight, Santa Fe Springs, and Sandown swap meets in the Los Angeles area. Several vendors of illegal Latin music cassettes and CDs were identified. More than 4,000 counterfeit cassettes and hundreds of illegally imported cassettes were voluntarily surrendered to ALARM for destruction. No arrests were made.

San Francisco-based Break Thr Promotion & Marketing, which operates its “Exitos De Hoy” Latin listening program in 16 West Coast Tower stores, is expanding eastward. Beginning Aug. 1, Break Thr will introduce “Exitos De Hoy” to 11 Tower outlets in Chicago, New York, Boston, and Washington, D.C. Video compilations are seldom released commercially, but Fonovisa has just put out “Explosion De Exitos,” a collection of videos of recent hit singles by several of the label’s prominent young stars, including Enrique Iglesias, Cristian, and Ana Barbara. Meanwhile, Fonovisa group Bronco is on a 20-city West Coast tour that will conclude July 25 in Sacramento, Calif.

New PolyGram Latino signee José Feliciano, who won the prestigious El Premio Billboard May 1 during Billboard’s third annual Latin Music Awards, has completed his label debut. The album is slated to ship in July. Also, PolyGram’s promising Italian star Gianluca Grignani, recently put out a solid Spanish-language debut, has just released his second Italian-language album, “La Fabbrica Di Plastica.”

MEXICO NOTAS: For the fifth consecutive year, concert promoter OCESA Presents is bringing the NBB Challenge exhibition tour to Palacio de los Deportes in Mexico City. On Oct. 26, the Phoenix Suns will play the Cleveland Cavaliers, while the Dallas Mavericks take on the Utah Jazz. The winners and losers of both games will play each other Oct. 27… BMG has just shipped “Carnibio Piel” by assayer rock songstresses Alejandra Guzmán, who seems poised to reclaim her title as Mexico’s “queen of rock” from labelmat Gloria Trevi.

On Monday (10), Warner Mexico Chilean rock act La Ley will receive a gold award for the album “Invincible,” which has sold more than 100,000 units. La Ley is the first band from Chile to notch a gold disc in Mexico.

ARGENTINA NOTAS: Menos Que Cero, a power pop trio that was one of the most hailed underground bands last year, has been signed by indie label Main Records. Menos Que Cero previously contributed a track to “F*** You,” BMG Argentina’s multi-artist tribute album to legendary ’60s rockers Sumo. Menos Que Cero’s album debut, as yet untitled, is slated for release in mid-June… Indie imprint Sum Records has shipped “Zona De Nadie,” a re-release of a live disc by heavy metal band Riff that now includes bonus live cuts recorded when the band opened for the Rolling Stones last year at Buenos Aires’ River Plate stadium.

PolyGram’s irrepressible folk titan Mercedes Sosa has finished an album of 15 folkloric songs recorded in indigenous chacarera and cueca rhythms. A self-titled record due in July, the album features guest appearances by folk notables Lucho González, León Gieco, Jaime Torres, Victor Heredia, and Peteco Carabajal. The set was produced by Oscar Cardozo Ocampo. Interestingly, Sosa has announced that in August, she will record an album of classics by Charly García, who will produce the record. PolyGram is expected to drop the album later this year.

Speaking of García, the revered singer/songwriter is due to release his next album for Sony later this year. The former member of rock luminaries Seru Giran is booked to kick off a two-month Latin American tour July 4 in Quito, Ecuador… García’s labelmates Ratoncillos have finished production on their latest album, which was co-produced by former Rolling Stones manager Andrew Oldham. The band is supporting the new record, “Planeta Paranoico,” with a September tour promoted by Rock & Pop International… Argentinian metal power trio Animal, which just ended a Mexican tour to promote its 1995 Warner album “Sólo Por Ser Indios,” is recording its third album in Los Angeles. The record is set to ship in July.

CHART NOTES: “Por Amarte,” Enrique Iglesias’ third chart-topping single from his No. 1 leponymous bow on Fonovisa, remains atop Hot Latin Tracks for the third consecutive week.

EMJ’s hit Olympic-themed album “Voces Unidas” boosts two top 10 singles this week: “Puedes Llorar” by all-star ensemble Voces Unidas and “No Quiero Saber” by Selena.

CREDIT OVERDUE: Credit for the fine photographs in the coverage of Billboard’s seventh annual International Latin Music Conference that appeared in the June 1 issue goes to Rosa Mari Alvarez and Gabi Cecchinelli. Their names were inadvertently omitted from the photo grids.
J&R MUSIC WORLD / J&R COMPUTER WORLD
CELEBRATES 25 YEARS OF SERVICE, SELECTION & SAVINGS!

Rendering of completed J&R Mega Complex on Park Row, NY
A BILLBOARD ADVERTISING SUPPLEMENT
end in Long Island City, J&R employs more than 600 people with a human touch that emphasizes total customer service.

Joe Friedman, the “J,” and Rachelle Friedman, the “R,” of J&R, are the first to acknowledge that J&R Music World, and especially its owners, are out of the ordinary.

Rachelle, the negotiating half of J&R, also handles the P.R. end of the business. Joe is the true entrepreneur and visionary. He dreams up a unique scenario and then gives it over to Rachelle to negotiate a profitable deal. Joe has the ideas; Rachelle makes them work.

Both Joe and Rachelle were born in Israel and were very young when their parents emigrated to Brooklyn. Rachelle entered the New York Polytechnic Institute as a chemistry major the first year female students were admitted, setting the stage for her entry into the still male-dominated consumer-electronics and home-entertainment business.

NYPI was in Brooklyn, one train stop away from J&R's initial store location at 33 Park Row. It was also walking distance from where Joe Friedman worked for Western Union as an electrical engineer. They met on a blind date and married a year before they opened J&R.

Continued on page JR-30
Congratulations to J&R Music World on 25 years of continuous play.

Fujifilm, maker of high-quality Fuji audiocassettes, salutes Joe and Rachelle Friedman of J&R Music World on the celebration of the company's 25th anniversary. We wish you a happy anniversary and continued success in the future.

FUJI. A new way of seeing things®.
J&R is not just about retail stores, mail order catalogues, and warehouses full of merchandise.

Our people are passionate about this business.

They care.
They care about the product.
They care about the industry.
They care about the customer.
They care about J&R’s reputation as if it were their own.

It’s been a joy and a privilege to have worked with team J&R all these years.

-Rachelle & Joe Friedman
co-founders of J&R

www.americanradiohistory.com
It's Got The Music In It

From Pop To Jazz To Classical, J&R Has Always Kept Up With Customers' Musical Tastes And Needs

BY DON JEFFREY

J

& R Music World started out 25 years ago as a consumer-electronics store, but it wasn’t long before music became one of its staples.

Rachelle and Joe Friedman, co-owners and co-founders, were operating the electronics store in downtown Manhattan on a part-time basis; she was taking breaks from her chemistry studies at a nearby college and he from his engineering job with Western Union.

"Customers were constantly asking for records, so we’d send them to the record store down the block," says Rachelle. The Friedmans soon decided they’d stop turning potential customers away.

ONE-STOP SHOPPING

So, from the 500-square-foot basement of the original store at 33 Park Row, J&R began to sell music. "The way we grew it was through customer requests," Rachelle says. Vinyl records and eight-track tapes were the principal products. Each morning, Rachelle would drive to a now-defunct one-stop, Tape King, and buy music for the store.

It was primarily a pop-music business at first, but as it grew people started to ask for other types of music, particularly jazz. "I wasn’t a jazz aficionado," says Rachelle, "so I bought a Schwann’s catalog and went through it.

"Customers placed special orders for hard-to-get recordings. Our reputation grew for our service, depth of inventory and special pricing."

After the music outlet had become a success, the Friedmans opened separate jazz and classical shops, which they still operate.

Continued on page JR-24

JIM CAPARRO, president/CEO of PGD

The success of J&R is due to the hard work and passion of Joe & Rachelle. It should serve as the ultimate model for those who wish to be successful in business and life. Congratulations on the past 25 years, and best wishes for the next 25! God Bless.

PETE JONES, president of BMG Distribution

Joe and Rachelle took their wedding-gift money and started J&R. We took our wedding gift—an electric frying pan—and started a fire. If only we had the vision to invest the insurance money in J&R stock.
Dear Joe & Rachelle

You've made style and class a tradition 25 years young at J&R.

Here's looking forward to another great 25 years.

Your friends at uni distribution corp.
The Product's In The Mail

Started As A Sideline, J&R's Mail-Order Division Has Sent Sales Soaring

BY KARA DIOGUARDI

From the moment one turns the first few pages of J&R Music World's 200-page mail-order catalog and reads Rachelle Friedman's warm salutation, it's clear that product is only half of what customers get when they purchase from this multi-faceted empire. The other half is service.

J&R's present-day mail-order phenomenon began in 1974 as a small newsletter selling blank tape. "As people started calling and asking 'Do you carry this and do you carry that,' we started expanding. That's how we also expanded our retail stores, by listening to what the customers wanted," says Rachelle. "A mail-order customer is a very loyal customer. If they're happy, they'll tell 10 of their friends and they too become repeat customers."

Today, nearly 2 million catalogs are sent out every six weeks throughout the U.S., Canada and the West Virgin Islands in order to insure that information on prices and products is continually updated and accurate. According to J&R mail-order marketing director Abe Brown, J&R has a current client roster of over 1 million people. With the same buying staff for its mail-order operation and retail stores, product inventory ranges from computers, software, audio and video to home-office equipment, cameras, portable electronics, CDs, cassettes, laserdiscs and appliances. Prices remain low due to J&R's enormous buying power, inventory volume and product selection.

MAIL-ORDER SPECIALISTS

Run as a business distinct from its retail stores, J&R's mail-order operation has its own staff of 50 salespeople, who know their product inside and out, handling toll-free lines that are open 24 hours a day, 7 days a week. In addition, there are 15 people in the customer-service center answering customers' questions as a follow-up to their purchasing J&R product.

Training is multi-tiered, beginning with a highly technical phone system and computer network that details product availability. The staff also attends seminars given by the manufacturers on their products. "It's a continuous process, and we encourage our staff to buy products at a special discounted price so they will become familiar with what they are selling," says Brown.

In fact, J&R recently moved its call center back to Park Row, so that the sales staff could be closer to the product. "Our mail-order staff are not order-takers, but qualified salespeople who really know their product and can answer technical questions," says Joe Friedman. Service is expedient, as inventory is kept in J&R's fully stocked 155,000-square-foot warehouse. (It's now in the process of consolidating the distribution and stock warehouses into one 300,000-square-foot building). Once an order is placed, J&R processes it that day and ships out the following day, averaging a turn-around of two days. Even in the face of the continuous problem of credit-card fraud, J&R has a policy of not billing until product is shipped. "We were pioneers in this practice. In cases of partial shipments and backorders, we could have taken the approach of other direct marketers to bill the customer as the order was taken, but we didn't think it was fair. We're always trying to put ourselves in the customer's shoes," says Rachelle.

J&R's mail-order operation has been the vehicle by which the store has evolved into the retail giant it is today. With the help of an aggressive marketing strategy of ad buys in Stereo Review, CD Review, Audio, New York Times, Macworld and PC Magazine, the Friedmans have kept the J&R name at the forefront of the home-entertainment and computer retailing business nationwide.

"Instead of expanding with more storefront locations, we try to make each of our retail stores the best they can be. The extra expansion is done through our direct-marketing business," says Joe. "A lot of people remark, 'Oh, I've been to your stores here and there,' but we don't have stores everywhere. It's just one location."

J&R plans on expanding its mail-order operation through specialty catalogs that emphasize different product areas, like video or computers. It's also in the process of putting catalogs on CD-ROM and the Internet.

With 22 years of mail-order success under their belts, the Friedmans have mastered the often-difficult-to-achieve happy medium between product and service. "The main thing in mail order is keeping the customer happy. That's how you stay ahead of the pack," says Rachelle. "We depend on good pricing, volume and our loyal customer base to sell a lot of product." And that they do.
You've brought style,
dignity and success to all
of your business endeavors.

Congratulations to you and your
staff at J&R Music World
on all your achievements and
for a great future ahead.

SONY MUSIC DISTRIBUTION
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COMPUTER WORLD
Continued from page JR-12

Hardware is set up on the lower main level, with about 20 computer systems, virtually all multimedia, on display. More than 25 different models of notebook computers line one wall. "That's only because we don't have more space," Rachelle says, only half joking. "We like to have the equipment out there for the customer to touch and play with, as opposed to having just two or three operating systems tucked in the back of the store."

Unlike other consumer-electronics dealers that stock only basic computers, J & R Computer World draws the experienced computer user. "J & R has always prided itself on the fact that we're at the forefront of new technology," Joe observes. "We see what's happening and literally develop new product categories early on, so people know they will always see it first at J & R."

In fact, those "people" often include reporters from national media outlets, such as CNN and CNBC, as well as local television crews. They often drop by whenever something new or different is happening in computers, audio or video-a testament to J & R's well-earned reputation as a trendsetter.

A deep understanding of product lines is evident in the separate 5,000-square-foot Macintosh department. "We've always felt that the Apple customer is a different type of customer: much in the same way that a classical buyer is different from a jazz buyer," Joe explains. "So we decided to create a whole separate environment with dedicated salespeople who really know the Mac."

Multimedia and CD-ROM products reside on the mezzanine level, which overlooks the main selling floor. In keeping with the store's cutting-edge philosophy, Inel is one of a number of leading vendors with interactive kiosks there. "It's really like a mini-Comdex because they all demonstrate new products and technology," Rachelle says. "A lot of times the product isn't out yet, but they'll test-market it here because they attract that type of sophisticated customer."

Last fall, when the space became available, J & R released all its software to the 15,000-square-foot third floor, creating the city's largest multimedia superstore. With the relaxed atmosphere of a friendly bookstore, customers can browse through 

PETER MAX, artist
I first met Rachelle through a mutual friend of ours. I was told that J & R Music World was hosting the first annual Downtown Jazz Fest at City Hall. A precedent was set, as it was the first time City Hall had given permission for such an event. Rachelle had asked to be introduced to me to see if I would be interested in becoming the official artist. After my first meeting with her, I sensed great enthusiasm. I was inspired by her dynamic personality and passion to succeed. It was right there, at this first meeting, that I agreed to become the official artist. I created a beautiful poster for the event and made a personal appearance at the store to launch its success. The concert was so well-received that I have agreed to do another commemorative poster for this year's celebration. I salute Joe, Rachelle and J & R Music World on their 25th anniversary and for their commitment and dedication to music and the arts.
Take a bow, J&R!

That applause you hear is for you.

The best in music, the best in computers, the best in video, the best in electronics ... in the toughest market in the world, J&R makes it look easy.

Congratulations on 25 years of growth and success. Chase is proud to be part of the story.
more than 10,000 titles, from the newest business and productivity programs to the most exciting interactive games and entertainment offerings.

"Most important, many kiosks with both Windows and Mac systems offer customers the opportunity to try before they buy," Rachelle notes. "In-store appearances by software personalities have made J&R Computer World a fun experience. Last December, for example, original Woodstock artist Richie Havens, now the voice of GeoSafari Multimedia, drew a big crowd with his demonstrations and box-signings. More recently, Mayor Giuliani "crowned" Gary Kasparov "World Chess Champion," for an Intel Chess promotion."

Another advantage the J&R Computer World customer has is access to a staff of experts—which benefits both the novice and experienced user alike. "Our salespeople are extremely knowledgeable and make recommendations based on each buyer's needs," Joe says. "In most other stores, it's just a department, where the person selling stereos or TVs is also selling computers."

SERVING THE 'NET
There's a J&R web site under construction, but the Friedmans are being extra diligent in the development stage in order to create a site that will serve all of their customers' needs. "We want something very sophisticated for our computer customers, and something that will be a lot of fun for our music customers," Rachelle says.

In about four months, customers will be able to look up all the inventory online, but for security reasons, ordering will be handled over the phone with an 800 number. Not surprisingly, the site will feature an advanced search engine to enable consumers to conduct highly customized inquiries based on a wide variety of criteria. "We're really excited about it," Joe enthuses. "If you put up a site that is not terrific, people get bored and they'll never come back. We've been doing our homework to make sure it will really do an effective job before we go online."

The extensive J&R mail-order division encompasses all product lines, with computer hardware, software and related products taking up about half the 200-page catalogs, mailed about every six weeks. A CD-ROM version is in the planning stages "as we've been noticing for quite a while that virtually all the computers we sell are multimedia models with a CD-ROM drive," Rachelle observes. "There's still going to be a print catalog, but we feel a lot of people will be asking for the CD-ROM version. You can do a lot more with it, so we'll be sending both out for a while. I think the CD-ROM catalog will take over maybe five years from now."

The J&R corporate-sales division also is heavily weighted toward computer systems, peripherals and software sold at J&R Computer World, as well as fax machines, copiers and phone systems found at J&R Office World. A growing number of Fortune 500 companies, smaller businesses and school systems have dramatically expanded the volume of business in the last few years.

Before year-end, a significantly enlarged J&R Computer World will occupy nearly 100,000 square feet of space in the block-long complex, incorporating an expanded J&R SOHO (Small Office/Home Office) World operation. That should keep J&R in the forefront of the multimedia marketplace well into the 21st century.

DAVID SCHNEIDERMAN, president/publisher of The Village Voice
The Village Voice has watched with awe and respect as Rachelle and Joe have built J&R Music World into a world-class store. Through hard work, brains and passion, they have authored one of the great business success stories in New York City.
We are proud of our long association with J&R and hope to continue growing with them for another 25 years.

DAVE MOUNT, chairman/CEO of WEA Corp.
It seems like only yesterday that Rachelle and Joe opened that little jazz music store in the basement quarters of a little store, and now it encompasses all the buildings on the entire block. Congratulations on your 25th! We look forward to the next 25 years.

PAUL SMITH, chairman of Sony Music Distribution
Based on their incredible success at J&R, I guess Rachelle and Joe have to be considered the No. 1 mom-and-pop store in the world. Seriously, they're in more businesses than Trans America Corp., and having been a witness to their Cinderella story, I speak for the entire Sony Music family in wishing them Mazel Tov and continued success.
Just what Atlantic Records ordered, too. In this business, it is critical to deliver music to the customers that need it. Thanks for everything, including your involvement in The Hearing Aid, our 1–900 ATLANTIC line where callers can listen to the hottest new music.

Whenever there's a musical emergency, we can always call on J&R. And so can millions of record buyers across the country. Congratulations J&R on your 25th anniversary.
On Track To The Future
Space Expansion, Promotional Programs and Internet Access Are Just Some Of The Ways J&R Will Continue Putting The Customer First

BY STEVE TRAIMAN

At J&R Music World, the past is the dramatic prologue to the present and future. Never content to stand still in Manhattan's highly competitive marketplace, Joe and Rachelle Friedman are in the midst of major expansions that will take the company into the 21st century.

Ever the visionary, Joe came up with the plans to convert 23 Park Row into what he calls "the world's largest totally music superstore, with 55,000 square feet of retail space when we re-open later this year. We'll have a new facade, escalators and state-of-the-art listening posts throughout all five floors and 15,000 square feet of warehouse space in an adjoining building."

At the same time, 17 Park Row, currently the home-office outlet, is being converted into a J&R-camera outlet that will feature the new "three-in-one" consumer photo technology among other products. What is now 15, 11, 3 and 1 Park Row is being gutted to expand J&R Computer World into a 100,000-square-foot hardware and software mecca, including small-office/home-office (SO/HO) systems. That will quadruple the original 25,000 feet of the first computer outlet, and will double last fall's expansion of 50,000 square feet when the multimedia software floor opened.

GETTING THE WORD OUT
To keep customers continually coming back to the retail, mail-order and corporate-sales operations, a truly innovative advertising program has evolved over the years. "Since we're a one-location store," Rachelle says, "the question has always been: How do we put money in the best places for the most impact? My philosophy has always been to get a consistent type of advertising and more impact, so we've gone after 'franchise positions' in specific newspapers, magazines and on radio."

* A two-page, four-color spread in the Village Voice was the first ad contract, and it still runs every week.
* In the New York Times Sunday national edition, J&R Computer World has the back page of the Business section; J&R Music World has the back page of Arts & Leisure; plus two full back pages during the week; a weekly mail-order catalog ad in the Sunday Magazine; an 8-page, four-color pullout three or four times a year, and a 60-page, four-color Holiday Guide.

Continued on page JR-20

Warmest Congratulations
and good luck

J&R Music World
for 25 years of excellence.

From your friends at
Warner/Elektra/Atlantic Corporation and Its Family of Labels
Salute J&R Music World on Twenty-Five Exciting and Successful Years
The future
Continued from page JR-18

in the national Sunday paper.
* In the New York Post, there's a center spread in spot color, an
"island" ad on the stock-quotes page, a "Top 10" music ad, and a
full-page computer ad, plus a center spread in spot color for the
new Sunday edition.
* In the Daily News, there are "Top 10" music and computer
software ads weekly, a Latin music ad in the monthly Latin mag-
azine and a center spread in the Business section.
* Stereo Review started with a one-sixth-page ad 20 years ago and
now gets two to four pages a month.
* Macworld has had a page on Apple hardware, peripherals and
software, and now has a second page for audio/video hardware
and music.
* PC Magazine, a bi-weekly, will have a J&R Computer World
page in every issue, starting this fall.
* In radio, there are schedules running on WQXR for classical;
WBGO and CD101.9 for jazz; WCRS Newsradio for all categories;
WNEW for pop/rock; Mega 97 for Latin; and WFAN, with top on-
air personality Don Imus doing "live" spots.
In-store appearances are also frequent promotional events that
draw attention—and customers. Significant visitors have included
Tony Bennett, both Branford and father Ellis Marsalis, David
Sanborn; Stanley Turrentine; Basie, Pat Metheny; Bobby Short;
Robert Fripp, Sheryl Crow and Rustiee Root performances, the
Broadway cast members of "State Fair" and "Smoky Joe's Café";
and singer/songwriter Richie Havens, now the narrator of
Educational Insights' "GeoSafari" Multimedia.
J&R will sponsor four "Concerts In The Park" in City Hall Park
this summer as part of its 25th-anniversary promotion. Included
are an "Acoustic Kickoff," Latin, international and classical events,
as well as a three-day jazz festival. "This is the second year that
J&R is bringing music to the park," Joe notes. "Last year, we
received so many letters from customers thanking us for 'giving
something back to the community' that we decided to expand the
program.

Industry Leaders
Such events have increased since J&R took a more active role
in NARM over the past 10 years. Joe elected treasurer, Rachelle
has been on the board of directors for some time. "I bring a dif-
férent point of view to NARM, being a music retailer who is also
involved in audio, video and computer hardware," she observes.
"While we do a large volume of business, we have had the same
problems—and can identify with—a much smaller operation.
I've been very involved in the strategic planning sessions this past
year, as the new direction for the association is vital for the future.

Andy Grove, president/CEO of
Intel Corporation
Congratulations to J&R on 25 successful
years in retail. We appreciate J&R's
support of Intel's retail program and
wish them continued success.

Robert S. Rifkind,
President of the American
Jewish Committee
On behalf of the American Jewish
Committee, it is my pleasure to join in
the chorus of congratulations to Rachelle
and Joe Friedman on the 25th anniver-
sary of J&R Music World. Rachelle and
Joe have received AJC's Human Relations
Award and have continued to serve as
leaders of our Music/Video Division. From
observing how the Friedmans work for
AJC, it's easy to figure out why J&R is
such a success. His laconic elegance and
engaging efficiency and her "little bit of
Barnum" genius for turning the mundane
into the magnificent combine in a fas-
cinating and effective partnership.
Working with Rachelle and Joe is
always interesting!

Marty Singerman,
Publisher of The New York Post
I once asked Rachelle and Joe why, with
their fabulous success, they didn't
expand their business in the city or
beyond. Rachelle said, "We have a
wonderful life and a wonderful business.
There's nothing we want for, and we
enjoy what we have. Expansion would
not make our lives any better, and it could
very possibly have the opposite effect."
That's quite a refreshing thought in
this era of bigness.
Congratulations Joe & Rachelle on the 25th Anniversary of J&R Music World

We were there 25 years ago when you opened your doors and we will be there for the next 25!

Our labels and INDI would like to thank you for all your support over the years.

INDI is a division of AEC
PAM HOROVITZ, president of NARM
In 1994, Rachelle was the NARM convention chairwoman and had wowed us all week with not only her competence but with her wonderful wardrobe. The final night of any NARM Convention is always frenetic because of the busy combination of dinner and awards and entertainment. I bet most people don’t know that the awards presentations that night got off to a late start because we were frantic looking for a safety pin for Rachelle’s dress! However, when she finally got on stage, the spectacular dress was worth the wait. Congratulations and best wishes to Joe and particularly to Rachelle, who single-handedly brought both business savvy and sartorial splendor to the NARM board!

At a reception to kick-off the J&R Jazz Fest were (from left) Rachelle Friedman, jazz artist Joe Taylor, Joe Friedman, NYC Mayor Rudolph W. Giuliani and artist Peter Max, who created the Jazz Festival poster.

THE FUTURE
Continued from page JR-20

of the industry. The scope of the business is changing dramatically, and NARM can play a key role in shaping the new marketplace.”

J&R is poised to take advantage of these new opportunities. “We’re working on a CD-ROM version of our mail-order catalog,” Joe notes, “as we know exactly which of our customers have CD-ROM drives from our extensive information database. Initially, this fall we’ll send both the print and CD-ROM versions to test the market. But once it’s all there, we’ll really be able to ‘show’ all the new audio, video, camera, appliance and computer products, dramatically highlighting both hardware and software for our customers.”

Rachelle is equally excited about J&R’s impending launch of its own site on the Internet this fall. “We’ve been working on this project for 18 months, as we wanted to be sure it was interesting, informative and, most important, easy to use,” she explains. “You only get one chance with a customer, and we intend to make it work for everyone. Our sophisticated search engine will enable anyone to click onto ‘music’ by artist, title, genre, SKU number or key words in the song. Or they can click onto ‘computers’ by company name, model, price point and features, where they’ll be able to fill in a chart and get a range of options.

“We’ll have partnerships with a number of companies for home page exchanges,” with more than two dozen vendors and media firms very interested. A special program will let a customer ‘talk’ to a salesperson, and we’ll offer voice-activated ‘previewing’ of products, with a lot of other exciting features.”

As far as the next generation of Friedman is concerned, "what's great is that both boys love the business," Joe says. "It's not just the fun part of going to concerts and meeting a lot of artists, but dealing with problems, new technology and customers on the sales floor. They've always gone with us to NARM, the Consumer Electronics Shows and Comdex, and they are constantly asking questions and expanding their knowledge of our business. We're extremely close as a family, which is what has made it work for all of us.”

Both Joe and Rachelle feel very confident about the future, even though others may complain about how shaky all sectors of the business are today. “We started the business together with the same ambition, drive and sacrifice,” Rachelle says. "I still love the people and the business best—negotiating and dealing with our vendors, the banks and real-estate people. Joe loves the operations end, building the new J&R complex and making it run. We truly complement each other, understanding the down times and sharing the excitement of success. It has made a good marriage that much better."

“At the same time, for 25 years we’ve prided ourselves on knowing our customer. As long as we keep on giving our customers what they want, we know we’ll continue to do well. If there’s one reason for the success of J&R Music World in the past and present, it’s also our pledge for the future. The customer always comes first.”

Thanks A Million
J&R Music World
Congratulations on 25 years of bringing the best in electronics to consumers!

Your friends at Sony,
Consumer Audio Video Products
Recording Media & Energy Group
MobileComm America
CONGRATULATIONS
TO J&R
MUSIC WORLD
ON THEIR
SILVER
ANNIVERSARY
25 YEARS
OF EXCELLENCE.

MUSIC IN IT
Continued from page JR-8

Rachelle and her husband divide up the responsibilities
according to their respective strengths. "Joe's more hands-
on—operations, building stores, refurbishing," says Rachelle.
"I'm more the negotiating person dealing with the vendors,
the banks, the real-estate people, and doing the special pro-
motions."

Sue Vovsi, the GM for music and video software, is a six-year
J&R veteran. She worked her way up through the ranks and
was previously head of marketing. Music- and movie-store
personnel, genre buyers, warehouse people and the music
marketing staff report to her.

Beneath the executive offices on the fourth floor at 23 Park
Row, J&R devotes two floors to the merchandising of music
the first for jazz and world music, the second for pop. The
third floor is warehouse space. Four doors away, there is a clas-
sical shop that occupies three floors.

But all that will change next year. J&R is renovating 23 Park
Row and devoting the entire building—55,000 square feet of
space—to the selling of music and video. Next door there will
be a 10,000-square-foot music warehouse. Rachelle estimates
that the amount of space dedicated to music will increase by
about 50%. Music will occupy five floors, including the base-
ment. On each floor a different genre will be featured. Video
will be on one of the floors.

With the increased space, J&R will be able to stock more
product and do better promotions. There will be more listen-
ing stations and a greater concentration of international
music, especially ethnic offerings.

"We stock everything," says Vovsi. "All our stores are
extremely busy. It was a matter of timing to expand. We'll be
able to put out more of what we have and offer it in a larger
area."

The retailer is also expanding its warehouse space, consoli-
dating various locations in Queens into a single 300,000-
square-foot site.

J&R buys its music product directly from the manufacturers
but uses one stop for fill-in orders and for its burgeoning
mail-order business.

The company has been in the mail-order business for 22
years, and Rachelle says that, outside of the record clubs,
"we're the largest in direct marketing." She adds, "We're not
a retailer that slapped an 800 number on an ad. We treat it dif-
ferently." J&R mails 1.5 million catalogs every six weeks. And
there is considerable cross-buying by customers; for example,
a computer purchaser often will buy a CD or other software.

"The mail-order customer is different from the retail cus-
tomer," says Vovsi. "They choose not to be retail customers.
They like to use the catalog and the phone and do it at their
leisure." J&R's phone lines are operating 24 hours a day.

Continued on page JR-26
Congratulations J & R Music World on your 25th anniversary.

From your friends at Twentieth Century Fox Home Entertainment.

© 1996 Twentieth Century Fox Home Entertainment, Inc. All rights reserved. "Twentieth Century Fox", "Fox" and their associated logos are trademarks of Twentieth Century Fox Film Corporation.
Congratulations
Rachelle & Joe
on a
Sterling
Achievement

From our family

Music makes the world go 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round, and 'round...

Telarc congratulates J&R MusicWorld on 25 years of being around!

MUSIC IN IT
Continued from page JR-24

seven days a week.

J&R's total annual volume is about $270 million, but that includes all product lines, which in addition to music are video, computers and peripherals and software, multimedia, home-office products, consumer electronics and some appliances. The company does not break out music or video sales. The inventory includes 140,000 music titles and 35,000 video titles.

CUSTOMER LOYALTY

Music prices at J&R are competitive. New and hit titles are found at $11.99, and there is a sizeable selection of budget product. But Rachelle says, "We've never used music as a loss leader. Our relationships are always super-important, and we wouldn't do anything to hurt them."

She adds, "Customer service is important to us. We've always been fair and consistent. For example, 15 years ago, we had 3,000 copies of the new John Lennon LP in stock the day he was killed. We kept the price low—our usual $5.99—even though we knew we could easily get list price of $8.99. Customers remember. That's one reason we have such a loyal customer base."

Rachelle says that music sales are good this year and that the Christmas season was "fine." "We've never really had a bad period, because we specialize in many diverse product lines. Our retail sales complement our mail-order business. If there are no mail orders, we create special promotions to hype the business," she says.

Voss adds, "Our business consistently has been up over the years. J&R is not affected by fluctuations in the business because we're a destination location and because of the way we market ourselves. We're a strong catalog store. New-release schedules don't affect us as much."

The retailer's closest big competitor is the high-volume Tower Records store in Greenwich Village. J&R's location is not exactly in a thriving part of New York City. The stores are on Park Row, across from City Hall Park in Lower Manhattan. The area's municipal workers and securities-industry employees leave the neighborhood after work, so evenings and weekends are quiet. And, Rachelle points out, there is a 23% sales tax on the area's commercial buildings. "Saturday and Sunday, it's like a ghost town here," she says. But ironically those are J&R's best days, when people from all over the metropolitan area, who are too busy to make it to the store before its 6:30 closing each night, like the trip to Park Row. There is also a fair number of tourists who come to the nearby World Trade Center and South St. Seaport.
congratulations from everyone at abkco Records
To Rachelle and everyone at J&R Music World
congratulations on your 25th anniversary

BRUCE LUNDEVALL
and all your friends at Blue Note Records
THE FINEST JAZZ SINCE 1939
BLUE NOTE

Congratulations
Joe & Rachelle of J&R Music World
for 25 great years !!

Your friends at

JVC
JVC COMPANY OF AMERICA
DIVISION OF JVC CORP

Congratulations...

J & R MUSIC WORLD
on your 25th Anniversary!

Orion Home Video
Fox Lorber Home Video • PHoenix Communications • Triboro Entertainment Group

MUSIC IN IT
Continued from page J11:26

Rachelle says she believes that having only one site for music, rather than a chain of stores, gives J&R an edge in the marketplace. And Vogeli adds, "One thing that's kept J&R healthy is that we are able, on one block, to go into different areas of business and specialize and become leaders in those areas."

"All our vendors have encouraged us to open up another location," says Rachelle. "Every time we explore that idea, the negative outweighs the positive. Now we can keep control. Each store really is a supersite, with the service and convenience of a smaller store."

One move J&R is making is to go on the Internet in a few months. "We've been working on it for over a year," Rachelle says. "We have to make it something very sophisticated for our high-end computer customers and something exciting for our music customers." The store will be taking orders through its World Wide Web site.

But there's a move J&R will not make: going public. With two sons who are likely to go into the business, the Friedmans would rather pass it on to them than to public shareholders. "We can take risks because we don't have to answer to investors," says Rachelle.

In 10 years, Rachelle estimates, J&R will occupy the entire city block it now dominates. And the direct-order business will expand rapidly through the use of new technologies.

To celebrate 25 years in the business, J&R is planning 25 weeks of promotions, each week concentrating on a different vendor or genre of music. These started at the end of May. An acoustic concert in the park will be held June 1, featuring Richie Havens and other artists. A Latin and international music show will take place July 20, three days of live jazz will be presented August 22 to 24, with acts such as Art Porter, Eddie Kendricks and Jackie Terrasson, and classical music will be the focus in September. In addition, cash members of Broadway musicals will be performing at in stores in June.

And there will be contests in which motorcycles and trips to Europe and to the Olympics in Atlanta are awarded.

JACK WAHRMAN (OSAJ), J&R GM of computer software

Joe & Rachelle's children are both kind of grown now, but I remember when they weren't. I remember when Jason was still a bump on Rachelle's stomach. She would come to work every day...feeling a little queasy, hard to walk, hard to sit, hard to stand. You know the script. There was Joe, looking and thinking, "Can I help? Does she want help? What can I do?" J&R are truly family people, and I'm very happy to be part of their family for all these years.

STEVE GIBLIN, J&R director of merchandising, computer hardware/home office division

One day, shortly after I started working for J&R, Joe came out of Rachelle's office without his shirt claiming that as she didn't like it, he took it off. While I found this strange enough, when he went out to the mail-order floor, nobody noticed!
J&R Music World.

25 Years
And Still On Top Of The Charts.

Maxell
is proud to congratulate
J&R Music World
on its 25 years of record-breaking sales.

maxell

©1996 Maxell Corporation of America
SUCCESS STORY
Continued from page JR-1

RECORD EXPANSION
"We found this block in 1971 with an available, very small, 500-square-foot space and opened an electronics store," Joe recalls. "When our customers started coming in and asking for records, we would send them somewhere else. So we decided to open a record store. We slowly expanded whenever another location on the block became available. People wanted jazz, so we opened a separate jazz store. They asked for classical, so we opened a classical store. We were one of the first to get into home-office equipment, and then we opened the computer store, expanding slowly over the block. The 10,000-square-foot multimedia software superstore, which opened last fall, is the latest addition."

Instead of building a chain, Joe and Rachelle wanted to make each software and hardware store the best it could be by keeping them all together on one block. That concept provided the required control, fostered close relationships with employees and made absentee management for the hard-working couple even more unlikely.

All J&R stores are renowned for their depth of inventory—the fact that almost any product is always in stock, and always at discount prices. Coupled with a knowledgeable sales staff and conscientious customer service, the operation has earned a well-deserved reputation with its upscale customer base over its first quarter-century.

Within several blocks of the J&R complex are the World Trade Center, Wall Street, City Hall, Pace University, South Street Seaport and numerous other government and finan-

Sweet Charity: Rachelle Friedman attends the annual United Cerebral Palsy fundraiser, which last year honored Princess Di and Colin Powell, who were introduced by Henry Kissinger and Barbara Walters.
PHIL TUDANGER, J&R director of marketing

For me, it started 15 years ago, when Jay Narotsky, then the personnel director, said, "OK, it's time to meet the kids."

The kids turned out to be Joe and Rachelle, and it's been just like school ever since. Joe's the kid who always gets you in trouble or finds trouble, and Rachelle's the quiet, effective one.

Congratulations, kids, and happy 25th anniversary. It's been great.

MICHAEL EID, J&R director of stores

What I like best about working here is the flexible organizational structure that allows us to respond quickly to change. My job seems to change organically every year in response to new challenges. That's like programming with powerful tools in an open systems environment. We can respond quickly to change without having to redesign the whole structure.

After five years at J&R, I can clearly see that I found home.

All in the family

Rachelle was still in school and Joe was still working at Western Union when they started the business on a part-time basis. After he quit and she graduated, Rachelle thought she would retire for good after getting pregnant two years after the first location opened. Two weeks after Jason was born, Rachelle was back at work, and three years later, her brother Daryn was born. Jason, now 22 and in law school, and Daryn, now 19 and pursuing an accounting career, both have J&R Music World in their blood and are learning all aspects of the business.

"Whenever any store on this block became available, we decided to buy," notes Rachelle, whose 23 Park Row office is on the fourth floor of the current main store. The lower level is dedicated to video software, rental and sell-through, the second level to pop-rock music, and the third floor is warehouse space for CDs and tapes. Currently, 33 Park Row is the classical outlet, with three floors; 31 Park Row has audio/video hardware plus three floors of warehouse space; 27 Park Row is the appliance outlet, including keyboards for all ages; 25 Park Row has jazz and international music; 17 Park Row is the home-office outlet, and 15 Park Row is J&R Computer World, with a main floor, mezzanine and second level dedicated to hardware, peripherals and multimedia software. The mail-order and corporate-sales divisions occupy upper floors.

The mail-order department was started two years after the first J&R store opened, when Rachelle was pregnant with Jason and thought she would "semi-retire" to handle this adjunct business. This "sideline" is now a 24-hour, 365-day-a-year business, with an average of 40 operators on each shift, shipping orders the next day. It took the first 20 years to reach 1 million customers, that number nearly doubled in the last five years. "If you have satisfied customers, they tell their friends," Rachelle observes. A 200-page catalog is mailed every six weeks, and the full-time J&R operation also acts as a fulfillment house for many hardware and software

Continued on page JR-32

(from one great independent to another,

Distribution North America salutes J & R Music World on their 25th Anniversary

From, Phil and Karen Avelli
A&M Marketing

Congratulations to Joe & Rachelle on J&R's 25th Anniversary!"

PHIL TUDANGER, J&R director of marketing

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Continued on page JR-32

(from one great independent to another,

Distribution North America salutes J & R Music World on their 25th Anniversary

From, Phil and Karen Avelli
A&M Marketing

Congratulations to Joe & Rachelle on J&R's 25th Anniversary!"

PHIL TUDANGER, J&R director of marketing

For me, it started 15 years ago, when Jay Narotsky, then the personnel director, said, "OK, it's time to meet the kids."

The kids turned out to be Joe and Rachelle, and it's been just like school ever since. Joe's the kid who always gets you in trouble or finds trouble, and Rachelle's the quiet, effective one.

Congratulations, kids, and happy 25th anniversary. It's been great.

MICHAEL EID, J&R director of stores

What I like best about working here is the flexible organizational structure that allows us to respond quickly to change. My job seems to change organically every year in response to new challenges. That's like programming with powerful tools in an open systems environment. We can respond quickly to change without having to redesign the whole structure.

After five years at J&R, I can clearly see that I found home.

All in the family

Rachelle was still in school and Joe was still working at Western Union when they started the business on a part-time basis. After he quit and she graduated, Rachelle thought she would retire for good after getting pregnant two years after the first location opened. Two weeks after Jason was born, Rachelle was back at work, and three years later, her brother Daryn was born. Jason, now 22 and in law school, and Daryn, now 19 and pursuing an accounting career, both have J&R Music World in their blood and are learning all aspects of the business.

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The New York Times Advertising Department salutes J&R Music World on its 25th anniversary

The New York Times

SUCCESS STORY
Continued from page JR-31

 vendors. However, it's the truly dedicated staff that has made J&R what it is today. "Many of our buyers and top managers have been with us 10, 15, 20 years or more," Joe notes, "which is remarkable in the industry today. Our second employee, Jack Wahrman, started as a newlywed and is now a grandfather, twice over, and a key manager in J&R Computer World. We have very special people, all hired after a personal interview that focuses more on character than just experience. We're always looking for people who care for the business as if it were their own, who care about representing us as they would want to be treated as customers. We really do cherish our people, and that's what makes a successful business."

J&R has always been both a tastemaker and trendsetter—for music, video, and, more recently, computers and the proliferating software formats. "Our buyers test the waters for what the industry can expect in the next six months or a year out," Rachelle emphasizes. "It was that way with compact discs and the first Beta and VHS videotape movies. In audio/video, we foresaw the heightened interest in home theater, with our clients' demand for better audio and larger-screen video. We were the first consumer-electronics store to get heavily into computers, convincing IBM, Apple and Hewlett Packard that our new J&R Computer World was at the forefront of this new market. We predicted the shift to laptops from desktops based on our customers' early interest, anticipated the heavy demand for more powerful machines with Pentium chips, and were an early barometer for the significant demand for multimedia, based on requests for CD-ROM drives.

"We've consistently supported all new technologies," Rachelle continues. "The Mini Disc is one example, with our commitment to both hardware and software. We're one of the first outlets to carry all MPEG1 Video CD titles. And with the impending launch of DVD Video for movies and DVD-ROM for games and computer software, J&R will be out front with both new formats later this year. Most important, we listen to our customers seven days a week, anticipate their needs and give them the service and technical help that has kept them coming back for 25 years."

SUE VOVSJI, J&R GM of music and video software

And then there was the time Rachelle and I wanted to get our picture taken with Bruce Springsteen. Bruce was not allowing any pictures...but Rachelle used her famous negotiating skills, boss to Boss. Her opening line to Bruce was, "PLEASE, PLEASE, PLEASE!" Bruce caved in and I have my trophy, a picture of me with the boss and the Boss.
In Memoriam: Jimmy Rowles' Way With A Song: Barney Wilen's Last 'Romance'

R.I.P. Some jazz players have an encyclopedic knowledge of tunes, and such acumen becomes crucial to their artisitic personae as their improvisational skills. Jimmy Rowles, who died of cancer at age 72 on May 28 in Los Angeles, was such a master. Rowles, 72, was one of the most inventive and subtle pianists and a highly regarded accompanist of singers. The list of vocalists with whom he performed is daunting. Billie Holiday, Billie Holliday, Sarah Vaughan, Carmen McRae, Peggy Lee, Carole Brown, Harry AWSI, and Helen Humes were all graced by his piano work. Rowles was born on November 24, 1924, in the Benny Goodman, Woody Herman, Lester Young, and Young Goodman bands and subsequently logged a great many hours working as an L.A. studio musician.

All that time spent with singers must have inspired Rowles, because he also became a vocalist, intermittently singing on record. "Some singers are masters of understatement," says singer/pianist Diana Krall. "If you can communicate the passion in your interpretation of the tune, a song will virtually sell itself. The way that Jimmy Rowles did it was wonderful. It isn't necessarily his voice you hear; it's the way he phrased and the way he sang a tune. He's a real communicative." On Stan Getz's classic 1957 Columbia release "The Peacocks," Rowles dramatically proffers Knowlton's story on such tunes as "I'll Never Be The Same." But the disc also shows that the pianist was a sophisticated improviser. Duets with the tenor saxophonist on "What Am I Here For?" and Rowles' own "The Peacocks" suggest that he was a bit more of a modernist than conventional wisdom allows. His harmonic sense was extraordinary, and his touch was expert. A 1981 solo outing of Ellingtonia for Columbia, "Plays Duke Ellington And Billy Strayhorn," is also a gem. In 1994, Rowles made his last album, "Lilac Romance," for the Koko label. In 1996, JVC released "Flats, Flats, Flats!," a 1988 session. Another recent death brings sadness. Barney Wilen, the widely admired tenor saxophonist from France, died of cancer in May 25. He was 59. Forty-nine years ago, and a story highly visible due to his inclusion in the Miles Davis ensemble on a soundtrack disc for "New York Makel" film called "Ascension," Pierre-Marc Chavel (The disc is available from Fontana/Polystar). When American bannerlabel owners toured Europe, Wilen with Pete Townshend and Carlene Carter, Art Blakey, Thelonious Monk, and Bud Powell were among those with whom he played. His latest record, "New York Romance," came out in 1996 on the Sunnyside label. It teams him with contemporary American masters Kenny Baron, Ira Cohen, and Laura Nash.

SIGNINGS: Legends Jackie McLean and Pat Martino have become part of the Blue Note Fold. Alto master McLean's debut, "Hat Trick," is due Aug. 29. Guitar virtuoso Martino is making a pair of recordings to begin the new relation. Each is a quartet, the other a guitar quintet. The other guitar quintet that produced by journalist Bill Millsow that pairs Martin with Bruce Thomas, Carlene Carter, Arlene Highwood, Howie, and others. It's scheduled for January 1997. Alto saxophonist Sherman Irby has also been wooed by Blue Note. The New York-based leader, who has proved his wit and intensity at the New York Club Smalls on a regular basis, is scheduled to release his record by mid-1997. Pianist James Hunter, another intriguing figure on the Small's scene, will be on the date. Look for a release in early 1997. Blue Note says goodbye to guitarist John Scofield, whose Granville Groove mid-90s is being reissued by Rykodisc. The popular guitarist has joined the Verve fold, with a record due Sept. 17. The man who once made a deal called "Lullaby" makes his label debut with his first acoustic outing. It's titled "Quiet." Vincent Herring, the veteran alto player whose groups are some of the finest in the music, has signed with Aster Place.

TEAM WORK: Charlie Parker played a style of jazz that was full of creativity that he became the music's most recent icon. Yet he needed professional help for his heroin addiction and didn't receive enough. Veritas is a New York-based, nonprofit organization committed to providing substance abuse treatment to citizens in need. For the last seven years, it has sponsored "An Evening With Friends Of Charlie Parker," a fund-raising event that unites jazz geni for a rapping jam session. Charlie's younger sister's 30th birthday the June 17 event is impressive. Max Roach, Milt Hinton, Walter Bishop, George Coleman, Jimmy Heath, Al Grey, Ben Riley, Billy Taylor, and other jazz geni are among those scheduled to participate. MC is jazz scholar Phil Schap. The event begins at 7:30 p.m. at the Manhattan Arts Center, 165 W 60th St., in New York. Admission is $50. For a donation of $25, one can rub elbows with the stars at a cocktail reception at 6 p.m. Here's a swd pocketbook and an audience full of grins at the end of the evening.

Artists & Music

Jazz

BLUE NOTES

by Jim Macnie

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Billboard

FOR WEEK ENDING JUNE 15, 1996

** Top Contemporary Jazz Albums **

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<td>BONEY JAMES</td>
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<td>RUSS FREEMAN &amp; THE RIPPINGTONS</td>
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<td>HERB ALPERT</td>
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Audio And Video DVD Systems On Display At Hi-Fi '96 Show

BY STEVE TRAUMAN

NEW YORK—Audio hardware manufacturers delivered promising news for the music industry at the May 29-June 2 High Fidelity Show, held in conjunction with the New York International Theater Show, held here at the Waldorf-Astoria Hotel.

Pioneer, Toshiba, and Sony demonstrated their new A/V products and new products along with pragmatic assessments of the key stumbling blocks to a price-to-performance laser policy. Contemporaneous to the launch of the new generation of A/V products, leading electronics companies offered first looks at potential DVD audio systems. But music DVD, which has yet to deliver on its promise of higher audio resolution, various companies showed systems that push the CD audio standard to its limit. For some, it was an invitation to listeners to look at the differences between DVD and CD audio.

Pacific Microsonics announced that more than 100 recordings have been produced with its popular high-definition compatible digital process, which converts 20- and 24-bit masters to 16 bits for CD playback.

Pacific Microsonics' new 24-bit, 88.2-kilohertz chip is being beta-tested this month by Reference Recordings president Tom Henderson, who will be in session with the Czech Philharmonic Orchestra. With up to 50 more HDCD titles due this summer, Pacific Microsonics remains committed to the HDCD format, which is committed to delivering the Grate-Dead catalog in the HDCD process for release later this year.

In audio news, DTS Technology developed the DTS Digital Surround 5.1 channel process, which is built on the Coherent Technology audio-coding system used in nearly 150 feature films, from "Jurassic Park" to the recent Scottish folk music revival. "I suppose I should thank Topic," he says, "since I probably wouldn't have begun the company if there hadn't been that push." A lot of the things he's done in his good way to become an engineer, but it worked.

Morton has since upgraded the Temple studio to be fully digital, with two 12-track Aki D1000s—essentially a 24-track system. "I really do like this equipment," he says. "It's very solid. It was the first of the reasonably priced digital equipment, and I still think it has many advantages on the more modern and cheaper versions. Also, we now master to an Akai DX870 and a DX2000, and then we also tape everything for the digital editing, and again this is a nice piece of equipment. And then we finally put it down to a DAT machine. I am still using the same Tascam desk I have had for a number of years now. It is a really clean desk and very easy to use. I also have off-line video equipment so that we can do a bit of video work if we want to, and indeed we have already made and released two Battlefield Band videos. We may well develop that side in the future.

Morton's love affair with digital recording began during a visit to Japan several years ago, when he bought a couple of DAT machines. "They changed the whole nature of recording as far as I am concerned," he says. "All of a suddenly, you could hear things you never heard before and your lovely old Neumann mike was too noisy—quite frightening. Every one talks about digital being sterile and cold, but I think that is absolute nonsense. The amount of pain and frustration I went through while making vinyl records was awful.

"I remember the first album I ever did on DAT. It was down to the cutting room because we were still working on vinyl at that stage. The cutting-room engineer with whom I had a good relationship agreed that (that) really was a lovely sound. It was an album of a solo Gaelic singer: We cut it, and it just wouldn't cut properly. We had to—would you believe—remix the solo voice so that the cutting lathe could deal with it and the vinyl could deal with it. It was quite frightening. We did something like five or six test pressings on that album. On the DAT, I had tried a few things but this Gaelic singer but I had to change it to get it down onto vinyl. Thank God for the CD, that's all I can say."
SCOTLAND’S TEMPLE IS RECORDING HAVEN FOR LABEL PIONEER

(Continued from preceding page)

Production is really just whenever there is a new album to be made. At times there doesn’t seem to be anything I am interested in recording, and then at other times there’s a big rush on. It seems like at some point I do nothing else but management work, then at other times I seem to spend my life sitting in the studio.

One album recorded in the Temple studio of Morton is Fournier. Morton is unsigned/violinist Dick Gaughan’s "Handful Of Earth." Released by Topic in 1981 and reissued on CD 10 years later by U.S. label Green Linnet, the album is beloved by fans of Celtic music around the world, with definitive versions of such songs as "Song For Ireland" and "Both Sides The Tweed." Morton and Gaughan both knew the album was a special one at the time it was being recorded, "It was one of those situations where the money really wasn’t enough," Morton says, and "at time went on it became obvious that Dick needed more time, so I gave him more time just so we could turn out a great album."

The village of Temple takes its name from the fact that it was an important center for the Knights Templar, the ancient military and religious order established among the Crusaders in the early 12th century to protect pilgrims to the Holy Land and suppressed in 1312.

Legend has it that the Knights buried a treasure someplace in Temple. If that treasure is ever found, it will be of great historical significance. But Morton is not here to bury things; he’s here to make things grow.

Each weekday, Morton and Kimnair and their staff of four have a simple country lunch of bread, fruit, and cheese around what was once the Temple kirk communion table, in a kitchen paneled with wood from the old church pew. Together, “with every Sunday off,” they answer the order forms, straighten out the visa and hotel problems of the Battlefield Band, and continue to grow traditional music out of the old foundations.

Traditional music is “a living tradition,” Morton says. “This is not anti-quarianism, by the way. Traditional music does not have to be made modern, it is modern by its very nature.”

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Shinko Bringing Berlin To Tokyo

Subpublishing Deal Includes Japanese Translations

By STEVE MCCULRE

TOKYO—Are you ready for “White Christmas” sung in Japanese? 

Shinko Music Publishing Co. Ltd. has signed a historic subpublishing deal with Berlin Music in which the firm becomes the first Japanese publisher authorized to produce translations of Berlin’s lyrics. 

Under the agreement, Shinko will administer all of Berlin’s works in Japan. 

“...my dream in my long music publishing career to establish contractual ties with Irving Berlin Music Co.,” said Shinko Music president Sharon Kamata. “I explained to them that this was a lifelong dream of mine that has now come true. This is the happiest and most unforgettable moment of my life.” 

Shinko has asked singer/songwriter Tatsuro Yamashita, whose repertoire includes many Christmas songs, to translate “White Christmas” into Japanese. 

Showcased, from left, are Linda Emmett, Berlin’s daughter, Maxyne Lang, president of Williamson Music, which administers Berlin Music Co.; Shoko Kusano, Shinko Music Publishing president; and Allen Arrow, Shinko’s U.S. legal representative.

Donaldson’s Evengreens Are Focus Of EMIMP Promo CD

By NIGEL HUNTER

LONDON—The songs of Walter Donaldson, who provided the world with a bountiful collection of standards, are receiving a promotional boost in an Anglo-American exercise. A 44-track, double-CD set titled “The Songs Of Walter Donaldson” is being recorded to provide source material for companies following a transatlantic collaboration between the U.K’s Jingle Bell Publishing U.K. and Donaldson’s daughter, Ellen. 

In 1990, Bing Crosby, John, Ella Fitzgerald, Nina Simone, Peggy Lee, Bobbie Palzer, and Michael Feinstein are among the more contemporary artists who have covered his songs, many of which were written in the early part of this century, on the album. Some of the songs are presented in two or three contrasting versions. A songbook, which will include a biography of the songwriter, is being planned for commercial release.

Ellen Donaldson says that her father’s most successful compositions are “Makin’ Whoopee,” “Little White Lies,” and “My Baby Just Cares For Me.” Her personal favorite is “My Baby Just Cares For Me.”

Donaldson, who serves on the board of AmSong, the copyright protection group that boasts the heirs of many songwriting greats among its members, is the son of the Los Angeles-based Donaldson Publishing Co., founded by his father in 1925. Donaldson sold the publishing company to BMG Music Publishing U.K. catalog manager Bob Clifford. The album was manufactured in the U.K., where it is being distributed by EMIMP’s commercial division, which is headed by Kay O’Dwyer.

Donaldson is handling the U.S. circulation of the package.

It’s a great catalog with some wonderful songs,” says Clifford. “We did a reversionary rights deal about two years ago and recently decided to do the CD to remind people how [the songs] are used. We will also be distributing the album in Australia and South Africa, where we have reversionary rights.”

Brooklyn, N.Y.-born Walter Donaldson, who died in 1947 at age 54, was a self-taught pianist and a prolific songwriter. His first major success was “Back Home In Montana” (with lyrics by William Jerome). He worked for Irving Berlin’s publishing company during the World War II. Donaldson hauled the arrangement with “How Ya Gonna Keep ’Em Down On The Farm (After They’ve Seen Paree),” which captured the optimistic spirit of returning doughboys and their families.

In 1919, “My Mummy” became forever linked with Al Jolson and sold more than 1 million sheet music copies, as did “Bakshy” “Carolino In The Morning,” “Yes Sir That’s My Baby” (all with lyrics by Gus Kahn), and “My Blue Heaven,” a 1927 hit with lyrics by George Whiting. Donaldson provided both words and music for “Little White Lies,” “You’re Driving Me Crazy,” and “At Sundown.” He celebrated the formation of his publishing company in 1928 with the score for Flo Ziegfeld’s hit Broadway show “Give Me” including two more standards with Kahn lyrics, “Makin’ Whoopee” and “My Baby Or Leave Me.”

Donaldson moved to Hollywood, Calif., in the 30’s. He wrote “Yes” and “It’s Been So Long” with Harold Adamson for the Oscar-winning movie “The Great Ziegfeld,” and was nominated for his song “Did I Remember,” which was featured in the 1936 film “Suzy,” starring Cary Grant and Jean Harlow. After Kahn’s death in 1941, he collaborated with John Merrey, Mort Green, Johnny Lange, Bob Wright, and Chet Forrest.

Chairman Holler Leaves Leosong Copyright Service

LONDON—Tim Holler, chairman of London-based Leosong Copyright Service, has left the company following disagreements with Mark Levissin, the majority stockholder. The men give differing reasons for his departure.

Holler acccpeted a 1994 offer to become CEO of the American Marvin Blackmore, and named his son “D.I. Remember,” which was featured in the 1936 film “Suzy.”

Holler’s departure leaves an organization that has no chief executive. He had opted to be replaced by Mark Levissin, the company’s founder, who was named chairman of the board in 1995.

Leosong was founded in 1975 and has affiliates in France, Germany, Spain, and the Soviet countries, and the U.S. Levissin says that it will continue its expansion policy, with particular emphasis on the film and TV sectors of the music business.

Words & Music

BY IRE LIECHTEN

Words & Music is a 52-page magazine published six times a year by the American Society of Composers, Authors and Publishers (ASCAP). Each issue features a profile of a leading music composer or songwriter, along with charts and data on music publishing, reproduction, and related issues. Subscriptions are available to ASCAP members for $50 per year. Non-members may subscribe for $100 per year. For more information, call 212-695-4350.

Lipsius Focuses On Liscipers: Ill Children Get Songs Of Love

PLAYING LISCIPERs: After a decade in which she served as president of the U.S. operations of U.K.-based Hit & Run Music, Julie Lipsius is stepping down, effective June 30, to devote time to Liscipers, a company she helped to establish in 1978.

“My own company,” she says, “has been bubbling patiently in the background. Early clients, such as T-Bot; Teen Girl Music, which is affiliated with Tommy Boy; and Complete Music Ltd. of the U.K., have grown.”

Lipsius, a board member of ASCAP and the Asian Royalties and Independent Music Publishers’ New York chapter, also cites Liscipers’ involvement with Peter Gabriel’s Real World Music and William Shakespeare-based P&M’s Music, as well as with veteran producers, such as Bobby Orlando and Morrie Brown. She expects to focus on “illumination.”

Meanwhile, Lipsius, who involves herself mainly with administrative functions, says that she has been approached by Joan Gmer, currently Hit & Run Music VP of administrative services.

Hit & Run is owned by Tony Smith; Jon Cowley serves as managing director; it represents the publishing interests of such performers as Phil Collins and Genesis, Mike and the Mechanics, and Julian Lennon, as well as songwriters Shelly Peiken and Pam Shyne.

It is understood that Hit & Run’s subdivision deal with WarnerChap- pen for territories other than the U.K. and Ireland is nearing its end, with Hit & Run weighing its options for future representation, including a renewal with the publishing giant.

MORSE THAN PERSONAL: No, Songs of Love is not, as yet, the name of a compilation album of ballads favored. It is a nonprofit organization, operated by New York-based singer/songwriter John Beltzer, that gives seriously ill youngsters and young adults a lift through songs written specifically for them.

The group’s name comes from a song written by Beltzer’s fraternal twin, Julie, in 1977. It was inspired by the death of Beltzer’s twin, who was committed suicide as a result of severe depression. Beltzer formed Songs of Love in February 1975.

Beltzer and others have written some 50 songs for the organization that have been recorded on cassette by such performers as Ronnie Spector, Tom Jones (formerly of The Monochrome Set), and Angela Workman, a featured member of Ray Charles’ Raellites. These custom-made songs for the organi- zers carry such names as “Alyssa,” “Gina,” “Jesse,” and “Cynthia.”

“Parents want a song written, even though they realize their children are terminally ill,” says Beltzer. “They want it to serve as a memory of what was lost.”

That personal touch is provided through a profile sheet of the child that is given to the songwriter. It includes the child’s name, age, hobbies, and “favorite things.”

Beltzer cites a letter he received from the child-life program coordinator at Montefiore Medical Center in New York following the receipt of a song written for her: “Her face, which is often tense, angry, and anxious, broke into a radiant smile! Her mother’s reaction was similar.”

Among the writers who have participated on the project are Danny Obadia (a VP of Songs of Love), Richard Berardi, Mike Rosenman, Karen Nissloom (who is on the organization’s advisory board), Asha Lopez, Janis Thomas, and Vanessa Lobจิ, a Brazilian songwriter who composed a song with Portuguese lyrics for a Brazilian Grammy winner.

Beltzer says he hopes to expand the service and provide those in nursing homes, and those with geographic and mental disturbances. Future fund-raising projects may include a CD of more collateral music, but Beltzer adds that the writers retain the publishing rights to their material. He is also trying to establish a recording studio for writers and producers to provide more songs of love.”

PRINT ON PRINT: The following are the best-sellingfolios from Hal Leonard Publications:

1. Soundtrack, “Mr. Holland’s Opus.”
2. James Morrisette, “Jagged Little Pill.”
Aussie Moguls Hit the Road
Tour Firm To Focus On Asia-Pacific

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Australi's most powerful and influential media and publishing group, also owns the national Ticketek agency. In a prepared statement, Packer notes that Dainty's "excellent reputation for world-class entertainment" made him the ideal choice for CFP to link up for its move into the live entertainment industry.

Over more than 20 years, Dainty has produced tours for such acts as the Rolling Stones, Paul McCartney, Tina Turner, Rudy Nureyev, Michael Jackson, Collins, David Bowie, Abba, and Torvill and Dean. His production of the "New Rocky Horror Show" has made $20 million Australian ($15.5 million) over two years and will debut in London's West End in 1998.

Like other Australian promoters, Dainty expanded his network into Asia with local alliances. He partnered with Singapore's Lushington Entertainment to promote a tour by Cliff Richard and Take That last year. With cultural differences still making live entertainment in these territories a hit-or-miss proposition, DCE will concentrate on such cities as Singapore; Kuala Lumpur, Malaysia; Manila, Philippines; Hong Kong, and Taipei, Taiwan.

"In the past two years, I've had to pass on superstar tours through the region because of the costs involved," Dainty tells Billboard. "Now I can not only do them but realize my long-time ambition of doing complete global tours. The kind of money involved has moved us into the top league internationally."

"The fantastic synergy of [Pack er's] magazines, TV, and Ticketek, which is the largest agency in this country, can be potent in a market-

Sony Japan Forms 'Indie' Arm
Tristar To Bring In Int'l Repertoire

BY STEVE MCCLURE

TOKYO—Japan's No. 1 record company, Sony Music Entertainment (Japan), is trying to beat the big-box music labels to one contender an international repertoire label that will be run as an in-house indie imprint.

Tristar Records, the third imprint established by Sony's international labels division after flagship labels Columbia and Epic, will focus on finding and marketing international acts for the Japanese market.

Tristar's debut releases, due out June 21, are a single and an album by Swedish duo the Trampolines, titled, respectively, "Taking The Easy Way Out" and "SPASH!"

Sony hopes the Trampolines' bright power pop will become the next Scandinavian success story in Japan, where music from that part of the world has been selling amazingly well.

Future Tristar offerings include British-based singer Marcella Detroit's second solo album and a compilation of ABB covers called "Abba Susan" by New Zealand's FPM, with the aim of significantly reducing the level of illegal recordings.

Maori Mai, the government's new administrator responsible for publishing and communications, told the meeting that he intended to push through new legislation in June, including measures that would make the purchase of pirate product a crime and would allow authorities to seize the personal property and assets of convicted pirates, in addition to the confiscation of illegal product and reproduction equipment that is already sanctioned under Italian law.

Masi also called for closer cooperation between central government and local authorities, including existing controls on retail outlets.

Take That Songwriter Takes Two Of U.K.'s Ivor Novello Awards

BY NIGEL HUNTER

LONDON—Take that—and that. Gary Barlow did, at the 41st annual Ivor Novello Awards ceremony at London's Grosvenor House on May 29.

The event, sponsored by U.K. authors' body the Performing Right Society, saw the songwriting duet of GetwellandThis Take That receive two awards for "Back For Good," the PRS' most-performed and best-selling song. Barlow described the song as "the best 15 minutes work I've ever done."

EMI Music Publishing U.K. took more than that. Managing director Peter Reichardt collected publishing statuettes on behalf of the company for best contemporary song ("All Right.") written by Daniel Goffey, Gareth Coombes, and Michael Quinn, recorded by Supergrass); best commissioned film score ("Don Juan De Marco," written by Michael Kamen, recorded by Zomba Music Group and Screen Gems); and best song included in a film or TV program ("Have You Ever Really Loved A Woman?" written by Matt Lange, Michael Kamen, and Bryan Adams, who recorded it, and published by EMI-Sony). Of course, with Zomba Music and Sony Music."

The last song is featured in the movie "Don Juan De Marco."

For a possible sequel, the songwriting duo has written new songs for the anticipated film sequel. The project is being produced by Columbia Pictures with Michael Kamen as music supervisor, and financed by Sony Music and Zomba Music.

Italian Gov't Calls For
Unity In Piracy Fight

BY MARK DEZIANI

MILAN—Italy's center-left government has pledged to take rapid and determined action to combat the country's widespread piracy problem.

At a meeting in Rome at the end of May, representatives from the newly installed government and the country's audio-visual sector agreed on the need to pass stricter laws against pirates and to unify the diverse bodies tackling the piracy issue.

Interest groups by international music-industry federation IFPI claim that one in three recordings sold in Italy is an illegal copy, and that 80% of pirate music circulating in Europe derives from Italy. In January, IFPI and its Italian group, FIMI, launched the Federation Against Music Piracy (FPM), with the aim of significantly reducing the level of illegal recordings.

Take That songwriter sails through the new legislation in June, including measures that would make the purchase of pirate product a crime and would allow authorities to seize the personal property and assets of convicted pirates, in addition to the confiscation of illegal product and reproduction equipment that is already sanctioned under Italian law. Mai also called for closer cooperation between central government and local authorities, including existing controls on retail outlets.

Piero Ferrini, president of the Federation Against Audio Visual Piracy (FAPV) and director general of Warner Bros.' Italian film production companies, called for a unification of Italy's 15 anti-piracy organizations under the direction of the government. "It is important to have a central data bank and reference point to focus the diverse groups and law-and-order forces to work together," said Ferrini.

In addition to FAPV, which represents the anti-piracy efforts of the cinema and video companies, and the music industry's FPM, standardized "third party's right body SIAE operates an anti-piracy squad.

Ferrini's call was echoed by Milan magistrate and piracy specialist Giuseppe Corasaniti. He warned that disparate efforts could hold back the anti-piracy campaign. "Results are not achieved by committees," he said. "We have to react with a special investigative structure dedicated to fighting piracy, a single centralized data bank, so as to utilize the fight against the Mafia. We also need to implement existing (European Union) directives thus far not applied in this country."

Corasaniti added that magistrates in Rome, Milan, Palermo, and Pisa are already pooling information.

Piero La Falce, managing director of Sony Music Italy and president of IFPI Italy, said that cooperation between the diverse organizations, including SIAE, is already "realistic."

"We have strict cooperation with the SIAE, the law-and-order forces, various embassies, including the British and U.S. ambassadors, and the various record companies."

La Falce added that Italy's independent labels association, AFI, had also been affiliated with the IFPI-sponsored FPM.

La Falce said that in addition to the 10 million-plus penalties for pirates and purchasers of illegal product outlined by Maxi, AFI directives on increasing copyright from 30 to 50 years and rendering live bootleg recordings illegal—currently covered in Italy by temporary ministerial decrees—should be permanently legislated into the statute books by this June. Until last year, when the directives were adopted as emergency decrees by the Italian government, live bootleg recordings were legal in Italy, while recordings more than 30 years old were legally available for reproduction without the original producers' consent.

As well as raids on pirate producers and vendors, we are making retailers and manufacturers aware of the new laws. Bootlegs have now virtually disappeared from retail outlets, and those previously involved in the production of bootlegs and outright copyright product have cooperated in destroying their masters," said La Falce. He added that "public will be made aware of the anti-piracy push through press advertising and television."

Italy's top-rated summer music (Continued on next page)
International

Roadshow Exposes Columbia Acts To European Executives

BY JEFF CLARK-MEADS

LONDON—Columbia Records in Europe borrowed a U.S. idea to introduce its bands to the industry on this side of the Atlantic during May.

Columbia’s roadshow, the Road Ahead ‘96, visited Paris, London, Madrid, Amsterdam, and Cologne. Germany was one of the four U.K.-signed acts as Fiona Apple, Maxwell, Sponge, and Eleanor McEvoy, from Fugue, dog’s eye view, and Imperial Drag in front of a European audience of Sony executives, retailers, and media, numbering in the hundreds.

Four European acts also participated: Kula Shaker from England, Big Soul from France, Gag from Germany, and Boof from the Netherlands.

The roadshow was organized by Sara Silver, VP marketing of Columbia Europe. She comments, “Two years ago, I was in New York in the week the U.S. company had their annual branch managers’ meetings. The format was similar to the one we used for the roadshow in that they had their young artists come in to play. I came away thinking it was brilliant.

So the company decided they were going to take their show around the U.S., and that’s when I thought…"

Sony Hungary Names Szuts Managing Dir.

BY ALISON COCHRAN

LONDON—Laszlo Szuts has been appointed managing director of Sony Music Entertainment Hungary. He succeeds Macelom Carrathers, who has left the company.

Szuts has been with Sony Hungary since it was established in 1993. He was its first director of A&R and marketing, a position he held until his appointment as managing director.

Szuts will report to Sony Music Entertainment Europe president Paul Russell, The Hungarian affiliate’s roster includes Gyula Babos, Klaivi Katoana, and Omen.

AUSTRIAN RECORD MARKET SHOWS 4.8% GROWTH

BY MANFRED SCHREIBER

VIENNA—The Austrian record market had a 4.8% growth in revenues during 1995, according to figures just released by the country’s IFPI group.

Local record companies may not have seen all the benefits of that increase, though. Last year was Austria’s first year of European Union membership, and the IFPI group estimates that imports from other countries within the European market last year accounted for 10% of all sales.

IFPI Austria figures show that, at retail values, 1995 revenues were €469.9 million. Unit sales totaled 24.9 million, a rise of 7%. CD sales dominated the market and was the only type of record to show an increase, with the market experiencing 16.8 million units sold, compared with 15.6 in 1994. Vinyl albums slumped from 67,000 units in 1994 to 28,000 in 1995. Singles were down from 3.1 million to 3 million, and music cassettes declined from 2.7 million to 2.2 million.

Chris Weemchen, managing director of PolyGram here and president of IFPI Austria, says the country’s joining the EU resulted in a “substantially stronger import situation.”

International pop increased its market share last year from 78.1% of all records sold to 82.3%, while domestic pop acts’ share fell from 8.2% to 5.8%. Classical declined from 10.2% to 4.9%.

With unit sales of more than 150,000, the best-selling products in 1995 were “The Very Best of Elton John” and Austrian act Brunner & Brunner’s “Darum Lieb Ich Dich.” Those registering sales of more than 100,000 units include “The Star of the Future, Family, ‘Made In Heaven’ by Queen, and ‘Im Namen Der Lieb’ by Brunner & Brunner. A total of 38% of all music sales were made in Vienna.

IFPI Austria also revealed a new piracy rate last year of 5% of sales, amounting to approximately €3.6 million.

Austria, which shares borders with Hungary, the Czech Republic, Slovakia, and Slovenia, is the EU’s front line with the former communist states of Eastern Europe.

Franz Medentwich, director of IFPI Austria, says, “We enforce piracy laws in cooperation with the customs authorities. We also finance training at universities and hope to stop piracy coming across the borders from non-EU members.”

SONY HUNGARY NAMES SZUTS MANAGING DIR.

AUSTRIAN RETAILERS ‘IN TROUBLE’

IVOR NOVELLO AWARDS

Italian Gov’t Calls For Unity In Piracy Fight

FOR THE RECORD

Simply Red’s new single, “We’re In This Together” does not appear on RCA Records U.K. Euro ’96 compilation, “The Beautiful Game,” which was covered in an article in Billboard’s June 8 issue.

The Republic of San Marino, a small independent state within Italian territory close to the mass tourist resort of the Adriatic coast, San Marino’s independent status and tax-free status has been widely exploited by music pirates as a base for distributing illegal product.

“We have had too many meetings with San Marino’s minister of justice, with the third meeting planned shortly. At these meetings, we made the San Marino piracy aware of the piracy problem,” says La Falce. “San Marino has strict anti-piracy laws, including prison sentences and fines,” he says. “For each piece of pirate product sequenced. However, we are encouraging them to apply these laws more rigorously.”

Estimates put the value of Italy’s pirate market at 150 million lire ($86 million), or 25% of the revenues of the country’s legitimate music market. The pirate market of all audio-visual material, for example, is estimated to be worth 500 billion lire ($220.5 million).
Warner Music International Managers Meet In Sydney

Warner Music International held its worldwide managing directors meeting April 20-26 in Sydney. The meeting was attended by more than 100 delegates from 35 countries, and senior managers participated in product presentations, workshops, and group seminars. The conference also featured an evening cruise around Sydney Harbor, a preview of excerpts from the upcoming film "Evita" starring Madonna, performances by local artists, and a gala dinner at Sydney's renowned Opera House.

EastWest Australia artist Max Sharam, who will be released on Discovery Records in the U.S., entertained attendees with a performance at the Museum of Contemporary Art.

Congratulations to Marco Bignotti on his recent appointment as president of Warner Classics International, from left, Didier Durand-Bancel, managing director of France's Erato Disques; Prof. Dr. Hans Hirsch, president of Teldec Classics International; Peter Andry, retired president of Warner Classics International; Bignotti; and Robert Hurwitz, president of Nonesuch Records.

Socializing at the cocktail party are, from left, Val Azzoli, co-chairman/CEO, Atlantic Recording Group, Gerolamo Caccia Dominioni, president, Warner Music Italy; Sylvia Rhone, chairman, Elektra Entertainment Group; and Peter Andry, retired president, Warner Classics International.

Taking a few minutes to socialize are, from left, Peter Ikin, senior VP of international marketing/artist development, Warner Music International; Bob Daly, chairman/co-CEO, Warner Music Group; and Robert Rigby, managing director, WEA Australia.

Relaxing during a live performance at the conference are, from left, Marita Kaasalainen, managing director, WEA Records Finland; Massimo Giulianò, managing director, WEA Italy; Moira Bellas, managing director, WEA U.K.; and Gerd Gebhardt, managing director, WEA Germany.

Enjoying each other's company are, from left, Sanji Tandan, managing director, Warner Music Sweden; James Southgate, managing director, Warner Music New Zealand; Rob Dickins, chairman, Warner Music U.K.; Andre Midani, president, Warner Music Latin America; and Seymour Stern, president, Elektra Entertainment Group.

Sharing a joke at the opening night cocktail party are, from left, Ramon Lopez, chairman/CEO, Warner Music International; Russ Thyret, chairman/CEO, Warner Bros. Records; and Les Bider, chairman/CEO, Warner/Chappell Music.

Toasting the future success of the company are, from left, Ryuzo Kosugi, chairman, Warner Music Japan; Steve Margo, VP/international, Warner Bros. Records; Kiyoshi Hachiya, vice chairman, Warner Music Japan; Tom Ruffino, senior VP/international, Warner Bros. Records; Mitsuaki Tsunekawa, president, Warner Music Japan; and Matts Nilsson, managing director, WEA Japan.

Ramon Lopez, chairman/CEO of Warner Music International, center, enjoys the gala dinner at the Sydney Opera House with, from left, Bob Daly and Terry Semel, co-chairmen/CEOs of Warner Music Group.

Conversing over cocktails before dinner at the Sydney Opera House are, from left, Finn Work, managing director, Warner Music Denmark; Mats Nilsson, managing director, Warner Music Norway; Jaakko Karlilainen, director of Finland’s Fazer Records; Manfred Zumkeller, president, Warner Music Europe; and Mari-anne Hontiveros, managing director, Warner Music Philippines.
### Japan

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### Eurochart Hot 100

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New entries indicate first entry or re-entry into chart shown.
SONY JAPAN FORMS ‘INDIE’ ARM (Continued from page 55)

of the Tristar staff are all bilingual Japanese who have lived or been educated overseas, tending the label a distinct international feel.

Matsuiya says there are three reasons for Tristar's creation. "First, in the last few years, there has been a very strong trend in which Japan creates its own international repertoire, but still citing the recent successes in that country of such acts as Shampoo, Diana King, Lisa-et. Melendez, and Scatman John. Tristar will focus on finding those kinds of acts.

The second reason is that a small, indie-style label is able to pick up on new musical trends more quickly but is still able to use Sony's marketing clout to push its product. "The third thing is that Sony has a vast amount of catalog and artists all over the world, and I don't think it's been fully exploited," Matsu- ra says, "I'd like our label to pick up artists from Sony affiliates around the world."

Although Tristar will concentrate initially on releasing foreign repertoire in the Japanese market, the label does not plan to be bound by any specific agenda. "We're thinking of eventually releasing artists outside Japan as well," says Tristar staff Hana Tabata. "It's basically no rules—we can do Japanese artists, American artists, whatever." Also possible are licensing deals for Japan with over- seas labels.

Tristar also plans to release a limited number of titles—about one a month—in order to reach maximum attention. And instead of Japanese labels' standard blanket-promotion strategy, Tristar will fine-tune its pre-motional efforts.

"We just want to talk to the people we want to talk to," says Matsuura. "We don't want to be tangled up in the conventional process and policies. Retail is actually the most effective form of media—now getting your record in an in-store listening post is more effective than airplay on some stations." The label is encouraging international artists to send demos or tapes.

We’re actively seeking new art- ists, labels, producers, and creative teams," Tabata says, adding that the label is also looking to sign major artists whose contracts have expired.

Tabata has close connections with Sony's other Tristar labels in other territories, such as the U.S.

Gonna Crazy" (trf, Axxed D.D., Amapuro), and "Overnight Sensation" (trf, Axxed D.D., Prime Extension). Winner of the foreign work prize, awarded to the overseas composition that garnered the largest amount of royalties in fiscal 1995, was "You Wish Upon A Star" by Ned Washing- ton and Leigh Harline and published by Bourne Co. The song’s Japanese abridgment is Highnote Publishing, and the translator of the lyrics is Yohji Shimamura.

STEVE MCLURE

Oh Susanna’s Tape Fosters Praise

Acclaimed 7-Song Cassette Could Bring Record Deal

BY LARRY LEBLANC

TORONTO—With only 50 copies of her low-budget, self-produced, and roots music song, "Crazy Down The Road," singer-songwriter Oh Susanna has already impressed people in the music industry.

Tristar, a label for independent, in- clusive, and amazing talent. Oh Susanna became interested in singing and songwriting in 1994, when a friend of a friend asked her if she wanted to record Hank Williams. "Oh Susanna covers with a new band. "At that point, I had been plugging around on guitar for a while," she says. "I was a singer," she says. The unreleased track tape, she says, "sounds pretty ter- rible. They put way too much reverb on it.

Chernoff was impressed enough to ask her to join his group, but it broke up soon after. "We didn't even have a name," says Susanna. "The band was totally in the garage. We wanted to be really rootsy, really country. They called me 'music I'm doing now.'

During this period, Oh Susanna and Chernoff began writing songs together. "Despite some encouraging early results, the two didn't continue once the band broke up," says Susanna. "I didn’t write anything serious, only joke songs," she says. "Scott was more experienced, and it was difficult for me to live up to what he wanted. He wanted to write most of the lyrics, and I wanted to write some words as well. Eventually, person- alities and a struggle over [musical] style ture us apart."

Two of their collaborations, "Crockett Down The Road"

Oh Susanna recorded her cassette after a friend, dancer Anaisa Fernandez, coax- ed her into performing at a cabaret evening at her dance studio. Also perform- ing that night was Oh Susanna. Impressed by Oh Susanna's perfor- mance, he asked if she had recorded her songs. Oh Susanna then suggested he pro- duce a cassette recording and brought in drummer Shane Wilson and bassist Bill Allgrove to record it at a local rehearsal hall.

It was a very simple recording," says Oh Susanna. "We did it overnight, basically. We used an Adat [recorder] and finished it in about two hours. First, recorded with guitar and vocals, and then the instruments were added on the top.

While some of the songs on the cas- sette were completed quickly, several were finished only after months of reflection. "Roll Me On Home," she says, "was completed in 15 minutes, but "Missoula" and "All Eyes On Baby" were developed over a lengthy period.

I have no idea how long I worked on each song," she says. "For me, it takes a lot of questioning and philosophizing before a song comes together," Susanna adds. "Also, not counting things even if I felt that it was too simple. Sometimes, "This is what you're trying to say!"

While downplaying the suggestion that her songs are autobiographical, Oh Susanna agrees that the emotions expressed are mostly based on her own experiences. "I'm good at putting forth a third person's account of a point of view that's very personal but still has some thing mysterious or hidden about it," she says. "Okay, I'm also fascinated with stories and have a knack for putting things together in a story form when I'm talk- ing to you." Several songs originated while Oh Susanna was at job in the Vancouver library system. "To work in the base- ment of the library where there's dust and little worms and God knows what-and stick yellow dots on books because they were moving was pretty boring," she says, laughing.

So I was trying to make it mean- ingful by creating music. 'All Eyes On Baby' was inspired by seeing the producer's seminar and thinking what was I going to do with my life. Being the youngest of my gen- eration in my family, there's a feeling of not being needed. All my tasks are mar- ried and getting on with their lives. I'm also fascinated with how kids make music - they talk and sing, and a girl, and being made [by society] into a girl, is a lot of what that song is about.

Born in Ahermert, Mass., Oh Susanna was brought to Canada at the age of 1 when her father, a professor, got a job at the University of British Columbia in Vancouver.

She recalls being curious about music from an early age. "When I was in ele- mentary school, I was really into the Rolling Stones, who led me down the belly of bluesy and country-feeling music," she says. "When I got into high school, I was more into punk rock stuff like The Sex Pistols and X. I started high school when [alternative-styled UBC radio station] CITR got its FM slot. That was a big deal then.

At the time, the hippest that Vancou- ver commercial radio would get was play- ing Neil Young, she notes. "When you're 15 years old, but you want more punk in the music."

After finishing high school in 1987, Oh Susanna left Vancouver to attend McGill University in Montreal. After two years in the general arts program there, she left to become a Western civilization major at the University of Toronto.

While attending Concordia, Oh Susa- nna hosted a one-hour roots music radio program, "Great Works Of Country And Western Civilization," at the university's FM radio station, CRSJ.

Oh Susanna does shows under Bob Will or Bill Monroe and talks about the roots of western swing and bluegrass," says Oh Susanna. "I'd also do shows where I'd focus on [an American] folk hero like John Henry and play different versions of songs about them and read stories about them. [That's how] really made me focus on [traditional music]."

The university station had a limited record budget, so Oh Susanna would have to find recordings by hand. I'd also raid my aunt and uncle's record collection," she says. After graduating, she married Big Bill Bloomgarden, and the Barn Dance and the Squaw Show on Big Bill Bloomgarden and Pete Seeger. Oh Susanna left the University of Toronto to become a Concordia University for two years.

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New York—Video retailers are shedding their piracy, even antiquating, toward television programming, whether it's old series or made-for-cable movies.

For years, stores considered broadcast and cable fare as "hot stuff, see that." No one, however, can deny the power of nostalgia that has helped the sales of vintage TV shows grow to an estimated $100 million-$600 million a year, enhancing the prospects of numerous companies that might otherwise have languished at the bottom of the market heap.

Some consider TV a first step on the ladder. Cabin Fever Entertainment, managed by broadcast folder in its formative years, now says it has graduated to bigger things. But operators, such as New Video Group, MPI Home Video, Rhino Home Video, and Turner Home Entertainment—have found profitable niches, often carved from space previously allocated to "B" movies.

In the case of shows from the Arts & Entertainment network, distributed by New Video, the space is often brand new. New York-based New Video is negotiating with a major channel for an A&E enclaves, a first for the cable channel. "There is a market change," says New Video executive VPGM Susan Margolin. "With most of our customers, we've passed the point where we have to explain." Like other vendors, New Video has since landed other TV properties, such as a Wall Street Journal financial series, and is busy scouting more, including a catalog made up of several long-running network sitcoms that once dominated their prime-time slots. A deal should be concluded shortly likely giving the product extensive mass-merchant exposure, which New Video lacks.

The A&E brand is visible at TruSoft World Entertainment, Borders, Musicland, Target Stores, and Best Buy. Blockbuster, she adds, has made a "huge commitment" to both versions of the BBC production of "Pride And Prejudice," which A&E and New Video introduced in February as a sell-through release and then repackaged for rental a few months later. New Video found that having A&E title queues opened retail doors when it began soliciting orders. "We find this approach works for us," Margolin says.

Amy Schorr, VP of video marketing for Rhino, hopes Comedy Central will do the same for his company. Schorr has just acquired the distribution rights to almost 400 hours of Comedy Central programming, as well as a first look at future shows. The initial releases, drawn from such Comedy Central favorites as "Publicly Incorrect," "Dr. Katz, Professional Therapist," and "Comic Justice," will reach stores next month at $9.95 or $10/5 suggested list.

Rhino figures it has two opportunities to grab consumer attention: First, because of the Comedy Central name; second, because of the star power featured on the tapes, among them comics Jerry Seinfeld, Roseanne, Steven Wright, and Jeff Foxworthy. "Through out the year, we'll be developing the brand," says Schorr, who expects to firmly grab retailers' attention. "This will be the year when people are going to have to take notice of what we're doing."

Comedy Central is expected to boost Rhino's profile. Its catalog of special-interest titles does "incredibly well" in many chains, but, Schorr says, "The problem in a lot of cases is that the consumer can't find our titles at retail." Based on sales of Rhino's four-tape set of "The Monkees" TV show, he thinks the tide is slowly turning.

Half of the individual tapes have sold through, and the nearly 3,000 "Monkees" box sets, priced at $40, are gone, according to its February release. "I took a lot of flak for offering the boxed set.

Retailers can attain themselves to the Comedy Central brand of humor during the Video Software Dealers Assn. convention, July 10-13 in Los Angeles.

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The Authorized Musical Companion to the Best-Selling Novel featuring

Fourteen sound pictures to hear the way along life's many roads.

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Is CD A Viable Format For Audiobooks?
Publishers Gauging Response To New Releases

NEW YORK—Though it is unlikely that CDs will ever replace cassettes as the format of choice for audiobooks, publishers are increasingly selecting titles for the CD market.

“We noticed it was something picking up in the industry, and we decided to try it with our best-selling fiction,” says Christine McNamara, marketing manager at Bantam Doubleday Dell Audio Publishing.

The company’s first fiction title issued on CD is John Grisham’s “The Runaway Jury,” which went on sale May 15. McNamara says that the response has been good and there have been some record orders.

Recently, BDD also released a CD edition of “The Rants” by comedian Dennis Miller. “That was a natural for CD, because it’s really a comedy album, and they need to be on CD,” says McNamara. In the fall, the company will issue three more titles on CD.

Publishers that have issued titles on CD include Publishing Mills, with Jonathan Winters’ “Crank Call” and Ice-T’s “The Ice Opinion,” and Harper Audio, which has released the best-selling “Men Are From Mars, Women Are From Venus” on the format, as well as a number of Shakespeare titles on its Cade- mond label.

At Ingram Book Co., the largest audiobook wholesaler, spoken audio merchandising managers: Susan Doyle in Los Angeles, James Fuzzy Swig in Sacramento, Calif., Karen Aalund in Dallas, Craig Hall in Cleveland, Dave Saunders in Chicago, Jeff Ivan in Atlanta, Ray Gianchetti in Washington, D.C., Jon Burkh in Bordeaux, and Joe Pasonke in New York.

HOME VIDEO. Ann Milne is named director of video acquisitions and programming for the Columbia House Co. in New York. She was an advertising and marketing consultant.

Charles Morgan is appointed senior VP of corporate development at Hallmark Entertainment Network. He was a consultant to the company.

MCN AUDIOBOOKS, which specializes in midline classics, has released each of its 75 titles on CD, which come with our CD sales, says national marketing director Chuck Weigel, adding that sales are about 60/40 in favor of sales overseas. "One of the things that helps us is that there are very few competitors putting out this product, so we’re filling that gap."

Susan Yeager, buyer/merchandiser at Borders & Books, says that sales of CD sales in the last couple of years, “mainly with blockbusters and classics, titles that people are familiar with.” At Borders, about 25% of the

BIBLIO BRIEFS

PLAYBOY ENTERPRISES and Grand Haven, Mich.-based Briliance Corp. have signed an exclusive agreement to produce several lines of audiobooks under the imprint Playboy Audio.

The first two product lines, “The Best Of Playboy Fiction” and “Playboy Comedy Club,” will debut in August. “The Best Of Playboy Fiction,” a two-tape package, will feature short stories that have appeared in the publication. People have a suggested list price of $16.95. Ernest Hemingway, John Updike, Joyce Carol Oates, John Cheever, and Michael Crichton are among the best-selling authors to have been published in the magazine, though not all will appear in audio form.

“Playboy Comedy Club” features complete live performances by nationally known comedians and has a suggested list price of $19.95 each.

Scheduled to debut in September is “Playboy On The Move.” The audio travel guide will retail for $26.95.

REZOUND AUDIO BOOKS, distributors of audio books to video stores and alternative outlets, has announced that it will make its products and services available through Video Distributors’ M.S. Distributing. The arrangement has the potential to significantly increase Rezound’s revenue base from its current 4,500 accounts.

M.S. software buyer Tom Splinter says, “Now we can turn a normal video store into a home entertainment store. We’re trying to create stores that will succeed in the long run, not just sell them a video, and this is a way to better serve our customers.”

Audiophile, the Portland, Maine-based monthly magazine of audio book reviews, has just published the 1996-1997 edition of its Audiobook Reference Guide. The expanded directory provides information on publishers, distributors, and support services for the industry. New this year is a master index and a list of the magazine’s Earphone Awards winners.

MCA MUSIC ENTERTAINMENT has negative cash flow of $13 million on revenue of $225 million in the quarter ending April 30. In the same period last year, the company’s cash flow was $50 million on $310 million in revenue. Parent company Geffen says the earnings decline is a result of “investment in new titles and labels.” MCA’s music businesses include Geffen Records, MCA Records, MCA Music Publishing, and MCA Concerts. MCA’s film/television unit reported cash flow of $101 million on $804 million in revenue, compared with cash flow of $43 mil- lion on revenue of $807 million a year ago.

SPEC’S MUSIC reports that sales from stores open at least a year declined 2.1% in the third quarter from a year ago. For the three months ending April 30, Miami-based Spec’s posted a net loss of $812,000 on $719.5 million in revenue. In the same period last year, the music and video retailer booked a net profit of $320,000 on $585.5 million in revenue. For the first nine months of this fiscal year, same-store sales declined 7.1%. The company attributes the results to “lower margins on product sales — lower same-store sales, and the impact on new stores.

MOOVIES, the Greenville, S.C.-based video rental chain, reports net income of $278,000 on $19.3 million in revenue in the third quarter, an increase of 187% over last year’s loss of $127,000.

NOODLE KIDDOLE, the chain of retail stores specializing in kids entertainment products, reports a net loss of $2.7 million on $8.1 million in sales in the third quarter, which ended May 4, compared with a loss of $8.5 million on $14.7 million in sales a year ago. The company says, “the costs related to new stores and the infrastructure that we have put in place to support our expansion plan have impact- ed our results. However, we expect to leverage these costs as we enlarge our store base.” The Farmingdale, N.Y.-based retailer operates 21 stores.

RHINO RECORDS, in its first national urban music contest promotion, is team- ing with the Sam Goody store chain for a campaign for its multi-volume series “Smooth Grooves: A Sensational Collection.” The winner will receive a free trip for two to one of Sandals Resorts’ nine locations in Jamaica.

THE MOTION PICTURE ASSN. reports the largest one-day video piracy raid in South Korea, resulting in the seizure of more than 145,000 unauthorized movie videocassettes and 1,176 videocassette recorders. The MPAA estimates that its five-year enforcement program in South Korea has reduced the piracy rate to about 15%. In other news, the MPAA says raids conducted in Philadelphia resulted in the seizure of more than 1,000 copies each of the summer blockbuster films “Mission: Impossible” and “Twister.”

FOREFRONT COMMUNICATIONS says that its new release “Glad Talk” by Kevin White has been the “best-selling enhanced CD of all time. SoundScan reports that the disc has sold more than 80,000 units. Using Audiovi- deo Direct, the single features music, videoclip, interview footage, and lyrics. Forefront says it plans to make the enhanced CD available in computer software stores in addition to music stores. The best-selling enhanced CDs are by the Rolling Stones and Sarah McLachlan.

ALL AMERICAN COMMUNICATIONS, owner of the Scott Bros. record label, has signed hip-hop artist DJ Premier to a campaign for its multi- volume series...
STORM WARNING: During the National Assn. of Independent Record Distributors and Manufacturers convention in Baltimore, May 22-23, there were already rumbles of discussion regarding Distribution North America's institution of a penalty for returns. 

In late April, Cambridge, Mass.-based DNA informed accounts that, effective May 6, it would assess a 6% penalty for returns of more than 17% of purchases. The company is also offering an additional 1% retail price cuts to customers holding returns of less than 16.67%.

To a letter to customers, DNA sales VP Pip Smith characterized the policy as "a response to what we have experienced this season in our returns environment."

No indie distributor has been immune to the plague of returns this year—many have probably considered instituting a penalty as a remedy (and may have contemplated it for some time, in truth), but DNA is the first indie wholesaler in doomsday season to put such a retail clamp on its clients. It appears to be taking unprecedented flak for being first out with such a policy. Sources indicate that REK and KOCH are mulling a similar move.

Some accounts are said to be fiercely resisting the penalty, with one for-firmable chain going as far as to demand an exemption from the policy.

NAIRD NOTEBOOK: The thorny issues facing the beleaguered indie sector—such as the current product glut, label pricing policies, and the wisdom of buying floor space at retail via slotting programs—were among the topics chewed over at NAIRD panels.

Most of the store operators on the retail panel agreed with the prevailing notion that the market is saturated with product.

DNA’s Returns Penalty Causes Grumbles From Accounts

Noting that 90% of the titles in a release book are first-time releases, Terry Currier of Music Millennium in Portland, Ore., said, "It’s not unusual for most of that stuff to get locked up and going to magically jump off the rack."

Alyana Hill of Record Archive in Rochester, N.Y., added, "The days of carrying hundreds of everything are gone. . . . You’ve got to convince us why we should take that in and let it sit on the shelf. I’m looking at my inventory."

In Louisville, Ky., concurred: "The days of me bringing in everything you could have, I can’t afford it."

"We’re getting a bunch of pricing off catalog, about which at many conventions privately gnashed their teeth, took hits from retailers and distributors."

"Why are reissues full-priced?" asked Don Van Cleave of Magic Platter CD in Birmingham, Ala. "Why is your back catalog not midlined?"

Van Cleave’s query was echoed at the distribution panel by Koch International’s VP of marketing and sales Michelle Viducich, who identified the lack of midline pricing as one of the most frustrating problems facing distributors.

Several distributors bluntly asked whether it was a good idea to pay retailers’ slotting fees for store endcap space.

"Most of the companies we deal with don’t have the money for advertising, let alone slotting fees," said Mark Viducich, C.O.O of Bapide Distribution in West Sacramento, Calif., who equated the retailers’ sale of space with pimpling, to the amusement of the audience.

Rosenberg noted that distributors will actively encourage such buy-ins: "A salesman doesn’t want to turn down a $2,000 piece (purchase order)."

However, he added, "It’s important that you understand the ramifications. If [product] comes back, you haven’t accomplished anything except hurting your company."

Edward Richards, president of Rain’s Audio Books, at Hellers Audiobooks in New York, which does feature product.

One top-selling fiction manager Jon Olsen echoes the concerns of others in the industry who have yet to commit to CDs. "I don’t think in the audiobook industry will go to CDs," he says. "Audiobooks are going to hold out until the next generation comes out, and [audiobooks] will skip over CDs."

Receiving the title that it usually comes back, she says. "So we rode the roller coaster, and the ups and downs leveled out. Within the year, a Bud’s discount store leased the old Wal-Mart building, and a Heilig-Meyers furniture mart is renting next door.

Byers advertises in the newspapers, but she feels that a $150 banner visible from the road has done just as much to bring in traffic. She does a lot of special orders and even makes hand pick-ups twice a week from her Nashville suppliers, Music City Distributors and Major Video Concepts. "I don’t want to rely on UPS," she says, "and I don’t have enough volume to go direct through the labels." If

(Continued on page 61)

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(Continued on page 61)
IN 1994, WHEN MUSIC specialty merchants warned that the price war would eventually hurt music manufacturers the same way it was harming retailers, media sales executives ignored the prophecy and increased their support to discounters. But in the first five months of 1996, that practice came home to roost, as music manufacturer returns took off as fast as they could process them. 

Fallout from the price war has hurt the most in instances, not the least of which has been catalog sales. With it becoming more difficult to generate profits, music merchants have sought to increase inventory turnover; this has often resulted in deep inventory being jettisoned from stores.

As a result of the industry's price war, senior sales and distribution executives have been searching for ways to combat that trend. Some labels are looking for a sales executive to oversee their catalogs. EMI-Capitol Music Group North America created the EMI-Capitol Music Marketing Group, which contains the Catalog Marketing Group.

Some distribution companies, such as BMG Distribution, have shifted from quarterly catalog programs to ongoing discounts on those product lines. As part of the changing fortunes of catalog sales, BMG and Sony Music Distribution have done away with long-term dating programs.

In times of turmoil and change, some may see problems, but others will see opportunities. National Record Mart is an example of the latter. In a letter dated May 22 addressed to independent labels and distributors and specialty lines at the majors, NRM announced its "One Year Commitment Program."

As part of that program, Carnegie, Pa.-based NRM will, with label partners, carry mutually agreed-upon titles for one year and will guarantee replenishment of those titles as they are sold. In return, vendors will supply NRM with plenty of extended dating. Well, not exactly. NRM has devised a payment schedule whereby the company gets its normal terms for two months, and then payment for orders will be divided into ten equal monthly installments, with the first payment beginning the third month after product is received.

NRM VP George Balicky says the program is designed to benefit both the chain and labels. "It is designed to increase the quality of our inventory throughout the chain," he says. It benefits the labels by making sure their product gets the best position possible in NRM stores, he adds.

One independent supplier contacted by Retail Track says the NRM program looks interesting. "I note that his catalog is beginning to show signs of age and that the NRM program could be used as an acid test to determine the viability of our catalog."

For example, he says, his catalog might be represented in only about 300 of the Musicland Group's 1,200 music stores. If the NRM program is successful, it would dictate that he try to press for access to all of Musicland's stores. If the NRM program doesn't maximize the sales of his titles, it would dictate that the titles should be only in certain stores, he adds.

NEARLY SIX MONTHS after its relaunch, credit facility was pulled by NationsBank, Spec's Music finally has a line from General Electric Capital Corp. In a sign of the times, GE Capital is an asset-based lender, which means that Spec's inventory or some other company asset is probably security against the loan.

As music industry's price war became protracted and began taking its toll on a number of merchants, most credit suppliers and other financial institutions became increasingly skittish about lending to or investing in music retailers. In fact, NationsBank's calling in the Spec's credit line is an example of that, as is the chain's replacing that lender with an asset-based lender.

In any event, the loan is large enough to allow Spec's to pay off the $11.5 million (National) debt and still leave enough money to satisfy the chain's daily cash needs, according to industry financial sources. In other Spec's news, the Miami-based chain was named the No. 1 publisher of the last two years of the Miami Herald's Top Independent Grocers, with 41% of its sales. Overall, Spec's ranked No. 61 on the magazine's top 100, which also takes into account such factors as environmental performance, community relations, employee relations, and financial performance.

EVERY LITTLE BIT HELPS: Sam Ginsberg phoned Retail Track to report that Abbey Road's annual Black Music Day raised $8,000 for the Washington Preparatory High School Jazz Ensemble. According to Ginsberg, at least 1,000 people attended the Los Angeles event, including Tevin Campbell, Montell Jordan, Puff Johnson, and Waymond Tilladale, who met and hung out with local retailers.

NEW MODEL: Northeast One-Stop will soon open a new home. Lou Del Signore, owner of the Albany, N.Y.-based wholesaler, reports that he is buying a new building, about one mile from the current facility. The new facility measures 41,000 square feet, compared with the current building, which takes in 25,000 square feet.

"Tis the Season!"

YOU'LL BE RINGING in the new year with big sales, thanks to Walt Disney Records' exciting holiday season sales. Three of our favorite titles return along with a brand new classic, The Nutcracker. Ringing, the latest Read-Along based on the new animated feature, The Nutcracker and the Four Realms. Stock up now on these perfect stocking stuffers!
Byers doesn't have a requested title, she says it will be in the store by the next day.

In early April, the store's best-selling CDs were the "Waiting To Exhale" soundtrack and sets by the Presidents Of The United States Of America, Oasis, Tracy Chapman, Alanis Morissette, the Tony Rich Project, Geto Boys, Adrian Sandler, Shania Twain, and 2Pac.


Byers says she was a quick study and used Billboard and Entertainment Weekly to learn about acts, street dates, and releases. She also trained with her manager, Karen Werckle, a six-year veteran of Heartbeat Video & Music. Byers says she is familiar with VH1 and CMT, while Werckle knows MTV.

"If I get stuck on a title by the Gin Blossoms or Pearl Jam, then Karen knows it," says Byers. "On Mondays and Tuesdays, we get our Billboard charts, and we immediately look for the fastest gainers on the Hot 100."

"We see mostly 15- to 30-year-olds in here, and not as many country fans as you'd think we would, being so near to Nashville," says Byers. "They're more into Alanis Morissette and Hootie & the Blowfish."

Two years ago, there were potential security problems when people camped out at her door for tickets to Starwood Amphitheatre or Murphy Center in nearby Murfreesboro. The lines were longest for Garth Brooks and the Eagles.

But that was before Ticketmaster's random distribution system. Heartbeat has the only Ticketmaster outlet within a radius of 20 miles, and Byers thinks it will become even more popular with the opening of an indoor arena in Nashville this fall. Also, in mid-April, she started selling tickets for the Sting/Natalie Merchant concert and others planned for the summer season at Starwood Amphitheatre, near Nashville.

Denise Byers moved from Illinois to take over as owner of Heartbeat Video & Music. (Photo: Patricia Bates)
was a home video pioneer, no one was paying attention to television, shows, and deals might have been easier to strike. The popularity of oil TV shows would have been more during the early '80s, Ali says. Cable helped reinforce attitudes, he says, and now "everyone has fonder memories of the past than they have about the present." MFI learned how much of this catalog's price was through the first series of the '70s gothic soap opera "Dark Shadows." As of the end of last year, MFI had sold 1.3 million cassettes. "It's the most successful program of something we've had," Ali says. Soap producer Dan Curtis can't explain either.

Ali says Curtis has received royalties in the past for sales of $20,000 or more, with an agreement that automatically extended MFI's license three years after those $20,000 sales increment. MFI will release the first of 12 episodes this year, which can push the cassettes through the '80s, although demand is already there.

The company has expanded its repertoire so that TV albums account for about 10% of annual revenues of $18 million-$30 million. Relative failures like "Wanted: Dead Or Alive" tend to dangle enthusiasm. Nevertheless, Ali is forging ahead with other vintage acquisitions, such as the '60s cult favorite "The Riff Raff." It starts in April at $19.98.

"The company wants to push programs like that," Ali says. "The idea is other millions of people who like the show...the company is trying to compete with it" he notes.

However, Ali has no illusions about deeply penetrating the VSDA membership. "In the '80s, we never got into every video store," he says. "In fact, you're lucky to get into 20% of that. But also those aren't the collectors who will buy from catalogs."

Made-for-cable movies have had an even tougher time breaking into retail. Per unit cost more, most dealers equate the $78-$80 suggested list to the $80-90 theatrical titles they've been dumping. "All of our movies, and we've released a pair of TV features through Paramount, Republic, and Hallmark—finds business very difficult," says Saileen Frenkel, VP of marketing and operations for program enterprises and distribution. "There are a lot of theatrical releases. It's tougher to get shelf space." Frenkel adds that sales were going reasonably well, with Showtime's best titles exceeding 35,000 units, until "this very recent market" developed.

Turner's play to overcome the stigma of TV is to lower the price of its next cable release, "Lostenson," from the usual $78-80 to $40-50. "We're trying something new," in an effort to boost store purchases, says Turner Home Entertainment senior VP of sales Bob Frudhomme. "We've never done this kind of pricing before. If this works, we wouldn't hesitate to make our next price point even lower." Frudhomme agrees that it's a big if. He says Turner will reach its goal of 50,000 copies but wonders whether other retailers will continue their support. "It worries me. We'll have to sweat it out" through a second made-for-cable release, Prudhomme notes. "You can't do it with just one. I'll have gray hairs after the next release."
LOS ANGELES—Music-themed multimedia content may not be the future of enhanced CDs, indie label Damian Music president Danny Westall says, but the appeal of new and catalog video games to zap interest in its enhanced CD, “Dance Sleeper Crew.” The Hollywood, Calif.-based label, which plans upon 12 enhanced-CD titles over the next year, will include full-length computer games as part of its forthcoming music releases.

Larry Tuggs’ “With A Skeleton Crew” will contain the complete version of Time Warner Interactive’s “3D Table Sports,” which was originally released as a self-contained CD-ROM in 1995. The rap and hip-hop compilation album “Da Black Side Brown” will contain sampler copies of three id Software games—“Heretic,” “Hexen II,” and “Heretic.” Both titles, which sell for $15.98.

The forthcoming two-disc compilation “Dance Box, Vol. 2,” which is due Sept. 17, will contain the complete version of 7th Level’s “Arcade America,” a virtual version of the sleeper Berkeley Systems hit “You Don’t Know Jack.” An infinitesimal that tells the music and games on “Dance Box, Vol. 2” is scheduled to air in October, according to Aldy Damian, president of Damian Music.

“I believe there will be a paradigm shift over the next two years in the music industry, and that enhanced CDs will soon be the absolutely natural,” says Frank Westall, chairman/CEO of La Palma, Calif.-based Strategic Alliance Partners, the software licensing and agency group that is licensing the games to Damian for its CD releases.

“Hardcore music fans don’t necessarily want to see a commercial,” he says. “A lot of them want hardcore games. Kids want to be entertained.”

Westall believes that the young male demographic for “Dance” is likely to be the same demographic that buys rap or modern rock music. Damian Music, which is distributed by Navarre, will market its enhanced CDs to both music and multimedia retailers.

Multimedia merchants will have the option of stocking either a jewel case or larger cardboard-box packaging. However, the artwork on the two packages will be dramatically different. Graphics that emphasize the gaming content will dominate the cardboard-box packaging, which will contain only a minimal visual reference to the music. Music retailers will sell the discs in their normal jewel cases, with artwork that resembles that of a conventional album. A box of links graphic on the package will alert buyers to the bonus game data.

The $15.98 price point is a dramatic reduction from the cost of many new CD-ROM titles. Westall says that the game developers are not likely to sign away the rights to their a-list titles until their retail shelf life is over. Although many computer games sell for as much as $60.98 when they are new, prices often plummet quickly.

“In the software world, the average life cycle of a new CD-ROM is in 18 to 24 weeks,” says Westall. “These products just don’t maintain their high price points. A $9.95 title today, “Mixman” and “Mixman 2” are under $3.95 in over 15 months.”

Westall says game/music enhanced CDs are the perfect designation for catalog computer games that have already finished their run at retail and that the hybrid multimedia CD format is being used by most game developers and publishers, who can gain additional revenue from these titles.

“Game developers need to find alternative avenues of distribution for their products, and they know that it is almost impossible to get their products in the music retail channel,” says Westall. “Unless it is music, most of the music retail chain, music retailers won’t touch them. But if it is wrapped together with music, then it makes perfect sense. There is no increase in retail space needed.”

Damian adds, “The competition for shelf space is so fierce that some companies are hungry to get it any way they can. If they can piggyback onto an audio release, then they can get on the shelf at a Tower or a Blockbuster Music. And for the music release, we now are reaching a consumer demographic that may never walk into a Computer City or CompUSA store.”

CD maxi-singles, in particular, are well-suited for the enhanced CD format, according to Westall.

“There’s tons of unused space on each single CD,” he says. “DVD may be fantastic for a second release this season, but this is where it is now here. Wait? It will be at least months before DVD becomes a standard. Damian Music acts that share their CD releases with computer games, such as Tagg, will receive much higher royalty rates to compensate for the added cost of the computer content, according to Damian.

“If it means that there is likely to be a higher amount of overall sales, then the artist is usually willing to take a lower royalty rate,” says Damian, who estimates that there is an average reduction of about 20% in artist royalties.

“That is compensated for by the additional distribution the title will receive in the computer retailers,” says Damian.

The forthcoming enhanced CDs are not the first titles to integrate computer games onto audio releases. In the early ’80s, a few titles, such as the U.K. cassette release of the Stranglers’ 1984 album “Aural Sculpture,” contained an additional audio data track that could be interpreted by cassette-drive-equipped computers. However, those attempts were viewed as experimental and never caught on with the music industry at large.

Damian is a catch phrase for everything that allows you to inter- act with music on the PC,” says Gabriel. “[Consumers] will recognize it as a certain way of interacting with music, as opposed to your standard video, interview, and text [enhancements].”

Damian’s chairman/CEO, says the company plans to continue pursuing record labels to add Mixman tracks to enhanced-CD and CD-ROM compilation projects.

The forthcoming Mixman albums, “Dance Sleeper Crew,” “So I’ll Never Catch,” and “Dance,” will allow consumers to download free samples from the Mixman Web site, according to Westall. A promotions tour with Mixman and “Dance sleeper Crew” will hit the streets in September.

The CD-ROM Users Mix It Up With Mixman Interactive Releases Give Listeners Creative Control

By DOUGLAS REECE

LOS ANGELES—Aspiring punsters and music fans have a new record mixing tool at their fingertips, thanks to Mixman Software Inc., a San Francisco-based Mixman Technologies Inc.

The interactive music engine in Mixman software gives the user control over the music and its elements, such as kick drum, bass, syn- thesizer, and vocals. The CD-ROM title allows users to deconstruct and remix songs with their computer keyboards.

Josh Gabriel, creative director and founder of Mixman, says the company hopes to establish Mixman branded technology as a common addition to enhanced CDs, as well as develop music CD-ROMs based on the application.

One of Mixman’s initial offerings is “Spin Control,” a CD-ROM that allows users to remix tracks by underground dance acts Freaky Chaka, the Rascal Twins, Class Kittens, and Seraphim Odyssey.

The software company is also releasing “Mixman,” a CD-ROM with tracks by Tommy Boy recording acts Coolio and KG, as well as Planet Soul. Both CD-ROM titles have eight music tracks.

An enhanced-CD version of “Spin Control,” which contains eight dance tracks plus one Mixman track, will be released to retailers by indie label City of Angels, which is distributing the software. The title will sell for $14.98.

The quarter-Tommy Boy/Mix- man release, “Greatest Beats,” is also under way. However, the multimedia format had not been disclosed at press time.

Gabriel says that he hopes to build brand-name awareness of the Mixman technology with consumers.

“The enhanced CD gives us the opportunity to reach an audience that wouldn’t necessarily buy a CD-ROM.”

“Mixman is a catch phrase for everything that allows you to interact with music on the PC,” says Gabriel. “[Consumers] will recognize it as a certain way of interacting with music, as opposed to your standard video, interview, and text [enhancements].”

“Mixman,” created by Gabriel/CEO, says the company plans to continue pursuing record labels to add Mixman tracks to enhanced-CD and CD-ROM compilation projects.

“By working with both formats, it allows us to attack two price points to deploy and promote our technology,” he says. “With the enhanced CD, it gives us the opportunity to be a player in the world of computer games, which essentially are a CD-ROM.”

“Spin Control” is available exclusively at the company’s Internet World Wide Web site (http://www.mixman.com), while a sample version is included in issue seven of the CD-ROM magazine Launch.

“The Mixman” CD-ROM, which can also be ordered at the company’s Web site, will debut in the San Francisco/co-/Bay Area in mid-summer for a retail-market trial run in such music outlets as Tower, Bayside, and the San Francisco Virgin Megastore, as well as computer merchant Fry’s Electronics. National distribution for the disc is expected in September.

As part of the trial release, Mixman will work with San Francisco- area stations KJOU and KYLD to create an “Mixman” CD-ROM song-mixing contest; the winner will receive prizes and will get a slot on the Mixman program. Contestants can download a sample of the Mixman technology from the company’s Web site (http://www.mixman.com), for retail use in computer stores, such as Software Creations and Happy Puppy, and submit their mixes via e-mail to the Mixman or Vibe magazine Web site.

The premiere will be accompanied by a downloadable sample of the song’s music video, as well as song lyrics, artwork, and biography information. A “Chaos And Disorder” screen saver will also be available at the site.

The project has already debuted the entire Porno For Pyros album “Good God’s Urge” on the Web. The live event, which was hosted at multiple Web sites, received one of the largest responses ever for a live Internet music event, according to a spokesperson for the label.

SPiV LINKS WITH CDNOW: Turner Broadcasting System’s online music store, Spiv (http://www.spiv.com), has added electronic retail links to music featured in the “Gramophone” portion of its music section. In addition to a downloadable digital graphic that appears next to select recordings on the site, which is designed to appeal to 15- to 24-year-old “early adopters,” Spiv will be linking to electronic retail CDNow (http://www.cdnow.com). Spiv is aiming to catch the interest of record buyers who charge music release, which are featured extensively in the magazine’s editorial coverage.

PEEPS POOP: BMG Entertainment’s Peeps Republic (http://www.peeps.com) is teaming with Kenwood USA Co. (http://www.kenwood.com). The promotion designed to lure more visitors to their Web sites. The joint promotion offers winners several prizes, including sound systems, speakers, and CDs.

BILLboards June 15, 1996
**TV A Boon For A&E Home Video**

**Cable Channel Provides Brand Awareness**

*By Seth Goldstein*

NEW YORK—A&E Home Video is making a strong push through pay television and the retail market that has been giving only passing attention by many vendors over the past decade.

Citing a lineup of titles ranging from the Biography series to "Pride And Prejudice," its most successful release to date, A&E Television Networks new media VP Tom Heymann maintains that the world has changed. "It's different now," he says. "Retailers are buying into this."

Heymann rattles off a list of major chains—including Musicland, Tower Video, Borders Books & Music, and Blockbuster—to prove point. Their purchasing clout has greatly improved the odds for a new breed of companies, such as A&E Video, which has a national sales distributor to survive with TV product and little else (see story, page 61).

For Heymann, the springboard to fame and perhaps fortune, has been the Arts & Entertainment cable channel. Now a set of initials as recognizable as CNN, A&E has provided the brand awareness necessary to overcome retailer skepticism. Heymann notes Blockbuster's "expanded" interest in the A&E family titles, which include nontheatrical titles that can be tied to a movie.

**Natural Born Killers’ Video Release Axed In The U.K.**

*By Peter Dean*

LONDON—The home video release of "Natural Born Killers," the controversial Oliver Stone film, has been suspended indefinitely following the decision by Warner Home Video to reject the movie's certificated has been reviewed (Billboard, May 25).

Warner says that in light of recent murmurings by the British Board of Film Classification, which gave the movie an 18 rating without any cuts being made. Warner says "killer" now requires "further review by the BBFC or another competent authority."

However, under the 1994 Criminal Justice and Public Order Act, the board retains the right to override their decision, putting the video release into a legal Catch-22. Reopening the controversy, a statement by the BBFC notes that "like any video company, Warner Home Video retains the right to withhold a release—particularly in the U.K.—for the reasons necessary to observe respect for the victims of a violent crime, or permanently, if they see fit to do so. The decision is theirs."

David Alton, the liberal democrat member of parliament who has led the campaign against the video release, says, "It is a good decision. I am surprised that the BBFC did not take the decision. It does nothing to resolve the issue of film rating over their original ruling."

Alton has publicly stated that he intends to take the BBFC to court over the 18 rating, arguing that amendments made to the Criminal Justice and Public Order Act have not been adhered to.

The British Video Association believes that Warner's decision, however understandable, may set the wrong example.

"I can sympathize with Warner's predicament, because they're looking at the bigger picture, but I still think it is very bad news," says Lavinia Carey, director general of the BVA. "It is bad when some MP with a personal agenda can dictate what should be banned, pressuring the board by sensationalizing it in the press, because he believes it shouldn't be available. It's not the way to conduct video business in this country."

In an unrelated development, the video version of "Natural Born Killers" was cut with the consent of producer David copperfield, after a series of public complaints. The theatrical release coincided with a couple's killing spree, and claims arose that the movie was responsible.

**Lock Of Copyright Deal Threatens DVD’s 96 Bow; ABC Video Braces For Disney**

TWO-FOUR SECONDS: DVDr must feel like a basketball team trying for a shot before the 24-second clock expires. They’re this close to a turnover, which in the world of DVD means postponing the full 96 launch until next year.

The five trade associations that were supposed to settle the fundamental issue of copy protection on June 3 postponed the need for a solution until January, when the technical committee will issue its recommendations. According to the calendar, the date is nine days before the end of the month deemed "critical" by DVD-player manufacturers (Billboard, June 1). Unless an anti-copying system is chosen in June, Thomson Consumer Electronics and Pioneer Electronics will be left to find their way, and among others, will be hard-pressed to introduce units on schedule this year.

Warner Home Video aide, Hollywood won’t堃udy until they have legislation---if not a law---to curb copyright violators. A system is fundamental to any depressive action.

"It’s a push," says Pioneer’s Mike Felder, whose dream scenario sees disc replication under way in August and player production beginning in September. But like the Bulls looking to Michael Jordan with the clock winding down, the hardware crowd keeps hoping. Felder will consider September and October as feasible targets for production if protection is achieved in July.

And it could. The Information Technologies Industry Council, which blew up an earlier anti-copying agreement, thinks that the June 21 report will be the real thing and that trade association lawyers are "pretty close on legislative language." TIIC’s Jan Goebl says a penalty section may be introduced during the House’s mid-June markup of a digital information bill thus far unrelated to DVD.

This burst of activity might be the godsend the Pioneer and Thomson believe is needed to convince skeptical studios their movies will be protected. Or perhaps not. Meanwhile, the clock keeps ticking.

DISNEY SPEAKS: It’s now a question of when ABC Video will be folded into the Disney operation, not if. At this point, we’ve been informed of a decision but without a time frame," says Peisinger, president of ABC Video, based in Stamford, Conn. Loss of independent status because inevitable after the studio completed its purchase of Carlton Communications. Peisinger got confirmation that change "will be imposed on us" in a June 3 memo. It was done to give a heads-up to our people," he adds. "More information will be forthcoming." Peisinger expects clarification on the next few weeks. ABC Video releases currently are distributed by Paramount Home Video, an arrangement that Peisinger says will expire on schedule in June ’97. Meanwhile, the label plans to continue developing and releasing titles. "We’ve been told to stay the course," he continues. "We’ve got our people focused on that."

REVOLVING DOOR: Chalk up another change of the guard at Wal-Mart. No more will confirm the move, but trade sources tell us video buyer Jim Parker had been reassigned as of June 1. His replacement is Bill Kerr, who occupied that chair once before. Kerr is the third buyer in the past two years—no big deal for Wal-Mart, which sees its staffs with frequent shifts of responsibility. Nonetheless, video has been something of a hot seat since Wal-Mart decided to buy direct from the studios and key independents. Mike Antonetti, the buyer who put the strategy into effect early last year, left the company a few months later. Parker’s tenure was even shorter; "and he told me he’s pretty happy to be elsewhere," says a Hollywood executive.

One reason could be the problems Wal-Mart and vendors have had getting inventories just right. The mass merchant reportedly returned $50 million-$100 million worth of excess titles since mid-January and has been alerting suppliers to trim shipments according to new guidelines (Billboard, May 25).

SIVA SINKS: For the record, the Special Interest Video Assn. has disbanded. The not-unexpected decision was announced in a May 16 letter to members from head Paul Carnavati. "We will regret this action," he wrote, "but unfortunately we can no longer continue to operate."

SIVA’s supporters were mostly "hundreds of independent producers fighting to emulate Jane Fonda with shoddily limited resources," Carnavati noted. "Many are unable to support the structure needed to provide the very services they need most."

The group sought a merger with the Video Software Dealers Assn. to solve its financial problems. Instead, the attempted marriage helped kill the organization. Sales collection dropped precipitously while SIVA members waited for VSDA’s answer. By the time VSDA said no, SIVA was deeper in debt, sources indicate.

Carnavati exited with a help. His letter offered members a 10% United Parcel Service discount, copies of "Marketing Your Special Interest Video Handbook," and tapes of the 1996 annual meeting—SIVAs cost-inclusive.

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"PICTURE THIS" by Seth Goldstein
CD-ROMs At VSDA; Scaring Up 'Ghost' Sales

CONVENTION NOTES: Although video stores haven't had much success with CD-ROMs, software supplier Broderbund will be looking at the Video Software De'lays Association convention in Los Angeles July 10-13.

According to a spokeswoman for the Novato, Calif.-based company, this is the first time Broderbund has participated in VSDA. The name is part of a yearlong effort to expand Broderbund's business beyond computer stores. It also exhibited at events held earlier this year by the National Assn of Recording Merchandisers and the American Booksellers Assn.

One of the few software vendors who have some branding power at retail (excepting Disney, of course), Broderbund has made itself a name for itself with the globe-trilling Carmen Sandiego. A PBS show aimed at miracle geography fun, the "Where In The World Is Carmen Sandiego?" CD-ROM is a beat seller in the kids' market. In addition, the show has considerable licensed merchandize to keep "Carmen" selling at retail.

At VSDA, Broderbund will focus on kids' titles, including "Carmen Sandiego" and "Learning Library," and plans to feature "In The First Degree," an adult program in which the player is the prosecutor in a murder case.

In another convention, VSDA put out its list of Home Entertainment Choice Award nominees. Unlike in past years, the nominees actually fit the categories for which they've been nominated.

For example, the children's video choices aren't just a repeat of the family titles, and they aren't dominated by Disney. FoxVideo's "Goosebumps" series and BMG Video's "Peter And The Wolf" have a shot at winning this year. Also given a chance at winning is a box-of-free-losses, "Showgirls," which is nominated.

(Continued on page 71)
RAISED BY "RENT": The flood of media attention garnered by the Pulitzer Prize-winning stage musical "Rent" has significantly raised the profile of the independent children's music video "Away We Go!" The late Jonathan Larson, the composer of "Rent," died in January of an aneurysm just as his rock opera begun rehearsals for its off-Broadway opening, created "Away We Go!" with songwriter Bob Golden. The 39-minute, $10.95 title was produced by their New York-based Neve Partners Home Video.

Linda Morgensen, president of Morningstar Meets in Deerfield Beach, Fla., which is handling all distribution inquiries for the video, says Golden has been fielding offers from a number of major labels since the publicity deluge for "Rent." The cassette, which features four songs each by Golden and Larson, is the first in a proposed series of children's video travels, perhaps the next wave for kid vid.

"Away We Go!" is subtitled "A Rollicking Journey Through New York City," though it's more of a transporta-
tion-oriented video with the Big Apple as backdrop. Golden says he and Larson intended to launch a travel series from the beginning and that future ventures will focus more specifically on the cities themselves.

Released May 18, shortly after "Rent" premiered on Broadway, "Away We Go!" has been available for sale in the Neder-
lander-theater's concession area. Mean-
time, Morgensen says, Bloomdale's department store chains in Manhattan and White Plains, N.Y., have held events for the video, featuring "Away We Go!" puppet host Nett.

Both stores are carrying and screen-
ing the tape in boutiques designed around the "Rent" theme. Morgensen says Bloomdale's has a full set of its own.

"Away We Go!" was offered in both full- and special-edition versions with a customized sticker and "Away We Go!"-themed artwork. The full-edition cassette is $14.98, the special-edition is $19.95.

GET YOUR KIX: Sony Wonder has joined forces with General Mills' cereal for a summer cross-promotion featuring the much-hyped PBS preschool series "The Puzzle Place." Consumers can receive a free Sony Wonder audio-cassette sampler of "The Puzzle Place" from Kix by mailing in two UPCs from specially marked boxes of the cereal.

The song-studded cassette comes with a sing-along songbook and a $2 rebate coupon redeemable with purchase of any two video or audio products from "The Puzzle Place." The sampler offer is only valid in the U.S. in participating stores from May 26-June 5.

"Away We Go!" gets new lease on life from "Rent": By Maia McCormick

"Away We Go!" is tagged on Kix boxes and promoted on national TV spots in June and July.

In addition, the offer is being highlighted with a sticker on Sony Wonder's new "Puzzle Place" releases "Sing Along Songs" and "Accents of The Puzzies," which street June 25.

KIDBITS: MVP Entertainment's "Away We Go!" features songs by Jonathan Larson and Robert Green, who collaborated on "Rent." The video was conceived to promote Larson's work and to give a reason to launch a video series, "Away We Go!" is produced by MVP Entertainment and Sony Wonder Video.

"Away We Go!" is available at retail for $14.98.
Eyes get huge. Heart beats faster. Face lights up.

Of course, we’re talking about you when you see your latest sales figures.

Just a reminder, Barney videos yield higher profit margins than most high profile titles. Now you’re probably breathing a little faster, too.

For more information contact a Barney Home Video Sales Rep at 1-800-418-2371

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A&E HOME VIDEO

(Continued from page 68)

watched as the movie "Twister" swept sales to unexpected levels.

Heymann added his own twist, dropping the suggested list price to $14.95 from $19.95, "one factor that allows you to go wide." But he cautions that A&E won't be "totally guided by 800-number activity.

A&E's overall success has encouraged self-reliance. Heymann says the emphasis has shifted from acquisitions in home-production, accounting for 80% of prime-time shows, to a "sea change" for the network.

Output falls within prescribed limits. "It's very selective. We wouldn't make or acquire an exercise line," he says, recalling how Stuart Raitt launched actress Jane Fondala's career as a fitness guru. "It just wouldn't make sense." Children's titles are also off-limits. "Since A&E is more of a repeatable product, usually cable, the long-running NBC series "Law & Order.""

Within self-imposed limits, Heymann can count on "two very retail friendly products" in 1996. The first is the BCC-produced "Prize And Prejudice," initially released for the self-serve and then repackaged for rental after A&E, and the New Video book that video rental customers may "just have a chance.

The second is a tribute to Rodgers & Hammerstein in Hollywood, "The Sound Of Music," featuring excerpts from its "The Sound Of Music," "Oklahoma," and, "Carousel," among others. Heymann hopes to have "Oklahoma" out before Shirley Jones at the A&E booth during the Video Software Dealers Convention, in Los Angeles July 13-16 to entice autograph-seeking retailers. The unembellished popularity of R&B musicians and tap and lagerstace and other greats ("The King and Queen," "State Fair") are also on Broadway, with help of "Fiddler on the Roof.""}

"Prize And Prejudice" unquestionably has given A&E Home Video a taste of the good life. Even Random House paid attention to the TV adaptation of Jane Austen's masterwork by using the A&E box art to illustrate the dust jacket of its new print edition. (Random House and A&E also joined forces to publish a "Prize And Prejudice," calendar.

Heymann is looking forward to reviving next year's two-hour cable version, "Austen's "Emma," and six hours of Sir Walter Scott's "Ivanhoe." Disney subsidiary Miramax Films has its own plans for "Emma." But Heymann says that the A&E audience "is not going to get ripped off." He hasn't decided whether or not sell-thru will come first.

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Here's a most unusual and entertaining preview of a new musical by composer Cy Coleman and lyricist Ira Gershman that takes place during the seedy era of New York's 42nd Street in the late '20s. The story, which skillfully merges urban, Broadway, and Tin Pan Alley sensibilities, is performed by—get this—Lou Rawls, Jennifer Holliday, Tracie Tipton, Ben Vereen, Robert Lamm, Bobby Short, Billy Stritch, and, recorded shortly before his death, George Burns, who sounds great on his rinky-dink number "Easy Money." Coleman himself turns in a jazz keyboard/vocal medley on three songs. Variety sounds thoroughly professional orchestra, Bardo 180.

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RECORD: RCA Victor 68001

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**OUTTA CONTROL On Us To Win It (M) PRODUCER: Kevin Goddard, Robert Wells WRITERS: B. Alan Graham, John Ainsworth Publisher: EMI-700 PRODUCER: The Isley Brothers, John Ainsworth ASCAP

**R&B**

| **HORACE BROWN Things We Do For Love (E) PRODUCER: Alonzo Nunez** | **R&B**
| **Randy Travis* Are You Trouble Now? (M)** PRODUCER: Keith Lawing | **R&B**
| **Keith Gang Green** | **R&B**
| **Burnett's** | **R&B**
| **R&B**
| **R&B**
| **R&B**

**CONTRIBUTORS**

| **Jill Johnson** | **S. Michael, Irv Schwartz**
| **Randy Travis* Are You Trouble Now? (M)** | **R&B**
| **Keith Lawing** | **R&B**
| **Burnett's** | **R&B**
| **R&B**
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The edges of what could have been a forgotten performance have all provide solid performances here, with the bass guitar standing out. Rom, don’t walk, to your CD collection, this overlooked gem from the foursome.

ASH Goldfinger 13:50
PRODUCERS: 'Wear My Soul, Ash
PUBLISHER: EMI

The FLAMING LIPS This Here Giraffe (2:41)
PRODUCERS: The Flaming Lips, Denee Feddren
PUBLISHER: Lazy Gun Records, BMD
Wanner Bros. 8120 CD pressed

Dada pop practitioners of the Flaming Lips remain their maddening and existential selves in this out. Part sardy rhyme, part Beauxcoq philosophical musings, this "This Here Giraffe." never picks up enough steam to obtain the anti-anthem quality of "Tangerine." (Sounding almost１コロやまったly, deadly, convincingly reminiscent of the late Shannon Hoon, are particularly flat this time around.

SEPULTURA Ratsathamh (3:04)
PRODUCERS: Rudolf Schenker, L.A.风电
WRITERS: Sepultura, C. Stevens
PUBLISHER: Roadrunner, BMG
Wanner Bros. 8120 CD pressed

Savage, garbled, unintelligible vocals strangely similar to the dailies spoken by "Gilligan" and "The Addams Family" can be one of this vivid, hard-rocking track. Well-intoned bongos and kettledrums, in addition to Sepulc- tura’s skilled fretwork, prod the war call in "Ratsathamh." An interesting combination of nonsense and music sense. Should rev up mosh pits across the country.

LYNDA’S BURNING Happy Scarpay (5:21)
PRODUCERS: Vincent M. Wolman
WRITERS: Vincent M. Wolman
PUBLISHER: Not listed
TrackNo. 510 CD pressed

Howard and Ian Ritter on vocals and twin brother Eric on guitar, Lynda’s Burning offers a discerning mainstream rock forder here. Surely these infants are a healthy new and playing. The single, which is recorded in "Starr Avenue" (sp), is supposed to give more enhanced live and studio aspects of the per- formances. Unfortunately, no technical writ- er’s could save this gentle track from its own lack of spirit.

R A P

LORD FINESE Gamekept (1:48)
PUBLISHER: Not listed
WRITERS: Not listed

Sonny Boy 017 CD single
Clever lyrics should please radio and peevy MCs. Lord Fine is those rare clear and crisp, never letting listeners off this high-backed hook. In the tradition of Positive K’s "I’m Not Trying To Hear That," this is a track that could take up a prospective date. Dialogue rhymes are humorous and entertain- ing. Throw in spare effects and what do you have? Fine, you can believe that.

TY LUV Ghetto Ting (4:23)
PRODUCERS: Pretty Tony Butcher
WRITERS: Pretty Tony Butcher
PUBLISHER: EastWest, BMG

BIG E 195 CD single
PRODUCERS: Big E
WRITERS: Big E
PUBLISHER: Not listed

TV’s BIGGEST HITs: THE STORY OF TELEVISION THEMES FROM "DRAGNET" TO "GILLIGAN" By Jon Burleigh Simon Book 325 pages, $25

In this thoughtful and well-researched book, Jon Burleigh argues that television theme songs should not be dismissed as "trivial music." To prove his point, he goes deep into the history of television theme music, explaining that many respected film composers wrote music for television. He also gives background history on many well-known TV themes, as well as analyzing them from a musical standpoint (instrumentation, chord progression, etc.). The book’s chapters are orga- nized by TV genre: the birth of television, westerns, sci-fi, sitcoms, cartoons, etc.

Burlingame uses four different counter-songs to document this show, but the whole process of trying to summarize this problem so, the night before his presenta- tion to the CBS executives, he stayed up late creating a theme song that would explain the show’s premise. He then had to sing it to the roomful of executives. On the strength of the song, the show was sold.

It’s also interesting to hear produc- ers and composers talk about the emo- tional effects they strive for in theme music. For example, "Hill Street Blues" creator Steve Bochoo asked composer Mike Post to create a theme that "completely contradicts the film... sweet and sad and lyrical and melodic. The script had been set on a war against urban and gritty, and I didn’t want to do the obvious musical interpretation of that."

These entertaining anecdotes are the best part of the book and worth hunting for. Less interesting are the biographies of composers: "Born Sicily in 1915, [Peter] Rugolo moved to the United States in 1921 and studied with composer Darius Milhaud before becoming famous in the jazz world as a composer and arranger for Stan Kenton’s postwar band. He spent most of the 50s working as an arranger and orchestrator at MGM, breaking into television in 1958."

Also problematic for the casual reader, there’s not for something in the in-depth musical analysis: "I decid- ed on a basic polyrhythmic approach... I wrote four different countermelodies related to it: an eerie 12-tone melody, two blues themes, and a light- hearted baroque melody. These countermelodies, played either alone or simultaneously with the original theme, are the backbone of the televisi- on score.

The recordings from jazz musician Dave Brubeck (regarding the theme of the 1964 show "Mr. Broadway") cer- tainly back up Burlingame’s contention that TV themes were curiosities and well thought out, but to a nonmusician they’re a bit difficult to navigate—par- ticularly without having a ready reference to the themes to listen while reading. One could almost wish for two versions of this book: an unabridged version, for those who want the full treatment, and an abridged version containing only the fun, entertaining tidbits.

TRUDE MULLER ROSENBLUM

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BILLBOARD June 15, 1996
COLOMBIA'S SHAKIRA: ‘I'M HERE’ VIDEO SPURS SONY SINGER/SONGWRITER

(Continued from page 1)

smash in Ecuador, Venezuela, the U.S., and Mexico where the thumping acoustic rock song twice scaled the top of the charts in the key Mexico City market.

And according to Frank Welzer, president of Sony Music International Latin America, “Pies Descalzos” has sold more than 600,000 units in Latin America. Most of the album sales are in Argentina and Brazil, where Shakira’s confidence seems warranted.

The 19-year-old native of Barranquilla, Colombia, is becoming a video star, as well, with “Estoy Aquí” climbing to No. 2 on MTV Latino’s top 20 chart. According to Welzer, Shakira has just completed three videos for upcoming singles.

Welzer recalls that Sony executives “got a lot of buzz” upon seeing the “Estoy Aquí” video because of “the song, the video, and her voice. It’s a singing video, and it jumps out at you.”

Unlike most videos from female Latino artists, which proffer treacly emotional ballads with female renditions of “Estoy Aquí” is a rapid-moving collage of images of the darkly beauteous Shakira that portrays her as a sensitive and strikingly powerful woman who has lost a cherished romantic companion.

The video was directed by Simon Brandt of Miami-based RF Production with help from New York-based photographer and visual artist, Jodele.

“Pies Descalzos” became an immediate regional priority for Sony. Carrasco says the album broke in Mexico solely on the powerful radio acceptance of “Estoy Aquí.” Shakira made only one promotional trip to Mexico, which tradition- ally requires vigorous promotion by non-Mexican acts before radio airplay.

Shakira has even achieved a kind of celebrity status in Mexico. “It’s Aquí” video was seen by some as “banned” by the Mexican government, according to Carrasco. Shakira is하였다 that “it’s going to be released in Mexico within the week.

Walter says that Sony’s marketing strategy is to build awareness and interest in the album among the record audience.

“Estoy Aquí” was the first single released from the album in the U.S., and has been a consistent hit on radio.

The clip was directed by Simon Brandt of Miami-based RF Production with help from New York-based photographer and visual artist, Jodele.

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VIBRANT INDIE ACTS ELLIVEN JAPANESE MUSIC

(Continued from page 21)

which recently signed to the label.

Women are highly visible in the Japanese indie world, as either band members or, like Shizuka Kimura, label heads—in her case, Seven God Bette's imprint.

"Female bands are more free," says the efin Kimura as she flits about Benten's stage. "They're less uptight about musical categories. For example, they'll do an unplug gig even if they're not really uptight to it, while a male hardcore band won't, because they're more nervous about how they come across."

Female groups, such as the Flamingo A Gogo, Lolita No. 18, and the Noodles dominate the Benten roster; the Flamingo A Gogo is also the Japanese licensee for New York female trash-rockers the Lanocheeks.

Kiyomi Kimura, Benten's female manager, is a true indie purist.

"There are so many great indie bands—at least they're great until they get involved with a bigger label," she says. The way Kimura sees it, the Nekiers and Shonen Knife last their charm when they improve their musical skills and signed with major labels.

DELICATE BALANCE

Benten's acts maintain a delicate balance between amateur charm and professional sophistication, although, like indie bands in other parts of the world, Japanese groups sometimes seem overwhelmed by the idea of dissonance and deliberate nonmusicality. In contrast to the way most popular T-sheet acts avoid the slightest hint of controversy, indie acts here stress the classic rock 'n' roll themes of rebellion and antihero.

Not many Japanese bands would take the risk of alienating this country's biggest record company by appearing onstage wearing T-shirts emblazoned with the words "fuck Suno," which is exactly what the Flamingo A Gogo did at a gig in Santa Monica.

The Flamingo A Gogo's music is full of references to sex and drugs, which put the act beyond the pale as far as Japanese mainstream radio is concerned. And for a band that's three-quarters female to deal with these topics makes the Flamingo A Gogo all the more impressive. Female Japanese pop artists have all their rough edges air-brushed away:

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DEATHS

Jacob Druckman, 67, of lung cancer, May 28 in New Haven, Conn. Composer and conductor, Druckman was a leading figure in the American avant-garde with his wizardly orchestral works. He was chairman of Yale University's composition department (1976 until his death).

Aaron Einbond, first place, music; Peter Olson, second place, music; Elise Klein, third place, music; Brian Rod, fourth place, music; Peter Thaw, fifth place, music. Einbond and Olson are members of the Bluegrass band Connie & Babe & the Backwoods Boys. Einbond hazed Druckman and Olson hazed Klein.

Billboard's Third Annual Dance Summit, Chicago Marriott Downtown, Chicago, 212-536-5002.

JULY


July 16-18, PLUG.IN.96: New Media Meets Technology Symposium, Cooper Union, New York, 212-598-5000.

July 17-19, Billboard's Third Annual Dance Summit, Chicago Marriott Downtown, Chicago, 212-536-5002.


Calendario de eventos:

JUNE

June 6-9, BRC Conference '96. Amark Hotel, Charlotte, N.C. 310-400-9900.


June 17, Mix, L.A. Open, Mix magazine and Mix Foundation present New England Regional Charity Built at the Century Plaza Hotel, Century City, Calif. 310-802-2775.


June 20, Copyright Myths, Folklore & Mysteries, presented by Women in Music, BMI, New York, 212-459-4580.


July 16-18, PLUG.IN.96: New Media Meets Technology Symposium, Cooper Union, New York, 212-598-5000.
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Bad Weather A Blessing For N/T

Format No. 1 In Winter Arbs; AC Rebounds

This article was prepared by Sean Ross, editor of the Airplay Monitor radio publications.

It was no O.J. trial, but the harsh weather managed to keep news/talk radio at No. 1 during the winter of '96, and it may have been some music formats, according to Billboard/Airplay Monitor’s exclusive national Arbitron ratings analysis.

Radio, which combines national radio listening by format for Arbitron’s 94 continuously measured markets, showed news/talk radio still in first place but down 10.9-16.5% a year, with a dropping down in demos and day parts. That’s still ahead of the 15.6 share the format had in the summer, before the full frenzy of the Simpson verdict kicked in, and better than the 16.2 share N/T had in the not-so-shabby winter of ’95.

Meanwhile, several music formats ran into figurative bad weather. Country had its lowest national share since the Gulf War, down 12.1-11.0, but remained in third place behind AC and N/T. Top 40 had its worst numbers in the seven years that we have been compiling national ratings info, falling to sixth place, 8.8-7.2, and losing more than 50% of its market share in that period.

A HOPS TO HIP STATUS

There was, on the other hand, good news for the increasingly hip AC format, which welcomed seven consecutive down double books, peaking at 14.1-15.0 and tying the shares that the format posted in winter ’96. This was also the case for R&B radio, which posted its third consecutive up double books, 8.0-8.7, shattering its own records in most dayparts and demos, most notably mornings, and tying its best-ever book.

Modern rock radio, where growth had slowed to a crawl over the last six months, is fastening to a nice clip, up 3.9-4.4, but album rock stayed flat at 7.7, suggesting that most of modern’s growth took place this time at top 40’s expense. Classic rock, which is seeing an influx of outlaws that were former ’70s’ stations, rose slightly, 3.4-3.6, but stayed within its normal mid-doubles window.

Spanish-language radio did not repeat its controversial success of the fall book. It was off 5.5-6.6 during the winter, but that is because of the surety of the niche, as it expanded during the first three books of ’96. Jazz/AC continued its steady growth, 3.5-3.2 (vs. 1.7 a year ago). Adult standards, which saw a modest gain in other direction, may have gotten some help from the bad weather; it was up 2.5-3.2.

COMING BACK O.J.; ALL IS FORGIVEN

A lot of N/T programmers worried about what would happen after the Simpson verdict this summer. The verdict gave the format its best showing ever in the fall, sending shares soaring 15.5-16.5, N/T, which usually gets a boost in the winter, was able to hold those numbers this time, but it was still the No. 1 format, and, despite the drop, it remained ahead of its shares for the summer and last winter. The better news for N/T is that with winter gone, winter ‘95 share for 19-34. It was a few tenths off its share a year ago in women and 35-64. This would tend to suggest that the news/new modern AC format is responding as one would expect, making the format slightly younger and more male, and suggesting that AC, not modern or album rock, is where many upper demos are going for their early blues Travelez and Hootie & the Blowfish. One would also suspect that the reborn in upper demos stems from the ongoing “back-to-wimpy” movement among many soft ACs, now that they have become the only places to hear modern AC core artists.

AC appears to have been one of several formats that took a bite out of top 40 this time, especially at the lower end. It is because that top 40 stations are going away, leaving teens forced to coalesce their music together from other formats, as they did before the top 40 revival of the early ’80s? There were 12 fewer top 40 stations rated in the continuous measurement markets this book. But there were also 12 fewer ACs.

BAD NEWS FOR COUNTRY

The good news for country is that there are a lot of other formats that would like to control only 11% of national listening. And country did manage to remain the third-place format this time, despite its 12.1-11.0 drop. It is eroding more slowly than it grew. But losing more than a share is the worst drop country has had in the seven years of national format measurement.

To put that in perspective, during country’s previous growth spurt of 1990-92, it was up by a full share point only once, Country, which rebounded slightly in the fall, is down over 3.2 share points last share since the Gulf War winter of 91. It also means that R&B radio, with its 10.7 share, is knocking on country’s door, with nine months of ~70 fewer radio stations than country.

Station count did appear to figure into country’s problems this winter. Country had 319 stations two books ago, 316 stations in the fall, and 283 outlets in the winter. While that number doesn’t necessarily mean that 23 country stations in the year is a good thing, as switched formats—some marginal players might have simply failed to show in their markets, for example—certainly should have realized the detection of many of its third-in-market formats and, in some cases, its second. And with the Teleam Act it seems that a nice share, which didn’t really kick in, there will likely be more of that.

As for what happened to country, a Country Airplay Monitor report of that format’s PDs in early May, after the not-very-encouraging individual results started coming back, found the bad weather and methodology cited for the decline more often than problems with the product itself. Others felt that the increased sample size Arbitron has turned small outlets with smaller formats and loyal cores, such as theirs, and puts the emphasis on secondary listeners who jumps from format to format.

R&B JAMS!

R&B radio—which is measured as a whole, with mainstream, adult, and R&B and oldies stations combined into one figure—saw its biggest-ever book of ’96. That book was a seeming one-time kiss, as the format shot up from 8.1 to 11.7 in the fall, then fell to 9.2 in the summer. This time, by contrast, R&B has been growing steadily for three books, over the last year, and has been more than willing to cede a lot of big-selling records to R&B. Besides the first Fugees single, “Fu-Gee-La” (and before that top 40 came from the party with the act’s “Killing Me Softly”), R&B radio had gold-and platinum-selling releases from Joe, Busta Rhymes, DaPella, R. Kelly and Chante’ Savage that were not embraced fully even by top 40/90 rhythmic crossover radio, much less by mainstream top 40.

In addition, top 40/crossover stations in many markets downplayed some harder-core R&B titles this winter in favor of solidifying their Hispanic base. While that may have stunted some of Spanish-language radio’s 18-34 spurt, it also seems to have had the effect of alienating R&B fans.

Given N/T’s traditional (but not always publicized) strength with black listeners, R&B radio may have claimed a few of those listeners, now that the Simpson verdict is in. But R&B’s growth over the last nine months is certainly in the works. The growth is priceless...loss of what happens at N/T radio.

Modern rock, which had been growing modestly over the past nine months, was up nicely again this winter, 3.9-4.4. And with album rock flat at 8.4, which has been its average share for the last year or so, the implication is that the war between album and mainstream has pretty much shaken out. Modern now cannibalizes top 40 for listeners, despite the fact that album rock’s station count was down 15-16 and modern’s count was off 95-91.

Classic rock, despite the rumors of its demise, was actually up by six stations. As some longtime classic rock stations tire of playing “Long Time,” other ’70s oldies stations are filling the gap by switching from ’70s pop to either classic rock or classic hits! (And that’s not included most of the Arroyo stations, which Billboard/Airplay Monitor has always counted as classic rock.) Classic rock, which usually operates in the mid-three share range, climbed up 3.4-3.6 after falling 3.7-3.4 over the last two books. It also posted its best 35-44 numbers since spring ’93, up 3.5-3.8.

SEVEN-YEAR LOW FOR TOP 40

Although there are no figures from top 40’s early-80s doldrums for comparison, the format’s numbers are certainly at their lowest point in the seven years of national measurement. Top 40’s current 7.2 share is less than half of the 15.9 share it began with in spring ’89. At that point, top 40 was the most-listened-to format nationwide. Now it’s No. 6, having just surrendered the No. 5 spot to album rock. Some other sobering stats: The format is down two shares from its 9.2 of a year ago; it lost 1.6 shares this time, which is its largest single-book drop ever. Top 40 doesn’t traditionally do well in cold weather, but it seems to have been affected by more than just the weather this time. Modern continued to grow, AC stole most, perhaps all, of its adult-compatible music. R&B had hit records that mainstream top 40 wouldn’t touch. And while many top 40 PDs are regarding modern rock as their main rival for 18-34, R&B radio had a 1.2 share gain in that demo, AC had a 1.5 share gain, and modern was up only six-tenths of a share, suggesting that those PDs who are making modern the core sound of their station are listening some listeners and not reclaiming the others.

THE REST OF THE STORY

Top 40/hyphenated HDs in Hispanic markets were, in many cases, responding to the phenomenal success of Spanish-language radio this book, which many Anglo broadcasters maintained it never deserved in the first place. While it may be cold comfort for them, it is true that learning more dance in many markets did seem to hold the line on younger Spanish-language listening. Spanish was off 0.9-0.6 this time, with its sharpest drop in 35-44. The format’s success with the youngest, most assimilated listeners had been one of its biggest surprises this year, a sign of its growth and modernization.

Oldies radio, off from sharp last year, 7.6-6.6, was relatively stable this time, dropping one-tenth of a share to 6.5-6.2. Plus, the format might get a bit again over the next six months, when many of those ’70s oldies out are, which are counted as oldies stations if they play any mainstream pop product, segue into classic rock.

Jazz/AC stations continued steady but modest growth, up 3.0-3.2. It’s added two-tenths of a share for each of the last four books. Jazz was again in stations this quarter (56-58), which continues to suggest that the format’s growth is coming from new outlets and not from new listeners at existing outlets.

Adult standards, a format that usually moves back and forth by one-tenth of a point, was up 3.5-3.7 this time with a 2.5-2.9 boost 35-64. Since even the 35-64 number under-performs standards’ 12+ number, the implication is that 65- plus listeners, who might not have been up for winter sports during this blizzard, spent more time with the radio. Classic, which also does well during the winter, rebounded 1.8-2.0 to match its numbers from winter ’95.
## Billboard Adult Contemporary Chart

### Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Previous No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cher</td>
<td>One By One</td>
<td>34</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>Because You Loved Me</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston &amp; CeCe Winans</td>
<td>Count On Me</td>
<td>4</td>
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<tr>
<td>4</td>
<td>Gloria Estefan</td>
<td>Don't Cry</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>Tracy Chapman</td>
<td>Give Me One Reason</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>Jan Arden</td>
<td>Missing You</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>Lionel Richie</td>
<td>Don't Wanna Lose You</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>George Michael</td>
<td>Fastlove</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>Elton John</td>
<td>Bless Me</td>
<td>21</td>
</tr>
<tr>
<td>10</td>
<td>Take That</td>
<td>Back For Good</td>
<td>23</td>
</tr>
<tr>
<td>11</td>
<td>Rod Stewart</td>
<td>So Far Away</td>
<td>24</td>
</tr>
<tr>
<td>12</td>
<td>Mariah Carey &amp; Boyz II Men</td>
<td>One Sweet Day</td>
<td>25</td>
</tr>
<tr>
<td>13</td>
<td>Everything But The Girl</td>
<td>Let It Flow</td>
<td>26</td>
</tr>
<tr>
<td>14</td>
<td>Sophie B. Hawkins</td>
<td>As I Lay Me Down</td>
<td>27</td>
</tr>
<tr>
<td>15</td>
<td>Hoobastank</td>
<td>Old Man &amp; Me (When I Get To Heaven)</td>
<td>28</td>
</tr>
<tr>
<td>16</td>
<td>Hoobastank</td>
<td>Only Wanna Be With You</td>
<td>29</td>
</tr>
<tr>
<td>17</td>
<td>Sting</td>
<td>You Still Touch Me</td>
<td>30</td>
</tr>
<tr>
<td>18</td>
<td>Michael English</td>
<td>Your Love Amaizes Me</td>
<td>31</td>
</tr>
<tr>
<td>19</td>
<td>Soraya</td>
<td>Suddenly</td>
<td>32</td>
</tr>
<tr>
<td>20</td>
<td>Sevillia</td>
<td>I'm Getting Used To You</td>
<td>33</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

- One By One

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### Chart Notes

- The chart is for the week ending June 15, 1996.
- Artists and titles are listed by their positions on the chart.
- The chart includes radio airplay data for various formats and demographics.

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### Source

- Billboard magazine
- Billboard magazine.

### Notes

- All detections apply to Nielsen Adult Contemporary stations.
- Formats are listed with their respective adult contemporary detections.
- The chart includes detections for various demographics.
- The chart covers adult contemporary stations and 45 adult contemporary stations.

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### Billboard Radio Programming

- Format share by demographic group
- Winter '96 Arbitrons

### Persons 12-17
- Monday-Sunday 6AM-Midnight
- Billboard JUNE 15, 1996

### Persons 25-54
- Monday-Sunday 6AM-Midnight

### Persons 35-64
- Monday-Sunday 6AM-Midnight

### Women 18+
- Monday-Sunday 6AM-Midnight

### Men 18+
- Monday-Sunday 6AM-Midnight

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### Billboard JUNE 15, 1996

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### www.americanradiohistory.com

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### Credited

- Copyright 1996, Billboard Communications
- All detections apply to Nielsen Adult Contemporary stations.
- Formats are listed with their respective adult contemporary detections.
- The chart includes detections for various demographics.
- The chart covers adult contemporary stations and 45 adult contemporary stations.

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### Special Thanks

- Ratings: The Arbitron Co.; charts, Billboard magazine

- (Numbers in parentheses represent fall '95 shares.)
A lot of people are brought up thinking they need to be forgiven just for being born. But really, we're our own angels, and we can answer prayers for each other."

An anid 9-10-5 existence has always been an appauling prospect for Jewel. "We're capable of so much more than just survival," she says. "You have to live your life according to your passion. Living just to get by is a waste of human flesh. I was living in a car and stealing food and toilet paper, but I was going to do something I loved or die.

"Fate will come and go, and success will come and go. I didn't want to live in my car any car again—I still worry about that. But I'll always have a purposeful drive, a passion. I live through my pen. It's how I experience the world. I don't even know people well until I write about them. Writing has really helped me become my own therapist. Most people are afraid to try to write, though. They're scared they won't be any good."
Heftel Buy Puts Clear Channel Atop Radio Group Heap; Fans Rally To Replace WNYN

A CLEAR LEAD. Clear Channel Communications has purchased the 17-station Heftel Broadcasting, giving the group a record total of 108 radio stations in 31 markets, including first-quarter outlets in New York (WWRL), Los Angeles (KTNQ/KLYV), and Chicago (WLIX).

Keep in mind that six months ago, Westinghouse/CBS had the most stations under one roof, with a total of mere 30 stations. The radio group with the second-highest number of stations at the moment is SFX Broadcasting, with a distant 66 outlets.

Clear Channel's $275 million Heftel buyout makes it the No. 3 group based on 1995 station revenues, with $817 million. Infinity is second, with $476 million, and CBS is on top, with $418 million, according to BIA Publications.

Meanwhile, the loss of New York's single country outlet, the late WNYN, continues to smolder—like a blowtorch—among the Evergreen outlet's unyielding legion of fans.

Seldom has a week gone by since the station's February switch to dance WNYF by No. 5 WNYL gotten a扼 note or phone calling to demand that when country will be cool again in the nation's radio market.

"Take the Southland, N.J., reader who wrote, "I need to hear country music in my car and hear it clear. I love country music, and so do a million other people."

Or the Ridgewood, N.J., WNYN devotee who pointed out that "KTU is "70s and '80s old rehash. WNYL by up-tempo songs, both current and older. Maybe someone else will be smart enough to bring country back here."

And this week, I received a fax from the New Jersey Country Music Assn. urging the masses to endorse efforts to bring country back to New York. "Since the format change of WNYN, we are unable to support country music through concert, album sales, and the like. The loss of revenues to the music industry must be enormous," it says.

By Chuck Taylor

Despite the grass-roots support, no one has made a move to bite into the format bait yet, and with WKTU's runaway success, it's doubtful that Evergreen excess are feeling much remorse.

Add to the grimace list the fact that the country music format as a whole is declining. According to Billboard's national Arbitron ratings study (see story, page 81), country's hold on the total radio audience dipped from 12.1% last fall to 11.1% in the winter.

This represents country's lowest presence in the seven years since we began measuring formats nationally, though it maintains its rank as the third-most-listened-to format, behind N/T (16.9%, 16.5%) and AC (14.1%-15.0%).

It perhaps would please WNYN proponents to know that many of its staffers have landed new gigs over the last few weeks.

Former PD Chris Kampmeier is VP of programming for Pandora Radio, a company that will oversee three FM and two AMs. Former morning co-host Katherine Brown joins Pandora's WORX Orlando as WPV morning host. Pandora is the midst of a format search for WDI2, which is now album rock. Country is being considered, and Clear Channel's Chuck David Temple is an on-air host at QVC's new home-shopping network, Q2.

Former midday host Lisa Taylor, who was WNYN's No. 1 morning show prior to the station's format change, is back in the WNYL mix on a basis of top WHTZ (Z100) New York, is reportedly close to signing there full time. Former DJ Dan Daniel is hosting weekends at crossing- oldies WCRS-FM.

Back at WKTU, meanwhile, Accurate Media Systems has been hired to re)eit what was part of its interviewing, the station will be No. 1 in the spring not only in New York, but—after being on the air for less than four months—will be the most-listened to station in the nation, with a core audience of 1 million. The station has been endorsed by music's most achieved as us musicians, ironically is WQHT (Hot 97), New York's current No. 1 station.

FORMATS: ALL SPORTS ALWAYS ALIVE

There's more than wind howling in Chicago, as Evergreen leads up a simulcast of WLUK in its ailing sports format, WMVP-AM. The station will continue to program play-play-by-play coverage of the White Sox, the Blackhawks, and soon, the Bulls. On a related note, longtime mar- ket vet Steve Dahl, most recently with WMEV is joining crossing/rock WCKG for afternoons, effective July 8.

KQCR San Francisco unveils a modern AC format as Alice 97.3, shifting the window on da heritage rock format. New call letters are that format will change. WMEV's station manager, Jon LeFevre, adds that "we'll be a bit of a social station," offering the format as "a little bit of a social one."

And though the station hasn't served the station, including its Program "a format that has made a move to modern rock approach a couple of years ago, we feel that the niche we had created for ourselves —a male-oriented, harder-edged radio station—will serve us better than being the third modern rocker in Detroit.

In the week's Industry Telecom Act world, it is the station's new oper- ator, Syndicated Communications, committed to the station's rock for- mat! "I would like to say yes, but I really don't know," says Bevilaqua. "It's true, but we have to work with them. The station has made money since [GM] Bob Schutt and I have been here. We've been in the black for three years.

Bevilaqua adds that WDZ's has convinced adver- tisers that its audience is worth spending money on. Advertisers, he says, are asking "for something as features as this station's recent "Metallica-

"I think there's a perception that the black-shirt-wearing long hairs are still listening to this station. Bevilaqua says. "Over the past couple of years, I think we've changed that." WDZ's commit- ment to playing new artists helped bring about that change. Now, Bevilaqua says, the station has "an active audience who buy records."

Bevilaqua adds that Detroit had been "one of the last markets to break new music" and that Z-Rock's contribution has been for- when "the tighter-format-oriented stations to open up a little sooner than they probably would've before. The station was the first to break bands like White Zombie. Type A' Negative, Sponge, Tool, and now Korn and Rage Against The Machine."

"We're in the process of moving to a hybrid between an AOR and a mod- ern. I couldn't call Korn a main- stream act," the PD says. "The PD says that the benchmarks, turning on the R&B stations, are "a mainstream band and has done well for us. I don't like the wimpy, wimpy sound of alternative music. That's what it's all about."

"Smashing Pumpkins could fall into that category, but they're a core band for WDZ, which passed on "1997" but went right to 'Zero,'" a more forceful record that worked well. I felt '1997' was too intropo- tensive for the station."

Newer, harder-edged music per- forms the best for WDZ, Bevilaqua says. "I like the way with AC/DC station, but 'RIF has 25 years of playing AC/DC behind them. WDZ's library falls on the hard side of mainstream, with titles from Van Halen, Aerosmith, and the "bands that have been around for 10 years that keep us going."

On the air, Bevilaqua encourages the personalities to run their own show and be themselves. If that means doing bits with songs, their opinions on what's going on, even if it means making the station different. We're all sharing Bush and Soundgarden.

There's got to be a reason to come to this radio station."


Bevilaqua says that WDZ won't play new music for its own "sake. We just feel that good music sounds good, and it brings in rat- ings. For WDZ, that hasn't translated into huge numbers. In the winter '96 12-plus Arbitron share went 1.5-1.4), but, he adds, "the station is run so lean, we don't have the promotional dollars that the bigger companies have.

"We're in the same boat as five other radio stations, all hanging around a 2 share 12-plus," Bevilaqua says. Z-Rock has "23-14, 14 numbers, with our best numbers 14/18 in '96. And all out of the format, there's actually enough money in the format for everybody, if you place it correct- ly. Enter into the equation educat- ing the sales staff and advertisers about the station, including such obscure formats as "why new bands like White Zombie bring in advertis- ers."

Bevilaqua's birthday concert fea- tured Steve Vai and Little Feat on the Internet. While most of the 10,000 hits the show received online were not from Detroit, the PD says, "the people we got for the show was via the Internet broadcast from Detroit served as well. It was a great imag- ing tool for us that didn't cost a lot of money."
said, "It's a pro-groove-sense of rhythm that just is not going to play. It's a groove song and video, and some people just are not going to play that. It explores a subject that has been taboo and brings it to light." Steve Stevenson, VP of video promotion, black music, for Warner Bros. Records, adds: "I just hope that programmers and viewers will have an open mind when they see it. We have to tell them, 'Don't be blinded by the word 'faggot.'"" 

NASCHEL

Junior Brown's "Venom Wrarin' Damen" was directed by Michael Mcnear and produced by Steve Sadler. The video was shot at the D&K Studios in Nashville for Pees Films. Junior Brown's "Never Stopped Lovin' You" was directed by Craig Rogers, Hunter Hodge produced; Armando Ganziana directed photography.

Other Cities

Pees Films has recently completed production of several clips. The video for "Every Time She Passes By" by Capitol Nashville artist George Ducas, shot in Nashville, Tenn., was directed by Steve Sadler and produced by Rusty Black. Mercury artist Sammy Kershaw's "Vitualia" was shot in Baton Rouge, La. "Backbone of the Land," and Michael Merriman directed. Merriman is also the line producer for Brokop's "She Can't Stand the Rain." The clip was shot in Stanley, N.M., shoot. Curb teen artist LeRane Rimes worked with director Chris Rogers on the video for his single "Blue." The clip was shot in Austin, Texas, and was produced by Hunter Hodge.

Los Angeles

F.M. Koch's director Paul Hunter is the eye behind the new Monna Lisa video, "She Said," Allen Ferguson directed photography.

Production Notes

Los Angeles

BY BRETT ATWOOD

LOS ANGELES—Ndegéocello's latest video, "Leviticus: Faggot," is stirring up debate among video programmers, who are uncertain whether they should air the gay-themed clip. The song's use of the derogatory slang term "faggot," and some programmers are put off by the clip's bloody ending.

The video depicts a young man who is thrown out of his house after his father discovers that he is gay. The clip begins with the young man sitting on the front porch, and the camera zooms in on his face. He is shown to be extremely emotional, and the music begins to play. The song is an anthem for the gay community, and it is one of the most powerful songs of the year.

The video then switches to scenes of the young man's life. He is shown running through the streets, and the camera zooms in on his face. He is shown to be very dedicated to his cause, and he is determined to change things for the better.

The video is a powerful statement, and it is one that should be aired. It is a song that speaks to the heart, and it is one that should be heard by everyone. The video is a must-see for anyone who cares about equality and justice for all.

"The song is a powerful statement, and it is one that should be aired. It is a song that speaks to the heart, and it is one that should be heard by everyone. The video is a must-see for anyone who cares about equality and justice for all."
FOR WEEK ENDING JUNE 2, 1996

**BILBOARD**

**THE MOST PLAYED-CLIPS AS REPORTED BY MONDAY-BASED DATA SYSTEMS**

"NEW ONS" are reported by the networks NOT by (BDS) FOR THE WEEK AHEAD

1. MC Lyte feat. Rapper, Keep On It / Keep On It
2. The Black Crowes, Shuckin' and Jivin'
3. Michael McDonald, Only One
4. Eddie Money, Take Me Home
5. Powerman 5000, I Am / I Am
6. OMD, Gillian
7. The Flaming Lips, She's Alright
8. The Prodigy, Firestarter
9. The Body Stealer, Disintegration

11. Guns N' Roses, November Rain
12. Operation Doomsday, The Omen
13. The Replacements, Let It Be
14. Faith No More, Sleep With Me
15. The Offspring, Drop Dead
**Continuing program**

**TOP 5**

1. Freddie Mercury, We Will Rock You
2. Queen, A Day At The Races
3. Queen, Bohemian Rhapsody
4. Queen, We Will Rock You
5. Queen, Radio Ga Ga

**TOP 4**

1. Michael Jackson, Thriller
2. Michael Jackson, Beat It
3. Michael Jackson, Billie Jean
4. Michael Jackson, Wanna Be Startin' Somethin'

**TOP 3**

1. Michael Jackson, Thriller
2. Michael Jackson, Beat It
3. Michael Jackson, Billie Jean

**TOP 2**

1. Michael Jackson, Thriller
2. Michael Jackson, Beat It

**TOP 1**

Michael Jackson, Thriller
FILM SONG, VIDEOCLIP BOOST EPIC's MARSHALL

(Continued from page 1)

Don Was-produced song "This Could Take All Night," which will be the last of the three promo items, will be its movie, along with its trailer. The Warner Bros. film opens Aug. 9.

The song is recorded on the film's soundtrack album, due July 23 from Epic Soundtrax. Although the song is not included on the soundtrack, it is on the track to future pressings, according to the singer.

Epic plans to release a commercial single of the track July 2 and will take the song to triple-A, AC, and top 40 radio on the same day in the U.S. The single will also be released in Canada and the U.K., although exact dates are pending. The music video is scheduled to be shot June 17; a director had yet to be determined at press time.

Marshall's first U.S. single, "Birmingham," was serviced to triple-A radio April 2 and will likely be sent to top 40 in July, according to Laura Curtin, Epic VP of rock radio promotion (U.S.).

Another track from the album, "Let It Rain," is expected to be released as a single in the U.S. sometime in late summer.

Marshall's self-titled album has sold 8,000 units in the U.S., according to SoundScan.

In Canada, the album was released Oct. 17 on the Columbia label (Billboard, Nov. 4, 1995) and has been certified platinum for sales of more than 100,000 copies. The debut release of "Let It Rain" was played on Canadian radio stations including "Fall From Grace," which is No. 19 on the Canadian top 40 chart in Billboard's Hits of the Week.

Although there is no video for the song, Sony Canada may release a live performance clip in the coming weeks.

The next Canadian single is likely to be "Beautiful Goodbye," according to Sony Canada president Rick Camilleri.

As a result of the success of the album and its singles, Marshall was nominated for one of the coveted JUNO Awards in Canada. In the U.K., Epic will release the single "Beautiful Goodbye" July 17 while the album will be released July 8.

The U.K. marketing strategy will be based heavily on airplay and promotion, reflecting the radio success of "Let It Rain" in continental Europe.

The album had a January release on Epic in Germany, the Netherlands, and Scandinavia, where "Let It Rain" has been released as a single.

The most successful of these releases for Marshall has been in Norway, where the album went to No. 1 and the single went to No. 3 in May. The album is selling very well and it is being played on particularly strong radio in Germany and Sweden.

Marshall says that keeping track of all the international developments in her career "gets a bit chaotic at times. But it seems like it is working, and we are really busy for the rest of the year. I just feel a bit disconcerted at it. It's a huge privilege to have it all around me. I just have a bit of time to breathe, and I feel very lucky to have this around me. I just feel a bit disconcerted at it. It's a huge privilege to have it all around me. I'm having a great time."

Bilboard June 15, 1996

VIGNETTE INTACT ON 'KILLERS' DIRECTOR'S CUT

(Continued from page 6)

A second tape contains seven scenes Stone decided to cut from the video, each introduced by the director; a 20-minute making-of featurette taken from a British Sky Broadcasting program; and the Nine Inch Nails music video "Burn." The laserdisc includes the same elements as the VHS version plus interviews with Stone and supporting actors Tommy Lee Jones and Steve Zissou and a six-side CAV version will be priced at $109.98.

"Contractually, I was obligated to release an R-rated version," says Stone. "But I wasn't happy with the cut, because the message is important, and it ended up abrupt in many places. I think it's integrated but it's hard when you're nicking off frames."

In another scene he made the film as a comment on the media's distortion of sensationalized news events and how the public becomes fascinated with the process of the crime.

However, he says, the film's message got lost when former senator Bob Dole attacked "Natural Born Killers" for its excessive use of violence.

"The violence in the film is uncomfortable. That's the way I want it, and the kids laugh at that type of violence," says Stone. "But some people take it literally."

In one scene the director's cut feature Sizemore's character getting stabbed in the chest with a pencil and rotting murderers parading around with the head of the warden, played by Jones, on a pole."

"I'm excited to have made that," says Isak. "The woman completely breaks free from her situation. It's just an empowering clip."

Marshall says that the video is a straightforward interpretation of the song's lyrics.

"I didn't want the song and the video to center around some abusive, alcoholic guy who lives in a trailer park," says Marshall. "It's more about the woman, who chooses to be the protagonist in her own story. I wanted the video to make her story as plain and straightforward as possible. The lyrics really spell out what the song is about, and that's what I wanted to do."

In addition to the clip for "Birmingham," videos have been commissioned for other songs like "Helpful Goodbye" and "Let It Rain."

Sony's Atlanta branch is preparing to service a video reel of the three clips for advertising in Southeastern in-store play. The promotional reel may eventually be distributed internationally, according to Lewis.

The singer also taped a performance for the upcoming PBS music series "On Tour," which will debut nationally in late June (Billboard, May 4).

In addition, Marshall will play a live set for Canadian video programmers at the "International Live Music And Interactive" performance series June 19.

At U.S. retail, Epic is selling the debut album at a "developing-artist price" of $11.98 for CD and $7.98 for cassettes, according to sources.

"The lower price has made a difference," says Vince Szymkowski, senior VP of Epic's Virgin Megastore, where the album is among the top 30 sellers.

"Consumers are more up to take a chance on relatively unknown artists at $11.98. The album is featured in listening-post programs at the Los Angeles Virgin Megastore, as well as at electronics and music retailer Cir- runt City.

Gold is also working with independent retailers and regional video programmers to further expose the album in specific markets. For example, the album is featured in an "Amao"-themed cross-promotional campaign with Denver-based regional music video programmer "Music Link" and a local video store.

In mid-July and throughout August, Marshall will return to the U.S. to play clubs, such as those with the same cities where she opened for Tears For Fears, according to David Massey, senior VP of Epic (U.S.).

In the U.S., the Marshall is represented by the William Morris Agency for booking purposes, with publishing rights to the music on the debut album have not yet been determined, according to the singer.

"I hope that you will be interested in my work. I'll have limited appeal to film buffs. "Collectors are looking for it," says Virgin Megastore buyer Paityk Sikich, "because when Warner killed the movie, no one thought they'd see the director's cut."

He adds that the six-store chain plans to stock the title heavily. "There are enough collectors out there who will want to own both versions," Sikich says.

Best Buy video buyer Joe Pagano agrees that there is a demand for the director's cut releases. But sales will be hampered as a result of limited retail distribution.

A Target spokesman says the chain will not carry the director's cut. Gold says Kmart and Wal-Mart have not decided if they will carry the title.

In addition, Blockbuster Video stores will not stock the title. The chain is considering carrying the title in its 510 music stores, but a spokesman says the stores "probably" won't carry it.

However, other dealers are looking forward to the release of the director's cut.

"We've seen some surprising results with director's cuts," says Pagano. "Titles like 'Basic Instinct' and 'Slave to the Rhythm' have proven that there is a demand for them." Pagano says the R-rated version of "Natural Born Killers" will be sold about 10,000 units at the chain.

Pioneer plans on pressing an initial 10,000 units, according to Charles Kiseyak, who is producing the laserdisc project.

In comparison, the company manufactured 5,000 units of "Marshe" the special edition of "Amao" and 20,000 units of the "Basic Instinct" director's cut, Kiseyak says.
Royal Crown Revue developed its core of fans through years of touring and local swing dancing scenes that have been percolating over the past few years. Most recently, a two-year weekly run at Los Angeles club the Derby cemented the edgy mini-big band’s high-profile status and caught the attention of industry professionals, including those at Warner Bros. (Billboard, April 1, 1995). In addition to L.A., the label will focus on expanding Royal Crown Revue’s prior success in San Francisco, San Diego, Phoenix and Tucson, Ariz., and Austin, Texas, according to Scott. Cities in which the band is not yet known, such as Chicago, New York, and Boston, are also potential target markets.

Given the band’s exuberance, which by all accounts is best experienced live, the label is focusing on touring Royal Crown Revue to generate word-of-mouth and build a broader audience, according to Scott. Royal Crown Revue has recently signed with Agency for the Performing Arts for bookings. Senior VP head of the West Coast office Jim Gosnell says the agency had been pursuing the group for nearly a year, at the urging of agent Brett Steinberg, and is “thrilled” to represent it.

“They’re so different and so good at what they do that we’re doing a mixed bag of things to get exposure, and the band is unique enough to carry it off,” Gosnell says.

The initial focus will be on 300- to 500-seat clubs, but Gosnell says there are no limitations as to type of venue. In New York, for example, the group will open two nights for Jerry Lewis at gritty blues/roots music club Tramps and will play the eco-friendly rock club Wetlands the following evening. At least one date opening for modern rock act Porno For Pyros has been scheduled, and R&B dates are also being sought, Gosnell says.

The band’s overall feel may be rooted in the past, with its sax and visual image of hep cats in zoot suits, but its nerve center is very much in the present.

“We do everything from ’30s to ’40s styles, and we throw it in a blender and mix it up. We don’t stay in one era or genre, but we’re not trying to be a copy band; we want to do something new,” says Bill Ungerman, baritone sax player, writer, and arranger for the group.

The individual influences of the act’s seven musicians—who loosely span the jazz, punk, and soul realms—are crucial to the band’s appeal and its drawing power with a diverse audience.

“Punk rockers show up at our shows because they like our energy, but they show up with their parents maybe for that one night,” explains James Archor, guitar player and one of the band’s founders.

In his view, the band plays “youthful music,” and he says that fans can find much to relate to in the older style. “We try to take it to a younger crowd, because people used to go and dance and basically raise hell to this kind of music.”

Trumpet player Scott Steen notes that much more goes into the music than a penchant for nostalgia. “We play with the energy of a rock band, sometimes more energy than a rock band, and a lot of our influences mesh together to make the band what it is,” he says.

Though the band plays mostly original material, “Mugzy’s Move” contains interesting interpretations of cover tunes, including a slick take on the Bobby Darin hit “Beyond The Sea” and a rumbaized version of Willie Dixon’s “Honey Child.”

Given the group’s unusual sound and outlook, Warner Bros. is targeting alternative, college, and jazz radio stations, but Scott acknowledges, “As far as radio is concerned, this is a new, sounding record, and it’s going to be a long, forward-looking process.”

In keeping with the label’s marketing by-market developmental approach, seeing dance-centered audiences among the special promotions being developed for select cities.

The label is planning “heavy servicing” of “Mugzy’s Move” to a variety of outlets, from clothing stores to dance studios. A postcard featuring the album art will be mailed to a variety of lists.

At music retail, in-store posters and copy packages will be made available. Store visits by the band are a possibility, as are concerts for one-stops.

The label will try to book appearances on all the appropriate national programs and will capitalize on the band’s broad appeal by seeking bookings on local programs as well. The band is already scheduled to perform on a PBS tribute program to legendary big-band leader Les Brown.

Royal Crown Revue has received a couple of jumps on national exposure with its frenetic and evocative song “Hey Pachuco!,” which was featured in “The Mask” and is on the film’s soundtrack. The song receives additional exposure to large television and arena audiences via top professional skater Kurt Browning, who performs a memorable program to the number.

At the Derby, where the band created a thriving scene, club owner Tammi Gower says, “They were the leaders, and it’s the kind of marketing things are now. In the ’30s and ’40s, people were nice to each other, and going out was an occasion. They brought a club and concert and vogue, and the band exemplifies that style—especially [lead singer] Eddie Nichols—because it’s more than an act to them, it’s really how they live their lives.”

For the charismatic Nichols, the Royal Crown Revue is pretty simple. “We try to bring back entertainment like they used to do,” he says. “Make the audience laugh and forget for an hour or two. There are enough people doing political views, so we want to tell them a story of our world.”

The Right Sumac. Renowned Peruvian singer Yma Sumac, center, was the guest of honor at a recent party thrown by the Right Stuff label, part of EMI-Capitol Music’s special markets division, to celebrate its release of five of her albums. She will tour nationally in support of the releases. Pictured with Sumac are Tom Carwight, the Right Stuff senior director of product development, left, and Jeremy Hammond of Capitol’s marketing department.

1995 FIGURES SHOW INDUSTRY IMBALANCE
(Continued from page 6)

The label, which does not have offices, is represented by New York-based agency, with a booking agency, has performed at several international music festivals and is scheduled to perform for the Pope at the Vatican toward the end of the 1996. Myles is also a regular performer at the Praline Connection in downtown New Orleans. The label, which does not have its own offices, is represented by New York-based lawyer Barry Platnick.
TAKE IT FROM THE TOP: Bone Thugs-N-Harmony holds down the top spot for the fifth week in a row with "Tha Crossroads" (Ruthless/Relativity). Its lead over the competition continues to widen, thanks to an 11% increase in airplay and another solid week at retail, where the single sold 252,000 units, a 2,000% plus increase over the previous week. With plenty of rooms still available for growth at radio, it appears that "Crossroads" has the potential to hold the No. 1 spot for several more weeks.

EYE ON THE PRIZE: The No. 1 spot could face future challenges from several singles. The most obvious challenger is the biggest overall point gainer on this week's chart, Toni Braxton's two-sided single "You're Makin' Me High!/Let It Flow" (LaFace/Arista). It moves 7-4 on the strength of a tremendous sales week that moved more than 85,000 units, a 43% increase. Both sides of the single saw radio audiences grow by more than 20%, with "High" leading the way, as shown by its 38-20 jump on Hot 100 Airplay. It is top 10 at 12 stations, including KBXX (The Box) Houston, where it is No. 2.

The less obvious challenge for No. 1 could come from the two-sided single debuting at No. 62, 2Pac's "California Love?/How Do U Want It?" (Death Row/Interscope). After reaching No. 16 on its way, the track has made a noticeable resurgence on the chart due to significant leaks at retail. Expect to see a huge move on the Hot 100 and R&B Singles chart next week, when a full seven days of sales will be factored in. On the airplay side, "California Love" peaked at No. 19 in March, while "How Do U Want It?" continues to make moves, posting a 38% increase in audience impressions.

Top 10 Bound: Quickly moving up the chart (56-34) is this week's second-biggest overall point gainer and the Greatest Gainer/Sales winner, Coolio's "It's All The Way 11" (Tommy Boy/Island). It moves 38-17 on Hot 100 Singles Sales; 88% more units were sold this week than the previous one. At radio, "Live" is breaking out of Providence, R.I., where it is No. 9 at WWXK (Kiss 100). The third-biggest point gainer, moving 28-15, is Case Featuring Foxy Brown with "Touch Me, Touch Me" (Spoiled/Rent Def Jam Island). It moves to No. 7 in sales while holding down the No. 1 spots at WQHT (Hot 97) New York and WPGC Washington, "Live (Now)" (Tommy Boy/Island).

In the holding pattern mode of its career, the Wayans' WKTU New York hit "The Way You Love Me" (Starday) drops to No. 7 on the chart. It has been a consistent performer in an unusual occurrence, two singles this week dropped more than 100 spots, which has been a rare occurrence as of late. "Dreamer" by New Jack Swing's No. 20 hit "You're Makin' It" dropped to No. 7, and "I'm Scared of Commitment" by Sinbad fell from No. 10 to No. 9.

T.W.I.S.M. Label: T.W.I.S.M. marks the label's debut in the urban market. It has moved two singles, "I'm Scared of Commitment" and "One By One" to the Hot 100 chart. Both were released by the label in the fall of 1995. "One By One" is a break-out hit and is currently at No. 28 on the Hot 100. "I'm Scared of Commitment" is currently at No. 25. T.W.I.S.M. plans to release another single, "Stop the Breakdown," in the near future.

Back Again: In an unusual occurrence, two singles return to this week's Hot 100. Master P's "Mr. Ice Cream Man" (No Limit/Priority) re-enters at No. 94, with 100% of its chart points coming from sales. The song was released last year and has experienced a resurgence in airplay, in Livin' Joy's "Dreamer" (MCA), which is No. 3 at WKTU! New York. It has already spent 18 weeks on the chart and will be eligible for recurrent status if it remains below the top 50 in its 21st week.

PRS, Sky Fee Dispute:PRS director of broadcasting Nicholas Lowe says, "After years of negotiation, we feel we are approaching an agreement that will benefit both sides. Sky, whose previous agreement expired earlier in the year, has been broadcasting on interim licenses from PRS. Representatives from Sky have recently declined to issue any further interim licenses, thereby obliging the broadcasting company to take their case to the tribunal for a resolution. The referral obliges PRS to continue issuing interim licenses until the tribunal makes a ruling."

In addition to music endeavors, a new clothing line and production company will fall under the T.W.I.S.M. umbrella.

Billboard Canada

Draw attention to your promo

Lightweight and unbreakable - lower shipping cost and no breakage

Fully custom - foil stamping and embossing available with your original art

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**THE BILLBOARD 200**

**FOR WEEK ENDING JUNE 15, 1996**

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TBBILLBOARD JUNE 15, 1996

Eric Clapton, “Unplugged,” Reprise, 10 million.


Metallica, “Metallika,” Elektra, 9 million.


Shania Twain, “The Woman In Me,” Mercury Nashville, 7 million.

Various artists, soundtrack, “Waiting To Exhale,” Arista, 6 million.


Gloria Estefan & the Miami Sound Machine, “Primitive Love,” Epic, 3 million.

Gloria Estefan, “Greatest Hits,” Epic, 5 million.


Celine Dion, “Falling Into You,” 500 Music/Epic, 2 million.

Chris Isaak, “Heart Shaped World,” Reprise, 2 million.


“Greatest Hits,” A&M, 9 million.

Stone Temple Pilots, “Tiny Music Songs From The Vatican Gift Shop,” Atlantic, their third.

Jewel, “Pieces Of You,” Atlantic, her first.


Various artists, “80’s Most Wanted Rock Hits, Volume 5, From The Heart,” Priority.


Weird Al Yankovic, “Bad Hair Day,” Geffen, his sixth.


Mary J. Blige, “Not Gon’ Cry,” Arista, her first.

PLATINUM SINGLES

Busta Rhymes, “Wo-Hah! Got You All In Check,” Elektra, his first.

The Isley Brothers, “Always Be My Baby,” Columbia, her fifth.


Mary J. Blige, “Not Gon’ Cry,” Arista, her first.

GOOD SINGLES

Whitney Houston & CeCe Winans, “Count On Me,” Arista, their second.


Busta Rhymes, “Wo-Hah! Got You All In Check,” Elektra, his first.


Chantay Savage, “I Will Survive,” RCA, its fourth.

Los Del Rio, “Macarena,” RCA, its first.


Assistant in preparing this story was provided by Douglas Reece.

SONY, CREATION RENEWAL ALLIANCE (Continued from page 6)

and the majority holding remains with founders Alan McGee and Dick Green, who paid a reported 2.5 million pounds ($3.75 million) for its stake in Creation, also has the rights to the label’s releases outside the U.K. Here, Creation product is distributed by 3M/Valit.

Russell says, “I know people will say ‘Joe is going to the bank with this,’ but I think this is the perfect deal. We’ve got what we want, and they’ve got what they want.”

“We get what we want because we want to continue our relationship with Creation. We want Alan and Dick to operate—and feel free to operate—the way they have in the past. They get what they want because they are independent.”

Of suggestions that Sony had wanted or would want to buy Creation, Russell adds, “At this point, that was the only thing to do. There was an option to purchase—or in any other way. In fact, I’d be buying all of Creation as a negative.”

Smith and Donahue will be bought into the first place, which is an independent Creation run in a manner separate from the label’s present office in the normal, mainstream label business.”

Sears, owner of a Christian venue outside Nashville, is also a former Creation coupertoer and is also named Rockettown. Donahue says the label may also direct the venue for promotions and tie in events to the record-company activities.

On the product side, Donahue says the label could have a sampler album out by fall 1996, with its first artist release out in early 1997.

The label executives have been in nego-tiation with some artists, he adds, but no deals had been finalized by press time.

Donahue says looking for a distribu-tion deal that will work best for Creation early days. “We want to remain an independent label, but the buzzwords for Rockettown are ‘small’ and ‘simple,’ ” he says of the label’s part-nering goals. “We are looking to part-ner our marketing with a distribution company.”

Asked about Sony’s intentions when the five-year deal expires, Russel-lays, “We’d like to do a new 10-year deal.”

Creation spokesman Andy Saun-ders says, “Alan McGee and Dick Green will retain their 51% shareholding in Creation Records for the next five years, and they will con-tinue to run Creation as an independent company.”

He adds that the new deal includ-es a new, two-year option for Sony to buy the 51% at a later point and states, “That option still stands, but Sony has not taken it up.”

A prepared joint statement from Sony and Creation issued June 4 says, “Sony Music Entertainment will continue to benefit from the international licensing of the label’s music. As the label, the label’s repertoire distribution.

It adds that the new deal was signed May 31 after “a short, amicable, and constructive meeting.”

CLARK MEADOWS

Assistance in preparing this story was provided by Music Monitor’s se-rious counterpart, Terry Heath.

Michael W. Smith Dows Rocktown Christian Label (Continued from page 5)

GARTH BROOKS HITS 60 MILL. IN MAY RIAA CERTS

(Continued from page 1)

cations follows.

MULTIPLATINUM ALBUMS

was producing Michael Brecker or James Taylor or whatever. Copy rights for Ronstadt, Steely Dan, or on his own projects. . . Everything he has everdone has been absolutely of the high-est possible quality.”

Roberta Flack, for whom Gronich played several live dates, says his mu-sicianship is not bound to the business people who heard it. He was a great accompanist, and he could really be with people musically.

Gronich’s musical roots were firmly planted in jazz. He once told a journalist about one of his most memorable moments as a youth in Los Angeles in the late ’60s: “My father took me to see Count Basie when I was 8, and I just went crazy. I knew that was the kind of thing I wanted to do, but it was just swinging so hard.”

It was at Tufts University that Gronich met saxophonist Brecker, who requested that he join the band Dreams. Gronich was featured on the group’s 1971 Columbia album “Imagin-ation.”

After the exposure in Dreams, Gronich became much in demand as a session player, working with such artists as John Mclnerney, James Brown, Phoebe Snow, Flack, Bonnie Raitt, Carly Simon, Luther Vandross, and Ronstadt.

With the heyday of pop sessions, Gronich continued to explore opportunities in the jazz world, recording and performing with the Brecker Brothers.

Gronich also recorded albums under the group’s name and as a solo artist, released in 1985 and now available through Windham Hill Jazz, featured Brecker. Gronich returned to recording and composing songs to Brecker’s first three solo albums.

By the end of the ’80s, Gronich opt-ed to put his pop session work on hold in order to explore his own musical vi-sion. The result was “Weaver Of Dreams,” released by Blue Note in 1990.

Person, then director of marketing and A&R at Blue Note, still remem-bers bringing a tape of the completed album for the first time.

“I didn’t even think, ‘is this going to sell? Is anybody going to buy this stuff, or come out,” says Pierson. “I thought, ‘It’s beyond business. This is impor-tant.”

Enthused by Gronich’s material and performance—and such crack players as the Brecker Brothers, Barry Rogers, Bob Mintzer, Peter Erskine, Dave Holland—Pierson brought the album to the attention of Blue Note’s Bruce Lundvall, who made a deal to license the album.

“Don went in and made that record on his own,” Pierson says. “It wasn’t about getting a record deal, it was about releasing and representing what he heard in his head.”

“Weaver Of Dreams” was ac-claimed by critics, garnering a five-star review in down beat magazine and a positive notice in The Los Ange-les Times. “Nightlife” was released in 1992 by Blue Note, also received fa-vorable reviews.

In recent years, Gronich began diving into Latin jazz, performing at New York’s Blue Note nightclub with an all-star combo featuring Brecker, Dave Valentine, Mike Mainieri, Andy Gonzalez, Steve Grossman, Milton Car-dona, and Don Alias.

“’Medianoche,’” a recording made by the group’s saxophonist, was released in late 1995 by Pony Canyon in Japan. Warner Bros., which licensed the album for release in the U.S., will issue the album posthumously on Aug. 18.

Darryl Pitt, a long-time and self-described “ad hoc manager,” says Gronich was “the most principled and ethical person I knew, in addition to being a magnificent musician.”

Pitt recalled negotiations over a particularly important gig in which the other party kept raising the fee in hopes of getting Gronich to sign on. But Gronich wasn’t interested.

“I told Don, it’s not about the money,”” Pitt says. “It was about doing what was right. What he stood for will help us all and whoever came in contact with him.”

Gronich is survived by his wife, Jeanne O’Connor, and his parents, Leonard and Myra. A memorial ser-vice was held on June 6 in New York. In lieu of flowers, donations may be sent to Amnesty Internation-al and Cancer Care in New York.

Michael W. Smith Dows Rocktown Christian Label (Continued from page 6)
ROYALTY CASE DUE IN CHINESE COURT
(Continued from page 1)

Authors Department
(Continued with performance royalties
in 1994 to China
of music industry and host top-tier
and Japan, presided over by
who asked for the
in the National
and discovered there
the system was in place.
Chang, "There was a call to our
offices saying that the Sino-American
Corporation people would like to
and Shirel "Sitting on a
to get a gig with Rogers via satellite.
The firm is also planning to publish a
about the royalty system in Chinese through the
Chinese-Friendship
Publishing Corp. The first will be on

As China's Sanction Deadline Looms, Piracy Talks Continue

BY BILL HOLLAND
WASHINGTON, D.C.—Jay Berman, chairman/CEO of the
Recording Industry Assn. of America,
the hobbit of the Clinton admin-
istration, has flown once again to
Beijing to be on hand if there is
a meeting to discuss the Chinese
trade negotiations with the Chinese
in Beijing. The talks are aimed at
heading off trade sanctions, which the
Clinton administration has
tipped June 17 if China does not take
to stem the large-scale piracy of
intellectual property, including CDs and
CD-ROMs.

Officials of the U.S. Trade Represen-
tative asked Berman to fly to
Beijing as part of the new-nol
scenario of having representatives of
U.S. copyright industries available for consultation meetings
with the Chinese government. Acording to
a USTR statement, a consultation
team led by Lee Sands, assistant
USTR, was in Beijing and was
sent to China "in response to an
invitation from the People's Republic of
China.""I really don't know at this point
what the circumstances are,"
Berman told Billboard before his
flight to China on June 7. "They
tell me there is not much
progress or hope for progress or not.
Obviously, I'm hopeful.""We want to avoid
the trade war once again made
clear in the USTR announcement by
acting U.S. Trade Representative Charles
Farens, who says "I will continue to
achieve our good agreement with the
Chinese. The question today
is China's willingness to live up to
the commitment under that agreement.
"We expect China to take action
against the import CD factories, in
particular in Fuzhou, and to
pay piracy in Guangdong Province,
according to enforcement at the border
against illegal copies of CDs, CD-
ROMs, and other products, and open
its markets to U.S.-based intellect-
ual property companies and products.
"We're pretty clear about what we
want to do and how to make it
happen," Berman says.
"The deadline date of June 17 is
pretty clear," Berman said.
"Whether the Chinese want to do
something or not, I just don't know at
to a point.""We will continue to represent U.S. industries affected by the up-
coming sanctions list, and those
pressing for the sanctions, met in
Washington June 6 before a spe-
cial congressional committee to
discuss the retaliation decision.
"After listening to testimony from
business officials, it is clear that
the sanctions list is the hardest
of the sanctions, such as silk importers
and those in the apparel industry, were
automatically put on the list, and
the overall sanctions list amount from
$1 billion to about $2
million, according to insiders here.
"Still, copyrightl, piracy has
continued to persist for the sanctions.
"Eric Smith, president of the Interna-
tional Intellectual Property Alliance,
which includes IIAA, the National
Music Publishers Assn., the Motion
Picture Assn. of America, and oth-
er allied trade groups, said in a letter
to the department's sanctions, which
would last about 90 days.
"Jim McGin, PD/operations man-
ger at modern rock station WDDE
Philadelphia, says he is eager to hear
new from Fronte. McGin says he
programmed "Bizarre Love Triangle" and
"Labour Of Love" when he was at NBR and
the band's last concert.
"The band came into the studio, and
they were great," recalls McGin.
"We put them on the air in 1993 "Labour Of Love"
and gave it a taste of the new one like. Since modern rock
play lists are getting broader, hopefully
records like Fronte's will do well in the
future."

Highlights of "Shape" include the
autobiographical "Goodbye Good-
bye," the out-of-tune "What's Wrong
With The Air," and the uptempo,
tongue-in-cheek "Horrible," which
calls for love at first sight.

Faires says, "This album is a little
more mature lyrical and musically.
There are tracks that could work for a
WHA-FM or KOA and others that
branch out to those formats, Mam-
con will concentrate its marketing
and promotion efforts on Fronte's
core alternative rock following,
according to Faires.
"We're not sure how big that core
is, but we want to make sure we hit
destinations first and hit them aggressively,
says Faires.

Prior to the album's release, Fronte
will have a U.S. tour in August.
A live album in 2 1/2 years, according
to group manager Bymeazer, who is
also the manager of Whitesnake.
Frente will head to Hong Kong for
press appearances and to the U.K.
for shows and radio interviews the first
week of July. Following the U.K. stint,
the band will travel to the U.S. to
perform and do publicity dates in time
for the July 18 street date of "Shape."

The group's U.S. swing will include
Boston, Philadelphia, Chicago, Sea-
to, Los Angeles, and San Francisco.
In the U.K., the band will visit the
West End. Fairens says the group
will do some dates and will open for Alain
Morrissette for eight shows.

After August, Fronte's head
will to Europe for more dates, then
briefly to Australia, Asia, and, fi-
ally, the U.S. for fall appearances.
Faires says China will hold a few
playing small clubs in order to re-es-
ablish its base.

At retail, Mamcon will aggres-
ively promote the album within
as such as channels as Wheresoever and Best Buy, where Fronte's
previous product sold well, according
to Faires.

Sewan Rutowski, alternative music
buyer at the 150-store, Pittsburgh-
based National Record Mart, says,
"I've heard the new record, and I like
it. We did well with "Marvin: The Album,"
and it continues to do well for
us as a catalog piece. If Atlantic sells
everything up correctly, the new
album should do really well up here.

The group is trying to line up
in-store performances and appearances
in various markets. They're
working on a tour, we wonder how the band was
burned out. They work their butts
off, and they really get off on connecting
with their fans," says Faires.

Frente—which used to write its
name with an exclamation point at
the end—emerged in Australia in 1991
from the group's Balmain area of
Fitzroy. Its first single was a self-released EP titled "Whirled,"
which reached No. 1 on Australia's
alternative rock charts.
In 1992, Frente was signed to White Records, whose roster includes
Christa Hunters & Collectors, Paul Kelly, and the
Mavas, plus Australian
to such acts as the
Church, Garage, Sugar, and Ween
and the Flying Yun and Infectious
labels from New Zealand, the
Unfortunately, Frente later released the "Clunk"
EP, which yielded the hit Australian
gold single "Ordinary Angels." Its follow-
up, "Kelly Street," was certified platinum in Australia sales of
100,000 units.

Both singles were featured on "Marvin: The Album," which peaked
top chart in Australia and was
well in Brazil, Colombia, Mexico,
Spain, Israel, Japan, Africa, India,
Saudi Arabia, Korea, Hong Kong,
Singapore, and Germany, according
to Bayerset.
In the U.S., Frente's first release was a self-produced EP, which
included both the title-track hit and the "Bizarre Love Triangle" cov-
er. Frente followed in 1994 with its third album, "Shape," which
peaked at No. 75 on The Billboard 200 and has sold more than
325,000, according
to Soundscan.

FRENTES GETS BACK IN 'SHAPE'
(Continued from page 13)

The single from "Shape" is the
slow, moody alternative rock track
"Sit On My Hands," a stylistic depart-
ure from the band's breakthrough
hit "Love Of Love," according to
to the cover of New Order's
"Bizarre Love Triangle" and an orig-
inal titled "Labour Of Love." "Sit On
My Hands," says the band's bassist
Cure, Sisters Of Mercy, Human
League) and Cameron McVey (Neneh
Cherry, Massive Attack).

"The saddest, moody alternative rock track
"Sit On My Hands," a stylistic depart-
ure from the band's breakthrough
hit "Love Of Love," according to
Bayereset.

The single from "Shape" is the
slow, moody alternative rock track
"Sit On My Hands," a stylistic depart-
ure from the band's breakthrough
hit "Love Of Love," according to
Bayereset.

The single from "Shape" is the
slow, moody alternative rock track
"Sit On My Hands," a stylistic depart-
ure from the band's breakthrough
hit "Love Of Love," according to
Bayereset.
pieces, progressive original compositions, and a unique mixture of classic rock tunes.

On June 4, Either/Orrchestra leader Russ Gershon’s boutique label, Accurate, released a two-disc retrospective featuring a decade’s worth of unreleased live and studio recordings. Titled “Across The Omniverse,” the two-track set serves as the ideal primer for E/O’s unique union of barrelhouse wit and poetic gravity.

“I’ve been surprised that people seem to like this material as much as, if not more, than the original five records,” says Gershon, who plays tenor and soprano saxophones. “I guess ‘Across The Omniverse’ is our most accessible album, in a way. It shows off the crowd-pleasing aspect of the band.”

Past E/O albums reflect the musical growth of the ensemble, as well as the shifting strengths and interests of an evolving lineup. “Dial ‘E’ For Either/Orrchestra” (1987) and the live “Radium” (1988) are robust statements of purpose, mixing standards and original compositions to demonstrate the manifold possibilities of the big-band genre.

“The Half-Life Of Desire” from 1996 shows the band’s progressive power, with increasingly animated writing and such inspired interpretations as a medley of Miles Davis’ “Cir- cle In The Round” with Duke Ellinger- ton’s “I Got It Bad,” a white-hot orchestration of King Crimson’s prog-parody “Red,” and a bent surrealist take on the Bing Crosby hit “Tempta- tion” with Morphine vocalist Mark Sandman.

“The Calculus Of Pleasure” from 1992 displays E/O’s potential for small-combo delicacy (as a 10-piece, it’s more of a “middle” band than a big band) and veers from ’50s classics to Julian- dale’s timeless “The Hard Blows.” Gershon’s composition “Ben- nie Moten’s Weird Nightmare” earned a Grammy nomination for best arrangement in a instrumental.

E/O’s most refined and critically lauded recording, “The Brunt” (1994), reflects the band’s cascading eclecticism: the album includes both heft new material and a lush, radio-friendly version of Bob Dylan’s “Lady LayLady.”

“Across The Omniverse” spotlights E/O’s multiple personalities equally well. The album touches on Ellington charts both fresh and familiar (covers from Burt Bacharach’s “Look Of Love” to the Beatles’ “You Want It, She’s So Heavy”), and such stylish in- style originals as Gershon’s “Ballad For Sun Ra” and former bassist Bob Nieszko’s “There’s A Bus That’s Leaving Soon For Alan Berg’s House.”

The archival ruminations for “Across The Omniverse” helped drive home distinctive vigor and value, Gershon says. “Looking back made me feel like the band was a real institution, like the big bands in the old days. The group has been a graduate school with some going on to do their own things, and some staying and doing their own projects, too.”

Based in Cambridge, Mass., E/O has been a hotbed for budding compos- er and such players as former trombonist Josh Roseman (now with Groove Collective and Brookyn Funk Essentiale) and current saxophonist Chris Kohlhis, who won his quintet for Accurate. Keyboardist John Medeski, now one-third of the hot Gramavision groove-jazz combo Medeski, Martin & Wood, played E/O for a couple of albums and ap- ears on “Across The Omniverse.”

Medeski says the key influence of his years in E/O was the ensemble’s “can-do, vibe. "We did some low-down rock ‘n’ roll-style tunes in a van, playing all over the Midwest,” he says. “A lot of jazz guys think you have to go to Eu- rope to play, but they aren’t prepared to really work it that hard.”

“What Russ has done with Accurate is inspiring, too,” Medeski adds. “That do-it-yourself thing has a lot in common with bands like Fugazi. It’s very indie-rock.”

Gershon founded Accurate in 1986 as a prelude to launching his debut record- ing, with the label going on to issue more than 40 recordings by some of the most innovative jazz artists.

Standout Accurate releases from Medeski, Martin & Wood’s first album, “Notes From The Underground,” the former Jimi Hendrix and former Jimmy Weinstein Quartet’s “Nostal- gia.” Accurate is distributed by World/Ode in the U.S., by Decca in Canada, and through Rounder’s channels in Europe. Gershon is scouting for additional distribu- tion in some European territories. Accurate posts its catalog and artist touring schedule on the Internet’s World Wide Web at http://www.3lac.net/users/accurate/

Michael G. Nastau, a staunch Accurate supporter and a program host for WNR Radio, New York Public Radio, has been playing E/O on the station since the band’s first L.P. “It didn’t take much to figure out that this was a great bunch of musicians who want to play progressive music with- out compromises,” he says, adding that his audience has already begun to wear an album.

According to Phil McNally, jazz buyer at Tower Records in Bellevue, Wash., E/O’s devoted following will pick up “Across The Omniverse” right away, although the two-CD set’s cost ($22.98 list) may put off the uninitiated. “There’s a lot of good music on the album, but the trick, though,” he says. “Just hear- ing the music should persuade people.”

In marketing “Across The Omnis- verse,” Gershon is establishing retail price and positioning programs for the album. “The best to date has been for Accurate releases has been Tower Records, he says, with the chain’s local ordering a key. To capitalize on E/O’s recent good fortune, Gershon seeks a retailer partner there also. He says he plans to work closely with the buyers and also assures E/O, which is not on a major label, that “Noble nationally, because ‘people who buy CDs in a bookstore are really our audience.’”

In May, E/O played at New York’s Knitting Factory, and on June 27, the band will play the plaza at the Brook- lyn Academy of Music as part of the Knitting Factory’s What Is Jazz festiva- l. But extended concertizing for the ensemble is out for the time being, as Gershon and his wife are expecting their first child soon.

In addition to becoming a parent, leading the band, composing and ar- ranging, Gershon also plays in a duo, and runs a record label, Gershon says Accurate manages E/O and books its gigs.

Not many Mark Sandman says, “The man who wears many hats has many heads,” Gershon says, although he adds that he has several plans for the near future. One is the core band’s “a:e” project, he plans to cut a vocal record, with such singers as Sandman, Eade, Judy Kuhn, and Eula Lawrence, that he should be due to be a major life- al project.

Future E/O albums for Accurate may include a collaboration with Dan- ish saxophonist/composer John Tchi- cai, as well as an “out” treatment of the soundtrack to “Casino Royale” that would be the band’s “comment on the lounge scene,” Gershon says. An album and video of the group’s 10th-an- niversary concert at the Somerville (Mass.) Theater, featuring some 25 group alumni, also may be released soon.

Not fitting into the traditional struc- tures of large-format jazz may be a marketing bane, but the flexibility is a blessing, Gershon says. “I feel we were strictly avant-garde, like a Muhal Richard Abrams big band, or reperto- ry, like the Lincoln Center Jazz Orches- tra, or just a function band, like the nostalgia groups, it would be easi- er to describe what we do.”

“But great big band music, like Ellington, is all of that: great original music, dance music, and commentary on the pop music of the time,” Gershon adds. “Either/Orrchestra has so many ingredients that we can cover big band and beyond.”

---

BILLSIDE, JUNE 15, 1996

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An Update on BMG Events & Happenings

Billboard & Airplay Monitor
Tune In With Radio Seminar & Awards

On Sept. 5-7, Billboard and Airplay Monitor will host the third Radio Seminar and Awards at the New York Sheraton, 811 Seventh Avenue at 52nd Street.

The annual event brings together radio programmers and record label executives to discuss the driving issues of radio’s ever-evolving landscape.

This three-day confab will incorporate panels on all radio formats, live artist showcases, and an optimum setting for networking opportunities.

The closing-night awards ceremo-
you will celebrate radio personali-
ties who are instrumental in keeping radio a prominent part of people’s lives.

Some of the panels already in place include:

- "State of the Format: R&B Adap-
ting"

Do instrumentalists work in the mix? Is ‘70s gold a better program-
ing choice than ‘80s gold for adults? Can “alternative” R&B work for adult programming, and is there a future for it as a separate format?

- "Technology Isn’t Just for Tech-Geeks Anymore"

DAB, hard-drive automation, digital downloading of music and the Internet. How are these high-profile technical issues going to impact radio and its relationship with labels? A general overview of technology’s future.

- "A Niche in Time: Modern Rock in Changing Times"

As modern rock continues to spread throughout the nation, in some markets where it’s well-established, ratings are waning as the format squirms with growing pains. What’s the alternative for new rock?

- "The All New Top 40"

Radio and record label execu-
tives will break into teams, with guidelines and a budget, and come up with a winning formula for a New York country station.

For more complete information on registration and panels for the Radio Seminar and Awards, please see page 10 of this issue.

For additional details on this conference or any other Billboard conference, contact Maureen Ryan at 212-536-5002.

54 Years Of Billboard’s R&B Singles Charts

The complete history of Bill-
board’s R&B singles charts are compiled into the newly released "Top R&B Singles 1942-1995" by author/record researcher/record collector Joel Whitburn.

This comprehensive book chronicles every title (18,716) and every artist (4,900) to hit six decades of weekly R&B singles charts, from the 40s Harlem Hit Parade to the 90s Hot R&B Singles.

"Top R&B Singles 1942-1995" features complete Billboard chart data (debut date, peak position, total weeks charted, etc.) in an easy-to-read format complemented by thousands of artist and title notes.

Joel Whitburn is also the author of "The Billboard Book Of Top 40 Hits" and "The Billboard Book Of Top 40 Albums." Also, look for more information in this column on Joel Whitburn’s upcoming "Billboard Book Of Top 40 Country Hits" coming out this fall.

For more information on these titles or a Billboard Books cata-
you might like, contact Bob Nickrend at 212-536-5107.

For additional details on this conference or any other Billboard conference, contact Maureen Ryan at 212-536-5002.

Dates’ n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19
Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7
Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

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The ‘Impossible’ Has Happened

For the first time since Nov. 30, 1989, there are no two instrumental titles in the top 30 of the Hot 100. Adam Clayton and Larry Mullen’s updating of the “Theme From Mission: Impossible” (Mother/Island) bulletted 11-10, while Robert Miles’ European hit “Children” (Avita) jumped 31-27. The last two instrumental titles to simulta-
neously inhabit the top 30 were Jan Hammer’s “Miami Vice Theme” and David Foster’s “Love Theme From St. Elmo’s Fire.”

Hammer’s recording of the popular NBC series theme was the last instrumental to reach No. 1, while Foster’s lush movie com-
position peaked at No. 15. They were both in the top 80 for a seven-week period beginning Oct. 19, 1984.

Clayton and Mullen’s hit is the first top 10 instrumental since Kenny G’s “Songbird,” which peaked at No. 4 in July 1987. That nearly nine-
year gap was the longest in the rock era without an instru-
mental top 10 single. And “Mission” is already tied for fifth place (with “One” from 1992) on the list of 122 greatest hits. “With Or Without You” and “I Still Haven’t Found What I’m Looking For” both went to No. 1. “Destiny” peaked at No. 3, and “Mysterious Ways” reached No. 9.

Killing” Fields No. 1 Hit: Congratulations to the Fugaces for debuting at No. 1 on the singles chart with their hip-hop version of “Killing Me Softly With His Song.” That No. 1 is on a chart in this country of course, as the song is not available as a single here, but in the U.K. This is the first time that “Killing” has seen No. 1 in Britain, Roberta Flack’s version hit No. 9 in 1974.

Talking Loudermilk: Brooks & Dunn’s coun-
try take on the pop hit “My Maria” may be moving down Hot Country Singles & Tracks, but another reworking of a Hot 100 hit is moving up. Neal Medeiros has covered the Casinos’ No. 6 hit from 1967, “Then You Can Tell Me Goodbye,” for his latest Atlantic single.

The song was written by Durham, N.C.-born John D. Loudermilk, who had a chart hit of his own with “Language Of Love” in 1961. Loudermilk’s biggest pop hit was “Indian Reservation,” No. 1 for the Raiders in 1971. He has also written hits as diverse as “Tobacco Road” (Nash-
ville Teens), “Sittin’ In The Bal-
coon” (Eddy Cochran), “A Rose In A Baby’s Hand” (George Hamilton IV), “Norman” (Sue Thomp-
son), and “Thou Shalt Not Steal” (Dick & Dee Dee).

Lay, Lay, Lay: When Martin Page set the longevity record on the Adult Contemporary chart on Dec. 16, 1995, with a five-week run for "In The House Of Stone And Light," he had to know that the record would someday fall. That time has come, notes Richard Richman of Staten Island, N.Y., who acknowledges Sophie Hawkins for reaching her 56th chart week with "As I Lay Me Down."

The Big Three: With “The Crossroads” by Bone Thugs-N-Harmony holding at No. 1 on the Hot 100 for the fifth week, 1996 may stand as the year with the fewest chart-toppers in the first six months. Only three singles have ascended to No. 1 this year; the others are Celine Dion’s “Because You Loved Me” and Mariah Carey’s “Always Be My Baby,” in the first half of 1996. There were four No. 1 titles in the first half of 1994, there were five. In the heady days of 1976, 21 songs climbed to No. 1 in the first half of the year.

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