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IN MUSIC NEWS



**George Strait Makes History With 'Strait Out Of The Box'**  
 SEE PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 18, 1995

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## Cape Verde In World Beat Spotlight Tiny Nation Has Rich Musical Heritage

■ BY PAUL VERNA

Virtually unknown to all but the most savvy world music aficionados,

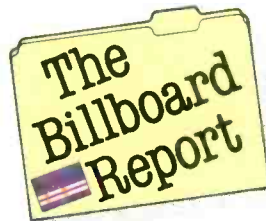


EVORA

the Cape Verde Islands are a bubbling well of musical activity, ready to burst onto the global market with a music as rich as their Afro-European heritage.

Situated off the western coast of Africa, some 400 miles from Senegal, the former Portuguese colony has

been in the spotlight lately, thanks to the international breakthrough of native singer Cesaria Evora.



By far the biggest musical star in Cape Verde, the 54-year-old Evora broke through in France, the Netherlands, Portugal, Italy, and other Eu-

ropean territories in the late '80s. Now, with her self-titled Nonesuch Records release, the artist has experienced similar success in the U.S.



TULIPA NEGRA

The album has sold 20,000 units through SoundScan-reporting outlets alone; these are only a portion of the sales base of world music albums. (Continued on page 123)

## Alagna Slated For Tenor Stardom

■ BY HEIDI WALESON

In a world ever-hungry for exciting tenors, the reports that have



ALAGNA

been coming out of England for the last year on Roberto Alagna have (Continued on page 22)

## Soprano Caballé Blurs Opera, Pop

■ BY HOWELL LLEWELLYN

MADRID—In Spain, they want mother and daughter to be promoted together and to stick to opera. In Ger-



CABALLÉ

many, they are not too bothered about the daughter but go wild when mom sings the odd pop song. (Continued on page 98)

## PEPPERING THE GLOBE WITH CARNIVAL'S FIRE

### Making Plans For Carnival's Future

■ BY ISAAC FERGUSON

NEW YORK—This year saw the continued expansion of Caribbean-style Carnival celebrations around the world. Yet as the events and the music behind them become more popular, there are signs of growing pains.

In Brooklyn, N.Y., the borough's annual West Indian Day Parade on Sept. 4 was broadcast live for the first time on a two-hour special on Fox-TV. (Continued on page 120)



BROOKS

### Grant's Ice Records Survives Strife

■ BY ISAAC FERGUSON

Eddy Grant's Ice Records is making up for lost time with a slew of releases due in 1996. The label's release schedule was delayed this year as its publishing company, Ice Music Ltd., fought a hostile takeover attempt by Grant's former business manager, Michael Dolan.

While Dolan's effort was thwarted by a court ruling, Grant may have another battle ahead. Trinidad's five- (Continued on page 121)



GRANT

## Retail Chain Takes On Record Clubs

■ BY CHRIS MORRIS

LOS ANGELES—A Pasadena, Calif.-based retail chain is taking a swat at record clubs by offering cash to its customers in return for sealed record-club product.

BMG Music Service, which operates the BMG Music Club, suggests that the offer is illegal and says it may seek to block it in the courts.

The clubs have long been a sore point with retailers, who have maintained that clubs cannibalize their sales and that their low-priced introductory (Continued on page 119)

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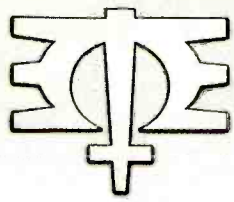
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# Annual Search For Peace On Earth

The holiday season, '90s style, has become that regular speed bump in our popular routine when we rear up and exercise impartial prejudice, applying political pressure to banish cultural influences that threaten our capacity for tolerance.

It seems that no one in a free country should be able to parade a pagan rite like Halloween before unsympathetic fellow members of an open, inclusive nation. Thanksgiving is just as vexing; its visions of 17th-century race-mixing at frontier suppers all but coerce an enlightened response from citizens, who deserve to be shielded from the banal details of democracy in action.

Christmas, however, is the ultimate ordeal for all who endure self-rule, since its onerous altruistic traditions appear to reach back to post-Constitutional antiquity.

"Christmas isn't my favorite time of year, even though my parents were secular Jews who traded it for Hanukkah," says singer Jill Sobule, who contributes a definitive rendition of Robert Earl Keen's withering "Merry Christmas From The Family" to "You Sleigh Me!," one of two anthologies of Christmas songs (the other is "Winter, Fire & Snow") just issued as a charitable gesture by Atlantic Records. "Growing up, you could see that an occasion commemorating the birth of the son of God couldn't compete too well with the miracle of some oil in ancient Israel burning for eight straight days—I mean, big deal, you know?"

"It's just that Christmas is such a family thing, and since my parents got divorced 15 years ago, and then my dad died eight years ago, I've had a hard time keeping up. When I was recording my last album [her self-titled Atlantic debut], I wanted to finally be brave and do a Christmas carol. We were recording at the same Nashville studio where my engineer, Brad Jones, had worked on Robert Earl Keen's perfect white-trash trailer-park Christmas song, which has lines like 'Send somebody to the Stop'n Go/We need some celery and a can of fake snow/A bag of lemons and some Diet Sprite/A box of Tampons and some Salem Lights.'"

Sung in Sobule's best deadpan nasal chirp, the ballad soars beyond Keen's shit-kicker instincts and strikes more universal chords in a consumerist society that barely has the patience to wait for Santa Claus, let alone the Messiah. "And now that my brother has married a non-Jew," adds Sobule, "one of his little boys is into Jesus, while the other prefers Hanukkah, so I have to be a good Jewish aunt and do the dreidel games, while following through on the electric guitar and amp I told the other boy I'd get from Santa."

Trouble is, Santa Claus has never been the simple Anglo-Christian figure we make him out to be. The original St. Nicholas was a 4th-century Turk from the town of Lycia who was tortured for his faith by Roman emperor Gaius Diocletianus and later adopted by the Greeks (who have never gotten along with the Turks) as their patron saint. During the Protestant Reformation, the Yuletide image of St. Nick was banned from most of Europe, and it was the Dutch who brought him to America as a religious protector-of-sailors icon carved onto the prow of the first Dutch ship that docked in America.

Once ashore, Santa Claus evolved from a Yankee vagabond

to a yeoman German farmer to a woman referred to as "the queen of handsome girls" in an 1815 New York newspaper account. Five years later, he was described as a kindly Jewish peddler. By 1827, as noted in Leigh Eric Schmidt's new book "Consumer Rites: The Buying And Selling Of American Holidays" (Princeton University Press), Kris Kringle was being portrayed as "a little old negro, who descends the chimney at night and distributes a variety of rewards with impartial justice."

Regardless of Father Christmas' race, creed, or mythic origins, alternative rocker Juliana Hatfield recalls "leaving out milk and cookies for him every Christmas Eve," but admits that as an adult she "no longer observes any Christmas rituals," finding the holiday so "draining that I sometimes wish it didn't happen."

It's exactly this emotional frostbite that makes Hatfield's heartfelt hymn "Make It Home" on "You Sleigh Me!" so marvelously warming. "I wrote the song in 1994 for the Christmas episode of the 'My So-Called Life' TV series," she says. "I was asked to play the part of this homeless girl-angel on the show, and the song is intended for Ricky, the gay character who gets kicked out of his house by his parents, who can't deal with him, so he walks the streets at Christmastime."

"The song starts off with the melody of 'Silent Night,' and the bridge has the melody of 'O Come All Ye Faithful.' I was really moved by the experience of writing it. I guess it's trying to comfort Ricky and all the other lost souls at Christmas."

As we struggle each year to wrest real meaning from the inherited symbols of the past, it's important to understand how unending that process has always been. The concept of gift-giving didn't emerge until the 1820s, before which New Year's Day was the preferred festive celebration, commemorating themes as diverse as homage to the Roman god Janus, the aging of

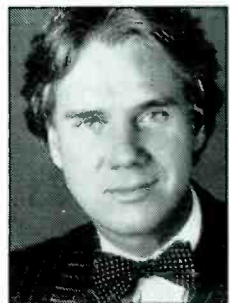
Father Time, and the Biblical visitation of the Wise Men to a certain stable in Bethlehem.

In an 1880 editorial, The New York Times lamented, "Very few Americans have the moral courage to be economical or even sensible at this season of the year." And attempts to curb the sense of cultural alienation moved sociologist Maulana Karenga in 1966 to create the African-American holiday of Kwanzaa as a way, in Al Sharpton's words, of "de-whitizing" the racially chilly winter carnival. In 1993, The New York Times wondered, "Will Success Spoil Kwanzaa?" as a Kwanzaa Holiday Expo at a New York convention center was bursting with merchandise and corporate sponsors. At the time, an African-American entrepreneur advised, "Black people need not be embarrassed about making money. That is what pays the rent and that is what makes America tick."

Meanwhile, Canadian singer/songwriter Jane Siberry offers a lovely Christmas canticle on "Winter, Fire & Snow" titled "Are You Burning, Little Candle?," which can be heard as a Christmas, Kwanzaa, pagan, Hanukkah, or nonsecular ode.

"Even if you don't believe an infant savior was born in a manger," says Siberry, "every culture's tales of candle lights, starry nights, innocent babes, hope and charity, and new beginnings should at least inspire us to believe each year in a world of fresh possibilities."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### HITTING THE HIGH NOTES

A new Broadway play has renewed interest in legendary opera soprano Maria Callas, and EMI Classics is putting out a number of Callas releases aimed at old and new fans alike. Heidi Waleson has the story in her Keeping Score column. **Page 56**

### MATCHING SOFTWARE WITH HARDWARE

Consumers will soon be able to tell if the CD-ROMs they're considering buying can run on their computer systems, thanks to a new program initiated by the Interactive Multimedia Assn. Enter\*Active editor Marilyn A. Gillen reports. **Page 88**

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# CompuServe, Publishers Reach Deal Online Service To Have Music Activities Licensed

BY MARILYN A. GILLEN

LOS ANGELES—A groundbreaking settlement in a long-running suit pitting music publishers against commercial online service CompuServe will result in the collection of mechanical royalties from the service's online forums for the upload and download of recordings of copyrighted songs.

The landmark agreement marks the first time that any of the three largest commercial online services has had its music-based activities thus license and is expected to serve as a model for licensing additional online service providers.

Other recent trailblazing music-licensing agreements have dealt with the issuance of blanket performance licenses by ASCAP and BMI to operators of individual World Wide Web sites for the transmission of music on the Internet (Billboard, April 15, July 8).

The settlement agreement, which has been submitted for court approval, also calls for the payment by CompuServe of a lump monetary sum to the Harry Fox Agency, which will be divided among members of the plaintiff publisher class. The settlement is \$568,000, or \$500 for each song alleged to have been infringed.

Filed in November 1993 in U.S. District Court in Manhattan, Frank Music Corp. vs. CompuServe alleged that copyrights in the Frank Music-administered song "Unchained Melody" and more than 900 other songs owned by other music publisher members of the Harry Fox Agency were infringed and that CompuServe was responsible for the alleged infringement by letting its subscribers copy the songs without paying royalties. The complaint referred specifically to Ohio-based CompuServe's MIDI/Music Forum, which offered MIDI-based song files

for download by computer users (Billboard, Dec. 11, 1993).

CompuServe made no admission of liability in settling the dispute.

"I'm extremely pleased with this agreement and with the precedent it sets for the practice of licensing musical works utilized by online services," says Edward P. Murphy, president/CEO of National Music Publishers' Assn. and the Harry Fox Agency, its mechanical royalty collection arm, which supported the suit. "I would hope and expect that other [online] services will follow, because we now have a road map in place for how to proceed."

Under terms of the settlement agreement, the Harry Fox Agency and CompuServe will work together to assist CompuServe forum managers (the system operators who run specific content arenas within the overall service) in obtaining licenses from the Harry  
*(Continued on page 119)*

# Commentary

## Hip-Hop Generation: American As Apple Pie

BY OMAR BRADLEY

As the mayor of Compton, Calif., I am well acquainted with both the power and the problems of rap.

Rap music has become synonymous with the energy and voice of American youth. That voice, as controversial as it may be perceived by society, is as authentic and American as apple pie. Rap or hip-hop, regardless of the angle from which one examines it, was born, bred, and made in America. It reflects a society that the rapper did not create.

Those who argue that the explicit lyrics are derogatory must concede that those same words were part of the American lexicon long before rap emerged.

With all of its raw language, rap, in my opinion, is the only force that is universally reaching the unreachable generation. This is a generation that is expressing its dissent through music rather than speeches. A generation that has rejected the sanctity of the media's re-creations of American life. A generation that knows by its experience that the "Brady Bunch" and "I Love Lucy" never lived where they live. A generation that realizes that presidents and heroes are killed in America. A generation that doubts that "Father Knows Best," because it doesn't know its father. A generation that has learned that freedom of speech ain't free . . . just ask Martin Luther King!

The rap music industry is a sales phenomenon that defies established paradigms on how to sell and promote music. Even the most casual observer must take notice when an independent label like Death Row sells 4.7 million Snoop Doggy Dogg records. This with no radio play, no worldwide advertisement, and none of the regular trappings of record industry promotions.

Dozens of "homeboy" record labels have emerged and become successful. Strong messages of discontent pour from CD players all over the world. Radical messages are believed and acted upon by young people nationwide. Kids in suburban Midwestern cities dress like Warren G, complete with baggy pants and

shaved heads. Even major advertisers, such as Nike, Sprite, and Taco Bell, have allowed rap vocabulary to become an integral part of their national ad campaigns. Rap can be criticized, but it cannot be ignored.

Due to the highly political content of many rap lyrics, I believe that once the forces of rap find their political legs, they can begin to carry out their agendas by voicing their opinions on such youth-oriented issues as affirmative action, abortion rights, educational funding, and media perceptions. Rap has the power to organize, educate, and even register

This event will give those of us who call ourselves leaders an opportunity to educate young people about their responsibility to take a political stand in order to ensure their own survival. Would this group vote for three strikes, elimination of First Amendment rights, cuts in educational funding, and the elimination of affirmative action? I don't think so. When thousands of young people come together to register and vote, drawn by the vibrant sounds of their heroes, America will take a second look at the fate of the hip-hop generation.



'Rap has the power to organize.'

Omar Bradley is the mayor of Compton, Calif., and the founder and executive director of the Rap the Vote Foundation.

### LETTERS

#### THAT'S ALL, FOLKS

Our deepest thanks to Billboard for the pieces on our artists Dar Williams and Chris Smither ("Modern Troubadours Further Folk Music," Billboard, Nov. 11). However, an error crept in regarding sales figures for Dar and Patty Larkin. While we would love to claim that Dar's "The Honesty Room" has sold 41,000 units on SoundScan, the correct figure is the 16,000 attributed to Ms. Larkin's "Strangers World."

We're quite happy with our 16,000 (and because folk records sell a whole lot in stores that don't have SoundScan, the actual figure for "The Honesty Room" is closer to 25,000). And we offer all best wishes to Patty, who is one of the greats in folk and beyond, and hope she'll sell a ton more. Thanks again for your coverage of our corner of the music world!

Charlie Hunter  
Carol Young  
Young/Hunter Management  
Chesterfield, Mass.

*Billboard replies: The figures for Larkin's "Strangers World" are correct. The incorrect Dar Williams figure resulted from an editing mistake. According to SoundScan, Williams' "Honesty Room" album has thus far sold 17,000 copies.*

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

# EMI Forms Royalty Collection Group

## Impetus Is Frustration With Existing Agencies

■ BY JEFF CLARK-MEADS

LONDON—EMI Music Publishing is mounting a challenge to the established order of mechanical royalty collection in Europe.

Dissatisfaction with the practices of existing societies has prompted the company to set up its own international collection agency.

Based near Copenhagen in Ballerup, Denmark, the Music Rights Society Europe will initially administer the 10 songs on Simply Red's new album "Life." Although other publishers are welcome to administer their copyrights via MRSE, an EMI spokesman says this is not its main purpose. Rather, MRSE is intended to be a catalyst for change.

In recent months, EMI has made

public its disquiet about the incentives offered by existing collecting societies to record companies. In EMI's opinion, these incentives are detrimental to composers and publishers. Such incentives are a function of the competition engendered by central European licensing.

Historically, Europe's record companies handled royalty payments on a purely domestic basis. They secured their pressing licenses from—and paid their mechanicals to—the sole collecting society in their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one pan-European license from any collecting society within the Union.

The competition between the societies for such vast amounts of business has been fierce, and each is vying with the others to produce agreements that are attractive to record companies.

EMI considers that this policy has gone too far. In an internal document explaining to EMI staff why the company has set up MRSE, executive VP of continental European operations Terry Foster-Key says, "The collecting societies have taken their members' rights for granted and have created a downward spiral in effective royalties by discounting the negotiated rates that record companies have to pay under international agreements; the central licensing structures perpetuate a system whereby two commission deductions are suffered by most royalty recipients.

"Such systems are unsatisfactory for publishers and writers because the economies of scale that should have been derived from central structures have actually resulted in less monies being paid to the copyright owners."

An EMI source offers an analogy. "If a big retailer buys a lot of records, he gets a discount from the record company. However, if that retailer wants to sell those records cheaply, the lower price comes out of his margins. He doesn't go back to the record company and say, 'I want to sell these records more cheaply, so I need a lower price from you.' But that is exactly what the collecting societies have been saying to

copyright owners."

Simply Red's mechanical royalties have, to date, been paid by the band's record company, Warner Music Europe, to German society GEMA.

Warner and the other record companies pay their mechanicals at the rate agreed upon by international publishers body BIEM and international labels group IFPI: 9.306% of published dealer price.

However, GEMA takes 6.1% of all sums paid to it by Warner before passing on the remainder to the composer's home society; in Simply Red's case, this is the U.K.'s Mechanical Copyright Protection Society. GEMA's 6.1% cut is made up of 3.6% for its own administration costs and 2.5% that is returned to Warner as an agreed discount.

Foster-Key's statement to EMI staff says, "Our attempts to persuade [the collecting societies] to change these practices have been unsuccessful, and we have no alternative but to create a new society through which its members can enjoy transparency and proper control of their rights."

The EMI source says that MRSE is  
(Continued on page 113)

# Sony Music Enters Deal With Michael Jackson, ATV Catalog

■ BY IRV LICHTMAN

NEW YORK—Sony Music Entertainment, which has been moving to re-establish itself as a leader in worldwide music publishing since 1986, has taken a giant step in that direction by bringing in Michael Jackson and his Beatles-rich ATV Music catalog as a partner.

In a deal that is said to have been on the negotiating table for more than one year, half of Sony Music's publishing operation now belongs to Jackson, a superstar on Sony Music's Epic label, while Sony Music becomes a partner in ATV Music, a catalog of some 150,000 copyrights led by 250 songs by the Beatles.

The Beatles songs include such prime copyrights as "Come Together," "A Hard Day's Night," "Let It Be," "Michelle," "Yesterday," "We Can Work It Out," and "She Loves You." They are part of ATV's Maclen catalog, a repository primarily for copyrights by the Beatles' John Lennon and Paul McCartney.

The Sony/ATV arrangement, which is believed to place the com-

binated entity among the world's top 10 music publishers, appears to unite equals in terms of net publisher share—about \$12 million annually for each.

However, sources say that Jackson is receiving at least \$110 million for his part of the deal, partly because the publishing rights to most of his copyrights, including all of the Beatles' titles, are 100% owned by ATV. Much of Sony Music's income comes from co-publishing or administration deals.

"This was an ideal arrangement for both of us," says a Sony Music source. "Sony has the worldwide infrastructure that Michael needs. This is not an end position for our music publishing interests, but a new starting point."

Although the deal creates an immediate co-venture entity, the administration of ATV Music remains in place as a result of an earlier multimillion-dollar arrangement with EMI Music Publishing Worldwide, which is effective until Dec. 31, 1998.

Sources say that arrangement was amended in order for the Sony/ATV alliance to become a reality. "From what I've seen, Michael will be very active in pursuing other catalogs and making artist/writer deals," says Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide.

As a songwriter, Michael Jackson's ties remain with Warner/Chappell via his MIJAC Music.

According to a press statement released Nov. 7, Sony/ATV will be "overseen by a board of directors on which both parties will be equally represented. Sony Music will manage and operate the new company on a day-to-day basis."

Bandier and Charles Koppelman, as principals in SBK Entertainment in 1985, took the former CBS record company out of music publishing with their purchase of the CBS Catalogue Partnership for \$125 million. That investment later swelled when EMI Music purchased the CBS Catalogue Partnership catalog for \$300 million and hired Bandier and Koppelman.

(Continued on page 119)

## \$96 Mill. Piracy Outfit Shut Down; 17 Are Arrested

■ BY BILL HOLLAND

WASHINGTON, D.C.—The shut-down by federal law enforcement of a six-state piracy operation is being hailed by the recording industry as the biggest domestic piracy bust ever.

The estimated street retail value of the counterfeit cassettes—based on the purchases of blank cassettes by the alleged pirates over a two-year period—was placed at \$96 million by authorities.

Artists represented on the stash of allegedly counterfeit product included Michael Jackson, R.E.M., Boyz II Men, Pearl Jam, and Janet Jackson, as well as popular catalog artists such as Muddy Waters, B.B. King, and Sam Cooke.

Thousands of still-blank cassettes and bogus labels were also snagged by the FBI, IRS, and U.S. Postal Inspection Service team involved in the takedown.

The Recording Industry Assn.  
(Continued on page 123)

## Musicland To Put Suncoast On IPO For Cash, Credibility

■ BY ED CHRISTMAN

NEW YORK—In a move to raise some sorely needed cash and to placate disgruntled investors, the Musicland Group announced that it would spin off 49% of its Suncoast Motion Picture Co. through an initial public offering early next year.

Musicland, based in Minneapolis, said it would use the proceeds of the offering to pay off some of its debt and to support the future growth of its Media Play, On Cue, and Suncoast operations. The company's prospectus for the offering has not been filed yet so it could not be determined what valuation Musicland is placing on Suncoast. But some analysts contacted by Billboard see

desperation in the move.

The stock market has not been kind to retail in general this year, and home entertainment retail in particular. All four of the publicly traded music chains have seen their stock prices hovering at historic lows.

On Nov. 8, the day before the IPO announcement, Musicland's stock closed at \$7.135. On Nov. 9, the market hardly reacted, as Musicland's share price was off \$0.135. In the past year, Musicland's share price ranged from \$6.25-\$16.375.

"This is a very odd time for them to announce an IPO," says one analyst who follows the company. "If you are short on cash, in a positive retail environment you can do an IPO

(Continued on page 113)



**Hope And Glory.** Allen J. Grubman, founder and senior partner of Grubman, Indursky, Schindler & Goldstein, is honored with the City of Hope's Spirit of Life Award at a dinner held at the Century City Plaza hotel in Los Angeles. Elton John and Rod Stewart performed at the gala. Shown, from left, are Alain Levy, president/CEO, PolyGram; Frederic D. Rosen, CEO, Ticketmaster; Al Teller, chairman/CEO, MCA Entertainment Group; Thomas D. Mottola, chairman/COO, Sony Music Entertainment; Grubman; Gil Schwartzberg, chairman of the board, City of Hope; and David Geffen, co-founder, DreamWorks SKG.

## Compton Mayor Forms Rap The Vote New Group To Produce Voter-Registration Concerts

■ BY HAVELOCK NELSON

NEW YORK—Compton, Calif., mayor Omar Bradley has founded the Rap the Vote Foundation, aimed at assisting voter registration among African-American and minority youth ages 18-35.

In a prepared statement released Nov. 3, Bradley says, "Current national and state statistics indicate that minority citizens under the age of 35 have the lowest [percentage] of voter participation. Ironically, this same group [makes up] the greatest supporters of rap artists [and is] the target of some very pernicious legislation" (see commentary, page 9).

To jump-start the drive, several companies and groups have agreed to sponsor a Feb. 3 concert at the Olympic Velodrome, located on the

campus of California State University, Dominguez Hills, according to Bradley.

The supporters include KKBT (the Beat) Los Angeles, Rap Sheet magazine, Conart Clothing Inc., the "Night Beat" video show aired on L.A.'s Continental Cable, and the Box, according to Michael Belcher, whose company, Hoop Du Jour, is promoting the concert.

Performers confirmed so far are Coolio, MC Hammer, All-4-One, Totally Insane, and Verbal Skilz. More names will be added to the lineup as the date of the show approaches, according to Belcher.

General-admission tickets for the concert will cost \$25 and will go on sale via Ticketmaster this week, says Belcher. Voter-registration booths will be located in the park-

ing lot at the concert, which is scheduled to run 9 a.m.-4 p.m.

Belcher says the idea to form Rap the Vote was Bradley's.

"He caught some flak a few years ago for banning an Eazy-E video shoot in Compton," he says. Since then, Bradley has been working hard to build liaisons with members of the rap community.

"He feels that unless you have a relationship with them, you can't expect to change them," Belcher says.

Belcher promises that the Feb. 3 concert won't be the last. Others are being planned in other cities, including one in Washington, D.C., on July 4. Proceeds from the shows, Belcher says, will go toward providing schools with funding for scholarships.



Original Motion Picture Soundtrack from the United Artists film

# GOLDENEYE

ORIGINAL SCORE BY ERIC SERRA

TITLE SONG PERFORMED BY TINA TURNER



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ALBERT R. BROCCOLI PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND 007<sup>SM</sup> IN "GOLDENEYE" SEAN BEAN IZABELLA SCORUPCO  
 FAMKE JANSSEN AND JOE DON BAKER MUSIC BY ERIC SERRA ASSOCIATE PRODUCER ANTHONY WAYE EDITOR TERRY RAWLINGS DIRECTOR OF PHOTOGRAPHY PHIL MEHEJX PRODUCTION DESIGNER PETER LAMONT EXECUTIVE PRODUCERS TOM PEVSNER STEVE MICHAEL FRANCE  
 SCREENPLAY BY JEFFEY CAINE AND BRUCE FEIRSTEIN PRODUCED BY MICHAEL G. WILSON AND BARBARA BROCCOLI DIRECTED BY MARTIN CAMPBELL FEATURING GOLDENEYE  
 SONG WRITTEN BY BONO AND THE EDGE PERFORMED BY TINA TURNER UNITED ARTISTS  
 An MGM Company

# 'Alien Autopsy' Proves Quite Lively Vid Rings Up Hefty Direct-Response Sales

■ BY SETH GOLDSTEIN

NEW YORK—It came from outer space to hit it big in home video. That's "Alien Autopsy," a purported post-mortem of the UFO occupants killed in a crash in Roswell, N.M., in 1947.

Fox Television's broadcasts of "Alien Autopsy" in August and September garnered high ratings and sparked a consumer interest that Vidmark Entertainment has fanned into a sell-through blaze. TV series, such as Fox's "The X-Files," and an upcoming Time magazine cover story on UFOs have provided additional fuel.

"Alien Autopsy" sales, now approaching 100,000 units at \$19.99, could top 500,000 by early 1996. However, unlike hit movies, most of the action is taking place outside retail. Such key chains as Best Buy, Musicland, and Blockbuster have bought thousands of copies, but "Alien Autopsy" has been racking up its strongest numbers in direct response, according to Gary Goldman, president of Goldhil Home Media in Thousand Oaks, Calif.

"Nontheatrical often gets buried in stores," Goldman says. Goldhil's answer has been to place "Alien Autopsy" in 20 mail-order catalogs, with an additional 30 pending. The names range from Rivertown Trading to Book-Of-The-Month Club, the latter of which reportedly will feature "Alien Autopsy" on the cover of a monthly bulletin to members.

In addition, Parade magazine will promote the program in its Nov. 26 edition delivered to 1.5 million-2 million homes in Texas and Chicago. If the response warrants it, "the promotion will be sent to as many as 36 million Parade homes each week. And Goldman is negotiating a newspaper insert that could reach 55 million households. "It's all a function of economics," he says.

It's also a function of the truism "seeing is believing." Goldman agrees with UFO enthusiasts that federal authorities covered up the Roswell incident, presented on the tape in "a very formidable way." He adds, "It was simple to go out to major accounts and tout it. No pun intended, but the response has been out of this world."



Catalogs are buying three to six times their normal quantities, Goldman claims, even though he pitched many of them on or after their fourth-quarter deadlines.

None of this is new to Goldhil, which has used similar end-runs around retail to sell 500,000 copies of "David Carradine's Tai Chi Workout" and 200,000 of "America's Greatest Roller Coaster Thrills." But demand could make "Alien Autopsy" Goldhil's best-seller. "These are few and far between," Goldman says. "Maybe two or three a year might qualify."

Fox TV and Vidmark are doing their best to keep the flame alive. Don Gold, VP of sell-through programming for Vidmark, says the network has scheduled a third telecast for Nov. 25, the night before the issue of Parade lands on doorsteps.

Viewers will see a revised "Alien Autopsy" containing new footage from a German source. Vidmark, which provided wrap-around footage to Fox TV for the original Aug. 28 broadcast, is the only one allowed to show the entire autopsy, however.

Gold says that parent Trimark Pictures acquired home video rights to its 70-minute edition after 20th Century Fox Home Entertainment passed. "We snapped it up. I knew I could do 20,000 units just in catalog." The latest direct-response wrinkle is a cross-promotion with Jami Marketing of Pearl River, N.Y. Jami advertises the tape on Dionne Warwick's 900-number Psychic Friends Network; Vidmark inserts coupons for three minutes of free Psychic phone time in the "Alien Autopsy" package.

Even though retail has been playing a secondary role, it's hardly a minor one. Blockbuster's five-figure order, taken when the program still lacked packaging, "was the biggest they've given our company," Gold says.

Best Buy has sold 60% of 4,000 copies at \$14.99 each. "It's done well for us," says video buyer Joe Pagano, who adds that sales might have been even better if the street date had been closer to the first Fox telecast.



**Golden Guitarist.** Epic executives present guitarist Ottmar Liebert with a gold album commemorating sales of his label debut, "Solo Para Ti." Shown, from left, are Al Masocco, senior director of product management; Steve Rennie, senior VP/West Coast; Richard Griffiths, president; Liebert; Stefan Liebert, artist manager; Jim Scully, senior VP of sales; and Roger Klein, VP of A&R.

# O.J. Simpson Sued Over His Exercise Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—The license holders to O.J. Simpson's exercise video are adding to the former football star's legal troubles by slapping him and his company, Orenthal Productions Inc., with a \$5 million lawsuit for breach of contract.

In the suit, filed in Los Angeles Superior Court, Allworks Enterprises Inc. claims that Simpson refuses to perform promotional duties, including the making of an infomercial, to help sell "O.J. Simpson's Minimum Maintenance For Men."

The lawsuit was filed Oct. 5, two days after Simpson was acquitted of the murders of his ex-wife Nicole Brown Simpson and her friend Ronald Goldman. Wrongful death lawsuits, filed against Simpson on behalf of the victims' families, are still

pending.

Distribution rights to the exercise video, which was originally produced by Playboy Entertainment Group, were acquired by Fort Lauderdale, Fla.-based Allworks in November 1994.

A provision in the contract allowed for the promotional duties to be suspended if Simpson was "unavailable for the creation of the infomercial for reasons beyond Playboy's control."

When Simpson was arrested for the murders of his ex-wife and Goldman in June 1994, that portion of the contract was exercised.

However, when Simpson was released from jail Oct. 3, Allworks demanded compliance from Simpson, the lawsuit says. Simpson's attorneys responded that their client had "no obligation to help promote the video."

Allworks attorney Marvin L. Rudnick says his client was "stonewalled" by Simpson attorneys after several attempts to resolve the issue.

For example, days before the jury came back with its not-guilty verdict, Rudnick says Allworks offered to sell back Simpson's rights to his likeness in connection with the video's promotion. But Simpson's attorneys didn't respond.

"We did not try to play hardball with Simpson," says Rudnick. "The problem is that he just doesn't want to do anything."

Meanwhile, Rudnick says, "O.J. is running around getting his picture taken and selling them to pay off his legal fees."

According to Simpson's original contract with Playboy, he received a \$100,000 advance and was to receive a royalty of \$1.50 per cassette if the

# IFPI, EU Officials Discuss Piracy, C'right Protection

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is completing a series of meetings with Europe's top government officials to express its concerns over piracy and copyright protection on the information superhighway.

A delegation from international labels body IFPI has been meeting with European Union commissioners based in Brussels as an adjunct to the organization's Nov. 9 board meeting there.

The record company representatives met with EU trade commissioner Sir Leon Brittan to discuss the Union's attitude toward a closer liaison with U.S. antipiracy agencies. A meeting between senior European and U.S. officials to discuss greater cooperation in copyright protection across the range of international trade is scheduled for the end of November.

The IFPI also discussed with Brittan the continuing problem of Italian-made bootlegs. The organization estimates that 15 million unlicensed recordings are exported annually from Italy to the rest of the Union and further.

Italian law allows the recording and reproduction of concerts, provided that appropriate mechanical royalties are paid. Even though such

records are illegal in the rest of Europe, the Union's internal free market means that there are few barriers to their shipment across national borders.

The delegation was also eager to know from Brittan what progress the EU has made in persuading China to give Western record companies greater access to its markets. In concert with American trade officials, the EU has been pressing the case for record companies to be allowed to distribute and market their product in China (Billboard, Sept. 30).

At a meeting with Marty Bagemann, EU commissioner for telecommunications and new technology, the record company executives expressed their anxiety over the progress of new media. They argued that they have been unfairly portrayed as holding back new delivery systems.

In contrast, Bagemann was told that the record companies are eager for such systems to be in place, provided sufficient copyright safeguards exist. They also stated that they object to being labeled as "content providers" in official literature; the record companies feel that this demeans their role, pointing out that if customers did not desire their products, there would be no demand for new media to deliver them.

# Sony Plans Adult-Sized 'Sesame Street' Campaign

■ BY SETH GOLDSTEIN

NEW YORK—Here's how much "Sesame Street" means to Sony Wonder: Senior VP of marketing Wendy Moss says that, beginning in February 1996, the label will spend \$5 million to promote the home video line it has licensed from Children's Television Workshop (Billboard, May 6).

While lavishing attention on CTW's offspring, Sony Wonder is also venturing into more adult material. Its Renegade label, distributed by Sony Music Video, opens with two VHS versions of a video game, "Streetfighter."



The "Sesame Street" money—all Sony's, Moss emphasizes—has been earmarked for television, cable, print, and in-store campaigns designed to attract consumers to what Moss calls "the gold standard of preschool programming."

Parents should respond to the tune of six-figure sales for most of the titles due early next year. Actually, three \$12.98 programs were introduced this summer, but without the promotional fanfare promised for the official launch.

Sony Wonder executives think that "Sesame Street" deserves the attention that retailers usually reserve for Disney titles. Moss says she has "some interested parties" mulling a boutique for "Sesame Street" video, audio, and book and tape packages. "We want to communicate to the consumer under one umbrella," she says.

Moss has overseen a complete repackaging of older "Sesame Street" releases, except for the 25th anniversary program, "A Musical Celebration!" By the end of next year, she expects to have released 27 titles, including six to eight original produc-

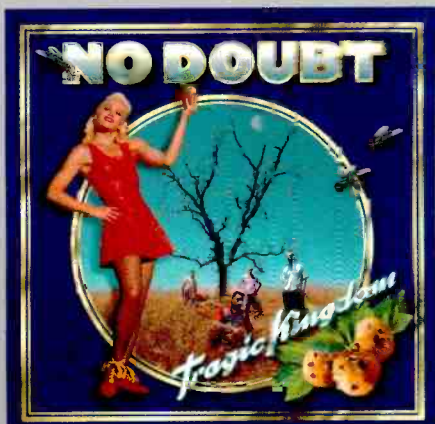
(Continued on page 121)

# FOUR DEBUT ARTISTS



**GLYCERINE • 15\***

TRAUMA RECORDS



**JUST A GIRL • 33\***

TRAUMA RECORDS

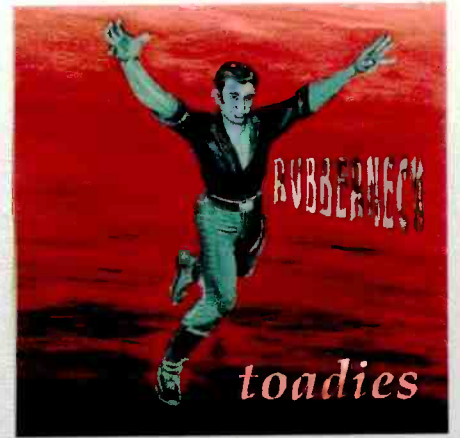
Billboard®

FOR WEEK ENDING NOVEMBER 18, 1995

## Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
①	4	5	8	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
②	2	4	5	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
③	1	1	15	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
④	3	3	7	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
⑤	6	7	12	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
⑥	5	2	14	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
⑦	7	6	13	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
⑧	10	12	5	FRIENDS OF P. RETURN OF THE RENTALS	THE RENTALS MAVERICK/REPRISE
⑨	8	9	9	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
⑩	12	13	5	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
⑪	9	8	18	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
⑫	13	15	9	QUEER GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
⑬	16	18	7	HOOK FOUR	BLUES TRAVELER A&M
⑭	15	17	8	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
				*** AIRPOWER ***	
⑮	31	—	2	GLYCERINE SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
⑯	11	10	13	A GIRL LIKE YOU GORGEOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
				*** AIRPOWER ***	
⑰	27	34	4	ALL I REALLY WANT JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
				*** AIRPOWER ***	
⑱	19	19	4	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
				*** AIRPOWER ***	
⑲	21	27	4	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
⑳	18	14	22	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
㉑	17	16	12	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
㉒	20	23	6	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
㉓	22	26	5	WONDER TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
㉔	26	—	2	PURE MASSACRE FROGSTOMP	SILVERCHAIR EPIC
㉕	14	11	13	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
㉖	32	—	2	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR CAPITOL
㉗	<b>NEW ▶</b>	1	1	THE WORLD I KNOW COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
㉘	23	21	10	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES GEFFEN
㉙	24	25	5	UNINVITED LAUGHING GALLERY	RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
㉚	25	20	22	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
㉛	29	31	4	DON'T STAY HOME 311	311 CAPRICORN
㉜	33	33	4	YOUR LITTLE SECRET YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
㉝	<b>NEW ▶</b>	1	1	JUST A GIRL TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
㉞	36	30	7	BREAKFAST AT TIFFANY'S HOME	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
㉟	34	35	3	RAININ' ROTTING PINATA	SPONGE WORK
㊱	40	—	2	PIRANHA I AM AN ELASTIC FIRECRACKER	TRIPPING DAISY ISLAND
㊲	39	—	2	ROSEALIA DELUXE	BETTER THAN EZRA ELEKTRA/EEG
㊳	37	39	3	JUST THE BENDS	RADIOHEAD CAPITOL
㊴	35	29	23	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
㊵	38	32	24	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN

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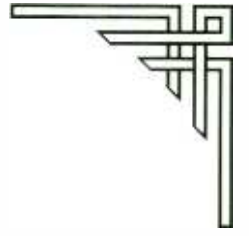
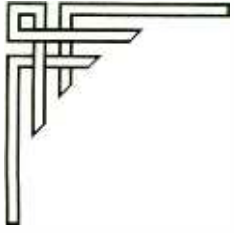
**POSSUM KINGDOM • 5\***



**BREAKFAST AT TIFFANY'S • 34\***

INTERSCOPE RECORDS

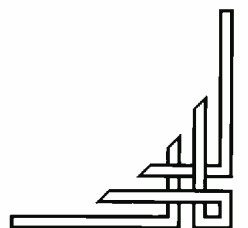
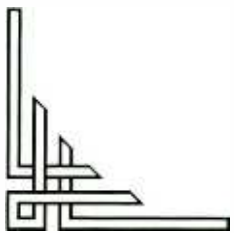
INTERSCOPE  
1  
RECORDS



# Jeff Rabinovitz

(1956-1995)

Beloved Co-worker,  
Beloved Friend,  
Always...



Columbia TriStar Home Video  
Sony Pictures Entertainment

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## MCA's Strait Box Flies From Stores In Record Numbers

■ BY DON JEFFREY

NEW YORK—Defying early retailer skepticism, George Strait's four-record retrospective, "Strait Out Of The Box," is shaping up as the fastest-selling country boxed set in history.

MCA/Nashville says it has shipped nearly 350,000 units of the set, which was released Sept. 12, and expects it will receive platinum certification by the Recording Industry Assn. of America this month.

The RIAA certifies a four-CD set as platinum after net shipments reach 250,000 units. A trade group spokeswoman says no other country boxed set has gone platinum. MCA/Nashville has shipped more than 510,000 units of the four-CD Jimmy Buffett boxed set, "Boats, Beaches, Bars & Ballads," but that was released in May 1992 and many do not consider it a country title. Another MCA box, "The Patsy Cline Collection," released in 1991, has been certified gold.

SoundScan, which records sales at retail, says the Strait set has sold 125,000 units as of Nov. 5.

The recording is No. 72 on The Bill-  
(Continued on page 26)



## Mitchell Does Rare Live Show At New York Club

■ BY JIM BESSMAN

NEW YORK—Joni Mitchell's surprise Nov. 6 performance at Greenwich Village club the Fez—her first gig before a paying audience here in well over a decade—proved as memorable as it was historic. Particularly because she'd been privately contemplating bowing out of live music altogether.

The show, which was only firmed up that morning and promoted via a single announcement on triple-A station WFUV, over-filled the intimate 200-person capacity room. Rapt fans included Carly Simon, Eric Andersen, Victoria Williams, Natalie Merchant, and Marc Cohn, not to mention a loudly enthusiastic Chrissie Hynde ("Thank you for staying with us, Joni!" she shouted out at one point), whose Nov. 4 acoustic show with the Pretenders



MITCHELL

PHOTO BY PETER SILEN

### BILLBOARD EXCLUSIVE

at the Beacon Theatre had been attended by Mitchell.

Mitchell was in New York at the request of People for the American Way, whose Nov. 5 benefit honoring cartoonist Garry Trudeau at the Waldorf-Astoria featured a short Mitchell set. There, and at the Fez, she was accompanied solely by Daniel Lanois/Joshua Redman drummer Brian Blade, whom she had first seen at last spring's New Orleans Jazz & Heritage Festival.

The New Orleans event was the most recent concert appearance by Mitchell, whose performances have become few and far between.

One likely reason for her absence, as she pointed out during the Fez set, is that she employs 30-50 guitar tunings for her complex repertoire, necessitating "endless retunings plus an army of extra guitars I had to bring on the road in what had become a truly exhausting process."

(Continued on page 119)

## New, Aggressive Ska Returns To Modern Rock

■ BY CRAIG ROSEN

LOS ANGELES—Now that modern rock radio has taken grunge and neo-punk to the masses, is the format ready for ska again?

The fast-paced predecessor to reggae enjoyed moderate success in the early '80s, as U.K. acts such as the Specials, Madness, and the English Beat scored radio hits with "Ghost Town," "Madness," and "Save It For Later," respectively.

Now, 15 years after that uprising, which was linked to the U.K. 2-Tone label, a more aggressive version of ska

is back on modern rock radio. Rancid's Clash-like, punky reggae "Time Bomb," from the Epitaph album "... And Out Come The Wolves,"  
(Continued on page 24)



RANCID



DANCE HALL CRASHERS

## Florence Greenberg, 82, Dies Scepter Head Mentored R&B Artists

■ BY IRV LICHMAN

NEW YORK—In its '60s heyday, Florence Greenberg's independent label Scepter Records, with hit after hit, reflected the mainstreaming of black artists and their musical heritage on the pop charts.

Greenberg, who died Nov. 2 at 82, was a rarity then as a woman who pondered a career outside her role as a housewife in New Jersey. In addition to her skills as an entrepreneur, Greenberg was blessed with creative musical instincts, including those of a song-

writer.

Greenberg discovered or nurtured such talents as the Shirelles (brought to her attention by her daughter, a classmate of the singing quartet), B.J. Thomas, the Kingsmen, Maxine Brown, Chuck Jackson, Ronnie Milsap, the Isley Brothers, James Cleveland, and Shirley  
(Continued on page 113)



GREENBERG



**Seeking Heat.** Arista's new R&B diva, Deborah Cox, celebrates her self-titled debut album hitting the top of the Heatseekers chart for the week ending Nov. 4 and again this week with her Heatseekers No. 1 T-shirt. (Photo: Chuck Pulin)

## Chapman's Mainstream 'Heart' Sparrow Flies To AC, Country Radio

■ BY DEBORAH EVANS PRICE

NASHVILLE—In an effort to broaden Steven Curtis Chapman's base beyond the Christian market, Sparrow Records released the single "Christmas Is In The Heart" to mainstream AC and mainstream country radio Nov. 6.

In recent years, Chapman has dominated the contemporary Christian market in terms of retail sales and Christian radio airplay. A three-time Grammy winner and the Gospel Music Assn.'s reigning artist and male vocalist of the year, Chapman has won the GMA's top

songwriter award for seven consecutive years.



CHAPMAN

"I obviously am excited any time I get the opportunity to build the platform a little bit wider, a little bit deeper, to go into some new areas," says Chapman. "My songs come from real-life experiences, trying to bring together my life  
(Continued on page 110)

# NIXON

the soundtrack to the epic movie event of the year is coming...

Illusion Records/Hollywood Records



**Rocket Man.** Executives of Rocket Records and Island Records present Elton John with plaques commemorating platinum status of 10 of his albums, with a total of more than 35 million copies sold in the U.S. on PolyGram labels. John also received a plaque commemorating more than 1 million copies sold in the U.S. of his most recent album, "Made In England." Shown, from left, are John Reid, chairman, Rocket; Steve Leeds, VP of alternative and video promotion, Island; John Cannelli, president, Rocket; Bernie Taupin, John's longtime collaborator; Gerry Kopecky, senior VP of sales and field marketing, Island; John; Laura Hinson, VP of AC promotion, Island; John Barbis, president/CEO, Island; Hooman Majid, executive VP, Island; Vicki Leben, VP of top 40 promotion, Island; and Ken Walsh, VP of finance, Island.

## For Artists Of All Kinds, A New Label Sooj Records Not Limited To Musicians

■ BY IRV LICHMAN

NEW YORK—An independent label is being launched here to present artists who perform and also paint or photograph.

The label, which will utilize the distribution services of Caroline Records when it hits the market in January, has eight CDs in the works.

"Some [of our artists] do songs, some create sound, others do spoken word," says Jeff Gordon, a principal in the company, who is a painter and veteran producer.

In addition to Gordon, the label, called Sooj Records, is being run by Path Soong, a recording artist and painter, and John Matarazzo, who continues to operate Celluloid Records and Strate Records.

The label's unusual thematic base

had its genesis in an album that Gordon produced called "Revolutions Per Minute." A 10-cut CD version of Gordon's 20-track vinyl album is among those on the label's release schedule for 1996. The album has never before been released on CD.



"College radio and buyers supported this indie vinyl set, which was packaged with graphics and tracks by such art and literary personalities as William Burroughs, Buckminster Fuller, Hanna Wilke, Chris Burden, and others," says Gordon.

Slated for January release are a 21-song CD by 21-year-old painter St. Christopher and a CD that contains

conversations with British painter Francis Bacon.

Other releases will feature David Harrington; Todd Murphy; Alexis Rockman; an act called Jreem Canvas, which features Path Soong and Gordon; and David Bierk, accompanied by his father Sebastian Bach, lead singer of Skid Row.

Other product being developed features Cheryl Donnegan, Joseph Beuys, Ken Goldsmith, Terry Fox, and Robert Morgan, as well as a compilation CD, "Banned In Amerika."

Each CD will have a cover of artwork by the personality involved, with a CD booklet that in effect is a "minigallery of their work," says Gordon.

In line with the visual aspect of the Sooj label, promotional and display posters will be manufactured for retail (Continued on page 24)

## World Festival Of Latin Pop Hits Paydirt Three-Day Latin 'Woodstock' Successful Despite Snafus

■ BY PEDRO RUZ GUTIÉRREZ

SAN JUAN, Puerto Rico—The inaugural World Festival of Latin Pop/Rock survived frequent delays and security concerns as 30,000 festivalgoers packed a muddy outdoor park here Nov. 4 to catch more than 12 Latino rock acts.

Headlining the 10-hour event, which began two hours late and lasted until 5 a.m. Nov. 5, were prominent rock artists from seven countries, including Mexico (Café Tacuba), Argentina (Fito Paéz, Los Enanitos Verdes), Chile (Los Tres, La Ley), and Spain (Seguridad Social, Los Rodríguez).

Other rock-rooted acts to appear at Luis Muñoz Marín Park were Venezuela's Desorden Público, Peru's Pedro Suárez-Vértiz, Miami-based Exodo and Nannette, and Puerto Rican band Radio Pirata. Tickets for the event were \$15.

Dubbed by festival promoter Poly Events as "Woodstock In Your Lan-



CAFE TACUBA

guage," Puerto Rico's first major rock festival started out as a mud-slinging war with dozens of unruly fans fighting for the first three hours of the show, until a 25-person security crew established control.

No one seemed immune from the muddy attacks, particularly near the front of the stage, where members of the international media, concert VIPs in the press box, and performers were plastered.

"What happened to the mud?" La Ley's lead vocalist, Alberto "Beto"

Cuevas, asked after a brief respite from the sloppy skirmishes.

Globs of mud promptly rained down on Cuevas and his group as they finished "r&r," a driving rock thumper taken from the band's WEA Latina album "Invisible."

"The security here was useless," complained one festival attendee, who added that the show started late, and "that's why the mess began."

But Fernando Ramos, GM of the island's retailing behemoth Casa De Los Tapes and one of the creators of the event, insists that only 25-30 "crazy people" were involved in the mud fights.

"The security came, and there was no problem after that," says Ramos. "And only 12 people were hurt, with minor injuries, so that's not bad considering this was the first concert of its kind, and there were 25,000 people."

Although they did not take the stage until 2 a.m., La Ley's labelmate Café (Continued on page 24)

## Lofgren, Redmond Among D.C.'s WAMA Winners

■ BY BILL HOLLAND

WASHINGTON, D.C.—The 10th annual Washington Area Music Awards ceremony Nov. 7 was highlighted by multi-award, cross-genre winners.

Although local heroes Mary Chapin Carpenter and Nils Lofgren took honors as songwriter of the year and musician of the year, respectively, such D.C. talent as pop diva Mary Ann Redmond, tenorman Ron Holloway, and folk duo Pete & Maura Kennedy also scooped up a number of WAMAs.

Redmond won five awards in four distinct music categories: best urban contemporary recording, for her album "Prisoners Of The Heart" (Vital), urban/contemporary and pop/rock female vocalist, and female vocalist in the roots rock/traditional

R&B and blues categories.

Carpenter and Lofgren were both on tour and unable to attend the awards show. But their absence did not prevent the membership from giving Carpenter two more awards, best country recording, for her album "Stones In The Road" (Columbia), and best country female



REDMOND

vocalist. Lofgren copped three more accolades: best rock pop instrumentalist, rock/pop male vocalist, and roots rock/traditional R&B instrumentalist.

Go-go music godfather Chuck Brown just about swept the awards in the go-go category, for best male vo-

(Continued on page 22)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Atlantic Records in New York names Jay Faires VP of A&R and Lenny Wohl director of business and legal affairs. Faires retains his title of president of Mammoth Records. Wohl was senior director of legal affairs at PolyGram.

Kathy Guild is appointed VP of marketing/creative at Capitol Records in Los Angeles. She was VP of marketing and creative director at Virgin Interactive Entertainment.

Island Records black music division names Varnell Johnson VP of operations in New York, Tim "Dawg" Patterson VP of A&R in New York, and Fabian "Fade" Duvernay VP of marketing in Los Angeles. They were, respectively, senior VP/GM of urban music at Elektra, senior A&R director at Arista, and director of rap music at Interscope.

Earl Sellars is appointed VP of marketing and promotion for Music Entertainment Group in New York



FAIRES



WOHL



JOHNSON



PATTERSON



DUVERNAY



GUILD



SELLARS



TANENBAUM

and its subsidiaries, including Benson Music Group, Diadem Music Group, Tribute Records, and REV RUN Records.

Felicia Gearhart is promoted to VP of business affairs for RCA Special Products in New York. She was director of licensing and clearances.

A&M Records in Los Angeles promotes Mike Rittberg to senior rock promotion director and Heather Kierszenbaum to senior manager of preproduction. They were, respectively, rock director and album production coordinator.

John Trumpbour is promoted to director of advertising and A&R administration at Relativity Recordings in New York. He was national director of consumer advertising and promotions.

Larry Pareigis is named head of the promotion department at Almo Sounds/Nashville. He was PD at KYCY San Francisco.

Bobbii Hach is named national promotion manager for Lava Records in Los Angeles. She was director of mainstream/top 40 at Hitmakers magazine.

Elektra Entertainment Group in New York promotes Bobby McCain to manager of marketing/advertising and Vincent Becchinelli to manager of graphic art production. They were, respectively, coordinator in the creative services department and coordinator of graphic art production.

Cindy Crutchfield is promoted to marketing coordinator for Magnatone Records in Nashville. She was A&R administration coordinator.

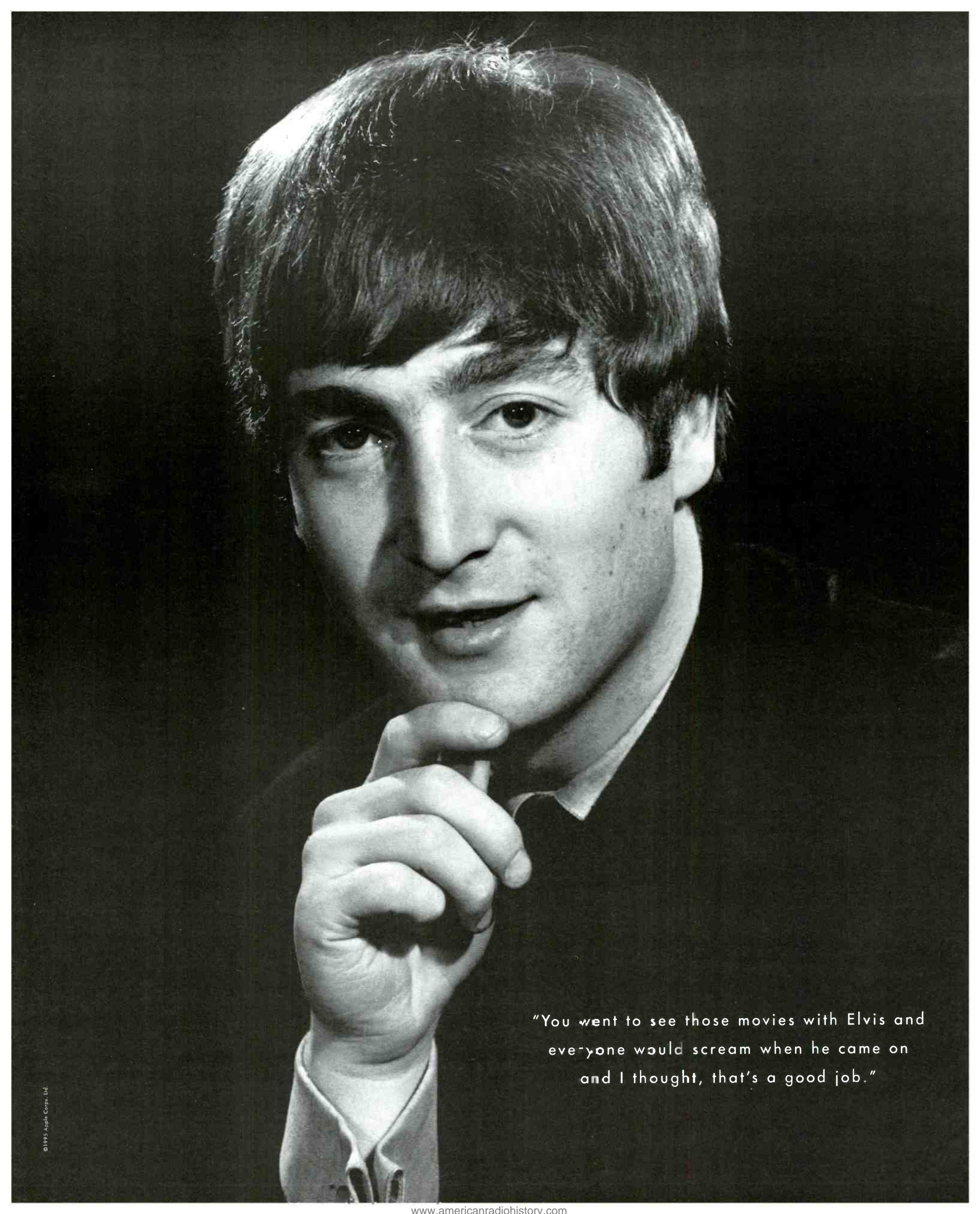
Nat Rew is appointed GM of Pandisc/Streetbeat Records in Miami. He was a marketing consultant.

Gary Tanenbaum is named VP of operations at Del-Fi Records in Los Angeles. He was senior buyer at the first U.S. Virgin Megastore.

**PUBLISHING.** Jody Williams is named president of MCA Music Publishing Nashville. He was assistant VP of BMI Nashville.

**RELATED FIELDS.** Lovester Law is appointed VP of marketing for Bill Graham Presents in San Francisco. He was VP of marketing, San Francisco Convention & Visitors Bureau.





"You went to see those movies with Elvis and everyone would scream when he came on and I thought, that's a good job."

# Folk Comes Home To Red House

## Label Formed From Enthusiasm For Artists

BY CHRIS MORRIS

Red House Records in St. Paul, Minn., is entering its second decade, but its founder, Bob Feldman, still speaks about his company like a man with a mission.

"I didn't want to have a flavor of the week, like I was seeing in the record business," Feldman says. "I wanted to have some people I really believed in, that I felt were true originals, real artists, and then I wanted to educate everybody about them."

Red House, which, Feldman says, will gross more than \$2 million this year after earning \$1 million in 1994, had its genesis in Feldman's enthusiasm for singer/songwriter Greg Brown.

Today, 10 of Brown's albums grace Red House's 80-title catalog, which includes works by such seminal urban folk artists as John Gorka, Bill Staines, Claudia Schmidt, Kate MacKenzie, and the Chenille Sisters



GREG BROWN



**RED HOUSE RECORDS**

and stellar instrumentalists, such as Peter Ostroushko and Dean Magraw. Veteran folk performers Paul Geremia, Spider John Koerner, and Ramblin' Jack Elliott are also Red House acts. The company recently issued a 10th-anniversary compilation of its major artists, "House On Fire."

In the early '80s, Feldman's enthusiasm for Brown's music served as the catalyst for his maiden voyage in the music business.

"When I first saw Greg, I was teaching school," says Feldman. "I was teaching a class called 'How To Start Your Own Small Business With No Money' at Eden Prairie High School.

"After seeing Greg, I was just blown away. Everything I loved in soul music and jazz and folk and the singer/songwriters, it all came through him. The next day after I

saw Greg, I tried to rent the Guthrie Theater . . . I had never done anything in music before, but I tried to rent a 1,400-seat hall. I just felt like more people should see him."

Feldman succeeded in securing the Guthrie for a 1983 benefit show by Brown and Schmidt (then on Flying Fish Records) for the nonprofit group the Cooperating Fund Drive. The show sold out, raising \$10,000, and it remained in Brown's memory.

Feldman says, "Greg had put out a record of his own that he had sold a couple of thousand of, and let it go out of print. So when he moved up here six months later to be on 'The Prairie Home Companion,' he called me up and asked me if I'd like to start a record company and get his music out. I thought, 'Well, what a great hobby,' not knowing anything.

"I went to a library and got a book about how to make and sell your own record . . . I checked that book out of (Continued on page 20)



**Heart Of The Matter.** The members of Heart present a plaque to the Hard Rock Cafe following the band's appearance at a party commemorating the release of its new acoustic album and Disney Channel special, "The Long Road Home."

# Curb Re-Enters Christian Market With New Projects

BY DEBORAH EVANS PRICE

NASHVILLE—With new releases by Whiteheart and Jonathan Pierce on Curb Records and projects by Tom DeVoursney and Keith Brown on the new CPI label, Curb chairman Mike Curb is renewing his label's presence in the contemporary Christian market.

"It's developing beautifully," Curb says. "It was one of my goals when I moved to Nashville to get into this field of music. Actually we've always been, to some degree, in this field. I think we had the first major contemporary Christian hit in [1977] with Debby Boone

with "You Light Up My Life," which crossed over and became a pop hit as well, but we originally promoted that as a contemporary Christian record."

Curb's re-entry in the Christian market comes via the fall releases of veteran Christian rock band Whiteheart's label debut "Inside" and Pierce's "One Love." Pierce was formerly with the Imperials and is a member of the Gaither Vocal Band, but the Curb album is his first foray as a solo artist. Both albums were the first products to go through Warner Christian Distribution, WEA's new Christian market distribution arm.

Though the Curb deal might seem unusual for a band that had



WHITEHEART

spent 13 years on exclusively Christian labels (Sparrow, Star Song, and Word), Whiteheart's Mark Gersmehl, a founding member who plays keyboards and sings, says one reason the group signed with Curb was they were impressed with Mike Curb's desire to see music with a positive message gain a wide audience.

"He said, 'I think people are going to want some hope again in the world, and I think you guys are the kind of people that can provide it,'" Gersmehl says of the members' early talks with Curb. "I really saw that nonmanufactured passion in his eyes . . . and I knew he understood what our vision was."

Pierce agrees. "They really want to be part of the Christian industry," he says of Curb. "Mike Curb believes this music should go everywhere, and we should make it (Continued on page 20)

# Equal Opportunity On Pop Charts?; For Petty's Sake: Another Boxed Set

IT'S A MAN'S WORLD . . . NOT! Not on the pop charts, at least. Where are our male equivalents of Mariah, Whitney, Madonna, and Janet? Men whose primary success comes from the pop chart, not crossovers like R. Kelly or Coolio. A scan of the Hot 100 Singles from the Nov. 11 issue shows only six slots taken by solo men: Seal, Meat Loaf, Michael Jackson, Jon B., Shaggy, and Edwyn Collins. Aside from Jackson, none of these could be called top 40 mainstays.

So what's going on? New and still developing artists like Jon Secada, Martin Page, and Joshua Kadison seem to be more at home on the Adult Contemporary charts, as are such bona fide stars as Billy Joel or Michael Bolton. Older, established stars like Sting, Bruce Springsteen, John Mellencamp, Elton John, and Bob Seger aren't automatic pop adds anymore and are pretty much relegated to AC and album rock. Turning to The Billboard 200, the vast majority of solo male artists are either country or R&B/rap oriented.

Consult MTV's most played clips, as reported to the Billboard Video Monitor, and of the 50 clips listed, only nine are solo men. Of VH1's 30 slots, seven men hold positions. (Including Phil Collins with his 10-year-old song "Take Me Home" at No. 25. What's up with that?)

I don't know if some great music industry cabal had a secret meeting and decided that solo men aren't hip anymore. As someone who gets virtually every album released, the number of male artists coming through the pipeline who even stand a shot at top 40 has slowed to a trickle. Most of them, the Freedy Johnstons, the John Hiatts, the Bruce Hornsby's of the world, go straight to triple-A. I've already received quite a few advances for albums coming out in early '96, but I don't hear anyone whose main format would be pop, as opposed to starting somewhere else and crossing over.

Disavowing any conspiracy theory—I'm not Oliver Stone, for God's sake—I think this may have something to do with the ability for a man in a group, such as Eddie Vedder, to attain superstar status while remaining in the band, a feat that few women, other than Chrissie Hynde, have been able to do in modern times.

As much as it pains me to admit it, it may also have to do with image. Every time Madonna changes her

look, it makes news. Mariah directs her own video and it gets much more coverage than if Billy Joel had done the same. It's always open season on Whitney's private life. Other than Jon Bon Jovi's haircut two years ago, people really don't pay much attention to men apart from their music.

So what's the deal? I haven't got a clue; it just seemed like something worth noting.

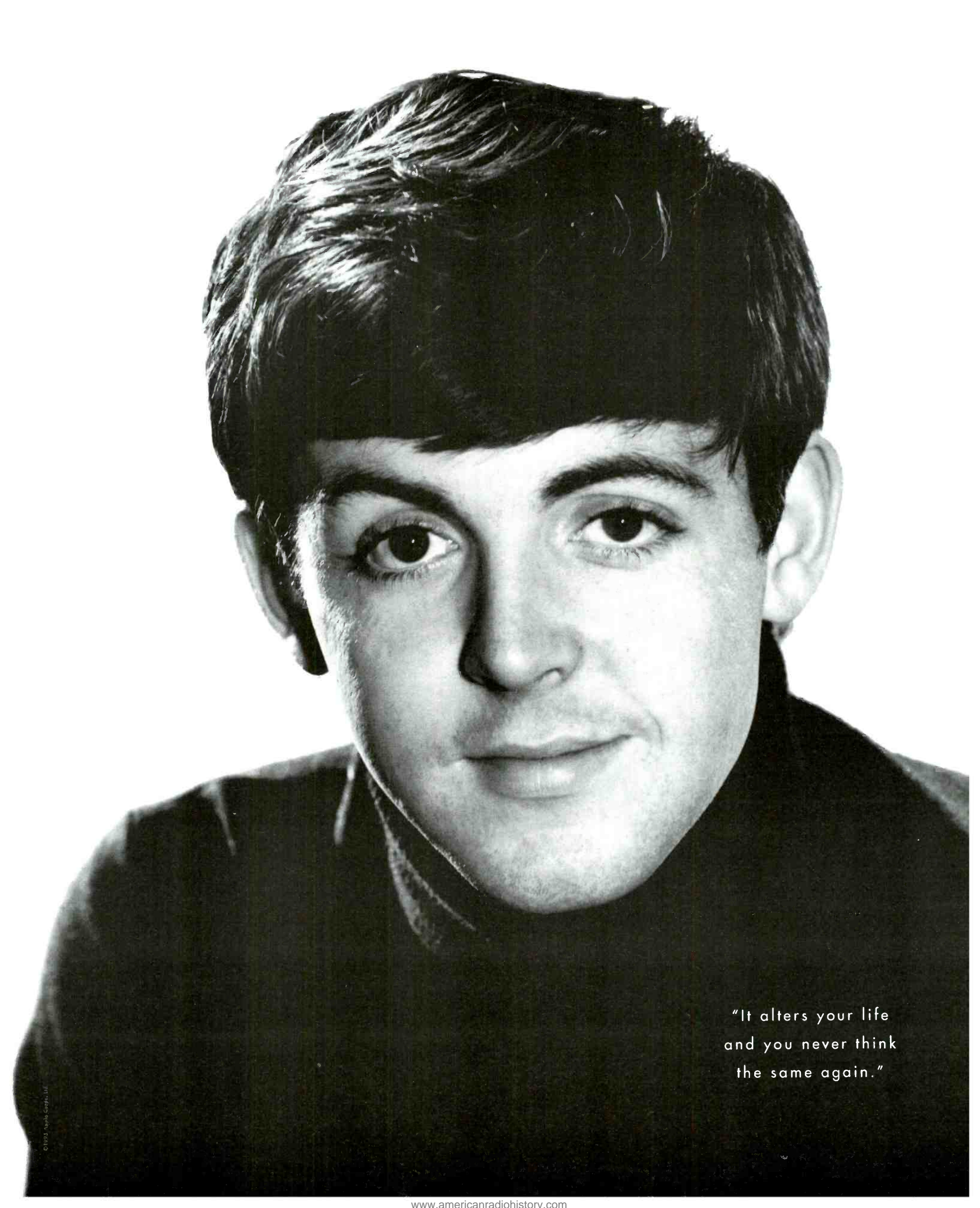


by Melinda Newman

THIS AND THAT: "Playback 1973-1993," a six-CD/cassette

boxed set chronicling Tom Petty's career will come out later this month. The package contains material through Tom Petty & the Heartbreakers' greatest hits. Unlike some sets that offer only a few previously unavailable tracks, this collection is a veritable treasure trove for true Petty fans. One disc contains 15 B-sides, none of which were available in the U.S. before now; another disc includes previously unreleased performances; while a third disc contains unreleased recorded material not released previously . . . Syd Straw has signed with Capricorn Records. Her label debut, which she is cutting with the Skeletons, should be out in the first quarter . . . The "Dead Man Walking" soundtrack, coming Jan. 9, will include two new songs from Eddie Vedder, who is performing here with Pakistan's Nusrat Fateh Ali Khan, as well as new cuts from Bruce Springsteen, Patti Smith, Tom Waits, and others. Each of the songs on the Columbia soundtrack was written for a specific scene or character in the film.

Music industry honchos Arma Andon, Steve Fagnoli, and Gordon Anderson have started Pure Records. Distributed through Alliance Entertainment Corp., the label's first two offerings are new releases from Big Country and Toronto quartet Glueleg . . . Robert Plant and Jimmy Page finished their series of shows at Madison Square Garden by announcing they would be back when they had more material. This would seem to indicate that Plant/Page's album was not a one-shot deal . . . Antonio Carlos Jobim will be remembered at a Nov. 30 Carnegie Hall salute. Among the artists participating in the tribute will be Branford Marsalis, Ottmar Liebert, Ramsey Lewis, and Gilberto Gil.



"It alters your life  
and you never think  
the same again."

# Artists & Music

## FOLK COMES HOME TO RED HOUSE

(Continued from page 18)

the library and followed it word-for-word. I really didn't even know what an independent label was."

Retaining the name of Brown's label, Red House Records, Feldman re-released the singer's "The Iowa Waltz," an album with built-in marketing potential.

"I loaded 'em all in my car and tried to sell 'em in Iowa," he says. "I sold all 1,000 to gift stores and music stores in Iowa, 25 at a time. I didn't know that people buy records in ones, twos, and threes."

Red House's success with Brown attracted the interest of other regional performers in the upper Midwest, according to Feldman. "I started having people knocking at my door, people like Pat Donohue and Dave Moore and Peter Ostroushko, who was on Rounder at the time and getting a lot of exposure on 'Prairie Home Companion.'"

This A&R wrinkle has stood Red House in good stead over the years.

"Until recently, I've never gone up to somebody and said, 'Will you be on Red House Records?'" says Feldman. "I'm a bit shy by nature that way. I wanted to do our work and grow organically. Friends would tell friends. Almost all of our artists, that's how they came to Red House. Now we're a little bit more aggressive and going out and looking at people and looking for people."

Like many folk labels, Red House derives most of its sales from the high visibility of its acts on the road.

"Almost all of our performers tour, and that's always been a key," Feldman says. "That's really important to a label like us, because we don't really get the airplay—although we get some commercial airplay... [but] most of all, it's public radio and folk shows and college and community

stations. I think it's word-of-mouth."

In Ann Arbor, Mich., which sports a supportive local radio station and the 25-year-old folk club the Ark, such word-of-mouth helps propel sales at Schoolkids' Records, according to owner Steve Bergman.

"With Bob's product, it's right up our alley," Bergman says. "I'm usually good for 1,000 units on a Chenille Sisters piece."

Four years ago, Red House was one of the first indie labels to establish an exclusive deal with a national indie distributor, Koch International.

"We had regional distribution," Feldman says. "We were pretty satisfied with that, although it was very frustrating... Nobody was ever able to tell us where our records went or how many of them were on the shelf or in the warehouse. With Koch, we know every day where every single record goes."

Red House employs a staff of seven full-time employees and one part-timer; three of the full-timers were hired in the last year to deal with the label's growing business.

## CURB RE-ENTERS CHRISTIAN MARKET

(Continued from page 18)

accessible to everyone."

Singles from the Whiteheart and Pierce albums have already fared well at Christian radio. According to Curb VP Claire Parr, singles from both acts will go to mainstream radio in the spring, because she feels the traffic during the fourth quarter doesn't provide the best climate to break an artist new to the format. The label also didn't push Whiteheart's first video from the album "Even The Hardest Heart" to mainstream video out-

Feldman emphasizes that his company's sales aren't enormous by multiplatinum standards. "Nothing sells entirely huge. We've had our 40,000 sellers and stuff like that."

The company's best-selling title is Brown's 1994 album "The Poet Game," which won the National Assn. of Independent Record Distributors and Manufacturers Indie Award and has moved close to 50,000 units.

In true-believer fashion, Feldman notes that the sales may ultimately take a back seat to the importance of putting contemporary folk performers like Brown and his labelmates before the public.

"I want to see society be able to support a troubadour," he says. "I want to know that kind of life still goes on, that people can wander on the road like in the Kerouac days. I want to know that our society hasn't made that so impossible, to support a Jack Elliott or a Greg Brown. They're our troubadours, and that's a tradition that's gone on for thousands of years."

lets, but Parr says Curb plans to pursue mainstream airplay with the upcoming title track, "Inside."

Instead of creating a separate Christian imprint, Whiteheart and Pierce will be part of the Curb roster, which also includes Tim McGraw, Sawyer Brown, and Hal Ketchum. "We're very emphatic about that," Parr says. "We feel these artists are on a level with any other artist on our label, and we don't want to limit their world by putting them on a separate label. These records will be marketed very aggressively, of course, into the CBA [Christian Booksellers Assn.] marketplace, but they will also be marketed in the mainstream market."

In addition to Whiteheart and Pierce, Curb has other Christian projects in the works. Patty Cabrera will have both an English and a Latin album released next spring. Curb has also purchased Michael English's Warner Alliance catalog and will re-issue those albums. Since English signed with Curb last year, the label released a compilation album that included "Healing," a duet with Wynonna. English is also working on a mainstream pop album.

In addition to Curb Records, the Curb Group includes the MCG label and the newly created CPI, an imprint created to release albums by the songwriters signed to Curb's publishing company. CPI will release Christian product, but, like Curb, it is not an exclusively Christian label.

Meredith Stewart DeVoursney serves as VP of CPI. The roster includes Keith Brown, Tom DeVoursney (Meredith's husband), Don McLean, Jamie Slocum, and David Wills. The first release is Brown's album, titled "As Long As There Is Love." The first single, "A Heart After You," has been shipped to Christian radio.



**Damn Right, I Got The Blues.** Dan Aykroyd, right, jams with Matt "Guitar" Murphy at the House of Blues in Cambridge, Mass. Murphy was part of the original Blues Brothers Band.



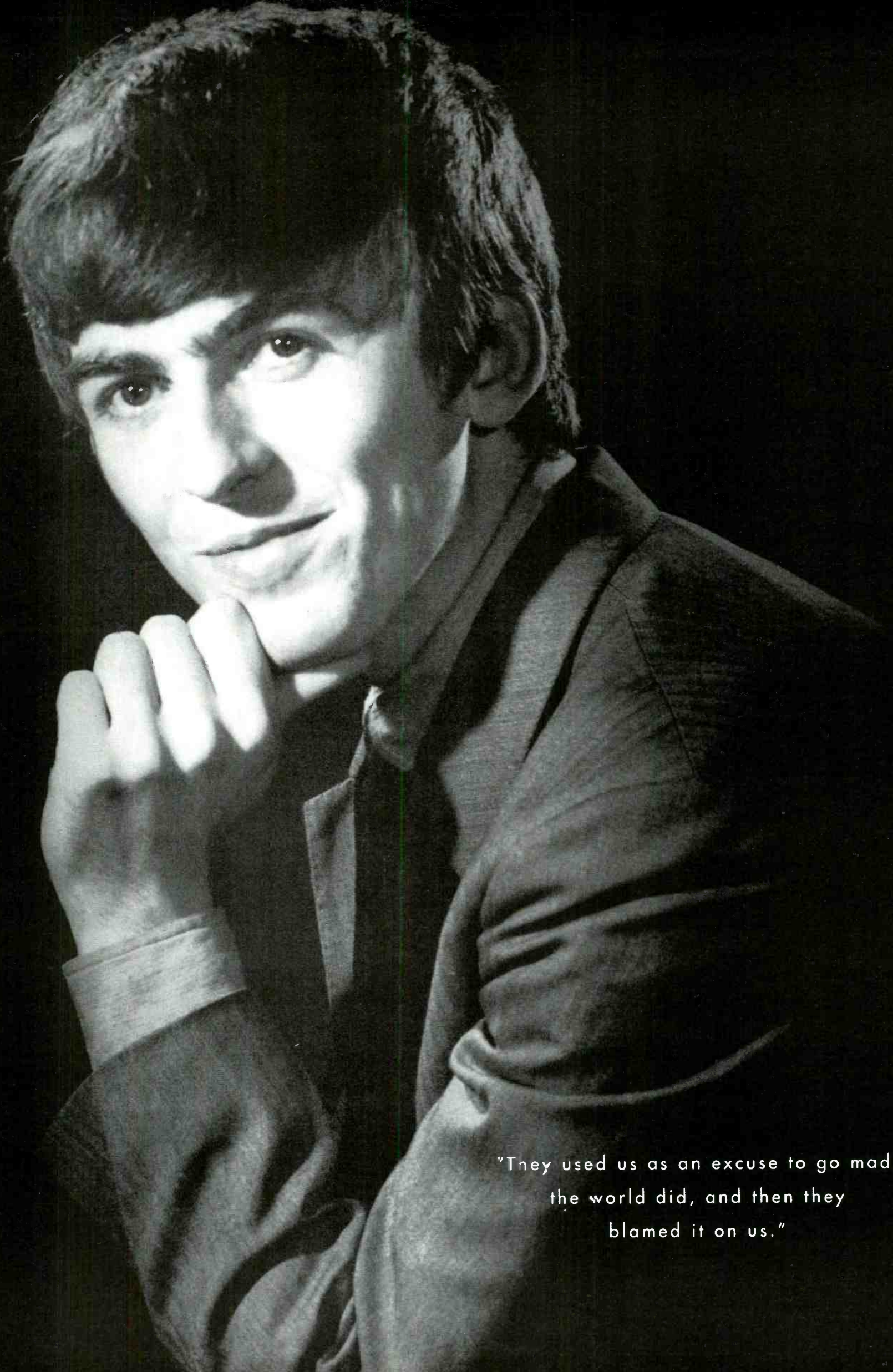
**Rocking Ranger.** Elton John, center, is presented a New York Rangers jersey in recognition of his record-setting 44th performance at New York's Madison Square Garden. Flanking John are MSG VP of concerts and entertainment Joel Peresman, left, and MSG president/CEO Dave Checketts.

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Madison Square Garden New York	Oct. 26-27	\$1,404,215 \$50/\$35	36,382 two sellouts	Delsener/Slater Enterprises
DAVID BOWIE/ NINE INCH NAILS PRIDE	Great Western Forum Inglewood, Calif.	Oct. 28-29	\$750,157 \$28.50	28,182 two sellouts	Avalon Attractions Rainbow Prods. Goldenvoice
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	FleetCenter Boston	Oct. 23	\$557,513 \$42.50/\$28.50	17,734 sellout	Don Law Co.
R.E.M.	Meadows Music Theatre Hartford, Conn.	Oct. 11	\$536,985 \$47.50/\$37.50/ \$22.50	18,532 22,500	Metropolitan Entertainment
PHISH	Rosemont Horizon Rosemont, Ill.	Oct. 31	\$411,998 \$22.50	18,311 sellout	Jam Prods.
ANA GABRIEL	Radio City Music Hall New York	Oct. 21-22	\$360,785 \$55/\$50/\$40/\$35	7,632 11,984, two shows	Radio City Music Hall Prods.
DAVID BOWIE/ NINE INCH NAILS	Tacoma Dome Tacoma, Wash.	Oct. 24	\$332,196 \$28.50	12,079 16,800	Perryscope Concert Prods.
BARRY MANILOW	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 27	\$288,885 \$50/\$35	7,044 12,990	Delsener/Slater Enterprises
MANA	Radio City Music Hall New York	Oct. 27	\$283,355 \$55/\$50/\$40/\$35	5,950 sellout	Radio City Music Hall Prods.
R.E.M. LUSCIOUS JACKSON	Thomas & Mack Center, University of Nevada, Las Vegas	Oct. 30	\$273,620 \$41/\$31/\$26/\$25	8,196 15,776	Evening Star Prods/Bill Graham Presents

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| <input type="checkbox"/> Album Title  | <input type="checkbox"/> Orchestra    |
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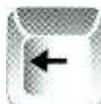
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# Artists & Music

## ALAGNA SLATED FOR TENOR STARDOM

(Continued from page 1)

been like manna in the wilderness.

For Alagna's self-titled debut recording of arias, EMI Classics, not shy about making comparisons, ran a large-scale U.K. print and radio campaign with the slogan "It's proof that you don't need to be a big man to be a big tenor." The disc was released in early October and sold 10,000 units in the U.K. in four weeks, according to the label.

Alagna arrived in New York on Oct. 31 for a two-day PR blitz designed to help him have the same kind of impact in the U.S., where the record also came out in early October. Alagna has yet to sing in the U.S., but in April he makes his debut at New York's Metropolitan Opera as Rodolfo in "La Bohème."

EMI is planning a major U.S. marketing campaign for the CD around that time, which will include Alagna's picture on buses and bus shelters in New York, national advertising, and features in Vogue, People, and Vanity Fair.

For an extra jolt of star power, Alagna's Mimi at the Met will be Angela Gheorghiu, the young Romanian soprano who also has been a hit in Europe and England. She is the knockout Violetta on Decca's newly released "La Traviata" with Sir Georg Solti. Alagna and Gheorghiu also happen to be a couple, and the tenor hinted that they might get married during the New York run of "Bohème."

After "Bohème," Alagna will sing "La Damnation De Faust" with James Levine at New York's Carnegie Hall in October 1996. He is also booked with the Chicago and San Francisco opera companies and is planning a worldwide duet recital tour with Gheorghiu that will include the U.S. He expects to sing in the U.S. annually.

Alagna's CD is already selling briskly in the U.S. Steve Ek, classical buyer for high-volume stores for Trans World Entertainment, reports that the album has been in New York's Lincoln Center Coconuts store's classical top 10 best-sellers list since its release last month and is doing well in Miami and starting to show activity in Chicago and Houston.

"He's doing better than some artists who've had much more exposure in this market," Ek says. "He's got a pretty healthy chance of breaking into the big time. It's a good package—he's good-looking and personable, in addition to having the talent to back it up—and they don't come along that often."

Alagna's people skills won't hurt either: Ek said that at a reception for retailers, the tenor "worked the room well, despite a language barrier." He adds that when Cecilia Bartoli first came to the U.S., she didn't speak any English either.

Alagna's primary languages are French and Italian: The first is the language of the land of his birth, the second is that of his immigrant Sicilian parents. The 32-year-old tenor says that he always knew he wanted to be an artist but studied accounting to assuage the worries of his working-class parents (his father is a mason), who wanted their son to have a white-collar job. Nonetheless, he sang popular songs in cabarets.

One night, while Alagna was singing in a Paris pizzeria, he was heard by Gabriel Dussurget, founder of the Aix-en-Provence Festival, who promptly



called Jean-Marie Poilve, a French agent. Poilve sent him off to audition for England's Glyndebourne Festival Opera. (He stayed on after the audition to see "Falstaff," the first full opera production he ever attended.) In 1988, Alagna made his stage debut as Alfredo in Glyndebourne's touring company's "La Traviata."

Alagna won the 1988 Pavarotti Competition and was soon singing Rodolfo in such houses as Milan's La Scala (1990) and London's Covent Garden (1992). Acclaim in London reached a fever pitch when he sang Roméo in Gounod's "Roméo Et Juliette" at Covent Garden in October 1994, an event that was particularly poignant given the fact that his wife, Florence, had died just a month before of a brain tumor.

Handsome, sporting a trim beard, and outspoken, Alagna seems happy to make waves. He insists that he is self-taught. "I don't believe much in teachers," he says. "Saying that will make me enemies, but too bad. All singers really learn by themselves. You need someone at the beginning who opens your voice. I had someone like that a long time ago, who lit the flame, but for the rest, I worked on my own."

At the moment, Alagna's schedule is full of Alfredo, Rodolfo, and Roméo, as well as Nemorino in "L'Elisir D'Amore," which he has recorded for Erato. He says he will be adding Werther (in Toulouse, France, and later at Covent Garden) and Des Grieux in "Manon" in Paris, as well as Don José in "Carmen" in two years, first on recording and then at the Opéra Comique in Paris.

Comparing the "Flower Song" aria from Carmen on his EMI record to the one on Ben Heppner's recently released recital disc, Alagna says simply,

"Mine is better, it is more fragile. Don José is macho, and I know people like that; my family is Sicilian. It is almost shameful for him to say 'I love you' to a woman. He wouldn't say it loud—that is why the aria is marked 'piano' and 'pianissimo.'"

Alagna has also made inroads into heavier Verdi. He can be heard as the Duke on Sony's live La Scala recording of "Rigoletto," and he is scheduled to sing Don Carlos in a major new production next year shared by the Théâtre de Châtelet in Paris and Covent Garden. He says, however, that he is rethinking that choice, based on the strenuousness of the role, although he says that he will do the recording even if he cancels the stage performances.

The debut aria recording shows him best in the French repertoire, and some critics are hoping that he won't try to go too far too fast.

Gregg Whiteside, host of WQXR New York, says, "It's a young voice, with more developing to do. At its best, it's a lovely instrument—rich, relaxed, easy, and open—and I can see why EMI is promoting him as the Second Coming, but he's not there yet."

One powerful factor in the career of this young artist is his new insistence that he and Gheorghiu appear together. "If a theater director invited me without her for 'Bohème,' I would not say no, but I would tell him to find another job, because he doesn't understand anything," Alagna says. "We are trying to build a career together."

So far, the record companies are certainly playing along. Next year, EMI Classics will release a recording of the two singing soprano/tenor duets, including a cut from "West Side Story." James Brock, head of the strategic marketing team for core classical in the U.K., thinks that this recording could be even stronger than the aria record. The dynamic duo has also recorded "Roméo Et Juliette," due for release next year on EMI. (Alagna has also recorded "La Bohème" with soprano Leontina Vaduva; it is scheduled for U.K. release next July on EMI.)

Also on the EMI docket are "La Rondine" and "Manon." At Decca, Gheorghiu's home base, the pair is talking about "Faust," "Elisir," and yes, another "La Bohème."

"Think of Pavarotti and Sutherland," says Alagna. "It's important to have a couple."

## LOFGREN, REDMOND AMONG WAMA WINNERS

(Continued from page 16)

calist, instrumentalist, and recording, for his "Hah Man" (Liaison) and also won recognition for his jazz-tinged excursions into balladry with the best contemporary jazz male vocalist.

Recent Epic signing emmett swimming won two awards in the alternative rock category and took away the prestigious album of the year for its release "wake." The record was initially released on Screaming Goddess and is being rereleased on Epic.

Brawny tenor saxophonist Ron Holloway won six awards, nearly sweeping the traditional and contemporary jazz categories, including the best recording in both categories for his "Struttin'" album (Milestone).

In the folk area, Pete & Maura Kennedy were also multi-WAMA winners, winning the artist of the year and the best debut recording prizes for their album "River Of Fallen Stars" (Green Linnet). They also scored four in the contemporary folk category.

Eclectic guitarist Al Petteway also won a number of awards, taking home three prizes in the new age, Irish/Celtic, and traditional folk categories, as well as best record design, for his album "Midsummer Moon" (Maggie's Music).

Hall of Fame awards went to legendary tenor sax player Stanley Turrentine, seminal doo-wop groups the Clovers and the Orioles, and the late guitarist Danny Gatton.



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## Artists & Music

### NEW, AGGRESSIVE SKA RETURNS TO MODERN ROCK

(Continued from page 15)

recently reached No. 8 on the Modern Rock Tracks chart. This week, the track stands at No. 25.

Earlier this year, Sublime, signed to the MCA-affiliated Gasoline Alley, scored a modern rock hit with its controversial "Date Rape" (Billboard, May 6).

The success of "Time Bomb" has other ska-influenced acts, such as No Doubt and Dance Hall Crashers, cautiously optimistic that modern rock radio programmers will open their playlists to the genre.

At the same time, some programmers are applauding the danceable ska-influenced songs, as well as quirky material by such non-ska acts as Folk Implosion and the Presidents Of The United States Of America for providing the format with some variety.

While No Doubt and Dance Hall Crashers, like Rancid and Sublime, aren't purely ska, the influence can be heard on their recent major-label bows.

"Tragic Kingdom" by Orange County, Calif.'s No Doubt was released Oct. 10. "Just A Girl," the first single from the album, debuts this week at No. 33 on the Modern Rock Tracks chart.

"Lockjaw," Dance Hall Crashers' first title for (510) Records/MCA, was released Aug. 29. However, its first single, "Enough," which is included on the "Angus" soundtrack, failed to chart.

#### RADIO RECEPTION

Modern rock WBCN Boston has been playing "Time Bomb" for weeks and recently began programming No Doubt's "Just A Girl." Music director Carter Alan sees ska's return to the airwaves as a result of the punk rock revival.

"Historically, all the best punk bands had that side to them," he says. "The Clash did some great ska and reggae songs, and that's the case with Rancid."

WBCN, like most modern rock stations, still occasionally plays 2-Tone records in recurrent rotation. While Alan welcomes new ska records, he says that the genre isn't as important as the quality of the material. "We just look for hits. If we have something by the Mighty Mighty Bosstones and Rancid, that's fine. There's not a quota, just as long as they are good songs."

MCA director of marketing Mindy Espy worked at Chrysalis in the early '80s, when that label was attempting to break the Specials in the U.S. Now she finds herself working Dance Hall Crashers, a

band whose existence, according to vocalist Alyse Rogers, was inspired by the Specials.

Yet Espy points out that the new generation isn't merely copying the 2-Tone acts. "It's not totally in that vein," she says. "They have a different take on it that is younger and fresher."

However, Espy does note that there is a common bond between the current ska-influenced groups and the 2-Tone acts. When she attended a recent sold-out performance by Dance Hall Crashers at the Palace in Hollywood, Calif., it reminded her of some of the Specials' gigs.

"It had a real similar feel, as far as the level of enthusiasm," she says. "It's great to go into a club and see kids dancing nonstop."

Yet Rogers isn't positive that modern rock radio is open to ska-influenced acts. "They were kind of forced to deal with Rancid, because Rancid is so huge," she says. "Ska has been underground for the past 10 or 15 years in America, and everyone always says it's going to be the next big thing."

#### RIDING PUNK'S COATTAILS

What gives Rogers optimism is that the 2-Tone movement in the U.K. was on the coattails of the original punk movement. Now that America has embraced neo-punk acts, such as Green Day and Offspring, Rogers is hopeful that ska will be next in the U.S.

No Doubt bassist Tony Kanal is also optimistic. "The fact that 'Time Bomb' is getting played on the radio all the time is definitely going to help us out," he says, "just like Madness helped out Fishbone."

Like Dance Hall Crashers, No Doubt doesn't consider itself a pure ska act. "When we started in 1987, we were primarily a 2-Tone ska band, but as we have progressed, we've gotten into other styles of music. But we all love ska and reggae music so much, I don't think it's ever going to leave our sound."

Still, both acts are sensitive about being pigeonholed as ska bands. "That's a little hard for us," says Rogers. "Going into our record deal with (510)/MCA, we sort of warned them that everyone was saying that ska was going to be the next big thing, but as soon as ska is the last big thing that came and went, we are going to still be around. Yes, we do play ska, but we play a lot more than that. Just calling us a ska band is selling us a bit short."

While ska has continued to thrive

in underground scenes in Boston, L.A., and the Bay Area, American acts have had little success with ska at radio (Billboard, Jan. 15, 1994).

The Untouchables, a Los Angeles-based band of the mid-'80s, released a few titles on Stiff/MCA and received some airplay on KROQ Los Angeles. The group's cover of "Agent Double O Soul" reached No. 28 on the Modern Rock Tracks chart in March 1989, but ultimately, the Untouchables failed to garner a mainstream following.

Fishbone, initially a heavily ska-influenced unit, landed a major-label deal with Columbia in the mid-'80s and recorded several albums that were only moderately successful. It scored two Modern Rock hits in 1991, "Sunless Saturday," which reached No. 7, and a cover of "Everyday Sunshine," which peaked at No. 14. On its later recordings, the band all but abandoned its ska roots in favor of punk and hard rock.

Mercury act the Mighty Mighty Bosstones have remained a favorite in their hometown of Boston, but only have one Modern Rock Track hit to their credit, "Someday I Suppose," which reached No. 19 in August 1993.

Now, however, Lynn McDonnell, director of national alternative promotion for Interscope, says that programmers are receptive to the ska-influenced sounds of No Doubt. "They're telling me that it sounds really fresh and different in comparison to what they have on their playlists," she says.

KROQ music director Lisa Worden also says that ska-influenced acts could make a resurgence. "We're playing No Doubt right now, and it's doing real well for us," she says. "This could be one of the types of music that replaces the grunge sound."

KEDJ (the Edge) Phoenix music director Christopher "the Minister" Allen, however, feels that the potential for ska-influenced music is limited. "It's just like how disco is hip now," he says. "It was cool back then, and it's still cool now, but I don't think it will ever be huge. I don't think it will ever be like grunge."

### SOOJ RECORDS

(Continued from page 16)

and the consumer, as well as T-shirts and other merchandising items.

In January, Sooj will be on the Internet with its own World Wide Web site, which Gordon says will offer "unique visual and sound content to promote the line. Worldwide licensing deals are being set now."

Says Matarazzo, "The artists on the label bring a cross-disciplinary understanding of their work, in that they can inspire and draw inspiration from many artistic disciplines. More important, they have shown themselves to be not only competent but masterful in their efforts as creative musical artists, as they have in their works in their primary field of endeavor."

### WORLD FESTIVAL OF LATIN POP HITS PAYDIRT

(Continued from page 16)

Tacuba drew the most heated response from the crowd, which by then had endured almost seven hours of sporadic rain, foot-covering mud, and long breaks between performances.

The fans on hand to see Café Tacuba were not disappointed. The high-pitched vocals of front man Cosme, combined with his stage dives and eccentric movements, elicited howls and cheers.

Despite the snafus, organizers and record label executives were pleased with the outcome of the event.

Says Rafael Cuevas, VP/GM of SDI/Sony, "This event was like a catapult for the development of rock *en español* in Puerto Rico."

Ramos says that plans are being drawn up to expand next year's festival to four days.

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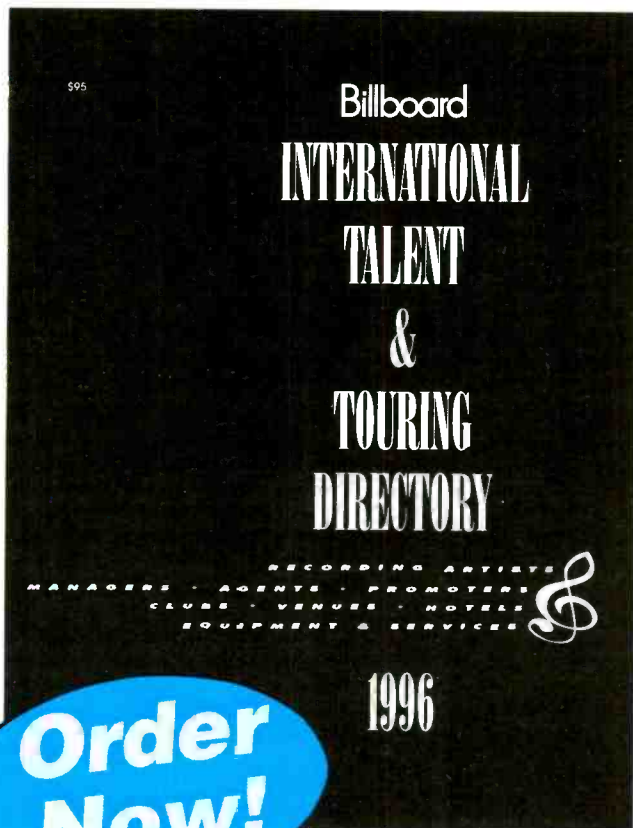
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## Artists & Music

### GEORGE STRAIT

(Continued from page 15)

board 200 album chart this week (it peaked at No. 50) and is No. 14 on the Top Country Albums chart, where it peaked at No. 10.

But initial orders for the album from retailers were not strong.

Mass merchandisers, which are generally Strait's biggest market, had reservations about the album because they are reluctant to buy costly boxed sets. The four-CD set carries a list price of \$49.98; discounters are selling it for \$39.99.

David Watland, music buyer with Anderson Merchandisers, a rackjobber that supplies Wal-Mart stores with music, says of Strait's album, "We missed it. We took a very conservative approach. But we're fine now and have been for five or six weeks."

He adds, "It's doing great. We moved over 20,000 units, which is unprecedented for us. We don't typically buy boxed sets for Wal-Mart."

Says Bruce Hinton, chairman of MCA/Nashville, "There's a preconceived notion at retail what any boxed set will do. Maybe some of that is justified. But we knew we had something unique."

The title is also performing well at chains other than mass merchants. Debbie Abbott, music buyer at Best Buy, says the set has been selling an average 2,000 units a week at the retailer. "We've never sold this many on a country boxed set," she adds. The chain has positioned the album in its stores with signage and has included it in advertisements. It came in No. 8 at Best Buy the week it was listed in newspaper inserts, Abbott says.

The set's longbox packaging was one reason for the initial resistance from retail. As Hinton says, "The mass merchants basically are set up to sell something in a jewel box. If it's other than that, they're not prepared to sell." But the box, which includes a 72-page color booklet, has received high marks from accounts. "The packaging is exceptional," says Watland. "It was a value."

One thing that has helped the set is the promotional push provided by the current No. 1 country single, "Check Yes Or No," which is available commercially only in the box. "That's one of his better songs in years," says Watland.

Retailers and the label are looking forward to continued success with the album during and after the holiday season.

"From our point of view, it will more than likely maintain its current level," says Watland, "with a natural Christmas pickup, which is probably 15%-20% on a title."

Future sales will be aided by the release of a second single, "I Know She Still Loves Me." Hinton says, "A boxed set with two hit singles puts major visibility on it for half a year."

He says the label will launch the "second phase" of the album's marketing campaign in the first quarter of 1996, which will include repositioning and advertising.

The idea for the box came up in label meetings this past summer, says Hinton. "I think he was very flattered," says Hinton, referring to Strait. "Not every artist should have [a boxed set]. We explained to him that while he's at the peak of his career is a good time."

In a statement released through his label, Strait says, "To see the boxed set having the success that it has had is especially rewarding, because it is almost my whole career up to this point wrapped up in one package."

The album includes 72 tracks from Strait's more than 15-year recording career.

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**BOSTON:** Despite a boom year for Boston talent, the ninth annual Boston Music Awards was a bit of a letdown, held for the first time at the funky Orpheum Theater and lacking a major print sponsor. The low-key Nov. 2 event didn't attract the usual industry crowd or buzz, but still honored some 35 acts with 51 awards. The big winner was Rykodisc's **Morphine** (including act of the year, modern rock band, and album of the year for "Yes"). Multiple winners included **Tracy Bonham** (indie debut album and rock single for "Dandelion"), **G. Love & Special Sauce** (major debut album and rap/hip-hop act), and **Joshua Redman** (jazz act and jazz instrumentalist). Also noteworthy: **Jennifer Trynin** (rising star), **Buffalo Tom** (rock band), the funky **Groovasauros** (local rock band), and the rhythmic **Otis** (new local rock act). Specialty

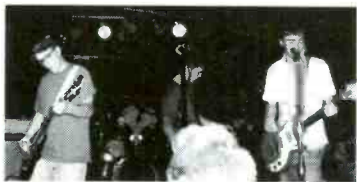


MORPHINE

trophies went to gospel's **Angela Berryman**, producer **Mike Denneen** (**Letters To Cleo**, **Trynin**), instrumentalist **Duke Levine**, R&B act **Eye To Eye**, reggae act **Mighty Charge**, hardcore act **Tree**, and Latin act **Sol Y Canto**. The BMA inducted **Carly Simon** into its Hall of Fame and honored WBCN and PD **Oedipus** for contributions to the local rock scene. Fans were treated to first-rate performances by several winners, including **Letters To Cleo** (best single for "Here And Now") and **Patty Larkin** (folk/acoustic act). Ballots were cast by press/industry and fans, many of whom voted at area Strawberries record stores. **GREG REIBMAN**

**BALTIMORE:** In just 2½ years, **Jimmie's Chicken Shack** has perfected a tough, attitude-laden funk'n'roll with a successful string of regional releases. Issued on the band's own Fowl Records (these guys are full of poultry puns), "Chicken Scratch" and "Spit Burger Lottery" etched a melodic brand of bash and crash on mosh pits all over the mid-Atlantic. "It isn't often your fans can tear down a club and still have the owner invite you back," says lead singer/guitarist **Jimi Haha**, referring to Shack fans who pulled wooden planks from the ceiling of the Eight By Ten Club here. "But they were gonna remodel anyway." In May, Shack released "2 For 1 Special," a 20-song CD compilation of early efforts that's sold more than 5,000 copies. Like Washington, D.C. hardcore legends **Fugazi**, Shack sells its music at the top-end price of \$5, moving 100 copies at the Maryland Fall Music Festival after one short set. Its indie releases have found their way to 36 area music stores, and the band will release its new 17-song live effort, "Giving Something Back," Nov. 22. Also available is a concert video, "Plucked," recorded late last year at the Eight By Ten. Radio has been just as fast to jump on Shack's bandwagon; D.C.'s WHFS and WWDC, WIYY and WGRX Baltimore, and WRNR Martinsburg, W.Va., are spinning tracks from "2 For 1 Special" in regular rotation. In fact, WHFS morning jock **Bob Waugh** tagged Shack as the most requested local band in WHFS' history. Opening for **Big Audio Dynamite**, **G. Love & Special Sauce**, **Collective Soul**, and others has cemented a growing live performance rep. Fitting in with the mercurial Haha are drummer **Jim Chaney**, guitarist **Jim McD**, and bassist **Che' Lemon**. Contact: **Chris Keith** at E-Flat Productions at 410-793-3893. **J. DOUG GILL**

**ALBUQUERQUE, N.M.:** The way the band members describe their sound conjures images of ordering food from a deli. And with its brand of "indie rock on vinyl," **Flake** serves some tasty music. "It's cheap to make, and it's cool to do," says lead singer/lyricist **James Mercer**. With Mercer, guitarist **Neal Langford** (who is a hot-air balloon pilot), drummer **Jessie Sandoval**, and bassist/backing vocalist **Marty Crandall**, **Flake** has been a mainstay on the local rock scene for the last two years, frequently playing such small downtown clubs as Golden West Saloon and the Dingo Bar. It's toured California's small-club circuit, often opening for such big acts as **Yo La Tengo**, **the Meiges**, **Archers Of Loaf**, and **Rocket From The Crypt**. "They have a lot of fans in town, and they're a good draw," says **Joe Anderson**, Golden West Saloon's promoter/talent buyer. "The national bands we have complement them, because they're great songwriters." In September at Golden West,



FLAKE

**Flake** had a memorable set opening for American Recordings' **Medicine** and **Long Fin Killie** and playing songs from its upcoming 10-inch EP, "Spork," featuring the songs "Get Out Of Your Head Size" and "Totto." The band's sound is neither hard nor soft, but wistful and atmospheric. Mercer's introspective musings recall **the Cure's Robert Smith**, and the band says its melodies were influenced by such '80s bands as **Echo & the Bunnymen** and **the Lillies**. Local mom-and-pop outlets, such as Bow Wow Records, Mind Over Matter, Natural Sound, and Drop Out Records, have been selling **Flake's** releases, including a three-song vinyl single and a split 7-inch single (shared with another local act) called "Deluca," on Omnibus Records; it sold about 500 copies. An indie compilation on Resin Records featuring **Flake's** song "Magoo" sold 400 copies, Sandoval says. Contact: Sandoval at 505-265-8540, or Langford at 505-883-8355. **GIL GRIFFIN**

# Steven Curtis Chapman

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	4	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98)	DEBORAH COX
2	2	2	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
3	14	4	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1489/CHORDANT (9.98/13.98)	MUSIC OF CHRISTMAS
4	4	4	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
5	7	12	<b>GARBAGE</b> ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
6	11	5	<b>SEVEN MARY THREE</b> MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD
7	8	18	<b>BRYAN WHITE</b> ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
8	16	9	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
9	6	12	<b>EDWIN MCCAIN</b> LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
10	9	6	<b>HEATHER NOVA</b> BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)	OYSTER
11	5	2	<b>MANDY PATINKIN</b> NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
12	10	8	<b>EDWYN COLLINS</b> BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
13	12	12	<b>TERRI CLARK</b> MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
14	13	5	<b>PURE SOUL</b> STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
15	24	11	<b>POINT OF GRACE</b> WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
16	20	11	<b>RAY BOLTZ</b> WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
17	35	2	<b>KATHY TROCCOLI</b> REUNION 0110 (9.98/15.98)	SOUNDS OF HEAVEN
18	33	11	<b>RON KENOLY</b> INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
19	22	3	<b>THE CORRS</b> 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
20	15	5	<b>CRIPS</b> DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)	NATIONWIDE RIP RIDAZ

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

21	—	2	<b>NEWSBOYS</b> STARSONG 20005/CHORDANT (9.98/13.98)	GOING PUBLIC
22	25	2	<b>THE RENTALS</b> MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS
23	19	4	<b>BONEY JAMES</b> WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
24	29	10	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSCOPE (9.98/13.98)	BROKEN
25	—	17	<b>BROTHER CANE</b> VIRGIN 40564 (10.98/15.98)	SEEDS
26	23	6	<b>JIM BRICKMAN</b> WINDHAM HILL 11164 (9.98/15.98)	BY HEART
27	27	17	<b>JEFF CARSON</b> MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
28	34	4	<b>DARYLE SINGLETARY</b> GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
29	—	1	<b>THE AMPS</b> ELEKTRA 61823/EEG (10.98/16.98)	PACER
30	37	19	<b>MOKENSTEF</b> OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
31	28	13	<b>TRU</b> NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
32	—	12	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 51408/CHORDANT (9.98/13.98)	HEAVEN IN THE REAL...
33	30	3	<b>KAUSION</b> LENCH MOB 2002 (10.98/16.98)	SOUTH CENTRAL LOS SKANLESS
34	—	16	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
35	39	20	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
36	—	5	<b>EVERCLEAR</b> CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
37	36	106	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
38	17	4	<b>MR. BUNGLE</b> WARNER BROS. 45963* (10.98/15.98)	DISCO VOLANTE
39	32	7	<b>G. LOVE &amp; SPECIAL SAUCE</b> OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL
40	—	15	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH

## POPULAR UPRIISINGS BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

**ADRENALIZED:** The Deftones, whose debut, "Adrenaline," was released on Maverick Oct. 3, just wrapped up shooting a performance for the forthcoming sequel to the film "The Crow" called "The Crow: City Of Angels," set for release in the summer of 1996 from Miramax.

But don't be surprised if things don't look quite normal on the set. It seems that Deftones guitarist Stephen Car-

penther rearranged the equipment after takes. The gag was missed by the director, so an amplifier's position may change from one frame to the next.



**Camera's Return.** The first Aztec Camera album in more than two years, "Frestonia," is due Tuesday (14) on Reprise. The first single, "Sun," is being worked to triple-A radio that week. A tour is planned for early 1996.

The director also didn't notice that Carpenter didn't plug in his guitar. In the scene, the band plays its new song, "Teething," which isn't on the album.

Meanwhile, the Sacramento, Calif.-based hard rockers landed the opening slot on the

Anthrax tour Nov. 24 to Dec. 20, after finishing up dates with CIV and Smile on Nov. 17.

"Anthrax used to be my favorite band when I was 15, so I'm real happy to tour with them," says Carpenter, whose other dream tour mates include PJ Harvey or Frank Black. The Deftones are making some headway at album rock and modern rock radio, which isn't as easy as it used to be for a hard-edged band. The first single, "7 Words," is getting spins at modern rockers CIMX (89X) Detroit, KNDD (the End) Seattle, and KWOD Sacramento and at such album rock outlets as WXTB Tampa, Fla. The video for the song is in the top 100 at the Box; however, it hasn't yet been serviced to MTV.

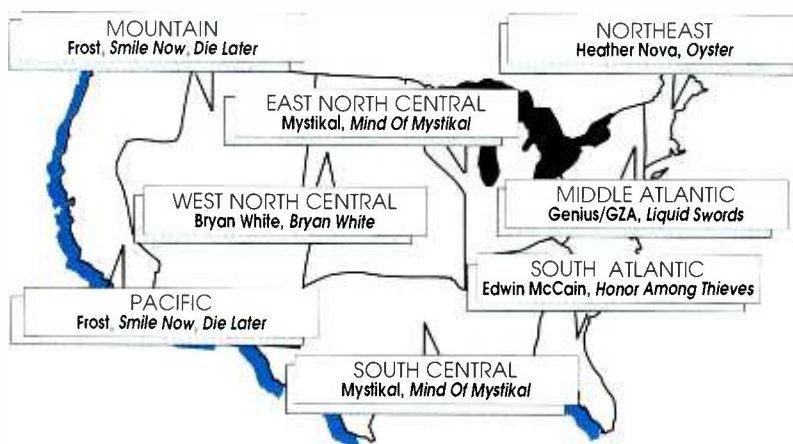
"It's funny," says Maverick GM Abbey Konowich. "The huge appetite for hard rock comes from the left, from the alternative side, more than the metal side. You're dealing with lifestyle music. These people love a variety: Pearl Jam, Stone Temple Pilots, Metallica, and respect bands like Anthrax and Korn."

Konowich says that the game plan for the Deftones is to "tour, tour, tour. We're in the conversion business. Converting fans night after night, from city to city." He quips that the label will take the band to a "more mass-appeal audience" once it has sold as many units as have been given away as promotional



**Motherly Love.** Julian Cope scores his first U.K. top 30 hit since 1987's "World Shut Your Mouth" with "Try Try Try" from his second American Recordings album, the quirky "20 Mothers," released on Halloween. The label hopes to mirror that success in the U.S. Triple-A stations WXPN Philadelphia, KQPT Sacramento, Calif., and WSHE Miami are on the single.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Frost, Smile Now, Die Later	1. Mystikal, Mind Of Mystikal
2. Kausion, South Central Los Skanless	2. Mazz, Solo Para Ti
3. Deborah Cox, Deborah Cox	3. Tru, True
4. Garbage, Garbage	4. Bryan White, Bryan White
5. JT The Bigga Figga, Dwellin' In The Labb	5. Terri Clark, Terri Clark
6. Everclear, Sparkle & Fade	6. Seven Mary Three, American Standard
7. Crips, Nationwide Rip Ridaz	7. Jay Perez, Voice
8. Edwin Collins, Gorgeous George	8. Deborah Cox, Deborah Cox
9. Heather Nova, Oyster	9. Frost, Smile Now, Die Later
10. No Doubt, Tragic Kingdom	10. Intocable, Otro Mundo

items.

**PLEASURE INDEED:** The melodic, power pop sounds emanating from the Twin Cities

lately (Polara, the Hang Ups) get more company, as Minneapolis-based Semisonic's debut EP, "Pleasure," hits the streets via CherryDisc/MCA.

The trio, formerly known as **Pleasure**, layers **Beatle**-esque pop with often noisy, atmospheric musical beds.

The emphasis track, "Brand New Baby," is getting spins at such modern rock stations as KTOZ Springfield, Mo., WBRU Providence, R.I., and KREV Minneapolis.

The band hits the road opening for the **Freddy Jones Band** on a Midwest tour of 1,000-seat venues from Nov. 28 to Dec. 10. Semisonic will also play two Minneapolis shows during the Thanksgiving weekend.

The EP was released primarily as a building block for the band's full-length, still untitled, debut due on MCA in late March.

**John Horton**, president of **CherryDisc**, says he licensed the EP from MCA after being turned on to the band by MCA A&R manager **Hans Haedelt**, who signed the act.

"We really wanted a smaller indie label working it, because we felt it was more appropriate product for them at the time," says **Randy Miller**, executive VP of marketing at MCA. "CherryDisc was very interested and passionate about the band, so it made sense."

The main thrust of the marketing efforts are to keep the band on the road. A consumer advertising campaign is set for

December in such publications as **Tower Pulse**, **Alternative Press**, **Hypno**, **Culture**, and **Magnet**.

**CherryDisc**, meanwhile, is hoping to land a first-look deal with a major label in the near future. The Boston-based indie has already done deals with **Giant** for **Letters To Cleo**, **Relativity** for **Smackmelon**, **Island** for **Tracy Bonham**, and **Geffen** for **Jas-**



**Blowing Up The Box.** Bay Area co-ed rappers the **Click** have the No. 1 video on the Box, "Hurricane," for the week ended Nov. 3. The song is from the group's **Sick Wid It/Jive** album "Game Related." **Jive** also re-released the group's **Sick Wid It** debut, "Down & Dirty." Both titles dropped Nov. 7. The **Click** consists of well known rapper **E-40**, along with **D-Shot**, **Suga T.**, and **B-Legit**.

**per & the Prodigal Sons.**

**REGIONAL NO. 1:** Former **Wu-Tang Clan** member **Genius/GZA's** solo debut, "Liquid Swords" on **Geffen**, is No. 1 in the Middle Atlantic Regional Roundup this week.

**TIMES SQUARE**

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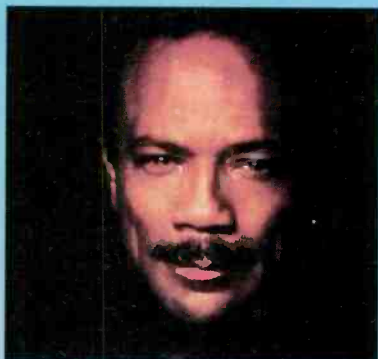


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## QUINCY JONES

**ISSUE DATE: DEC. 16**

**AD CLOSE: NOV. 20**

Quincy Jones, one of the entertainment industry's premier talents, celebrates a half-century of wide-ranging accomplishments. **Billboard's** December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release *Q's Jook Joint* and his future projects.

**Contact**

Gary Nuell  
213-525-2302



## YEAR IN MUSIC

**ISSUE DATE: DEC. 23**

**AD CLOSE: NOV. 28**

**Billboard's** 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue, it remains on the newsstand for two weeks.

**Contact**

Pat Rod Jennings  
212-536-5136



## YEAR IN VIDEO

**ISSUE DATE: JAN. 6**

**AD CLOSE: DEC. 12**

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of **Billboard's** home video charts, including Top video sales, Top video rentals and Top kid video. In addition, **Billboard** takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

**Contact**

Jodie Francisco  
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# WORLDWIDE SPECIALS & DIRECTORIES *1995* *1996*



## FRANCE

**ISSUE DATE: JAN. 20**

**AD CLOSE: DEC. 26**

Preceding the Victoire de la Musique awards ceremony, **Billboard's** spotlight on France offers readers a comprehensive current overview of the French music market. In addition to listing key contenders in the various categories for the awards, the January 20 issue also explores the revitalization of French popular music, featuring capsule reports on French acts, music video production and always important.... French radio! Large Bonus distribution at MIDEM!

**Contact**

Francois Millet  
331-4549-2933



## PRE-MIDEM MIDEM

**PRE:**

**ISSUE DATE: JAN. 20**

**AD CLOSE: DEC. 26**

**MIDEM:**

**ISSUE DATE: JAN. 27**

**AD CLOSE: JAN. 2**

After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. **Billboard's** January 20 spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

**Contact**

Christine Chinetti  
Catherine Flintoff  
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NY: Pat Rod Jennings  
212-536-5136



## CANADA

**ISSUE DATE: JAN. 27**

**AD CLOSE: JAN. 2**

The Great North continues to cultivate both new and established talent at home and abroad. **Billboard's** January 27th spotlight brings you up-to date on Canada's music market with a special emphasis on the international success of Canadian talent. Our editorial coverage includes a look at label releases, emerging talent, musical successes and the overall growth of the Canadian marketplace.

**Contact**

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LIDIA BONGUARDO

## 'Soul Train' Opens Hall Of Fame Audience Is Enthusiastic Despite Delays

BY J.R. REYNOLDS

LOS ANGELES—A two-hour delay and lengthy production setups did not dampen the audience's enthusiasm at the "Soul Train 25th Anniversary Hall Of Fame Special," which was taped Nov. 2 at the Shrine Auditorium in Los Angeles.



CORNELIUS

The evening was hosted by former talk-show host Arsenio Hall and featured live performances by Stevie Wonder, Diana Ross, Patti LaBelle, MC Hammer, Bill Withers, and Al

Green. A prerecorded Shrine performance by Michael Jackson was played during the show.

A&M artist Barry White was scheduled to perform, but canceled after being hospitalized as a result of com-

plications from prescribed medication he was taking. According to "Soul Train" creator Don Cornelius, White was "fine and recovering."

Inductees into the newly created "Soul Train" Hall of Fame were White, Ross, Hammer, LaBelle, Green, Wonder, Whitney Houston, Jackson, Withers, Hall, Curtis Mayfield, actress/choreographer Rosie Perez, and the late Marvin Gaye.

The evening's high-energy opening production number was choreographed by Perez and conducted by the show's musical director, George Duke.

Hall, who was in rare comedic form, followed that segment with a gut-busting monolog that caused many in the audience to forget about the almost two-hour delay in the show's start.

Nostalgic videoclips played throughout the evening, offering "Soul Train" highlights and artist performances over the show's 25 years on the air.

Despite the lengthy production setups and grumbling by veteran

record business executives on hand, nonindustry guests seemed undaunted about the protracted evening and demonstrated a spirited vitality throughout the night.

During breaks in taping, such artists and celebrities as Snoop Doggy Dogg, Sinbad, and Houston signed autographs and entertained guests seated nearby, which contributed to the show's relaxed, jovial character.

"Soul Train" is the longest first-run syndicated television show in history.



**Gold And Platinum-N-Harmony.** Ruthless/Relativity act Bone Thugs-N-Harmony and label executives take a moment to share the success of the act's set "E. 1999 Eternal" and single "1st Of Tha Month," which were certified platinum and gold, respectively. Pictured kneeling, from left, are producer U-Neek, Relativity GM Harry Palmer, Relativity urban music senior VP Alan Grunblatt, and acting Ruthless GM Ernie Singleton. Pictured standing, from left, are Ruthless marketing VP Cassandra Ware; Bone Thugs-N-Harmony's Layzie Bone, Wish Bone, Flesh-N-Bone, Bizzy Bone, and Krazyie Bone; Relativity president Bob Buziak; and Relativity sales VP Marc Offenbach.

## 'Dangerous' Duo Kris Kross Prepare 3rd Columbia Set

BY HAVELOCK NELSON

NEW YORK—After So So Def/Columbia rappers Kris Kross swiftly gained pop fame with its debut, "Totally Krossed Out," the then preadolescent duo successfully avoided the sophomore jinx a year later with "Da Bomb," which solidified the act's appeal in the hip-hop world.

On their third project, Chris Kelly and Chris Smith regard themselves as tenured rap artists and say that "Young, Rich And Dangerous," which will be released internationally Jan. 9, perfectly embodies the group's evolving identity.

Explaining the album's title, Kelly says, "I'm 16 and Chris is 17, which accounts for the young part. We're richer than the average kids because we made our share of loot over the years. And we feel we're dangerous 'cause we've got more knowledge than most of the younger groups—which could be seen as a threat."

"Young, Rich And Dangerous" is a 12-cut EP that defines the Kris Kross lifestyle with its midtempo, melodic tracks. Says Michael Mauldin, Columbia's senior VP of black music, "Young, rich, and dangerous music is about living the life of a celebrity, but at the same time staying connected to and understanding the streets."

"Kris Kross is very much in a mack state of mind, talking a lot about women," he adds. "But they're not using profanity and R-rated prose. We want people to realize how real this album is."

When Kris Kross debuted in 1992, the twin MCs were 12 and 13 years old and introduced the "krossed-out look"—a short-lived fashion fad in which kids wore their clothing backward.

The set featured the double-platinum "Jump," a rap anthem that inspired people to do exactly what the title commanded and was No. 1 on the Hot 100 Singles chart for eight weeks.

"Totally Krossed Out" sold more than 4 million units, according to SoundScan. It was No. 1 on Top R&B Albums and The Billboard 200 and earned the duo several accolades,



KRIS KROSS

including two American Music Awards, a Grammy, and an MTV Award.

1993's "Da Bomb" peaked at No. 13 on The Billboard 200 and sold 687,000 units, according to SoundScan.

Although that set failed to generate the same feverish pop frenzy as "Totally Krossed Out," "Da Bomb" rose as high as No. 2 on the Top R&B Albums chart and helped cement the duo's reputation as credible hip-hop performers.

"Tonight's Tha Night," the first single from "Young, Rich And Dangerous," is to hit retail Nov. 21 and will be supported by a clip directed by Mark Gerard. White-label vinyl of the song was shipped to street DJs and mix-show jocks in October.

(Continued on page 36)

## 25th Anniversary Musings On 'Soul Train'; Eazy-E Lives On 'Eternal-E' Greatest-Hits Set

**S**OUL TRAIN 25: How can you measure the impact of "Soul Train," the longest-running television program in the country to offer R&B music fans a consistent glimpse of their favorite acts? We asked artists and the executives who put out their records.

• Motown chairman **Clarence Avant**: "That [executive producer **Don Cornelius**] has been able to make ['Soul Train'] survive all these years says a lot. 'Soul Train' is one of the only shows out there [regularly featuring African-Americans] that makes sense to me—that and the [NAACP] Image Awards."

• Warner Bros. artist **Curtis Mayfield**: "The show has a beauty and charisma because of the colorful dancers on the show, plus Don brought a certain sensuality to the show, which makes 'Soul Train' a very happening thing."

• Motown president/CEO **Andre Harrell**: "Before videos, artists had an avenue of exposure through 'Soul Train.' And it was critically important in many of their careers, because it gave consumers a chance to see their favorite performers live."

• Interscope rapper **2Pac**: "'Soul Train' gave us a chance to see more [R&B performers] than what was being shown on 'American Bandstand' in the old days. Today, it's one of the only places where we can regularly see ourselves on TV, aside from music videos."

• Atlantic artist **Brandy**: "The show means a lot both to me and other young kids out there, because it generates an excitement and enthusiasm that you can't always find on the video shows."

**L**ABEL INTEL: Island senior VP/GM **Hiram Hicks** has firmed up his black music division with the following appointments: Industry vet **Varnell Johnson** is operations VP; former Arista A&R director **Tim "Dawg" Patterson** is A&R VP; and former Interscope rap music director **Fabian "Fade" Duvernay** is marketing VP. **Ronnie Johnson** remains black radio promotion VP. All executives report directly to Hicks.

On the heels of **Roland Edison's** recent appointment to A&M as urban product marketing and promotion VP is the release of "Cutie" by debut R&B duo **Raw Stilo**. The group is signed to producer **Ric Wake's** newly formed A&M joint venture DV8. Expect the act's self-titled album during the first quarter of 1996. The hiring of Edison and marketing and promotion of "Cutie" through A&M, instead of Perspective, suggests a renewal in A&M's commit-

ment to release R&B product.

Black music senior VP **Tony Anderson** exits Columbia... Former Mercury exec **Michael Johnson** joins RCA as black music promotion VP.

**S**ETS TO LOOK FOR: Priority Records is donating a portion of the proceeds from sales of "eternal-E," its upcoming **Eazy-E** greatest-hits set, to the Santa Monica, Calif.-based Pediatric AIDS Foundation. Eazy-E died from AIDS last March. The album features many of the late artist's hits, including "Boyz-N-The-Hood," "Eazy-Duz-It," and "Eazy-er Said Than Dunn." The set arrives at retail Nov. 28.

On Feb. 2, MCA will release a greatest-hits album by **Jody Watley**, who is currently signed to her own label, Avitone. The 13-track "Greatest Hits" will include classic Watley hits "Don't You Want Me," "Looking For A New Love," and "Friends." The set also includes "Ecstasy," which was never released in the U.S. but was a popular U.K. single.

**T**O CELEBRATE his 50 years in show business, blues man **Jimmy Witherspoon** is taking to the road. The six-date concert tour begins Friday (17) in San Diego, then turns north, concluding in Vancouver Nov. 26. The artist's current album is "Spoon's Blues" on Stony Plain Records.

**W**HERE WAS vocalist **Jennifer Holliday** when officials were ready to perform the national anthem during the recent Holyfield/Bowe fight at Caesar's Palace in Las Vegas Nov. 4?

**L**IFE & ART: Actor **Kenny Blank**, who portrays the teenage son of **Robert Townsend** in the Warner Bros. Network sitcom "The Parent Hood," is apparently acting out his real life.

The University of Southern California freshman—whose father **Warren Benbow** is a jazz drummer, and mother **Lola Blank** has performed and toured with **James Brown**—has begun composing music for the weekly series. In addition, Blank recently collaborated with guitarist **Stanley Jordan** to contribute music for the independent short film "One Red Rose."

Blank, whose stepfather **Bob Blank** owns Blank Tapes and Studios in Stamford, Conn., also composed the theme song for "The Montel Williams Show" and composed the title song to the film comedy "The Super," in which Blank co-starred with **Joe Pesci**.



by J. R. Reynolds



# Billboard TOP R&B ALBUMS

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

FOR WEEK ENDING NOV. 18, 1995

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, TITLE, PEAK POSITION. Includes entries for THA DOGG POUND, EIGHTBALL & MJG, CYPRESS HILL, MARIAH CAREY, SOUNDTRACK, FAITH EVANS, GERALD LEVERT & EDDIE LEVERT, SR., XSCAPE, ONYX, BONE THUGS-N-HARMONY, FAT JOE, D'ANGELO, VARIOUS ARTISTS, KRS-ONE, JANET JACKSON, INTRO, JODECI, MONICA, AZ, SOLO, GROOVE THEORY, SOUNDTRACK, SHAI, KOOL G RAP, JUNIOR M.A.F.I.A., BRIAN MCKNIGHT, RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER), MIND OF MYSTIKAL, TLC, THE GOLD EXPERIENCE, DEBORAH COX, LUNIZ, DAS EFX, GENIUS/GZA, FROST, AFTER 7, PURE SOUL, WC & THE MAAD CIRCLE, WILLIAM BECTON & FRIENDS, 2PAC, S.O.S. BAND, REGINA BELLE, TRU, SOUNDTRACK, MARY J. BLIGE, BRANDY.

Table with columns: (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100). Includes entries for KIRK FRANKLIN AND THE FAMILY, THE NOTORIOUS B.I.G., ANT BANKS, AL GREEN, KAUSION, SHAGGY, MACK 10, BOYZ II MEN, VARIOUS ARTISTS, MICHAEL JACKSON, SOUNDTRACK, JON B., RBX, BUJU BANTON, CRIPS, JT THE BIGGA FIGGA, SADE, TWINZ, MOBB DEEP, THE TEMPTATIONS, VARIOUS ARTISTS, BONE THUGS-N-HARMONY, C-B, M.C. HAMMER, BROWNSTONE, SOUTH CIRCLE, METHOD MAN, THE DOVE SHACK, J. DUBB, WU-TANG CLAN, VARIOUS ARTISTS, BLOODS, MC BREED, R. KELLY, BUSHWICK BILL, OL' DIRTY BASTARD, E-40, JAYO FELONY, ERICK SERMON, J. SPENCER, KENNY G, GHETTO MAFIA, ALEX BUGNON, ALEXANDER O'NEAL, SOULS OF MISCHIEF, PHIL PERRY, BARRY WHITE, MENACE CLAN, MOKENSTEF, VARIOUS ARTISTS, SNOOP DOGGY DOGG, DIANA ROSS, TRE 8.

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

# Real Live To Hit Shelf; Blunt/TVT Jumps With Mic Geronimo

CHANNEL LIVE: "This group is somethin' that had to be done—I feel like it's untouchable," says producer K-Def, who has every reason to be excited. So does his MC partner, Larry O., for that matter.

In June, Big Beat/Atlantic signed Real Live following several career false starts and dead ends. The two-man crew's brooding, cinematic setup single, "Real Shit," hits retail racks Dec. 5. However, it's already beginning to bubble up from the bricks. The act's debut album is due in early '96.

K-Def and Larry O. first paired together in 1988. Since then, "a whole lot went down," K-Def says.

After frittering away two years following "the wrong management," they hooked up with a shady indie. Then internal friction temporarily tore them apart.

Larry rolled with KRS-ONE for a while, hoping to benefit from the strength of Kris [Parker of KRS-ONE's] name. "But he was busy, doin' too many things. I got overlooked," he says.



by Havelock Nelson

Later, the rapper joined Ghetto Rebel Criminals, which then signed with Continuum Records. "When it came to rap they were on some Bar-

num & Bailey-type shit," says Larry. "They were putting [inferior] groups out ahead of us." Ultimately, Continuum folded, and GRC's album was never released.

Meanwhile, K-Def was making tracks with Marley Marl, producing Lords Of The Underground, L.L. Cool J, and Da Youngstas. This vocation didn't always prove satisfying.

"I wasn't getting enough light from the artists," he says. "So I stopped everything and took time out to do my own thing. The only person I could've

done it with was Larry. He's who I'm most comfortable with."

In the studio, both K-Def and Larry endeavored to flex hard-edged skills and sound like nobody else. "I feel no one's taking rap seriously anymore," K-Def says. "But I'm not tryin' to just lift R&B jams and play them over; I'm making authentic street nigga ghetto jams with hard-to-find breakbeats."

K-Def, executive producer Marl, and others worked with Larry on his lyrics, he says. "They got on my ass, which (Continued on page 36)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Who Can I Run To' and 'Exhale (Shoop Shoop)'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Best Friend' and 'Someone to Love'.

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like '1st of the Month' and 'Ain't Nuthin' But a She Thing'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'Who Can I Run To' and 'Vibin'.

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

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# WORLDWIDE DANCE

*THE BILLBOARD SPOTLIGHT*

Isn't it funny how the world seems to get a little smaller every day?

Beyond the recent bridges built in cyberspace, the global dance-music community has never seemed more connected. Whether it is by bassline, lifestyle or



new york city

**T**he past year has been a tough one for New York clubgoers.

The winter months saw the legendary Sound Factory unexpectedly and permanently close its doors, leaving an enormous void in the underground scene. Though there were rampant rumors and several at-large parties, hopes of the venue reopening were dashed when SF's resident DJ and red-hot producer Junior Vasquez settled into a weekly slot at the enduring Tunnel, serving up his signature quirky blend of



When it comes to divas, few have been more visible in the last three years than New Jersey's **MICHELLE WEEKS**, who has grown into the lofty role as the Jocelyn Brown of the '90s. Among her strongest records in recent times has been "Never Leave You Lonely" with Diva Convention on Radikal Records and "Wake It Up" with Lovewatch on G-Zone/Gee Street Records.

# Dancing In The Streets And Clubs Around The World

philosophy, there is less *us and them*, and a whole lot more *we*. The unique qualities resulting from cultural differences and geog-

raphy remain, but they are far more accepted by one another. In fact, one could argue that the differences are embraced.

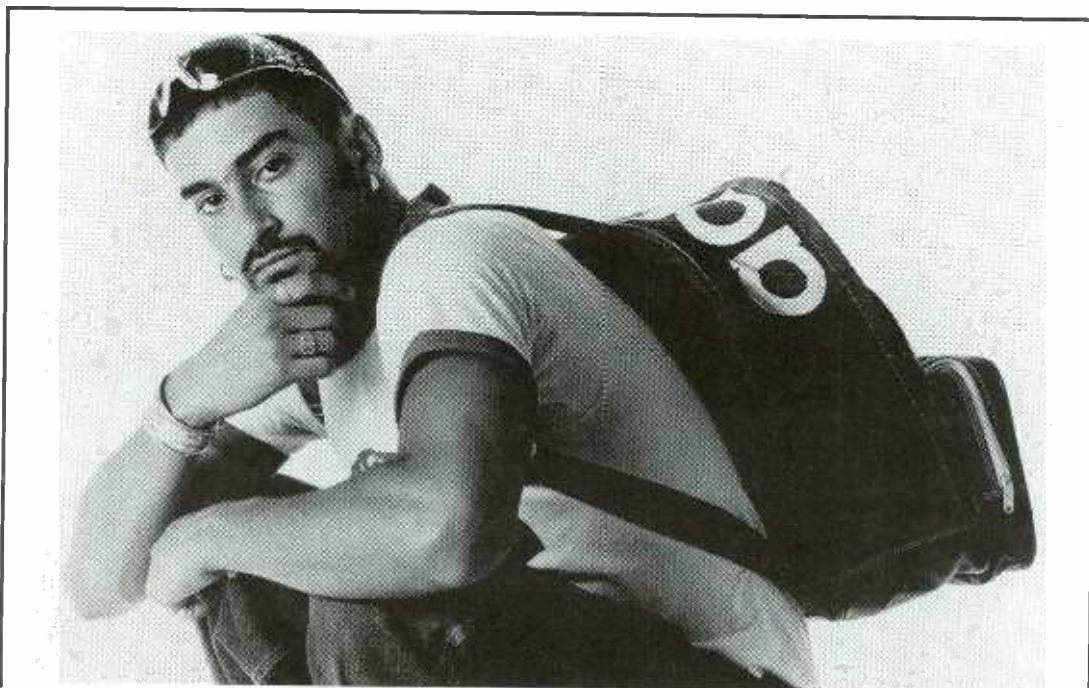
That vibration of clubland's global unity is the essence and fuel of Billboard's annual "Worldwide Dance" Spotlight.

As you wander through the quick-bite overviews of selected club scenes from around the world, the threads of commonality are likely to be vibrant and obvious. But do not lose sight of the differing per-

spectives and sounds that keep the international dance-music community from becoming a gray, faceless blob. The beauty of it, as illustrated in the following pages, is that the varying colors are merging into a tightly sewn tapestry.

Join us in celebrating the current state of clubland.

BY LARRY FLICK



**ARMAND VAN HELDEN** continues to rule the world as one of clubland's hottest remixer. His own productions and compositions for New York's *Strictly Rhythm Records* also have garnered kudos and have a number of major-label A&R executives lining up to sign the young talent to an album deal.

well-known ditties and cutting-edge deep-house.

Elsewhere around town, the descendant Sound Factory Bar continues to flourish with several must-attend weekly events. Wednesday nights are presided over by the Underground Network, hosted by singer Barbara Tucker with turntable magic by "Little" Louie Vega, while the fierce Factoria bash is a Thursday night favorite, thanks to future-superstar DJ Lord G. and an array of the city's most fashionable banjee boys. Fridays at Sound Factory Bar belong to the legendary Frankie Knuckles, who is still one of the best in the biz, hands down.

The Roxy continues to embrace the Mardi Gras decadence of the late great Saint with its jam-packed room of shirtless muscle hods, bright-colored ambience and twirly house music from festive DJs like Johnny Vicious and Danny Tenaglia. Andy Anderson still rules the VIP room with kooky nuggets by the likes of Connie Francis and A Taste Of Honey, among others.

For the mainstream-minded, Tatou and Palladium continue to reign supreme, serving the hits of the day and an ample dose of fashion-conscious punters, while subterranean tastes are met at funky havens like the East Village sweat parlor known as Crobar (Tedd Patterson is a dream of a DJ) and the pioneering, legendary Clit Club. In sum, New York has something for nearly every dance music taste.

Continued on page 40

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# Worldwide Dance

DANCE AROUND THE WORLD: THE U.K.  
Continued from page 38

*the u.k.*

One of the more important things to happen over the past year has been the increased global acknowledgement of areas beyond London when addressing the vitality of the U.K. club circuit. Venues like the Hacienda are legends that need no further bolstering, but there are numerous other rooms in which special new DJs are being bred.

Among the hotter venues in the U.K. right now is Hard Times, which is the brainchild of farmer-turned-clubland mogul Stephen Raine. The house-driven

club began its young but influential life Aug. 7, 1993, in a small West Yorkshire village known as Mirfield. Over two years, Hard Times has changed locations several times, inhabiting such unusual venues as an old church in Huddersfield, the mammoth Bagley's film studio in London (the site of one of the U.K.'s largest garage-styled parties to date) and, eventually, a state-of-the-art center in Leeds. Clubland heroes like David Morales and Todd Terry have graced Hard Times' turntables.

In Manchester, Paradise Factory endures as one of the city's top gay spots. Twirl your handbag to the lively Euro-disco and hi-NRG coming from the turntables of resident DJs Tim Lennox, Dave K. Butch and Shane, who make the Saturday soiree "Hallelujah" all the rage.

Trekking to Liverpool, there is no place quite like Club 051, with its large industrial-warehouse visual vibes and happy-

house musical context. DJs Dave Graham and Rusty keep the NRG at peak level at all times. Across the way is Nation, which is notorious for drawing the likes of Kylie Minogue, Roger Sanchez and Andy Weatherall. The sound is varied house with a decidedly stateside feel. Tasty,

It's not easy to live in the London club scene. The expectations are almost insurmountable. Drowsy punter atti-

tude is rampant. And there are more clubs than you can swing a bat at.

Ministry Of Sound has been one of London's prime spots since it opened in 1991. Patterned after the famed Paradise Garage, the venue continues to play host to some of the world's top spinners—including CJ Mackintosh, "Little" Louie Vega, Kenny "Dope" Gonzalez and David Morales. Needless to say, trends and important records are launched at this venue seemingly on a nightly basis. In fact, Ministry Of Sound has spawned its own respected independent label and is the umbrella for a country-wide caravan concert-tour that features top acts like Love To Infinity and Billie Ray Martin. The tour peaks later this season at the massive Wembley Complex.

The Gardening Club is also hanging tough after four-plus years of operation, successfully playing to formidable crowds who require a bit of substance with their grooves. Jeremy Healy continues to be one of the Gardening Club's prime draws, while James Levelle's Friday night "Headz" party packs 'em in

**EastWest U.K. act D-INFLUENCE has been wooing clubgoers and critics alike with its second album, "Prayer 4 Unity," which transcends the acid-jazz/rare-groove movements from which the act was born. Led by singer Sarah Weber, the group has been touring Europe and the U.K. throughout the fall and will continue until the end of 1995.**

house musical context. DJs Dave Graham and Rusty keep the NRG at peak level at all times. Across the way is Nation, which is notorious for drawing the likes of Kylie Minogue, Roger Sanchez and Andy Weatherall. The sound is varied house with a decidedly stateside feel. Tasty,

It's not easy to live in the London club scene. The expectations are almost insurmountable. Drowsy punter atti-

for a night filled with everything from jazz to techno. As always, the Gardening Club works best because it is adaptable to a variety of crowds and sounds, and is never a slave to momentary trends. Durable to the end.

Finally, there is Heaven, a gay-directed  
Continued on page 42

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SMIF-N-WESSUN - new album, TBA.



### on WEED

MAD LION - new album, title TBA, to be produced by KRS-ONE.

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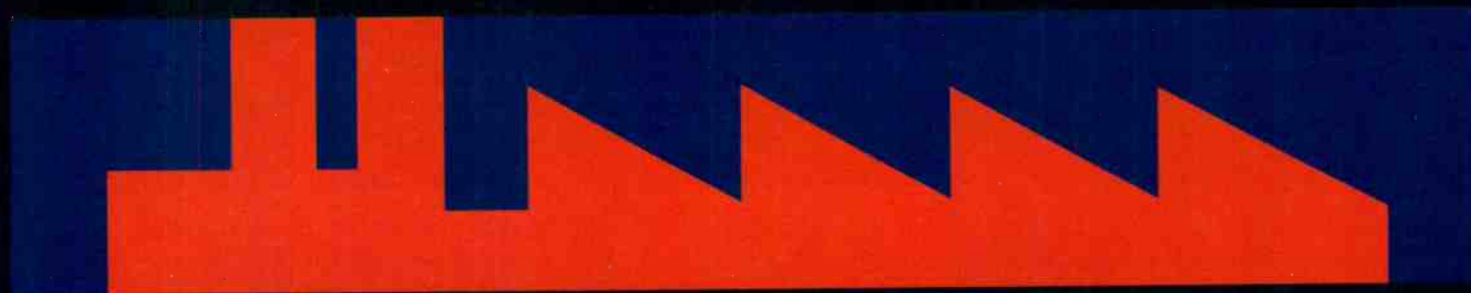
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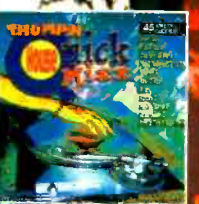


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# Worldwide Dance

DANCE AROUND THE WORLD: LONDON

Continued from page 40

venue that has the lads swinging and prancing into the wee hours every Saturday to the pop/house and hi-NRG anthems of the moment—thanks to the nimble mixing touch of jocks like Vicki Edwards, Tasty Tim and Jimmy Dean. Equally festive are the midweek Fruit Machine parties, at which scandalous grinding occurs during mix sets by Rich B. Martin, Confusion and Jeffrey Hinton. Good for a gag or a giggle.

## hollaNd

The true beauty of the Dutch dance music scene is its broad diversity. It is a region where Euro-NRG acts like 2 Unlimited and housers like Jaydee can more than coexist: They actually complement each other.

Raves continue to be a major draw, with parties like Mystery Land frequently enticing upwards of 20,000 kids to trip 'n' twirl. Also quite popular are Hellraiser and the Mega Music Dance Experience, which has been known to draw nearly 25,000 punters.

In Amsterdam, nothing has the style or drama of Roxy, the city's oldest and best-known venue. Roxy exists within a fine old theater where performers like Josephine Baker once basked under the center-stage spotlight. Musically speaking, Roxy is fueled by the mainstream hits of the day, with a bit of a slant toward retro-NRG and disco. Prepare for the moment Dead Or Alive starts blasting



Venerable techno outfit **THE PRODIGY** continued to be one of the most innovative groups of its genre with its early 1995 Mute release, "Music For The Jilted Generation." The act, led by Liam Howlett, is currently in the studio completing an album for spring 1996 release.

from the speakers!

The only hitch with Roxy is that it holds only about 700 people and is a membership-driven venue. The door scene is intense, but well worth enduring—if only for an opportunity to stand

on landmark ground.

Club IT continues to be among the leading gay venues in Amsterdam, mostly on the strength of its brilliantly dramatic, if somewhat ostentatious, decor and its crowd of beautiful bodies. The



More Protein Records' **LIPPY LOU** raised more than a few eyebrows in 1995 with "Liberation," a rave-lined ragga/NRG anthem in which she publicly declared her lesbian sexuality. The 19-year-old siren is currently promoting her second single, a riotous cover of the Was (Not Was) chestnut "Out Come The Freaks."

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sound system is still the best in the land, and it cooks with the blistering bass of handbag hits by Evolution, M People and countless other familiar names.

## switzerLand

**H**ere's an important rule of thumb when dealing with the Swiss club scene: Do not ever draw comparisons between it and the Swedish circuits.

According to many of Switzerland's top DJs, the two areas are constantly compared for reasons that are unclear. "Maybe it's because both start with SW," notes one local punter with a laugh. In truth, however, Switzerland and Sweden are not only geographically distant, but are also vastly apart on the musical map. Switzerland's embrace of hard and aggressive techno music sharply contrasts Sweden's dominant pop/NRG sounds.

Chicago-rooted diva **MEECHIE** continues to reign as one of the flagship artists of the renowned Vibe Music production/artist posse. Her 1994 U.S. smash, "You Bring Me Joy," was a crossover hit in the U.K. shortly after it was licensed by MCA Records U.K. She currently is putting the finishing touches on a follow-up single.

Now that you are prepared with that knowledge, head directly for the heart of Switzerland's club world: Zurich. And be sure to start your trek at the mighty Kausleuten, one of the city's largest and most popular venues.

Each night at Kausleuten has a notably different flavor, ranging from old-school R&B on Tuesdays to the hard-house and techno sound that fuels the



weekend. The hottest DJs in residence at the moment are 69-Fimp and Jazzee Tom, both of whom keep the synth edges jagged and cathartic—a nice contrast to the relatively plush and dark decor of the venue. Velvet is far more intimate—the sort of

place where folks converge at the top of an evening's club crawl. Vibeology is key at Velvet, and it provides a musical menu of '70s disco, house and retro-soul.

Luv is the place where people go when they need a break from techno. DJ team Marco and Pluto are currently propped for bringing some much-needed garage-styled house to the scene. Check the schedule, though. Otherwise, you might stumble upon one of the club's popular heavy-metal nights. Scary, but true.

The Garage is a Saturday-only venue with an all-night bash that leaks into Sunday afternoon, while Oxa is a wildly popular after-hours joint that draws hardcore ravers.

The gay club scene is highlighted by Laborinth, which is jam-packed every weekend. It gets so hot and crowded in the venue that the walls and ceiling are literally dripping. DJs Michael K. and GoGo are clearly doing something right.

In the French region of Switzerland, smoother house rhythms prevail, as evidenced in venues like The Mad in Lausanne, and The New York Club in Neu Chatel.

Continued on page 44



**FUTURE SOUND OF LONDON** remains among the leading innovators of the ambient-pop musical movement. In the past few years, the act has evolved away from remixing other acts' material in favor of mining its own unique ground. Since inking a licensing agreement with Astralwerks in the U.S., the ever-experimental Future Sound Of London has been able to transfer some of its underground club success into modern-rock and college radio.

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# Worldwide Dance



DANCE AROUND THE WORLD: CHICAGO  
 Continued from page 43



Is there any way that dance music would have advanced to the level it is today without the Chicago scene? Maybe, but not with the same rich groove texture and abiding reverence for traditional soul. As the birthplace of house music, Chicago has a lot to live up to—which it does, and then some.

Nearly every musical taste is met by a wide variety of clubs in this town—though Vortex and CroBar are on top of

Maxi recording artist **DAPHNE** has been making strides toward mainstream stardom with each successive single. Her latest effort, "I Found It," which was produced by David Anthony, is already a dancefloor smash and is starting to snag attention from crossover radio programmers and mix-show spinners.

of acts like Barbara Tucker, M People and Joi Cardwell. And the crowd is among the most friendly you will encounter.

of saucy and oh-so-fashionable gay men. On Saturdays, muscles and leather abound.

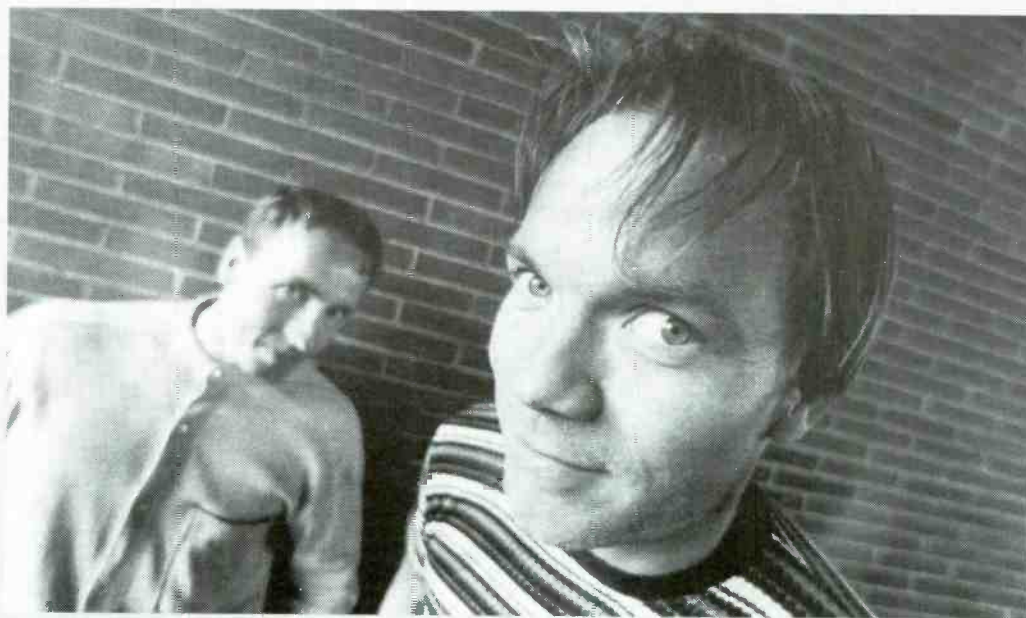
Also quite festive is Pigalle Place, a grand ol' venue of rococo style with miles of red velvet and gold. Kitsch does not fully capture the faux glamour of this club. The music is equally bold and smartly varied to sate the tastes of the fairly broad cross-section of punters. On any given evening, you are likely to hear caustic rave blend into hi-NRG, into garage and finally into hip-hop or ambi-

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New York's Digital Dungeon Records has been having solid underground club success with a series of dubs from Danish production team **THE WITCHDOCTORS**. The act is dividing its time between creating a new EP of material for release at the top of 1996 and DJing in venues throughout Europe.

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the all-important house-music heap. The former is flashy and elaborately equipped with a state-of-the-art video bar and two dancefloors that are designed to simultaneously suit hard and poppy desires. The ferocious Psycho-Bitch blends hard-house jams with enviable agility.

CroBar caters to more subterranean, left-of-center needs, with its dark and gothic atmosphere and alternative-leaning mixture of house and trance music. DJs-in-residence Teri Bristol and Marc Picchiotti are masters at weaving tingly rhythm pictures. In fact, they can easily be touted as two of the best turntable artists working in the States at the moment.

Elsewhere around town, Shelter is the most mainstream joint, wherein John Curly spins pop-rooted fare with confidence. Ka-Boom is also quite popular on Saturdays and is propelled by the music



Considering its reputation for heralding less-than-savory underground grooves, Paris actually has quite the innovative and daring scene. Perhaps it is time to rethink some age-old stereotypes.

The most striking aspect of the Parisian circuit is that its venues are steeped in lush and artful visual style. For example, Queens, on the notorious Champs Elysées, is best described as a cyber castle, wherein state-of-the-art lighting and sound is framed by detailed architecture. The sound is hip-grinding deep-house along the order of David Morales, Derrick May and "Little" Louie Vega, with a clientele that is largely comprised

ent pop.

The good news is that most Parisian clubs are also embracing the homegrown creations of renegades like Laurent Garnier, who has earned a deserved global reputation as one of France's truly brilliant musical minds. His remixes and productions never fail to stretch the boundaries of house music, while providing the bass licks necessary to achieve mainstream success.



In recent times, Germany has begun to soften its perennially hard-edged approach to dance music. Sure, abrasive techno still saturates the scene, but there are a couple of choice venues that

are venturing into brighter and more-joyful dance music tones.

Berlin's E-Werk, located on Wilhelmstrasse (between Zimmerstrasse and Leipzigerstrasse at Potsdamer Platz), dabbles heavily in hi-NRG and pop-spiced house rhythms—which jibes well with the venue's enveloping high-powered turbo sound system. E-Werk has played to a fairly mixed crowd since it opened in 1993, sprinkling in guest DJs like Judge Jules and Dino Perera with in-house jocks Dr. Motte, Magic Jonzon, DJ Cle. DJ Disko and Woody. The best thing about the spare, warehouse-like E-Werk, however, is that its Saturday night parties tend to spill well beyond Sunday brunch hours. It is a true haven for the most die-hard twirlers.

Equally intense is Distillery, a South German venue housed in the basement of an old brewery at Wolfgang Heinze Strasse. Over the past three years, Distillery has embraced a combo of acid-house, nu-NRG and trance that successfully skirts the line between edgy aggression and anthemic revelry. Like E-Werk, Saturdays at this spot are the real deal, operating from midnight into mid-afternoon the next day. Don't even think of arriving until 2 a.m. at the earliest. And bring a change of clothes (or be prepared to strip). It gets mighty hot'n'steamy there.

## Italy

The Italian club scene will forever be noted as the country that almost single-handedly resurrected the disco movement several years ago with the nostalgic

In the past year, **BRIAN "B.T." TRANSEAU** has developed from one-time Deep Dish production-team member into a red-hot solo entity. His complex electro-house style has rendered him an in-demand remixer for artists like Seal, while he's a solid recording act in his own right. His single "Embracing The Sunshine" on Perfecto Records has become a watermark in the commercial success of ambient-pop.



musings of Capella, Blackbox and the 49ers. However, the last two years have seen a notable shift in sound and vision from Italian clubheads. Sure, they still love to indulge in froth and festivity, but there's an underground scene percolating, and it's on the verge of taking over the mainstream.

One of the best new venues in Napoli, for example, is Angels Of Love, where the bass from the specially installed sound system actually makes the walls shake. Talk about Sensurround! Besides hosting a bevy of local heroes like Claudio Cocoluto, Angel Of Love is fast becoming famous for luring top-shelf spinners like London's Ashley Beadle.

In Rimini, history rules the scene with

the excitement that continues to surround Echoes and Cocorico. The former venue holds roughly 2,000 revelers and is noted for being the first place house music was heard in Italy—in 1986. To that end, this continues to be among the most innovative, forward-reaching clubs in all of Italy.

On a totally different musical page, the latter club glistens with the caustic synth attack of techno and hi-NRG—though it is not unusual for the bassline to rise above the noise and guide punters down a more sultry trance path. Peak hours are mad affairs, with the beats-per-minute racing to heart-attack pace. It's catharsis of the most joyful order from Italy's very-first techno nightclub. ■

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Alex Party - photo by Emanuele Mascioni



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## Boy George Exits Virgin, Readies To Tour States

**GEORGE ON THE LOOSE:** On the eve of his first concert tour of the U.S. in several years, **Boy George** is severing his decade-plus ties with Virgin Records, citing a "lack of commitment" from the label to his latest album, "Cheapness And Beauty."

In an exclusive phone conversation from his London home, the brash and outspoken artist cites a "frustrating" promotional visit to the States last

month, coinciding with public appearances in support of his new Harper-Collins autobiography, "Take It Like A Man," as the final factor that triggered the move.

"I was getting stopped in airports by people asking me when I was going to make another album," he says. "Can you imagine how that made me feel? It made me feel like my label wasn't working terribly hard to promote a record that I had poured my heart into. I felt third rate when I absolutely did not deserve to. I've given too much of my life and music to this label during the last 15 years to be treated like this."

Although nobody we contacted at Virgin would speak on the record regarding the matter, one source at the label says the split will be "as amicable as possible and will, hopefully, be handled to the satisfaction of everyone involved."

At this point, Virgin is still actively soliciting club play on the recent single "Same Thing In Reverse," an acoustic-framed pop ditty that has been refashioned with twirly, NRGetic house rhythms by **Evolution**. However, the label is not providing financial support for George's concert tour, which will begin hitting mid-sized venues at the end of the month. He is covering many of the costs himself. "It's important to me to get out there and play these



by Larry Flick

songs live," he says, noting that the tour will be preceded by a string of gigs in St. Petersburg, Russia.

Fans of the singer should be braced for a raw, band-executed set that leans primarily on the rhythm/rock-fused "Cheapness And Beauty," which has been deservedly lauded for its tight pop hooks and brave, homocentric lyrics. His longtime protégé, **More Protein/Radikal Records** diva **Eve Gallagher**, will be the opening act.

Following the tour, George says he will begin writing and recording material for his next album. As on previous projects, the stylistic tone will be diverse. Despite early overtures from several other labels, he says he is not in a rush to sign the dotted line just yet. "I'm going to be very careful before I make that kind of long-term commitment again," he says. "But I'm actually quite excited at the idea of getting a fresh start in a new situation."

George's burgeoning career as a club

DJ continues to flourish, with a pair of beat-mixed compilations due before the year's close on the independent U.K. labels **React** and **Ministry of Sound**.

Reflecting on his final moments with Virgin, George sighs and says, "At the end of the day, it was like a bad mar-

riage in which we no longer understood each other. It's better that it's over."

**GROOVE LINE:** If we had a penny for every industry executive who whispered in our ear, "What I'd really like" (Continued on next page)



BOY GEORGE



**Phat Vibes.** Members of Chicago's famed Vibe Music production/independent label posse unwind after mastering "The Don Presents The Phatheadz II EP," the sequel to producer/engineer **Joey Donatello's** successful early '95 recording debut. Donatello has also completed another Vibe Music EP, "Pearl Necklace," which is due before the end of '96, and has contributed a remix to the 12-inch for **Michael Jackson's** new Epic single, "This Time Around." Pictured, from left, are Donatello; **Connie Varvitsiotis**, VP of Vibe Music; and producer/DJ **Maurice Joshua**.

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## BOY GEORGE EXITS VIRGIN, READIES TO TOUR STATES

(Continued from page 46)

to do is produce records myself," we would be wealthy enough to retire. One of the rare few who is successfully realizing the transition from the office to the studio is **Vinny Vero**, a former EMI product manager who is making promising inroads as a housemeister with an intriguing pop flair.

In less than a year, Vero has added his touch to recent records by **Shara Nelson**, **Blondie**, and **Cut'n'Move**. His strongest efforts include "Lucky," the first European single from **Ace Of Base's** forthcoming Arista album, and "Driving" by enduring English pop troupe **Frazier Chorus**. Also, Vero is writing material with diva **Judy Cheeks** for her next album. If there is a hitch to this scenario, it is that Vero (like so many young stateside producers) is currently better appreciated by labels and DJs overseas than in his own backyard. When will the sheep of this business wake up and look beyond the flavor of the moment? In the end, however, we believe that Vero will eventually enjoy an extended period of time in the U.S. spotlight.

Speaking of folks who straddle the fence between the business and creative sides of the music biz, we are pleased to report that sometime A&R dude/producer **Dave Shaw** is back on the frontline after a brief hiatus from the studio. He has reteamed with occasional collaborator **Kathy Brown** for "I Appreciate," a stormin' houser on **Cutting Records**. Brown is in fine form, making good use of Shaw's simple, infectious tune. **Benji Candelario** adds to the fun with a pair of remixes that have a sharp blend of deep house bass and tribal-spiked percussion.

Also making a nifty comeback is **Jay Williams**, who could easily surpass the success of his 1990 hit "Sweat" with a cover of the **Blue Magic** R&B chestnut "Look Me Up." Available on New York's **Nervous Records**, the single gains much of its depth from a rich, well-shaded performance that could only come from a seasoned pro. Williams' production is sturdy, programmable, and anchored with bits of ear-pleasing live instrumentation. However, we are betting that **Junior Vasquez's** more aggressive and slightly more trend-conscious remixes will draw the lion's share of attention. The



**Rhythm Saint.** Producer/turntable artist **Stephen Nixon** cues up a house music jam at a recent bash celebrating the release of the new album, "Golden," by his act, **Rhythm Saints**. The party was held at **Rage** in Los Angeles, where Nixon spins on a regular basis. "Golden" is available on the independent **N'Soul/Velocity Records** and is bolstered by the DJ attention being given to the set's leadoff tracks, "Forever" and "Living Joy," both of which feature vocals by diva **Shade Edejumo**. (Photo: Randy Rike)

good news is that **Williams** is working on an album that should be ready by the middle of next year.

The second **Bucketheads** single is finally upon us, and it was well worth the wait. "Got Myself Together" floats samples from the disco classic of the same name over a vigorous house groove that is as accessible to mainstream radio formats as it is to underground dancefloors. Mastermind **Kenny "Dope" Gonzalez** proves the depth of his imagination and beat skills here, as he deftly walks the tightrope between pickpocketing innovation and nostalgia. He teams with "Little" **Louie Vega** for a **Masters at Work** remix that is reliably edgy and hard. For those of you who have been indulging in this gem as an album cut from the **Bucketheads'** fine full-length **Henry Street/Big Beat** album, there is the bonus jam "Sunset," which is worth the price of the 12-inch.

From the halls of the Northcott-distributed **Sub-Urban Records** comes the equally retro-minded "First Take Sessions" EP by producer **Paul Simpson**. Dub action for days, with Simpson revealing solid potential as a tunesmith via the loopy hooks and memorable melodies that propel such tracks as "Keep Dancin'" and "Real Woman." The next logical step is for Simpson to connect with a lyricist who can flesh his useful ideas into full-fledged songs. In the meantime, give your booty a treat with these infectious four cuts.

On a completely different musical tip, **Mark Bell**, who is best known as half of the venerable techno act **LFO**, takes solo steps under the name **Clark** with "Lofthouse." Issued on **Carl Craig's** Detroit-based **Planet E Records**, this two-record set explores a fairly broad range of electronic club vibes, including fast'n'blippy trance and solemn ambient/pop. For the brainy punter who needs more than the occasional "oh, yeah" sample in a 4/4 beat—and don't we all once in a while?

But when you are ready to return to the land of divas and soulful house music, be sure to investigate "People" by **Karen Pollard** on **Deeper Records**. The New York-rooted belter flexes her untrained but highly effective pipes to maximum effect, while producer **Eddie Peters** and remixer **Jonathan Peters**

throw down hearty tribal-shaded rhythms that are custom-made for peak-hour domination. Join us in living for the sprawling and ever-changing **Put Your Hands Together** mix, which clocks in at 10-plus minutes.

**STOCKING STUFFERS:** Need some holiday gift ideas for the twitchin' punter in your life? How 'bout a multi-act club compilation? We cannot recall when we last saw as many well-structured sets as are circulating now.

We have been undecided about the creative state of freestyle music in recent months. As much as we love that quirky blend of salsa, electro-pop, and youthful vocals, there has not been a breakout act or record from this community in far too long. This fact takes on greater weight as you listen to "Freestyle Latin Dance Hits," a two-volume collection of classics that offers such durable gems as "Let Me Be The One" by **Sa-Fire**, "Bad Of The Heart" by **George Lamond**, "Show Me" by the **Cover Girls**, and "Come Into My Arms" by **Judy Torres**. Tasty as candy, this set will trigger countless memories, while also spurring hope that someone in the freestyle community will eventually find the inspiration to take the lagging sound to a fresh new level.

While in a retro mood, spend some time with "Hit That Perfect Beat," a two-CD set of '80s ditties on the **MCA**-distributed **Oglio Records**. Decidedly Anglo in its perspective, the song selection leans heavily on such alternadance cuts as "Animal Song" by the **Europeans**, "World Domination" by the **Belle Stars**, "Who Needs Love Like That" by **Erasure**, and "I Love A Man In Uniform" by **Gang Of Four**. Of course, the icing on the cake is the 1985 **Bronski Beat** bauble that inspired the collection's title. Although there are not that many rare tracks featured, the real allure of this project is that chance to have the original 12-inch mixes of these songs (many of which are out of print) on CD.

For those with less obvious, less mainstream desires, **Harthouse/Eye-Q Records** offers "Dark Hearts 2," another in the label's series of complex ambient excursions. The plus here is that much of the material rarely falls into beatless new age soup. Rather, the plush, pillowy keyboard musings of such producers as **Claude Young**, **Luke Slater**, and **Frank de Wulf** are rooted with vibrant basslines and percussion that keep the listener engaged and inspired to move.

Also, **Eye-Q** founder/producer **Matthias Hoffman** bows **Cygnus X**, the latest of his musical alter egos, via the album "Hypermetrical." Glorious, mind-expanding music that will make the hair on the back of your neck stand up.

Finally, New York's **Freeze Records** illustrates the depth of its catalog with a trio of compilations: "NYC Dance," "Freeze Vocals," and "Freeze Club Mixer." Fueled by the jams of **Todd Terry**, **David Anthony**, **Jason Nevin**, and **Roger Sanchez**, among others, these discs initially startle even the most discerning and experienced house fan by raising proof that **Freeze** has been building a distinctive sound over the past few years without the grandstanding tactics of many of its competitors. The breadth of innovation and timeless music speaks loudly. You need each of these albums—and you need 'em now.

## Ingénue Daphne Says 'I Found It' To Divadom

**NEW YORK**—With the release of "I Found It," her third single for New York's **Maxi Records**, saucy ingénue **Daphne** is striding toward the kind of divadom that scores of clubland wannabes and perpetrators will only dream of attaining.

But a successful life surrounded by strobing disco lights and throbbing grooves is not the only item on the New York-based artist's career agenda—which is perhaps the key element placing her above the competitive ranks. She may love the nightlife, but she can see far beyond it. And while there is a prevalent timbre of forceful ambition in her voice, there is no sign of desperation.

"There has always been a larger picture for me," she says. "I never want to rely on any single thing in my career. Besides, I'm an artist with dreams to do a variety of things."

At the moment, **Daphne** is wrapping up a run in a stage production of **Randy Newman's** "Faust" in **La Jolla, Calif.** It is a long distance from her salad days as the lead singer of the defunct trio **Pajama Party**, which enjoyed a string of pop/freestyle hits that included the giddy top 40 radio anthem "Yo No Se."

"It was like school for me," she says. "It was meaningful in that I met people and got to see how the music business works on a lot of different levels."

She also had the opportunity to experience what she describes as "a fabulous sense of fakeness. It was all about coming across like we were fierce stars. But none of it was real. You'd ride around in a limo all day like you were all that, and then you would go home and wash your own panties."

After the dissolution of **Pajama Party**, **Daphne** began to further explore other passions, such as acting and songwriting. To date, her path has taken promising turns with roles in the **Columbia** motion picture "I Like It Like That" and the **Fox-TV** program "House Of Buggin'." All the while, she was writing tunes that eventually drew the attention of those at **Maxi Records**.

"I'm like a shark," she says, undercutting a sigh with a worldly wise snicker. "I've got to keep moving, or I'm going to die. And it has always been about doing a

variety of things in my career. I could never be happy just doing one thing."

Fortunately for the jaded ears and booties of clubland, **Daphne** is exerting considerable energy to working the dancefloor. So far, she has scored a pair of international hits with the muscular house music jams "Change" and "When You Love Someone."

The new single, "I Found It," which has been snagging widespread play from DJs on prerelease test pressing, shows her evolving further into a fearless figure that rejects industry conventions—from the imaginative structure of the song (which she wrote with producer **David Anthony**), to the eye-popping cover photo that greets consumers. It is a striking shot that not only pushes hormonal buttons but boldly affirms that unusual, exotic beauty can be as lingering to the memory as more classical features. Tressed in a mammoth, afro-like mane, the singer smolders in nothing more than a satin bra as her right hand travels to southern physical regions. **Daphne** laughs at the uproar the shot has created.

"First of all, I want people to know that I am NOT wearing a weave," she says with a sassy giggle. "That's what you get when you run a brush straight through my hair. VOLUME for days! But on a more serious note, that photo came out of a point during the session when we were feeling kind of silly. It wasn't at all calculated. The fact that I keep hearing people talk about the cover is so amusing to me. I hope they spend as much time with the actual record."

"I Found It" is the precursor to a full-length album that is planned for release during the first quarter of 1996. A preview into the set, which was largely written and produced by **Daphne** with newcomer **Paul Romano** and veteran **Justin Strauss**, effectively illustrates an artistic range stretching beyond the house arena to include gritty funk/hip-hop licks and sweet pop flavors. After a casual listen to the shimmering, single-worthy "Inside Me" and the rambunctious, downtempo "Carajita," it becomes clear that **Daphne's** greatest success is still ahead of her, looming in the not-too-distant future.

"I look at making music as being like me needing to say something badly, and someone else needing to hear it," she says. "It's my way of procreating... of sending something special from inside myself into the world."

LARRY FLICK

## Billboard. Dance HOT Breakouts

FOR WEEK ENDING NOV. 18, 1995

## CLUB PLAY

1. BEAUTIFUL LIFE ACE OF BASE ARISTA
2. PHILADELPHIA BROOKLYN FRIENDS NITEGROOVES
3. ADDICTED PLUTONIC BOLD!
4. I FOUND IT DAPHNE MAXI
5. COME ON HOME CYNDI LAUPER EPIC IMPORT

## MAXI-SINGLES SALES

1. BUDDAH BLESSED IT SUPERNATURAL EASTWEST
2. UNIFIED REBELION JURASSIC 5 BLUNT
3. FUNNY HOW TIME FLIES INTRO ATLANTIC
4. WHERE EVER YOU ARE TERRY ELLIS EASTWEST
5. TREAT ME RIGHT TEMPLE OF THE GROOVE ONE PLANET

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

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Christmas  
with you

eightball

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## Nashville Music Awards Taps Noms

### Feb. 21 Show To Include 5 New Categories

■ DEBORAH EVANS PRICE

NASHVILLE—Trisha Yearwood, Steven Curtis Chapman, and Tony Brown co-hosted a Music City press conference announcing the nominations for the Nashville Music Awards. Winners will be announced during the awards show Feb. 21 at the Ryman Auditorium.

Five new categories were added to this year's nominations—children's recording, classical recording, traditional gospel recording, independent recording, and music writer/journalist (which is a write-in category). Winners can be voted on in ballots printed in the Tennessee, Nashville Banner, Nashville Scene, Bone, and Music Row magazines in January. Additionally, two honorees will also be selected by the membership of Leadership Music to receive the Heritage Award for lifetime achievement and the Bridge Award, which recognizes people who help "bring the Nashville community and music industry together." Profits from the awards show will

benefit Leadership Music, W.O. Smith/Nashville Community School, and Nashville Institute for the Arts.

Following is a list of the nominees:

• **Bluegrass/old-time music album:** Alison Krauss, "Now That I've Found You: A Collection," Rounder; Lonesome Standard Time, "Lonesome As It Gets," Sugar Hill; Ronnie & Rob McCoury, "Ronnie & Rob McCoury," Rounder; the Nashville Bluegrass Band, "Unleashed," Sugar Hill; Oswald, "Carry Me Back," RME.

• **Blues album:** Cedell Davis, "The Best Of," Capricorn/Fat Possum; Earl Gaines/Roscoe Shelton/Clifford Curry, "ExcelloLegends," Blue Moon/Magnum; Mike Griffin, "Sittin' Here With Nothing," Waldoxy; Dave MacKenzie, "Slender Man Blues," Hey Baby; Tracy Nelson, "I Feel So Good," Rounder.

• **Contemporary Christian album:** Brent Bourgeois, "Come Join The Living Word," Reunion; Ashley Cleveland, "Lessons Of Love," Reunion; Jars Of Clay, "Jars Of Clay," Brentwood; Phil Keaggy, "True Believer," Sparrow;

Steve Taylor, "Liver," Warner Alliance.

• **Traditional gospel album:** Christ Church Choir, "Lift Him Higher," Landmark/Vision; Beverly Crawford, "Jesus, Precious King," Warner Alliance; J.D. Sumner & the Stamps Quartet, "Let's Go To Church," Chapel; Rev. Lawrence Thomison/Voices Of Binghampton, "I'll Follow You," New Haven; various artists, "Silent Witness," New Haven.

• **Folk album:** Guy Clark, "Dublin Blues," Asylum; Steve Earle, "Train A Comin'," Winter Harvest; Mark Germino, "Rank & File," Winter Harvest; Emmylou Harris, "Wrecking Ball," Asylum; Bill Miller, "Raven In The Snow," (Continued on page 51)



**Land Of A Thousand Dances.** "Club Dance" has notched its 1000th episode. Dan Seals' hit "Bop" was featured on both the opening show in 1991 and on the 1000th. Pictured, from left, are Cinetel Productions executive VP and GM Stephen Land, Seals, "Club Dance" host Shelley Mangrum, Gaylord Communications VP Paul Corbin (who conceptualized the TNN series), and TNN programming director Brian Hughes.

## Holloway, Others Honored At 3rd CCMA Conference

NASHVILLE—Ken Holloway, Susie Luchsinger, MidSouth, and Bruce Haynes were the top winners at the Christian Country Music Awards held Nov. 2 in Hendersonville, Tenn., at the Trinity Broadcast Network's Auditorium. The awards were part of the Christian Country Music Assn.'s annual convention, which featured four days of showcases, seminars, and workshops.

Holloway was named entertainer of the year. MidSouth received the song of the year accolade for its hit "Without You I Haven't Got A Prayer" and also won the vocal group award. Haynes took home the top male vocalist honor for the third consecutive year. (The organization is 3 years old, making Haynes the only one to hold the title.) Luchsinger was named female vocalist of the year for the second consecutive year.

Luchsinger, who dedicated the award to her husband, Paul, says she has been pleased at the growth of the Christian country music industry and the CCMA's role in that growth. "CCMA is an organization that works very hard," she says. "I think the award show went very well. Lyndon LaFavers, who produced the show, worked very, very hard."

CCMA president Gene Higgins agrees that LaFavers did a great job with the broadcast and says that the organization also had a lot of assistance from TBN staffers who went "above and beyond the call of duty."

Co-hosted by Luchsinger, Paul Overstreet, and Marty Raybon, the show was broadcast live on ACTS Network and FamilyNet and is scheduled to air on TBN in coming weeks; a date has not yet been set. Among the performers on the show were Holloway, Raybon, Haynes, Eddie Rabbitt, and Terri Lynn.

The other winners at the event were Raybon (mainstream country artist), Lisa Dags (best new artist), Ricky Skaggs (musician of the year), Rivers & Owens (vocal duo of the year), WPUV

Pulaski, Va. (radio station of the year), Tom Carter from Morningstar Radio Network (radio personality of the year), and the "Silent Witness" compilation (video of the year).

One of the most emotional moments



The top artists in the Christian country music industry were honored at the recent Christian Country Music Awards. Pictured, from left, are male vocalist winner Bruce Haynes, female vocalist winner Susie Luchsinger, entertainer of the year Ken Holloway, mainstream country artist Marty Raybon, and Paul Overstreet. Luchsinger, Overstreet, and Raybon co-hosted the event.

of the broadcast was when Kenny Hinson's widow and children accepted the Pioneer Award in his honor. Hinson died three months ago following a bout with cancer. "Everybody rose to their feet in appreciation of that man," Higgins says. "It was a special moment."

In addition to the awards show, Higgins says that the seminars on songwriting, publishing, management, and booking were well received. "People were blown away by the caliber of people who participated," he says. "So many people thanked us for the educational aspect of the convention. If we made a difference in one ministry, then we've done our job."

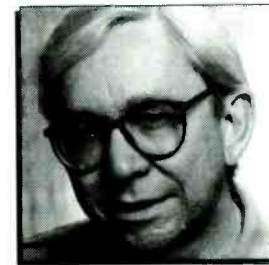
The convention drew 3,300 registrants, a 40% increase over last year. Luchsinger sees the CCMA and the Christian country genre continuing to (Continued on page 51)

## New MCA Music Pub. Chief Sets Plan; Triple Plays To Be Honored By CMA

JODY WILLIAMS says that his first priority as president of MCA Music Publishing/Nashville will be to consolidate the company's activities. The staff and writers are currently shuttling between two small buildings on 17th Street. Williams will finish his duties at BMI in a couple of weeks, then take some time off to discuss transition plans with outgoing president Jerry Crutchfield before the taking the helm Dec. 1. "I want to have us under one roof on Music Row by this time next year," Williams tells Billboard. "Providing the optimum songwriter environment is one of the most pressing priorities." Otherwise, he says, immediate goals are to "shore up our relationships with our referral system, maintain a well-beaten path between us and the [MCA] label, and continue to attract the right kind of writers, and continue joint ventures like the one with Tony Brown... I have a great foundation to build on." He says he discussed the job for "two or three months" with MCA Music chief Jay Boberg before accepting. Crutchfield will soon announce a new joint publishing operation.



by Chet Flippo



**ON THE ROW:** The Country Music Assn. will present Triple Play Awards on Wednesday (15) to writers who have achieved three No. 1 songs in a 12-month period. Trisha Yearwood and songwriter Pat Alger will host the affair. Writers to be honored are Tony Arata, Clint Black, Garth Brooks, Mary Chapin Carpenter, Bob DiPiero, Ronnie Dunn, Vince Gill, Porter Howell, Alan Jackson, Kostas, Tony Martin, Mark Miller, Roger Murrah, Paul Nelson, Hayden Nicholas, Mark Sanders, Don Schlitz, Brady Seals, and Victoria Shaw... "The Queen of Rockabilly," Wanda Jackson, donated to the Country Music Foundation the Martin guitar that appeared on the cover of her '60s album "Wanda Jackson Salutes The Country Music Hall Of Fame."

**FAMILY TRADITION:** Hank Williams Jr. is wrapping the 65th album of his career. The 46-year-old Williams has been recording since 1964, although he was on the road as a child. Chuck Howard is producing the album, as yet untitled, for MCG/Curb Records for a first-quarter '96 release. Williams did instrumental tracks in Nashville, but recorded many of his vocals in his Paris, Tenn., office, using a mobile studio.

**MOBILIZED:** Lee Roy Parnell is sending music and mementos to U.S. troops supporting U.N. operations in

Bosnia. It began when Diane Kimiak heard Parnell's song "When A Woman Loves A Man" on the radio. Her husband, who is stationed at Cherry Point Naval Air Station in North Carolina, was on his way to a support station in Italy at the time. She heads a wives' support group, the members of which felt Parnell's song spoke to their particular situation and it became their anthem. Parnell heard about it and invited them to his show at Iron Horse Station in Winston-Salem, N.C., on Nov. 3, where he loaded them down with CDs, pictures, and autographs to be sent to the troops... Alan Jackson inducted the 100,000th member of his fan club at a show in Savannah, Ga. She is Chelsea Utley, 4, who has been an AJ fan since age 2. Jackson gave her (and her parents) a limo ride and some choice seats...

Arista/Nashville and the University of Southern California Graduate Film School are sponsoring a music video production class. The label treats class members as an independent video company and considers their proposals and provides artists, who donate their time. If the clip is considered suitable, Arista may service it... Radney Foster is on his second shoot in Texas, with guest appearances by Kim Richey, Lee Roy Parnell, and Flaco Jimenez... Songwriter Roger Murrah and former High Five videomeister Danny Petraitis have announced the first signing to their newly formed Murrah-Petraitis Entertainment Corp., singer/songwriter Neal Coty. Petraitis calls Coty "the Cal Ripken of performing artists."

**HOLIDAY BEAT:** Clint Black goes on QVC on Dec. 7 at 11 p.m. (EST) with his album "Looking For Christmas." TNN has a host of holiday shows coming, including a Vince Gill special at 9 p.m. on Dec. 4, preceded at 8 p.m. by a Barbara Mandrell & the Mandrell Sisters show. Gill appears with the Tulsa Philharmonic Orchestra, Chet Atkins, Amy Grant, and Michael McDonald. The Mandrells' special guests are Andrae Crouch and Bobby Vinton. Dec. 6 brings "A Sam's Place Christmas" with Steven Curtis Chapman, Amy Grant, Hal Ketchum, and Alison Krauss. More shows to come.

**LASTLY,** if you want to hear a mind-blowing Christmas album, check out John Berry's "O Holy Night" on Capitol Nashville. So lovely and exquisite, it almost hurts. And there are people who say country music isn't beautiful...

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes top chart items like 'CHECK YES OR NO' by George Strait and 'I Let Her Lie' by Daryle Singletary.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes items like 'ONE BOY, ONE GIRL' by Collin Raye and 'NOT THAT DIFFERENT' by Collin Raye.

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

Billboard® Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® FOR WEEK ENDING NOV. 18, 1995

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes top sales items like 'I Like It, I Love It' by Tim McGraw and 'The Woman in Me (Needs the Man in You)' by Shania Twain.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes items like 'Tequila Talkin'' by Lonestar and 'Better Things to Do' by Terri Clark.

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









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## Higher Octave

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NOVEMBER 18, 1995



**Craig Chaquico** and band, along with Richard Elliot, just finished their first music video. The song "Sweet Talk" is from Craig's upcoming third release and enhanced CD, "A Thousand Pictures" (7084), due for release in February 1996.

Check out **Ottmar Liebert's** "Poets & Angels" (7030) which combines his distinctive interpretations of ten classic holiday songs along with five original compositions. It's our gift to you for the holiday season. Over 350,000 sold.

### New Higher Octave Releases

**Lara & Reyes** "Two Guitars - One Passion" (7082) The first recording by Lara & Reyes; previously released independently and now available for the first time on Higher Octave Music. The duo displays a variety of romantic, exuberant and mellow moods that capture the musical soul of Spain, Brazil and Mexico.

Street Date: January, 23 1996

### Higher Octave Retail Promotions

- Shahin & Sepehr "e"**
- Borders-National Listening Post
  - Olson's-Holiday Gift Guide
- 3rd Force "Force Of Nature"**
- San Goody/Musicland-Central R.O.P.
  - Tower Records-National Listening Post
  - Bassin One Stop-Breakers
  - Music For A Song
- CUSCO "A Choral Christmas"**
- Circuit City-National Listening Post
  - Best Buy-National Listening Post
  - CD One Stop-Buyers Guide
  - Universal One Stop-Buyers Guide
  - Abbey Road-Buyers Guide
  - Bassin One Stop-Christmas Promotion
  - Baker & Taylor-Christmas Promotion
  - Barnes & Noble-In Store Play Program
- Jon Anderson "Angels Embrace"**
- Best Buy-Listening Post
  - Homers-Christmas Promotion
- Jonathan Cain "Piano With A View"**
- Barnes & Noble-New Release Feature
  - Best Buy-National Listening Post

### Tour Info

- Lara & Reyes**
- Nov.18**  
Elephant Room  
Austin, TX
- Dec.8**  
Boardwalk Bistro  
San Antonio, TX
- Dec.9**  
Elephant Room  
Austin, TX
- Craig Chaquico**
- w/ Richard Elliot
- Nov.18**  
Franciscan Center  
Sylvania, OH
- Nov.21**  
The Drum Room  
Kansas City, MO
- Nov.22**  
Westport Playhouse  
St. Louis, MO
- Nov.24**  
Park West  
Chicago, IL

### Review

Shahin & Sepehr • "e" (7076)

Drawing on their days at the International School of Tehran, enriched by years of world travel, the duo mixes classical Persian instruments, such as the tombak, santur, and ney with western instruments, synthesizers, and world music influences to create a unique musical voice. Their jazzy-hiphoppy "Dance of the 7 Veils" reveals them at their most playful, while "Silent Prayer" underscores the unstated premise that seems to shape the entire album.

NAPRA Review, Antoinette Botsford

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## LATIN NOTAS

(Continued from preceding page)

Camino"; **Los Sabrosos De Merengue**, "Pa' Aqui Y Pa' Llevar"; **Roberto Roena**, "En Vivo Desde Bel-las Artes"; various artists, "La Fiesta De Merengue Mixeao."

- **KUBANEY**: various artists, "To' Mixeao"; various artists, "Los Merengazos Del Año, Vol. 12; Pochi Y Su Cocoband, "El Temible"; **Roberto Casas**, "Piano Magico En Centro América"; **Los Brillanticos**, "Mi Forma De Sentir"; **El Grupo Verano**, "El Grupo Verano."

- **POLYGRAM LATINO**: **Pedro Fernández**, "Pedro Fernández."

- **RMM**: **Humberto Ramírez**, "Portrait Of A Stranger"; **José Alberto**, "El Canario," "On Time," **Puerto Rico All-Stars**, "De Regreso"; **Isaac Delgado**, "El Año Que Viene"; **Checo Acosta**, "Sólo Para Ti."

- **SDI**: **Charly García**, "MTV Unplugged"; **Kaos**, "Internacional"; **Trulla Express**, "Parte II."

- **SONY DISCOS**: **Mister Chivo**, "Buenas Noticias"; **Cuco Sánchez**, "Toda Una Vida"; **Braulio**, "Amar Es Lo Que Importa"; **Hansel & Raúl**, "Celebrando"; **Willy Chirino**, "Asere"; **Banda Viajero**, "Mas Allá Del Cielo"; **Fama**, "Lágrimas De Alegría."

- **WEA LATINA**: **Toño Rosario**, "Quiero Volver A Empezar"; **Seguri-**

**dad Social**, "Un Beso Y Una Flor"; **Yolandita Monge**, "Yolandita"; **Lorenzo Antonio**, "Tributo II."

**POLYGRAM LATINO**: **Enrique Chia**, "Piano De Navidad"; **Ketama**, "De Aki A Ketama"; **Walter Mercado**, "La Nueva Era De Acuario"; **María Sorté**, "Me Muero Por Estar Contigo"; **Roy Tavare**, "Arrebátame."

In addition, these following titles by Karen artist **Juan Luis Guerra** 440 are now being distributed by Polygram: "Areito," "Bachata Rosa," and "Ojalá Que Llave Café."

**POLYGRAM RODVEN**: **Edgar**

**Joel**, "Edgar & Anthony"; various artists, salsa, "Lo Mejor De Rodven En 15 Años"; various artists, baladas, "Lo Mejor De Rodven En 15 Años"; various artists, merengue, "Lo Mejor De Rodven En 15 Años"; various artists, regional Mexican, "Lo Mejor De Rodven En 15 Años"; **Andy Montañez**, "Vengo A Decir"; "Pedro Guzmán & Jibaro Jazz, Vol. 6."

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

## Billboard

FOR WEEK ENDING NOVEMBER 18, 1995

## Top New Age Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	8	CHRISTMAS IN THE AIRE AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER 8 weeks at No. 1
2	2	86	LIVE AT THE ACROPOLIS ▲ <sup>3</sup> PRIVATE MUSIC 82116	YANNI
3	3	206	SHEPHERD MOONS ▲ <sup>1</sup> REPRISE 26775/WARNER BROS.	ENYA
4	4	36	LIVE AT RED ROCKS ● GTS 4579	JOHN TESH
5	5	28	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
6	6	8	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
7	7	134	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
8	8	17	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
9	9	54	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	10	284	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	11	10	BELOVED NARADA 64009	DAVID LANZ
12	13	4	TEMPEST NARADA 63035	JESSE COOK
13	12	22	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
14	14	2	DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
15	16	54	WINTER SONG GTS 4572	JOHN TESH
16	24	2	CHRISTMAS BLESSINGS - NARADA CHRISTMAS VOL. 3 NARADA 63919	VARIOUS ARTISTS
17	15	80	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
18	19	56	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
19	18	95	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
20	RE-ENTRY		FORCE OF NATURE HIGHER OCTAVE 7077	3RD FORCE
21	21	114	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
22	RE-ENTRY		I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
23	20	30	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
24	RE-ENTRY		ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
25	22	40	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.  
▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

## REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Cindee Weiss  
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# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
★ ★ ★ No. 1 ★ ★ ★				
1	1	2	TONY BENNETT COLUMBIA 67349	2 weeks at No. 1 HERE'S TO THE LADIES
2	2	71	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	3	32	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
4	4	29	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
5	5	9	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
6	6	23	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
7	7	4	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
8	8	31	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL [HS]	FIRST INSTRUMENT
9	10	4	MARK WHITFIELD VERVE 9223	7TH AVE. STROLL
10	11	26	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
11	14	109	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
12	9	5	MEL TORME CONCORD 4667	VELVET & BRASS
13	18	125	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
14	15	10	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
15	13	6	JACO PASTORIUS WARNER BROS. 45290	THE BIRTHDAY CONCERT
16	21	4	DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349	YOUNG LIONS & OLD TIGERS
17	17	6	DEE DEE BRIDGEWATER VERVE 7470	LOVE AND PEACE: A TRIBUTE TO HORACE SILVER
18	22	99	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
19	20	68	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
20	19	102	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
21	NEW ▶		JOHN SCOFIELD BLUE NOTE 28012	GROOVE ELATION!
22	12	4	JOHN COLTRANE IMPULSE! 169/GRP	STELLAR REGIONS
23	23	93	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
24	RE-ENTRY		ETTA JAMES PRIVATE 82114	MYSTERY LADY
25	16	20	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	1	153	KENNY G ▲ ARISTA 18646	98 weeks at No. 1 BREATHLESS
2	3	3	SOUNDTRACK ANTILLES 9310/VERVE	GET SHORTY
3	2	11	FOURPLAY WARNER BROS. 45922	ELIXIR
4	4	4	BONEY JAMES WARNER BROS. 45913	SEDUCTION
5	5	18	THE JAZZMASTERS JVC 2049 [HS]	THE JAZZMASTERS II
6	8	5	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
7	6	22	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
8	7	6	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
9	19	2	VARIOUS ARTISTS CAPITOL 32127	JAZZ TO THE WORLD
10	20	2	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
11	11	6	ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
12	21	8	MAYSA BLUE THUMB 7001/GRP	MAYSA
13	9	20	WAYMAN TISDALE MOJAZZ 0552/MOTOWN [HS]	POWER FORWARD
14	12	41	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
15	17	24	URBAN KNIGHTS GRP 9815 [HS]	URBAN KNIGHTS
16	13	11	J. SPENCER MOJAZZ 0551/MOTOWN	BLUE MOON
17	RE-ENTRY		PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
18	14	58	PHIL PERRY GRP 4026	PURE PLEASURE
19	23	2	DAVID BENOIT GRP 9831	THE BEST OF DAVID BENOIT 1987-1995
20	16	12	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
21	18	79	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
22	25	5	MARC ANTOINE NYC 6020	URBAN GYPSY
23	15	7	TOWER OF POWER EPIC 67218	SOUL'D OUT
24	10	14	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/I.R.S.	THE RITE OF STRINGS
25	24	52	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [HS] indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

## Jazz Times Confab Casts Its Eye On Worldwide Business

TALK TALK: The enhancement of the quantity and quality of jazz discourse is something to which industryites should be dedicated. Most are, of course, and that's why musicians, media honchos, label heads, retailers, and radio programmers—not to mention managers and gofers—scramble for a good position at the Jazz Times Convention. This year's event, which takes place Wednesday (15)-Saturday (18), is the 11th such gathering, and it is expected to attract more than 1,000 attendees. The Loews New York Hotel in midtown Manhattan is the site for all the confabulation, and participants will arrive from far-flung global locales to exchange ideas on the music's many particulars.

This year's theme is "The International Business Of Jazz," which will



by Jim Macnie

be discussed in a series of workshops. Topics include "Jazz In Cyberspace" (without a doubt, one of the prime environments for soliciting information, hawking wares, and letting others know your views on virtually any topic these days), "Making A Good Record Great" (which unites well-known producers), "Eurodollars, Jazz Style" (distribution and licensing), "Are You Listening?" (the elements of demographic research for radio stations), "Mozart To Monk" (methods of seducing the classical crowd with the intricate maneuvers of improvisation), "Beyond The T-Shirt" (the do's and don't's of merchandising), and "The Next Wave," (which peers intently around the jazz corner).

"The industry has become more professionalized of late," says Lee Mergner, associate publisher of Jazz Times magazine, which sponsors the gathering, "and things like the convention are kind of an outgrowth of that. But it's for everybody, too. No matter what high-minded trend is being discussed at any given time, there are always real nuts-and-bolts questions in the air, like 'How can I get stores to take records,' and 'How do you better sell records?'"

In between the panel discussions will be several showcases and many performances. Manhattan clubs will be swollen with convention participants, and those musicians with high-

(Continued on next page)

### Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

**SHADOWFAX**

Rhino Home Video and Sonic Images salute Chuck Greenberg for 20 years of great music. He inspired us all to take it one note higher.

A percentage of the "Shadowfax Live" video sales will be donated to The Chuck Greenberg Memorial Fund.

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# Artists & Music

## TOP CLASSICAL ALBUMS <sup>TM</sup>

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	4	3	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55504 (10.98/15.98) <b>★★ NO. 1 ★★</b> 1 week at No. 1	CHANT II
2	3	87	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
3	1	47	<b>SOUNDTRACK</b> SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	2	7	<b>CECILIA BARTOLI</b> LONDON 448300 (10.98 EQ/15.98) <b>HS</b>	A PORTRAIT
5	5	62	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
6	6	269	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
7	7	16	<b>SAINT PAUL CHAMBER ORCH.(MCFERRIN)</b> SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
8	10	11	<b>ANONYMOUS 4</b> HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00)	THE LILY AND THE LAMB
9	8	24	<b>BERLIN PHILHARMONIC (KARAJAN)</b> DG 445282 (10.98 EQ/15.98)	ADAGIO
10	11	7	<b>GERSHWIN/WODEHOUSE</b> NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2
11	9	4	<b>EVGENY KISSIN</b> RCA 68378 (9.98/15.98)	CHOPIN: PIANO CONCERTOS
12	13	2	<b>KATHLEEN BATTLE</b> DG 437787 (10.98 EQ/15.98)	HONEY AND RUE
13	12	15	<b>MSTISLAV ROSTROPOVICH</b> EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
14	NEW		<b>KRONOS QUARTET</b> NONESUCH 79394 (14.98/19.98)	RELEASED: 1985-1995
15	15	5	<b>MARTHA ARGERICH</b> PHILIPS 44667 (10.98 EQ/15.98)	RACHMANINOFF/TCHAIKOVSKY: PIANO CONCERTOS

## TOP CLASSICAL CROSSOVER <sup>TM</sup>

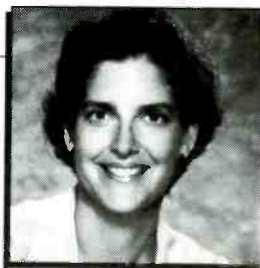
1	1	4	★★ NO. 1 ★★	
1	1	4	<b>LONDON PHILHARMONIC (SCHOLES)</b> US AND THEM: SYMPHONIC PINK FLOYD POINT MUSIC 446623 (10.98 EQ/15.98) 4 wks at No. 1	
2	2	24	<b>VANESSA-MAE</b> ANGEL 55089 (10.98/15.98) <b>HS</b>	THE VIOLIN PLAYER
3	3	9	<b>KATHLEEN BATTLE</b> SONY CLASSICAL 68473 (9.98 EQ/15.98) <b>HS</b>	SO MANY STARS
4	4	22	<b>VARIOUS ARTISTS</b> LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
5	5	20	<b>VARIOUS ARTISTS</b> DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
6	6	28	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
7	7	12	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
8	8	93	<b>MICHAEL NYMAN</b> ● VIRGIN 88274 (10.98/15.98)	THE PIANO
9	12	52	<b>GERMAINE FRITZ/EMILY VAN EVERA</b> ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
10	11	138	<b>VARIOUS ARTISTS</b> LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
11	9	97	<b>JOHN WILLIAMS/ITZHAK PERLMAN</b> ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
12	13	92	<b>LONDON SYMPHONY (WILLIAMS)</b> ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
13	14	5	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80366 (10.98/15.98)	PUTTIN' ON THE RITZ
14	10	22	<b>LESLEY GARRETT</b> SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
15	15	3	<b>THE BOSTON CAMERATA (COHEN)</b> ERATO 98491 (10.97/15.97)	SIMPLE GIFTS: SHAKER CHANTS & SPIRITUALS

## TOP OFF-PRICE CLASSICAL <sup>TM</sup>

1	1	34	★★ NO. 1 ★★	
1	1	34	<b>VARIOUS ARTISTS</b> RCA 62641 (3.98) 11 wks at No. 1	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	2	16	<b>CARRERAS-DOMINGO-PAVAROTTI</b> SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES
3	3	3	<b>VARIOUS ARTISTS</b> REFERENCE GOLD 6021 (9.98)	MOZART: GREATEST HITS
4	6	12	<b>BERLIN SYM. (WOHLERT)</b> LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
5	8	9	<b>VARIOUS ARTISTS</b> LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
6	4	65	<b>VARIOUS ARTISTS</b> MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	5	69	<b>THE CHOIR OF VIENNA</b> SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
8	RE-ENTRY		<b>BOSTON POPS ORCHESTRA (FIEDLER)</b> RCA VICTOR 6428 (3.98/5.98)	CHRISTMAS FESTIVAL
9	7	57	<b>VARIOUS ARTISTS</b> MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
10	NEW		<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 69255 (4.98 EQ)	CLASSICAL CHRISTMAS FAVORITES
11	14	17	<b>VARIOUS ARTISTS</b> REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
12	12	6	<b>VARIOUS ARTISTS</b> RCA VICTOR 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
13	RE-ENTRY		<b>VARIOUS ARTISTS</b> HARMONIA MUNDI (FRANCE) 90608 (4.98)	ANCIENT VOICES
14	10	15	<b>VARIOUS ARTISTS</b> RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS
15	13	16	<b>VARIOUS ARTISTS</b> RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

## Classical KEEPING SCORE



by Heidi Waleson

**LA DIVINA REDUX:** Even though she has been dead nearly 20 years, Maria Callas is EMI Classics' second-largest seller in the U.S. (after Itzhak Perlman), with annual sales in seven figures, according to the label's Aimee Gautreau. The legendary soprano is likely to get another boost, now that Terrence McNally's play "Master Class" has opened on Broadway to rapturous notices. The play, featuring a tour de force performance by Zoe Caldwell, is based on a series of master classes that the soprano gave at Juilliard in 1971 and 1972. Scathing and self-centered, she pushes the students to feel what they are singing, not to just sing notes, but she also reveals the terrible pain of her personal life. Real feeling, she shows, is agonizing whether in art or in reality, but it is essential.

In conjunction with the play, EMI has rereleased (at midline) a three-CD set of Callas' Juilliard master classes and has also put out a single CD, "Maria Callas

house.

In addition to producing the CD for merchandising with the play and throwing a bash for 450 people at Maxim's after opening night (guests were given a sampler CD), EMI is issuing a new limited-edition boxed set, "Callas: La Divina Complete." It includes the three "La Divina" compilation aria recordings, an interview with Edward Downes that was broadcast in the U.S. during intermissions of two Metropolitan Opera broadcasts in 1967 and 1968, and a 48-page book that presents the Callas chronology in four languages with, most important, 13 illustrated pages of CD and video discography featuring complete operas, arias, and compilations—for those old and new fans who don't yet have them all.

**ANOTHER DIVA SIGNS ON:** As the scramble for living singers continues, British soprano Jane Eaglen has signed an exclusive five-year recording contract with Sony Classical. Eaglen, whose Norma with Riccardo Muti and Maggio Musicale Fiorentino just came out on EMI Classics, and whom The Boston Globe's Richard Dyer has compared to Kirsten Flagstad, is slated for a raft of projects. They include "Fidelio" with Placido Domingo and James Levine conducting the Dresden Staatskapelle, and "Tristan Und Isolde" and "Elektra" with Claudio Abbado and the Berlin Philharmonic. Also in the works are a Mozart and Strauss disc with Sir Charles Mackerras and orchestral songs of Strauss, Wagner, and Berg with Abbado and Berlin. Eaglen's first appearances on the label, however, will be on the soundtrack to the season's second Jane Austen-derived film, "Sense And Sensibility" with Emma Thompson and Hugh Grant, due out soon, and a recording of Wagner and Bellini arias with Mark Elder and the Orchestra Of The Age Of Enlightenment, out next fall.



CALLAS

Master Class," that uses art from the play on the CD booklet and mixes cuts from the compilation (Callas working with students and singing arias in earlier performances) with Callas performances of the Bellini and Verdi arias used in "Master Class."

The CDs show that some of McNally's lines are directly from Callas, but first-night theatergoers who were at Juilliard have differing memories of the event. Allison Ames, now of EMI, remembers Callas pulverizing students, as she does in the play, carelessly, as if she were swatting flies; soprano Barbara Hendricks thinks the diva was not as savage as McNally makes out.

The play, incidentally, is a fine showcase for soprano Audra McDonald, who was the wonderful Carrie Pipperidge in the Lincoln Center production of "Carousel," and Jay Hunter Morris silences Caldwell with his rendition of "Recondita armonia" from "Tosca." What a treat it is to hear voices like this in a Broadway-size

**ON THE ROAD:** A young American conductor will be taking on New York with his own orchestra: Andrew Litton, 36, who has been music director of the Dallas Symphony since 1994, brings his band to Carnegie Hall on Tuesday (14). The team has already recorded an impressive CD of music by Korngold on Dorian, and the New York concert will feature Korngold's "Sinfonietta," Op. 5, heard on the CD, as well as the New York premiere of a work by another talented young American: Ronald Caltabiano's Prelude, Fanfare, and Toccatas. Also in New York is the Arditti String Quartet, which plays the U.S. premiere of Elliott Carter's String Quartet No. 5. The Arditti's newest recording, of music by Jonathan Harvey, will be out in December on Auvidis Montaigne, distributed by Harmonia Mundi USA.

## BLUE NOTES

(Continued from preceding page)

visibility gigs include Bobby Previte, Greg Osby, Ruth Brown, and Kenny Garrett. Label showcases at the hotel will include Jim Hall, Eliane Elias, Brad Mehldau, and Terrell Stafford. Of particular interest is an ad hoc unit of Roy Haynes, Geri Allen, Rufus Reid, Joe Lovano, and Terence Blanchard, put together by the Mid-Atlantic Arts Foundation, whose second Jazz Showcase will be in swing at the hotel simultaneous to the convention.

New York Times jazz critic Peter Watrous was a panel member last year. "The convention is an important step toward presenting a unified

face," he says. "Jazz has lacked a solid infrastructure, where the left hand can get to know what the right hand is doing, and the convention offers just that. If jazz keeps on growing at the rate it currently is, it will be considered a historically important event."

The convention's guest of honor is trumpeter Clark Terry. Dr. Billy Taylor will give the welcoming address, and Wynton Marsalis is the keynote speaker. The program coincides with the 25th anniversary of Jazz Times magazine.

**OPINION:** Wynton Marsalis has never been at a loss for words regard-

ing his extensive views on jazz rights and wrongs, and one of his most controversial stances emerges when he speaks about the leftist side of the spectrum. The chance to hear his views on the subject comes Monday (13), when the seventh installment of his "Making The Music" series is aired on National Public Radio. "The Big Room: Avant-Garde Jazz" is likely to raise a few eyebrows. For additional edification of Marsalis' many opinions, pick up the October issue of American Heritage magazine. Journalist Tony Scherman's extended interview with the bandleader covers an impressive amount of turf.

# Songwriters & Publishers

ARTISTS & MUSIC

## Overton Named Exec. VP/GM At EMI Surprising Change For Alan Jackson's Former Manager

BY DEBORAH EVANS PRICE

NASHVILLE—Gary Overton, the new executive VP/GM of EMI Music Publishing Nashville, has worked as a songplugger, been head of A&R for a record company, and has managed a superstar act. His resumé also includes serving as VP of Warner/Chappell Music Nashville and head of A&R for BNA Records. Overton's most recent gig was as manager for the Country Music Assn.'s reigning entertainer of the year, Alan Jackson.

Music Row residents are surprised that Overton has left such a successful business and personal relationship to assume the EMI position. "Music publishing is my background. That's my history," he says. "Everything was going very well with Alan... but my first love is music publishing."

Overton says that he and Jackson remain close friends, and Jackson was very understanding about Overton's decision to leave; all he requested was

that Overton find and train a new manager. (Overton did so, choosing Chip Peay.)

"I've been fortunate enough to be able to have a lot of options in front of me," Overton says. "EMI is a great publishing company. They're very aggressive and have a great history, and they've got great people here and throughout the world. So to have that opportunity come up was just unbelievable."

Overton says he was surprised when EMI began pursuing him for the position. EMI first approached Overton's attorney, Joel Katz, and expressed its interest in hiring Overton for the Nashville VP/GM post. Katz relayed the offer to Overton and negotiated the agreement, which is rumored to be a seven-figure salary, making him Nashville's highest-paid publishing executive.

In a prepared statement, Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide, said, "I'm very

pleased that Gary has joined the company. With his expertise and working with [EMI Music Publishing Worldwide executive VP] Bob Flax, I believe we'll have the strongest music publishing team in Nashville."

In the wake of EMI announcing Overton's hiring, Celia Froehlig resigned as VP/GM of EMI's Southeast region after seven years with the company. There was no word at press time concerning her future plans.

Overton admits that there was speculation that he might make staff changes when he took the EMI post. "There were rumors that I was going to come in and fire everybody and bring my office with me," he says. "No one is coming from my office, and no one is getting fired. That's not the plan."

One plan that Overton does have is to structure the company to best suit its songwriters' needs. "I've dealt with little companies and the big companies, and I like the big company," he says. "I have some ideas how I can actually have a hybrid... I think the key is that writers are different. Some people can function in the big house and are happy, and some don't like the number and the volume. Some writers function better in a small company. Some need the development and the direction."

Overton also says that he's got his eye on a catalog for his first acquisition. "I'm always looking around to buy a catalog or two," he says. "A catalog acquisition is always in the mind of a good publisher." He declines to name the catalog he is interested in, saying that the owners are being stubborn in their decision not to sell, but he plans to continue pursuing the acquisition.

Overton is enthusiastic about his new post and says that he's looking forward to applying his experiences as an artist manager and A&R executive, as well as his previous publishing experience, to his position at EMI. "All I really want to do is maximize what we're doing here and make sure we're the No. 1 publisher in Nashville," he says. "And I don't see any reason why we shouldn't be."



**Aglow Dolly.** After her official Broadway opening as Dolly Levi in "Hello, Dolly!," a role she originated in 1964, Carol Channing was honored at a dinner party with the Songwriters' Hall of Fame's first Ethel Merman Award, given for a "classic performance in a classic musical." Shown, from left, are Bobby Weinstein, president of the Hall of Fame; Anna Sosenko, Hall of Fame board member and organizer of the proceedings; Ruth Messinger, Manhattan, New York, borough president; Channing; and Jerry Herman, composer of the show's score.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

**"DIM ALL THE LIGHTS"**  
Written by Donna Summer  
Published by Sweet Summer  
Night Music (BMI)

Donna Summer's "Dim All The Lights," one of the biggest hits of the disco era, went to No. 2 on Billboard's Hot 100 Singles chart in 1979. Laura Branigan, no stranger to big dance hits herself, recently cut the song for her current release, "The Best Of Branigan."

Laura Branigan credits Billboard's Dance Music editor Larry Flick with suggesting the song for her new album. "When I first came out, everybody thought I was Donna because we have a bit of similarity in [our] voices," she says. "I was thinking of [recording] 'Last Dance,' but when I told Larry about it he said it was too recognizable with Donna because it's like 'Gloria' [Branigan's signature song]. So he told me 'Dim All The Lights.' And we did it."

Branigan says she wanted to retain the feel of the original, yet add her own flavor. "I had almost forgotten the song, and when I turned it on at home

to listen to it for the first time in many years, it made me dance so I didn't want to lose that feeling at all. I thought what she did was so fantastic," Branigan says. "But we wanted to give it the '90s feel so I used a young, very hot producer, very club-oriented, Brinsley Evans. He gave it that kick that it needed."

Branigan feels listeners appreciate that the essence of the song remains intact. "I think if you pick a song that's a great song, I don't think it's wise to change it too much because people love it for what it was," she says. "What you do is update it and sing your heart out."



## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
FANTASY	• Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley	• Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitly & Capone/ASCAP, WB/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
CHECK YES OR NO	• Danny M. Wells, Dana Hunt Oglesby	• John Juan/BMI, Victoria Kay/ASCAP
<b>HOT R&amp;B SINGLES</b>		
YOU REMIND ME OF SOMETHING	• R. Kelly	• Zomba/BMI, R. Kelly/BMI
<b>HOT RAP SINGLES</b>		
CELL THERAPY	• Organized Noize, Robert Barnett, Thomas Burton, Cameron Gipp, Willie Knighton	• Organized Noize/BMI, Stiff Shirt/BMI, Goodie Mob/BMI
<b>HOT LATIN TRACKS</b>		
SI NOS DEJAN	• Jose Alfredo Jimenez	• BMG Songs/ASCAP

## An 'Angel' In Their Pocket; New Hart Lyrics In Print, Onstage

THE STARS OF "ANGEL": The centennial year of lyricist Lorenz "Larry" Hart's birth may be coming to a close, but a scholarly and most assuredly entertaining examination of his career with composer Richard Rodgers has only begun to gather steam, thanks to the launching of concertized performances of five of the team's shows under the legitimate title of "Rodgers & Hart Rediscovered" at New York's Theatre Off Park.

It should be noted that Rodgers is always a part of any celebration of Hart, for the latter's professional career was overwhelmingly that as a partner with Rodgers.

Starting with two performances of their 1938 hit "I Married An Angel" (Oct. 29-30), the series continues with "America's Sweetheart,"

warmth and zest.

Among the comic numbers is "At The Roxy Music Hall," which remains a hilarious sendup of the lavish Roxy/Music Hall productions of the era. It was delivered with rousing gusto by Victoria Clark. For whatever it's worth, the humorous songs, with one exception, were written for female characters.

The show became a Broadway production after MGM turned down an R&H screen version. In a happy financial twist for the team, MGM bought back the rights to the Broadway version, although it became a dreadful film musical starring (in their last film appearance as a team) Nelson Eddy and Jeanette MacDonald.

"I Married An Angel" delightfully whets the appetite for the rest of "Rodgers & Hart Rediscovered."

**MORE COMPLETE:**  
A decade ago, musical theater



by Irv Lichtman

boards in 1940 and will be revived April 14-15; and a real rarity, the 1926 show "Peggy-Ann," which, despite its mundane title, introduced Freudian hi-jinks to the musical comedy stage (June 9-10).

Perhaps the most difficult show to mount in a modest manner is "I Married An Angel," whose success had a lot to do with two George Balanchine ballets. This production's angel was accomplished ballerina Vera Zorina.

The charming score needs to be further fleshed out by a full orchestra, although it must be said that the solo piano accompaniment carried a good deal of musical responsibility with vigor.

But the production was blessed with a thoroughly professional and attractive cast, led by musical theater recording/concert stalwarts Kim Criswell and Jason Graae. The songs and rhyming dialog, which include the lovely title song (once better known than it is today) and the timeless "Spring Is Here," were performed with caring

authority Robert Kimball and Dorothy Hart, the widow of Larry Hart's brother, actor Teddy Hart, assembled "The Complete Lyrics of Lorenz Hart," which was not quite complete. Kimball and Hart, as part of the centennial celebration of Hart's birth, now have a new, soft-cover version from Da Capo Press, which includes more than 40 additional lyrics.

A half a dozen or so lyrics will be restored to "America's Sweetheart" (see above). And, as the authors further document by title, there are some 100 lyrics by Hart yet to be uncovered. Stay tuned.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. Mannheim Steamroller, "Christmas In the Air."
2. Mariah Carey, "Merry Christmas."
3. Kenny G, "Miracles."
4. "The Best of Bob Marley & The Wailers."
5. "Pochahontas," soundtrack.

# Studio Action

ARTISTS & MUSIC

## Joe Palmaccio Makes Sterling Addition To Studio

BY PAUL VERNA

NEW YORK—Mastering engineer Joe Palmaccio, a veteran of PolyGram Studios, has joined the staff of Sterling Sound here.

Palmaccio brings to Sterling a wealth of experience in remastering archival material, having overseen PolyGram's Chronicles series of two-CD reissues by the likes of Eric Clapton, Cream, the Temptations, Roger Miller, Steve Winwood, Rod Stewart, Donna Summer, John Mayall, Tim Hardin, and Reba McEntire. In fact, the critical and commercial success of these projects has earned the veteran engineer the nickname "Mr. Boxed Set."

At Sterling, Palmaccio will work alongside other venerated Sterling engineers as Ted Jensen, George Marino, Tom Coyne, and José Rodríguez.

"As far as a creative, professional environment goes, I don't think I could ask for a better one," says Palmaccio. "The support, the level of skill is quite amazing. It's a real family atmosphere. I'm very excited to be working here."

Sterling managing director/CEO David Anderson says, "Someone of Joe's caliber will be a great asset and a



Mastering veteran Joe Palmaccio joins the staff of New York mastering powerhouse Sterling Sound. Shown standing, from left, are Sterling engineers Tom Coyne, Ted Jensen, and George Marino. Seated, from left, are Palmaccio and Sterling owner Lee Hulko. Not pictured is Sterling engineer José Rodríguez.

welcome new member to our family. He is a talented engineer who shares our commitment to integrity and quality."

Asked whether he plans to pursue his specialty of remastering archival material, Palmaccio says, "I've done enough [remastering] that some of it will still come my way. I'm certainly

known for doing that, and I welcome it. It's great work."

For now, however, the focus is on new music. In the few weeks since he joined Sterling, Palmaccio has worked on a wide variety of material, including an EP for Virgin act Low, an album for dance act Women Of Color, the highly anticipated Geffen debut album by Wu-Tang Clan member Genius, and an instrumental album by hip-hop rising star Raekwon.

Palmaccio says one of the most appealing aspects of the Sterling position was that it is strictly studio oriented.

"My first love was always working in the studio, so when Sterling approached me that was a big plus—to be able to master all the time," he explains. "On the other hand, at PolyGram I was chief engineer and also director of studio operations, so a fair amount of my time was spent doing a desk job."

Pending the construction of a new room, Palmaccio is working in Sterling's Studio 2, which houses a Neumann analog mastering console, a Manley compressor, a Summit tube EQ, a Focusrite mastering EQ, an SPL vitalizer, Neumann EQs, a Neve DTC digital console, a Weiss BW102 mas-

tering console, an Apogee AD1000 20-bit converter, a db Technologies db2200, an Apogee UV-22, a Studer A820 tape machine with Cello electronics, and custom Sterling Sound loudspeakers.

"It took us awhile to get the room up to spec, which it is now," says Palmaccio, crediting Sterling technical director Bob Tis and the studio's technical staff for tweaking the room to Palmaccio's tastes.

"We will do anything a client wants in this room," adds Palmaccio. "The technical support here is pretty astonishing."

Palmaccio will move into a Russ Berger-designed room currently under construction at Sterling. The new studio will house an Avalon con-

sole, which is regarded as one of the cleanest-sounding analog boards for mastering.

"It's going to be incredible," says Palmaccio of the Avalon desk. "All class-A circuitry, ultra-clean, low-noise floor, etc. The idea is if you don't want your signal to pass through a given device, it does not."

Sterling is one of the nation's oldest and most renowned independent mastering studios. It was established as a single-room facility 18 years ago by partners Lee Hulko and the late Joe Paschek.

Sterling's staff engineers have mastered hundreds of gold and platinum albums, according to a press release from the company.

### AUDIO TRACK

#### NEW YORK

**JAZZ DATES** at Clinton Recording include pianist Dave Brubeck recording an all-star duets album for Telarc Jazz titled "Young Lions And Old Tigers." The sessions were produced on Clinton's Neve 8078 with Flying Faders and Studer D827 48-track digital recorder by John Snyder with engineer Jack Renner and assistant Adam Blackburn. Featured musicians include Roy Hargrove, Charlie McBride, Gerry Mulligan, Michael Brecker, Joe Lovano, Joshua Redman, Jon Hendricks, Ronnie Buttacavoli, George Shearing, Randy Jones, Jack Six, and Brubeck's son Chris... Ruffhouse/Columbia act the Trip mastered its Randy Cantor-produced album at Sterling Sound... Dana Mars worked in his Duplex Sound Studio on the album "Life Lines" by former Wailers guitarist Rov V. Featured on the album are Randy Brecker, Rachel Z., Adam Holzman, Sammy Figueroa, Clive Stevens, Ustad Sultan Ali Khan, and Pandit Hari Prasad Chayrasia. The album—which was mixed on a vintage MCI 500 series console—is due for release in India on Padmini Polymers Records and will be distributed in the U.S. in the near future.

#### NASHVILLE

**WOODLAND DIGITAL** reports the following session activity: Asylum artist Mandy Barnett tracked and overdubbed with producers Kyle Lehning and Bill Schnee and engineer Schnee; Bryan White tracked with Lehning and Billy Joe Walker producing and Alan Schulman engineering for an Asylum project; Shania Twain mixed her Mercury album with producer Mutt Lange and engineer Brian Tankersley; and Travis Tritt overdubbed for a Warner/Reprise project with producer Kelly Junkerman and engineer Sandy Jenkins.

#### LOS ANGELES

**PHIL SPECTOR** worked at Ocean Way on a project by Epic recording

artist Céline Dion; Boris Menart engineered, assisted by Jim Champagne and Jennifer Monnar... Dave Jerden mixed the Hazies' EMI Records debut album at Scream Studios in Studio City. Jerden worked on an SSL G series console Studer 827. The album was produced by Frank Aversa. Also at Scream, Michael Wagener mixed a project for BMG act Accept, using the SSL G and the studio's Mitsubishi X-850 32-track digital machine... At CMS Digital Mastering in Pasadena, mastering engineer Robert Vosgien worked on upcoming releases by Earth, Wind & Fire and Fourplay.

#### OTHER LOCATIONS

**GLEN ROBINSON** recorded a project for Shovelhead at Studio Morin Heights (formerly Le Studio) in Quebec... Jim Morris completed an album for Mausoleum/BMG act Wicked Maraya at Morrisound Recording in Tampa, Fla... Zebraoverground act rAm tracked its new album at Jungle Studios in Santa Cruz, Calif., with producer Ramakar and engineer Paul Smith... At New River Studios in Fort Lauderdale, Fla., gospel and Broadway singer Jennifer Holliday worked on preproduction for an upcoming project... Tom Macomber and Dick Walker worked at Jiles-Beam Recording in Upland, Calif., on their sophomore album for Walkin' on Water Records, a bluegrass/gospel label; Macomber produced, with Steve Kuhn engineering... At Live Oak Recording Studio in Berkeley, Calif., Boyz II Men worked with producer K.C. Porter on a Spanish-language EP for Motown Records titled "Yo Te Voy A Amar"; Dale Everingham engineered, with assistance from James Ward. Also at Live Oak, Mazzy Star worked on an upcoming Capitol album with producer David Roback and the engineering team of Everingham and Will Cooper.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 11, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	WHO CAN I RUN TO Xscape/ J. Dupri (So So Def)	CHECK YES OR NO George Strait/ T. Brown (MCA)	NAME Goo Goo Dolls/ L. Giordano (Metal Blade/ Warner Bros.)	STAY TOGETHER Barbara Tucker/ L. Vega (Strictly Rhythm)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Jay Healy	BOSSTOWN (Atlanta) Phil Tan	EMERALD (Nashville) Steve Tillisch	BEAR TRACKS (Suffern, NY) Lou Giordano	BASE HIT (New York) Steve Barkin
RECORDING CONSOLE(S)	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000G	SSL 4064E/G with Ultimotion	Focusrite	SSL 4000E
RECORDER(S)	Sony 3348	Studer A820	Otari DTR 900II	Studer A820	two Studer A820
MASTER TAPE	3M 996/Ampex 467	3M 996	Ampex 467	Ampex 499	3M 996
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Jay Healy	STUDIO LACOCO (Atlanta) Phil Tan Jermaine Dupri	EMERALD (Nashville) Steve Tillisch	BEAR TRACKS (Suffern, NY) Lou Giordano	BASE HIT (New York) Dave Darlington
CONSOLE(S)	SSL 4096G Plus with Ultimotion	SSL 4064 G Plus with Ultimotion	SSL 4064E/G w/ Ultimotion	Focusrite	SSL 4000E
RECORDER(S)	Sony 3348/ Studer A820 1/2" (dolby SR)	Studer A827/A820	Otari DTR 900II	Studer A820	two Sony APR24
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	3M 996
MASTERING Engineer	GATEWAY MASTERING Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	EUROPADISK Don Grossinger
CD/CASSETTE MANUFACTURER	Sony	Sony	MCA	WEA	Europadisk

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Japanese Label Recalls Album Muslims Outraged By Koran Sample

■ BY STEVE McCLURE

TOKYO—Japan's Victor Entertainment is recalling all unsold copies of an album after Muslims protested the inclusion of a passage from the Koran on one song. The record company has also issued an apology in Japan's major daily newspapers.

The album in question is "Six/Nine," the latest opus by rock group Buck-Tick, and the track that caused the controversy is "Rakuen" (Paradise).

"We first became aware of the problem when various Islamic people phoned us up to tell us that a passage from the

Koran had been used in 'Rakuen,'" says Junichi Tanaka, the Victor A&R director in charge of Buck-Tick. "We were really surprised."

Tanaka says that as far as he knows the Koranic quotation—which he could not identify—was sampled from another recording by one of Buck-Tick's members and mixed into the track.

Very few Muslims live in Japan, and it's a safe bet that most of them are not Buck-Tick fans. Nevertheless, word got out that Islam's holy book had been profaned, and Victor immediately recalled the unsold copies of "Six/Nine" and asked those who had already bought

copies to return them in exchange for the new expurgated version.

Tanaka says wholesalers and record stores returned "several tens of thousands" of copies of the album, noting, however, that the initial shipment of "Six/Nine" was 300,000 units. By comparison, the album's new version has shipped only 20,000 copies.

(Continued on next page)

## Indonesia Lifts Ban On Chinese Songs, Characters

JAKARTA, Indonesia—Indonesia has dropped a 28-year-old law prohibiting Chinese songs and characters in the country's media. The change effectively allows free access for the promotion and broadcast of Chinese repertoire in the market of 190 million people.

Chinese repertoire has been sold for many years, but without media promotion it has never been able to crack the music industry's mainstream. Album sales by such singers as Jacky

Cheung, Andy Lau, and George Lam have been limited primarily to the country's 12 million ethnic Chinese.

Indonesia is the last country in the Asia-Pacific region to allow Chinese music in its media and is almost certain to see an immediate surge in demand for this repertoire. Sales increases occurred in Malaysia, the Philippines, and South Korea after similar restrictions were dropped.

(Continued on page 61)

## PolyGram Sweden Divides Its Management Into Int'l, Local

■ BY THOM DUFFY

STOCKHOLM—PolyGram has revamped its operations in Sweden under two managing directors, one for international repertoire and one for local.

Lennart Backman remains managing director of PolyGram Sweden, with

"Sweden is a wonderful source of national product, both Swedish- and English-language," says Dobbis. "This reorganization will allow PolyGram to take best advantage of the market and to coordinate more effectively the companies' local and international repertoire activities."

Backman says, "With the increasing number of international and classical labels in the PolyGram family, this new structure will help us take more active care of their artists."

Hakansson, who began his career as a recording artist with acts including Secret Service, has led Stockholm Records' successful forays into markets outside Sweden with such acts as Stakka Bo, Army Of Lovers, and the Cardigans.

"My ambition," he says, "is to revitalize the Sonet and Polar labels on the Swedish music scene and to make PolyGram the leading record company at signing and developing Swedish musical talent for the international market."

## Alternative Boosts German Sales

■ BY WOLFGANG SPAHR

HAMBURG—Alternative rock acts, such as the Red Hot Chili Peppers and Green Day, are providing German record sales with a substantial boost. WEA Records, which distributes many of the acts, is particularly successful with alternative rock. WEA managing director Gerd Gebhardt says, "Alternative rock has given the German record market new freshness and is meeting with great enthusiasm on the part of buyers."

German record retailers confirm this. Says Georg Siemer of Sito Music in Lüneburg, "We're living almost solely off of alternative products, as this is the only way of competing with the big chains. All the chains have are the chart albums. Alternative rock hardly features with them at all."

Karl-Heinz Ratzer, a record retailer in Stuttgart, reports, "All we're selling at the moment is alternative rock CDs. If everything sold as well, we'd be very happy and would have even better sales."

Red Hot Chili Peppers have had great success in Germany with the single "My Friends" and the album "One Hot Minute." The album is No. 5 on the German charts. (The Peppers' album "Blood Sugar Sex Magik" sold more than 400,000 copies.) After the release of the single "Warped," which was only avail-

able in German stores for three weeks, a limited edition of "My Friends" with a Chili Peppers logo sticker and a bonus track was released. Says Bernd Dopp, marketing director and deputy managing director at WEA, "The run on the Peppers productions has been enormous."

The European launch party in Hamburg received broad media coverage.

The Chili Peppers have become key to the German market, and Dopp says that WEA Records in Germany is the key Chili Pepper force in Europe.

Green Day, another group broken by WEA, has also been generating high sales. Its album "Dookie"

has been on the German charts for 49 weeks, and the new album "Insomniac" entered the charts immediately after its launch. Released in mid-September, the first single, "Geek Stink Breath," is also on the charts. Says Gebhardt, "There is no doubt that with 'Insomniac,' Green Day will repeat the success of its platinum album 'Dookie.'"

The group's German tour was sold out, with a massive advertising campaign supporting the band's activities.

With 200,000 units, Biohazard has also been selling very well, as has the Swedish group Clawfinger, which has clocked up sales of more than 400,000 units in Germany.

WEA is also satisfied with reactions to Alanis Morissette, whose debut album is heading for the 100,000-unit mark in Germany. Meanwhile, R.E.M. has sold more than 2.5 million copies of its last three releases.

Neil Young's album "Mirror Ball" has been on the German charts for 15 weeks, with sales of more than 150,000, and Foo Fighters (EMI), Such A Surge (Sony), Offspring (Semaphore), the Bates (Virgin), and H-Blockx (Sing Sing) have all achieved sales of more than 100,000.

The boom in alternative rock has prompted WEA records to release national productions, such as the Unemployed Ministers and Trieb.

Asked about the reasons for WEA's success with alternative rock, Gebhardt says that because marketing and sales have concentrated on individual types of music, it has been possible to achieve an optimum response with retailers and consumers, and that retailers and the press play a key role as catalysts. This is because traditional marketing via radio and video plays less of a role in alternative rock than it does with mainstream products.

## PolyGram

responsibility for the sale of international repertoire within the market, sales and distribution operations, and other central services.

Ola Hakansson, managing director and co-owner with PolyGram of Stockholm Records, is promoted to managing director of the Stockholm Label Group, which will now include the Stockholm, Polar, and Sonet labels.

Backman and Hakansson both report to Rick Dobbis, president of PolyGram Continental Europe.

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## Music Stations Vie For Top Spot In Hungary MTV's Withdrawal Creating Ratings Battle

■ BY PETERJON CRESSWELL

BUDAPEST—The battle for the loyalty of Hungary's music-television audience continues to rage, as stations vie to plug the gap vacated by MTV Europe during the summer.

MTV withdrew from a large section of the market following disagreement with Hungarian cable operators association MKHSZ. Now, three domestic channels and German station Viva are trying to attract the viewers who were left behind.

MTV remains available through the Kabelkom network and the HBO system, although its signal is encrypted and requires a decoder.

Matthew Braghini, presenter with one of MTV's Hungarian rivals, A3, says, "It'll be a few months before the pirate MTV decoders come out. Until then, it's an open market. Whoever does it right this time could win the battle forever."

MTV operated in Hungary for five years and was given a clear run by the fact that the government had a moratorium on new television and radio licenses.

However, last year, as rumors spread of MTV's imminent encryption and with a new government in office, three Hungarian TV stations



found enough backing to enable them to launch this spring: A3, TV3 and Top TV.

A3 has been the most conspicuous of the three. Under the creative leadership of Peter Muller, the former dissident musician who produces Eastern Europe's biggest rock festival, Diak-sziget, in Budapest each August, A3 staged Summer City TV on a concourse near Budapest's Nyugati railway station. Summer City TV involved daily open-air concerts, talk shows, and competitions.

TV3, meanwhile, has broadcast summer specials from Hungary's Lake Balaton, in particular from the country's most popular disco, Flort, in Siófok, on the south shore.

Both channels have avoided offering Hungarian viewers a constant

diet of videoclips, due to the fact that Hungarian productions cannot compete with their more expensive and exotic Western counterparts. Both stations have stated their desire to give maximum exposure to domestic acts.

Hungarian-language station Top TV is promising a 30% domestic content in its programming. "We'd like to think we'll make a big difference to Hungarian music," says spokesman Macher Szaboles. "Most Hungarians were excluded from enjoying music television when it was English-lan-

## Virgin Megastore Goes Online In France

■ BY EMMANUEL LEGRAND

PARIS—One of the first French record retailers to surf the Internet is the Virgin Megastore, which opened a World Wide Web site last month.

The retailer's electronic magazine, the Virgin Megaweb, is on display in the chain's flagship store in Paris on the Champs Elysees, where two Megastore employees help consumers experiment with the Net on seven Hewlett Packard computers. Access is also available to Net users around the world at <http://www.Virgin.fr>.

Jerome Rey, editor of the Virgin Megaweb, says the concept of the site was "to create something interesting and original, in the Virgin mood, but without copying the structure of a store."

He adds, "I am not sure people are interested in a cyber-store. What we've looked for is a program as interactive and as friendly as possible."

The site doesn't offer records for sale. "This is not our job," says Rey. Instead, the Virgin Megaweb presents exclusive editorial content created by a group of journalists, designers, and computer specialists, under the umbrella of the Virgin Megastore team.

The site was conceived by Gedeon et Compagnie Moderne Multimedia & Coplanete. Seven main chapters (Gaia, Cyber, Cocoon, Smart, Urban, Nostalgia, and Fiesta) are available on the site, mixing culture and music. Hyperlinks allow jumps from the Virgin site

to other sites on the Web.

Excerpts of songs are available "in the legal limit of 7 bars maximum," says Rey. He adds that all record companies have received a letter from the Virgin Megastore informing them of the use of prerecorded music on the site.

The program is bilingual, in French

and English, because "the majority of Web users are English speakers," says Rey. "It is an important investment for us, and to recoup this, we are looking at ways to insert advertising pages. But then again, we'll try to be creative and not simply repeat existing print ads. The whole point is also to be able to offer attractive interactive advertising."

## EMI Thailand Finally Has Reason To Smile Buffalo

■ BY GARY VAN ZUYLEN

BANGKOK, Thailand—Smile Buffalo has given EMI Thailand its first taste of success in local repertoire with a self-titled rock debut that has sold 200,000 units since its release in July.

Surprisingly, the album has remained on local radio charts, such as Hot Wave, which tend to be owned by domestic record company competitors. This more-accessible media is a sign of a maturing market, says EMI Thailand managing director Vichart Jirathiyut. But it also shows that "mainstream rock now has a place in the Thai music market. Smile Buffalo has made it on its own merits," he says. It has also put EMI's domestic Eminer label on the map.

The group gave EMI a simple demo tape. Jirathiyut signed it to Eminer with a deal that paid the group \$12,000 per album, plus royalties of 16 cents a unit.

But Smile Buffalo demonstrated such ability that Jirathiyut decided that it "had to be commercial to be successful, so I didn't want them straying into the alternative arena." The album was marketed with a budget of \$160,000, almost half of which was devoted to TV ads.

Eminer was originally established last year as a quasi-independent imprint for newly emerging acts that sought production freedom. Smile Buffalo's lead singer Theeraphat Maneechote says the college-age band members are more than happy with the label's flexible approach, a pleasant break from traditional teams of lyricists and marketers.

Despite the group's success, Jirathiyut is not satisfied with EMI's presence in local repertoire. He feels that the time is approaching when major international labels must compete directly with such dominant locals as Grammy Entertainment and RS Promotions.

To compete, EMI would have to sign pop acts and buy large chunks of TV and radio airtime, a strategy it has avoided in the past. But with huge recent successes in international repertoire—including the "Megahits" and "Now, That's What I Call Music" compilations and Michael Learns To Rock from Denmark—Jirathiyut feels the rules, and the game, may be changing.

### JAPANESE LABEL

(Continued from page 59)

The incident is believed to be the first time that a Japanese record company has offended Islamic sensibilities, although labels here are extremely sensitive about offending minority groups.

Japanese record company employees are routinely issued handbooks listing various forbidden expressions and images. A few years ago, Sony Records avoided a recall like the one Victor has just carried out when it discovered that a hand gesture used by guitarist Joe Walsh on the cover of his 1991 album, "Ordinary Average Guy," could be construed as a discriminatory reference to the burakumin, an outcast group in feudal Japanese society. Prejudice against burakumin descendants continues in Japanese society, and burakumin groups are quick to draw attention to anything they see as discriminatory.

Industry sources here add that there are groups specializing in corporate extortion that have no links to minority groups but play on Japanese companies' fears of messy public confrontations.

In the case of "Ordinary Average Guy," Sony asked its U.S. counterpart to supply a new photo for the Japanese version of the album.



**Ready To Build.** Tenor Roberto Alagna turned the first sod to mark the beginning of construction on the building to house EMI Records Group U.K. and Ireland's central archive of its 98-year history. When completed in 1977, the \$7 million project, at Hayes just west of London, will house EMI Records' audio and video master tapes, photographic library, record collection, company papers, and museum. EMI has been connected with Hayes since 1906; the first sod on its original record factory there was turned by a noted English tenor of the day, Edward Lloyd. Pictured after the ceremony, from left, are Peter Alward, VP of A&R, EMI Classics; Alagna; James Brock, marketing director for EMI Premier Classics; soprano Angela Gheorghiu; and Richard Lyttleton, president, EMI Classics.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** PolyGram's Special Projects International team, now moved from Baarn in the Netherlands to London, names **Gary Richards** director of special projects, international pop. He was head of the special markets division at PolyGram U.K. **Mark van Leest** is named manager, special projects, international classics/jazz. He was international account manager at Special Projects International. **Bryn Williams** is named commercial director of PolyGram Direct Marketing. He was logistics performance manager for Virgin/EMI in the Netherlands.

**Pete Smith** is named PolyGram Continental Europe VP, visual entertainment, in addition to his current

position as managing director of PolyGram Filmed Entertainment U.K.

PolyGram Continental Europe names **Monica Marin** VP of marketing, not **Monica Martin**, as previously reported.

**Shelagh Macleod** is appointed senior VP, multimedia, at EMI International. Her new role is in addition to her position as senior VP, legal and business affairs, EMI International.

Also at EMI International, **Jeremy Silver** is named VP, interactive media. He was director of press and promotion at Virgin Records U.K. **Rob Warr** is named senior director, broadcast media. He was creative director at PMI. **Mandy Payne** is named senior director, business affairs, multimedia.

She was head of legal and business affairs at PMI.

Warner Music International names **Ray Still** managing director of Warner Vision International. He was VP of Warner Music Vision.

Also at Warner Vision International, **Frank Brunger** is named international marketing director. He was director of strategic development, Europe, at Columbia Tri-Star. **Solomon Nwabueze** is named director of acquisitions. He was head of creative programming for Sony Music Entertainment U.K. **Jane Evans** is promoted to operations director. She was marketing manager.

**Jenny Baker** is named GM at Fragile Records in the U.K.

# Marx On Chinese TV

## Singapore Concert To Be Broadcast

BY PHILIP CHEAH

SINGAPORE—With his album "Ballads" setting new sales peaks in Asia, Capital Records is heightening Richard Marx's profile among Chinese consumers by broadcasting a concert from Singapore's Hard Rock



MARX

Cafe on STAR TV's V music channel.

The event, "V At The Hard Rock," was taped March 3 and will be broadcast next month, complete with a strategically arranged duet with million-selling pop artist Eric Moo. The duo sang a bilingual English-Mandarin version of Marx's current hit, "Can't Help Falling In Love."

Says Scott Greer, Capital's international director, "This collaboration will help Richard cross over and appeal especially to Chinese audiences familiar with Moo. It's also

logical. Both are ballad-oriented singer/songwriters. If it takes off, a video promo clip of their duet may be released."

"Ballads" has broken previous sales figures for Marx in Asia. It is now quadruple platinum in Taiwan (200,000); double platinum in Thailand (100,000) and Malaysia (50,000); platinum in Singapore (20,000); and gold in Hong Kong (7,000), the Philippines (20,000), and Indonesia (25,000).

The album contains two bonus tracks, "(It Looks Like) I'll Never Fall In Love Again" and "Can't Help Falling In Love," especially for the Asian market.

Marx's performance at the Hard Rock Cafe showed his love for R&B. With his six-piece band, he performed an a cappella version of Sam Cooke's "Bring It On Home To Me." His rock roots surfaced on "Nothing Left Behind Us," and throughout the concert he insisted that ballads were only one aspect of his repertoire.

"Hearing me live is the best way to view my work," he said after the show. "It's the only time there is freedom to play around with musical styles. My next album will be more varied and will center on story songs, all of them observations on my life."

Marx will go back into the studio in March to begin recording.

# Malaysian Star Baizura Signs Contract With TCS

SINGAPORE—After departing Sony for BMG during the summer, Malaysian star Ning Baizura has done anything except sit still. Within weeks of the switch, the 19-year-old singer became the first foreigner to sign a performance agreement with the Television Corporation of Singapore.

The yearlong contract stipulates one live concert, three six-song performances, 12 one-song appearances, and 12 nonsinging promotional events. "The deal guarantees her TV exposure, plus TCS will bear all pro-

duction costs for three English videos [each costing about \$40,000]," says Adrian Hobbes, director of management team Ning Baizura International. BMG will continue to fund Baizura's Bahasa-language videos.

TCS reportedly wanted Baizura for TV and video appearances following an 11-week run on top of the local charts for "Another Life," recorded while she was with Sony. Work is currently under way on the singer's first English single, "Brave," the success of which will determine whether the yearlong contract will be extended.

Baizura has already recorded a live concert at Singapore's Hard Rock Cafe for TCS, and the network plans to hook up with Malaysian satellite operator MESAT for the singer's live concert in early 1996.

ALEXANDER NUVICH

## CHINESE SONGS

(Continued from page 59)

The law was amended following lobbying by the local film industry to allow the broadcast of Chinese songs in the increasingly popular Hong Kong martial-arts movies. Another reason for the change is a desire to court Chinese tourists, who tend to stay away from Indonesia because of the lack of Chinese-language signs.

Although major international labels are still not able to own equity in local music companies, the change in media regulations is good news for PolyGram Far East and Warner Music International, which are heavily dependent on Chinese music in Asia and have strong local licensees.

MIKE LEVIN

# Félix Awards Celebrate Quebec Pop

## Beau Dommage This Year's Big Winner

BY LARRY LeBLANC

MONTREAL—Nov. 5 was a triumphant night for Beau Dommage, top winner at the 17th annual Félix Awards held at the Maurice Richard Arena here. The group picked up four trophies.

The folk rockers won honors for top group and for best show by singer/songwriters. The group's self-titled Audiogram reunion album won as popular album of the year and as best-selling album.

What is remarkable about Beau Dommage's impressive Félix sweep is that the band broke up in 1977 and reformed only last year, with a reunion performance at last year's awards. The quintet's album, released last November, has been one of Quebec's top sellers this year, moving an estimated 200,000 units.

"We came back with the old style, and people liked it," said Beau Dommage leader Michel Rivard backstage.

Presented by the Assn. Québécoise de L'Industrie du Spectacle (ADISQ), the predominantly French-speaking association of independent producers and labels, the Félix Awards show is the most significant event in the French Canadian pop world. Last year's awards, also aired by TV network Radio Canada, drew an audience of 2 million viewers.

Although held just six days after Quebec's divisive and bitter referendum vote that narrowly kept the province within Canada, the Félix show was notably free of politics. Rivard, a high-profile sovereignist, made one of the few referendum references of the night.

"I had hoped that the group of the year would have been named [Oct. 30] and that it would have been for all of Quebec," he told the audience of 4,000 industry figures and fans attending the event.

Hosted by popular comic Patrick Huard, this year's three-hour show featured outstanding performances by French-speaking Quebec performers Marjo, Zébulon, Jean-Pierre Ferland, Terez Montcalm, Bruno Pelletier, Kevin Parent, and Ginette Reno.

Unquestionably, the biggest ovation of the evening went to Reno, a leading figure in Quebec music for 25 years. The magnificent-voiced singer—who many performers here, including Celine Dion, cite as a major influ-



Marie-Michèle Desrosiers of Beau Dommage chats with Billboard correspondent Larry LeBlanc.

ence—gave a memorable performance with a medley of some of her numerous Quebec hits.

On tour in Europe, Dion wasn't able to attend the event, although the presentation included a pretaped performance by the performer from Paris. The bilingual singer won three Félix awards, including that of Quebec artist with the most success outside Quebec. Her French-language album "D'eux" won as the top pop-rock album, and her Quebec hit "Pour Que Tu M'aimes Encore," written by Jean-Jacques Goldman, was voted top song in a public vote.

Dion, Quebec's top international success, lost the top female singer award to Belgian-born singer Lara Fabian in the only upset of the evening. A visibly overcome Fabian gave a long, tear-filled, and moving acceptance speech that was wildly applauded by the audience. Earlier in the evening, Fabian won the best show award.

Dion also did not win, as expected, for the clumsily titled award for Quebec artist with the most success in a language other than French. She had won the award ever since the category was created in 1991, but this year, Félix voters gave the nod to Le Cirque Du Soleil instead.

Dion's three awards this year, however, bring her Félix total to 27, making her by far the most-honored artist in the awards' history.

Another big Félix winner this year was popular newcomer Éric Lapointe, the rocker who opened for the Rolling Stones in Europe last summer. He was voted discovery of the year, and his debut album, "Obsession," was named top rock album.

In other Félix categories, heart-throb crooner Roch Voisine won in the top male single category; La Bottine Souriante's "La Mistrife" won for best folklore album; pianist Oliver Jones' "Yuletide Swings" won for best jazz album; Félix host Huard won for best comedy show; and Francis Cabrel of France won for most renowned Francophone artist in Quebec.

Following is a complete list of artist winners:

**Best group:** Beau Dommage (Audiogram).

**Best female singer:** Lara Fabian

(Arpege Musique).

**Best male singer:** Roch Voisine (Star).

**Discovery of the year:** Éric Lapointe (Gamma).

**Best songwriter:** Jean-Pierre Ferland, Bob Cohen, and Alain Leblanc, for the album "Écoute Pas Ça" by Jean-Pierre Ferland (Gestion Son Image).

**Best song:** "Pour Que Tu M'aimes Encore" by Celine Dion (Sony Music).

**Best video:** "La Rue Principale" by Les Colocs, directed by Normand Renaud-Joly (BMG Quebec).

**Best video producer:** André Fortin for "La Rue Principale" by Les Colocs, (BMG Quebec).

**Best-selling album:** "Beau Dommage" by Beau Dommage (Audiogram).

**Best pop album:** "Beau Dommage" by Beau Dommage (Audiogram).

**Best pop/rock album:** "D'eux" by Celine Dion (Sony Music).

**Best rock album:** "Obsession" by Éric Lapointe (Gamma).

**Best folklore album:** "La Mistrife" by La Bottine Souriante (Mille-Pattes Productions).

**Best country or folk album:** "Touche Pas" by Judi Richards (Authentique).

**Best jazz album:** "Yuletide Swings" by Oliver Jones (Justin Time).

**Best classical album, orchestra or large group:** "La Ronde Des Berceuses" by Angèle Dubreau and the Amati Ensemble (Analekta).

**Best classical album, soloist or group:** "Liszt" by André Laplante (Analekta).

**Best instrumental album:** "Éclair De Lune," by Philippe Leduc and the National Philharmonic Orchestra of London (L'encrier Productions).

**Best children's album:** "J'ai Tant Dansé" by Carmen Campagne (Folle Avoine Productions).

**Singer/songwriter performance of the year:** "Beau Dommage" by Beau Dommage (Audiogram).

**Best live show:** Lara Fabian (Arpege Musique).

**Best live comedy show:** Patrick Huard.

**Most renowned Quebec artist outside of Quebec:** Celine Dion (Sony Music).

**Most renowned Quebec artist performing in a language other than French:** Le Cirque Du Soleil (BMG).

**Most renowned Francophone artist in Quebec:** Francis Cabrel (Chandelle).

IU



FABIAN

## FOR THE RECORD

An article in the Oct. 14 issue, "New Zealand Piano' Floats On Pritchard's White Cloud Label," incorrectly spelled the name of the Mark-Almond band, to which White Cloud owner Jon Mark belonged in the '70s. Also, Mark sold \$89,000 worth of albums in 40 minutes on a shopping channel, not \$8,000 as stated.



LAPOINTE





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# GSSA

**BILLBOARD SPOTLIGHTS GERMANY, SWITZERLAND & AUSTRIA**



Quintet without pretense: Pur

## Germany's Music-Makers '95

By Wolfgang Spahr

### PUR

A glance at the German album charts says it all: Pur has been in the Top 100 with its album "Seiltanzertraum" over 100 weeks. The Intercord Records act has sold 1.5 million copies of the disc. Yet in spite of its success, the band behind singer Hartmut Engler—percussionist Roland Bless, keyboardist Ingo Reidl, bass player Joe Crawford and guitarist Rudi Buttas—has remained a quintet without pretensions. Their latest tour attracted more than a half-million fans. Their new album, "Abenteuerland," has hit No. 1 on the album chart, selling more than 1 million units.

"We're going to top the sales figures for Westernhagen's 'Affentheater' with 'Abenteuerland,'" predicts Herbert Kollisch, managing director of Intercord. "And then, when we are the company with the best-selling German act under contract, this will be a huge success for a company of our size." Pur comes from Bietigheim near Stuttgart.

### FACT FILE:

Artist: Pur; Album: "Abenteuerland;" Label: Intercord; Management: Live Act Music GmbH; Publisher: Kick/Arabella/BMG UFA; Booking Agent: Live Act Music GmbH —WOLFGANG SPAHR

### PATRICK LINDNER

At a time when everything is getting louder and more and more hectic, there's a growing need for soft and gentle melodies. So it's no wonder that Patrick Lindner ranks among the most popular artists in Germany, Austria and Switzerland. Now 34, he was born in Munich and made his first album for BMG Ariola Media in 1995. The title of the new production is also his motto: "Meine Lieder Streicheln Dich (My Songs Caress You)." The album offers 12 songs to cuddle by,

*Continued on page 68*

## Despite Downturn, Promising Developments For Swiss Market

By Robert Tilli and Thom Duffy

Despite the domination of its charts by German and international repertoire, Switzerland continues to nurture its share of domestic talent, and the market's record companies each can claim success with national releases in 1995.

The IFPI reports the value of retail sales in Switzerland reached 499 million Swiss francs (\$365.6 million) in 1994, the most recent full year for which figures are available. The annual increase in retail sales for 1994 was a marginal 2.7%, after a 7.0% increase the year before. The slowdown reflects the overall economic picture in Switzerland, including the declining value of the Swiss franc to the dollar.

The exchange rate—which has dropped from 1.48 to 1.14 francs to the dollar over the past two years—has affected the plans of Switzerland's popular music festivals, such as the Montreux Jazz Festival, to lure international audiences. However, by lowering ticket prices and increasing the number of free outdoor events around Lake Geneva, Montreux organizer Claude Nobs reported drawing some 150,000 fans this year.

*Continued on page 68*



Fourteen weeks at No. 1: Zuri West



Domestic trendsetters: STS

## Radio and Domestic Repertoire Drive Austrian Sales Up

By Manfred Schreiber

The rise of larger retailers, the launch of commercial radio and the development of domestic repertoire are among the factors shaping the Austrian music market.

In the first half of 1995, the market has shown a growth rate of 10%, according to Chris Wemcken, president of the IFPI branch in Austria and managing director of PolyGram Austria. "But I expect for the entire year a solid 5%" increase in retail value, he adds.

That would match the 5.2% annual growth in retail sales for 1994 in Austria, as reported by IFPI earlier this year in its regional analysis of world sales. Retail sales reached the equivalent of \$346.3 million in the market, the IFPI reports.

Many independent retailers, however, saw their share of turnover slip from 20% in 1993 to 18.4% last year. Winners were the mega-stores, discount book chains and big electrical-supply shops.

Dr. Harold Th. Beuchel, managing director of BMG Ariola, says, "The structure in the retail field has changed. The trend is going towards the concentration on bigger outlets."

Mag. Hans-Christoph Vonihir, the new general manager of IFPI in Austria, notes that the CD is now the dominating sound carrier in Austria. The domination of the CD is also shown by the market penetration of CD players, which rose from 45% in 1993 to 55%

*Continued on page 68*



## MUSIC-MAKERS

Continued from page 67

penned by the production team of Jean Frankfurter and Irma Holder. Five years after his breakthrough at the Grand Prix der Volksmusik, with this album Lindner has reached a new milestone in his career. His fans awarded him the Bambi, one of the highest awards in German show business. Patrick Lindner also has won the Edelweis and Hermann-Lons-Preis awards on several occasions. He has won the Goldene Stimmgabel award three times. And he has received numerous gold and platinum discs through the course of his career.

### FACT FILE:

Artist: Patrick Lindner; Album: "Meine Lieder streicheln Dich;" Label: BMG Ariola; Management: Link GmbH; Publisher: BMG UFA/Flocco; Booking Agent: Link GmbH —W.S.

## FUN FACTORY

"The good-time dance machine par excellence" is the description offered by one critic of Fun Factory, who hail from Hamburg. They have long since advanced to international status with border-crossing hits. Singles such as "Groove Me," "Take Your Chance,"

"Close to You" and "Pain," along with

the Fun Factory debut album "Non Stop!" have scaled the Germany pop and dance charts and gained the act a following in Canada, the U.K., Sweden, the Asia Pacific markets, Finland, Poland, France, Italy and, most recently, the U.S. The lineup of Fun Factory is international in flavor as well. Frontwoman Marie-Anett is from France; dancer, rapper and background singer Smooth T. hails from Italy; dancer Steve is from Germany, and rapper Rod D is from the U.S. Fun Factory, produced by Bulow Aris and released on edel, refuse to let their music be pigeonholed in any way. "The main thing is that it grooves, kicks and beeps and that people have a good time," says Smooth T of their hit-making style.

### FACT FILE:

Artist: Fun Factory; Album: "Non Stop!"; Label: edel company; Management: none; Publisher: LR Music / Warner Chappell; Booking Agent: Partner College —W.S.

## LA BOUCHE

La Bouche managed to accomplish something newcomers normally only dream of. With the debut single, "Sweet Dreams," released on the Hansa label, they stormed the European charts and even made it to the top of the highly competitive German market, reaching gold status with sales of 250,000 units.

La Bouche—the duo of D. Lane McCray Jr. and Melanie Thornton—had barely come to terms with their success when the follow-up single, "Be My Lover," got off to a flying start and reached No. 1 on the German single chart. With more than 400,000 sold units, this single is platinum-bound.

What better way of ringing in the release of their first album, "Sweet Dreams"? Within a few weeks of the album's release, the disc went Top 5 on the charts. At the same time as the album release, the single "Fallin' In Love" was released in the U.S. to launch their career in America. In Germany, the single rapidly entered the Top 20. This successful duo is produced by Ulli Brenner and Amir Saraf, who have already enjoyed international acclaim with Le Click.

### FACT FILE:

Artist: La Bouche; Album: "Sweet Dreams"; Label: Hansa; Management: MJT Voices; Publisher: Warner Chappell; Booking Agent: MJT Voices —W.S.

## REAL MCCOY

"We have been active for six years, and since then we've been writing and producing our music ourselves," says O-Jay, alias Olaf Jeglitza, the man behind Real McCoy. The Hansa Records act who cracked the Top 5 on the Billboard Hot 100 late last year with "Another Night" began its streak of international success in 1989 when, as M.C. Star & The Real McCoy, their debut disc, "It's On You," hit No. 1 in 12 countries and sold 2 million copies. A string of Top 20 hits followed—"Pump Up The Jam Rap," "Don't Stop" and "Make A Move."

With their American breakthrough on Arista Records, Real McCoy emerged as a trio, featuring O-Jay, Patsy (Patricia Petersen) and 18-

year-old Vanessa Mason, and the moniker M.C. Star—suggesting a rap act—was dropped. "I don't really have anything in common with that

[style] in our songs," says O-Jay.

Success in the U.S. also opened the door to work with top songwriters, such as Billy Steinberg, known for his work with the Bangles, Madonna and Whitney Houston, and producer Shep Pettibone, who has also worked with Madonna, Janet Jackson and the Pet Shop Boys. In Europe, Real McCoy has worked with the Ace Of Base production team of Ekman & Adebrait. All

contributed to the resulting album, "Another Night," which has gone Top 20 in the U.S. and sold more than 1 million copies in America, while also achieving hit status from the U.K. to Japan.

### FACT FILE:

Artist: Real McCoy; Album: "Another Night;" Label: Hansa; Management: Hansa; Publisher: EMI Music; Booking Agent: Hansa —W.S.

## HEINZ RUDOLF KUNZE

Heinz Rudolf Kunze, Germany's most highbrow singer/songwriter, is in great demand, not just as a musician but as a composer as well. He has written songs for Milva and Hermann Van Veen, among other stars. On top of this, Kunze wrote the German libretto for the musical "Miss Saigon." His musical career began in 1980 when he won the German Pop-Nachwuchs Festival in Würzburg for newcomers to the pop scene. Since then, 16 albums by Heinz Rudolf Kunze have been released on WEA, produced by Kunze himself together with Heiner Lurig and Peter Miklis. His tours have always sold out.

Kunze's success is documented by numerous awards. In 1982, for instance, he won the Willy Dehmel-Preis award, the Berliner Wecker cabaret prize, endowed by Konstantin Wecker, the Deutscher Schallplattenpreis [German Record Prize], which Kunze received from the Phono Academy for his second album, "Eine Form Von Gewalt," and the RTL Sonderlowe Award in the new German song category.

### FACT FILE:

Artist: Heinz Rudolf Kunze; Album: "Der Golem aus Lemgo;" Label: WEA; Management: Eickelberg; Publisher: Various; Booking Agent: Karsten Jahnke —W.S.

(German coverage continues on page 70.)



## SWISS MARKET DEVELOPMENT

Continued from page 67

Another promising development in the market is the recent approval by the Swiss government of broadcast licenses for 23 stations in the country's southwestern states. Another two dozen or so local radio licenses for the more heavily populated northeastern states are expected to be approved through the coming year.

## MULTILINGUAL MARKET

With artists recording in the country's three primary languages of German, Swiss and French, Switzerland can claim one of the most unusual and divergent musical cultures in Europe. Music executives have identified three musical scenes coexisting in the market.

"There is the Swiss-German language rock scene in Bern; the rave and techno scene in Zurich; and the French-language scene in the western-most states," the managing director of EMI Switzerland, Erwin Bach, commented earlier this year to *Music & Media*.

Here's a look at some of the market's top domestic artists: The Swiss-German rock act Zuri West has spent 14 weeks at No. 1 on the Swiss album chart with the eponymous 1994 album released by Welt Records through Sound Service Wigrä. The album has sold 160,000 units, surpassing triple-platinum status in the market, says Martin Gerber, promotion manager for Sound Service Wigrä. He also notes that veteran singer/songwriter Polo Hofer, with career sales of a half-million, is enjoying success with his latest album on the Schnautz imprint.

Patent Ochsner, who perform in Swiss-German dialect, have gained platinum status (50,000 units sold) with their 1994 album "Gmues" on BMG Ariola Switzerland, as have their labelmates Gotthard with their 1994 hard-rock release "Dial Hard," says Hans Perret, director of international A&R for BMG Ariola Switzerland.

Swiss independent COD-Tuxedo retains the rights to Patent Ochsner's 1993 debut album, "Fischer," which has also gone platinum. The company also is known for licensing U.S. roots labels such as Hightone in Switzerland and is preparing the release of an album called "On Broadway" by bluesman Philipp Fankhauser, produced by

Dennis Walker, known for his work with Robert Cray, and featuring the Memphis Horns. One of the company's best-selling titles this year is a sampler called "Women's World Music," reports managing director Hans Raymondaz.

Musikvertrieb, the local distributor for Warner Music Switzerland, also has an in-house label, called Muve, whose best-seller of the year is female singer Sina, whose eponymous debut has sold 40,000 copies. Her new follow-up album, "Unbeschreiblich Wiehlich," featuring the Nina Hagen song of the same name, has sold 35,000 units since its release in September, says product manager Roger Ziegler.

Leading Swiss Euro-dance artist DJ Bobo will have his third album, "Just For You," released this month on Fresh Music, informs promotion manager Rolf Tanner.



DJ Bobo

## FROM CABARET TO "VOLKSMUZIK"

With the biggest roster of local talent, PolyGram Switzerland has specialized in Swiss-German repertoire, ranging from cabaret artists to "Volksmusik" singer/songwriters. Among the company's best-sellers are Peter Reber, formerly of the trio Peter, Sue & Marc who will have two "Greatest Hits" sets out this

month; the humor act Klily & Caroline; folksinger Nella Martinetti; cabaret artist Peach Weber; and the duo Cabaret Marcello. The company also has seen strong sales by techno-pop artist Yello, signed to Mercury/PolyGram in Germany, and French songwriter Stephan Eicher, signed to Barclay/PolyGram in France.

Created two years ago, Sony Music Switzerland has built its local roster with such signings as bluesy singer/songwriter Cyrano, singer David Lecch and the rock act Wooloomooloo, says Norman Block, managing director of Sony Music Switzerland.

EMI Switzerland, meanwhile, has specialized in cabaret and children's repertoire. The label's trio Cabaret Rotstift recently marked its 41st year in the music business and has spun off Schliereimer Chind, a group with repertoire aimed at children. Together, these two performing entities have career sales levels exceeding 1 million units. EMI also is now working with former PolyGram hard-rock act China. The latest addition to its pop roster is Familie Trueb, reports promotion manager Alexander Naepflin.

K-Tel has moved beyond its success in the compilation field with the launch of its in-house label Blue Martin, whose roster includes such artists as Jeff Turner, a country artist from Australia, signed direct to the Swiss company; film composer John Parr, whose forthcoming album is titled "A Man With A Vision"; and rock acts Transit and Mud Slick. ■



## AUSTRIAN SALES UP

Continued from page 67

in 1994.

Domestic repertoire in 1994 had a market share of 8.2%, the same as in 1993. Folk music increased from 4.0% to 4.6%, and classical music rose marginally from 9.0 to 9.1%. International repertoire fell marginally from 78.8% to 78.1%. In the first half of 1995, the market share of international pop rose to 81.5%, while domestic pop slipped to 5.6% and classical 8.1%.

Among best-selling albums that received platinum and multi-platinum certification from the IFPI in the preceding year were catalog titles from international and domestic artists alike, including Dire Straits, Hubert von Goisern, ABBA, Queen, Tina Turner, Bon Jovi, Bryan Adams, Brunner & Brunner, Mariah Carey, Rainhard Fendrich, Kastelruther Spatzen and the Nockalm Quintett.

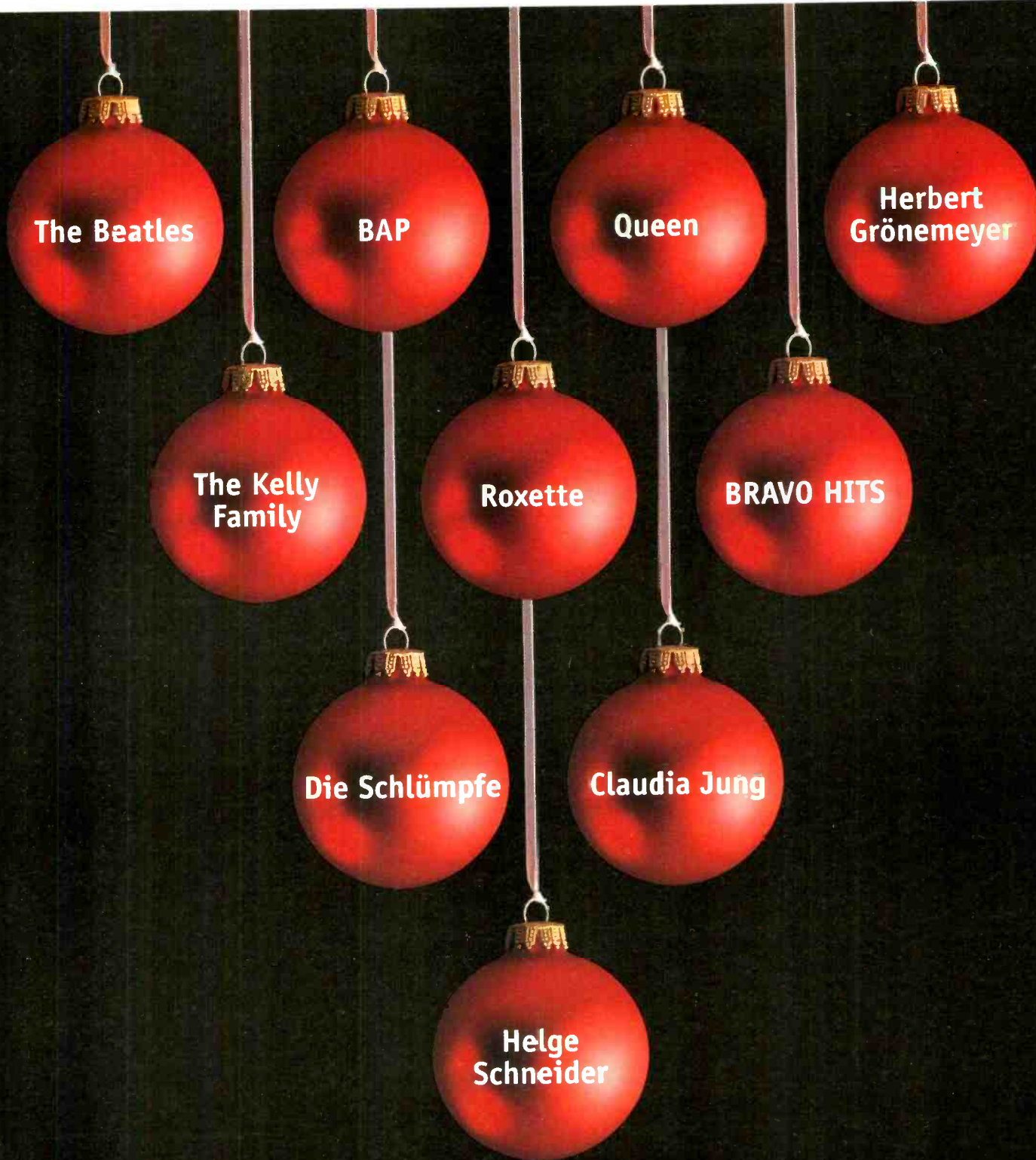


From left: PolyGram's Wemcken; Kurt Ostbahn; BMG's Buechel; EMI-Columbia's Krappfenbacher

## LABEL MARKET-SHARES

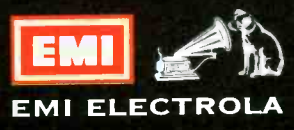
PolyGram, together with its Amadeo label, was the 1994 market leader among the IFPI member companies, with a 20.5% share, followed by BMG Ariola and EMI, both with 17.0%; Warner with

Continued on page 72



**Guess**  
who will be  
**NO. 1 IN GERMANY?**  
at Christmas

[The EMI Electrola **X-Masterpieces**]





## German Newslines

THE CRANBERRIES' second album "No Need To Argue" (Mercury/PolyGram), leads the list of the five best-selling albums in Germany for the first nine months of 1995. Rounding out the Top 5 are The Kelly Family's "Over The Hump" (Ke-Life/edel); Vangelis'



Cranberries

"1492: Conquest Of Paradise" (EastWest); the compilation set "Bravo Hits 10" (Warner Special Marketing); and Die Doofen's "Lieder, Die Die Welt Nicht Braucht" (BMG Ariola).

VANGELIS will get priority treatment from EastWest Germany for his new album "Voices," following the million-selling success in the market of "1492: Conquest Of Paradise." The title single from the new album is getting exposure in TV spots on RTL, SAT.1 and DSF, as well as through a tie-in with world boxing champion Henri Maske, who helped spark the blockbuster success of "1492." Says Jurgen Otterstein, general manager of EastWest Germany, "This album will be just as successful as '1492: Conquest Of Paradise' was."



Vangelis

THREE NATIONAL ACTS are featured in a new marketing campaign launched by WEA Records. "We want to increase the national share in the German album charts," says WEA's chief, Gerd Gebhardt. Retailers are getting additional support to market the

new Juliane Werding album "Alles Okay," produced by Andreas Baertels. The teen group Bed & Breakfast had tremendous reactions on a promo tour for its album "Stay Together." And there has been excellent reaction in the shops for Unemployed Ministers and their album "Noch Kaputt."



Gronemeyer

HERBERT GRONEMEYER is benefiting from a major EMI promotion via MTV Europe's "Unplugged," VIVA's "Celebration" and other television performances. The German superstar's new "Unplugged" and "Live" albums saw big advance orders in anticipation of their Oct. 31 release, reports EMI chief Helmut Fest.

"TWO TOGETHER," an album featuring French piano star Richard Clayderman and veteran German star James Last performing international hits, has been released by Polydor, in the wake of strong sales for previous collaborations by the two artists.

EUROPOP, the independent-focused music conference and festival, will be staged for the second time May 9 to 12, 1996, in Friedburg, Germany. ■

# How To Get A Hit: Publishers' Strategies For Storming The Charts

The role of the modern-day music publisher is constantly changing. Nowadays, it pays to explore new avenues of exposure since competition is fierce on well-trodden paths. Billboard correspondent Ellie Weinert asked some of Germany's top publishers what priorities they pursue to get their copyrights onto the charts. Here are excerpts from their replies:

## EMI MUSIC PUBLISHING

"We consider ourselves to be A&R-oriented music publishers," says Peter Ende, of EMI Music Publishing. "Our primary goal lies in increasingly building up national repertoire while attending to the exploitation of our international catalogs."

Ende believes it is crucial to discover writers or acts at an early stage to provide guidelines for demos and help place productions with record companies. For example, four years ago EMI Music financed the demos for a young German rap group called Die Fantastischen Vier and helped them land a deal with Sony Music. The group's most recent album, "Lauschgift," peaked at No. 2 this year on the German chart. EMI Music has also helped develop the careers of the female vocal group Valeries Garten, the Jeremy Days and upcoming singer/songwriter Michael van Dyke. It has signed deals for such dance acts as Slam, DJ Hooligan, Sweetbox and Stefan Raab—all chart-breakers today. Future priorities include Wiebke Schröder, the duo Avalance and singer Lisa Lagoda.

## WARNER/CHAPPELL MUSIC PUBLISHING

"There is no cut-out plan to making hits," says Norbert Masch, creative director of Warner/Chappell Music. "For me, a project has to be outstanding, and I've got to have a good feel for it." Such was the case with the signing of writer/producers Michael Münzing and Luca Anzillotti when they started out with their



Masterboy



Prince Ital Joe & Marky Mark

group Off and the track "Electric Salsa," recalls Masch. Since then, the team has gone on to worldwide success with Snap.

"This year, we had at least 25 local acts in the charts," says Masch, "since we represent publishing for U96, Culture Beat, Captain Hollywood, Scooter, Loft, Sin With Sebastian, Masterboy, World's Apart, Prince Ital Joe & Marky Mark, and Fun Factory." A publisher also must have credibility in a certain field to attract

other writers in the genre, says Masch, explaining that "we have a strong presence in the dance sector [while] we have a deficit in the German rock field, where BMG UFA has strong credibility."

## BMG UFA MUSIC PUBLISHING

The primary duty of the music publisher today is providing financial support to production operations so they can concentrate on their creativity, says Hartwig Masuch of BMG UFA Music. He cites the example of the Berlin-based Low Spirit label, with whom BMG UFA began working four years ago. Since then, the label has brought forth a string of successful hits by such acts as Marusha, Westbam, Mayday and RMB.

Masuch also notes the role of bringing people together in new ventures. "We provided the basis for some of the joint ventures that BMG Ariola entered into on the record side," he explains, "such as labels by the management companies Gun and Goldrush, as well as the newly founded Hansa label, Dolce Vita, which all were publishing co-operations set up with us prior to the deals with BMG Ariola."

BMG UFA represents the publishing for DJ/producer Alex Christensen as well as album acts, such as Die Artze, Peter Maffay, Camouflage, Die Toten Hosen and others. This autumn, the company can boast copyrights in the U.K. charts with hits by the Nightcrawlers, Jam & Spoon, Westbam, Gompie and Smokie, and MN8. "This is proof that our policy is truly paying off," says Masuch.

## POLYGRAM SONGS

"Our activities vary from case to case, according to needs," says Jost van Os of PolyGram Songs. "When developing acts are in the embryo stage, it is of primary importance to create the infrastructure for the artist in order to provide the maximum amount of support—from song-picking to the financing of demo recordings or live shows, from setting up contacts with producers, booking agents and managers to acquiring a record deal."

Examples of promotional activities by PolyGram Songs for local artists in 1995 include video support for Schwester S. (MCA), tour support for Rödelheim Hartreim Projekt (MCA), independent radio promotion for Grooveminister (BMG Ariola), club promotion for the Garfield single "Cool Cat" (Metronome) and video support for Illegal 2001 (MCA).

Future priorities for the company, says Van Os, include the Turkish group Ünlü, whose debut album will be released on Polydor Germany early next year, as well as by PolyGram in Turkey. "We have employed external product manager Christian Reinecke, formerly of Motor Music, to oversee all pre-marketing activities, from cover design to video shoot to booking to merchandising contracts for Ünlü," says Van Os.

## SONY MUSIC PUBLISHING

"With new partners, we first always try to find where the shoe fits," says Mike Weller of Sony Music Publishing. "Then we individually decide upon what is required. One partner may be in need of [club] promotion, the other requires tour support. And still another may require cost-sharing for demo productions. Personal time and professional advice are more important than drawing checks. In many cases, it is just a matter of linking up the right contacts at the right time."

This past year, Sony Music Publishing scored hits with an array of domestic German acts: Enigma, Sandra, Claudia Jung, Andreas Martin, Fury In The Slaughterhouse, Jam & Spoon and Selig, as well as Pur and Westernhagen (via Kick Musikverlag).

## KICK MUSIKVERLAG

Alexander Elbertzhagen of Kick Musikverlag says the company has two priorities: "German pop-rock productions are a traditionally strong segment for Kick and, secondly, there are productions which can be marketed internationally. In both cases," says Elbertzhagen, "the company is intensively involved in all decision-making. We play an active part in all areas, from the demo stages and choice of producer up to the marketing and promotion strategies."

This year, Kick's biggest success is with Pur, whose album "Abenteuerland" has entered the chart at No. 1 and sold more than 1 million copies in its first month of release. On another level, the company has achieved a noteworthy reaction with Paddy Goes To Holyhead and the group's album "Ready For Paddy" (Holyhead/Indigo). "For the first time," says Elbertzhagen, "we took all measures except distribution into our hands. After all the major record companies turned the group down, we are especially pleased that we were rewarded for being so courageous and are proud of a Top 50 chart peak."

On the international front, Kick represents Sandy Reed, whose WEA album "I Believe" has sold 150,000 units in Japan, and the Austrian duo Papermoon on BMG Ariola, which has had a hit in Japan with the single "Lucy's Eyes."

## PEERMUSIC

Michael Karnstedt of peermusic puts the emphasis at the company on in-house A&R, which involves bringing together producers and production teams, and songplugging—particularly for new artists who may break through with a cover version. He cites "Are You Ready To Fly," a former hit for Rozalla currently in the charts by Dune on Motor Music, as one of several examples.

Continued on page 74

more than words can say !



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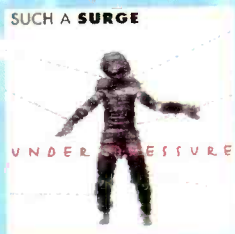


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**PUBLISHERS' STRATEGIES**  
Continued from page 70

"Our artists and producers have our high-standard peermusic studio at their disposal for experimentation," says Karnstedt. "Furthermore, they have the possibility of conducting remixes at all our affiliated companies around the world, as well as realizing a creative exchange of ideas with our international composers, arrangers, producers and mixers."

Peermusic also provides promotional support in conjunction with the corresponding record company, often shares video-production costs and offers support with radio and club promotion. Among the current priority copyrights for peermusic are "Running (The Future Is Now)" and "Razzia II—This Club Is Closed" by M, "La Musica Latina" by Paella 303, "Everybody Dance" by La Esperanza, "Captain Jack" by the group of the same name and "Herz Zu Herz" by Blümchen. ■

**Germany's Top Producers:  
Who's Who**

BY ELLIE WEINERT

**FELIX GAUDER**

At 23, Felix Gauder is already one of Germany's most successful producers. The classically trained native of Stuttgart teamed up in 1991 with manager Andreas "Bär" Läscher, who helped launch his career. His first dance project, God's Groove (Black Flame/Intercord), yielded the Top 10 club hit "Prayer IV-V (We Can Fly)." After various



Felix Gauder

dance releases, things really began picking up for Gauder when in 1994 the single "Back To Nature" from the God's Groove album "Elements Of Nature" (Logic) cracked the Top 50 on the German singles chart. In the past year, Gauder has enjoyed major success with E-Rotic (Intercord), including a string of hit singles from the album "Sex Affairs" and Das Modul (Urban/Motor Music), which also has yielded Top 5 hits from its album "Musik Mit Hertz." Recently, Gauder was able to boast that four of his productions were in the charts simultaneously.

**TONY CATANIA & INGO KAYS**

When Axel Alexander, head of A&R at BMG Ariola Hamburg, brought jazz singer John Larkin together with Dortmund-based producers Tony Catania and Ingo Kays, all they had as a creative seed was Larkin's scat-vocal riffs. After three weeks in the studio, they emerged with "Scatman," the single by Scatman John, which has hit No. 2 on the German chart, sold 600,000 units in the market and gone Top 10 all over Europe, prompting its U.S. release. A follow-up single, "Scatman's World," has gone Top 5 in Germany, while the album of the same name has been a best-seller in Germany, Switzerland, Poland, Hungary, the Czech Republic and Japan.



Tony Catania, Ingo Kays with Scatman John

Sicilian-born Catania had been working for two years with veteran German producer Frank Farian when he teamed up with Kays to launch the pop band The Bardo. But it was with techno-dance that the duo made its mark, beginning with D.J. Hooligan on the Dance Street label, and subsequent productions and remixes for the likes of Haddaway, Real McCoy, Odessey and Marusha. After the success of Scatman, the duo produced the single "Wonderful World" for U.S. singer Leroy Gomez, former frontman of the group Santa Esmaralda, who is signed to EastWest Records in Hamburg for an upcoming album.

**MOSES P.**

A black German-American from the Frankfurt area, producer Moses P. had always wanted to be a lawyer and was intrigued by the way legal phrases were used on the "Perry Mason" TV series. To this day, a fascination with spoken or rapped words takes priority in his productions. In 1989, Moses P. enjoyed his first hit when "Twilight

Zone" (Logic) peaked at No. 27 on the German singles chart. A year later, he teamed up with Thomas Hofmann and founded the rap act Rödelheim Hartreim Projekt. Their debut album, "Direkt Aus Rödelheim (Direct From Rödelheim)," released by MCA Germany in 1994, has sold more than 130,000 units. Meanwhile, the "Live" album by the Rodelheim Hartreim Projekt has entered the charts and surpassed sales of 30,000.



Moses P., Thomas Hofmann

This year, a second album production from Moses P. took off as well. A 22-year-old rapper of German/Indian descent named Sabrina, recording as Schwester S. (Sister S.), debuted with the album "S Ist Soweit (The Time Is Right)" on MCA Germany. It has sold more than 130,000 copies and yielded the Top 15 hit "Ja, Klar." Schwester S.'s second album, "Hier Kommit Die Schwester," was released in the second half of this year, and she was awarded the VIVA Comet Award as best breakthrough hip-hop artist.

**ANNETTE HUMPE**

One of Germany's few female musician/producers, Annette Humpe has achieved notable success in the past year with Lucielectric (BMG Ariola) and the a cappella pop group Die Priezen (Hansa/BMG). She and her sister Inga were at the forefront of the Neue Deutsche Welle (German New Wave Music) with their group Neon Babies in 1978. After chart success with the new wave/punk group Ideal (WEA) in the early '80s, Annette Humpe produced the single "Codo" by her group DÖF (WEA), which topped the German charts for six weeks. She continued to gain chart success recording with her sister, first as Humpe & Humpe, and later as Swimming With Sharks. In 1991, she was brought together by manager/publisher George Glueck with a young East German group, Die Prinzen. The collaboration has yielded four hit albums, including this year's "Schweine."



Annette Humpe

In late 1994, Glueck linked Annette Humpe with the duo of Lucy  
Continued on page 76



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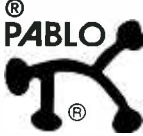
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### TOP PRODUCERS

*Continued from page 74*

van Org and Ralf Goldkin, known as Lucilectric. Their debut single, "Mädchen (Girl)," hit No. 2 in Germany and Austria, while an album of the same name was a Top 15 best-seller in Germany. Lucilectric won the German music industry's Echo Award as the Best New Artist.

### DIETER FALK

For the past three years, keyboardist and musician Dieter Falk has been a runner-up for the Echo Award as the most successful German producer. At next year's awards, his chances should be better than ever; the new album, "Abenteuerland," which he produced for Intercord artists Pur, is breaking sales records since debuting at No. 1 on the German album chart. For the past decade, Falk has made a name for himself as one of Germany's best keyboardists. In 1989, he achieved his first major chart success, producing the female singer Pe Werner, whose four albums since for Intercord have been consistently strong sellers.

He teamed up in 1990 with Pur when the group's debut album, "Unendlich Mehr (Endlessly More)," reached No. 45 on the German chart. Their 1993 album, "Seitänzertraum (Tightrope Walker's Dream)," entered the chart at No. 5 and has remained in the Top 30 more than two years after its release, selling more than 1.5 million units. In addition to his breakthrough with Pur, Falk has enjoyed an international success story with Sandy Reed, whose album "I Believe" (WEA), has sold 150,000 copies in Japan. ■



Dieter Falk

## The Force Behind The Hits: Germany's Top Tunersmiths

### DAVID BRANDES

Intercord Records act E-Rotic scored a string of Top 10 hits in Germany this year with "Max, Don't Have Sex With Your Ex," "Sex On The Phone" and "Fred Come To Bed," and also saw chart action from Austria to Australia. The composer behind E-Rotic is 26-year-old David Brandes. Brandes wrote those songs together with Felix Gauder and co-produced them with John O'Flynn (a pseudonym for Bernd Meinunger), who co-wrote other tracks on the album. Brandes started a singing career at age 16 and in 1993, co-founded his own studio, Bros-Musik, in Loerrach. Many of Brandes' songs were co-written with Bernd Meinunger, whom he describes as "my biggest promoter, a man who has opened innumerable doors for me." He has worked with Domenico Livrano, producer for DJ Bobo. Among his other projects this past year were: "Move Me Stranger" by Heart Attack, "Eagle Fly" by Apanachee, mixing dance and chants, and the rave track "All My Love" by Thaneer, for which O'Flynn wrote the lyrics, and the new album "Rhythm Of My Life" by Irene Cara on Polydor.

—WOLFGANG SPAHR

### RALPH SIEGEL

One of the most successful German writers, producers, and publishers celebrated his 50th birthday in Munich on Sept. 30—Ralph Siegel, one of the most influential celebrities in the music business and a tireless promoter of German-language music productions. Siegel, who for many years was active in the German Association of Music Publishers, has written thousands of songs, which have been on records selling millions of units. Over the course of his long career, Siegel has written songs for more than 100 artists, including Udo Jurgens, Peter Alexander, Katja Ebstein, Nicole, Engelbert, Demis Roussos, Lena Valaitis, the Bellamy Brothers and many others.

One of Siegel's greatest international



Siegel

achievements came with the artist Nicole, who won the Grand Prix International Song Contest with Siegel's song "Ein Bisschen Frieden." Among the citations he has won are the Paul Lincke Ring, the Goldene Europa, the Bambi and the Goldene Stimmgabel awards, and the Order of Merit of the Federal Republic. Siegel has also written the musicals "Corrida," "Winnetou" and "Clowns," his latest work. His 50th birthday milestone was marked by numerous radio and television programs paying tribute to his work. —W.S.

### BERND MEINUNGER

As a lyricist, Bernard Meinunger is the biggest name around when it comes to national music productions. Now 50 years old, Meinunger has been in the music business for 17 years. After studying economics in Munich, he worked in the academic world for a few years and then devoted himself entirely to his hobby—music. "I have always played in bands, and one day I just started to write lyrics," says Meinunger, whose major success this year has been as a co-writer on the E-Rotic album "Sex Affairs" with David Brandes and Felix Gauder. At first, Meinunger worked closely with Ralph Siegel, who gave him his first chance in the business. "I have worked with almost all German-language artists," says Meinunger, "and with almost all the composers."

Meinunger has written pop songs for, among others, Peter Alexander, Cindy Berger, Roberto Blanco, Andy Borg, Claudia Jung and Brunner & Brunner. He has written rock songs for Drafi Deutscher, Peter Maffay and Wolfgang Petry, and folk songs for Gaby Albrecht, Wolfgang Fierek and Marianne & Michael, to name just a few. He has represented Germany seven times at the Grand Prix International Song Contest, sharing a top prize with composer Siegel for "Ein Bisschen Frieden," performed by Nicole. In recent years, Meinunger has been working as a writer and producer for such artists as Gaby Albrecht, E-Rotic and Hanne Haller, with whom he runs the Cosima music publishing company. —W.S.



Meinunger

### IRMA HOLDER

Irma Holder's big breakthrough as a lyricist came in 1978 with Udo Jurgens and the song, "Ist Das Nichts?" She has written more than 50 songs for Howard Carpendale, including such hits as "Hello Again." In 1986, Holder won the GEMA Willi-Dehmel-Preis award. In 1992, she received the Echo Award as lyricist of the year. She has collaborated with Jean Frankfurter for more than six years now and has written all the lyrics for Patrick Lindner, the Kastelruther Spatzen and the Hofmann Sisters. She took part in the Schlagerfestspiele Pop Festival with Kristina Bach and the song "Rendezvous Mit Dem Feuer." In 1992, Holder won the Grand Prix International Song Contest in Zurich with Stefanie Hertel and "Über Jedes Bacherl Geht A Bruckerl."

Koch International has just released the new album by the Kastelruther Spatzen, "Das Ertse Gebot Ist Die Liebe," for which Holder wrote all the lyrics. The music was composed by Jean Frankfurter and the album produced by Toni Kellner. Irma Holder is currently working on the new Patrick Lindner Christmas CD and a new Fernando Express album. —W.S.



Holder

### GERD GRABOWSKI

The singer, composer, lyricist, producer and percussionist Gerd Grabowski started by playing in numerous bands, appearing under the pseudonyms Alexander Marco and Tony Bell, among others. He was a drummer until, at the age of 18, he started to write lyrics and compose. In 1978, he had his first hit as a songwriter with "Schachmatt" by Roland Kaiser. There followed songs for Audrey Landers, Mireille Mathieu, Juliane Werding, Andrea Jurgens, Laura Branigan and Heino. He also wrote the hit "The Spanish Night Is Over" for Engelbert Humperdinck. He commenced a singing career as G.G. Anderson, initially with English repertoire and later with German songs. Grabowski has won a total of more than 40 gold, platinum and double-platinum awards. Under the name G.G. Anderson, he was very successful with his latest single, "Komm Mit Mir Im Fruhling Nach Venedig," and has followed it up with his current single, "Last uns nie mehr auseinandergehen." Both are on his recently released album "Ich Lieb Dich." Grabowski discovered and produced two musicians from his back-



Grabowski

Continued on page 78

**MUSIC** IN

**MIND**



**PolyGram**





## TUNESMITHS

Continued from page 76

ing hand, which has since had outstanding success as the Wildecker Herzbuben. Most of their material has been written by Grabowski and Engelbert Simons.

—W.S.

## JEAN FRANKFURTER

Known as Jean Frankfurter, composer Erich Liesmann, 47, has been working together with Germany's most successful lyricist, Irma Holder, for years. After studying German and music in Frankfurt, Liesmann in 1969 began to compose his own songs. He landed his first hit with "Butterfly" sung by Daniel Gerard. That was followed by hits recorded by Costa Cordalis, Paola and Andy Borg. One of the climaxes of this early period was Liesmann's participation in the Grand Prix Der Volksmusik in Paris with Ireen Sheer and the song "Feuer." In the early '80s, he had considerable success with the group Arabesque, which was for many years very popular in Japan. The lead singer of this group was the pop singer Sandra, who today has a successful solo career. Together with Irma Holder, Erich Liesmann helped launch the career of Patrick Lindner. Today they write for such artists as Stefanie Hertel, Marianne & Michael, the Hofmann Sisters, Kristina Bach, die Paldauer and the Fernando Express group.



Frankfurter

In 1993, Frankfurter was awarded the Echo Award as composer of the year.

—W.S.

## Classics In Germany: Budget Titles Help Unit Sales Climb 20%

By Wolfgang Spahr

The German classical-music market is increasingly dominated by mid-price and low-price repertoire. Price wars are waged for market share with budget series and boxed sets. So-called "rummage-sale tables" have been set up on city streets just to get rid of the masses of product on retailers' shelves.

Germany's Phono Association reported the sale of 21.6 million classical-music CDs in 1994. This represents an increase in units of 20% compared to 1993. In terms of value, however, most of the increase came from low-price releases.

In 1994, classical music had a value-share of 7.8% in total turnover for the audio market, which totals \$4 billion. For the first six months of 1995, 7.4 million classical music CDs were sold. In terms of units sold, this represents a drop of 9.8%. Without the low-price offerings, things would have been even worse. A good example of professional marketing of inexpensive classical-music recording media is displayed by Karussell, a division of PolyGram. For only \$6.50 per CD, they offer such well-known classical artists as Herbert von Karajan, Placido Domingo, Luciano Pavarotti, Jose Carreras, Karl Bohm, Pinchas Zukerman, Eugen Jochum, Lorin Maazel and Sir Colin Davis on its Belart and Heliodor labels.

More than 5 million Belart CDs have been sold across Europe. Karussell recently launched its Heliodor label to attract young people. "To meet the demands of the different consumer profiles in the classical market, it is not sufficient to offer only one classical catalogue," says Karussell managing director Werner Klose. "Karussell Classics offers you the ideal complete range with the three programs [of] Belart, Heliodor and DDD Classic Masters. The successful Belart program addresses itself to classical newcomers of every age. Heliodor is especially created for young people, and the DDD Classic Masters will inspire the fans of digital recordings."

### RESEARCH RESULTS

Market research of the classical field has been performed by the German Broadcasting Corporation, ARD. "Interest in classical music predominates above all among older people," the ARD study states. "It is only in recent years that there has been a marked boom in the classics among young people."

More than one-third of the listeners of nationally broadcast Klassik Radio are between 14 and 34 years old. Education level and gender have no influence on the choice of this classical-music station, according to market researchers.

In the opinion of Michael Brueggemann, manager of classics marketing at Sony Classical, the budget series accounts for between 12 and 13% of total sales. A similar estimate is given by Oliver Schulten, managing director of PolyGram Classics, regarding the expansion possibilities for budget CDs in the classical market.

"We plan to continue the budget series on our three labels," he says. According to Schulten, however, PolyGram still sees its focus

as the full-price market and entered the low-budget business primarily for strategic reasons. But he says many newcomers to classical music start with the cheap CDs and move on to the full-price albums.

### STARS SELL

An EMI analysis shows that mega-stars still sell best, even after many years. In addition, recordings sell well that are connected with a particular event, whether it's a concert with major media coverage or a film featuring classical music.

Schulten at PolyGram Classics says the decrease in full-price classical sales is due to a current lack of sensational releases, but also to the end of the vinyl-to-CD transition, which fueled sales for many years. In addition, there are no major events to initiate buying impulses, he says. On the other hand, reports on classical music in the media have increased considerably.

Twenty percent of PolyGram classic releases are new productions. The company's list of best-sellers includes "Pavarotti & Friends," "The Three Tenors," Jessye Norman's "Just The Best" and "Carmen Symphonies" with Anne Sophie Mutter, and "A Night In The Opera" on the Decca label.

Roman Rybnikar, head of EMI Classics, says that EMI's best-sellers in the classical field are "Canto Gregoriano," Vanessa-Mae's "The Violin Player," "Best Of Classics '94," Anne Sophie Mutter's "Vier Jahreszeiten" and Nigel Kennedy's "Vier Jahreszeiten."

### PLAYING OUTDOORS

On the live-performance scene, Hoffmann Konzerte, the 25-year-old concert agency in Mannheim, has had major success with open-air classical concerts. Staged at historical sites in town centers or against the backdrop of romantic parks and castle grounds, these concerts have offered a unique experience praised by visitors and the media alike.

For some years now, Hoffmann Konzerte has been staging open-air tours across Europe with artists including Jose Carreras,

**Oliver Schulten at PolyGram Classics says the decrease in full-price classical sales is due to a current lack of sensational releases, but also to the end of the vinyl-to-CD transition, which fueled sales for many years.**

Placido Domingo and Monserrat Caballe. Audience figures in recent years have nearly doubled, with total attendance for an open-air performance this year by Jose Carreras in Germany totalling between 8,000 and 12,000.

"In contrast to events like this, classical concerts in concert halls, designed for a capacity of between 1,000 and 2,000, have decreased by 20% to 25% compared to previous years," says company founder Matthias Hoffman. Hoffman Konzerte is involved in promotion of a recently announced world tour by the Three Tenors—Luciano Pavarotti, Jose Carreras and Placido Domingo—and plans further activity in the U.S. In its home market, meanwhile, the firm has been developing a new 17,000-capacity amphitheater southeast of Berlin. ■

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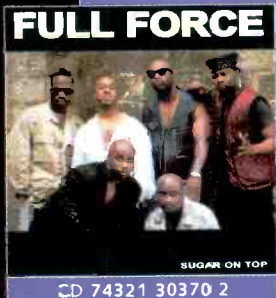


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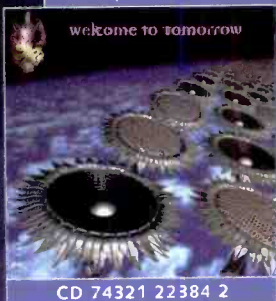
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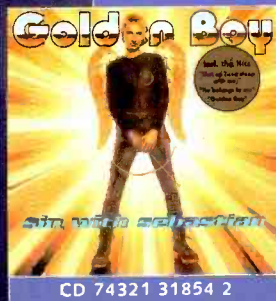
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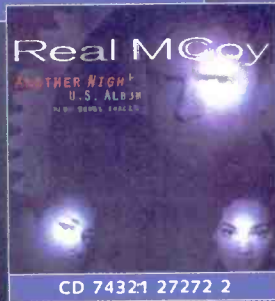
CD 74321 30678 2

Sin with Sebastian – Go den Boy



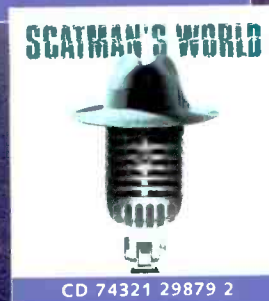
CD 74321 31854 2

Real McCoy – Another Night



CD 74321 27272 2

Scatman's World



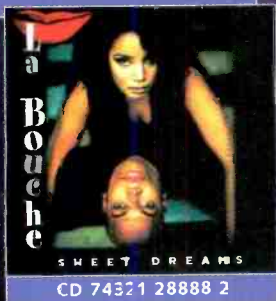
CD 74321 29879 2

Jazzkantine – Heiß & Fettig



CD 74321 31525 2

La Bouche – Sweet Dreams



CD 74321 28888 2

Michel van Dyke – Kozmetika



CD 74321 31967 2/4

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## LIFELINES

### BIRTHS

Girl, Lucia Morris, to **Matt Pierson** and **Beth Kittay**, Sept. 17 in Norwalk, Conn. Father is senior VP of jazz for Warner Bros. Records.

Boy, Andrew Michael, to **Sue** and **Tom Kiss**, Oct. 11 in Cleveland. Parents are owners of My Generation Records and Tapes, an independent music store in Westlake, Ohio.

Girl, Julia Claire, to **Dave** and **Debbie Carroll**, Oct. 14 in New Milford, Conn. Father is VP of purchasing for CD One Stop.

Girl, Victoria Ashley, to **John Gerard Brennan** and **Alison Marie Brennan**, Oct. 17 in New York. Father is a member of the Jerky Boys.

Girl, Madison Theodora, to **Lynda** and **Wayne Olivieri**, Oct. 19 in Bridgewater, N.J. Mother is an underwriter and supervisor for Chubb & Son Insurance Corp., which insures major artist tours around the world. Father is a singer/songwriter who has worked with Jon Bon Jovi, Skid Row, Huey Lewis, and other artists.

Boy, John Owen, to **Clay** and **Sara Bradley**, Oct. 20 in Nashville. Father is director of writer/publisher relations at BMI Nashville. Great-grandfather is Country Music Hall of Fame member Owen Bradley.

### MARRIAGES

**Stacy Braunstein** to **Glenn Carr**, Oct. 12 in Brooklyn, N.Y. Bride is national publicity manager for Arista Records.

**Kathryn Danyluk** to **Jeff Albright**, Oct. 14 in Malibu, Calif. Bride was former features editor of the Network 40 trade publication. Groom is president of the Albright Entertainment Group, a PR firm that represents such artists as the Doors, Robby Krieger, Vince Neil, Ric Ocasek, Pat Benatar, and Damn Yankees.

**Michael Lefferts** to **Jackie Klein Prescott**, Oct. 21 in North Miami, Fla. Groom is senior VP/GM of Warner Bros. Publications in Miami.

**Don Gerard** to **Anna Marie Juenger**, Oct. 31 in Urbana, Ill. Groom is bass player for Roadrunner recording group the Moon Seven Times.

### DEATHS

**Andre de Vekey**, 82, of cancer, Oct. 12 in Benalmadena, Malaga, Spain. De Vekey headed Billboard's first international headquarters in London during the '60s and '70s.

**Frank W. Hanshaw Sr.**, age unknown, after a lengthy illness, Oct. 21 in Atlanta. Hanshaw was a booking agent whose career spanned several decades. While at Duke University in the '30s, he became publicist and manager of Les Brown and the Duke Blue Devils. In 1937, he joined booking agency Rockwell-O'Keefe. When that company evolved into General Artists Corp., Hanshaw headed its offices in New York, Cincinnati, and Miami. While serving overseas in World War II, he formed the only combat big band in Europe composed of servicemen, which toured Europe after the war. Returning to General Artists, he worked with such artists as Nat "King" Cole, Bobby Darin, Stan Kenton, and Conway Twitty. He is survived by his wife, Jayne; son, Frank Jr.; and grandchildren, Katherine and Andrew. He was preceded in death by a sister, Annette, a singer in the early days of radio.

**Jeff Rabinovitz**, 38, of heart failure, Oct. 30 in Los Angeles. Rabinovitz

was VP of sales for Columbia TriStar Home Video. He began his video career at Ingram Distribution and later joined Sony Video Software in New York, where he held several key marketing and sales positions before joining Columbia TriStar in 1991. He is survived by his wife, Kathy.

**Florence Greenberg**, 82, of complications from a stroke, Nov. 2 in Hackensack, N.J. Greenberg was founder of Scepter Records (see story, page 15).

*Send information to Lifelines, c/o Billboard, 1515 Broadway 14th Floor, New York, N.Y. 10036 within six weeks of the event.*



**Spearheading AIDS Effort.** Michael Franti, leader of Capitol group Spearhead, is congratulated after performing at LIFEbeat's "UrbanAID" show at Madison Square Garden in New York. "Positive," the current single and video from Spearhead's debut album, "Home," is an account of a young black man's decision to get tested for AIDS. Shown, from left, are Franti; Patsy Fleming, national AIDS policy director for the Clinton administration; and Tim Rosta, executive director of LIFEbeat.

## CALENDAR

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

### NOVEMBER

Nov. 11-15, **Special Music CD Packaging**, design exhibition, the One Club Gallery, New York. 212-979-1900.

Nov. 12-14, **Seventh Annual EPM Entertainment Marketing Conference**: "Extending Your Promotional Reach," Universal City Hilton & Towers, Los Angeles. 312-988-3700.

Nov. 11, **Juvenile Diabetes Foundation Presents The 23rd Annual Promise Ball**, honoring Tony Bennett, Waldorf-Astoria Hotel, New York. 212-689-2860.

Nov. 13, "Getting Songs Into Soundtracks,"

panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

Nov. 13, "Children's Music Grows Up," seminar presented by the New York chapter of NARAS, location to be announced, New York. 212-245-5440.

Nov. 15, **Nordoff-Robbins Music Therapy Foundation's Eighth Annual Silver Clef Award Dinner And Auction**, honoring Eric Clapton, Roseland, New York. Sunny Ralfini, 212-541-7948.

Nov. 15-18, **11th Jazz Times Convention**, Loews New York Hotel, New York. 301-588-4114, x10.

Nov. 16, "Opportunities In Broadcasting," seminar presented by On the Air Studios, Sobelson School, New York. Richard Bianco, 212-362-0830.

Nov. 16-17, **Telco Video Platforms 101 Summit**, co-sponsored by the Interactive Televi-

sion Assn. and Video Information Provider Consulting, ANA Hotel, Washington, D.C. 202-408-0008.

Nov. 16-19, **National Assn. For Music Therapy 46th Annual Conference**, "Music Therapy: Exploring Frontiers, Expanding Horizons," Westin Galleria Hotel, Houston. 301-589-3300.

Nov. 20, "The Making & Breaking Of The Independent CD," symposium presented by the Los Angeles chapter of NARAS, A&M Chaplin Sound Stage, Los Angeles. 310-392-3777.

Nov. 20, "Hip-Hop: Where It's At," panel and performance sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-1121.

Nov. 29, **Tenth Annual Salute To The American Songwriter**, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-7178.

Nov. 30, **Women's Health Luncheon '95**, sponsored by Sony Music Entertainment, proceeds to benefit the Kristen Ann Carr Fund and Home Alive, at Sony Music, New York. 212-833-8485.

## GOOD WORKS

**TOUR HELPS FEED HUNGRY:** As a result of **Clint Black's** four-month 1995 tour, 288,731 pounds of food were collected from fans at the entrance of his shows and distributed to local citizens in need. Almost 600,000 meals were supplied through this campaign. The donations were in partnership with USA Harvest, which says it is the largest all-volunteer food organization

in the U.S. Contact: **Maureen O'Connor** or **Jason Padgett**, 310-201-8800.

**WEAR & FIGHT HUNGER:** Cartoonist **Garry Trudeau**, creator of "Doonesbury," has created a special design specifically for the Hard Rock Cafe Signature Series T-shirt Collec-

tion, a portion of proceeds from which will be donated to World Hunger Year, founded in 1975 by the late singer/songwriter **Harry Chapin** and radio talk-show host **Bill Ayres**. It is a nonprofit group committed to ending world hunger and poverty by addressing their root causes and promoting self-reliance. The Hard Rock T-shirt series has raised more than \$3 million for environmental and humanitarian causes. Contact: **Jill Siegel** or **Michael Steinberg**, 212-333-7728.

## NEW COMPANIES

**Grindstone Records**, formed by Ian Hunt and Don Schneider. An independent record label that forms creative partnerships with its artists, allowing them creative autonomy and an opportunity to create their own sublabels. Roster includes the Obvious, Lime Shy, and Mannish. 447 South Robertson, Suite 201, Beverly Hills, Calif. 90211; 310-246-0779.

**Perco Artist Development**, formed by Perry Cooper. A full-service company providing publicity, touring, media development, marketing, public relations, and tour consultation. Cooper was most recently VP of artist tour devel-

opment at Atlantic Records; prior to that, he was VP of artist relations and media development. 2025 Broadway, Suite 28J, New York, N.Y. 10023; 212-721-2581.

**Cash Flo Records Co.**, formed by Michael Hayes and Bobby Midnight. An independent label focusing on hip-hop, rap, and R&B, distributed by Select-O-Hits. First release is "Who You Wit" by Mid-South Untouchables. Send demo tapes and bios to A&R Department, c/o Maurice Crowley, Cash Flo Records, 1116 W. 7th St., Suite 186, Columbia, Tenn. 38401; 615-379-3336.

**Bahoomba Music**, formed by Robert Smith. An independent label presenting exclusively New York City performers, including blues, R&B, and rock artists. Smith was formerly a manager with the New York-based Record World chain. The label's first release is "Do It In Style" by blues/rock act Rust Charles. 847A Second Ave., Suite 294, New York, N.Y. 10017; 718-591-4382.

**EboniStone Production**, formed by Patrick B. Jarrett. A full-service music company with subsidiary divisions Bouvier Records and Bouvier Publishing. P.O. Box 8544, Universal City, Calif. 91618; 818-989-0292.

**A GOOD DEAL FOR ALL:** Passport Music Distribution in Denver has started a holiday season campaign called the Music Donation Program. Through a campaign with Passport's retail accounts, parents and children who donate CDs, cassettes, and read-alongs will receive a \$1 discount on the purchase of their next Walt Disney Records CD, cassette, or read-along. Participating Passport accounts will donate the merchandise to their favorite local charities. The program was the brainchild of Passport's **Paula Singer**. Contact: **David Ross**, 303-292-9333 ext. 103.

### DECEMBER

Dec. 4, **18th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-957-9230.

Dec. 4, "Entertainment Law: The Year In Review," presented by the Entertainment, Arts & Sports Law Section of the New York State Bar Assn., Marriott Marquis, New York. 518-487-5630.

Dec. 6, **Billboard Music Awards Show**, Coliseum, New York. Mary Runco, 212-536-5267.

Dec. 7, **ACLU Of Southern California Annual Bill Of Rights Dinner**, honoring Capitol Records president/CEO Gary Gersh, Sheraton Universal Hotel, Los Angeles. Meegan Ochs, 213-977-9500 x214.

Dec. 16, **Living Legends Of Gospel Concert And Awards**, presented by Our Gospel Legacy, a nonprofit organization, Robert Lee Frost Auditorium, Los Angeles. 310-649-1304.

### JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

Jan. 8-10, **19th National Nightclub & Bar Convention And Trade Show**, Bally's Grand Hotel, Las Vegas. 601-236-5510.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Burlington's 6,000 Titles Of Pure Pop Store Named NARM's Indie Retailer Of The Year

BY ED CHRISTMAN

BURLINGTON, Vt.—In 1980, when John Crandell decided to open his Pure Pop record store here, all he had was a dream, \$5,000, and a 3,000-title record collection. Today, he and co-owner Jay Strausser have turned that initial investment into a store that annually generates \$1.5 million in sales and received the National Assn. of Recording Merchandisers' independent retailer of the year award in March.

Crandell explains Pure Pop's success by saying, "One of the strengths of the indie store is letting the marketplace determine what kind of a



and building the store into a successful business.

Crandell, 40, says he got his start in the music industry at the Handleman Co., working as a sales rep for the last four years of the '70s. He says he kept his eyes open looking for an opportunity to start a record store, and a friend suggested that he try to do so in Burlington. Crandell went there and "loved it right off."

Initially, Pure Pop, which is named after Nick Lowe's first solo album, "Pure Pop For Now People," shared a 1,000-square-foot space with two other businesses, a used-paperback merchant and a stained-glass store. That store was across the street from the present location, the basement of a three-story building on College Street and South Winooski.

One year later, the store moved into its present location, although at the time it measured only 800 square feet. It is now 1,400 square feet. At the time of the move, Strausser, who was working in the store, decided to become a partner and invested \$5,000.

Coinciding with his ownership of Pure Pop, Strausser got into the concert promotion/booking agent business; he began booking and staging concerts for local bands. Today, that business is known as All Points Booking, which reached its "pinnacle" in staging Grateful Dead concerts the last two years in Highgate, Vt., where 65,000 people showed up each year. Strausser claims those shows were the largest concerts ever to take place in Vermont.

Each partner works about 20-25 hours per week, and the store has a manager, Michael Bassett, who oversees a staff of nine employees, including buyer Amy Donath.

Currently, the store, which charges \$1 less than suggested list price, carries approximately 6,000 titles. Of those, 1,500 are alternative rock titles, 1,200 are classic jazz, and 500 are ambient and acid jazz. In order to maximize space, the store frequently orders product from suppliers, instead of keeping stock on hand. Pure Pop achieves seven inventory turns a year.

Crandell says that the store is anxiously awaiting the implementation of source tagging so it can take its CD

(Continued on page 85)



There are 10 members of the Pure Pop staff, including, from left, manager Michael Bassett and buyer Amy Donath. (Billboard photo)



store you should be. If you are in tune with the market, you will tailor your inventory."

Pure Pop's market is the Burlington metropolitan area, which has a population of 130,000. In Burlington itself, there are 40,000 people, including the students of the University of Vermont and Trinity, Champlain, and St. Michael colleges. It is, Strausser says, "a pretty intelligent music market."

Early on, the store struggled, but it hit its stride when customers began asking for reggae. Around that time, Strausser, who had a deep love of the genre, began to stock it intensely. "Reggae really helped to build the store," says Crandell.

Back then, imports were very important to the business, and the store cultivated that market as well, bringing even more customers into Pure Pop. Over the years, the Pure Pop owners have capitalized on musical trends by staying in touch with their customers

## Hollywood Casino Betting On Sell-Through Atlantic City Co. Offers Low Vid Prices, Film Memorabilia

BY SETH GOLDSTEIN

NEW YORK—The studios may have an odds-on favorite in Hollywood Casino, a gambler's outlet for sell-through videos.

As the name states loud and clear, Hollywood Casino has tied its future to the gaming public's fascination with filmmaking and memorabilia. That future includes sales of cassettes at prices comparable to

what mass merchants charge.

The studio store in the company's Sands Hotel & Casino in Atlantic City, N.J., which opened in mid-July, pegged Warner Home Video's "Batman Forever" at \$11.95 for its preferred customers, who would pay as much as \$19.96 elsewhere. While movies range up to \$20, most Hollywood Casino releases run \$7-\$13.

Anyone can become a preferred customer by signing up for an Ambassador card at the hotel, says Thomas Cantone, VP of studio and retail marketing for Hollywood Casino's HWCC Development Corp. Those names become part of a million-name mailing list solicited periodically for cassette purchases.

Without benefit of advertising or promotion, Cantone says, Hollywood Casino sells 4,000 tapes per month. Sales since the first of the year, when the studio merchandising program got rolling, total 35,000 units. That figure does not include Hollywood Casino's newest wrinkle in Atlantic City, the Epic Buffet. Guests dine among movie props bought in Italy and browse among

(Continued on page 94)



Banks of video monitors feature movies on sale at the Sands casino in Atlantic City, N.J. Movie studios donate display materials.

# EAZY-E

November 28

## All His Greatest Hits

# eternal E

A portion of the proceeds from this album will be donated to pediatric AIDS in the name of Eric "Eazy-E" Wright.



## Customer Relations Paramount At One-Stop Topline's Personal Touch Is Key To Its Longevity

■ BY FRANK DICOSTANZO

NEW YORK—Having celebrated its 20th anniversary as a family-owned one-stop, Topline Record Distributors Inc., based in New York's Woodside neighborhood in Queens, might credit its longevity to a combination of the philosophies "keep your ear to the street," "know thy customer," and "if it ain't broke, don't fix it."

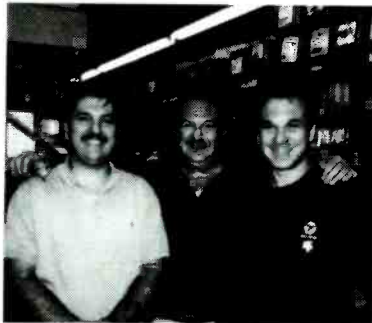
Founded in 1975 by Larry Abosch, the operation began as a small retail/wholesale record store in Queens Plaza, not far from the 59th Street Bridge. Within four years, Abosch relocated to a larger, 5,000-square-foot warehouse a short drive away in the Woodside area, where the one-stop remains today.

"Topline has always been an old-style, customer-friendly type of one-stop," says Mitchell Abosch, 36, who took over the day-to-day operation from his father about five years ago. Keeping the business in the family, the younger Abosch went into partnership with his brother-in-law, Rich Docyk, 38, about three years ago.

With \$5 million in sales, the one-stop, which employs 12, services more than 120 stores, mostly in the New York boroughs, Westchester County, Connecticut, and Delaware. All orders are shipped the day they are received. Because the one-stop is easily accessible to its accounts, nearly 40% of all product is purchased direct from the facility. "Our customers enjoy visiting our warehouse, shopping for deals, and seeing the music in front of them," says Mitchell.

Although his father, Larry, is now involved with the business only on a part-time basis, Mitchell makes it clear that he has no intention of deviating from the business course his father set in motion. "He believes in a 'steady but sure' way of doing things, and I haven't seen any reason to change that," he says.

Despite the myriad changes that have taken place in the music industry over 20 years, Larry Abosch maintains that fair prices, targeted selection, and service are key ingredients to running a one-stop. And, above all, keeping in tune with the customer allows Topline



Topline, a one-stop in Woodside, N.Y., is a family-run business, started by Larry Abosch in 1975. Pictured, from left, are his son-in-law Rich Docyk, Abosch, and his son Mitchell.

to draw new customers while still servicing many of its original accounts.

Naturally, price competition is always a topic of discussion in the one-stop business. Unlike many one-stops that run one-week specials on new releases, Larry Abosch says, "our deals run from one to six months, depending on the record and our ability to replenish our stock at a discount."

Unfortunately, he continues, the major labels are making it increasingly difficult for one-stops like Topline to stay competitive, given the tendency to charge high return penalties and the staging of new-release shipments.

Mitchell Abosch describes the move toward higher return penalties on unsold merchandise as "killer fees." Those penalties squeeze an already tight profit margin, he says.

"It's incredible," he adds. "The majors have already raised the penalty to 10% [for returns], and when you combine that with the competition coming in from out of the area, it just makes it harder for us to do business."

Larry Abosch says that the street-date issue has unfairly hurt New York one-stops. Street-date violations are rampant in the New York market, he says. In order to allow one-stops time to prepare product and ship it to accounts in time for Tuesday street dates, the majors ship product to one-stops on Friday.

In the past, Topline has been found in violation of street-date policies,

which resulted in a temporary loss of receiving product on Friday. But Larry Abosch claims that Topline was just responding to out-of-state one-stops, which take advantage of extra days "to penetrate our customer base."

He says that those one-stop sellers are so eager to enter the New York market that they're willing to absorb overnight shipping fees just to get an edge. "All that does is drive up costs and end up hurting all of us," Larry Abosch says.

"The labels are not policing street-date violations properly," he continues. "They are doing a half-ass job on this, and we are suffering because of it."

One way to counter the problem, he suggests, is for the industry to switch to a universal street date of Friday, since most retailers want the big albums for the weekends, when the most customers are in their stores.

Despite the street-date problems and high return penalties, Mitchell Abosch is anything but pessimistic about the future of the operation. "There are still plenty of people hoping to go into the record business." Besides, he adds, "our list of new [accounts] is gradually increasing all the time."

Topline has not computerized its inventory management, nor is it considering adding multimedia product to its mix. "The one thing about being a one-stop like ours is that you can't really buy that type of product until there's a definite demand for it." For now, Mitchell adds, the company is satisfied to stay on the cutting edge of music rather than technology.

"You know, nothing has ever really taken the place of 45 singles when it comes to promoting albums," says Larry Abosch. "Cassingles and CD singles just don't compare to the power those hit-driven singles had."

On the promotional side, Topline mails 500 copies of its catalog out every two months and works with labels and retailers to coordinate in-store displays, contests, and giveaways. "We've worked with Sony to help promote in-store events with groups like Korn and Sponge," Larry Abosch says.

Topline mainly stocks new releases  
*(Continued on page 85)*

## newsline...

**ALLIANCE ENTERTAINMENT**, the independent distributor and wholesaler of music, reports that third-quarter sales jumped 31% to \$183 million from \$139 million a year ago. But net profit fell to \$1 million from \$3 million. The company attributes the drop to "slower-than-expected growth in the company's one-stop segment resulting from flat sales in the music industry and a longer and more costly than anticipated transition in moving to a larger, more efficient California warehouse, including the interest costs of carrying excess inventory." But New York-based Alliance points out that operating cash flow rose 42% to \$13 million and gross margins went up to 20% from 17%.

**VIACOM** says that revenues from its Blockbuster Video stores increased 21% in the third quarter to \$615 million and that operating profit rose 26% to \$192 million. The gains were mainly due to the addition of 410 stores worldwide since Sept. 30, 1994. The results from Viacom's Blockbuster Music chain were not as impressive. Revenues from the music stores rose 6.1% to \$125.8 million from \$118.5 million, while operating earnings declined 44% to \$3.3 million from \$5.9 million in the same period a year ago.



**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS** says that the trade show at its annual convention at the Sheraton Washington Hotel in Washington, D.C., March 22-24 will occupy 60,000 square feet, the largest space ever. And the trade floor will be open 20 hours next year, up from

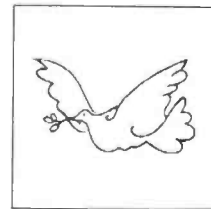
13 at the San Diego convention this year. Applications for trade show booth space must be received by Jan. 31.

**READER'S DIGEST ASSN.** has formed a five-year \$75 million strategic alliance with PBS to develop and distribute TV series, miniseries, and specials focusing on family entertainment for the network. The programs will then be adapted to home video, audiobooks, books, online content, CD-ROMs, and other products, for which Reader's Digest will have the worldwide direct marketing rights. Meanwhile, Pleasantville, N.Y.-based Reader's Digest reports that revenues from books, home video, and music rose 3% in the first fiscal quarter to \$515.5 million. However, when factoring out favorable currency exchanges in Europe, revenues declined 1%.

**REPUBLIC PICTURES HOME VIDEO** says it has renewed a deal with Showtime through December 1996. Los Angeles-based Republic has domestic home-video rights to 15 new Showtime properties. Republic also says it has formed a multiyear agreement with PolyGram U.K., which will distribute titles for Republic Entertainment International.

**THE MOTION PICTURE ASSN.** announces that an anti-piracy crackdown on street vendors in Mexico City netted more than 30,000 unauthorized copies of movie videocassettes in October alone. The titles seized included "Braveheart," "Nell," "Casper," "Species," "Congo," and "The Little Mermaid."

**DOVE AUDIO**, the audiobook company, reports that third-quarter revenues increased 48% to \$3.4 million from \$2.3 million a year ago. Net income was \$362,000, compared with a loss of \$80,000 last year. The numbers were up, the Beverly Hills, Calif.-based company says, because of "increased sales volume from Dove's product line, including its recently published book titles." The company has also formed a subsidiary to distribute films.



**FOX LORBER HOME VIDEO** has been stepping up its acquisition of critically acclaimed foreign and independent films for video distribution, including the Australian Oscar winner "Breaker Morant," three of Eric Rohmer's classic French romantic comedies, and John Cassavetes' first two movies as a director. Orion Home Video distributes Fox Lorber product.

**SENSORMATIC ELECTRONICS**, which markets anti-theft electronic article surveillance technology, says first-quarter revenues rose 40% to \$267 million from \$191 million a year ago. But net income declined to \$17 million from \$20 million. The Deerfield Beach, Fla.-based company says it is "considering how we might centralize certain functions to eliminate redundancies, reduce expenses, and provide better business control."



## EXECUTIVE TURNTABLE

**DISTRIBUTION:** WEA Corp. in Burbank, Calif., promotes **Lawrence Weiss** to executive VP, operations, and **Michael J. White** to executive VP, administration, and general counsel. They were both senior VPs.

**HOME VIDEO:** Allan Golden is promoted to VP of sales for PolyGram Video in New York. He was senior director of sales.

**Terrel Frey** is promoted to national video/laser buyer for Alliance Entertainment Corp. She was laser/video buyer for Alliance subsidiary Abbey Road Distributors.

**ENTER\*ACTIVE:** **Geoffrey Selzer** is appointed VP of creative development for Disney Interactive's education and multimedia group. He was an independent producer and



SELZER



VANOUREK

designer of interactive CD-ROMs.

**Roger Holdredge** is named VP, alternative sales, at the Bureau of Electronic Publishing in Parsippany, N.J. He was VP of sales and marketing for Continuum Records.

Atlantic Records in New York names **Sandy Smallens** senior director of multimedia. He was director of media/interactive services.

**RELATED FIELDS:** **Robert A. Vanourek** is appointed president/COO of Sensormatic Electronics Corp. in Deerfield Beach, Fla. He was president/CEO of Recognition International.

Macrovision Corp. in Sunnyvale, Calif., names **Mark S. Belinsky** VP, worldwide theatrical and pay-per-view anti-copy systems, and **Patrice Capitant** director of engineering. They were, respectively, VP/GM at Electronic Marketplace Systems and engineering manager/technical strategist at Radius.

*Information for the Merchants & Marketing Executive Turntable should be sent to Terri Horak, Billboard, 1515 Broadway, New York, NY 10036. Photographs are welcome.*



# The most sought after disc in the Entertainment Industry



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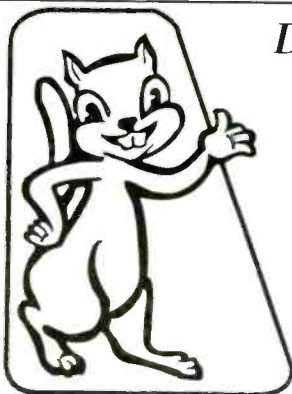
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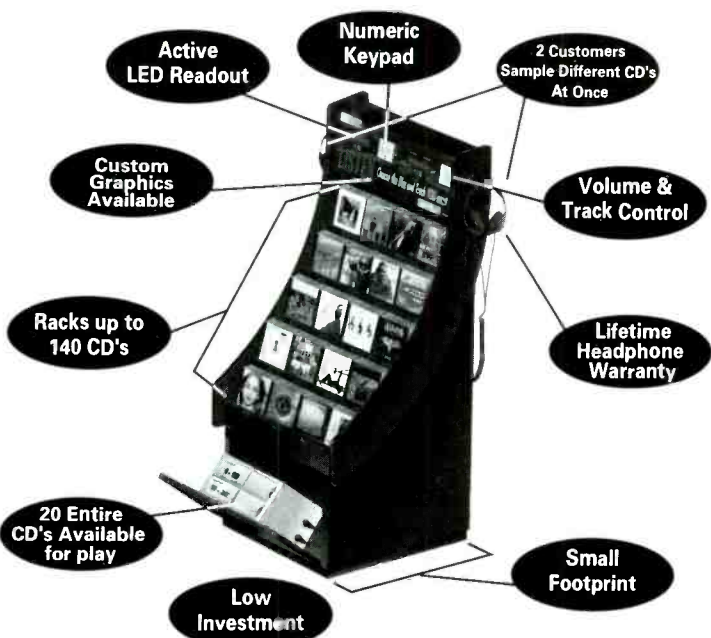
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## Virgin Invades East Coast; Kemp Mill Seeks Chap. 11 OK

**VIRGIN SPACE:** Virgin Retail, with five stores in California, is gearing up for its invasion of the New York metropolitan area. That will begin in February, with the opening of what is being touted as the largest record store in the U.S., a 70,000-square-foot site in Times Square. That store will be the first of as many as eight superstores—excuse me, I mean megastores—that the chain plans to build in the New York area over the next few years.

The company has already signed a lease for a 30,000-square-foot store in Westbury, N.Y., on Long Island, which will open at the end of next year, according to Ian Duffell, president/CEO of Virgin Retail's North America operations. Duffell says he hopes to complete a deal for another Manhattan store that could open before the Westbury outlet.

In addition to New York, Virgin is looking for locations in Boston, Philadelphia, Washington, D.C., Miami, and Orlando, Fla., and is very close to signing deals in two of those cities, according to Duffell.

Meanwhile, out West, Virgin is enjoying the opening of what Duffell is already calling its most successful store in the U.S., a 53,000-square-foot, multimedia outlet in San Francisco, which opened Aug. 17. Although he declines to specify a revenue projection, Duffell says that store is probably the No. 1 store on the West Coast and probably will be the third-highest-grossing music combo store in the U.S., behind the two Tower stores on Broadway in Manhattan. (Of course, next year, he expects the Virgin Times Square location to topple them and become the No. 1 sales-volume store in the country.)

In addition, Virgin is readying a 25,000-square-foot store in Burbank, Calif., which will open in a few weeks, Duffell says. That store is in the Media City Center complex and has some impressive traffic-drawing neighbors, including Ikea, Barnes & Noble, and an AMC stadium-style cinema with 36 screens. The Virgin store will have 200,000 cars going past its doors each day, and hopefully, more than a few will stop in.

Duffell says that Virgin will complete its presence in California when it lands a location in West Los Angeles. But it clearly isn't done with the West, as it plans to have a store open north of the border, in Vancouver, by the end of 1996.

**GET AROUND:** Over the last month, Retail Track has been out and about, trekking across the U.S. going to conventions and visiting stores, and hasn't had a chance to document a couple of retail happenings.

In Washington, D.C., the Kemp Mill Chapter 11 reorganization plan has been approved by the creditors committee and is winging its way to the chain's creditors, who have to vote on it. According to people familiar with the process, the plan calls for Kemp

Mill to come up with slightly more than \$3 million by Jan. 15, of which \$2.25 million is for unsecured creditors.

In order for the plan to be approved, it must pass two tests: It has to be accepted by 50% of the unsecured creditors, and they must represent at least 75% of the outstanding debt.

If Kemp Mill does come up with the cash, it would represent a payout of about 23 cents per dollar for unsecured creditors and would allow the chain to be an ongoing concern, although one with a sharply reduced presence. If Kemp Mill fails to come up with the money, the chain will be liquidated.

Kemp Mill fell on hard times when Best Buy invaded the Washington market and started slugging it out with the Circuit City chain. Kemp Mill hasn't been the only chain caught in the crossfire. Carteret, N.J.-based Nobody Beats the Wiz closed down three Washington stores in August (Billboard, Aug. 26) and six more in October, leaving only four stores in operation there.

As usual, Nobody Beats the Wiz isn't talking about its plans in the area. But the industry is watching closely to see if the

Wiz is planning to close down its remaining Washington stores and run from that market with its tail between its legs.

Or is the Wiz positioning to go head-to-head with Circuit City and Best Buy by bringing its superstore concept, which includes its core business of home-electronics hardware, to Washington? Until now, the Wiz stores in Washington have carried only home-entertainment software.

If the Wiz doesn't make its stand in Washington, it will in the next year or two, as it's clear that Best Buy plans to invade the Wiz's turf in the Northeast. Already, the Minneapolis-based company has at least one site in New Jersey, and when the chain goes into a market, it usually opens stores in clusters. Moreover, if you follow the direction of Best Buy's expansion, it looks as though New York, Connecticut, and Massachusetts are all on the agenda.

**HEADED NORTH:** A few weeks back, I reported on Tower Records/Video closing one of its New York stores (Billboard, Oct. 28). That was the second store the chain had closed in as recently as a month or so; it also shut down a 10,000-square-foot store in the suburbs of Atlanta.

Unlike other chains, which routinely sift through their portfolios to close weak stores, Tower has closed less than 10 stores in the company's history, says Russ Solomon, chain president.

But life goes on for the West Sacramento, Calif.-based chain. It will open next week a 22,000-square-foot outlet in Denver and plans on debuting its first Canadian store in Toronto in mid-December: a 25,000-square-foot, four-story outlet at the corner of Yonge and Queen streets.

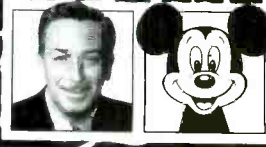
## RETAIL TRACK

by Ed Christman



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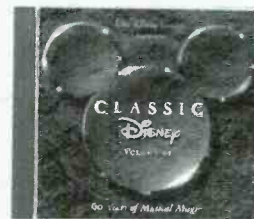
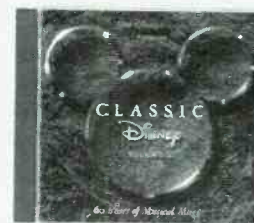
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## BURLINGTON'S 6,000 TITLES OF PURE POP

(Continued from page 81)

inventory out of Alpha security "keepers." That move would allow Pure Pop to increase its inventory, he says. (The

store currently uses an electronic article surveillance system made by 3M, placing EAS tags on product protected by the keeper.)

Jazz is a growing force for the store,



When Billboard visited the store, the Pure Pop hit wall, shown above, contained titles from Phish, Ani DiFranco, Fugazi, Bjork, Shane MacGowan, and Primus. (Billboard photo)

which concentrates on the classic jazz artists. "We are not an adult contemporary store at all," says Crandell. Also, he notes that rap is on the decline, but that soul and R&B are on an upswing. Pure Pop carries only about 300 titles of those genres because of space limitations. But since there are so many R&B and soul titles available, the store rotates the albums it does stock.

Current top-selling albums are from the Smashing Pumpkins, Grateful Dead, John Hiatt, Alanis Morissette, Joan Armatrading, Cypress Hill, Natalie Merchant, Joan Osborne, Stevie Ray Vaughan, and Tha Dogg Pound.

CD sales far outpace cassettes, at a rate of 4-to-1. "We were never really a cassette store; before CDs, LPs dominated," says Crandell.

The Burlington market has an abundance of competition, according to the Pure Pop co-owners. There are six record stores in the downtown area and almost as many in outlying strip centers and malls.

"It is fascinating—when we look at the number of record stores in this market—to watch our store grow and [know that we] have done enough things right to get recognition."

The industry will become even more aware of Pure Pop, a SoundScan reporter, as it recently joined the marketing group the Coalition of Independent Music Stores (Billboard, Nov. 11).

Despite Pure Pop's success, the partners have yet to make expansionary moves. "We have considered opening a second store," says Strausser. "But we don't want to lose our focus on being the best music store that we can be."

## TOPLINE RECORDS

(Continued from page 82)

and best-selling catalog titles, mainly in the CD format. Of the 2,000 album titles that Topline offers, less than 100 are available on cassette. Alternative rock, urban rap, R&B, and pop account for 75% of sales. Dance and rap singles, including 12-inch vinyl, CD-5, and cassettes make up the remaining 25% of sales.

Along with a strong focus on independent labels, such as Profile, Caroline, and Red, in addition to the majors, Mitchell Abosch points out, a solid part of the business is vinyl. "Vinyl customers are very loyal, and the prices have held steady over the last three years," he says.

Currently, Mariah Carey, Annie Lennox, Janet Jackson, Xscape, AZ, Junior Mafia, KRS-ONE, TLC, and the "Dead Presidents" soundtrack are among the one-stop's hottest sellers.

Yet, despite the hits that come and go, the ever-changing technology, the mega-mergers and the superstores, one thing will never change at Topline, says Larry Abosch, and that's the personal relationship the one-stop has cultivated with its customers. "Our customers can call up and talk to any of the principals in this business at anytime and get a quick answer to their questions," he concludes. "How many owners will still do that?"



**Satriani At Tower.** Relativity Recordings artist Joe Satriani promotes the release of his new self-titled album at a Tower Records store in San Francisco. Shown, from left, are Jim Portnick, Tower store manager; Chris Hollis, West Coast regional sales, Relativity; Satriani; and Kevin Burns, artist management, Bill Graham Management.

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# Bill Laswell Baptizes New Label Meta

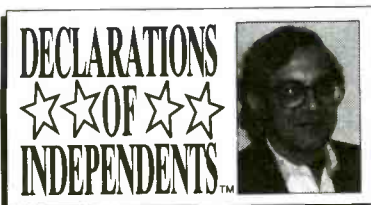
**META-BOLISM:** Bill Laswell is plainly vying with the Godfather of Soul for the title of the Hardest Working Man in Show Business. With two of his own labels, Axiom and Sub Meta, already in place, the musician/producer has launched another imprint, Meta, which, like Sub Meta, is distributed by Caroline.

Meta, which will specialize in the release of what Caroline calls "oral ambient ethno-environmental sound pictures," made its debut last week with the release of "Baptism Of Solitude," an album of readings by the expatriate American writer **Paul Bowles**, who was recorded at his home in Tangier, Morocco, by Laswell and his longtime collaborator **Nicky Skopelitis**. Laswell created the ambient music tracks that accompany the texts.

Laswell says that the label is a collaborative effort with **Janet Rienstra**, who formerly ran the Gang of Seven spoken-word label. "She really created the label, the majority of the ideas for what we're doing," Laswell says. "She selected all the texts . . . with me doing the soundtracks."

You can think of Meta's output as "literary world beat." Its next release, tentatively due in January, will be a remastered reissue of **Material's** incredible 1989 album, "Seven Souls," on which the Laswell-led unit accompanied **William S. Burroughs'** readings from his novel "The Western Lands." The album will include three new remixes by Laswell and **Jah Wobble**, **Tim Simenon**, and **Terre Thaemlitz**. Says Laswell, "For me, it was always a really important project. Maybe it was too early."

Following later in '96 will be "The Assassin," a compilation by **Peter Lamborn Wilson** devoted to the 11th-century Persian mystic and leader of the "hashishin" **Hassan i**



by Chris Morris

**Sabbah**, with readings by **Burroughs'** late colleague **Brion Gysin**, **Burroughs**, **Iggy Pop**, **Patti Smith**, and others.

Laswell says he's unsure about how many Meta projects will be released: "If people want more of it and like it, then it continues." But he believes that the time is right for a label oriented toward spoken word. "I think people are paying more attention, and there's more interest in this area," he says.

**QUICK HITS:** **Creed Taylor's** noted jazz label CTI Records has signed an exclusive distribution deal with Port Washington, N.Y.-based **Koch International** . . . SST Records will consolidate its operations at new quarters in Long Beach, Calif. The move, which will be complete by March 1996, will bring together the label, founder **Greg Ginn's** studio, and the SST Superstore, the retail outlet currently located on the Sunset Strip in West Hollywood, Calif.

**Feedback Inc.** Music Distribution in Glendale Heights, Ill., has signed an exclusive distribution deal with **Scratchie Records**. The label is cooperatively owned by **D'Arcy Wretski** and **James Iha** of the **Smashing Pumpkins**, **Kerry Brown** of **Catherine**, **Adam Schlesinger** of **Ivy**, producer **Jamie Stewart**, and publicist **Jeremy Freeman** (Billboard, June 10) . . . Concrete Marketing's **Bob Chiappardi** has started a new rock label, **Slab Recordings**, to be distributed by **AEC Music Distribution**. The New York-based imprint's first release will be a debut album by the L.A.-based alternative trio **Maple**.

Slab will utilize Concrete's 40-person staff to work its records; its lone dedicated staffer is A&R man **Dave Jansen**.

**Rick Jeffery**, former sales and operation manager at Sausalito, Calif.-based **Real Music**, has joined former executive VP of **Real Music Gary Chappell** at Chappell's new company, **Boulevard Entertainment**, as director of operations, alternative sales and distribution, and A&R . . . Contemporary jazz guitarist **Phil Sheeran** has founded **Passage Records** in Seattle. In a unique twist, the company will not fund its recordings, but will lease finished masters for five- to eight-year periods, with rights reverting to the artists at the end of the deals.

**Kent Entertainment Group** in Los Angeles, operated by **Morey Alexander**, has started a rap division, **First Kut Music**. The company, a joint venture with **Samoan Mafia Records**, will release a new album, "Occupation Hazardous," by former **Island Records** rap act **Boo-Yaa T.R.I.B.E.**

**FLAG WAVING:** **Carolyn Wonderland** has to admit that her music is saddled with some popular misconceptions.

The Houston-based singer is frequently tagged as a blues artist; in fact, her group, the **Imperial Monkeys**, was named best blues band in 1994 and 1995 at the **Houston Music Awards**.

But the music on the group's new album, "Play With Matches," on **Norwich, Vt.-based Big Mo Records**, though blues-tinged, is mostly straight-ahead rock'n'roll.

Wonderland believes that her band is tagged with the blues handle "mostly because of the covers we do . . . I can't write a blues song to save my life. I'm 22. I've lived a charmed life."

She also sighs when the constant comparisons to **Janis Joplin** are brought up. "I guess people are trying to pigeonhole me sometimes," she says. "I holler sometimes, I'm from

Texas . . . It's really flattering, but I get scared."

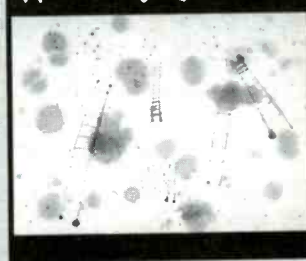
What is indisputable about **Wonderland** is that she boasts an enormous and expressive voice that belies her youth. She's been performing in Houston since her early teens; she recalls, "When I was 17, somebody wrote about me, and then nobody would serve me drinks."

Years of performing on the local club scene has resulted in a heap of kudos for **Wonderland** and her group. In addition to being selected best female vocalist in the '94 **Houston Music Awards**, **Wonderland** and her guitarist, **Eric Dane**, have been tagged best songwriters, while bassist **Chris King** and drummer **Leesa Harrington** were picked as tops on their instruments as well.

Long a local fixture, the band has been increasing its out-of-town touring schedule in recent years. "We're headed off to the West Coast from the middle of November to the middle of December," **Wonderland** says. Watch out for dates in Colorado, Arizona, and Northern and Southern California.

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## CHILD'S PLAY

(Continued from preceding page)

**Alsop's** "Chris Moose Holidays" (Moose School Productions, Topanga, Calif.); the **Re-Bops'** "Oldies For A Cool Christmas" (Re-Bop Records, Marshfield, Vt.), and "The Miracle Of Christmas," narrated by **Morgan Brittany** (Madacy Music Group, Montreal).

**KIDBITS:** **Stu Moden** and **JoAnn Grossman**, producers of New York's West End Gate Children's Theatre, a major showcase for on-the-rise kids' performers, began booking two new series in two additional venues: the West Side Kids' Theatre at Lincoln Square Synagogue and the Kids' Theatre at the Knitting Factory . . . **Joe Scruggs'** newest release, "Ants" (Shadow Play Records, Austin, Texas), has scored a Parents' Choice Gold Award . . . Toronto's winsome **Sphere Clown Band** was "a big hit" at Scotland's international Edinburgh Festival, according to **Sphere's Patricia Silver**, who quoted Scottish TV . . . Nashville-based **Dennis Scott's** 1990 song "Before You Grow" appears not only on **Kathie Lee Gifford's** Warner Kids release "Dreamship (Lullabies For Little Ones)," but on the all-star compilation "Big Country For One And All" (Music For Little People/Warner Bros.).



**Coconut Grove.** Jef Lee Johnson performed songs from his debut Coconut Grove Recording Co. release, "Blue," at Spec's Music in Coconut Grove, Fla. Pictured, from left, are Pan Courtelis, president, CGRC; Johnson; Ann Lieff, president, Spec's Music; and Peter Wetherbee, GM, CGRC.



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MERCHANTS & MARKETING

## CD-Match Software Reduces Guesswork

BY MARILYN A. GILLEN

LOS ANGELES—Faced with consumer frustration and return rates running as high as 30% on some popular titles, computer-software suppliers and retailers are aiming to take the technical guesswork out of buying CD-ROMs.

In a hi-tech spin on Garanimals tags, a new program initiated by the Interactive Multimedia Assn. will let consumers match printouts of their computers' exact system capabilities with corresponding system-requirements listings on in-store boxes. Consumers venturing into stores with their wallet-size

guides are advised not to buy anything with requirements higher than those listed on their personal printouts in such categories as CPU speed, memory, and hard-drive space.

Dubbed "CD Match," the program includes free diagnostic consumer software, designed to ana-

lyze a user's computer and sort the findings into select categories; a publisher initiative, urging the adoption of uniform CD Match on-box guidelines keyed to the computer printouts; a retail program, encouraging in-store distribution of the diagnostic software; and a manufacturer tie-in, which encourages bundling the software with computer hardware products, as well as with gaming magazines and other appropriate distribution sources.

"The 186% increase in CD-ROM title sales during the past year is a strong signal that consumers want the entertainment, education, communication, and information benefits offered by today's multimedia PC systems and software," says Philip Dodds, IMA president. "However, the extraordinarily high

## New RealAudio Is FM Quality

PROGRESSIVE NETWORKS wasn't exactly courting the music industry with its RealAudio encoder/decoder release this spring (Billboard, April 15), but that hasn't stopped a number of record labels and radio stations from putting the AM-quality, audio-streaming technology to work within their Internet World Wide Web sites, allowing visitors to instantly sample new tunes or hear radio programming with the click of a mouse—and with no download delay.

So it'll be interesting to see what happens with the release of RealAudio 2.0, which is now available in beta version at <http://www.RealAudio.com> and promises to offer "near-FM quality" sound—albeit only in mono—and a "live" broadcast capability.

"With 1.0, we were up front about saying that this isn't going to give you pristine sound," says Rob Glaser, Progressive Networks president/CEO. "We saw it as a breakthrough for spoken-word, sports broadcasts, and programs like NPR's 'All Things Considered.'"

Version 2.0, however, promises "crisp, clear sound" when delivered over a 28.8 modem, Glaser says, and is targeted squarely at online music-delivery applications.

Other improved features in the new version, which launches officially in January '96, are support for live "netcasting," which will allow for such things as simulcasts of concerts; open architecture, to enable integrated RealAudio third-party applications; and synchronized multimedia capabilities, which use the RealAudio "stream" to drive a synchronized multimedia presentation.

"It's more like a slide show than video," says Glaser of the visual-sync feature. "But it's a whole lot easier for people at home to access, and the creative possibilities are pretty vast."

More than 150 Web sites currently offer RealAudio 1.0, and more than 600,000 "players" (the free software required to access the feature) have been downloaded, Glaser says.

**FROM THE 'INEVITABLE' FILE:** One client taking an interest in Progressive Networks' RealAudio, says Glaser, is fellow Seattle company Muzak. "They're looking at the rise of virtual malls and virtual stores [online] and thinking, 'Someone's got to program their in-store music,'" Glaser says.

**BITS AND BYTES:** Software publisher Enteractive Inc. (no relation) has inked a deal with Bon Jovi guitarist Richie Sambora to publish a CD-ROM exploration of the musician and his technique. The disc, due in fall '96, will include guitar lessons led by Sambora, among other elements. . . . The interactive fitness field gets another contender early next year in the form of "Tony Little's Private Trainer." The CD-ROM, led by the Florida-based fitness guru, will mark the debut of the new IBM Interactive Media publishing division. . . . Tower Records has added Launch, the CD-ROM magazine, to its list of interactive offerings.

Got something to share? E-mail the Enter\*Active File with quibbles and newsbits at [MGillenbb@AOL.com](mailto:MGillenbb@AOL.com).

## Net Surfers Meet Mallrats At Eshop Plaza

'Cybermall' Graphics, Services Take Shopping To New Level

LOS ANGELES—Online retailing tries yet another tactic this fall with the launch of Eshop Plaza, a "cybermall" concept with more than a few new twists.

Among them, according to COO Will Poole, are personal shop assistants, an advanced "customer tracking" feature, 3D shopping environments, and extensive coupon promotions. "What you'll see very quickly is that this is not like any other 'online mall' you've ever been in before," says Poole. "The depth and speed of the graphics and the overall excitement of the shopping experience take it to that next step."

The plaza opens this month with only a few tenants, but some key ones. Among the two flagship shops

are Tower Records and the Good Guys, who will share the virtual plaza with direct-sales specialists Spiegel, 1-800-Flowers, and Insight Direct, a PC sales company. Some 25 new tenants are expected to join within the next year, culled from the ranks of traditional "bricks and mortar" retailers, direct-sales specialists, and online-only retailers.

As in real-world malls, there will be limited-term category exclusives for flagship tenants, Poole says, "so that we have time to work with our merchants to help them build their

businesses."

A partnership philosophy is key to Eshop Inc.'s strategy. The San Mateo, Calif.-based company will make its money by taking a percentage of transactions generated online, meaning that it is in all parties' best interests to generate large sales numbers, Poole says.

Individual merchants will promote their own stores (Good Guys is flagging the store in its newspaper circulars, Tower will do the same in its Pulse magazine, and 1-800-Flowers is mentioning it to callers), while Eshop plans its own marketing blitz behind the entire plaza.

Traditional retailers (those with real-world equivalents) may offer in-store the free software required to access the site. The software will also be made available for download online (at <http://www.eshop.com>) or by calling an 800 telephone number; users do not need to have existing Internet access to visit the site.

It is the dedicated software that allows for the rich shopping environments that will be a trademark of all Eshop stores, Poole says, though each will have its own distinct look and feel. Tower has created a bright, hi-tech, 3D store with countless aisles to wander through, while Insight Direct lets visitors roam inside a virtual computer during their browsing.

All Eshops can also be "personalized," Poole says, based on an individual customer's stated interests, needs, and tastes. In the Tower store, for instance, a customer can pick three favorite genres; on subsequent visits, a personal assistant will make recommendations in those areas. Signage, new-release posters on the walls, and special coupon offers will also be based on the customer profiles.

A unique "tracking" feature enables merchants to note where any customer browses or lingers on a number of visits. "If they note that someone looked around in the jazz department a lot but didn't make a purchase there, Tower could come back in a subsequent week and say, 'Hey, we see that you have an interest in jazz. Would you like a tour of our jazz-essentials department? And here's a coupon for \$3 off your first purchase there,'" Poole says.

MARILYN A. GILLEN



eshop



**Key Concern.** New York's Hard Rock Cafe recently hosted an interactive multimedia music contest to raise money for Second Harvest and Food for Survival, two groups dedicated to alleviating hunger. The event, which featured contestants playing Lonestar Technologies' interactive instrument the Key, included sponsorship from WarnerVision Entertainment and Atlantic Records, among others. Shown, from left, are Richard Rosen, product manager, WarnerVision; Asagai Barton, third-place winner; Eddie Gunn (kneeling), second-place winner; Randy Jackson, guitarist for Zebra; Larry Richenstein, president, Lonestar Technologies; and Robert Madison, director of communications, Food for Survival.



return rate of CD-ROM titles due to incompatibility is a clear indication that these same consumers are confused and frustrated with determining which multimedia titles will run on their systems."

The IMA is soliciting support for the program and expects to announce its initial slate of industry supporters at a press event later this month, according to IMA VP of marketing Ken Christie. The group will begin getting diagnostic software into the hands of consumers by the Christmas '95 buying season, Christie says, but the full impact of the program will probably not be felt until Christmas '96.

"On-box labeling will start to show up in force in spring '96, and by summer you will see a lot of [diagnostic] software in the hands of consumers," he says. "At that point, we'll also kick in a retail program to complement distribution through magazine bundles, if we decide that's necessary. So by next Christmas, the CD Match system should be fully implemented."

The Annapolis, Md.-based IMA, which boasts some 400 members, will work with other groups, such as the Software Publishers' Assn., to try to ensure uniformity of labeling guidelines, Christie says.

"When people buy computers, they don't necessarily know what's in them," Christie says. "And so the result can be that they end up buying titles that aren't meant for their machine, and that results in more returns to the store and in more calls to a developer's technical-support staff. That translates to less profitability for everybody, and that's what we're trying to overcome."

## SIVA Meet Finds Higher Barriers Group Itself Also May Be In Merger Talks

BY SETH GOLDSTEIN

NEW YORK—The chasm got a little wider at the Special Industry Video Assn. annual meeting held here earlier this month. In two days of lively discussions about the possibilities offered by the Internet, the promise of digital videodisc, and the longevity of plain-vanilla VHS, special-interest aspirants heard—again—the difficulties of getting their projects into stores.

It's long been accepted that the studios, if they were interested in nontheatrical programming at all, only consider topics with series potential mapped out well beyond the first couple of releases. Now, producers who attended the Nov. 1-3 meeting in New York found that independents have adopted the same attitude.

BMG Video GM Joe Shults and PolyGram Video president-in-waiting Bill Sondheim made it clear that neither was interested in building a line from a single title. "I can't undertake anything where there's not a line extension," said Shults. PolyGram will "walk away" from one-of-a-kind proposals, agreed Sondheim, who voiced concern about getting the most from hard-won retail exposure.

As a result, many nontheatrical sup-



pliers are focusing more on direct response, including some with strong brand recognition. Bob Potter, home video director for National Geographic, said mail order accounts for 90% of its nature documentary sales. Columbia TriStar Home Video, which does much better with Nat Geo's children's line, brings in the other 10%. Direct response is the difference between success and failure of such special-interest genres as documentaries and travel, according to consultant Dick Kelly of Cambridge Associates in Stamford, Conn.

The SIVA conference gave the 265 registered attendees plenty to chew on. After two years in Los Angeles, the annual meeting returned to the East Coast—and to rave reviews. The majority of those present liked the content, as evidenced by the fact that few deserted sessions on branding, retail trends, and the cyberspace selling of video.

Ironically, this best of the six SIVA

conventions may have been the last under the auspices of an independent organization. SIVA, in financial difficulties, is casting about for a merger and a chance to reach a broader retail audience. Although president Paul Caravatt and board members were mum, sources indicate that the Video Software Dealers Assn. has been approached about an affiliation.

"We're always looking for opportunities," says VSDA VP Bob Finlayson, "but I can't comment on any discussions we may or may not be having with SIVA."

Whatever the arrangement, SIVA would expect to retain a separate identity, befitting an organization that represents a \$900 million-a-year segment of the

(Continued on page 93)



**For The Mick.** Tom Molito, executive VP of Cabin Fever Entertainment, presents a check to Merlyn Mantle, widow of New York Yankee great Mickey Mantle, who died this summer, for Mickey Mantle's Foundation, which encourages organ donations. Cabin Fever will also donate proceeds from future sales of its video "The 500 Home Run Club." Fans can purchase the cassette, a tribute to the 14 ballplayers who hit 500 home runs, for \$9.95 by calling 1-800-55-FEVER.

## Turner Classics To Hit Retail As Vids; Allied President/CEO Merkle Resigns

**RKO'S RETURN:** Turner Home Entertainment is preparing to exploit its parent company's newest cable franchise in the cassette market. The Classic Movie Channel will debut next year at retail as Turner Classic Movies, beginning with a repackaged and revitalized RKO Pictures series. THE put the entire RKO line, long a sell-through staple, on moratorium earlier this year in an effort to clear the way for the new label. But THE isn't saying much.

"It's very premature at this stage," says THE's Joe Swaney. "Nobody would like to comment." He expects an announcement in mid-1996; the best time, sources indicate, would be on or just before the Video Software Dealers Assn. convention in Los Angeles next July.

A hint of things to come was dropped by THE strategic planning director Vito Mandato, who spoke on a branding panel held during the Special Interest Video Assn. conference in New York Nov. 1-3. Mandato called the proposed label "a natural brand extension" of a popular cable service that has draws on Turner's huge library.

The MGM catalog bought in 1986 won't appear as Turner Classic movies until the MGM/UA Home Video distribution license expires in 2001. A source indicated that THE would have the MGM production of "Annie Get Your Gun," starring Howard Keel and Betty Hutton, but longstanding, seemingly intractable rights problems are said to make that impossible for MGM/UA or the Turner unit.

**ON THE MOVE:** James Merkle has resigned as president/CEO of Allied Digital Technologies. Co-chairmen William Smith and George Fishman will take over his responsibilities until a successor is found. A company spokesman refused further comment, but one Wall Street analyst says that Merkle took the fall for "a fiasco" in Clinton, Tenn., where Allied this summer relocated the cassette-duplicating facility of recently acquired Hauppauge, N.Y.-based HMG Digital Technologies.

"It was a first-class screw-up," the analyst says, resulting in dubbing delays that affected various customers, including Handleman's Anchor Bay Entertainment (Billboard, Oct. 21). At one point, Anchor Bay output was said to have been 1 million units in arrears. The problems, alluded to in Allied's last statement, have since been resolved. Allied had sales of \$157 million for the fiscal year ended July 31.

Karren Crossier, former video buyer for defunct rack-jobber Rank Retail Services, is seeking opportunities.

She can be reached at 216-549-2284.

**SLOT SHOT:** Mass merchants do it, groceries do it, so why shouldn't video retailers do it? "It" is charging vendors for the privilege of placing product on store shelves, otherwise known as slotting fees. The idea isn't new, but stores haven't availed themselves of the opportunity to create a new line on their income statement. Until now, at least.

One distributor who attended the East Coast Video Show in Atlantic City, N.J., last month detected more than a modicum of interest in slotting fees among chains. Talk had begun earlier, he maintains: "It seems like it has exploded in the past couple of months." No one we asked could name a chain ready to charge for facings.

Another observer, familiar with the ways of supermarkets, dismisses the strategy. Groceries ask for

slotting fees because they're short of space for B titles. For video stores, the problem is limited open-to-buy budgets. What's really needed, he says, is a price decrease, which retailers can try to negotiate with distributors.

Anyway, rental is the wrong arena for slotting fees, according to our grocery-savvy source: "If it made sense anywhere, it would make a helluva lot more sense in sell-through." That's where the big, general merchandise retailers put their clout into play when their purchases number in the tens of thousands per title.

But let's not sell specialty retailers short. For game suppliers, a discussion with stores "is like a real estate meeting," says a chain executive who has attended several. "Retail is riding a high horse in interactivity. There's too much product and too little space, more so than in video." However, those format lines are converging, he believes: "To me, it's a problem down the road. It's natural progress."

**CASHING IN:** You could say that distributor Ingram Entertainment pre-empted slotting fees when it landed Giant Video/West Coast Entertainment. Ingram, which began structuring the deal during the May VSDA convention, is said to have paid Giant \$2 million-\$3 million to ensure the continued growth of a new, expanding customer. Giant previously bought mostly from Sight & Sound, which reportedly loaned the chain \$750,000. "It's not an exclusive," says West Coast's Steve Apple. "We have relationships with other distributors as well."

## UAV Entertainment's Budget Pricing Is Proving Profitable

BY TRUDI MILLER ROSENBLUM

NEW YORK—When it comes to budget-priced videos, UAV Entertainment of Charlotte, N.C., does it all. Its 1,800 video titles—all priced under \$20 and most under \$10—include children's titles, exercise, how-to, and classic TV shows.

The company is its own producer, manufacturer, rack-jobber, and distributor; creates its own merchandising tie-ins; and has recently expanded its offerings to include CD-ROM and music CDs and cassettes.

UAV was launched in 1985 and has product in 60,000 retail accounts nationwide. Most of them are mass merchants, supermarkets, drugstores, and convenience stores; video and music stores are a new account base for the company. Customers think they're getting their money's worth.

Michael Sacks, buyer for the 164-store Hill's Department Store chain, based in Boston, says UAV has been especially good "at giving us great promotional ideas. We do a number of promotions with them." One, called Saturday Morning Matinee, runs throughout the year. "They follow up very closely on all purchase orders," Sacks adds. "They know the pressures of a buyer and make sure

everything falls into place."

Unit costs and margins are what convinced Hill's in the first place. "Our aggressive retail price structure is key to our success," says UAV CEO Jerry Pettus Jr. "We're a manufacturer selling direct to retail, so we don't require a lot of margin to operate and grow. We can put product out at a low retail price that offers a lot of value to the consumer."

For example, UAV has a line of 60-minute animated children's classics ("Treasure Island," "Swiss Family Robinson," etc.) in clamshell packaging at the impulse price of \$4.99 each. UAV also provides full-rack programs for retailers, making it easy to stock product.

Nontheatrical kids' titles often have a hard time getting publicized. UAV circumvents the problem by creating its own value-added packaging and tie-ins. For example, its upcoming animated title "Secret Of The Hunchback" (due Feb. 28 in clamshell packaging for \$9.99) is offered with a set of character tattoos and a Hunchback miniposter, with a sticker on the package that says "Free Toy Surprise Inside Each Video."

The company will also release numerous "Hunchback" tie-ins, including a CD-ROM, a T-shirt, and a book-and-tape set (part of the company's new "Talking Storybooks" line). In addition, UAV is providing retailers with a point-of-purchase poster and die-cut floor display units. Co-op advertising completes the picture.

"That's certainly one of our key mar-

(Continued on page 93)



IRELAND



by Seth Goldstein



## 'Little Women' Gift Set For Females Of All Ages

### Critically Acclaimed Title Has Cross-Generational Appeal

BY MOIRA McCORMICK

CHICAGO—An unusually packaged, aggressively priced gift set created for the Columbia TriStar Home Video release "Little Women" aims to capitalize not only on the movie's appeal to a female audience but on its almost universal critical approval.

Retail seems to agree. Paul Rosen, director of purchasing for 85-unit Palmer Video in Union, N.J., says that the chain pre-ordered 150 "Little Women" gift sets, as well as 1,500 units. "When I first saw the suggested retail price, I thought it was a mistake," says Rosen. "Gift sets are usually \$59.95 or \$79.95—\$29.95 seemed too good a price."

In fact, he says, the "particularly attractive price" was the main selling point for Palmer Video, plus the quality of the movie. "We're putting about four gift sets in each store initially; I think we'll do pretty well with it."

The decision to create a gift set—which von Hurwitz says Columbia TriStar had only done once before, with a "Frosty The Snowman" video and plush toy—stemmed from the fact that the movie was released theatrically 11 months ago. Despite glowing reviews and positive word-of-mouth during its theatrical run, von Hurwitz says, "things can change in 11 months, awareness being one of them."

Presale interest in the gift set, though, was sufficient to propel initial orders "into six figures," which, von Hurwitz says, tripled expectations.



"Little Women," which was released to rental in June, made its \$19.95 debut as a sell-through title Oct. 31. The gift set, priced only \$10 more, comprises the video, a silver-plated locket with satin cord, a paperback novelette of the film, and a lacquer box with the video's holiday-theme art reproduced on its lid. The lacquer container can be used to house the cardboard-sleeved video or as a jewelry box.

In a significant departure from the norm, the "Little Women" gift set's packaging is a usable part of the attraction. The shiny, cobalt-blue box opens to show decorations resembling a dollhouse version of the March sisters' home, complete with working drawers in the bedroom—an acknowledgement of the PG-rated movie's cross-generational appeal.

"Women account for 66% of the buying of sell-through titles," says Lon von Hurwitz, Columbia TriStar marketing VP. "Obviously, 'Little Women' is a title that appeals to women and their daughters. [We see a] high intent to purchase: This is exactly the kind of product that families would want for their home video libraries."

"Innovative packaging can make a huge difference."

The identification of "Little Women" as a strong holiday gift item for mothers and daughters—intensified by the movie's extensive Christmas settings—derives not only from its obvious attraction for women, but from its status as one of the best-reviewed films of the year. Von Hurwitz says that prerelease research conducted by Frank Magid and Associates bears that out.

"Columbia TriStar Home Video had never done research that tested our commercial approaches," he says, "but we've become more aggressive in that area. We made three different television commercials for the video release and brought in Magid and Associates to test them with consumers."

The first commercial, called "Magic Eyes," used special effects (including morphing) on footage of a young girl to show the film's multi-ethnic appeal. A second version concerned itself strictly with reviews, while a third demonstrated the film's intergenerational attraction. "Intuition can fool you," says von Hurwitz. "We thought 'Magic Eyes' would be the favorite, but it was the critical-acclaim commercial that got the most positive response."

In the final, hybrid version of the commercial, elements from the other two augmented the great-reviews spot. Columbia played up "Little Women" as a great gift item with appeal as a movie for mothers, daughters, and grandmothers to enjoy.

## UAV ENTERTAINMENT'S BUDGET PRICING IS PROVING PROFITABLE

(Continued from page 89)

keting thrusts—to have high-quality children's products that tie in together at a very aggressive price point," says Pettus.

"Secret Of The Hunchback," he adds, "is a totally different version of the original story, with a surprise ending. It's very heartwarming, with a lot of humor and original music. We wanted something where, even if you had bought a traditional version of the story on video, this one would still have a lot of merit because it's so different."

UAV is covering its bet with an animated "Hunchback Of Notre Dame" from the '70s that follows the traditional story line. It will be available for one year only, for viewers whose interest may be piqued by "Secret."

Other, soon-to-be-released children's

titles with aggressive tie-ins include "Young Pocahontas," "Snow White And The Magic Mirror," and "Alice In Wonderland." Each will be available in various formats, including an interactive CD-ROM for \$14.99, a Talking Storybook (book and tape) for \$4.99, or a Precious Collector's Pak, combining a full-length animated video and a character doll for \$12.99.

Earlier this year, UAV released "Karate Masters" and "Dance Masters," two kids' instructional videos hosted by the stars of the "Mighty Morphin Power Rangers." The 45-minute, \$9.99 tapes were packaged with a page of Swap Tops, similar to the milk caps called Pogs, and supported by the actors' mall appearances and in-store autograph sessions.

But children's titles are the toddler-sized portion of the picture. UAV's biggest seller in its 10-year history remains "Kathy Ireland's Total Fitness Workout," which shipped more than 500,000 units, according to Pettus. And the company has just released supermodel Rachel Hunter's "Take Charge" exercise series, beginning with two 40-minute titles, "Power Cardio" and "Power Conditioning."

Each has a suggested retail price of \$12.99, but Pettus says many retailers are selling them for \$9.99. Consumers who buy both tapes can mail in a rebate coupon for \$3 and knock the price down to \$7. "Rachel is very aggressively going out and promoting [the videos] on various talk shows, so it's picking up a lot of TV coverage," says Pettus.

On Oct. 3, UAV reissued 16 tapes of "The Andy Griffith Show" for \$6.99, each with a life-sized Barney Fife P-O-P display. The tapes, originally released at \$19.99, contain three episodes apiece. Consumers who buy three tapes can mail in for a free "Andy Griffith" cast T-shirt.

UAV launched its CD-ROM line last year. The company licenses about 12 titles a month and develops 12 more in-house every three months. "We have a very hot line of \$6.99 CD-ROMs with 12 games on each disc—they're doing extremely well," says Pettus. "That's in addition to the CD-ROMs that correspond to our original animated productions." UAV offers budget music tapes for 99 cents to \$1.99 and CDs for \$3.99-\$7.99.

Pettus says he wants to "aggressively grow" music and CD-ROM, display various media together in new merchandising fixtures, and "constantly look at every opportunity for expansion."

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	8	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
2	4	3	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
3	2	5	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
4	3	4	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
5	6	4	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
6	5	5	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
7	NEW ▶		THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
8	8	3	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
9	11	3	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
10	7	13	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
11	9	8	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
12	19	2	TALES FROM THE 'HOOD (R)	HBO Home Video 91217	Clarence Williams III David Alan Grier
13	13	6	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
14	10	14	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
15	14	3	VILLAGE OF THE DAMNED ♦ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Christopher Reeve Kirstie Alley
16	NEW ▶		JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore
17	17	2	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
18	12	7	MAJOR PAYNE ♦ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
19	15	5	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio
20	NEW ▶		EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
21	18	11	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
22	NEW ▶		BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
23	21	2	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance
24	16	6	ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Owens Temuera Morrison
25	NEW ▶		OLDEST LIVING CONFEDERATE WIDOW TELLS ALL (NR)	Cabin Fever Entertainment CF115	Diane Lane Donald Sutherland
26	20	7	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
27	29	30	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
28	38	18	CINDERELLA (G)	Walt Disney Home Video Buena Vista Home Video 410	Animated
29	25	6	ROOMMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk D.B. Sweeney
30	22	12	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
31	NEW ▶		STUART SAVES HIS FAMILY (PG-13)	Paramount Home Video 3627	Al Franken Laura San Giacomo
32	24	5	NEW JERSEY DRIVE (R)	MCA/Universal Home Video Uni Dist. Corp. 42520	Sharron Corley Saul Stein
33	27	9	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
34	32	2	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Lovero
35	37	9	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
36	35	12	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
37	26	12	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
38	36	6	JEFFERSON IN PARIS (PG-13)	Touchstone Home Video Buena Vista Home Video 4708	Nick Nolte Greta Scacchi
39	33	12	BILLY MADISON ♦ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
40	34	20	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.



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# LARRY McMURTRY'S STREETS of LAREDO

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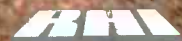
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### 'Showgirls' To Get R Edit; DVD's Future Pondered

**T**HE NAKED TRUTH: MGM/UA Home Video is vehemently denying a trade report that Blockbuster Video will have a hand in editing "Showgirls" to a R rating in order to get around the chain's no-NC-17 policy.

The story was later retracted, but MGM/UA executives are said to be frantic about finding a way to appease the chain and others who object to the movie's numerous erotic scenes. (Shelf Talk wonders if anyone will resist stocking the title in quantity on the grounds that it's a real stinker. We doubt it, but they should give it some thought.)

The compromise, according to a statement from the company, is that "Showgirls" director Paul Verhoeven has been asked to deliver an "edited for video" version.

"Paul Verhoeven is solely responsible for editing the film," MGM/UA says, "and no video retailer has participated in the editing process." Edited and NC-17 rental versions of "Showgirls" sink into stores Dec. 26.

The bowdlerized cut will eventually be used to appease mass merchants, which tend to shy away from hard R titles and completely ignore NC-17. When the title is repriced, it will remain a tough sell.

MGM is still wondering who will distribute a sell-through "Showgirls," since the studio itself is handling rental. Warner Home Video, which sells MGM/UA product to stores, pulled the title from the schedule when a conservative chill ran through Time Warner. The parent previously dumped the controversial rap music label Interscope. WEA Distribution, however, will be responsible for packing and shipping "Showgirls."

The studio isn't worried about rental, since the market is handled by about 10 major distributors. "It only takes a few phone calls to cover the country," says an MGM source.

No decisions regarding sell-through have been made. That appears to be next year's problem, yet another for a movie that isn't worth the aggravation.

**D**V D DOUBTS: The president of high-end laserdisc supplier Voyager, Bob Stein, put his spin on the great digital videodisc debate, saying the technology is great but his money is on CD-ROM and the Internet.

"I can't image how DVD is going to capture the imagination of CD-ROM or the Internet," said Stein at a Laser Disc Assn. and Interactive Multimedia Assn. meeting in Los Angeles Oct. 20.

As a creative medium, Stein acknowledged, laser "is dead," but he doubts that studios will take full advantage of DVD's potential. "Clearly the movie industry is very happy recycling movies for home

video," he said. "In the long run, that's not a good idea."

At the meeting, consultant Marc Finer admitted that content will be limited by legal issues, such as collecting royalties when a video game, soundtrack, and movie appear on one disc. "I don't know if any of these ideas will see the light of day, because it's up to the studios to decide the content," he said. "But the potential is there."

Countering Stein's opinion, Finer said that Hollywood is ready for the challenge. "Movie studios may be limited in what can be done," Finer added. "But they are passionate about doing something."

Adams Media Research president Tom Adams said that pricing and software support problems have to be overcome. "The \$500 price point is iffy," Adams said. "And if the product is just vanilla, there will be more excitement about what's happening with the computer."

What's ahead for the video market? By the turn of the century, Adams predicted, sell-through revenues will surpass the rental market, so don't turn in your VCRs yet.

**F**OX SHAPES UP CLAUDIA: Although the deal was announced more than six months ago, CBS/Fox Video has just put the finishing touches on the marketing plans for "Claudia Schiffer Perfectly Fit."

The supermodel workout series will feature cross-promotions with Neiman Marcus and Evian. Four videos are in the series: "Perfectly Fit Abs," "Perfectly Fit Legs," "Perfectly Fit Buns," and "Perfectly Fit Arms." Celebrity trainer Kathy Kaehler puts Schiffer through the paces on the tapes, priced at \$14.98 each and available Dec. 18.

In January, Neiman Marcus stores will feature the video in a gift-with-purchase promotion. Customers who purchase \$50 worth of merchandise will receive a copy of the behind-the-scenes video of "Perfectly Fit," a Neiman Marcus backpack, and a bottle of Evian.

Evian also kicks in a vacation sweepstakes, with the winner receiving a trip to the Evian Spa in France. Entry forms for the sweepstakes will be available at retail locations and in each Schiffer video.

To encourage maximum retail exposure, CBS Fox hired celeb photographer Herb Ritts for the video cover art. Of course, Schiffer's face and arresting figure will dominate. Other marketing elements include TV ads, talk shows, and even a few in-store appearances. A launch party will be held at New York's Fashion Cafe, which is a co-venture between Schiffer and two of her supermodel associates.



by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	4	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
2	2	135	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
3	3	35	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
4	26	2	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
5	4	5	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
6	5	19	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
7	6	6	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
8	<b>NEW ▶</b>		BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
9	7	12	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
10	9	3	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video 6577	Janet Jackson	1995	NR	19.98
11	8	9	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
12	15	12	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
13	11	114	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
14	13	12	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
15	24	3	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	14.98
16	16	6	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
17	19	3	PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 50793-3	Various Artists	1995	NR	19.95
18	10	10	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
19	<b>NEW ▶</b>		PLAYBOY: MAKING LOVE SERIES-VOL. 1	Playboy Home Video Uni Dist. Corp. PBV0778	Various Artists	1995	NR	19.95
20	36	2	BON JOVI: LIVE FROM LONDON	PolyGram Video 8006392193	Bon Jovi	1995	NR	19.95
21	21	3	INDIGO GIRLS: WATERSHED	Columbia Music Video Sony Music Video 49195	Indigo Girls	1995	NR	19.98
22	22	36	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
23	12	46	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
24	30	5	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
25	14	56	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
26	28	10	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
27	20	11	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
28	17	6	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
29	<b>NEW ▶</b>		SUMMER CAMP WITH TRUCKS	WarnerVision Entertainment 59009-3	Hootie & The Blowfish	1995	NR	19.98
30	<b>RE-ENTRY</b>		SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
31	31	10	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
32	27	27	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
33	35	61	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	23	3	PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE	Penthouse Video WarnerVision Entertainment 50789-3	Various Artists	1995	NR	19.95
35	25	22	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
36	18	7	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ◆	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
37	38	10	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
38	29	9	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
39	34	10	SCHINDLER'S LIST ◊	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
40	40	13	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## SIVA MEET

(Continued from page 89)

sents a \$900 million-a-year segment of the home video market—the consumer dollar value according to Kelly. His statistical profile, a regular feature of SIVA meetings, estimated a 9.5% improvement on the 1994 total of \$823 million; Kelly predicted a \$24 million, or 2.7% increase, to \$925 million in 1996.

Four genres comprise special interest—exercise, sports, documentaries, and travel—but in fact Kelly's largest category is "other," a grab-bag of subject matter that's also growing the fastest. Kelly said it will jump to \$295 million in 1996 from \$195 million in 1994. If exercise did half as well, special-interest spending would cross the \$1 billion mark next year, based on his projections.

Unfortunately, exercise is in reverse gear, plummeting to \$190 million from \$248 million in three years, a "relatively sharp" 23% decline, Kelly noted. The drop came as no surprise to special-interest vendors or to Gary Ross, president of Suncoast Motion Picture Co. and executive VP of parent Musicland Group. A worthy competitor to movies, special interest is 13% of Suncoast's sell-through-only revenues from 400 stores, trailing family titles (20%), action/adventure (17%), and comedy (16%).

Ross, who won SIVA's Pioneer Award for Suncoast's devotion to special-interest videos, said that exercise has been losing ground for 18 months as consumers have tired of new celebrities doing the same routines. "They have filled their shelves," he said. "We need something different." Exercise is still 20% of Suncoast's sales, trailing sports at 24%.

But the genre is being crowded by Japanese animation, or anime, described by Ross as "the fastest-growing category in the whole store." Part of Kelly's "other" genre, anime currently holds a 13% share in Suncoast, a few notches below the Playboy Video line, another strong performer.

Anime has an additional attraction for Ross: 95% of the selections sell for more than \$10, he said. In contrast, 33%-55% of his special-interest inventory is less than \$10. "Mass merchants love it," Ross said, "but we don't like to see prices" below \$19.95 suggested list for "at least a year" after street date.

The Internet may be a revenue source down the road. "Eventually, we're going to be on a [World Wide] Web site," Ross said. Cyberspace was the subject of a SIVA panel that promoted the Web as a new merchandising tool. The upshot: Do it if you can afford the \$5,000-\$10,000 it costs to create a well-planned and designed Internet site.

However they reach consumers, special-interest programs should benefit from the sell-through surge that Kelly predicted will jump to 615 million cassettes in 1996 from 570 million this year and 510 million in 1994. Rental, by contrast, is expected to slip 2 million units to 40 million next year.

Kelly anticipates sales of 300,000 DVD players next year, all in the fourth quarter. Their immediate impact will be minimal, but he thinks the installed base should rise to 3.7 million in 1998. "It's relatively nice growth," Kelly said, enough to kill laserdisc sales. DVD will begin to generate sizable special-interest revenues by then.

Nevertheless, Kelly advised his audience not to ignore VHS. With recorder/player sales this year expected to top 16.2 million units, digital formats "aren't the be-all people suggest," he said.

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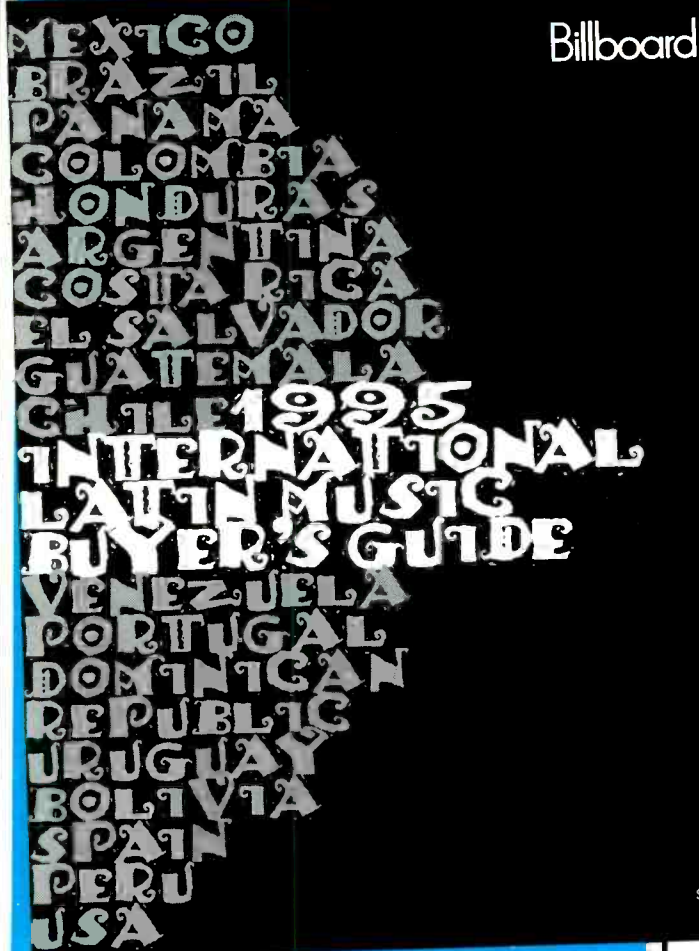
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## HOLLYWOOD CASINO

(Continued from page 81)

tapes of the productions on display. Among them are "Ben Hur" and "Cleopatra," each of which has sold 2,000-3,000 copies.

"This is working big time," Cantone says. "The numbers are where we'd like them to be." Hollywood Casino has created a 4,500-square-foot retail space at the Sands but has stocked it with only 500 titles from the majors and several nontheatrical labels, including Arts & Entertainment, Home Box Office, and Showtime.

"We're not in the video store business," Cantone says. "We didn't want endless shelf after endless shelf of product." However, Hollywood Casino is designing a bigger Atlantic City location to complete what Cantone calls "the Hollywood-ization of the property."

The studios appear every bit as enthusiastic. Cantone says that "they've come to us" with merchandising support, for the obvious reason that "we're doing marketing for them." Hollywood Casino patrons skew older than the crowd that usually frequents video stores, he adds. "I would say the majority don't go there."

*'We're not in the video business. We didn't want endless shelf after endless shelf of product'*

Warner has been particularly eager to lend a hand. The studio provided the Sands with a Batman and a Batmobile for an in-store appearance on the Oct. 31 street date of "Batman Forever."

Atlantic City represents the cutting edge for Hollywood Casino, which hopes to replicate the concept elsewhere. The casino in Aurora, Ill., is being upgraded; Tunica, Miss., should follow. Combined, says Cantone, Hollywood Casino covers the East, Midwest, and Southern markets while targeting approximately 10 more sites in Texas, North Carolina, Kansas, and Mexico, among others. Cantone predicts that over the next five years, "gaming will explode again."

When Hollywood Casino began exploiting its Aurora mailing list, it drew the attention of nearby M.S. Distributing. "We made them a proposal," says M.S. president Tony Dalesandro, who won a contract covering retail and direct.

Dalesandro likes the results: "For a niche player, they do very well." And they're no slouches at negotiating price. Dalesandro says, "[Cantone] made us really sharpen our pencils on this."

He's less enthusiastic about other gambling-and-cassette trials, in which casinos haven't made a similar commitment to the Hollywood theme. "The results aren't as spectacular."

If other casinos do Hollywoodize, home video success could follow. "There seems to be a high correlation between gamblers, movies, and the love of golf," Dalesandro says.

Billboard

FOR WEEK ENDING NOVEMBER 18, 1995

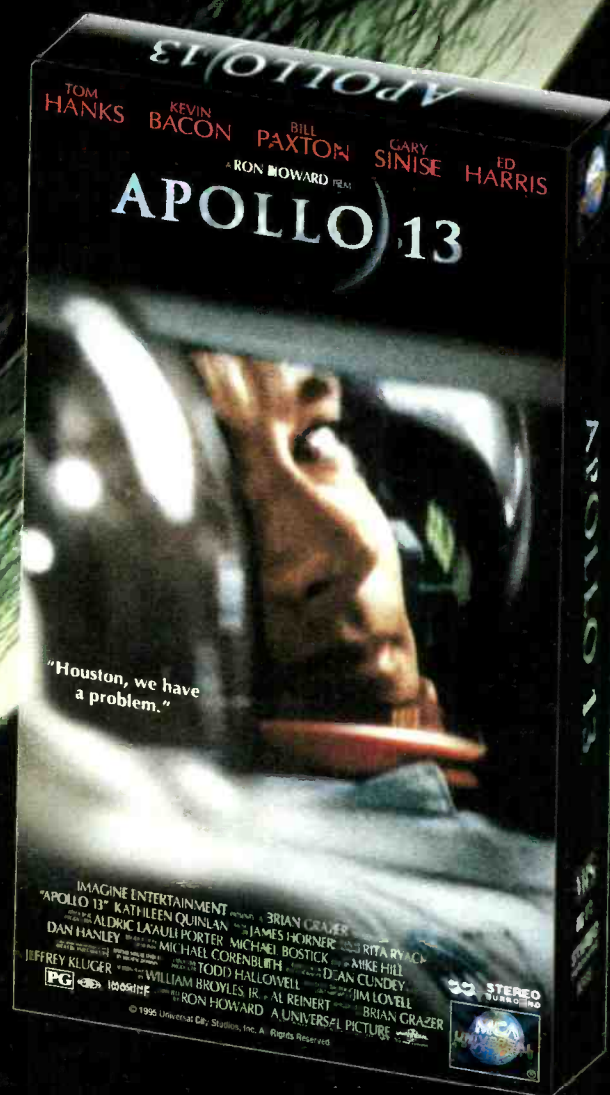
# Top Music Videos

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			Type	Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	RIAA Cert.		
★ ★ NO. 1 ★ ★							
1	NEW ▶		LIVE INTRUSION Americanvisuals American Recordings 3-38424	Slayer	LF	24.98	
2	NEW ▶		LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98	
3	1	4	DESIGN OF A DECADE 1986/1996 A&M Video 6577	Janet Jackson	LF	19.98	
4	5	21	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98	
5	4	6	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF	19.95	
6	6	2	EL CONCIERTO Wea Latina 11639	Luis Miguel	LF	19.98	
7	2	2	LIVE FROM LONDON PolyGram Video 8006392193	Bon Jovi	LF	19.95	
8	7	20	VIDEO GREATEST HITS-HISTORY ▲ <sup>2</sup> Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98	
9	3	2	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98	
10	13	97	OUR FIRST VIDEO ▲ <sup>10</sup> Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95	
11	8	87	LIVE AT THE ACROPOLIS ▲ <sup>9</sup> BMG Video 82163	Yanni	LF	19.98	
12	9	14	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98	
13	10	50	HELL FREEZES OVER ▲ <sup>2</sup> Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98	
14	11	38	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98	
15	12	6	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98	
16	16	81	LIVE Curb Video 177706	Ray Stevens	LF	16.98	
17	14	4	WATERSHED Columbia Music Video Sony Music Video 49195	Indigo Girls	LF	19.98	
18	18	54	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95	
19	19	62	THE 3 TENORS IN CONCERT 1994 ▲ <sup>4</sup> WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98	
20	15	7	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98	
21	NEW ▶		LIVE IN AUSTRALIA J2 Communications 06699	Elton John	LF	29.95	
22	17	9	DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95	
23	23	58	BARBRA-THE CONCERT ▲ <sup>3</sup> Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98	
24	30	38	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98	
25	28	9	PERRY COMO'S CHRISTMAS CONCERT Teal Entertainment Video Treasures 5001-3	Perry Como	LF	19.98	
26	20	27	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98	
27	24	30	NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98	
28	26	60	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95	
29	22	51	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98	
30	25	101	LIVE SHIT: BINGE & PURGE ▲ <sup>9</sup> Elektra Entertainment 5194	Metallica	LF	89.98	
31	36	96	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98	
32	27	21	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98	
33	RE-ENTRY		VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95	
34	35	48	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95	
35	RE-ENTRY		THE COMPLEAT BEATLES ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95	
36	32	44	ABBA GOLD: GREATEST HITS ● PolyGram Video 4400855493	Abba	LF	19.95	
37	NEW ▶		THE ISLE OF VIEW WarnerVision Entertainment 3-38419	Pretenders	LF	19.98	
38	33	50	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98	
39	29	16	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98	
40	34	102	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98	

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

...URGENT UPDATE ON THE BOX  
OFFICE EVENT OF THE YEAR...

## Apollo 13 Will Splashdown One Week Ahead Of Schedule!



**Retail Availability Date: 11/21/95**  
**Nationally Advertised Availability Date: 11/24/95**

This updated release date also affects *Apollo 13: To The Edge And Back*, *Apollo 13* Letterboxed, *Apollo 13* Spanish version and expands retail eligibility dates with cross promotional partners. Laserdisc street dates are not affected.

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# 'Top Gun' Flies Over The 300,000-Unit Mark

**TOP GUN** TOPS 300,000: Pioneer Entertainment has now sold more than 300,000 cumulative units of Paramount's "Top Gun" on laserdisc, thanks to a sales boost from recent shipments of the new THX edition, according to **Rick Buehler**, Pioneer Entertainment director of sales and marketing.

With this recent acceleration, "Top Gun" joins the two all-time best-selling laserdiscs, "Jurassic Park" and "Terminator 2: Judgment Day," in the upper stratosphere of titles that have sold 300,000-400,000 copies. "Top Gun" has been released in various laser versions—as has "T2"—but Pioneer expects the new THX edition to add at least 50,000 units to the movie's overall laserdisc sales.

The new "Top Gun" disc (wide or pan-scan, THX, AC-3, \$39.98) was mastered from a new 35 mm inter-positive made from the original negative under the supervision of director **Tony Scott**.

**LEW WASSERMAN** was one of many esteemed guests at the Laser Disc Assn.'s 15th anniversary luncheon, held Oct. 20 at the Sheraton Universal Hotel in Los Angeles. LDA director **Judy Anderson**, speaking of MCA's chairman emeritus, says, "We were thrilled that he came." The 160 attendees included LDA board members and assorted executives from the movie, video, and consumer-electronics industries.

The LDA luncheon celebrated the laserdisc format, indulged in optical

disc nostalgia, and honored industry pioneers **Ken Kai**, **Jim Fiedler**, **John Messerschmitt**, **Jack Reilly**, **David Paul Gregg**, and **Biff Gale** (Laser Scans, Billboard, Oct. 21). "The mood was charged and very upbeat," says **Anderson**. "A wonderful time was had by all." Interestingly, LDA (which was the Laser Vision Assn. until five years ago) was born in the same hotel in November 1980.

**WILDER BUNCH:** Warner has just released a director's cut of **Sam Peckinpah's** classic western "The Wild Bunch" in two new laserdisc versions (wide, AC-3, CLV, \$39.98; CAV, extras, \$99.98). The CAV boxed set includes behind-the-scenes footage, rare audio interviews with Peckinpah and cast, and an illustrated booklet. Both versions present the director's full vision and an intact 2.35:1 widescreen aspect ratio.

**NEW FROM WARNER:** Out now are "Batman Forever" (wide, AC-3, side three CAV, \$39.98), "Never Say Never Again" with **Sean Connery** (wide, CLV/CAV, \$39.98), "Free Willy 2" (wide, \$34.98), and **Sam Peckinpah's** "The Getaway" with **Steve McQueen** and **Ali MacGraw** (1972, wide, side three CAV, \$39.98).

**ULTRA STREET FIGHTER:** MCA/Universal recently bowed a "Street Fighter" special edition (wide, extras, \$69.98) that includes audio commentary by director **Steven de Souza**, a making-of featurette,

## LASER SCANS

by Chris McGowan

excerpts from the Capcom "Street Fighter" video games, a sampling of the "Cyberwalk" Internet site for "Street Fighter," storyboards, production photos, and deleted scenes.

**MORE FROM MCA:** Also new are

a nicely priced "Casper" (wide, THX, \$34.98), a double bill of "The Killers"/"Criss Cross" (\$59.98), "New Jersey Drive," "The Android Affair," "The Haunting Of Seacliff Inn," "Village Of The Damned," "The Cure," "Slaughterhouse Five" (from the **Kurt Vonnegut** novel) and **Steven Soderbergh's** "The Underneath" (each wide, \$34.98).

**IMAGE** recently bowed **Arthur Penn's** offbeat "The Missouri Breaks" with **Marlon Brando** and **Jack Nicholson** (1976, wide, \$49.99), based on a **Thomas McGuane** script.

Also featuring **Brando**, plus **Faye Dunaway** and **Johnny Depp**, is "Don Juan De Marco" (wide, \$39.99). And **Image** has "The Perez Family" (wide, \$39.99) and an impressive new version of Fox's "The Taming Of Shrew" (1974, wide, THX, \$49.98) with **Paul Newman**, a celebrity-packed cast, and the theatrical aspect ratio of 2.35:1.

**FELLINI & SPIKE:** Voyager has launched two impressive new laserdiscs in its Criterion Collection. **Federico Fellini's** "Amarcord" (1974, (Continued on next page)

## Billboard®

FOR WEEK ENDING NOVEMBER 18, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	2	5	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
2	1	7	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
3	3	23	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.99
4	7	3	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.98
5	4	41	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
6	5	35	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
7	NEW ▶		WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Pullman	1995	PG	39.99
8	NEW ▶		ROB ROY	MGM/UA Home Video 105410	Liam Neeson Jessica Lange	1995	R	44.98
9	6	27	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
10	NEW ▶		BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
11	8	5	DON JUAN DEMARCO	New Line Home Video Image Entertainment 4027	Johnny Depp Marlon Brando	1995	PG-13	39.99
12	11	11	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
13	10	15	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
14	NEW ▶		THE FOG	New Line Home Video Image Entertainment 2846	Adrienne Barbeau Jamie Lee Curtis	1980	R	49.99
15	9	7	THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	34.95
16	14	3	KISS OF DEATH	FoxVideo Image Entertainment 8782-85	David Caruso Nicolas Cage	1995	R	39.98
17	18	17	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
18	12	3	THE MADNESS OF KING GEORGE	Hallmark Home Entertainment Image Entertainment 3182	Nigel Hawthorne Helen Mirren	1995	NR	39.99
19	NEW ▶		RE-ANIMATOR	Elite Entertainment Image Entertainment 4323	Jeffrey Combs David Gale	1985	NR	49.95
20	13	9	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
21	15	33	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
22	20	3	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video 6577	Janet Jackson	1995	NR	29.98
23	NEW ▶		VILLAGE OF THE DAMNED ◊	MCA/Universal Home Video Uni Dist. Corp. 42524	Christopher Reeve Kirstie Alley	1995	R	34.98
24	22	21	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
25	17	17	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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**LASER SCANS**

(Continued from preceding page)

wide, \$69.95) is poignant, lyrical, and funny in its semi-autobiographical account of life in the director's hometown of Rimini, Italy, in the '30s, with soundtracks in both English and Italian.

Spike Lee's "Do The Right Thing" (1989, wide, CLV/CAV, extras, \$124.95) is an ambitious, controversial, and powerful film. The special edition includes audio commentary by Lee, cinematographer Ernest Dickerson, production designer Wynn Thomas, and actress Joie Lee; a 60-minute "making of" documentary, exclusive rehearsal and production footage; production stills; clips from other Lee films, and a bonus track by rapper Chuck D. Also out is the moving wartime tale "In Which We Serve" (1942, \$49.95), a collaboration by Noel Coward and David Lean.

**RIDER** REDUX: Columbia TriStar has launched an outstanding special edition of Dennis Hopper and Peter Fonda's "Easy Rider" (1969, wide, extras, \$59.95), which includes an audio commentary track by Fonda and Hopper.

Also new from Columbia TriStar are "Mickey One" with Warren Beatty (\$39.95); "Nina Takes A Lover" (\$34.95); "Farinelli" (wide, \$34.95); three Jack Nicholson films, "Five Easy Pieces," "The King Of Marvin Gardens," and "The Last Detail" (all pan-scan, \$34.95); the boxed set "The Three Stooges: Comedy Classics" (\$99.95); and the special edition "Earth Vs. The Flying Saucers" (extras, \$34.95), which includes a video interview with Ray Harryhausen (who did the special effects) conducted by Joe Dante, plus storyboards and other supplemental materials.

**UNCUT CLIVE:** MGM/UA releases an unrated director's cut of Clive Barker's "Lord Of Illusions" on disc Jan. 17 (\$34.98).

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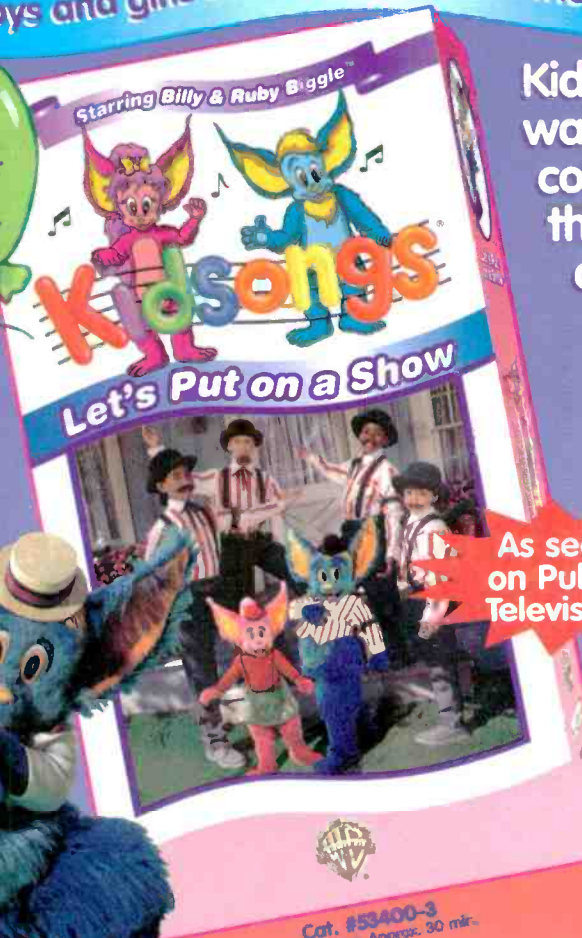
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## SOPRANO CABALLE BLURS OPERA, POP

(Continued from page 1)

Mom is Montserrat Caballé, widely regarded as the world's finest soprano. She and daughter Montserrat Martí have released an album of operatic duets, "Two Voices, One Heart," that has stirred the opera world.

The album was released by BMG in Germany on Sept. 16 and in Spain on Oct. 16. The company's Spanish and German affiliates have slightly different views on how to sell the first album by the 62-year-old diva from Barcelona, Spain, and her 23-year-old daughter.

In the crossfire, completely inno-

cent and doubtless bemused, is leading Catalan singer/songwriter Joan Manuel Serrat, also from Barcelona and a BMG artist.

In Germany, the single from the album will be a version of Serrat's "Mediterraneo." In Spain, the label affiliate is keen for the Serrat to be ignored by radio in favor of the single "El Bolero," taken from a Spanish zarzuela, or operetta.

Caballé gained widespread attention in 1992, when she was already at the front of a Spanish-led trend toward mass-appeal opera on the

heels of the Barcelona Olympics and the World Exposition in Seville, Spain, alongside fellow Catalan José Carreras and Madrid-born Plácido Domingo.

"Eternal Caballé," a double album released in 1992 by BMG/RCA across Europe, sold hundreds of thousands of units. In Germany, it sold more than 100,000 and made Caballé a star of German television variety programs.

Perhaps more significantly, though, the German CD version contained three versions of Spanish pop songs:

"Barcelona" with Freddie Mercury, "Hijo De La Luna" by Mecano's José María Cano, and "Paraules D'Amor" by Serrat.

The result is that the German market adores Caballé and her pop-opera, but the Spanish are proud of their serious soprano and her promising daughter and in any case, there are several versions of "Mediterraneo" and the other pop songs already available in Spain.

"The versions by Caballé and her daughter are fine, but they add nothing for the Spanish public, which is

familiar with the originals," says Sandra Rotondo, head of classical music at BMG/Ariola Spain. "Serrat, Ana Belen, and Paloma San Basilio all have versions of 'Mediterraneo' on the market."

The cover of the German version of "Two Voices, One Heart" boasts a photo of Caballé alone. The Spanish album sports a photo of mother and daughter together.

Although both versions have "Mediterraneo" and another Serrat song, "Sarta," the Spanish version includes three extra songs that were recorded in August originally to replace the Serrat compositions.

They are two Spanish-language songs by Gioacchino Rossini and one by Frenchman Camille Saint-Saens. The recordings were directed by David Giménez, a nephew of Carreras.

At press time, there were no plans for a U.S. release of the album.

Caballé made her debut in 1956 and has performed some 3,800 times (compared to Maria Callas' 600 performances), recorded more than 80 albums, and mastered about 90 roles. Callas named her as her only true successor. Caballé's possible successor, Martí, was training to be a dancer before a torn ligament forced her to abandon ballet classes.

Caballé recounts how she and her tenor husband, Bernabe Martí, were urged by Carlos Caballé, her brother and manager, to attend the 1992 audition of a new opera soprano.

"When we discovered that the new singer was our daughter, we suffered a tremendous shock," says Caballé. "To discover that the would-be dancer had a voice was a surprise, and when she finished singing we were crying with emotion. When my daughter saw us crying, all she could say was, 'Did I sing that badly?'"

The first time the two sang together on stage was at London's Royal Festival Hall in October 1993. Martí says, "it is easy to imagine the fear I felt when I first sang in front of my mother. She and Maria Callas are the two opera figures who have most impressed me."

Critics say that Martí's voice lacks the depth of her mother's, but they add that it is likely to mature. Caballé jokes, "There is a big difference between her voice and mine, as there is between her physique and mine there is no comparison."

Caballé recalls that she weighed 60 kilos (132 pounds) when she was her daughter's age, but hormone problems led her to put on weight. Martí is slender, and the pair strike a touching contrast when they perform together, often holding hands.

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**Country Klatch.** Following a Mercury artist showcase at the recent Country Radio Broadcasters' miniseminar in Charlotte, N.C., delegates pose for a quick one. Pictured, from left, are artist Kim Richey, Interep Radio Store's Lynn Kite, artist Keith Stegall, Mercury's Larry Hughes, CRB president Ed Salamon of Westwood One, Interep Radio Store's Kay Olin, and Mercury's Pat Surnegie and Norbert Nix.

## 'Tis The Season For Radio Wars Stations, Labels Battle Over Holiday Shows

■ BY KEVIN CARTER  
and MARK MARONE

Once again, it's time to recapture that childlike holiday spirit while listening to colorful phone calls between irate PDs and frustrated label promotion reps.

Stations are busily planning competing holiday shows and demanding free acts. Labels are again choosing which station will be less annoyed when the smoke clears. And as label reps note, the problem is getting worse, if that's possible.

Negotiations for these shows have left many label executives—a number of

whom would only discuss the issue anonymously—claiming that “this is the worst thing I've ever had to deal with.”

Major-market modern rock stations and modern-leaning top 40s seem to be having the best luck with acts so far. Smaller markets, by some accounts, are faring less well. And some major acts are already unavailable. As WKQX (Q101) Chicago PD Bill Gamble says, “All of a sudden, there are a lot of tours in Japan.”

The public trauma has started with suburban New York rocker WRGX (X107) scooping top 40 WHTZ (Z100) by announcing the lineup for Z100's Jingle Ball early and giving away tickets. Meanwhile, crosstown rocker WAXQ (Q104)'s holiday show is scheduled the same day as Z100's bash.

Besides the station crossfire they become caught in, the label reps who spoke to Billboard had a slew of objections to holiday shows. Among them:

- Free shows don't always mean more airplay. As one label's VP of promotion says, “Many radio stations don't truly support the record in advance of the artist's appearance. I see stations . . . basically treating [our artists] like whores, and then they wonder why those artists become leery.”

- Stations want stars. “The labels would like to expose a new band, but radio wants us to deliver a name band, usually someone who could conceivably be shared across format boundaries. That's when the trouble starts,” says Warner Bros. national promotion director Dave Lombardi.

- Some executives wonder if it's worth spending money for acts to play three songs in a 20,000-seat venue with 10 other acts. “That ends up helping the station far more than the individual artist,” says Columbia Records' senior VP of promotion Jerry Blair. By contrast, Blair says, after a smaller Z100 Presidents Of The United States Of America show, Columbia saw an immediate 25% increase in CD sales.

The Presidents, along with Foo Fighters and Alanis Morissette, are among major modern rock acts that will be largely unavailable for holiday shows due

to “prior commitments.” Morissette is touring smaller venues through next month, but will play shows for KROQ Los Angeles and Z100's Jingle Ball with Blues Traveler, the Dave Matthews Band, Natalie Merchant, Soul Asylum, Collective Soul, and the Goo Goo Dolls.

WKQX hasn't announced its Christmas show lineup yet, but Gamble says that he is having few problems with his show, compared to stations in smaller markets or ones that started planning late. “People are going to do New York, Chicago, or L.A. But they might not want a political nightmare over St. Louis or Milwaukee.”

That may be unavoidable. WLUM Milwaukee has tightened its playlist, adding only one record in recent weeks. GM Steve Sinicropi says the move is directly related to a lack of label support. “Labels should prepare for a long, arctic winter,” he says.

Stations may soon have problems of their own. There are reports that one major concert promoter held meetings with various label executives recently to seek a moratorium on free shows. Promoters have an interest in halting such shows, and many label reps reportedly feel this would be a good opportunity to get off the hook with radio; it was hoped that this sentiment would spread and that future station events could be coordinated through regular concert-promotion channels.

The modern vs. mainstream rock issue is at the heart of many disputes. Judging from some label executives' comments, the preference seems to be toward modern rock. Despite mainstream rock's campaign for greater label respect, one VP says, “the modern rockers seem to have a greater immediate impact on record sales, plus they're more aggressive with their marketing.”

As another label executive says, “At the end of the day, it still puts us in a no-win situation. The games between radio and our artist put us right in the middle of the radio wars, and that can only jeopardize our artists.”

*This story appeared in Airplay Monitor.*

## Radio BET Should Fill 'Hole In Marketplace' Joint Venture 2nd Network Radio Attempt

■ BY CARRIE BORZILLO

LOS ANGELES—After an unsuccessful attempt to launch an R&B radio network on its own, Black Entertainment



Network is hoping that Radio BET, its joint venture with SJS Entertainment, will fare better.

Created in conjunction with Stratford Research and born out of the old BET Radio Network, Radio BET is set to bow in mid-November. Affiliates have not yet been announced.

The network will offer programming and services to R&B, top 40/rhythm, and urban AC stations nationwide that will be based primarily on the network's existing shows. Longform speciality programming will also be offered by Radio BET; however, details for the first show were not finalized at press time. What is finalized is “Video Soul”

Music Minutes,” based on BET's flagship music video program, “Video Soul,” which will consist of 60-second interview vignettes offered five times a day, Monday through Friday.

Additionally, “Comicview Quick Clip Of The Week,” based on BET's stand-up comedy show, “Comicview,” and “Screen Scene,” which focuses on interviews with Hollywood celebrities, will be provided as 60-second vignettes, delivered five times daily, Monday through Friday.

Radio BET will provide affiliates with three daily faxes: “Radio BET's News Briefs,” “Radio BET Sports,” and “In The Groove,” a topical morning-show prep service.

“This project has been a long time coming,” says Steve Saslow, president of the New York-based SJS Entertainment, which syndicates such urban radio shows as “An Evening With . . .” and such rock programs as “In The Studio.”

“We took the existing BET Radio Network off the air a year ago and are ready to relaunch it, now that we have the input from urban radio across the country,” Saslow says.

He adds that he found a “hole in the marketplace. There's no one providing

stations that reach the African-American population with a full-service news network for music-based radio stations.”

In 1993, BET launched BET Radio Network with its own in-house staff (Billboard, Sept. 18, 1993). Similarly, MTV tried its own in-house radio unit before teaming with Westwood One for the MTV Radio Network this summer (Billboard, July 29).

The difference between Radio BET and BET Radio Network is that the latter network did not offer news and comedy services.

Jeff Lee, president of BET Networks, says of BET Radio Network's fate, “There was nothing wrong with it; we just didn't do the clearance the way it should be. Now, instead of cable people doing radio, we have radio people doing radio. We couldn't do it by ourselves.”

Another important element of Radio BET is the cross-promotion that can be done between radio and video. For instance, air personalities at affiliate stations will guest VJ on “Video Soul.”

In addition, SJS will set up radio tours for the celebrities on “Video Soul” so that affiliates can interview the top names in music and show business.

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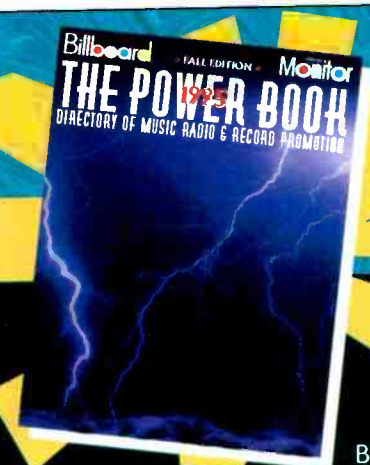
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BDPB3095

Rural America Prime Radio Fodder, Says Interep Report

NEW YORK—The rural regions of America represent a \$650 billion, increasingly upscale marketplace that is better reached by radio than by other media.

This is the message of a new report compiled by the Interep Radio Store, which points out that the rural population has decidedly different lifestyle and media preferences than its urban counterpart.

"In a country that often believes that bigger is better, we have shown in this study that smaller markets and outlying areas—sometimes overlooked by national advertisers—are pockets of untapped buying power," says Marla Pirner, Interep's executive VP/director of research.

The report reveals that top growth areas in rural America are manufacturing, recreational, and retirement communities. In addition, rural residents, who represent one-third of the nation's adult population, are shown to favor broadcast media over print or cable, ac-

ording to 1994 data from Simmons Research. They rate below average for heavy use of magazines, newspapers, and cable television. Country is the preferred radio format, reaching about one-quarter of the rural population each week, or 13 million listeners. Country radio reaches more rural residents than any national magazine or prime-time network television show, the study says. Other preferred radio formats, in order of preference, are AC, news, and top 40/album radio.

Interep's research concludes that since the majority of rural dwellers are married and own homes, they are prime candidates for products associated with family living, such as household appliances, furniture, and hardware. They are also more likely than urban dwellers to own and purchase equipment, clothing, and vehicles relating to outdoor activities; to have pets and children; and to belong to a church or synagogue.

CHUCK TAYLOR

SUMMER '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table with columns: Call, Format, '94, '94, '95, '95, '95. Rows include PROVIDENCE, R.I.—(31) and AKRON, OHIO—(67) with station call letters and format details.

Table with columns: Call, Format, '94, '94, '95, '95, '95. Rows include OMAHA, NEB.—(71) and DES MOINES, IOWA—(90) with station call letters and format details.

Table with columns: Call, Format, '94, '94, '95, '95, '95. Rows include COLUMBIA, S.C.—(91) and CHATTANOOGA, TENN.—(97) with station call letters and format details.

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Large table with columns: T. WK, L. WK, 2 WKS, WKS. ON, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes entries like AS I LAY ME DOWN, KISS FROM A ROSE, ONLY WANNA BE WITH YOU, etc.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. Videoclip availability. © 1995, Billboard/BPI Communications

HOT ADULT CONTEMPORARY RECURRENT

Table with columns: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Rows include LET HER CRY, HAVE YOU EVER REALLY LOVED A WOMAN?, YOU GOTTA BE, TAKE A BOW, ALL I WANNA DO, HOLD MY HAND, IF YOU GO, I BELIEVE, WILD NIGHT, WATER RUNS DRY.

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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Publication date: Dec. 1995

Partial sample page from "Album Rock Tracks" section

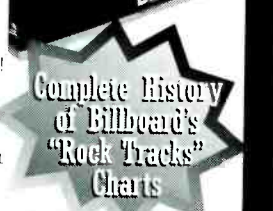
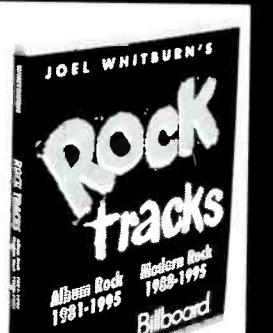


Table with columns: DEBUT DATE, PEAK POS, WKS CHR, ARTIST, Album Title, Label & Number. Rows include PEARL JAM, Even Flow, Jeremy, Crazy Mary, Go, Daughter, Animal, Distant, Dissident, Elderly Woman Behind The Counter, Small Town, Glorified, Yellow Ledbetter, Tremor Chord.

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# Music Video

PROGRAMMING

## 'Culturevision': Diversity In Video

### Public-Access Show Has Multicultural Approach

BY DOUGLAS REECE

LOS ANGELES—Multiculturalism has found a new home in the music video program "Culturevision," which aims to expand the repertoire of video television by exposing its viewers to a wide cross-section of international acts.

Mitchell Nelson-Race's iconoclastic weekly program, which bowed July 3 on public-access Channel 17 in Manhattan, bills itself as "New York's only multicultural, multi-ethnic, multiracial" video show.

"The main goal of the show is to give everybody a chance to be exposed to sounds and shades that are beyond what the media is representing at this time," says Nelson-Race. "Hopefully, that will help remove people's fears and bridge the gaps between them."

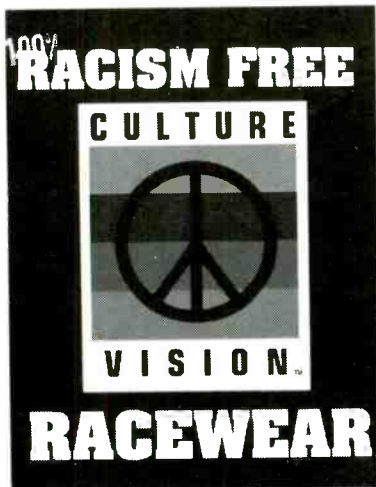
Nelson-Race, whose background includes programming video and music for the Hard Rock Cafe, Planet Hollywood, and the Motown Cafe, sees "Culturevision" as an attempt to break away from racial and ethnic stereotypes and expand viewers' musical tastes.

"VH1 and MTV don't give people enough of a push in the direction of diversity," says Nelson-Race. "Although their acts may be from different cultures or ethnic backgrounds, they still only play mainstream artists. 'Culturevision' represents the diversity of internationalism."

A recent show exemplifies the global mix found on "Culturevision." The program aired the following clips: Vanessa-Mae's "Red Hot"; Gloria Estefan's "Abriendo Puertas"; Deep Forest's "Deep Forest"; B-Tribe's "Nanita"; Papa Wemba's "Yolele"; and Arrested Development's "United Front."

Videos such as these contribute to a light, world beat flavor. However, Nelson-Race welcomes harder-edged sounds, pointing to Shonen Knife's "Tomato Head" clip as an example of a more aggressive style of music that has aired on the show. "It's very unusual to see five Japanese girls playing rock," says Nelson-Race. "I like to use these kinds of images to break traditionally held perceptions about people."

Another artist the video programmer



sees as defying public expectations is Vanessa-Mae. "Culturevision" is airing "Red Hot" and "Toccata & Fugue In D Minor," two clips by the Singapore-born, 16-year-old classical violinist.

Angel Records national publicist Randy Haecker has embraced "Culturevision" as a new channel for exposing Vanessa-Mae.

"This is definitely a viable program," says Haecker. "MTV's world music video program, [Earth To MTV] is defunct, so we see this as filling a void." Haecker adds, "The two episodes of 'Culturevision' I've seen have videos you don't see in rotation anywhere else.

Here are artists that might not get exposure on [national] programs."

Frank Ceraolo, director of marketing for Epic Records, says that Nelson-Race's program provided supplemental exposure of Gloria Estefan's Spanish clip, "Abriendo Puertas," to the show's predominantly white audience.

"The approach for this album was to focus on the Latin market and give the Anglo market a break, because they may have been a little overindulged with [Estefan's last album] 'Hold Me, Thrill Me, Kiss Me,'" says Ceraolo. "But 'Culturevision' allowed us to get the clip some exposure outside the Latin fan base, because it's open to everything."

Although the show has been on the air for only four months, Nelson-Race has already tweaked the presentation and production of "Culturevision."

Initially, he hosted the show, conducting artist interviews with acts such as Barrio Boyz and George Gonzales. However, this soon changed, as Nelson-Race determined that the host portions of the show needed to be cut in order for him to dedicate more time to production and promotion. He also felt that his rough footage clashed with the polished look of the videos.

"When we went from my hi-8 stuff to a really cool shot on a clip, the show just lost something, because the [music] video is so much cleaner," he says.

## PRODUCTION NOTES

### LOS ANGELES

Antoine Fuqua recently shot Homicide's "Get What You Came Fo" for Propaganda Films.

Steve Hanft is the eye behind Rocket From The Crypt's "Born In '69."

### NASHVILLE

Daryle Singletary's "Too Much Fun" was directed by Steven T. Miller and R. Brad Murano. Ken Byrnes produced, while Chuck

Hatcher directed photography.

### NEW YORK

Pierre Vudrag is the eye behind Ride's "Live Light" clip.

Brett Ratner recently shot D'Angelo's "Cruisin'," which was executive-produced by Jonathan Jardine and produced by Philip Dolin. The director of photography was Marco Mazzei. Ratner also shot Incognito's "Where Did We Go Wrong" clip. John Benet produced, while Jardine executive-produced. The director of photography was Jim Fealy.

British director Mark Humphrey is the eye behind Machel's "Come Dig It." Karen Sadler executive-produced, while Suzanne Coldwell produced. The director of photography was Oliver Bokelberg.

Marty Thomas directed Devante's "Gin And Juice." The clip was lensed by Maz Makhani and produced by Lara M. Schwartz. Lisa Penn and Randi Wilens executive-produced.

Christopher Robinson directed Smooth The Hustler Featuring Trigg's "Broken Language." Glenn Batte produced, while Marcus Smith directed photography.

Adam Litwinski is the eye behind 22 Brides' "Lullaby."

### OTHER CITIES

Stephane Sednaoui directed Tricky's "Pumpkin" in London for Propaganda Films.

## Hunter Is Prez At MTV Latino; PSAs Give Youth The Power

HOLA, HUNTER! MTV Latino senior VP of international operations Tom Hunter has been upped to president of the 24-hour Spanish-language cable television network. Hunter replaces Dick Arroyo, who exits. MTV Latino reaches more than 6 million homes throughout Latin America and the U.S.

**MUSIC VIDEO ATTACK:** Several entertainment industry executives met with leaders from the research and health industries to discuss the relationship between violence, drugs, and the media.

The Entertainment Industries Council seminar, titled "Drugs, Violence, and Youth: Tragedies and Truth Symposium," was held Oct. 19 in Los Angeles. Among those in attendance were representatives from the Music Video Assn., Recording Industry Assn. of America, Video Software Dealers Assn., and American Federation of Television and Radio Artists.

During the symposium, keynote speaker Dr. Lee Brown of the Office of National Drug Control Policy singled out music videos and gangsta rap as the "worst offenders" in the media for exposing youth to the negative imagery of violence and drug use. Dr. Brown said that he does not advocate censorship, but promotes "self-regulation" and "self-monitoring" of the media in the future.

The NDCP has created a public-awareness campaign that aims to empower youth with the ability to better interpret what they see and hear in the media. The campaign consists of 21 TV public service announcements and nine radio spots with the theme "You Have the Power."

Several music and music video executives in attendance agreed to participate in the campaign, which is expected to begin in early 1996.

Interested programmers and labels can obtain more information on the "You Have the Power" program at 800-666-3332.

MVA's Laurel Sylvanus facilitated a breakout session on music and music video at the EIC symposium. At the session, the group expressed its frustration that none of the government organizations recognize the music and music video industries' existing community-service campaigns. As a result, the group agreed that it needed to better publicize its community efforts in the future.

**TNN PROMO GOES WILD:** The Nashville Network recently wrapped up its ambitious multimarket promotion for the country dance program "Wildhorse Saloon." The hourlong dance series travelled to 21 cities in

search of the best two-steppers and country line dancers.

Four winners were chosen from the 84 participants, and they claimed the titles of best female line dancer, best male line dancer, and best two-stepping couple. Each winner received \$5,000. TNN is airing the final rounds of the competition throughout November.

The "Wildhorse Saloon" competition was held in local shopping malls in several cities, including Mobile, Ala., Tulsa, Okla., Knoxville, Tenn., and Charlotte, N.C.

"This promotion creates awareness of the show in the markets we visit, but it also builds up enthusiasm within our loyal viewership," says Mike Weinstock, director of marketing services for Group W Satellite Communications, which handles marketing and distribution for TNN.

Weinstock says that TNN is already planning to do the promotion again next year.

## THE EYE



by Brett Atwood

**FASHION FRENZY:** MTV Networks has been bitten by the fashion bug. Both MTV and VH1 are planning new high-profile fashion events.

The VH1 Fashion & Music Awards, held Dec. 3 at the Lexington Armory in New York, will celebrate the link between fashion and music with such ground-

breaking awards categories as designer of the year, most fashionable artist, and (this is no joke) best hair and makeup in a music video. Can The Eye nominate Courtney Love for the latter category? Just asking.

The event will be hosted by "Wings" star Steven Weber and "ER" star Julianna Margulies, and Elton John, the Pretenders, and k.d. lang are scheduled to perform.

Meanwhile, MTV aims to dress up its programming a bit with "Fashionably Loud," which is billed as "MTV's first annual rock'n'fashion show." The program, which was taped Nov. 1 in Manhattan, features supermodels and celebrities on the runway with live performances by Coolio, Elastica, and Chris Isaak. "Fashionably Loud" is scheduled to air in February.

In other video fashion news, Cindy Crawford will quit as host of MTV's "House Of Style" at the end of this season. No replacement has been named.

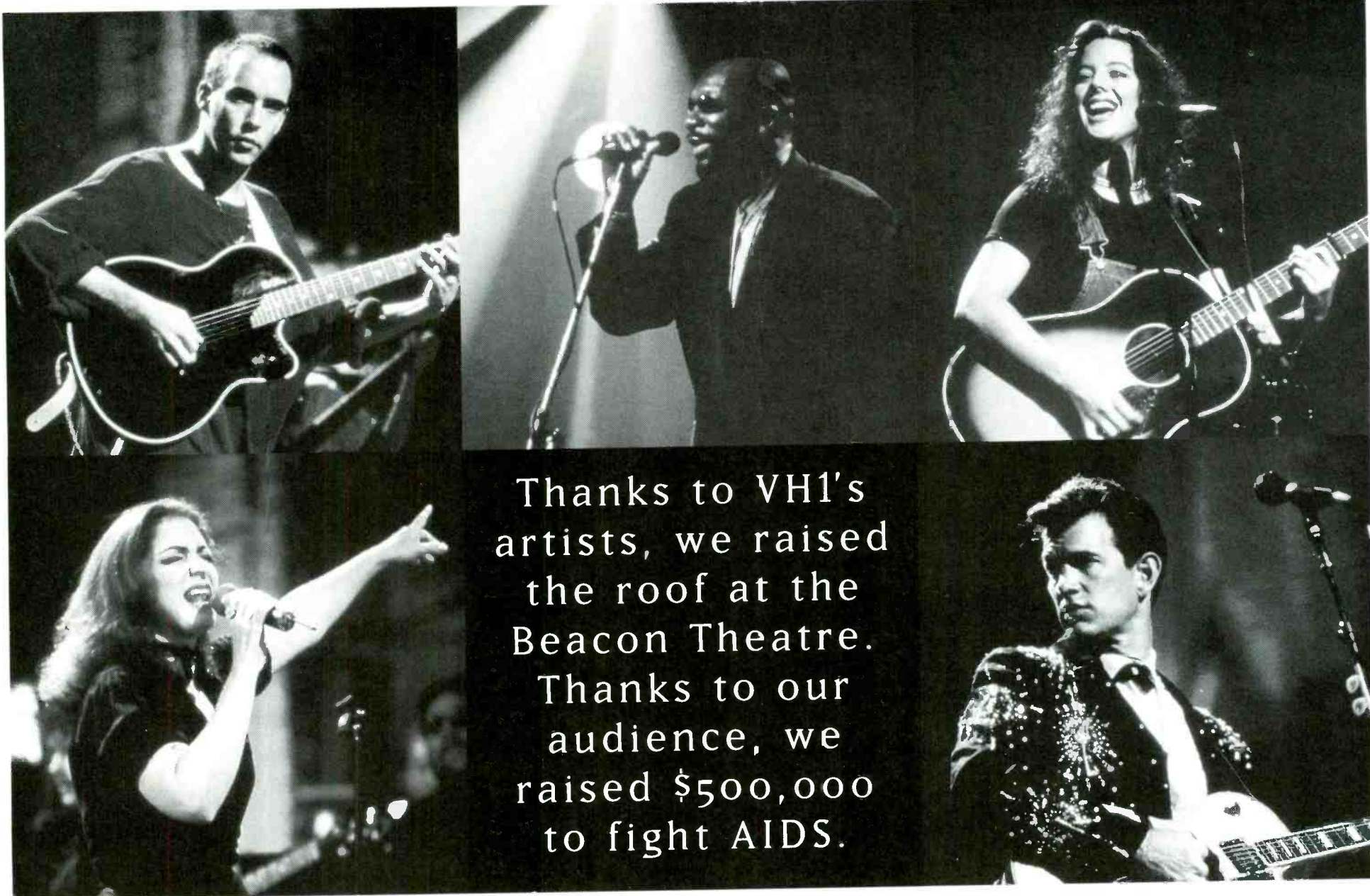
**SATANIC VERSES:** Actor Kirk Douglas has a cameo in the forthcoming Don Henley clip "The Garden Of Allah." The veteran actor tackles the challenging role of Satan for the clip, which was shot in the Los Angeles area.

The Eye is now open on the Internet. Send comments to [brett213@ix.net.com](mailto:brett213@ix.net.com).



**Paddy's Home.** Montell Jordan chills out between takes of his latest clip "Paddy's Home," which is a Pop/Art Film Factory production. Pictured, from left, are Jordan, actress Krish Hampton, and director Daniel Zirilli.





Thanks to VH1's  
artists, we raised  
the roof at the  
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to fight AIDS.

VH1 aired the second annual LIFEbeat concert, "The Beat Goes On 2," that rocked the house at the Beacon Theatre in New York. The broadcast, a partnership between VH1 and Ticketmaster, showcased a dynamic line-up that included Gloria Estefan, Isaac Hayes, Chris Isaak, the Dave Matthews Band and Sarah McLachlan. The live event was a hard act to follow, but the telephone pledges during the TV broadcast were just as incredible. Phone lines donated by our partner Ticketmaster, a long-time supporter of AIDS-related causes, enabled us to handle viewers' overwhelming generosity – to the tune of \$500,000!

The war against AIDS isn't over.  
But the success of our LIFEbeat concert should help put up quite a fight.



Special Thanks to Arista, Epic, RCA, Virgin and Warner Bros. Records, Todd Oldham, Delsener/Slater Enterprises, and our hosts, Bill Maher and Veronica Webb. Made possible through the support of your local cable television system.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 234 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'FANTASY' by Mariah Carey and 'BROKENHEARTED' by Brandy.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

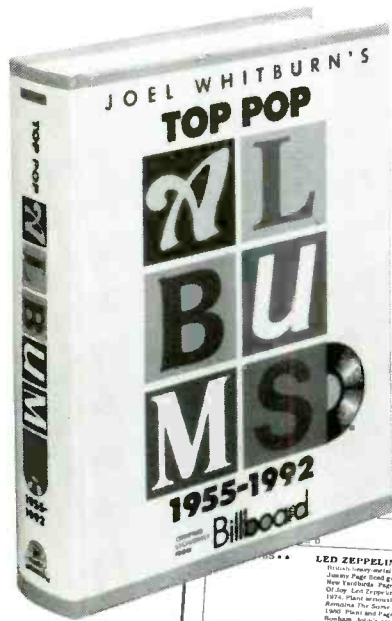
Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



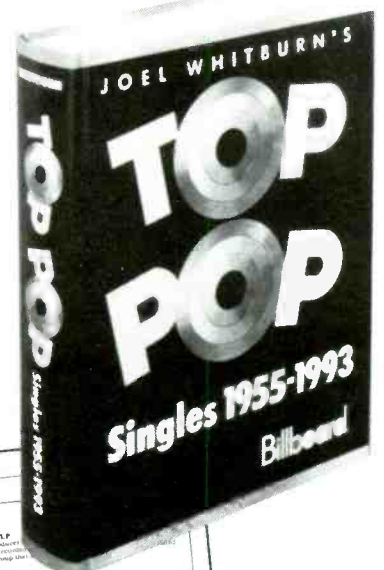
Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'GANGSTA'S PARADISE' by Coolio and 'HOOKED ON YOU' by Silk.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs ranked by sales.



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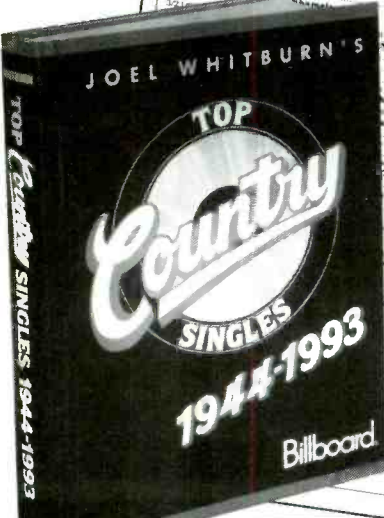
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DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
1/18/59	10	95	LEO ZEPPELIN Led Zeppelin II	Atlantic 8218
1/12/71	1	42	LEO ZEPPELIN III Led Zeppelin III	Atlantic 8221
4/14/73	1	39	LEO ZEPPELIN IV Led Zeppelin IV	Atlantic 8229
3/15/75	1	39	LEO ZEPPELIN V Led Zeppelin V	Atlantic 8239
4/24/76	1	31	LEO ZEPPELIN VI Led Zeppelin VI	Atlantic 8249
11/6/76	1	28	LEO ZEPPELIN VII Led Zeppelin VII	Atlantic 8259

DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
3/25/59	8	26	BROOKS, Garth Garth Brooks	Capitol 4432
3/26/59	1	26	BROOKS, Garth Garth Brooks	Capitol 4433
1/2/60	1	25	BROOKS, Garth Garth Brooks	Capitol 4434
5/5/60	1	25	BROOKS, Garth Garth Brooks	Capitol 4435
3/19/60	1	20	BROOKS, Garth Garth Brooks	Capitol 4436



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DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
10/1/59	28	14	JOHN COUGAR John Cougar	Capitol 4432
2/16/60	87	7	JOHN COUGAR John Cougar	Capitol 4433
9/27/60	27	17	JOHN COUGAR John Cougar	Capitol 4434
1/21/61	17	21	JOHN COUGAR John Cougar	Capitol 4435
4/24/62	21	28	JOHN COUGAR John Cougar	Capitol 4436

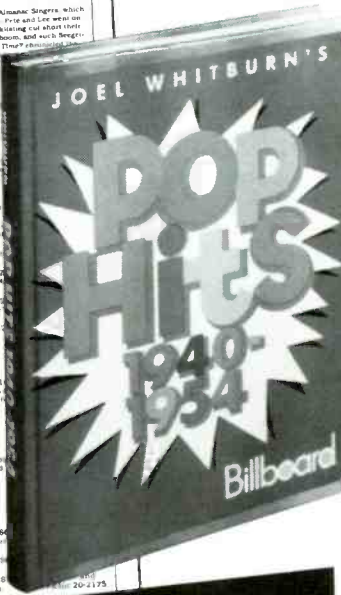
DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
7/6/50	1	25	WEAVERS, The The Weavers	Capitol 4432
7/15/50	2	17	WEAVERS, The The Weavers	Capitol 4433
12/23/50	1	13	WEAVERS, The The Weavers	Capitol 4434
1/13/51	4	14	WEAVERS, The The Weavers	Capitol 4435
3/31/51	2	23	WEAVERS, The The Weavers	Capitol 4436

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**"Soul" Music.** Members of Zoo Entertainment group Wailing Souls chat with executives following a performance at the U.S. Open Surfing Championship in Huntington Beach, Calif. The band is currently on tour promoting its new album, "Live On." Shown, from left, are Dave Kaplan of Surfdog Productions, band member Lloyd "Break" MacDonald, Zoo Entertainment president Lou Maglia, band member Winston "Pipe" Matthews, and band manager Burt Stein.



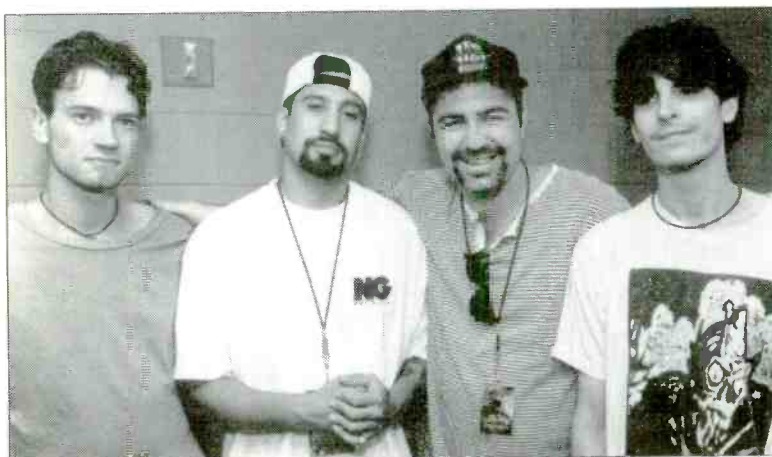
**Digging Up Platinum.** BMG Music Canada executives present the Tractors with plaques commemorating double-platinum Canadian sales (200,000 units) of the group's self-titled debut. Shown in back row, from left, are band member Walt Richmond; Jill Snell, manager of artist marketing; and band members Steve Ripley, Casey Van Beek, Ron Getman, and Jamie Oldaker. In front row, from left, are Barry Haugen, sales rep; Dale Peters, Ontario promotions rep; Brian Low, Ontario customer service rep; and Shelley Snell, assistant manager, national media relations.



**Foreigner In New York.** BMG International group Foreigner celebrates the final night of its world tour at New York's Beacon Theatre. The tour was in support of the band's current album, "Mr. Moonlight." Shown, from left, are band members Jeff Jacobs and Mick Jones; BMG International president/CEO Rudi Gassner; and band members Lou Gramm, Bruce Turgon, and Ron Wikso.



**Word Displays "Imagination."** Word Records artist Scott Krippayne, left, takes a break while recording his label debut, "Wild Imagination," due out in October. Pictured with him are producer Charlie Peacock, center, and Word VP of A&R John Mays.



**Palooza Pals.** Ruffhouse Records CEO A. Christopher Schwartz congratulates members of Cypress Hill and Dandelion following their performances at the Camden, N.J., date of the Lollapalooza tour. Cypress Hill was on the main stage; Dandelion performed at the Lab side stage in support of its new album, "Dyslexicon." Shown, from left, are Carl Hinds of Dandelion, B-Real of Cypress Hill, Schwartz, and Kevin Morpurgo of Dandelion.



**Joi To The World.** EMI artist Joi, left, has a good time during the mixing of her new album. With her are producer Dallas Austin, center, and Fish from Fishbone, who appears on the album.



**Super Heroes For A Day.** Members of Reprise group Poster Children take part in a public service announcement for Fox Television. The band members star as students at a school for super heroes, bringing a message of self-esteem. The band recently played select East Coast dates in support of its current Reprise album, "Junior Citizen," which features the emphasis track "He's My Star." Shown, from left, are band members Jim Valentin and Howie Kantoff, PSA director Cindy Keefer, and band members Rose Marshack and Rick Valentin.



## RETAIL CHAIN TAKES ON RECORD CLUBS

(Continued from page 1)

offers drive down the perceived value of CDs.

Retailers have also griped about the discrepancy between their costs and those of record clubs. Retail accounts can pay up to \$10 per unit wholesale, while record-club unit costs are believed to be \$4-\$5.

Some major labels have recently begun to react to the retail outcry: Last month, MCA Records and Geffen Records announced that they were pulling out of the clubs (Billboard, Nov. 4). This past spring, Virgin Records said it would not renew its record-club contracts (Billboard, April 23).

The new policy established by Penny Lane Records, Tapes And Compact Discs, which operates four stores in the Los Angeles area and one in Sacramento, Calif., represents the first explicit swipe at the clubs by a retailer.

Penny Lane unveiled its cash offer on the back cover of the November issue of its free in-house magazine, Monthly Music Guide. The chain distributes 30,000 copies of the magazine each month; in December, the press run will be increased to 40,000, with 20,000 earmarked for insertion in the local free alternative paper The L.A. Weekly.

Penny Lane's offer cites a typical record-club introductory deal of 10 CDs for the price of one.

"You've seen the ads," the Monthly Music Guide offer reads. "They're hard to miss. Though the selection is very limited, the prices are more than 85% less than the wholesale cost that music retailers pay, even though we buy much larger quantities. That got us thinking—we need a new wholesaler—YOU! And at these prices, you'll reap an extraordinarily large return for your investment!"

Penny Lane suggests that its customers join a record club, selecting titles that can be found in the top 50 of its in-house chart. The chain says it will pay \$6 for each factory-sealed CD.

The ad continues, "That's it! Your investment at most is \$16.98 (before shipping and handling) for 10 CDs that Penny Lane will give you \$60.00 for. Of course, you should probably quit the

club at this point, or you'll be paying a lot more."

Penny Lane owner Steve Bicksler calls his chain's offer a "symbolic act" and says it will run for the next several months.

Bicksler says, "We're not doing this so much to make money on it. We're really trying to make a statement.

"It's an effort on our part to increase the perceived value of CDs, which we feel has been severely decreased by these record clubs."

Bicksler says that while the policy on the resale of record club product has not been finalized, Penny Lane will probably sell the albums for \$10.99. The chain usually sells \$15.98 list titles for \$12.97.

"We will sell it as new record-club product," Bicksler says. "We will not try to deceive anybody, as far as customers. We will give them the option: When they bring a CD up to the counter, we'll say, 'Would you like a couple of dollars off? We can give you a sealed record-club copy.' It's their choice."

## SONY MUSIC ENTERS DEAL WITH MICHAEL JACKSON, ATV CATALOG

(Continued from page 10)

CBS's publishing lost a significant catalog in the late '70s, when McCartney made a deal to perform as a solo artist on then CBS-owned Columbia Records. One of the terms of his deal was that CBS turn over the Frank Music catalog—once owned by legendary songwriter Frank Loesser—to McCartney's publishing organization.

In 1986, new Sony Music chief Tommy Mottola, a professional manager at Chappell Music early in his career, decided to rebuild the company's fortunes in music publishing. A key acquisition in 1989 was Tree Music, the country music publisher that Sony Music bought for \$20 million.

Michael Jackson acquired ATV Music in 1984 from the late Australian businessman Robert Holmes A'Court for about \$70 million.

"Michael understands the impor-

sonal use of our club members . . . The BMG family of labels and our distribution company believe that we have rights which are being infringed upon, and we will aggressively pursue all legal remedies available to us.

"Furthermore, there would appear to be issues relating to California state tax laws and other codes that the California authorities will undoubtedly be interested in pursuing."

Bicksler responds, "I would challenge BMG to quote the California state tax law that we are in violation of. If there's any evidence of illegal activity, turn it in."

"Furthermore, extortion is still against the law in the state of California, and we don't want to be threatened for them to gain an advantage. There's really nothing specific in this very, very stern notice that I can see."

Barry Reiss, senior VP of business and consumer affairs at Columbia House, the record club jointly operated by Sony Music and Warner Music Group, takes a more benign view of Pen-

sonal use of our club members . . . The BMG family of labels and our distribution company believe that we have rights which are being infringed upon, and we will aggressively pursue all legal remedies available to us.

## COMPUSERVE, PUBLISHERS REACH DEAL

(Continued from page 9)

Fox Agency permitting the upload and download of recordings of member publishers' songs.

The license rate will be based on the new mechanical rate that goes into effect Jan. 1, Murphy says, which is 6.95 cents per transaction (or "download," in online parlance). The Harry Fox Agency will issue licenses electronically, collect royalties under the license, and distribute them to publishers.

CompuServe itself is not being licensed. This was a key point of contention among commercial online services, which have asserted that they are the online equivalent of electronic bookstores or newsstands and not responsible for their content-providers' content. But the settlement agreement includes a guarantee by CompuServe for the obligations of its forum managers to pay royalties under the mechanical licenses issued, according to NMPA counsel Alan Shulman.

CompuServe spokesman Russ Robinson characterizes the agreement as "good for everybody."

"We are the first service that has entered into this kind of licensing agreement, so that's pretty significant for us," Robinson says.

The major commercial online services, which include America Online and Prodigy, are also being aggressively courted by perfor-



Michael Jackson and Sony executives sign the agreement forming Sony/ATV Music Publishing. Pictured, from left, are Jody Graham Dunitz, executive VP, Sony/ATV Music Publishing; Michelle Anthony, executive VP, Sony Music Entertainment; Michael P. Schulhof, president/CEO, Sony Corp. of America; Jackson; Thomas D. Mottola, president/COO, Sony Music Entertainment; and Richard Rowe, president, Sony/ATV Music Publishing.

## MITCHELL DOES RARE LIVE SHOW AT NEW YORK CLUB

(Continued from page 15)

At the Fez, though, she brought out one forest-green solid-body electric guitar that plugs into an electronic tuning device, allowing instant retuning and negating the need for additional instruments.

Her pairing with Blade proved uniquely effective. The two instrumentalists, despite their newness together, interplayed with a knowing sense of intuition.

"The truth is it had been my intention to quit music right about the time I appeared last April at the New Orleans Jazz & Heritage Festival," Mitchell told Billboard in an exclusive interview two days after the show. "That appearance was to be my swan song, until two things conspired to keep me in the business. First, I heard about Brian, this great drummer from Shreveport, La., who wanted to play with me, and then Fred Walecki at Westwood Music in Los Angeles built me a prototype of this modified Stratocaster that hooks up to a digital Roland VG8 unit. The VG8 is basically a computerized brain with foot pedals into which are programmed a whole palette of sounds plus more than 30 songs' worth of intricate tunings for the night at the Fez.

"This device has the capacity to hold

all my tunings of all my songs, and what the audience basically heard at the Fez show was an impromptu first live rehearsal jam between Brian and me. Happily, it turned out to be one of the highlights of my entire career, not including," she added with a laugh, "some of the wild experiences I may have slept through or blotted out from the '60s."

Mitchell delivered five songs—about a third of the set—from her current Reprise album, "Turbulent Indigo"; a new tune tentatively titled "Love Puts On a New Face"; and such quintessential Mitchell classics as "Hejira."

In return, she was serenaded with "Happy Birthday" by a crowd cognizant of her birthday Nov. 7.

"I won't have to say I'm 51½ anymore!" joked Mitchell, looking nowhere near that age. But by the show's end, much of the house was visibly moved by the rare and unexpected experience, which was a harbinger, perhaps, of Mitchell's renewed emphasis on live performance.

"It's a whole new ballgame now for me," Mitchell told Billboard, "but it had to be, because I couldn't have gone on, considering the difficulties I was facing in getting the right quality of sound and presentation—I needed

that level of delight again. Working in this duo form with a drummer as talented and melodic as Brian is a brand-new musical romance for me, and one like a very few I've had in my career, so we're aiming to do more club appearances fairly soon in places like the Fez and the Viper Room in L.A.

"I almost canceled the Fez show just hours before I went on, maybe fearing it wouldn't work out. But happily there were no boos when I plugged in my electric guitar instead of playing an acoustic. Actually, the Roland brain provides a sound beautifully suited to each song—like, for instance, the nylon-string tonality people are used to on certain things. You also hear a freshness and distinctiveness that's almost orchestral it's so rich. I wanted to blow chords up in size the way Georgia O'Keefe blew up the flowers in her paintings, and now that's possible."

Mitchell added that she's writing new songs and has a host of surprises planned between now and the end of 1996. But she noted that her next Manhattan appearance will not be until Dec. 6, when she attends the Billboard Music Awards telecast at the New York Coliseum to accept the Century Award, Billboard's highest honor for distinguished creative achievement.





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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

## YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	536,122,000	534,342,000 (DN 0.3%)
ALBUMS	454,010,000	454,497,000 (UP 0.1%)
SINGLES	82,113,000	79,845,000 (DN 2.8%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	265,230,000	294,474,000 (UP 11%)
CASSETTE	188,282,000	159,357,000 (DN 15.4%)
OTHER	498,000	666,000 (UP 33.7%)

## OVERALL UNIT SALES THIS WEEK

12,392,000

## LAST WEEK

12,245,000

## CHANGE

UP 1.2%

## THIS WEEK 1994

12,767,000

## CHANGE

DOWN 2.9%

## ALBUM SALES THIS WEEK

10,531,000

## LAST WEEK

10,478,000

## CHANGE

UP 0.5%

## THIS WEEK 1994

10,935,000

## CHANGE

DOWN 3.7%

## SINGLES SALES THIS WEEK

1,860,000

## LAST WEEK

1,767,000

## CHANGE

UP 5.3%

## THIS WEEK 1994

1,832,000

## CHANGE

UP 1.5%

## ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1994	CHANGE
CD	7,097,000	7,151,000	DN 0.8%	6,694,000	UP 6%
CASSETTE	3,418,000	3,312,000	UP 3.2%	4,226,000	DOWN 19.1%
OTHER	16,000	15,000	UP 6.7%	15,000	—

ROUNDED FIGURES

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



## 'Fantasy' Closes The Year Early

IT'S IMPOSSIBLE for any single to beat the record set by Mariah Carey's "Fantasy" as the longest-running No. 1 title on the Hot 100 for 1995. Now in its eighth week, the first single from "Daydream" surpasses the seven-week runs of "Take A Bow" by Madonna, "This Is How We Do It" by Montell Jordan, and "Waterfalls" by TLC earlier this year. With less than eight weeks left in 1995, even if a single takes over the top spot next week and keeps it until the end of the year, it won't be able to rack up more weeks than "Fantasy."

Carey's current single is tied with "Dreamlover" as her longest-running No. 1. Her nine chart-toppers have kept her at the summit for a total of 36 weeks. Only Elvis Presley (79 weeks), the Beatles (59), and Michael Jackson (37) have been in pole position longer.

**O**H! CAROLE: It's a good week to be King. First, Lava's "Tapestry Revisited: A Tribute To Carole King" debuts at No. 125 on The Billboard 200. (The original "Tapestry" debuted on the chart at No. 79 April 10, 1971.) And second, Carole King and ex-husband Gerry Goffin have the No. 1 single in the U.K.

Remarkably, it's only the second time that a Goffin/King tune has hit the top of the U.K. chart. The first time was in 1964, when Herman's Hermits covered Earl-Jean's "I'm Into Something Good." Some 31 years later, "Up On The Roof" by Robson Green & Jerome Flynn brings Goffin and King back to the top. It's the third time this classic song has been a hit in Britain. Surprisingly, neither the Drifters nor James Taylor charted with "Up On The Roof." Kenny Lynch took it to No. 10 at the end of 1962, and Julie Grant reached No. 33 at the beginning of 1963.

"Up On The Roof" is a double-A side with "I Believe." The original version by Frankie Laine was No. 1 for 18

weeks in 1953. That is still the record for the longest-running No. 1 single in the U.K. In 1964, the Bachelors took the same song to No. 2.

Erwin Drake, Irvin Graham, Jimmy Shirl, and Al Stillman now have the longest span of No. 1 singles for songwriters in Britain: 40 years and seven months.

Like Green & Flynn's previous No. 1, "Unchained Melody," the duo's new single was produced by Mike Stock & Matt Aitken.

**A**ND THAT REMINDS ME: R. Kelly has the second-highest debut of all time on the Hot 100, as "You Remind Me Of Something" enters at No. 4. Only Michael

Jackson's "You Are Not Alone" and Mariah Carey's "Fantasy" have debuted higher, and they both entered at No. 1.

**P**AGING MARTIN: Chris Puorro of Bridgewater, N.J., notes that he is a huge Martin Page fan and points out that the Mercury artist breaks the longevity record on the Hot Adult Contemporary chart, as "In The House Of Stone And Light" is in its 51st week. That surpasses the 50-week run of Jon Secada's "If You Go." Ironically, Page's accomplishment comes 10 years to the week since "We Built This City" by Starship hit No. 1 on the Hot 100. That song was written by Page and Bernie Taupin.

**R**HODE SCHOLAR: Add two more top 40 hits by natives of Rhode Island to the list published last week. Dr. Louis Iacueo of Covina, Calif., cites "New York's A Lonely Town" by the Trade Winds, a duo made up of Providence songwriters John Anders and Vinnie Poncia. Anders and Poncia also reached the top 40 as the Innocence, with "There's Got To Be A Word!"



by Fred Bronson

## CAPE VERDE IN WORLD BEAT SPOTLIGHT

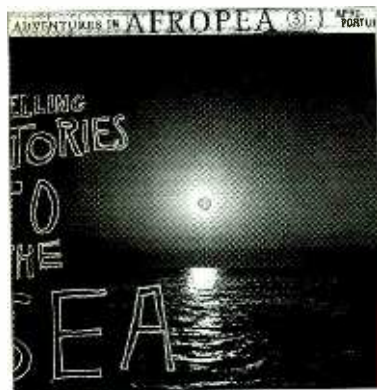
(Continued from page 1)

Last week, "Cesaria Evora" stood at No. 4 on the Top World Music Albums chart. The release is also one of the few world music titles to enter the Heat-seekers album chart.

Beyond the mournful, minor-key strains of Evora's signature hit, "Petit Pays" (Little Country), there is a world of untapped musical potential in Cape Verde itself and in far-flung Cape Verdean enclaves, from Paris to Portugal to the Netherlands to New England.

Such artists as Cape Verdean-American duo the Mendes Brothers, Lisbon, Portugal-based Bana, and Dutch group Livity have made inroads into the U.S. via appearances on compilations or performances in festivals. Their increased exposure has, in turn, raised the profile of the music of their homeland.

After Evora's album, the largest-



scale U.S. release of Cape Verdean music is the Luaka Bop/Warner Bros. compilation "Adventures in Afropea 3: Afro Portugal—Telling Stories To The Sea." It includes tracks by Evora; Lisbon-based Tulipa Negra, Dany Silva, and Bana; multi-instrumentalist/producer Paulino Vieira; Livity; and Cape Verde denizens Pedro Ramos and Jacinta Sanches. It also encompasses music from Angola, São Tomé, and Príncipe, all former Portuguese colonies in Africa.

Cape Verde scholars agree that the time is ripe for a full-scale explosion of the country's music.

"Cape Verdean music is the logical next step after salsa, after Brazil," says ethnomusicologist Daniel L. Kahn, who is a folk arts programmer at the Rhode Island State Council on the Arts and host of a world music program on WSMU Dartmouth, Mass. "Cape Verdeans are the original global citizens, and they've been doing it for 500 years. It's a multi-ethnic, multinational, transnational society that has worked.

It's a model to us."

Kahn is organizing the first-ever Cape Verde music and arts festival in the U.S. Scheduled for Memorial Day weekend 1996 at the Boston Center for the Arts, the festival will seek to attract the area's Cape Verdean community.

As many as 360,000 Cape Verdeans live in the Boston area—more than the 300,000 who live in Cape Verde itself, according to various sources. The New England connection stems from a historic whaling link between the U.S. Northeast and Cape Verde. Since the decline of the whaling industry, many of the ships once used for whaling were bought by Cape Verdean entrepreneurs, who now use them to transport emigrants and supplies between the U.S. and Cape Verde, according to "The Rough Guide To World Music."

Kahn says the impetus for the New England festival was a fund from the National Endowment for the Arts, and the recent success of the Smithsonian Festival of American Folk Life, which featured performances by Cape Verdean artists. He also credits Evora's breakthrough with increasing awareness of Cape Verdean culture.

Evora says she is interested in appearing at the New England Festival. Speaking in her native Kriolu (a Portuguese-derived Creole indigenous to her native Cape Verde island of São Vicente) through French and English interpreters, she says, "The American public is starting to appreciate world music. They like me, and they like other artists. I have every intention of continuing to perform in the U.S. As soon as they call me, I'll be there!"

Evora excels at a style called the *morna*—a plaintive, bluesy genre suggestive of the Argentine tango, the Cuban *habanera*, and the Brazilian *modinha*. In France—where her total record sales exceed 200,000 units—she is known as "la diva pieds-nus," or "the barefoot diva," after her preference for performing barefoot.

The attention lavished on Evora belies the richness and diversity of Cape Verde's musical heritage. In his liner notes in the Luaka Bop compilation, musicologist Morton Marks describes other styles, such as the more rhythmic, samba-influenced *coladeira* and the *finana*, a folklore style with mild political overtones that evolved into a popular, electrified genre in the '80s.

Other Cape Verdean music genres include the *batuco* and the *finçom*, both danceable styles that started as ritual-

ized percussive forms and now incorporate such Western instruments as synthesizers and drum machines.

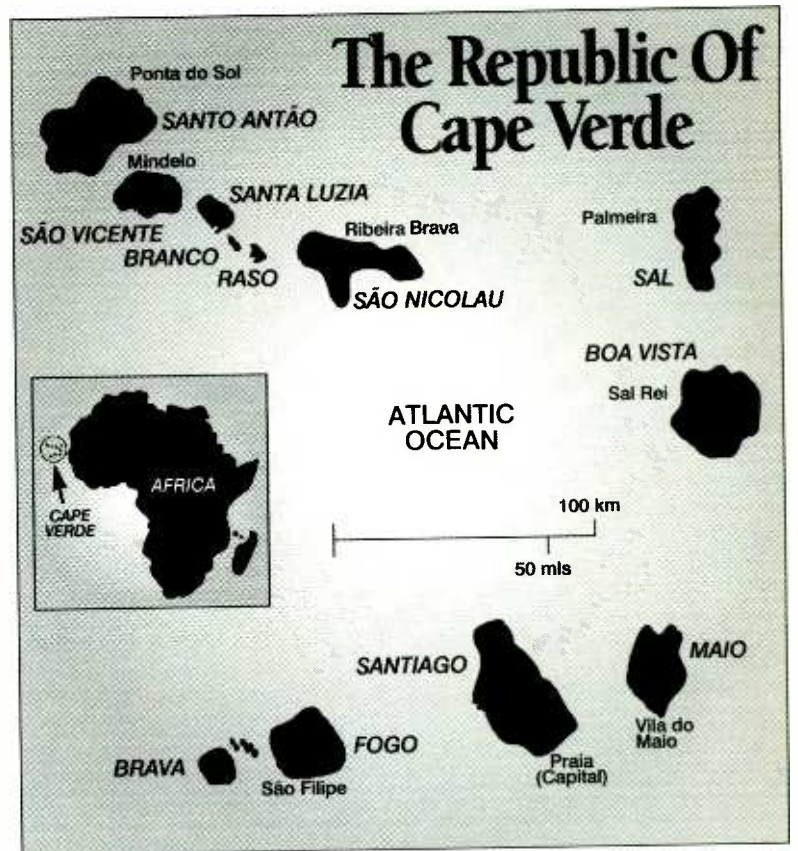
With Cape Verde's connections to the African mainland, especially Angola, its music has strong similarities to the Afro-Cuban music that sprang from the same region. In fact, the Bana/Vieira track on the Luaka Bop CD, "Amor Divino," could be confused with an uptempo Afro-Cuban dance song.

"The moment you hear this music, it sounds so familiar—so Caribbean, or suggesting Brazil or Cuba," says Marks. "Indeed, the Portuguese colonies in Africa... were all deeply involved in the slave trade. Angola, in particular, has been called the black mother of the Americas. And Cape Verde, settled by Europeans and Africans at the same time, could be considered the world's first 'Creole' society."

Among Cape Verdean artists who have attained considerable success in their homeland and in other Cape Verdean communities are Bulimundo, Os Tubarões, Finaçon (named after the genre), Chico Serra, Norberto Tavares, the Creole Sextet (based in New Bedford, Mass., the unofficial Cape Verdean capital of the U.S.), Masa Abrantes, Mirri Lobo, Finka Pe, Gardénia Benros, Bau, Nando, Frank de Pina, Rui Pina, Luis Morais, Antoninho Dente D'Oro, Manuel D'Novas, Sãozinha, and the late composer B. Leza (Evora's uncle). Among internationally acclaimed musicians of Cape Verdean origin are "Saturday Night Fever" disco favorites Tavares and jazz pianist Horace Silver.

Although no Cape Verdean artist other than Evora has released a full-length CD on a major or wide-reaching indie label in the U.S., a number of specialty imprints service the music-hungry Cape Verdean population in the States.

These include the Mendes Brothers' MB Records imprint, which releases



their own music and that of Tito Paris, Djosinha, Sãozinha, Gardénia Benros, and Mirri Lobo and has licensed tracks to Rhino/Putumayo and Ellipsis Arts for world music compilations titled "Best Of World Music" and "Africa Never Stand Still," respectively; and veteran Joli Gonsalves' Lota Disco imprint, home to his own music and that of his brother Gus Gonsalves (a saxophonist and composer), Joe Livramento, Al Lopes, Johnny Lomba, Tony Pires, Jimmy Barros, Mingo Pina, Frank Monteiro, and Avelino Soares.

The diversity of Cape Verde's music reflects its complex and troubled history. Used by Portuguese merchants since the 15th century as a restocking point en route to Asia and mainland Africa, the 10-island archipelago became a hub of the slave trade between Africa and Europe.

Because of its predominantly dry, windy climate, the drought-prone island group was never fully developed by Portugal. Nevertheless, by the turn of the 20th century, its population had grown to nearly 140,000, according to the 1907 edition of the Encyclopedia Britannica, which noted that "slavery and the enervating climate have left their mark on the habits of the people [of Cape Verde],

whose indolence and fatalism are perhaps their most obvious qualities."

Cape Verde gained its independence from Portugal on July 5, 1975, and has since functioned as a democratic republic.

Notwithstanding Cape Verde's role in the slave trade, immigration to America was voluntary, says Kahn.

"Cape Verdeans represent the only African community to immigrate to the U.S. by their own means," he says.

Still, many Cape Verdeans are torn by their mixed heritage. In some islands, nearly every family has relatives who live abroad.

Accordingly, Cape Verdean music is suffused with sadness and longing, qualities that make the *morna* an especially powerful form that is lyrically and musically reminiscent of the American blues.

Evora, who has steadfastly remained in her native country and does not speak English or French, says she does not begrudge people who leave Cape Verde.

"It's a shame that so many people leave," she says, "but people must find their own happiness. They should feel free to pursue a better life for themselves if they choose to."

As Evora sings in "Petit Pays": "Such nostalgia, such endless nostalgia/My little country, I love you so."

## \$96 MILLION PIRACY OUTFIT SHUT DOWN

(Continued from page 10)

of America, which aided the federal team throughout the investigation, estimates that piracy costs the industry \$300 million in displaced domestic sales each year.

"Obviously, we're very pleased," says Frank Creighton, coordinator of investigations for RIAA's anti-piracy unit. He calls the bust the biggest ever in terms of monetary value.

He adds, "We certainly expect, based on the size of this thing, that it will send a ripple effect through the entire counterfeiting industry. Not just the actual duplicators of the sounds, but those organizations that are supplying the raw materials, which, up until now, have felt they were immune to any type of criminal prosecution."

The U.S. attorney for the Eastern District of Pennsylvania and officials from the FBI, IRS, and U.S. Postal Inspection Service announced the bust Nov. 6.

According to the announcement, on Oct. 17, the federal grand jury in Philadelphia charged 17 people with criminal involvement in two counterfeiting operations in Pennsylvania, as well as operations in New Jersey, Ohio, Illinois, Tennessee, and Indiana.

The massive roundup ended a seven-year investigation initiated by RIAA.

By Nov. 7, according to authorities, all 17 indicted defendants had been arrested and charged with various counts of copyright infringement, trafficking in counterfeit labels, conspiracy, money laundering, and criminal forfeiture.

If the seven defendants charged with money laundering are convicted, they could receive jail sentences of five-13 years, say authorities. The other 10 defendants face sentences of two to five years. The defendants also face fines of, in some cases, \$250,000 or more.

Those indicted and arrested included U.S. citizens as well as legal residents

and visitors from Israel, Kuwait, and Jordan. Authorities downplayed the Middle Eastern connection, describing those arrested as part of an extensive family operation.

The case is being handled by assistant U.S. attorneys William Nugent and Judson Aaron.

The closed-down operations, which were active since March 1988, engaged in all aspects of cassette piracy—recording, winding, printing and affixing labels, packaging and shrink wrapping, and distributing the pirated product to street vendors, according to authorities.

The alleged pirates used professional equipment, including high-speed Telex duplicating machines, to record and assemble the tapes. The indictments charge that the organizations spent more than \$5 million on materials and equipment to manufacture the cassettes.

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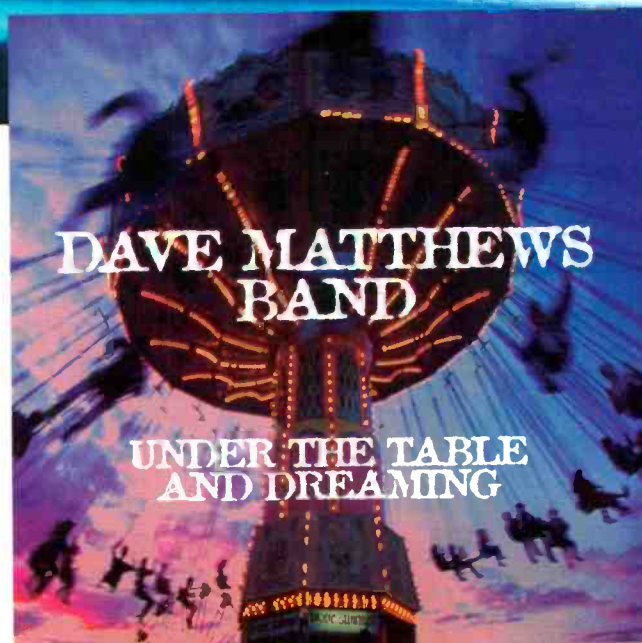
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