

Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.)

NEWSPAPER

#BXNCCVR ***** 3-DIGIT 908
 #GEE4EM740M099074# 002 0653 000
 BI MAR 2396 1 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807-3402

IN MUSIC NEWS



**Simon 'Anticipation'
Ends With Arista Set**
SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 2, 1995

ADVERTISEMENTS

Eazy-E
JUST TALK LET
KNOW

The 1st single in stores 12/5 from the forthcoming January album **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**. One final album. 14 new songs.

FAST info line 1-800-274-5000
RIP
 ©1995 Ruthless Records

Labels Hope For Holiday Sales Surge Will Boost At Year's End Save Retail's Flat '95?

BY ED CHRISTMAN

NEW YORK—With the price war continuing to take its toll on an overbuilt retail base, and the continued emergence of computer-related entertainment product competing for consumer dollars, record company executives are hoping for a strong surge in year-end holiday sales to boost the health of the account base.

"If this isn't the Christmas we all hope it will be, we are going to be looking at a very different retail landscape next year," says Jim Urie, senior VP of sales at Arista.

That scenario could include more bankruptcies, store closings, and a large return of product to music manufacturers, industry executives fear. This year, Warehouse Entertainment and Kemp Mill Music filed for Chapter 11 reorganizations, while Trans World Entertainment and the

Musieland Group announced that they were closing stores. Other chains, including Blockbuster Music, WaxWorks, and National Record Mart, have put a hold on expansion.

Until this week, fourth-quarter releases have failed to ignite retail sales. Through mid-September, year-to-date unit sales were up only

**BEATLES' 'ANTHOLOGY'
A FAB RAY OF HOPE... PAGE 5**

0.3% above the same period in 1994 (Billboard, Sept. 23).

Since then, sales have eroded despite releases from such big guns as Mariah Carey, Madonna, Alice In Chains, Michael Bolton, Green Day, Tha Dogg Pound, Alan Jackson, and Janet Jackson.

Sales during October and November, traditionally the strongest time of the year for music chains, have

been flat. Total year-to-date unit sales are off by 0.4%. But first-day sales of the Beatles' "Anthology" album were vigorous, giving retailers hope that overall sales would explode from Thanksgiving through Christmas (see story, page 5).

"We are cautiously optimistic that holiday sales will be strong," says PGD executive VP John Madison. "However, I don't really believe that they will be strong enough to prevent further fallout. We are just hopeful that the fallout will be minimal."

Others are less upbeat about the future and say that they are strapping in for what they describe as a roller-coaster ride.

One longtime industry distribution executive says, "I don't think I have ever seen the account base in the financial turmoil that it is in now. Twenty years ago, when retail started

(Continued on page 104)

Perlman Finds Roots On Angel

BY HEIDI WALESON

When violinist Itzhak Perlman went back to his roots last summer,



PERLMAN



he dove into klezmer, once the community music of Eastern European Jews and the Jewish Diaspora, now a resurgent musical form that finds fans everywhere from jazz clubs to classical music festivals.

(Continued on page 101)

TriStar Act Up To 'Monkey' Business

BY STEVE McCLURE

TOKYO—Super Junky Monkey, one of the most original bands to come out of Japan's exciting underground music scene in the last few years, has attracted a core group of fans in the U.S.



SUPER JUNKY MONKEY

during the three American tours it has done since 1993.

Sony's TriStar Music label is hoping to bring the band's music to a wider audience with the Nov. 21 U.S. (Continued on page 103)

The best **design** [free]

Award winning graphic design is FREE with every cassette and CD manufacturing package from Disc Makers.

DISC MAKERS
 Call today for your free 1996 catalog
 1-800-468-9353
 609-663-9030; fax 609-661-3458
 http://www.discmakers.com

Pacific Harmony Fuels Creativity

BY MIKE LEVIN

BALI, Indonesia—Put two songwriters in a Los Angeles studio, and you either get a collaboration or a fist-



DENNIS



KOZ

fight. Put 80 of them in a hotel in Bali, and you get a new take on the creative process and a huge room-service bill.

By picking up the 10-day tab (via associated companies) for Pacific Harmony/Indonesia 1995 here and in (Continued on page 20)

Brazil's Retail Sector Faces Changing Economic Climate

BY ENOR PAIANO

SÃO PAULO, Brazil—The Brazilian music market is weathering the nation's economic upheaval, but retailers are being forced to tighten their belts in the face of decreasing profit margins and competition from mass merchants.

According to Bernardo Tavares, president of São Paulo state retailers association ALDMAESP, membership has dropped from 2,700 in the mid-'80s to 900 in 1995.

Tavares says that the decline was caused by department stores and

supermarkets, which began selling records in 1987.

The volume discounts these large chains receive from the major record companies allow them to sell records at extremely low prices, sometimes cheaper than the wholesale prices that small retailers receive.

There are eight supermarkets and department chains in Brazil that sell CDs aggressively. These clients combined account for 20%-30% of sales for the six major record companies.

According to Mauro Pires, GM of the Lado A chain, which has six stores (Continued on page 50)



BRAZIL
 A BILLBOARD SPOTLIGHT
 SEE PAGE 51

48>

0 09281 02552 8

THE CHIEFTAINS ARE GOING FOR THE GOLD...AGAIN.

THE BELLS OF DUBLIN

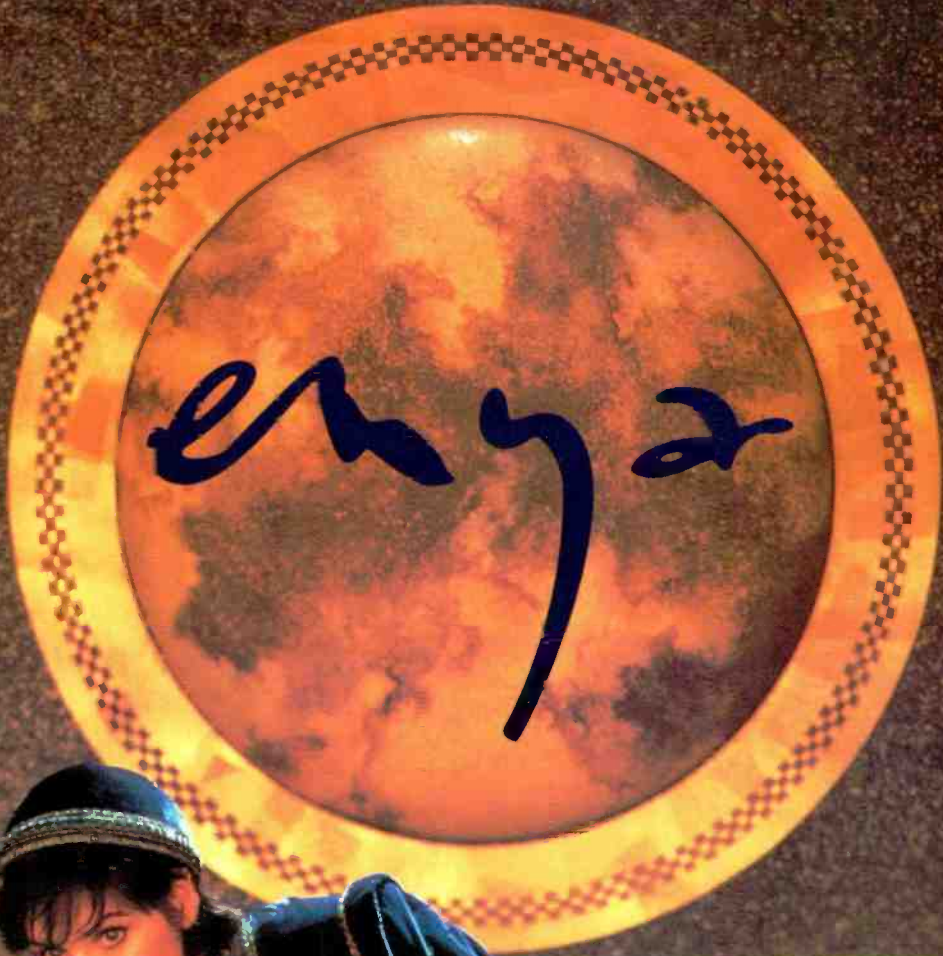
featuring
**Jackson Browne
 Rickie Lee Jones
 Marianne Faithfull
 Elvis Costello**
 and many others

• NATIONAL TV CAMPAIGN
 NOVEMBER 16 - DECEMBER 19

• AAA, NAC, NPR RADIO BLITZ NOVEMBER 16

RCA VICTOR

ADVERTISEMENT



THE MEMORY OF TREES

*Enya was your private discovery.
She was your personal secret.
So, it must have been YOU who bought all*

18,961,754

albums sold worldwide.



ENYA The Memory of Trees (4/2-46106)

An album of all-new songs. December 5, 1995.

You just told *one* person. Oh, that explains it.

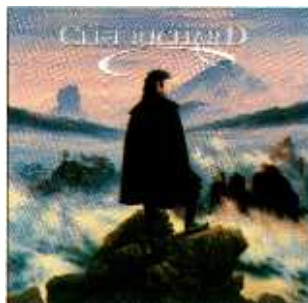


Produced by Nicky Ryan. Management: Aigle Music. VISIT THE WEB SITE - <http://www.RepriseRec.com/Enya> ©1995 Reprise Records. Hey, and that's not counting when she was on that other label.



many congratulations to
SIR CLIFF RICHARD
on receiving his knighthood

EMI UK is very proud to be associated with an artist of such stature
whose musical direction goes from strength to strength...



The current studio album '**Songs From Heathcliff**', sees the release of the
new single '**Had To Be**' on 27th November, a duet with Olivia Newton John.



No. 1 IN BILLBOARD		PG. NO.
VOLUME 107 • NO. 48		
TOP ALBUMS	• THE BILLBOARD 200 • ★ R. KELLY • R. KELLY • JIVE	100
	CLASSICAL ★ CHANT II • BENEDICTINE MONKS • ANGEL	39
	CLASSICAL CROSSOVER ★ US AND THEM: SYMPHONIC PINK FLOYD LONDON PHILHARMONIC (SCHOLÉS) • POINT MUSIC	39
	COUNTRY ★ THE GREATEST HITS COLLECTION • ALAN JACKSON • ARISTA	36
	HEATSEEKERS ★ THE MUSIC OF CHRISTMAS STEPHEN CURTIS CHAPMAN • SPARROW	22
	JAZZ ★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA	40
	JAZZ / CONTEMPORARY ★ BREATHLESS • KENNY G • ARISTA	40
	KID AUDIO ★ CLASSIC DISNEY: VOLUME I - 60 YEARS OF MUSICAL MAGIC VARIOUS ARTISTS • WALT DISNEY	67
	NEW AGE ★ CHRISTMAS IN THE AIRE MANNHEIM STEAMROLLER • AMERICAN GRAMAPHONE	38
	POP CATALOG ★ MIRACLES: THE CHRISTMAS ALBUM • KENNY G • ARISTA	70
R&B ★ R. KELLY • R. KELLY • JIVE	29	
HOT SINGLES	• THE HOT 100 • ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	98
	ADULT CONTEMPORARY ★ AS I LAY ME DOWN • SOPHIE B. HAWKINS • COLUMBIA	88
	COUNTRY ★ CHECK YES OR NO • GEORGE STRAIT • MCA	34
	DANCE / CLUB PLAY ★ TAKE ME HIGHER • DIANA ROSS • MOTOWN	32
	DANCE / MAXI-SINGLES SALES ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	32
	LATIN ★ SI TU TE VAS • ENRIQUE IGLESIAS • FONOVISA	37
	R&B ★ EXHALE (SHOOP, SHOOP) • WHITNEY HOUSTON • ARISTA	26
	RAP ★ HEY LOVER • L.L. COOL J • DEF JAM / RAL	30
	ROCK / ALBUM ROCK TRACKS ★ NAME • GOO GOO DOLLS • METAL BLADE	89
	ROCK / MODERN ROCK TRACKS ★ MY FRIENDS • RED HOT CHILI PEPPERS • WARNER BROS	89
TOP VIDEOS	• TOP VIDEO SALES • ★ BATMAN FOREVER • WARNER HOME VIDEO	74
	LASERDISCS ★ PULP FICTION • IMAGE ENTERTAINMENT	80
	MUSIC VIDEO ★ LIVE FROM AUSTIN, TEXAS • SONY MUSIC VIDEO	79
RENTALS ★ BATMAN FOREVER • WARNER HOME VIDEO	79	

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
BLUES ★ GREATEST HITS • STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC	
CONTEMPORARY CHRISTIAN ★ I'LL LEAD YOU HOME • MICHAEL W. SMITH • REUNION	
GOSPEL ★ KIRK FRANKLIN & THE FAMILY CHRISTMAS KIRK FRANKLIN & THE FAMILY • GOSPO CENTRIC	
THE BILLBOARD LATIN 50 ★ DREAMING OF YOU • SELENA • EMI LATIN	
REGGAE ★ BOOMBASTIC • SHAGGY • VIRGIN	
WORLD MUSIC ★ CELTIC CHRISTMAS • VARIOUS ARTISTS • WINDHAM HILL	

Sales Of Beatles Set Give Retailers Hope Capitol Anthology Dwarfing Other Big Releases

This story was prepared by Chris Morris in Los Angeles and Ed Christman in New York.

LOS ANGELES—Music retailing's "Super Tuesday" proved to be, in a word, fab. First-day sales of Capitol's "The Beatles Anthology 1" dwarfed those of other hot new titles at most locations on the two-CD set's Nov. 21 street date.

Major pre-Christmas releases, including Garth Brooks' "Fresh Horses" (Capitol), Bruce Springsteen's "The Ghost Of Tom Joad" (Columbia), and Don Henley's "Actual Miles: Henley's Greatest Hits" (Geffen), hit stores the same day.

But according to a store survey conducted by Billboard Nov. 21, the Beatles set—which contains hitherto unreleased songs by the Liverpoolian quartet and the heavily promoted "new" track, "Free As A Bird"—triumphed overwhelmingly at the cash registers. In fact, few retailers cite any other title as a hot seller.

The Beatles package was doubtlessly boosted by enormous viewership Nov. 19 for the first of ABC-TV's three "Beatles Anthology" telecasts. The two-hour opener, which was succeeded by broadcasts Nov. 22 and 23, pulled an audience of 47 million, according to a network estimate.

Retailers—even independent retailers who didn't receive their shipments until street date—say that widespread interest in the Beatles, sparked by Capitol's massive promotional campaign and widespread press attention, is drawing consumers into stores in extraordinary numbers. Many see high activity in the aisles as a harbinger of good news after a long drought at retail. However, some question whether the sales will be enough to hoist an otherwise flat year (see story, page 1).

"The show revved people's interest again," says Mitch Stuber, manager at Off the Record in San Diego. "It was neat to have a buzz in the store again... It's the kick in the ass that the industry needed."

Ron McPhee, manager of the Warehouse outlet in Colma, Calif., says, "The Beatles are outdistancing the other releases right now. [Customers] were here as soon as we opened, buying multiple copies... It's getting people back into the store, a lot of people who haven't bought music in a long time."

McPhee notes that the huge Beatles sales are something of an anomaly at his store, since the Colma outlet is primarily an urban-music specialist, where titles like the Whitney Houston-driven "Waiting To Exhale" soundtrack, Quincy Jones' "Q's Jook Joint," and R.

Kelly's self-titled new release are current top sellers.

Howard Appelbaum, who heads up the 12-unit Kemp Mill Music in Beltsville, Md., adds, "Up until a week ago, there didn't seem to be that much hype surrounding the release, but a great deal of interest has been generated by the broadcast of the show. Somehow, in the last seven days, the enormity of the marketing machine kicked in, and the awareness was huge. The interest has become extraordinary."

Peter Luckhurst, president of HMV U.S.A., which operates 13 stores, believes that response to the Beatles juggernaut would have been even more pronounced if Capitol had put the albums in stores Nov. 20, the day after the ABC broadcast, as originally planned.

"The documentary Sunday and all the pre-publicity had people coming into the stores," says Luckhurst. "It would have been great to

have it [Nov. 20]. Nonetheless, it is flying out the doors."

Phil Peffer, manager of Blockbuster Music's Las Vegas store, is one of the few retailers to report a competing title holding its own with the Beatles.

"Garth Brooks and the Beatles are blowing out," Peffer says. "Garth has been selling pretty good. I've seen more quantity with Garth... We're in a country area, so that's why Garth is good here."

MIDNIGHT MADNESS

Some retailers got a jump by placing the new titles on sale at midnight Nov. 21 and found early-bird buyers heading for the Fab Four.

Steve Harman, Tower's regional manager for the New York/Philadelphia area, says that the chain had a tremendous kickoff at midnight sales in 12 of the 13 Tower stores in his

(Continued on page 101)

Deems Taylor Awards Celebrate Authors, Publishers, B'casters

NEW YORK—The 28th Annual ASCAP-Deems Taylor Awards will honor two broadcasters, eight book authors and their publishers, and eight writers and editors of magazines, newspapers, or program notes and their publishers for outstanding print and media coverage of music in 1994.

Two special citations will also be presented at the awards ceremony, which will be held Dec. 14 at the Stanley H. Kaplan penthouse in the Rose Building in New York.

"The ASCAP-Deems Taylor Awards have been, for almost three decades, a wonderful way for the songwriter, composer, and music publisher community to honor the authors, critics, and broadcasters who have made music their mission," says Marilyn Bergman, president/ chairman of ASCAP. "The Deems Taylor honorees have each shed a distinctive light on the varied musical subjects they cover."

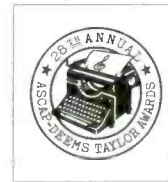
The broadcast award in television will be presented to WGBH Boston and the BBC for the 10-part documentary "Rock & Roll,"

which was produced for PBS. The broadcast awards in radio will be presented to Chorus America for creating and producing "The First Art," a national radio series featuring performances by member ensembles.

The authors of the winning books are Mary Ellin Barrett, for "Irving Berlin: A Daughter's Memoir" (Simon & Schuster); Theodore Bikel, for "Theo" (Harper-Collins); Humphrey Burton, for "Leonard Bernstein" (Doubleday); Saul Chaplin, for "The Golden Age Of Movie Musicals And Me" (University of Oklahoma Press); Joseph Kerman, for "Write All These Down: Essays On Music" (University of California Press); Richard Kramer, for "Distant Cycles: Schubert And The Conceiving Of Song" (University of Chicago Press); Jeffrey Kresky, for "A Reader's Guide To The Chopin Preludes" (Greenwood Publishing Group); and Thomas L. Riis, for "Just Before Jazz" (Smithsonian Institution Press).

The writers and editors of the winning articles or program notes are Mark DeVoto, for his article "Berg Guides" in Journal of the Arnold Schoenberg Institute; Carter

(Continued on page 104)



THIS WEEK IN BILLBOARD

REPEAT PERFORMANCES

Both for new artists and long-established ones, the residency tour is proving to be an effective marketing tool. The idea is to play multiple low-ticket dates in small clubs within a manageable region. Special correspondent Jim Bessman reports. **Page 18**

ARTISTIC ON-AIR PROMOTION

As radio builds relationships with record labels, managers, and artists, it's not uncommon for an act to make an extra effort to support a station. Carrie Borzillo has the story. **Page 87**

■ BPI COMMUNICATIONS • Chairman & CEO: GERALD S. HOBBS • President: Arthur F. Kingsbury • Executive Vice Presidents: John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1995 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$249.00. Continental Europe 205 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 119,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

COMMENTARY

ARTISTS & MUSIC

Executive Turntable

- The Beat 18
- Boxscore 20
- Continental Drift 21
- Popular Uprisings 22
- R&B 23
- The Rap Column 29
- Dance Trax 31
- Country 33
- Latin Notas 38
- Classical/Keeping Score 39
- Jazz/Blue Notes 40
- Songwriters & Publishers 41
- Studio Action 42
- INTERNATIONAL 45
- Canada 47
- Hits Of The World 48
- Global Music Pulse 49

MERCHANTS & MARKETING

- Retail Track 68
- Declarations Of Independents 69
- Child's Play 70
- Top Christmas Albums 71
- The Enter*Active File 72
- Home Video 73
- Shelf Talk 74

REVIEWS & PREVIEWS

- 81
- PROGRAMMING 87
- Vox Jox 90
- Music Video 91

FEATURES

- Update/Lifelines 86
- Hot 100 Singles Spotlight 97
- Between The Bullets 104

CLASSIFIED

- 84
- REAL ESTATE 86

EMI Music Has Record Sales In 1st Half Of '95

■ BY JEFF CLARK-MEADS

LONDON—EMI Music, widely regarded as being prepared for a new owner, produced another record performance in the first half of the fiscal year, according to parent company Thorn EMI.

The Thorn EMI figures for the six months ended Sept. 30 show that music-division sales were up 28.8%, and profits were up by 23%, compared with the same period last year.

A statement from Thorn EMI says the results reflect the full consolidation of Japanese company Toshiba-EMI, in which Thorn EMI increased its stake to 55% in October 1994.

The company says that without the Toshiba-EMI consolidation—

that is, comparing on a like-for-like basis—the music group's sales for the six months were up 4.4% over last year, and profits were up 10.4%. However, with Toshiba-EMI's contribution, total sales moved to \$1.75 billion and profits to \$193.1 million.



Thorn EMI says the increases were assisted by U.K. sales of Pink Floyd's "Pulse," Blur's "The Great Escape," and Supergrass' "I Should Coco," along with the continuing success of the Now! hits compilation series, currently working on its 31st release.

A company statement says, "In North America, sales were driven by Selena's 'Dreaming Of You,' which
(Continued on page 94)

Landmark Gets \$5.2 Mil In Damages Judge: Labels Wrong In Filing Bankruptcy

■ BY ED CHRISTMAN

NEW YORK—Landmark Records Distribution has been awarded \$5.2 million in compensatory and punitive damages and legal costs by a U.S. bankruptcy judge, who ruled that three labels made a bad-faith filing of an involuntary bankruptcy petition against the company.

The petition, which was filed by Tommy Boy, Select Records, and Max Entertainment, on Jan. 25, 1994, was dismissed in March of that year by U.S. Bankruptcy Court for the District of New Jersey. After an appeal by the labels, the decision was upheld by a New Jersey district court in September 1994.

But Landmark closed its doors in April 1994, saying that it was mortally wounded by the bankruptcy filing. Landmark lawyers argued that the petition was filed in connection with Tommy Boy's failed efforts to acquire Profile Records, a sister company of Landmark.

Profile was co-owned by Steve Plotnicki and Cory Robbins. They each also owned 44% of Landmark, and a third partner, Burt Goldstein, owned 12%, the court documents say.

According to the documents, Tommy Boy was involved in negotiations from September 1993 until mid-January 1994 to acquire Profile. But coinciding with those negotiations, the two Profile partners discussed ending their partnership, culminating with Plotnicki buying out his partner Jan. 24, 1994—the day before the involuntary petition was filed.

In dismissing the original petition, Judge William F. Tuohey wrote that Tommy Boy and label president Tom Silverman "were frustrated that their quest to acquire Profile... ended in failure." The judge further found that the filing was not for "legitimate business reasons but was filed for vindictive motives to punish Plotnicki and Landmark for the breakdown in acquisition talks."

The judge cited Tommy Boy's "extreme bad faith" and said Select also acted in bad faith, calling their motives "spiteful and malevolent."

According to court documents, Tommy Boy agreed to pay all fees for the petitioning creditors. In the past, Select and Max Entertainment executives have claimed that agreement indemnifies them against damages.

The damages, awarded Nov. 16, include \$3.2 million in compensatory and \$500,000 in punitive damages, as well as legal costs, which were stated in the judge's ruling at \$1.5 million. The court gave Landmark 30 days to set forth all legal costs, and a subsequent 25 days for the petitioners to file any objection. Other legal actions involving the contending parties are still pending.

Plotnicki declines comment, and, at press time, executives at Tommy Boy, Select, and Max did not return phone calls seeking comment on the decision or other related matters.

Questions Arise At MCA As Morris Succeeds Teller

■ BY CRAIG ROSEN

LOS ANGELES—Following the resignations of MCA Music Entertainment Group chairman/CEO Al Teller and MCA Records president Richard Palmese, it remains unclear what further changes the company will undergo under new chairman/CEO Doug Morris.

Only one thing was certain at press time—that Palmese's successor will not be Elektra Entertainment Group chairman/CEO Sylvia Rhone, at least as long as she is under contract.

"I won't tamper with any contracts," says Morris. "That's not the way I do business." Rhone was a close ally of Morris at the Warner Music Group and was considered an obvious choice for the MCA Records presidency.

Morris was named as Teller's successor Nov. 16, just hours after the ousting of Warner Music Group chairman/CEO Michael Fuchs, making it one of the most dramatic single-day executive shuffles in recent industry history.

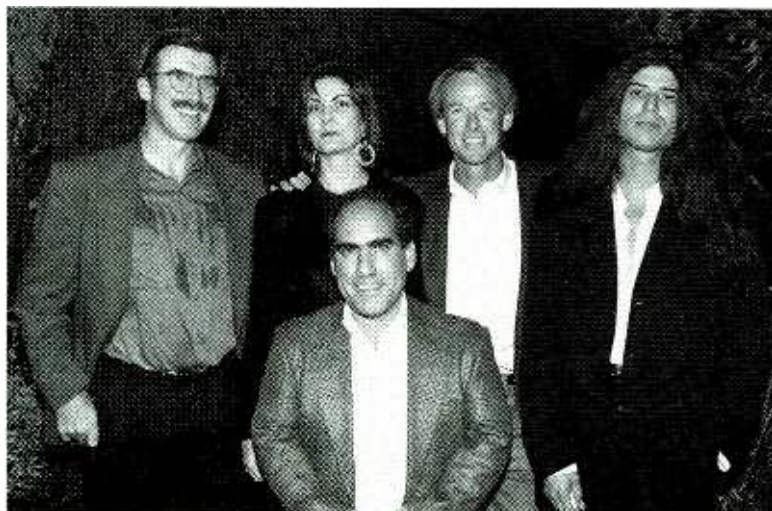
Palmese resigned four days later, leaving Morris to handle the daily op-
(Continued on page 106)

Burke Gets Dual Role At Virgin Our Price And Virgin Cinemas

■ BY JEFF CLARK-MEADS

LONDON—The head of the U.K.'s biggest dedicated record retail group is now also head of a chain of cinemas.

Simon Burke, managing director of Virgin Our Price, has been appointed part-time chairman of what is now Virgin Cinemas, a 120-site chain acquired by the Virgin Group
(Continued on page 95)



Lounging Around. Virgin Records president/CEO Phil Quartararo, front, socializes with developers of the Rolling Stones "Voodoo Lounge" CD-ROM at a launch party in Virgin's Los Angeles offices. Evoking the "Voodoo Lounge" mood were foliage, jungle sounds, and Cajun food. Attendees had the opportunity to try out the CD-ROM at play stations set up at the party. Shown in back row, from left, are David Eno, Second Vision New Media; Toni Young, Second Vision New Media; Nels Anderson, GTE Entertainment; and Nadir D'Priest, Second Vision New Media.

Survey: Storyline Is Key To Effective Videoclips

■ BY CRAIG ROSEN

LOS ANGELES—A strong storyline—but limited use of special effects—appears to be the key to a successful music video, according to a nationwide survey of music video viewers conducted exclusively for Billboard.

The results of the survey by Real Sound Research, a division of the Music Marketing Network of Red Bank, N.J., were revealed at Billboard's recent Music Video Conference at the Loews Santa Monica (Calif.) Beach Hotel (see story, page 91).

The findings—which, according to Music Marketing Network VP of research Joe Rapolla, "should be viewed as indicative of general trends"—were gathered from a two-phase study. First, the firm assembled a focus group comprising active music consumers and video viewers ages 17-25. A video-

tape of the focus group's responses was shown during the panel.

In addition, Real Sound Research did a telephone survey of 300 consumers nationwide, aged 14-40.

Music Marketing Network's Marcus Peterzell noted that labels often turn to research before choosing singles, but videos are rarely tested. He added that perhaps videos should be tested "the way ad agencies test commercials."

The survey confirmed viewers' interest in an engaging narrative, with 28% of respondents expressing a preference for videos with storylines and another 19% saying they liked it when artists acted out a song on video.

Live performances were cited as the favored video type by 23% of respondents in the overall telephone survey. However, a male focus group participant said he disliked such videos.

(Continued on page 94)

Schlager Gets Billboard Development Post; Nunziata, Gillen Move Up Editorial Ladder

NEW YORK—Ken Schlager, Billboard's managing editor for the past 10 years, has been named director of strategic development for the Billboard Music Group, effective Dec. 4. He will be succeeded as managing editor by news editor Susan Nunziata. Moving up to the news editor post is Marilyn Gillen, currently editor of Billboard's Enter*Active page.

In his new post, Schlager will work across the entire breadth of the Music Group's properties to enhance existing ancillary projects, such as Billboard Online, conferences, directories, the annual Billboard Music Awards, and the recently announced Billboard Live music clubs. Additionally, he will explore new opportunities and potential acquisitions.

Schlager will continue to be based in New York and will report directly to Howard Lander, president and publisher of the Music Group, which includes Billboard, Airplay Monitor, Amusement Business, Musician, Music Monitor, and Music & Media.

"During his tenure as managing editor, Ken helped build and oversee a staff that allowed Billboard to enjoy a period of steady growth and ever-increasing editorial excellence,"

says Lander. "It is vital that we further capitalize on Ken's unique skills to fully exploit the Music Group's potential."

Nunziata takes over as managing editor after three years as news editor. In her new post, she will be responsible for coordination of Billboard's entire editorial staff in five U.S. offices. She will continue to be based in New York and will report to editor in chief Timothy White.

Gillen will assume Nunziata's responsibilities as news editor, directing the editorial staff's news-gathering efforts and assembling the weekly Commentary page. Currently based in Los Angeles, Gillen will transfer to New York in January; she

will report to Nunziata.

"Susan is a seasoned industry professional who's distinguished herself enormously as news editor during this dramatic period of expansion in Billboard's overall coverage," says White, "and she'll be drawing still further on her wide range of music journalism experience in her well-earned new role as managing editor."

"Marilyn Gillen has done a truly exceptional job in every
(Continued on page 104)



SCHLAGER



NUNZIATA



GILLEN

Jon Stewart To Host Billboard Music Awards

NEW YORK—Talk show personality Jon Stewart is pegged to host the 1995 Billboard Music Awards Dec. 6 at the New York Coliseum here.

Stewart is best known for his acclaimed syndicated late-night talk show, "The Jon Stewart Show," which ran from September 1994 to June 1995.

Stewart is working on the feature film "Wishful Thinking" and is set to star in the film "First Wives Club."

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by year-end data
(Continued on page 95)



STEWART

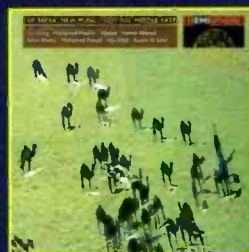
When they ask for the world this holiday season, give it to them.



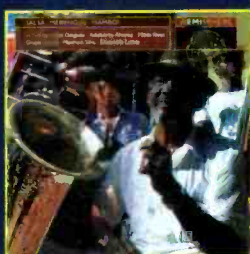
Reggae Africa (IRS-28187)



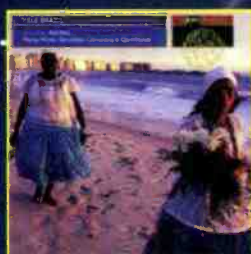
Only The Poorman Feel It-South Africa (IRS-32866)



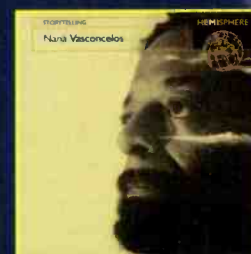
Sif Safaa: New Music From The Middle East (IRS-32255)



Salsa, Merangue, Mambo! (IRS-31791)



Yele Brazil (IRS-31153)



Nana Vasconcelos "Storytelling" (IRS-33444)



Super Guitar Soukous (IRS-28188)



Celtic Graces: A Best Of Ireland (IRS-31216)



Call Of The Valley (IRS-32865)

HEMISPHERE-The continuing series of world music showcasing the finest in local artistry from around the globe.

NEW IN JANUARY '96

ASTOR PIAZZOLLA: *Luna* (35595)
 THOMAS MAPUMO: *Chimurenga Forever* (35582)
 YOSEFA: *The Desert Speaks* (35579)

ALSO AVAILABLE:

Brazil Blue (IRS-28185) • Mali Acoustic & Electric (IRS-28186) • Music Of The Andes (IRS-28190) •
 Patience Debany (IRS-28189) • Kante Manfila "Ni Kanu" (IRS-32865)



©1995 I.R.S. Records

BMI Legislative Landmarks

Strengthening and defending copyright protection for songwriters and music publishers has been at the top of BMI's agenda throughout 1995. Thousands of BMI songwriters have devoted their time and talents to campaigns at both the national and state levels, writing, phoning, and faxing elected representatives at all levels of government. Dozens have traveled to state capitals and to Washington to make the songwriters' case in person. Here is a brief overview of some of those visits.

Throughout the year, groups of songwriters "walked the halls" on Capitol Hill, urging members of Congress to oppose bills (H.R. 789 and S. 1137) that would grant a total exemption from copyright liability for any public performance of music over radio or television in restaurants, bars, retail and other establishments. If passed, these bills will have devastating effects on songwriter and music publisher royalty income. In coordination with BMI, songwriters from throughout the nation flew to Washington on numerous occasions to meet with their Representatives and explain in person the disastrous effects of these two bills.



Kristy Jackson, Jack Conrad, Representative Patricia Schroeder (D-CO), Bill Stritch, Jon Lind



BMI's legislative liaison Fred Cannon, Representative Jerry Nadler (D-NY)




John Henry, Representative Martin Hoke (R-OH), Walter Murphy



Jack Conrad, Kristy Jackson, Roger Murrach, Representative Xavier Becerra (D-CA), Shirli Dixon, Jon Lind


BMI's composers made a strong impression in ads appearing in Congressional publications "Roll Call" and "The Hill".



"Without my songwriter performance royalties, I never could have survived over the years. How can a law say that I don't deserve to be paid as a songwriter when the restaurant plays my music for their paying customers?"

Little Richard


Little Richard



"The music these places use is about as incidental as their rent. Please protect my private property, too."

Larry Gallin

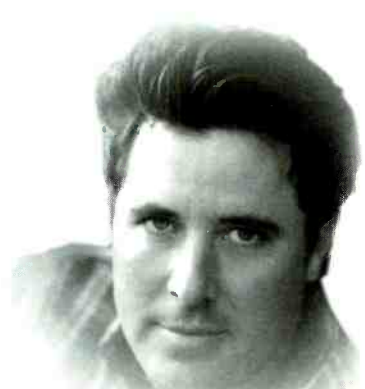
Larry Gallin



"I make my living by creating and writing songs - Please don't take away my private property."

Charlie Daniels


Charlie Daniels



"I've worked hard for many years to be recognized by the public, so it's hard to understand why I should have to give my creative efforts away to people who don't respect my work, but still want to use it for their benefit."

Vince Gill


Vince Gill



"More people listen to my songs in restaurants, over radio and TV every day than I perform for in a year. Is it fair to legislate away the songwriter part of my career?"

Willie Nelson

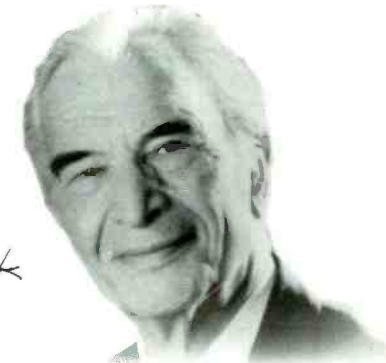
Willie Nelson



"Instrumental music has become the soundtrack of our lives. No law should deny composers of that music their livelihood."

Kenny G

Kenny G

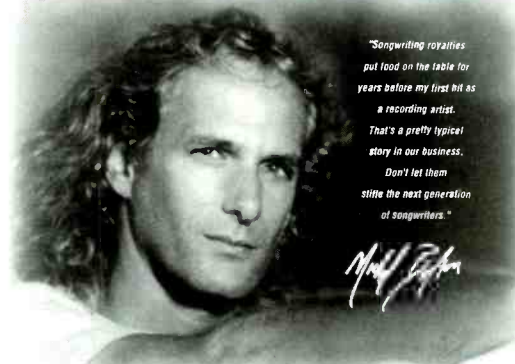


"Our music is one of America's greatest cultural contributions to the world. How can Congress say it has 'no value'?"

Dave Brubeck

Dave Brubeck

DON'T TAKE THE PROPERTY OF AMERICA'S SONGWRITERS!



"Songwriting royalties put food on the table for years before my first hit as a recording artist. That's a pretty typical story in our business. Don't let them stifle the next generation of songwriters."

Neil Young

The Fairness in Musical Licensing Act of 1995 specifically targets songwriters and denies us full compensation for the music that benefits commercial establishments.

This bill would allow others to take our property and use it without any permission or compensation.

PLEASE DO NOT CO-SPONSOR H.R. 789 AND S. 1137

This ad is sponsored by the songwriters and music publishers of BMI.

Singer/songwriter Larry Gatlin made several trips to Washington during the year, urging Senators and Representatives to oppose H.R. 789 and S. 1137. He eloquently carried the songwriters' message to dozens of members of Congress, including leaders on both sides of the aisle.



Larry Gatlin, Representative Richard Arney, House Majority Leader (R-TX)



U.S. House Speaker Newt Gingrich, Larry Gatlin



Larry Gatlin, Representative Tom DeLay, House Majority Whip (R-TX)



Larry Gatlin, Senator Hank Brown (R-CO)



Larry Gatlin, Senator Alan Simpson (R-WY)



Larry Gatlin, Representative Kay Bailey Hutchison (R-TX), Senator Phil Gramm (R-TX)



Senator Patrick Leahy (D-VT), BMI's President and CEO Frances W. Preston, Gary Morris



Representative Carlos Moorhead (R-CA), Charlie Daniels, Representative Sonny Bono (R-CA)



Charlie Daniels, Representative Bob Clement (D-TN)



Senator Fred Thompson (R-TN), Gary Morris, Senator Ben Nighthorse Campbell (R-CO)

Charlie Daniels and Gary Morris met with dozens of members of Congress in a series of visits to Washington. Daniels and BMI staff worked with a number of Representatives, including Representative Sonny Bono and Representative Bob Clement, who sent out "Dear Colleague" letters urging other members to oppose H.R. 789. Gary Morris and BMI President and CEO Frances Preston worked tirelessly with Senators to strengthen opposition to S.1137.



Kurt Bestor

Noted television and film composer Kurt Bestor testified and visited with members of Congress considering legislation extending copyright protection to digitally transmitted sound recordings. The bill was signed into law in early November by President Clinton.



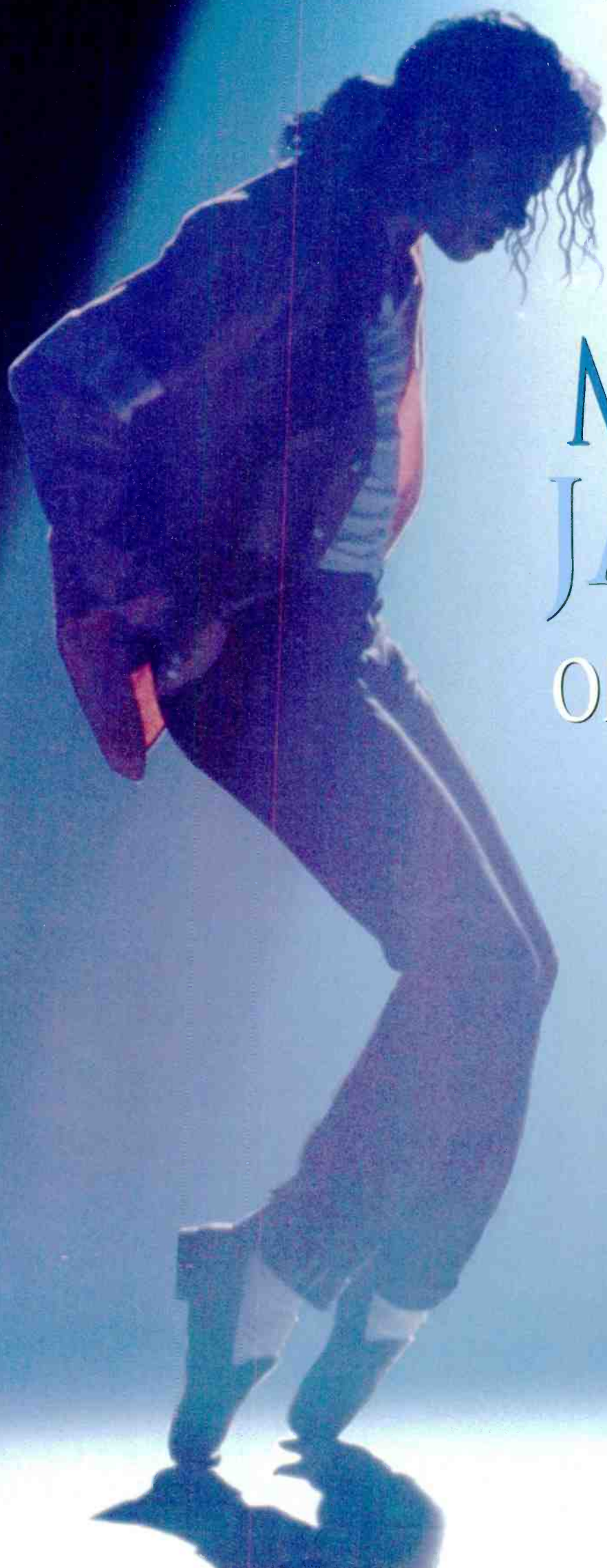
Mark Fried, Lloyd Price, Governor Christine Todd Whitman (R-NJ), Dan Spears

In addition to those pictured here, writers travelling to Washington and state capitals to speak on state and federal legislation included Marcia Ball, Jeff Barry, Angela Cassett, Sonny Curtis, Steve Allan Davis, Billy Dean, Randy Edelman, Stu Gardner, Julie Gold, Larry Henley, Joshua Kadison, John Henry Kreidler, Sandy Linzer, Alan Menken, Bernard Miner, Miguel Morejon, Ed O'Donnell, Robert Pollack, Phillip Sampson, Skip Scarborough, John Sebastian, The Statler Brothers, Davol Tedder, Nestor Torres, Lonnie Williams, and Chris Wall.

Dozens of battles were fought in state legislatures to defeat or amend legislation that would have made it extremely difficult for performing rights organizations to license restaurants, bars and a wide spectrum of retail businesses. State legislatures around the nation watched as model anti-songwriter legislation was defeated in New Jersey through a veto by Governor Christine Todd Whitman.



JUST THE MAN • JUST THE MOVES • JUST THE MUSIC • JUST FOR HBO



MICHAEL
JACKSON
ONE NIGHT ONLY

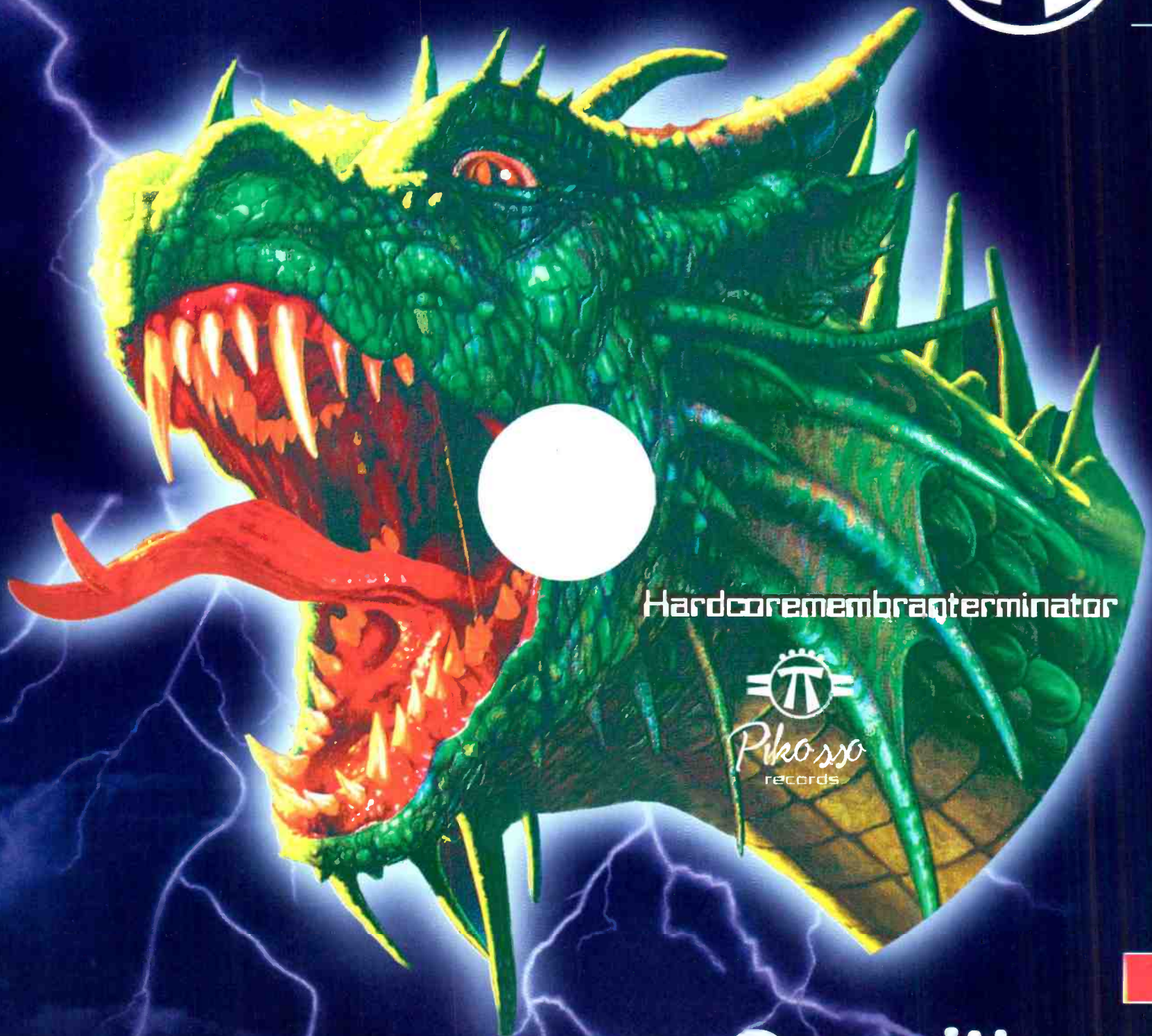
SUNDAY, DECEMBER 10
8:00 PM ET/PT
FROM NEW YORK'S
HISTORIC BEACON THEATER
ONLY ON

HBO[®]

©1995 Home Box Office, a division of Time Warner Entertainment Company, L.P. All rights reserved. HBO is a registered service mark of Time Warner Entertainment Company, L.P.

WE SHAPE THE WORLD

■ worldwide first Shape
CD replication Company.



Hardcoremembranqterminator



Pikosso owns the patent
of the Shape manufacturing.



Pikosso®
records

Pikosso Records
P.O.Box 20 05 16
13515 Berlin - Germany
Phone; 0049-30-891 92 35
Fax; 0049-30-891 92 39

■
Go with us
and design
the future !

Artists & Music

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

Arista Builds Simon 'Anticipation' Label To Release 30-Year Retrospective Box

■ BY CRAIG ROSEN

LOS ANGELES—For fans seeking a retrospective of Carly Simon's 30-year career, the anticipation is over. On Dec. 5, Arista Records will release worldwide "Clouds In My Coffee 1965-1995," a three-CD boxed set.

The set includes such Simon classics as "You're So Vain" (which contributed the lyric that serves as the box's title), "Anticipation," "Nobody Does It Better," and more recent material, such as "Let The River Run," "Touched By The Sun," and "The Stuff That Dreams Are Made Of."

The set will be priced in the U.S. at \$49.98 for CDs and \$39.98 for cassettes.

For Simon, compiling the set, which includes material recorded for Elektra, Warner Bros., Arista, United Artists, and Angel, was a labor of love. In fact, Arista did not obtain the last songs for the set until early No-



SIMON

vember, forcing the album's release to be delayed by two weeks.

"It's so hard when you have five different record companies involved," says Simon. "We had to do a lot of searching for tapes, and oddly enough, we couldn't find some, so there are a couple of songs that aren't on there that should be, like 'Attitude

Dancing.'"

Also absent is material from a 1966 session in which Simon was backed by the Band's Robbie Robertson, Rick Danko, and Richard Manuel.

Initially, Simon was hoping for a four-CD retrospective, but the licensing fees proved prohibitive. "Because of the negotiations with all the other record companies, if it would have been four discs, I would have actually made no money on it," she says.

Still, "Clouds In My Coffee" has a wealth of unique material, including "Play With Me," Simon's first demo, recorded in 1965. "It's just me singing and playing guitar recorded on a four-track," Simon says.

Other unreleased material includes "Angel From Montgomery" and "I'm All It Takes To Make You Happy," recorded during the early '70s with producer Paul Buckmaster.

"They were going to be on the 'No (Continued on page 101)

World Beat Label, Island Find It Takes 3 To Quango

■ BY LARRY FLICK

NEW YORK—Through its new joint



Quango

venture with independent label Quango, Island Records is aiming to expose a broad range of global underground club acts to mainstream audiences.

In its production and distribution agreement with Island's Independent Labels System, the 9-month-old, Los Angeles-based Quango will issue approximately two multi-act compilations every month for the next year.

Initially, the releases will be geared largely toward world beat-flavored and ambient-dub dance mu-



Quango Music Group founders, from left, Jason Bentley, George Ghiz, and Bruno Guez.

sic styles. Some sets will showcase a variety of acts under a specific genre umbrella, while others will offer catalog-oriented introductions to small and often vinyl-only European in- (Continued on page 95)

One Year Into VH1 Makeover, Change Evident, Image Slick

■ BY BRETT ATWOOD

LOS ANGELES—One year after VH1 began a major makeover campaign to "suck in" new viewership, the channel is aiming to fulfill its ambitious promise of providing newer clips, music-themed original programming, and a slicker image.

The 10-year-old channel, which is available to approximately 53 million U.S. subscribers, is banking on the restructured format to lure the active adult viewer between the ages of 25 and 44—an audience



Sophie B. Hawkins, left, with Melissa Etheridge on VH1's new "Duets"

that is highly lucrative to its advertisers (Billboard, Oct. 22, 1994).

VH1 has stuck to its word by adding a flux of original programming, a news department with seasoned staffers, (Continued on page 103)

NorthWord Press Makes Migration To Nature Tapes

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For nature-book publisher NorthWord Press, branching out into audio record-



ings was a natural. But president/owner Tom Klein never guessed that those recordings, which began as a sideline for the book publisher, would grow into the lion's share of the company's (Continued on page 97)

Decca Celebrates Buddy Holly Artists Gather For Compilation

■ BY CHET FLIPPO

NASHVILLE—Buddy Holly, the giant of West Texas rock'n'roll, would have been 60 years old next year, and he's attracting a resurgence of interest.

A modest museum devoted to the Lubbock rocker will finally open in his hometown, a new biography is being published, and his first record label will honor him with a unique project, one that inspired a reunion of the Hollies.

Decca Records, for whom Holly first recorded on Jan. 26, 1956, will release "notfadeaway: remembering buddy holly." Jan. 2.

"This will be treated as a major

Holly event worldwide," says Decca executive VP/GM Sheila Shipley Bid- dy. "This is not a tribute album. There



HOLLY

was a real taboo here against tribute albums. We were burned out with them, and retail was burned out with them." Decca instead, she says, refers to the project as a "celebration."

The project started, Shipley Bid- dy says, when Decca senior VP/head of A&R Mark Wright was looking for some rumored unreleased Holly tapes. The tapes have not surfaced yet, but as he and Shipley Bid- dy (Continued on page 95)

Stevie Wonder touched our hearts and souls with "Songs In The Key Of Life." Now, renowned saxophonist Najee - along with some of his friends George Duke, Herbie Hancock, Ray Parker Jr., Stanley Clarke and many others - pays tribute to Stevie with his new album

najee

PLAYS SONGS FROM THE KEY OF LIFE A TRIBUTE TO STEVIE WONDER

Featuring "I Wish," "Pastime Paradise" & "Sir Duke." 18 TRACKS IN ALL.

EMI Records



PRODUCED BY GEORGE DUKE • MANAGEMENT: WALTER LEE

The songs are Stevie. The sound is Najee. The combination is pure magic.

najee PLAYS SONGS FROM THE KEY OF LIFE
A TRIBUTE TO STEVIE WONDER



© 1995 EMI Records

German Market's Sales Slowdown Similar To U.K.'s

BY WOLFGANG SPAHR

HAMBURG—The long, hot European summer has produced another negative effect for the continent's record industry, this time in Germany.

Following a slowdown in sales in the U.K. during the summer quarter (Billboard, Nov. 25), Germany, the world's third-largest market, is reporting a similar phenomenon.

"The summer doldrums took the wind out of the sails of the German record market," says Thomas Stein, president of German labels association BPW. Sales in the first three quarters of 1995 were only slightly above those of the same period last year, leaving the industry reliant on a pre-Christmas boom to maintain momentum.

According to BPW statistics, a total of 167.9 million albums and singles were sold in the first nine months of 1995, equivalent to an increase of 3.2% over the same period in 1994. BPW represents 81% of the market.

BPW says that revenues exhibited less of an increase than volume due to growth in the budget-priced sector. BPW does not reveal revenue figures until the end of each year.

Says Stein, "Results so far are more or less on par with the previous year, meaning that there were real losses, in inflation-adjusted terms."

In the year to June 30, the market had stabilized (whereas unit volume was up 6.2% in the same period last year), but after that, it slackened considerably, particularly in July and August.

With sales of 30.6 million units in the first nine months of this year—a 9.3% rise—CD singles were able to more than make up for drops in vinyl singles. CD singles continue to demonstrate the highest growth rate of all formats.

In the albums market—where unit sales rose a total of 2.3% in the first

(Continued on page 105)



Maverick Meeting. Robert Reynolds of MCA recording group the Mavericks congratulates U.S. Rep. Bob Clement (D-Tenn.) on his appointment as Tennessee delegate to the first-ever White House Conference on Travel and Tourism. Shown, from left, are MCA chairman Bruce Hinton; Clement; Reynolds; and the Mavericks' manager, Frank Callari of FCC Management.

Air Supply Breezes Back With Asian Projects

'80s Act Returns With Karaoke Laserdisc, Vid, Giant Album

BY MIKE LEVIN

HONG KONG—With a handsome collection of gold singles and platinum albums, Air Supply was among the most popular acts in the U.S. during the '80s. With two new Asia-based video products, band members Graham Russell and Russell Hitchcock are pushing



Western music into the inner sanctum of Asian pop audiences during the '90s.

For more than a year, the duo has worked with Clive Gardiner at the video department of BMG Entertainment International's Asia-Pacific division in Hong Kong to develop a multiformat project that centers on a live, 20-track, karaoke laserdisc, the first ever to add original-artist video footage to Western music.

It becomes available in the region this month, accompanied by a two-hour, nonmusic video, featuring interviews and background from the group's 1995 Asian tour. Both are released as a package with "Now And



AIR SUPPLY

Forever—Greatest Hits Live," a 15-track Air Supply album on Giant Records.

Russell and Hitchcock have been among the most popular and enduring international acts in Asia over the past 15 years. The move into sing-along with "Now And Forever Karaoke" will boost them into the same arena as the region's top sellers, such as Jacky Cheung and Andy Lau.

The project was announced at BMG Entertainment International's annual Asia-Pacific conference in Hong Kong and received such a positive response from local managing di-

I.R.S. Alternative Again; Imprints Explore Genres

BY CHRIS MORRIS

LOS ANGELES—I.R.S. Records is returning to its roots in alternative rock music and has established a number of subsidiary genre-specific imprints that will allow the parent label to maintain its renewed focus.

I.R.S. chairman/president Miles Copeland, who says that the company will likely expand into the country field within the year, is expanding the label's staff, with an emphasis on radio promotion.

Copeland says the refocusing at I.R.S.—a wholly owned EMI Music



company that operates under the aegis of EMI Records Group North America (Billboard, May 6)—was spurred in part by the major-label modern rock explosion of recent years.

I.R.S. made its mark in the late '70s and early '80s with such punk and new wave acts as the Buzzcocks, the English Beat, the Cramps, and its biggest successes, R.E.M. and the Go-Go's.

"All of a sudden, the alternative scene, everybody was in it," Copeland says. "You wake up one day, and you're in this little clubhouse in which you're the only guy, you look around, and there are these huge elephants in there. And you say, 'Wait a minute! I better be an elephant too!' So I've decided I'm gonna become an elephant. Or a big old bear."

I.R.S., which in recent years has signed such decidedly nonalternative acts as Black Sabbath, will now serve strictly as a modern rock label.

Copeland notes that in the past, record labels were identified with specific styles and sounds.

Today, he says, "the label is like a nonentity, in terms of telling you anything about the product. I.R.S. always did mean something, and what we've seen . . . is that people actually buy the label because they know it has one vision, and we're true to that vision."

I.R.S. is working "She Shines," a track from "Camp Grenada," an album released earlier this year by Los

(Continued on page 105)

EXECUTIVE TURNTABLE

BILLBOARD. Billboard promotes **Christine Chinetti** to senior European sales manager in London, **Deborah Robinson** to Eastern advertising manager in New York, and **Lezle Stein** to Western advertising manager in Los Angeles. They were, respectively, European sales and marketing manager, Eastern representative, and Western representative.

RECORD COMPANIES. **Julio Saenz** is named president of Latin North American operations for Warner Music Latin America in Mexico City. He retains his position as managing director of Warner Music Mexico.

Keith Porteous is appointed VP of A&R for BMG Music Canada in Toronto. He was manager of the bands 54-40 and Mae Moore through his company Gangland Artists, which he ran with his partner Allen Moy.

Linda Adams is named senior di-



SAENZ



PORTEOUS



ADAMS



TEWS



LOBERMANN



BIRCH



KUEHN



GILLIGAN

rector of marketing for EMI Records in New York. She was associate director at Columbia.

Virgin Records names **Kate Tews** senior director of advertising and merchandising in Los Angeles, **B.J. Lobermann** director of national sales in New York, and **Todd Waxler** director of business affairs in Los Angeles. They were, respectively, director of marketing and advertising at Virgin, Northeast regional sales director at Virgin, and contract administrator, business and legal affairs, at RCA.

Rhino Records in Los Angeles promotes **Peter Pasternak** to senior director, international division. He was international director for the company.

Amy Birch is promoted to national director of AOR promotion at Relativity Recordings in New York. She was Northeast regional director of promotion.

David Kuehn is appointed director of marketing at BMG Classics in New York. He was national sales director for Atlantic Classics.

Erin Gilligan is promoted to di-

rector of international media relations for Atlantic Records in New York. She was manager of international media relations.

Jason Leopold is promoted to director of media relations for Milan Entertainment in New York. He was director of promotion.

Scott Fedewa is named CFO/counsel for Immortal Records and its affiliates, Sidewinder Music and BuzzTone Management, in Los Angeles. He was VP specializing in international capital markets at Bankers Trust Co. of New York.

PUBLISHING. **John Melillo** is promoted to manager of music services, special projects and emerging technologies division, for EMI Music Publishing in New York. He was coordinator in the music services division.

RELATED FIELDS. Gold Mountain Entertainment in Los Angeles promotes **Jeffrey Hersh** to executive VP/CFO and **John Cutcliffe** to VP. They were, respectively, senior VP/treasurer and personal manager.

HAMBURG · BERLIN · VIENNA · ZÜRICH · STOCKHOLM · HELSINKI · OSLO
COPENHAGEN · LONDON · PARIS · AMSTERDAM · MILANO · MADRID · BARCELONA
In the U.S. **CURB** edel LOS ANGELES · NASHVILLE · NEW YORK



TROY NEWMAN: DON'T MAKE ME ASK ON



GET YOUR SHAPE...



The world biggest, cheapest and quickest producer and manufacturer of SHAPE-CDs (also CD-ROMs and cleaning-CDs) is producing now in the USA!
1200 forms and 892 closely resembling variations are worldwide design protected by **Picassa Music Design** (M 95 08 436.3 - M 95 08 670.6)

Give your important product the important
form: EVERY FORM IS POSSIBLE!!!
This could be your special CD:



example s2/48

for production and manufacturing
call directly:

USA: Rob Busby (marketing manager)
fon: 619/8890845

Germany: Joern Rohde (managing director)
fon: +49/30/3046056

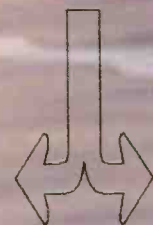
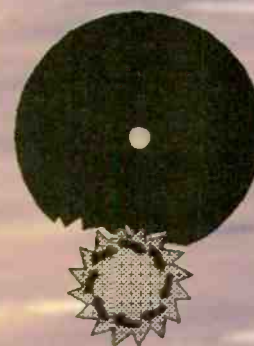
USA:
P.O.Box 1156
Jamul, CA. 91935

Germany:
Reichsstrasse 70 b
14052 Berlin

PICASSA[®]

BERLIN - LOS ANGELES

MUSIC DESIGN



EVERYTHING
IS POSSIBLE

...everything is possible!

Residency Tours Building Fan Bases

Repeat Performances Create Familiarity

BY JIM BESSMAN

NEW YORK—The residency tour, a recent development, is suddenly the rage.

New artists, developing artists, and even long-established artists are being booked for multiple low-ticket



Jim Lauderdale, left, and Pete Droge are among the artists who have benefited from residency tours.

dates in small clubs within a manageable region, typically for the same night each week for a month or so. The repeat performances allow an act's following to build, often from scratch, over the period of the residency, giving added ammunition

to record companies and agents in promoting and booking the acts.

Among the many artists who have employed residency tours recently are Jim Lauderdale, Francis Dunnery, Boxing Ghandis, Melissa Ferrick, Terrell, Candy Butchers, Pete Droge, Green Apple Quickstep, Jewel, Chris Whitley, Truly, Jill Sobule, Our Lady Peace, Ben Arnold, the Rake's Progress, and even Donovan and Johnny Cash.

Lauderdale's September/October Northeast residency run was representative of how such tours are scheduled. It involved two consecutive Monday nights at the Metronome in Burlington, Vt.; four consecutive Tuesdays in New York, split between Brownie's and the Mercury Lounge; four Wednesdays in a row in Boston, one at TT the Bear followed by three at the Middle East; five successive Thursdays at North Star bar in Philadelphia; and each Friday in October at Washington, D.C.'s Atlantic.

Lauderdale's label has been especially big on residency touring as a

marketing tool. "It's grass-roots marketing," says Atlantic VP of tour marketing Steve Davis. "We're focusing our efforts on five markets and really going after them, rather than [taking] a shotgun approach when developing an artist."

The "concentrated" small club effort, as opposed to an extensive one-nighter tour, Davis adds, can be extremely successful given sufficient interdepartmental coordination. "It's not just simply that the artist goes out and does it. We have to target radio in those markets, press, and retail, so every department in the company jumps into the fray, tying all the elements together during the four-week window.

(Continued on page 21)



School Days. Metropolitan Entertainment Group president John Scher presents a plaque to Barbara Cane at the dedication of the first Bobby Brooks Academy at Harold Wilson Middle School in Newark, N.J. Former Creative Artists Agency agent Brooks, who was married to Cane, died in the same Wisconsin helicopter crash that killed Stevie Ray Vaughan. Shown, from left, are CAA's Rob Light; Cane; Judy Miller, New Jersey state director for Cities in Schools; and Bobby Brooks Foundation board member Scher.

To Atlantic's Victor Go Spoils

Of Alex Lifeson's Rush Roots

BY PAUL VERNA

Rush fans scanning the FM dial starting Dec. 4 will experience a sense of *déjà vu* when they hear "Promise" by a new band called Victor.

That's because the song's distinctly Rush-like guitar track is the work of Rush axeman Alex Lifeson, and Victor is his first major project outside the band he co-founded in 1969 with bassist/vocalist Geddy Lee.

Although Victor bears Lifeson's unmistakable sonic imprint, it is more a collaboration than a solo outing. Among the featured musicians on the group's self-titled debut—due Jan. 9—are bassist Les Claypool from Bay Area alternative rock act Primus and I Mother Earth singer Edwin (both self-professed Rush freaks); acclaimed Canadian vocalist/songwriter Dalbello; local session players Bill Bell (guitar), Peter Cardinali (bass), and Blake Manning (drums); and Lifeson's wife, Charlene, and 18-year-old son, Adrian. For the world outside of Canada, the album will be on Atlantic Records. In Canada, it will be released on Anthem/MCA Canada.

"As Victor developed, it became a band project rather than an all-star wank-fest," says the self-effacing Lifeson.

Victor became a vehicle for Lifeson's edgiest, more aggressive side, which does not manifest itself in Rush to the degree that it does in this new band.

"What most people would have expected from me would be a little different," says Lifeson, who is managed by Toronto-based SRO Management. "I wanted to get variety on the record. I wanted to make a record that was a little dark. People probably expected something more instrumental."

Musically, Victor is closer to alternative bands, such as Soundgarden and



VICTOR: Bill Bell, Edwin, Alex Lifeson, and Blake Manning.

Alice In Chains, than to Rush's progressive rock sound. Accordingly, Atlantic plans to target the modern rock audience in addition to Rush's core album rock and musician fan base.

"The sound of the record lends itself to [modern rock]," says Atlantic senior VP Vicki Germaise. "Plus, so many alternative bands—major bands—in the last couple of years have cited Rush as a great influence that this might open people's minds," she says, adding that the project might add to the number of future Rush tracks considered for airplay.

"Promise"—one of the Victor cuts most reminiscent of Rush—will also go to album rock radio, according to Germaise. Furthermore, Atlantic will work the hard-hitting track "Don't Care" to heavy metal outlets.

The label plans to take advantage of Rush's considerable fan base in promoting Victor in North America and overseas.

Touring is out of the question for Victor because most of its members have other commitments, not the least of which is Lifeson's responsibility to Rush. Lifeson, Lee, and Rush drummer/lyricist Neil Peart are currently writing material for their next album, which they plan to record early next

(Continued on next page)

Clapton Honored At Silver Clef Auction;

Off-Requested Classic Hits Big Screen

PERFECTLY GOOD GUITARS: With Eric Clapton as the honoree, it was no surprise that guitars ruled at the 8th annual Nordoff-Robbins Silver Clef Award dinner and auction, held Nov. 15 at Roseland in New York. Accepting his honors, Clapton told the industry crowd that music had worked its therapeutic wonders for him more than once—and then proceeded to make the winning bid of \$17,000 for a Gibson "Lucille" guitar signed by B.B. King. Clapton's own personalized Fender Stratocaster was auctioned off to dinner chairman Bob Krasnow for \$26,000. But the hottest axe was a Pete Townshend "smashed" guitar from the last Who tour, which PolyGram exec Eric Kronfeld bought for \$28,000. The evening raised close to \$1 million for the Nordoff-Robbins Music Therapy Foundation, which works with autistic children.

series Dec. 13. Among Hornsby's duet partners are Don Henley, Bonnie Raitt, Bob Weir, and Pat Metheny.

STUFF: Little Feat is working on an untitled live double album recorded at gigs in Europe and the U.S.

It will be the band's first concert album since 1978's "Waiting For Columbus" . . . Just in time for the Beatles' "Anthology" is "Liverpool Fantasy," a play by Black 47 leader and playwright Larry Kirwin that will run at San Francisco's Climate Theater through Dec. 16. The play has been performed steadily since its debut in the mid-'80s. Black 47, meanwhile, will have a new album out on EMI Records next year . . . New York

club Coney Island High will be the site of Garage-Rage 95, a celebration of loose-limbed rock'n'roll Dec. 8-10 featuring 20 indie bands from 10 states. Among the participants are the Woggles, Lyres, and the Botswanas.

Also happening in New York is the Front Porch Series, a weekly gathering on Tuesday nights at CB's Gallery. Four acts, ranging from Ricky Byrd to Paul Collins, perform acoustically. Admission is \$5 . . . After a hiatus, Col. Bruce Hampton is back on Capricorn Records in a new incarnation. Gone is his Aquarium Rescue Unit, in are the new Fiji Mariners, which feature him on guitar, Dan Matrazzo on keyboards, and Pete C. on drums. A new album will come out this spring . . . Rhino Records, in conjunction with the newly formed Tommy Bolin Archives, will release three volumes of Bolin material, much of it previously unreleased, starting in January . . . Skinny Puppy's final album, following last year's death of synthesist Dwayne Goettel, will come out Feb. 20 on American Recordings . . . Depeche Mode is back in the studio working on tracks. Former Living Colour bassist Doug Wimbish has contributed to some numbers.

ON THE ROAD: 311 has been nabbed as the opening act for the winter leg of Lenny Kravitz's tour starting Dec. 27 . . . RCA act 1000 Mona Lisas is on a club tour through Dec. 15 . . . Following stints opening for KMFDM and Filter, God Lives Underwater starts its own headlining tour this month . . . John Hiatt and Bonepony are on a club tour through December.



by Melinda Newman

GIMME THREE STEPS: Like "Stairway To Heaven," "Free Bird" is one of those songs that I really have had no need to hear since graduating from college, but I'm the first to play it on the jukebox after I get a few shots of tequila under my belt. For die-hard Lynyrd Skynyrd fans, there's "Freebird . . . The Movie," slated for theatrical release in early 1996. Much of the flick is never-before-seen concert and interview footage, including film shot by a surviving roadie aboard the band's 1977 fatal flight.

The Dec. 29 premiere of the movie, which was produced by Cabin Fever Entertainment, will be part of a "Free Bird" weekend in Atlanta. The night before, a concert featuring surviving members of the band, as well as such guests as Sammy Kershaw, members of Alabama, and Charlie Daniels, will take place at the Fox Theater. On Dec. 30, the Freebird Foundation, which provides music and athletic scholarships to college students, will hold an auction. Among the items up for grabs are Ronnie Van Zant's Confederate tour coat and autographed guitars from Eddie Van Halen, Santana, and Joe Walsh.

In other cinematic news, Miramax Films has picked up the motion picture, television, and home video rights to "Stevie Ray Vaughan: Caught In The Crossfire," written by Joe Nick Patoski and Bill Crawford.

For viewers of the little screen, "Bruce Hornsby & Friends," a new edition of the PBS music series "In The Spotlight," begins airing on PBS stations Dec. 3. Additionally, a half-hour program culled from the same taping will begin airing as part of VH1's "Duet"

Dan Baird Rolls Out A 'Buffalo Nickel' On American Recordings

■ BY CHRIS MORRIS

LOS ANGELES—Probably to no one's surprise, Dan Baird's new American Recordings album, "Buffalo Nickel," due Jan. 16, is a straight-ahead rock'n'roll album in the classical mold. And don't expect the former Georgia Satellites lead singer to go "alternative" any time soon.

"Somewhere between Charles Ives, John Coltrane, and Hendrix, somebody's done it, pal, so just get real," Baird says with a cackle. "And those people are all dead."

He adds, "Hopefully, people will be able to hear this and go, 'God, this is good.' What's good is good—it doesn't just have to be modern."

For "Buffalo Nickel," which will be distributed internationally by BMG Jan. 15, Baird returned to the producer, the musicians, and the songwriting collaborator he worked with on his 1992 solo debut, "Love Songs For The Hearing Impaired."

While the musical style of "Buffalo Nickel" may be familiar, some of the writing on the album shows a more serious intent than Baird has evinced in the past. The album's first track and leadoff single, "Younger Face" (pub-

lished by Baird's Where's the Check Music, which is administered by Warner-Tamerlane Publishing/BMI), is a rocking yet somber song about aging local heroes.

When the darker bent of his songs is mentioned, Baird says, "Yeah, yeah, 'fraid so. Sorry! Come on, it can't be all funny, and it can't be all tragic. Life just isn't either one."

"Younger Face" will be serviced to rock and triple-A radio Tuesday (28).

Early reaction to the song, and the album, has been positive, according to American GM Mark Di Dia. "We sent out [album] advances a couple of weeks back," he says, "and already we have three radio stations that have jumped the gun on the record. Q107 [album rock CILQ] in Toronto, unsolicited, added 'Younger Face' in pretty decent-sized rotation."

He adds, "We're hoping to get as many people as we can on the record—the fans of Dan Baird, let's put it that way—before the [Christmas] shut-



BAIRD

down, and then go full-blown bells-and-whistles in January . . . People know who he is, he has a decent base, and it's up to the song."

Brendan O'Brien, who is noted for his work with Pearl Jam, Stone Temple Pilots, and Neil Young, once again produced Baird and took a key instrumental role on guitar and keyboards. Keith Christopher played bass, and ex-Georgia Satellite Mauro Magellan played drums.

Terry Anderson, who wrote the first album's "I Love You Period"—which went to No. 5 on Billboard's Album Rock Tracks chart and climbed to No. 26 on the Hot 100 Singles chart—co-authored two songs and contributes background vocals.

O'Brien and the musicians are all Baird associates of long standing. The producer/musician played in an early

edition of the Georgia Satellites; Christopher then replaced him in the lineup. Magellan recorded with the band during its '80s heyday. And Anderson and Baird played together, between Baird's Satellites sojourns, in the Woodpeckers.

Baird says, "Brendan and I kinda understand each other, because we kinda grew up with each other and stuff . . . With Mauro and Keith, you don't [mess] with what works. These guys kind of understand intuitively what I'm goin' for."

What Baird is shooting for is an unvarnished, timeless rock'n'roll sound, which he maintains is not as simple to manufacture as it might seem.

"It sounds so damn easy, and it ain't," he says. "It's not about dexterity, it's not about any of that stuff. It's like a good offensive line in football. You don't

wanna stand out, you wanna work together as a team. If you can push, you make your guys in the backfield look good. 'Hey, boy, aren't these guys cool? Well, hey, we're knockin' down all these guys that are tryin' to get you.'"

Baird, who is booked by ICM, is uncertain about future touring, though he says, "I don't want to do like an endless club-slug, 'cause folks just don't come out."

He says that beyond his solo work, he has been performing with a side unit, the Yayhoos, a cooperative band that includes Anderson, Christopher, and Eric "Roscoe" Ambel. The group plans to record and has already toured as an opening act for Drivin' N' Cryin'.

"We will probably do some [live] stuff, because it's easy to get out, it's very cheap," Baird says. "It's kinda fun like that."

TO VICTOR GO THE SPOILS

(Continued from preceding page)

year. Germaise says Atlantic will probably release the Rush project in the fourth quarter of 1996.

Nevertheless, Lifeson says he will try to pull together at least some of the members of Victor and perform limited engagements.

To make up for Victor's absence from the touring circuit, Lifeson will undertake a wide-ranging media campaign that will include features in Musician, Guitar Player, Guitar World, and Huh magazines, and a battery of fanzines, according to John Raso, Atlantic's product manager for Victor and Rush.

Germaise says, "Rush has always been rather rigid about who they will and won't talk to, but Alex is so loose and friendly that I think a lot of people are going to get to talk to a member of Rush that they have wanted to talk to for a long time."

She adds that Atlantic will exploit Rush's huge online presence—which she ranks as second only to that of Depeche Mode.

"On the last Rush record, when we were all getting into online services, the first time we pulled up Rush's bulletin board, we found 59 pages of frequently asked questions," says Germaise. "That's more than 2,000 questions!"

Atlantic will post an interview with Lifeson on its Internet World Wide Web site and could possibly create a Victor screen saver based on the album's photo/collage motif cover.

"There's also a bunch of grass-roots stuff that we're going to do, like in-store mailings to instrument stores," says Germaise, noting that Peart's recent Atlantic outing, "Burning For Buddy," a tribute to Buddy Rich, sold remarkably well in music-instrument stores.

"There are probably a lot of Alex fans in those stores," she says. "We already opened up many of these places for the Neil album. We've done a lot of cross-referencing with Rush

material, alerting people that if you're a Rush fan, you'll probably like this, too."

While solo projects tend to raise questions about the stability of a band, Germaise says that Victor "is only going to help Rush's profile. It tends to be such a long time between Rush records, it's great to have something out there that tastes of it."

Lifeson says that Victor only endeared his Rush bandmates more to him. "When we got back to work, we got closer than we've been in a long time," he says of Lee and Peart. "We've reached a new level of maturity in the way we work. It's a brotherhood that goes beyond family."

Although Lifeson composed all the music and words for "Victor," he has no ambitions of competing with Peart for the job of Rush lyricist or of altering the group's democratic writing dynamic.

"I don't feel this great desire to be a lyricist," says Lifeson. "I enjoy doing it, and it was a big challenge for me, because I wanted to get these ideas across. But with Rush, it's a different thing. We work from a different area, and Neil's lyrics are integral."

Lifeson's music is published through Lerxst Music, which is administered through Core Music.

One thing the 42-year-old Lifeson does plan to change as he embarks on his third decade in the business is the extent of his work outside of Rush.

"I'm sure I'll do more of it," he says. "I really enjoyed it a lot; it did good things for me. I came to realize that I'm a musician, a guitarist, and a songwriter. These are the things I do, and I should do them. I'm a lazy person by nature, but this [project] required me to work very hard."

In addition to making other albums of his own, Lifeson says, he is interested in producing other people's recordings.

The Gift II



Wherever your listeners celebrate the holidays, they'll enjoy a special gift from the Air Force and Reba. On this free hour-long program, she sings songs of the season and some selections from her new album, *Starting Over*. Licensed country music stations will receive this holiday program on CD the first week in December. If you're not on our Country Music Time mailing list, or a country station, fax 210-652-4892 to request your copy.

Artists & Music

PACIFIC HARMONY FUELS CREATIVITY

(Continued from page 1)

Jakarta, Indonesia's government scored the type of musical coup over which major labels salivate.

Ironically, Pacific Harmony—locally called the Pacific Music Rainbow—had a corporate aim beyond advancing intercultural creativity. Songwriting sessions in Bali were only a prelude to Jakarta's seminars on copyright and the role of executive associations, as well as a two-night song festival aimed at attracting world attention.

But whatever the event's stated purposes—at least half a dozen came up between Oct. 25-Nov. 5—it was the collaborations between approximately 40 Western and 40 Asian songwriters that stitched together a coherent theme.

"The key was dispensing with the hipness quotient, where the Americans wanted to do something ethnic that the Asians found corny, and vice versa," said Harold Payne, a composer from the U.S. "Once that was over, everyone quickly developed a high level of respect for what the others could do."

What emerged was a resumé of tight, innovative songs, many of which could become world-class repertoire. Organized by globe-trotting composer Alan Roy Scott and backed by music publishers, the project was Asia's first real effort to catalyze the potential of East/West creativity (Billboard, Oct. 28).

The final-night concert, for charity, plugged most of the Westerners and a handful of Asians onto the Jakarta Convention Center stage to showcase some of the 43 songs that grew out of 1½ weeks of writing. The results outdid everyone's expectations.

"I hope I don't sound patronizing, but this whole thing was to help bring Indonesians into the songwriting family... as equal partners," said Allan Rich, who is from the U.S. "From what I've seen this past week, it is going to be hard to keep them out."

The swimming pool at the Bali Cliff Resort sits on the edge of a 250-foot drop into the Indian Ocean. From the hotel suite of Klaus Meine and Rudolf Schenker of German rock group the Scorpions, the pool tops out a two-acre garden and open-air theater and seems to spill into the sea below. It is tough to believe anyone could take work seriously in a place like this.

Think again. At the end of just six days, there were enough quality tunes on tape to start a heated discussion over recording rights. The inside track for a pan-Asian release performed by local and Western artists is held by BMG Entertainment International.

Composers wrote in groups of four,

and there was a great deal of pressure to produce. Yet to an observer, the process seemed unfairly easy—songwriting is supposed to be hard work.

Maybe it was the break from home-studio rigidity. Or maybe it was something they put in the water. After the first tentative meetings, composers from each side of the Pacific moved easily from group to group, pounding out a melody or lyric when they clicked with each other. Meine said, "This is like a camp. Every day it gets easier to know the people you are with and to understand what they want to create."

Meine and Schenker had a lineup of potential collaborators waiting outside their door, a tribute to the Scorpions' cult-like following among rock fans in Indonesia. Both men were nervous about the image they might have to live up to, but it didn't take long for their mellow sides to emerge. "We've always said that our philosophy is 'no borders, one language.' Now we got a chance to prove it," said Schenker.

The pair's staccato-like English was lost on local Farid Harja. Yet the association produced the event's theme song, "Pacific Harmony." Likewise, "Where Magic Flies," a decidedly non-rock ballad created with Indonesia's pop grande dame, Titiek Puspa, went right to the heart of Asian pop sensibilities.

Observed songwriter Steve McClintock: "I didn't know why they liked Tiffany [in Asia] until I got here. Now that I've heard how fluid [Asian] melodies can be, I think I understand."

Many of the U.S. writers arrived with a track record of pop-writing success in Asia but with no real ability to explain it. McClintock and Filipino Verancio Saturno took turns with a local melody: the Asian version was full of minor keys and a cascade of notes, the Western one used major chords and left much of the tune to the imagination. "One of my goals is to learn how to make music more internationally appealing," said Saturno.

Others used the time to embrace the cultural perspective. American composer Steve Werfel saw the experience as a break from the complacent attitudes back home. Success with Australian artists Rick Price and Tina Arena helped Werfel realize "that music moves across borders a lot easier than anything else."

U.S. artist Jeff Lorber said, "Americans are used to collaborating, Asians aren't. This situation is so fresh that it allows emotional personalities [of both sides] to come out."

There was no mistaking the U.S.

dominance in the resort's hotel rooms, but instead of being distracting, it helped to cut through much of the musical formality that many feared would stifle creativity. For some, like Hong Kong's Eugenia Ma, initial intimidation soon evaporated. Ma said that Lorber and American Randy Sharp had an "openness and desire to connect [that] really brought things out of me."

Almost all of the Westerners were in Indonesia for the first time and were more than ready to let the experience wash over them. Lorber caught the hint of a gamelin (wooden xylophone) at the airport and worked the sound into "This Could Be The Night," an ethereal jazz mix with Ma and Sharp. The trio relied on Indonesian Odie Agam to develop a soaring local melody on "Your Secret's Safe With Me."

Writer Mark Hudson said, "There is pressure to produce here, and that probably means people aren't being totally natural. But I can't remember anyone saying that natural was part of the deal."

Perhaps the most intimidating scene for any Asian composer is to be stuck in a room with the remarkable rock-oriented talents of Hudson, Jack Blades, and Sass Jordan, with Tommy Shaw peeking around the corner. Ekki Soekarno braved the storm and ended up adding a slick rhythm for "Inside Out," the hardest-edged song of the event.

One of the recurring themes was the total willingness of Indonesians to mix rock and pop, which helped relax the barrier that separates those genres for Western writers.

If there was a jam session happening, Hudson was always the one with the baton. "He's very—how do you say—bossy," said one Indonesian composer. "What really amazed me was the respect he gave to everyone here, as long as they were willing to contribute."

American musician Brad Parker said, "There are two types of people, those that make it happen, and those who can't. If you can't make it happen here, that's a serious pity."

Once an arrangement was laid down on the few pieces of recording equipment available, some just couldn't resist tinkering. Guitarist Parker watched patiently as McClintock and Saturno worked out the driving melody to "Where Do We Go From Here." But when Lisa Fischer's vocals turned the song from pop to R&B, and Parker added a '70s rhythm guitar track, the song became a leading candidate for any future album.

If there was a tutorial on U.S. presentation, it came from Fischer and Brenda Russell's fronting on "One By One," a joint venture with fellow American Gary Burr and Australian Jane Rose Scott. "Maybe this will show our singers how powerful a song can be," said Indonesian Maryati Soemarsono.

"We were all nervous about this," said U.S. artist Victoria Shaw, "but the excitement has been truly augmented by adding two, three, and even four cultures into the mix. [Asian contributions] gave it a fullness I've never experienced before."

If mixing three cultures can produce repertoire like "My Heart Keeps Calling Your Name," written by Vic-

toria Shaw, Dave Koz, Allan Rich, Jerry Huang from Hong Kong, and Tito Soemarsono from Indonesia, then a great number of A&R executives should start calling their travel agents. Shaw's Nashville slant proved a perfect foil for the Asians' pop focus, and Koz's saxophone helped make the song a highlight of the conference.

There was an obvious hesitation by locals to get involved with English lyrics, but the problem was minor for Britain's Cathy Dennis, the most prolific writer of the event, who contributed to five entire compositions.

"What got me more than anything else—once we got past the 'what does he think I'm thinking part?'—was how much we all wanted to learn from each other," Dennis said. "It may be lyrically American, but it is spiritually Indonesian."

At the Jakarta Hilton, the suits and ties came out for the seminars and business meetings. It was a bit of a comedown after the creative high of Bali, but someone had to interpret the

reality of copyright, royalties, and songwriting politics. Two days of presentations covered the basics of publishing, performing rights societies, and management, vital information for an industry still coming to grips with rapid development and foreign influence.

"It's a clean slate here, and these seminars will help with informed choices in the future," said David Lorterton, Asia-Pacific managing director of BMG Music Publishing and a force behind Pacific Harmony's organization.

It was also a chance to air some gripes. "We've got to change the attitude that songwriters are the bottom of the food chain," Burr said to loud applause from the audience of industry locals.

Reactions like this brought home the message that the international music industry's yin and yang of business and creativity has familiar roots in many cultures.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
R.E.M. LUSCIOUS JACKSON	Arrowhead Pond Anaheim, Calif.	Oct. 30-31	\$844,184 \$40/\$29.50	25,775 30,400 two shows	Goldenvoice Cellar Door
R.E.M. LUSCIOUS JACKSON	Blockbuster Desert Sky Pavilion Phoenix	Nov. 4	\$585,981 \$37	19,577 sellout	Evening Star Prods. PACE Concerts
R.E.M. LUSCIOUS JACKSON MEAT PUPPETS GIN BLOSSOMS	Glen Helen Blockbuster Pavilion Devore, Calif.	Nov. 3	\$528,204 \$38.75/\$28.75	16,782 16,400	PACE Concerts
R.E.M. LUSCIOUS JACKSON	Great Western Forum Inglewood, Calif.	Nov. 1	\$445,738 \$40/\$29.50	13,277 15,714	Goldenvoice Avalon Attractions Cellar Door
R.E.M. LUSCIOUS JACKSON	Dean E. Smith Center, University of North Carolina, Chapel Hill Chapel Hill, N.C.	Nov. 10	\$421,970 \$35/\$25	15,154 16,589	Cellar Door
R.E.M. LUSCIOUS JACKSON	Charlotte Coliseum Charlotte, N.C.	Nov. 12	\$381,405 \$35/\$25	12,959 16,104	Cellar Door
JOSE CARRERAS	Key Arena, Seattle Center Seattle	Oct. 28	\$348,805 \$50/\$35/\$15	11,904 sellout	Ackerley Communications Dan Bean Presents in-house
R.E.M. LUSCIOUS JACKSON	Greensboro Coliseum Greensboro, N.C.	Nov. 11	\$322,880 \$35/\$25	10,644 15,132	Cellar Door
R.E.M. LUSCIOUS JACKSON	North Charleston Coliseum North Charleston, S.C.	Nov. 16	\$298,649 \$35.50/\$25.50	9,852 10,620	Cellar Door
BROOKS & DUNN FAITH HILL WADE HAYES	Saskatchewan Place Saskatoon, Saskatchewan	Nov. 10	\$267,387 (\$388,260 Canadian) \$36	11,219 13,491	Gold & Gold Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

ONCE IN A LIFETIME OPPORTUNITY

Professional song writers - who have many chart country records, looking for mature seasoned professional country singer - who wants the opportunity of a national release on one of America's oldest, most respected record labels. 40 national chart records in last 5 years.

Send demo tape with 2 songs to:
P.O. Box 11, 333, Cincinnati, Ohio 45211

Send by first class mail only.

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

RALEIGH, N.C.: It's hard enough to write good songs, but even harder to write good songs that can stand up to an off-kilter delivery. Ashley Stove specializes in the latter, constructing angular punk/pop songs that zig in all the places you'd expect them to zag. The band has been together for four years, with bloodlines connecting it to some of the most distinguished orbits in the acclaimed Raleigh/Durham/Chapel Hill triangle. Bassist Jennifer Walker (a veteran of the late, lamented Erectus Monotone) and guitarist Ben Barwick are also part-time members of Portastatic, Super-



ASHLEY STOVE

chunk leader Mac McCaughan's side project. After a series of singles, Ashley Stove made its own full-length debut this fall with "Four Finger Moon" on the local indie label Jesus Christ Records. Jerry Kee (drummer for Interscope act Dish) and Caleb Southern (whose credits include Ben Folds Five, Southern Culture On The Skids, and Flat Duo Jets) produced the 14 songs on "Four Finger Moon," which has all of Ashley Stove's characteristic tuneful dissonance—and no stupid arena rock endings. "We're always making fun of these bands that do the big endings," says Barwick. "You know, they jump up and go, 'dah-DAH.' It seems pretty stupid. Some people say that makes us 'anti-rock,' which is ridiculous, but we don't like those dumb rock'n'roll endings." Contact: Ben Barwick at 919-833-8865. DAVID MENCONI

NORTH ADAMS, MASS.: Mort Cooperman, the man behind New York's famed Lonestar Cafe, has moved his site north following that nightspot's demise and is now operating a club at the Massachusetts Museum of Contemporary Art located here. The Night Shift Cafe opened Sept. 23 with a performance by the Band, and subsequent acts have included Kansas, Little Feat, Blue Oyster Cult, and the Fabulous Thunderbirds. "In a sense, this is a showcase for roots American music," says Cooperman. "This is a museum that is underwritten by the state of Massachusetts. There are certain parameters that we should stay within, but if the visual arts can present Mapplethorpe..." While Cooperman, who operates through a company called Tubbs Entertainment, is presenting more familiar, established names now, he would like the Night Shift Cafe to adopt the same niche held by the Lonestar Cafe. "That was a place where a lot of people fell into it and had an association with it. I'd like for this to become a place for them to come and play before they hit New York. There are also plans for artists in residence here. There will probably be some artists who can combine visual arts and performance arts, so maybe we can do something there." The Night Shift Cafe presents shows on Friday and Saturday nights. The museum, which is located on a 28-building site taken over by the state, is expanding as the buildings are renovated. Currently, the club holds concerts in an old factory building that has capacity of 1,200, but Cooperman says other sites are viable as they are restored, including a cabaret-style venue and various courtyards. MELINDA NEWMAN

MIAMI: Diane Ward has been a major fixture on the Miami music scene for more than a decade, beginning as a drummer and eventually moving to the front line as singer/songwriter/guitarist for two successful local bands, the Wait and Voidville. Along the way, her efforts garnered her top band and vocalist honors at the South Florida Rock Awards and the statewide Jammy Awards. This fall, she wrote and recorded a song and video called "The Gift" as a benefit for a local pediatric AIDS facility. Fifty musicians, writers, and members of the South Florida music community sang backup. With the support of Spec's Music, where Ward has worked for nine years, the cassette single has already netted almost \$3,000 for the facility. Following that success and with some encouragement from producer Joel Levy of Criteria Studios, Ward has finally released 2,000 copies of her solo debut, a 10-song album titled "Mirror." The project utilizes such top local musicians as guitarist Jack Shawde and drummer Bret Thorngren of Muse and Steve Scully of Mary Karlzen's band. The result is a stunning collection of husky, emotional songs, with Ward's powerhouse vocals front and center. "Ward has a lot of internal energy," says Levy. "She's a dynamic, unusual talent. As soon as I heard that voice, I knew I had to work with her. She's really blossomed to the next level where I know she can deliver the goods. She backs up what she believes in right out of the box." Ward plans to tour the Southeast in support of the album. Contact: Thip Records at 305-826-4516. SANDRA SCHULMAN



WARD

RESIDENCY TOURS BUILDING FAN BASES

(Continued from page 18)

"Look at Jewel: We started with a brand-new artist out of the box, playing residencies in front of a few people at first; then, by the fourth time, 300 [people] wall-to-wall in small clubs. We went on to put her with Peter Murphy and then Catherine Wheel and Belly, but we started the ball rolling based on residencies and building a groundswell in specific regions."

Even before signing with Atlantic, Jewel played Thursday nights at San Diego's Inner Change coffee shop for several months. "I got a good following," she says. "People know where to see you and get to know you and grow with you. They hear the songs you wrote during the week, and you create an extremely supportive, loyal family of fans."

A residency tour, says ICM executive VP/music division head Bill Elson, can be an "incredibly valuable tool when exploited to the fullest, far more so than the traditional 'We're here tonight, and maybe we'll see you again in three months.'"

ICM booked the Jewel residencies, as well as those for Sobule, Our Lady Peace, Dunnery, and Droge. "There's a [surge] of awareness of Jewel, who didn't have much airplay at any given time in many cities, and the foundation is clearly the residency," says Elson. "I was incredibly skeptical of putting her on with Peter Murphy in New York, but it

sold out and she did great, and I think it was because New York knew who she was because she had done two residencies there."

ICM looked to duplicate Jewel's track record in San Diego. "She built up a huge following with no record, no promoter or the other accouterments of all our bands, [but] with a reactive ticket-buying audience solely on the basis of repeated low-key exposure," says Elson. "So we realized that the traditional one-nighter format in 80 cities was simply not satisfactorily addressing the need for developing new talent, that it would be better if we had 20 cities that we played more intensively and actually made headway in, rather than going to 80 cities once in the same four-month period."

Marc Geiger, senior VP of marketing and new media at American Recordings, gives the trend a historical precedent. "In 1985, Warner Bros. had Chris Isaak play seven consecutive Wednesdays at Anticlub in L.A.," he says. "The first week, a certain amount showed up, a week of word-of-mouth, and a few more came the next week, and then more the next, and L.A. Weekly did a great write-up, so that by the fourth week, Madonna, David Byrne, Rickie Lee Jones, and other celebrities and critics and DJs came down, and it became a cause célèbre."

American specializes in residency touring and has supported tours by Cash, Droge, and currently, Donovan and new artist Jonny Polonsky.

"It's micromarketing," says Geiger. "Instead of giving the whole world one two-hour window, you offer many shots. Not everybody can make it to a one-night show, and [residencies] have a residual effect in that if people hear about it through reviews or word-of-mouth, they come around to later shows."

Geiger notes that the Donovan residency has garnered major press and that Droge's New York appearances have raised interest at MTV. "Here we had an unknown artist who was very good live, who we knew was mainstream enough in appeal that we could march a lot of people in front of him who would resonate with good feeling and word-of-mouth and get enough market saturation to feel a presence—which is very easy to gauge in radio phones and retail sales. He comes to town once, and nobody cares."

Droge says, "It gave us the opportunity to get out and play without having to do one-night stands and experience the frustrations of thin crowds for a new artist night after night. We were also able to grow musically and see the fruits of our labors each week as we saw the crowds grow, so there was a sense of

(Continued on page 40)

"A good distributor says a lot about a label."

—George Scarlett
National Product Manager
TOWER RECORDS

ALLEGRO

At Allegro, we're in the business of representing your business. Building relationships. Moving responsibly. Learning your specific and unique needs. Exceeding expectations under the watchful eye of the label and the retailer. Never forgetting that people are the foundation of every business transaction. Which speaks volumes not just for us, but for you, too.
1-800-288-2007



Girlz Night Out. The members of Capitol recording act Earth Girlz share the stage with Columbia artist Regina Belle, third from left, following a recent performance at the Unique One Stop anniversary celebration at the Supper Club in New York. "Fully Equipped," the quintet's debut album, hits stores Jan. 16. Pictured with Belle, from left, are Earth Girlz members Barbara Laurie, Heather Gunter, Robin Saville, Angela Brown, and Tanesha Gary.

Correct's Answer Is Mannish Rappers, Label Bow With 'Audio Sedative'

BY J.R. REYNOLDS

LOS ANGELES—"It's a brand-new record from a brand-new hip-hop act that uses brand-new producers at a brand-new label," says Correct Records GM Kevin Harewood regarding "Audio Sedative," the debut album by Mannish.

"Because we're a small independent, and the group has a decidedly underground sound, we're moving slowly but steadily," he adds.

Correct is a subsidiary of Grindstone Entertainment and is indepen-

dently distributed through Independent National Distributors Inc. "Audio Sedative" is slated for domestic release Jan. 9.

Mannish features rap duo Kevin



MANNISH

back when that still apply today."

Mannish maintains its own publishing through Mannish Music and is managed by Los Angeles-based PMP.

While working in the studio, the team adheres to the less-is-more theory and avoids over-producing its tracks. "We don't do a lot of tweaking in the studio, because we want the music to flow more naturally," says Jive.

"Audio Sedative" was produced by newcomers B-Zar, Devastatin, Click, Bird-Man, and DJ Nu-Mark.

In an effort to establish credibility with the hip-hop underground, the grass-roots single "Expect That" was initially released on white-label vinyl in July to club DJs, hip-hop record pools, mix-show jocks, and college and noncommercial radio.

Correct held T-shirt giveaways at basketball tournaments throughout the summer and at high school football games in early fall. It also provided promotion items for radio and retail outlets.

"We've aggressively pushed for record reviews and mentions with underground press, such as Urb, Yo!, Rap Sheet, Flava, One Nut, Vibe, and Rappages," says Harewood.

On Sept. 12, promotional copies of "Expect That" were reserved to the same parties that got the white vinyl in July. At the same time, the videoclip was issued to local and regional R&B and hip-hop shows and such national outlets as the Box and BET.

"We took a proactive approach by taking the act into key hip-hop markets—such as New York, Chicago, Houston, Philadelphia, and D.C., where we conducted extensive sticker campaigns—before we dropped the single to retail," says Harewood.

In mid-September, Mannish appeared at the "How Can I Be Down?" hip-hop conference in Miami.

"Expect That" was released commercially Sept. 29.

(Continued on page 30)

Forgetting Heritage Saps R&B's Strength; Moja's Father MC Is Still With 'Players'

WHOSE STORY? OUR STORY: A majority of veteran R&B soldiers seem to have no sense of history regarding the genre in which they work. Oh, a lot of people in the business can hum along to this or that song, but few attempt to travel beyond the boundaries of nostalgic fondness and seek answers to why our rich heritage seems to have such frivolous significance among our younger people.

Attempting to explain away the current disposable-goods mentality that burdens our artists and music by saying "it's just business" is not probing deep enough. While it is a certainty that all good things must eventually come to an end, young R&B consumers masticate artists faster than they do chips at a sweet 16 party. Such is not the case with rock or country, whose fans demonstrate a greater loyalty.

This begs the question, why?

Among the younger generation, there are few students in the R&B music business who attempt to acquire insight into the hearts and minds of soulsters from back in the day. More often than not, today's sonic technicians are merely trying to make a fast buck off the old-school vibe, which is currently "the thing."

Why is it that the young lions of traditional jazz (Wynton Marsalis, Marcus Roberts, et al.) are among the scant few African-American artists dedicated to studying the philosophy of music? Where are the students of R&B?

Granted, there are a few young black recording artists who work with their minds in addition to their emotions. But where is the support at the business level for such efforts?

Music is an art, but it is also a science. For R&B to evolve, it's vital that musicians and executives obtain a studied understanding of the past.

DADDY'S WAY: Rapper **Father MC** has joined the growing number of artists who are bypassing major-label deals in favor of smaller, independent companies. "This Is For The Players," the artist's current set, was released by Moja Entertainment, which is distributed through Alliance Entertainment Corp.

The rapper says he's learned a lot about the business side of music since Uptown released his debut, "Father's Day," which peaked at No. 23 on the Top R&B Albums chart in 1990.

That set featured "Treat Them Like They Want To Be Treated" and "I'll Do 4 You," which both hit No. 1 on the Hot R&B Singles chart and established the rapper as a romantic charmer.

"With a name like Father MC, I felt that I could make

a lot of money," he says. "I also realized that you can make 'gold' money without having gold [certified] sales. That's why I decided to take the risk of recording and producing this album myself."

"This Is For The Players" is Father MC's fourth album.

Because the artist's music caters primarily to women, there is no swearing on the set. However, the lyrics tend to be sexually overt. "It's a real horny album, but it's cool enough for the guys to say, 'He didn't sell out,'" he says. "But overall, it's a radio-friendly album."

The first single from the set is "Hey... How Ya Doin'." However, "Sexual Playground," another track on the album, found its way onto the Hot Rap Singles chart first—debuting at No. 48 in the Nov. 25 issue.

According to label sources, "Sexual Playground" was released on Spoiled Brat Records, a label to which Father MC was previously signed. It remains unclear how two singles in the marketplace will affect the album.

Recently, Father MC established his own label, VY Entertainment. In February, the label will release its first album, "Time Bomb" by R&B girl group Swirve. Also signed

to VY is hardcore rapper **Fierce Mar**.

THE 331 FOUNDATION—a nonprofit organization founded in 1990 by Mercury R&B promotion VP **Mike Bernardo** and **Charles Gladden** and dedicated to helping children whose parents were slain in Washington, D.C.—is gearing up for its annual Christmas party Dec. 16 at D.C.'s RFK Stadium. For more information or to submit donations, call 202-232-4876.

AGAINST ALL ODDS: On Dec. 6, Verity will release "Verity Records Presents A Tribute To Rosa Parks," a commemorative set in honor of the civil rights activist and the 40th anniversary of the bus boycott in Montgomery, Ala.

The set features some of music's top contemporary and traditional gospel talent, including **John P. Kee**, **Vanessa Bell Armstrong**, **Shirley Caesar**, **Daryl Coley**, **Tramaine Hawkins**, and **Yolanda Adams**.

UPLIFTING SET: Speaking of **Yolanda Adams**, the singer has turned in an incredible contemporary spiritual project with "More Than A Melody" (Tribute/Benson). Adams demonstrates her unique ability to adapt her vocal delivery and emotive expression to the variety of musical settings on the album—from the gospel-rooted "The Good Shepherd" and "Take Away" to the hip-hop beat-laden but equally spirit-enriching "Gotta Have Love."



by J. R. Reynolds



Heart & Soulful Smiles. Warner Bros. gospel quartet the Winans are all smiles after completing the video for the single "Heart & Soul," from the same-titled album. Pictured, from left, are Carvin and Ronald Winans, director Pam Robinson, and Marvin and Michael Winans.

UPCOMING Billboard®

Why Should you
advertise in Billboard?
Check out these
highlights from our
readership survey and
see for yourself...

95.7% of
readers
worldwide
find Billboard
extremely
important
for work.

Billboard
trade
ads & editorial
are the primary
sources
retailers use
to find new
releases.



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
0171-323-6686
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

Ken Piotrowski
212-536-5223

Reach Billboard's 200,000 readers worldwide.

EAST/MIDWEST

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
GARY NUELL
LEZLE STEIN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/

LATIN AMERICA
305-441-7976 - PH
305-441-7689- FAX
ANGELA RODRIGUEZ

AUSTRALIA

613-824-8260 - PH
613-824-8363 - FAX
AMANDA GUEST

MEXICO/

WEST COAST LATIN

213-525-2307
DAISY DUCRET

December 2, 1995

Andre Harell
President/CEO
Motown Records
825 Eighth Avenue
New York, NY 10019

Dear Andre,

You are an inspiration for a whole generation of dreamers. You have personally provided me with an immeasurable amount of love, guidance and support.

I salute you in your new position as President/CEO of Motown Records. God Bless.

Love,

Sean "Puffy" Combs

& The Bad Boy Entertainment Family

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 88 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'Who Can I Run To', 'Exhale (Shoop Shoop)', 'You Remind Me of Something'.

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). Includes songs like 'Best Friend', 'Someone To Love', 'Can't You See'.

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 with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title, including 'Title of the Month', 'Already Missing You', 'Anything (To The Tee)'.

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 songs like 'Exhale (Shoop Shoop)', 'One Sweet Day', 'Hey Lover', 'You Remind Me of Something'.

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). Includes songs like 'Sex in the Rain', 'West Up!', 'What About Our Love?'.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 2, 1995

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***					
1	NEW	1	R. KELLY	JIVE 41579 (10.98/16.98) 1 week at No. 1	1
2	NEW	1	SOUNDTRACK	ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	2
3	1	1	THA DOGG POUND	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS DOGG FOOD	1
4	2	35	GENIUS/GZA	GEFFEN 24813 (10.98/15.98) LIQUID SWORDS	2
5	3	—	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98) GAME RELATED	3
6	5	4	MARIAH CAREY	COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
7	8	—	QUINCY JONES	QWEST 45875/WARNER BROS. (10.98/16.98) Q'S JOOK JOINT	7
8	4	2	EIGHTBALL & MJG	SUAVE 1521/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	2
9	7	5	SOUNDTRACK	UNDERWORLD 32438/CAPITOL (10.98/16.98) DEAD PRESIDENTS	1
10	NEW	1	SILK	ELEKTRA 61849/EEG (10.98/16.98) SILK	10
11	11	6	FAITH EVANS	BAD BOY 73003/ARISTA (10.98/15.98) FAITH	2
12	9	—	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98) SOUL FOOD	9
13	14	7	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98) FATHER AND SON	2
14	6	86	ERICK SERMON	DEF JAM/RAL 529286*/ISLAND (10.98/16.98) DOUBLE OR NOTHING	6
15	12	—	PHYLLIS HYMAN	PIR 11040/ZOO (10.98/16.98) I REFUSE TO BE LONELY	12
16	13	8	XSCAPE	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK	3
17	NEW	1	THE PHARCYDE	DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98) LABCABIN CALIFORNIA	17
18	15	—	COOLIO	TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	15
19	10	3	CYPRESS HILL	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98) CYPRESS HILL III (TEMPLE OF BOOM)	3
20	18	12	D'ANGELO	EMI 32629 (10.98/15.98) BROWN SUGAR	5
21	19	—	BOYZ II MEN	MOTOWN 530584* (10.98/16.98) THE REMIX COLLECTION	19
22	17	10	BONE THUGS-N-HARMONY	RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
23	21	18	MONICA	ROWDY 37006/ARISTA (10.98/15.98) MISS THANG	9
24	16	—	TOP AUTHORITY	TRAK 72668/SOLAR (10.98/16.98) RATED G	16
25	24	—	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	24
26	23	—	WILL DOWNING	MERCURY 528755 (10.98 EQ/15.98) MOODS	23
27	NEW	1	TERRY ELLIS	EASTWEST 61857/EEG (10.98/16.98) HS SOUTHERN GAL	27
28	22	17	JODECI	UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	1
29	29	20	SOLO	PERSPECTIVE 549017/A&M (9.98/15.98) SOLO	11
30	20	9	ONYX	JMJ/RAL 529265*/ISLAND (10.98/16.98) ALL WE GOT IZ US	2
31	25	15	JANET JACKSON	A&M 540399* (11.98/17.98) DESIGN OF A DECADE 1986/1996	4
32	33	29	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) HS MIND OF MYSTIKAL	14
33	32	30	TLC	LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	2
34	27	11	FAT JOE	VIOLATOR 1239*/RELATIVITY (10.98/16.98) JEALOUS ONE'S ENVY	7
35	NEW	1	5TH WARD BOYZ	RAP-A-LOT 40758/VIRGIN (9.98/15.98) RATED G	35
*** Greatest Gainer ***					
36	48	—	VARIOUS ARTISTS	MERGELA 72667/SOLAR (10.98/16.98) ONE MILLION STRONG	36
37	26	14	KRS-ONE	JIVE 41570* (10.98/15.98) KRS-ONE	2
38	42	27	BRIAN MCKNIGHT	MERCURY 528280 (10.98 EQ/15.98) I REMEMBER YOU	4
39	34	21	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98) GROOVE THEORY	14
40	28	13	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98) DOWN SOUTH HUSTLERS	13
41	36	22	SOUNDTRACK	DEF JAM/RAL 529021*/ISLAND (10.98/16.98) THE SHOW	1
42	30	16	INTRO	ATLANTIC 82662/AG (10.98/15.98) NEW LIFE	16
43	31	23	SOUNDTRACK	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	2
44	43	28	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	LOUD 66663*/RCA (10.98/16.98) ONLY BUILT 4 CUBAN UNK...	2
45	40	26	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRACY	2
46	35	—	C-BO	AWOL 7199 (9.98/14.98) BEST OF C-BO	35
47	38	25	KOOL G RAP	COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98) 4.5.6	1

48	NEW	1	MIC GERONIMO	BLUNT 4910*/TVT (10.98/16.98) HS THE NATURAL	48
49	41	24	SHAI	GASOLINE ALLEY 11176/MCA (10.98/15.98) BLACKFACE	15
50	39	19	AZ	EMI 32631* (10.98/15.98) DOE OR DIE	1
51	52	42	S.O.S. BAND	TABU 530594/MOTOWN (7.98/11/98) THE BEST OF S.O.S. BAND	27
52	37	—	JAMAL ROWDY	37008/ARISTA (10.98/15.98) HS LAST CHANCE, NO BREAKS	37
53	45	33	LUNIZ	NOO TRYBE 40523 (9.98/13.98) OPERATION STACKOLA	1
54	47	37	AFTER 7	VIRGIN 40547 (10.98/16.98) REFLECTIONS	7
55	51	40	WILLIAM BECTON & FRIENDS	INTER SOUND 9145 (9.98/14.98) HS BROKEN	25
56	53	47	BRANDY	ATLANTIC 82610/AG (9.98/15.98) BRANDY	6
57	44	32	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS DEBORAH COX	25
58	49	—	OLETA ADAMS	FONTANA 528684/MERCURY (10.98 EQ/15.98) MOVING ON	49
59	71	—	AL GREEN	MCA 11350 (10.98/16.98) YOUR HEART'S IN GOOD HANDS	59
60	56	46	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98) MY LIFE	1
61	63	48	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119 (9.98/13.98) HS KIRK FRANKLIN AND THE FAMILY	6
62	60	38	PURE SOUL	STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS PURE SOUL	33
63	58	41	2PAC	INTERSCOPE 92399*/AG (10.98/16.98) ME AGAINST THE WORLD	1
64	50	36	FROST	RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS SMILE NOW, DIE LATER	36
65	46	31	NPG	45999/WARNER BROS. (10.98/16.98) THE GOLD EXPERIENCE	2
66	57	51	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS	34
67	NEW	1	NAJEE	EMI 35704 (10.98/16.98) NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER	67
*** Pacesetter ***					
68	89	—	LUTHER VANDROSS	LY 75595/EPIC (10.98 EQ/16.98) THIS IS CHRISTMAS	68
69	61	44	TRU	NO LIMIT 53983*/PRIORITY (10.98/15.98) HS TRUE	25
70	62	43	REGINA BELLE	COLUMBIA 66813 (10.98 EQ/16.98) REACHIN' BACK	18
71	59	39	WC & THE MAAD CIRCLE	PAYDAY/LONDON 828650*/ISLAND (10.98/15.98) CURB SERVIN'	15
72	55	56	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98) MTV PARTY TO GO VOLUME 7	55
73	65	—	CAPLETON	AFRICAN STAR/RAL 529264*/ISLAND (10.98/15.98) HS PROPHECY	65
74	54	34	DAS EFX	EASTWEST 61829*/EEG (10.98/15.98) HOLD IT DOWN	4
75	64	53	SHAGGY	VIRGIN 40158* (10.98/15.98) BOOMBASTIC	11
76	72	57	MICHAEL JACKSON	EPIC 59000* (23.98 EQ/32.98) HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
77	69	49	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98) READY TO DIE	3
78	70	64	SADE	EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	7
79	NEW	1	FOURPLAY	WARNER BROS. 45988 (10.98/16.98) ELIXIR	79
80	67	45	SOUNDTRACK	UPTOWN 11342/MCA (10.98/17.98) NEW YORK UNDERCOVER	12
81	74	58	SOUNDTRACK	PRIORITY 53959* (10.98/15.98) FRIDAY	1
82	76	59	JON B.	YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS BONAFIDE	24
83	73	55	BOYZ II MEN	MOTOWN 0323 (10.98/16.98) II	1
84	68	54	MACK 10	PRIORITY 53938 (9.98/14.98) HS MACK 10	2
85	83	61	BUJU BANTON	LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS 'TIL SHILOH	27
86	66	—	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS BROTHERHOOD	66
87	82	78	VARIOUS ARTISTS	TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	33
88	75	62	CRIPS	DANGEROUS/PUMP 67339/WARLOCK (10.98/15.98) HS NATIONWIDE RIP RIDAZ	44
89	86	69	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS CREEPIN ON AH COME UP (EP)	2
90	91	77	WU-TANG CLAN	LOUD 66335*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	8
91	87	67	THE TEMPTATIONS	MOTOWN 530568 (10.98/16.98) FOR LOVERS ONLY	43
92	77	52	KAUSION	LENCH MOB 2002 (10.98/16.98) HS SOUTH CENTRAL LOS SKANLESS	37
93	81	88	KENNY G	ARISTA 18646 (10.98/15.98) BREATHLESS	2
94	85	73	SOUTH CIRCLE	SUAVE 1518*/RELATIVITY (9.98/16.98) ANOTHA DAY ANOTHA BALLA	8
95	84	100	TRE 8	NO LIMIT 50532/PRIORITY (10.98/16.98) GHETTO STORIES	84
96	RE-ENTRY	88	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	9
97	90	71	M.C. HAMMER	GIANT 24637/WARNER BROS. (10.98/16.98) INSIDE OUT	23
98	78	50	ANT BANKS	JIVE 41575 (10.98/15.98) DO OR DIE	36
99	88	74	METHOD MAN	DEF JAM/RAL 523839*/ISLAND (10.98/16.98) TICAL	1
100	RE-ENTRY	101	R. KELLY	DEF JAM/RAL 41527 (10.98/15.98) 12 PLAY	1

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

Watts Gangstas Don't Turn Their Backs On Free Speech

THE AMERICAN CIVIL Liberties Union of Southern California has filed a federal lawsuit against the city of Inglewood. The ACLU claims that a citywide ban of bus-bench ads plugging "The Real," the debut album by the Watts Gangstas (Hood Rat/Priority), violates the act's right of free speech.

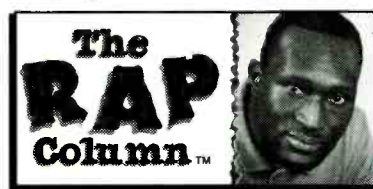
The ad, which features the same artwork as the album's front cover, depicts group members standing with their backs to a scale piled with white powder. The message that the Watts Gangstas was attempting to send: Turn your backs

on drugs.

The back of the album shows the group facing a scale stacked with cassettes and CDs.

ACLU attorney Taylor Finn says, "Not only is the city of Inglewood violating free speech under the First Amendment, this blatant discrimination is stopping a popular group from persuading their fans to stay away from drugs."

After the suit was filed and the notoriously anti-rap media (surprisingly) came to the defense of the group, the city changed its mind.



by Havelock Nelson

This incident shows that rappers should no longer operate from a point of helplessness. They should fight back instead of bowing to pressure from critics or authorities. It would be great if pub-

licist Bill Adler's dream of a hip-hop arts defense league would come true.

ONE MILLION STRONG—The Album" (Mergela) is a rap set featuring songs that, according to its liner notes, were "freely donated to strengthen our [black people's] economic independence." The record is a byproduct of the Million Man March that took place Oct. 13 in Washington, D.C.

Among the artists making contributions are 2Pac and the Notorious B.I.G., Channel Live, Snoop Doggy Dogg and

Dr. Dre, Bone Thugs-N-Harmony, Tha Alkaholiks, Sunz of Man, Public Enemy's Chuck D, Top Authority, and Smooth B from Nice & Smooth.

In addition to the individual offerings, whose lyrical content "does not reflect the views of the Honorary Louis Farrakhan and/or the Nation of Islam," there's an all-star chorus-line track, "Where Ya At?," which contains the voices of Kam, Ice-T, Ice Cube, Mobb Deep, Chuck D, RZA, Smooth B, Killah Priest, E Rule, DA Smart, Insane, and Shorty. (Continued on next page)



SUZANNE BAPTISTE'S
RHYTHM SECTION

BBREATHE AGAIN: "Exhale (Shoop Shoop)" by Whitney Houston (Arista) hangs onto the No. 1 position on the Hot R&B Singles chart this week. But coming on strong, at No. 2, is "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia), a track that has been a pick hit at radio ever since Carey's album was released. In its first week on the R&B singles chart, it is already No. 1 at WTUG Birmingham, Ala., WFXE Columbus, Ga., WYLD New Orleans, and KSOL San Francisco. Hanging tough at No. 3 is "Hey Lover" by L.L. Cool J (Def Jam/RAL/Island). It has a healthy gain in airplay but gets jammed by the top two singles.

IT AIN'T OVER: Due to the huge debut of "One Sweet Day," "Before You Walk Out Of My Life"/"Like This And Like That" by Monica (Rowdy/Arista) gets pushed back, despite a gain in total points. The increase in total points was marginal, because "Like This And Like That" is losing in airplay, while "Before You Walk Out Of My Life" is gaining, so the two sides of this single end up offsetting each other. This is the danger of having a double-sided single; if they don't gain at the same time, one can pull the other down.

Although "Who Can I Run To" by Xscape (So So Def/Columbia) has been moving backward on the R&B singles chart for the past couple of weeks, this single lives on at radio. It has been No. 1 for six weeks on Hot R&B Airplay and is still growing.

STEAL AWAY: It seems that radio is doing its own thing when it comes to deciding what should be a single. Stations seem to be paying less attention than usual to current singles and are plunging into album cuts. The release of R. Kelly's self-titled album (Jive), which debuts at No. 1 on the Top R&B Albums chart and The Billboard 200, and the "Waiting To Exhale" soundtrack (Arista), which debuts at No. 2 on the R&B chart, have spurred a lot of album play. This is especially true for R. Kelly, whose "Down Low," which features Ronald Isley, is hurting the airplay of his current single, "You Remind Me Of Something."

Several tracks from the "Waiting To Exhale" album are receiving significant airplay, including Mary J. Blige's "Not Gon' Cry," Toni Braxton's "Let It Flow," and Aretha Franklin's "It Hurts Like Hell." This surge in airplay on album cuts puts a dent in the amount of airplay a commercial single can garner. If the airplay on these two albums is any indication, they should both be huge hits. Singles sales are also being affected by the release of these albums and the many others that have debuted in the last two weeks. As we move closer to the gift-buying holidays, there is usually a surge in album sales.

MAKING A MOVE: "You Put A Move On My Heart" by Quincy Jones Introducing Tamia (Qwest/Warner Bros.) takes the honors for Greatest Gainer/Sales and Airplay. This week it is top five at eight stations, including WZAK Cleveland, KMJQ Houston, and WHUR Washington, D.C. Jones' "Q's Jook Joint" is another of those sets that receives substantial album play, as "Heaven's Girl," which features R. Kelly, Ronald Isley, Aaron Hall, Charlie Wilson, and Naomi Campbell, and "Moody's Mood For Love," which features Brian McKnight, Take 6, Rachelle Ferrell, and, of course, James Moody, start to heat up at radio.

R&B

RAP COLUMN

(Continued from preceding page)

RAP FACTS: On Nov. 18, Method Man, Redman, Onyx, Erick Sermon, and Suga (the artist formerly known as Sweet Tee) wrapped the 20-date Def Jam College tour, which kicked off Oct. 6.

The organizers of the event, as well as the artists, expressed an interest in bringing live rap back to the people, so ticket prices were only \$10. In order to keep costs low, the acts traveled together on one bus.

"We're selling a ton of records, but kids just aren't coming out to see shows the way they used to when EPMD, Run-D.M.C., and Public Enemy were selling out Madison Square Garden," said Sermon. "People need to see us to get the true, full hip-hop flavor."

BEWARE OF MY CREW" by LBC Crew is the first single from the upcoming Warner Bros. Records soundtrack to "Thin Line Between Love And Hate." It's also the opening salvo from Snoop Doggy Dogg's Doggy Style Records, which has yet to select a distributor.

The insinuating cut, layered by Snoop and LT Hutton, bounces to a Zapp loop. While it shows that Snoop is no Dre behind the studio boards, he does have an ear for talent, because Crew members Bad Ass, C-Style II, and Technic can flow.

The soundtrack, which drops Jan. 6, will also include jams from Dru Down, Luniz, Ganjah K, Roger Troutman, R. Kelly, and Smooth.

QUICK HITS: DJ Yella has signed with Street Life/Scotti Bros. Records... Russell Simmons will go online on the SW NetSpace on Nov. 20... Remember Michel'le, new-jill singer who went to No. 1 before Mary J. Blige? She returns on Tha Dogg Pound's current single, "Let's Play House"... Da Youngstas are no longer signed to EastWest. "I'll Make You Famous," their fourth album, will drop independently on Pop Art Records.

MANNISH

(Continued from page 23)

Since the single's release, Correct has held campaigns at independent retailers in which the single is 99 cents and encouraged other product-placement discounts. "Because their music is popular with 12-inch consumers, we made sure to visit stores specializing in hip-hop vinyl," says Harewood.

The label hopes to broaden regional awareness of Mannish through tracks from "Audio Sedative" that were included on CD samplers recently issued by the one-stop Southwest Wholesale in Houston. "Expect That" will also be featured on a compilation album produced by DJ Honda that is scheduled for release by Sony in Japan.

Correct is seeking licensing deals to distribute "Audio Sedative" internationally.

Harewood says "Jive U Man," the second single, is more radio-friendly than "Expect That" and will be serviced to mainstream R&B and crossover radio. Promotional copies of the single will be sent to DJs and record pools the first week in December. "The release date of 'Jive U Man' will probably coincide with the album's release date in January," Harewood says.

The label plans to send Mannish on a concert tour of clubs and colleges beginning in February. The group is not yet signed to a booking agency.

Billboard

FOR WEEK ENDING DECEMBER 2, 1995

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				L.L. COOL J 2 weeks at No. 1	
1	1	3	3	HEY LOVER (C) (D) (M) (T) DEF JAM/RAL 7494/ISLAND	L.L. COOL J
				GREATEST GAINER	
2	3	1	8	CELL THERAPY (C) (D) (M) (T) LAFACE 2-4113/ARISTA	GOODIE MOB
3	2	2	16	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ^{▲2} (C) (D) MCA SOUNDTRACKS 55104/MCA	COOLIO FEATURING L.V.
4	11	14	9	DANGER (C) (T) FADER 7049/MERCURY	BLAHZAY BLAHZAY
5	4	6	4	THE RIDDLER (FROM "BATMAN FOREVER") (C) (D) (T) ATLANTIC 87100	METHOD MAN
6	9	10	6	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 7198/ISLAND	CAPLETON
7	5	12	8	RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
8	8	4	7	LIQUID SWORDS (C) (T) GEFEN 19390	GENIUS/GZA
9	7	8	8	ICE CREAM (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
10	6	7	27	I GOT 5 ON IT [▲] (C) (D) (T) NOO TRYBE 38474	LUNIZ
11	17	11	12	FADES EM ALL (C) (D) (T) ROWDY 3-5042/ARISTA	JAMAL
12	10	5	4	HURRICANE (C) (T) (X) SICK WID' IT 42335/JIVE	THE CLICK
13	14	27	4	PLAYA HATA (C) (D) (T) NOO TRYBE 38517	LUNIZ FEATURING TEDDY
14	15	17	11	Y'ALL AIN'T READY YET (C) (T) BIG BOY 42331/JIVE	MYSTIKAL
15	NEW		1	FAST LIFE (C) (M) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	KOOL G RAP
16	12	9	22	SUGAR HILL (C) (T) (X) EMI 58407	AZ
17	16	15	6	LAST DAYZ (C) (T) (X) JMJ/RAL 7114/ISLAND	ONYX
18	13	13	7	BONDIGI (C) (D) (M) (T) DEF JAM/RAL 7196/ISLAND	ERICK SERMON
19	25	21	16	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
20	32	24	3	RETURN OF DA LIVIN' DEAD (C) GIANT 17796/WARNER BROS.	THE D.O.C.
21	18	32	3	1990-SICK (KILL EM' ALL) (C) (T) JIVE 42350	SPICE 1 FEATURING MC EIHT
22	NEW		1	I NEED YOU TONIGHT (C) (M) (T) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEATURING AALIYAH
23	22	20	24	ONE MORE CHANCE/STAY WITH ME [▲] (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
24	19	18	8	THROW YOUR SET IN THE AIR (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
25	20	19	7	AIN'T NOTHIN' BUT A SHE THING (C) (D) (T) (V) LONDON 0346/ISLAND	SALT-N-PEPA
26	23	22	15	1ST OF THA MONTH (C) (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY
27	21	16	15	HOW HIGH (FROM "THE SHOW") (C) (T) (X) DEF JAM/RAL 9924/ISLAND	REDMAN/METHOD MAN
28	27	26	20	BOOMBASTIC/IN THE SUMMERTIME [▲] (C) (T) (V) (X) VIRGIN 38482	SHAGGY
29	28	23	20	PLAYER'S ANTHEM (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
30	30	33	7	EAST SIDE RENDEZVOUS (C) (T) RUTHLESS 1534/RELATIVITY	FROST
31	42	—	2	BLAH (C) (T) DUCK DOWN 53223/PRIORITY	THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
32	24	25	22	SUMMERTIME IN THE LBC (FROM "THE SHOW") (C) (D) (M) (T) G FUN/RAL 9382/ISLAND	THE DOVE SHACK
33	26	37	3	PASS IT ON (C) (M) (X) QLT/50-LO JAM 8122/INTERSOUND	3 STEPS FROM NOWHERE
34	34	47	6	GHETTO PARADE (C) 4 LIFE 22014	BOSSMAN AND THE BLAKJAK
35	35	29	11	WEST UP! (C) (D) (T) PAYDAY/LONDON 0258/ISLAND	WC & THE MAAD CIRCLE
36	29	28	12	TEMPTATIONS (C) (M) (X) INTERSCOPE 98120/AG	2PAC
37	44	45	4	HUSTLIN'/BROKEN LANGUAGE (C) (T) PROFILE 5440	SMOOTHIE DA HUSTLER
38	45	—	2	RIDIN' LOW (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
39	31	31	19	WHATZ UP, WHATZ UP (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
40	RE-ENTRY		2	LIFE GOES ON (C) (T) (X) ALL NET 7001	OTR CLIQUE
41	37	41	3	WREKONIZE/SOUND BWOY BURIAL (M) (T) (X) WRECK 20161*/NERVOUS	SMIF-N-WESSUN
42	33	30	13	MC'S ACT LIKE THEY DON'T KNOW (C) (T) (X) JIVE 42319	KRS-ONE
43	NEW		1	WHAT'S UP STAR? (FROM "THE SHOW") (C) (M) (T) JMJ/RAL 7432/ISLAND	SUGA
44	39	35	11	REAL HIP HOP (C) (T) (X) EASTWEST 64387/EEG	DAS EFX
45	41	38	14	WASSUP, WASSUP! (C) (T) (X) PREMEDITATED 17803/WARNER BROS.	A-TOWN PLAYERS
46	40	34	19	GIRLSTOWN (C) (D) (M) (T) (X) COLUMBIA 77850	SUPER CAT
47	47	50	3	THUMP THAT FUNK (C) (D) (T) ATTITUDE 17025	D.J. TRANS
48	38	36	4	GIRLZ WIT ALL DA BOOTY (M) (T) (X) PANDISC 112*	MC NAS-D
49	48	—	2	SEXUAL PLAYGROUND (C) (D) SPOILED BRAT 9002	FATHER M.C.
50	36	40	4	NO GIMMICKS/HIP TO THE GAME (C) (T) (X) PENALTY 7157/TOMMY BOY	LORD FINESSE

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	12	LET IT GO CLUB NOUVEAU (RIP-IT)	14	—	2	HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)
2	18	2	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	15	—	2	HEAVEN THE WHISPERS (CAPITOL)
3	4	4	HEART & SOUL THE WINANS (QWEST/WARNER BROS.)	16	22	2	RIDIN' LOW L.A.D. FEATURING DARVY TRAYLOR (HOLLYWOOD)
4	14	2	CUTIE RAW STILO (A&M)	17	—	1	LOVE OF MINE EARTH GYRLZ (CAPITOL)
5	8	2	HOW WE ROLL THE BARRIO BOYZZ (SBK/EMI)	18	17	2	GOLDENEYE TINA TURNER (VIRGIN)
6	5	8	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)	19	12	3	WREKONIZE SMIF-N-WESSUN (WRECK/NERVOUS)
7	3	3	CASH MONEY SOULTRY (MOTOWN)	20	9	4	NO GIMMICKS/HIP TO THE GAME LORD FINESSE (PENALTY)
8	13	2	YOUR HEART'S IN GOOD HANDS AL GREEN (MCA)	21	11	4	MONEY (THE ROOT OF ALL EVIL) PRINCE MARKIE DEE (MOTOWN)
9	25	2	BLAH THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.) (DUCK DOWN/PRIORITY)	22	19	5	USE ME AARON NEVILLE (A&M)
10	6	5	GHETTO PARADE BOSSMAN AND THE BLAKJAK (4 LIFE)	23	10	10	CALL IT WHAT YOU WANT MONTECO (MCA)
11	7	2	WITHOUT LOVE VERONICA (MERCURY)	24	20	10	ALL MY LOVE, ALL THE TIME PRINCE MARKIE DEE (MOTOWN)
12	—	1	TOP OF THE STAIRS SKEE-LO (STREET LIFE/SCOTTI BROS.)	25	24	15	WASSUP, WASSUP A-TOWN PLAYERS (PREMEDITATED/WB)
13	—	2	LIFE GOES ON OTR CLIQUE (ALL NET)				

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

Sounds Of Blackness Hit A Peak With 'Children'

INTO THE GROOVE: Few acts can refresh our somewhat jaded ears faster than an inspirational pearl from **Sounds Of Blackness**. With "Children Of The World," from the soundtrack to the motion picture "People," the urban/gospel troupe surpasses the creative quality and emotional impact of its 1993 anthem "The Pressure."

Junior Vasquez plays a key role in the realization of this revelatory jam, with post-production that complements **Jason Miles'** original studio concoction by deftly skirting the line between primal tribal-rhythm drama and church-styled soul. Dubheads will dig the X-Beat version, though nothing matches the Roots mix, which is highly programmable without losing co-songwriter **Nona Hendryx's** lyrical plea for unity.

"Children Of The World" is the debut 12-inch release from WEA-distributed Lightyear Entertainment Records. Talk about your splashy introductions.

We generally make it a practice to ignore the bloated hype sheets that accompany most records, but some are too silly and amusing to ignore. Take the two-page love letter that accompanies **Suga Bullit's** single "Move" (Parkway, U.K.), in which every form of commercial music is denounced and the act is touted as a "punk band that plays dance music."

While we heartily support any act that aims to fly left of center, such overly self-possessed posturing dwindles after a casual trot through the actual recording—which is essentially a stew of countless commercial genres, such as retro-funk, jazz, and hip-hop. Love the music (we really, really do), but watch the 'tude, kids. It may come back to haunt you.

If you are the type who prefers hi-NRG music in its purest and most romantic form, **Paul Varney's** latest effort, "Open The Door To Your Heart," is a required twirling experience. Released on Zomba U.K., this is the kind of record that some of those great ol' touch-dance routines were

made for—including our favorite lift-spin-and-spiral-dip move from "Saturday Night Fever." Varney has the suave, leading-man demeanor needed to make this track work, and he makes the most of the song's delicious string arrangement.

If you cannot find "Open The Door To Your Heart" in your trusty import



by Larry Flick

record bin, this cut can also be found on the "NRG For The '90s" portion of this month's Hot Tracks remix service package. Actually, Hot Tracks producer **Steven Tucker** did a fine job of tightening up the track and extending the intro, which makes for easier turntable use.

Producer **Paul Oakenfold's** budding Perfecto Records slams yet another home run with "I Dream," a nine-minute-plus instrumental excursion from the fertile minds of label act **Quiver** and DJ team **Parks & Wilson**. This is quite the cute li'l butt-bumper, as forceful trance/NRG rhythms anchor a synth-executed melody that interweaves with caustic and ethereal threads. Simple and to the point, this one should have long legs to carry it well into the new year. It's one of many reasons to smack your lips in anticipation of Perfecto's imminent singles compilation.

We have no problem admitting that we have long been in the minority in failing to understand the hip allure of Japanese pop sensation **Pizzicato Five**. But we have begun to rethink our position after spending some time with the act's new Matador/Atlantic album, "The Sound Of Music," which is far more focused in its writing than past efforts.

Admittedly, our interest has been heightened by **Satoshi Tomiie's** sleek remix of the forthcoming single "Happy Sad." The diminutive producer effectively fleshes out the funk-fortified track with rattling house percussion and sparingly placed disco strings, thus considerably boosting its commercial potential on and off the dancefloor. Song-oriented folks should go directly to the Stereophonic mix, while harder heads should find the Ultimate F-U dub appropriately aggressive.

COOKIE MOUNTAIN: Several scant moments into the engaging "Tales From The Magic Mountain" and we predict that you will be checking the CD spine to confirm that you are in fact listening to **Urban Cookie Collective**. The kitschy flavor of the Euro act's previous recordings has been replaced with fluttering disco colors, smooth pop/soul melodies, and literate, thoughtful lyrics.

Do not be fooled: "Tales From The Magic Mountain" is plenty of fun and soaked with cute sing-along choruses. But the group's mastermind, **Rohan**

Heath, is clearly now thinking beyond the next quick-fix hit and has written songs that will stay fresh long after this set has faded from front-burner chart competition. He has found kindred spirits in the **Development Corporation** production clique and in singer **Diane Charlemagne**, who enhance the subtle spiritual subtext of Heath's compositions.

This collection was previewed this summer by the European 12-inch release of the tune "Spend The Day," which did not do justice to the album's fairly deep well of single prospects. "The Rest Of My Love" and "Feels So Good" are tasty morsels spiced with a pinch of Philly soul and handbag-twirling piano rolls, while "So Beautiful" chugs along at a pleasant jeep/hip-hop pace. Given an of-the-moment remix, crossover radio would have a field day with the latter cut.

"Tales From The Magic Mountain" is just released in the U.K. on Pulse-8 Records and in various parts of Europe on edel. Both labels have U.S. affiliates that would benefit from such a strong album. It remains to be seen which will be the winner.

JAMMIN' AT DA JOINT: Although there are moments when **Quincy Jones'** new "Q's Jook Joint" (Qwest) comes dangerously close to underutilizing its astonishing and vast wealth of talented vocalists, there's no other way to describe this mammoth collection than as an utter triumph.

For starters, dip into the jeep-styled interpretation of the **Brothers Johnson** 1980 chestnut "Stomp," which features no less than **Coolio, Luniz, Yo-Yo, Shaquille O'Neal**, and the cast of the stage show "Stomp." It's a smoker that demands a fashionable club remix, even though the album version is certainly tough enough to rock urban-oriented dancefloors.

Equally dope is **Brandy's** smoldering, hit-bound rendition of the **Michael**



Dif'rent Strokes. The members of ZYX recording duo Dare 2 B Dif'rent unwind after a recent performance of their current single, "Come To My Window," in Atlantic City, N.J. The track, a Euro-NRG cover of the Melissa Etheridge pop hit, is getting airplay from mainstream club DJs and crossover radio stations around the U.S. Dare 2 B Dif'rent shared the bill with enduring club act Pretty Poison, which is in the studio working on new material. Shown, from left, are Paulie D. of Dare 2 B Dif'rent, Jade Starr of Pretty Poison, and Debra Torres of Dare 2 B Dif'rent. (Photo: Harry Frank Towers)

Jackson classic "Rock With You," which cruises at a jazzy retro-funk pace with some smooth rhyme injection by **Heavy D.**, and **Gloria Estefan's** startlingly sensual performance of another **Brothers Johnson** gem, "Is It Love That We're Missin'." Jones exposes a side of La Glo's vocal personality that we did not believe existed... but that we will need to experience again and again. Meanwhile, **Brandy** reveals the confidence and growing maturity needed to eventually move beyond flavor-of-the-minute status into a career of creative breadth and longevity. (And if this cut isn't enough to convince you, chew on her coquette-like turn on the **Babyface**-helmed "Sitting Up In My Room" on Arista's fine

"Waiting To Exhale" soundtrack.)

Elsewhere in "Q's Jook Joint," folks like **R. Kelly, Ashford & Simpson, Patti Austin, SWV, Queen Latifah, and Chaka Khan** step to the table with positively glowing results. Khan, in particular, sounds more engaged and spirited in her brief portions of "Stomp" and "Stuff Like That" than she has on any of the seemingly countless soundtrack appearances she has made this year.

DOWN'N'DIRTY: With the album "Virtues Of Life" by **Temperance**, Toronto's enduring Hi-Bias Records has what could easily be its strongest U.S. pop contender to date. The set has already spawned a top five Canadian hit with the spry Euro-house anthem "Never Let You Go" and will likely enjoy similar success there with the imminent single, "Let Me Take You Away."

The only missing piece to the puzzle for this charming, wholly videogenic team of producer/musician **Mark Ryan** and singer **Lorraine Reid** is a chance to connect with stateside audiences. Major label A&R execs, take heed.

Ambient-dub music aficionados are advised to seek out "The Dream Mixes" (Miramar), the latest full-length recording by venerable progressive instrumental outfit **Tangerine Dream**. Rightly regarded as being among the architects of the musical movement that has given clubland acts like **Orbital** and **the Orb**, the act balances its scholarly approach to melody and performance with vibrant and insinuating rhythms that make this an album equally suitable for living room chilling and dancefloor twitching.

"San Rocco" leads off "The Dream Mixes" with a delicate piano roll, spacious keyboard lines, and motor-like drum patterns. Conducive to pure bliss.



Women For Women. Salt-N-Pepa were all smiles at the recent bash celebrating the release of the London Records compilation "Ain't Nuthin' But A She Thing" at the Puck Building in New York. Proceeds from the multi-act set will benefit the Shirley Davis Foundation for Women. Salt-N-Pepa performed the title track, which is a budding hit at radio and in urban-oriented nightclubs. Also appearing on the album are **Queen Latifah, Annie Lennox, and Vanessa Williams**. Shown, from left, are Cheryl "Salt" James, Sandy "Pepa" Denton, and Dee Dee "DJ Spinderella" Roper. (Photo: Chuck Pulin)

Billboard. **Dance** **HOT** Breakouts

FOR WEEK ENDING DEC. 2, 1995

CLUB PLAY

1. GOT MYSELF TOGETHER THE BUCKETHEADS HENRY STREET
2. GOLDENEYE TINA TURNER VIRGIN
3. FINGERS & THUMBS (COLD SUMMER'S DAY) ERASURE ELEKTRA
4. SHOOT ME WITH YOUR LOVE D:REAM SIRE
5. TOMA EL CANTOR DIGITAL DUNGEON

MAXI-SINGLES SALES

1. CAN'T STOP RUFFCREW VESTRY
2. SAME THING IN REVERSE BOY GEORGE VIRGIN
3. SEX, MONEY, DRUGS SKARHEAD ANOTHER PLANET
4. COME ON HOME CYNDI LAUPER EPIC
5. TOP OF THE STAIRS SKEE-LO SUNSHINE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	10	TAKE ME HIGHER MOTOWN 0433 1 week at No. 1	◆ DIANA ROSS
2	4	4	9	BELIEVE IN ME GEFEN 22104	RAW STYLUS
3	3	3	9	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
4	5	8	7	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
5	1	1	8	I'LL ALWAYS BE AROUND MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
6	9	12	6	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
7	6	6	9	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
8	11	13	7	HELLO RCA 64458	STATE OF GRACE
9	8	9	8	RUNAWAY A&M 1225	◆ JANET JACKSON
10	13	15	6	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
11	15	21	4	BE MY LOVER RCA 64445	◆ LA BOUCHE
12	10	5	10	STAY TOGETHER STRICTLY RHYTHM 025	◆ BARBARA TUCKER
13	7	7	9	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
14	16	19	5	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
15	18	20	5	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
16	17	18	6	SHINE LOGIC 59026	◆ ERIRE
17	22	31	4	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
18	12	10	11	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
19	28	49	3	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
20	14	11	12	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
21	27	42	3	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
22	21	26	5	A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
★★★ Power Pick ★★★					
23	37	—	2	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
24	20	14	9	PADLOCK EPIC 78022	M PEOPLE
25	32	48	3	LOOK WHO'S TALKING LOGIC 59028	◆ DR. ALBAN
26	26	35	4	TOCCATA & FUGUE IN D MINOR ANGEL 58450	◆ VANESSA-MAE
27	24	25	5	DON'T STOP NITEGROOVES 28/KING STREET	LEVEL 9
28	30	37	4	WE ARE FAMILY REPRISE 43553/WARNER BROS.	◆ BABES IN TOYLAND
29	23	17	10	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
30	25	30	6	FAIRGROUND EASTWEST 64356/EEG	◆ SIMPLY RED
31	19	16	18	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
32	36	47	3	MUSIC TAKES ME HIGHER SUB-URBAN 20	LIFT
33	34	46	3	WHEN THE MONEY'S GONE ATLANTIC 85550	◆ BRUCE ROBERTS
34	46	—	2	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
35	39	—	2	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
36	41	50	3	SENTIMENTAL ARISTA 1-2892	◆ DEBORAH COX
37	44	—	2	LIFE IS SWEET ASTRALWERKS 6162	◆ THE CHEMICAL BROTHERS
38	40	45	3	GAME FORM LOGIC 59024	◆ JOEY BELTRAM
★★★ Hot Shot Debut ★★★					
39	NEW ▶	1	1	I FOUND IT MAXI 2030	DAPHNE
40	31	24	7	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023	◆ SPARKS
41	33	36	5	ALL OR NOTHING ICHIBAN 24859	MIISA
42	35	34	6	PAPER MOON BOLD! STARS 2015/BOLD!	51 DAYS
43	NEW ▶	1	1	ADDICTED BOLD! 2008	PLUTONIC
44	NEW ▶	1	1	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
45	42	33	8	VOICES IN MY MIND DA GROOVES 128	VOICES
46	NEW ▶	1	1	I'M ALIVE EMI 58485	◆ CUT 'N' MOVE
47	NEW ▶	1	1	COME ON HOME EPIC 77941	CYNDI LAUPER
48	NEW ▶	1	1	NASTY GIRL POCKETOWN 42327/JIVE	NUTTIN' NYCE
49	29	23	11	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
50	38	22	12	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Hot Shot Debut ★★★					
1	NEW ▶	1	1	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075 1 week at No. 1	◆ MARIAH CAREY & BOYZ II MEN
2	5	1	10	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
3	1	—	2	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
4	2	—	2	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
5	3	2	9	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
6	8	11	10	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
7	4	4	4	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
8	6	3	4	HEY LOVER (M) (T) DEF JAM/RAL 7495/ISLAND	◆ L.L. COOL J
9	7	5	3	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
★★★ Greatest Gainer ★★★					
10	26	6	8	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
11	14	15	12	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
12	10	8	8	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	◆ DEBORAH COX
13	9	7	9	DANGER (T) FADER 0076/MERCURY	◆ BLAHZAY BLAHZAY
14	11	44	3	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	◆ TLC
15	12	16	6	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
16	21	13	7	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
17	18	14	7	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	◆ CAPLETON
18	NEW ▶	1	1	FAST LIFE (M) (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
19	33	24	3	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
20	NEW ▶	1	1	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
21	13	29	7	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
22	37	38	6	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
23	17	9	10	RUNAWAY (M) (T) (X) A&M 1225	◆ JANET JACKSON
24	25	20	3	CURIOSITY (T) (X) MCA SOUNOTRACKS 55143/MCA	◆ AARON HALL
25	15	—	2	IF I WERE YOU (T) (X) WARNER BROS. 43624	◆ K.D. LANG
26	22	—	9	EVERYBODY BE SOMEBODY (T) (X) MAW 0002/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
27	30	12	5	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
28	19	10	6	LIVIN' PROOF (T) PAYDAY/LONDON 0077/ISLAND	◆ GROUP HOME
29	16	21	7	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
30	20	22	21	SUGAR HILL (T) (X) EMI 58478	◆ AZ
31	31	—	2	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
32	29	18	8	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	◆ ERICK SERMON
33	42	—	2	HELLO (T) (X) RCA 64458	STATE OF GRACE
34	34	27	7	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	◆ MONICA
35	27	25	7	LIQUID SWORDS/LABELS (T) GEFEN 22106	◆ GENIUS/GZA
36	35	23	7	SAY A PRAYER (T) (X) ARISTA 1-2882	TAYLOR DAYNE
37	24	48	10	MAGIC CARPET RIDE (T) (X) SM:JE 9014/PROFILE	◆ THE MIGHTY DUB KATS
38	RE-ENTRY	6	6	LAST DAYZ (T) (X) JM/RAL 7115/ISLAND	◆ ONYX
39	NEW ▶	1	1	TAKE YOUR CHANCE (T) (X) CURB EDEL 77090	◆ FUN FACTORY
40	23	17	8	ICE CREAM (T) LOUD 64425/RCA	◆ CHEF RAEKWON
41	39	43	24	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
42	NEW ▶	1	1	FREEDOM (MAKE IT FUNKY) (T) STRICTLY RHYTHM 12403	BLACK MAGIC
43	28	—	3	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 699	◆ L.V.
44	32	19	4	THE RIDDLER (T) ATLANTIC 85536/AG	◆ METHOD MAN
45	NEW ▶	1	1	HOOKED ON YOU (T) (X) ELEKTRA 64359/EEG	◆ SILK
46	41	42	11	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIANA ROSS
47	50	—	5	1ST OF THA MONTH (T) (X) RUTHLESS 6331/RELATIVITY	◆ BONE THUGS-N-HARMONY
48	36	35	5	ENERGY (T) AQUA BOOGIE 020	DEVONE'
49	NEW ▶	1	1	BANJI DANCE (T) MAXI 2031	CASANOVA'S REVENGE
50	RE-ENTRY	13	13	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON

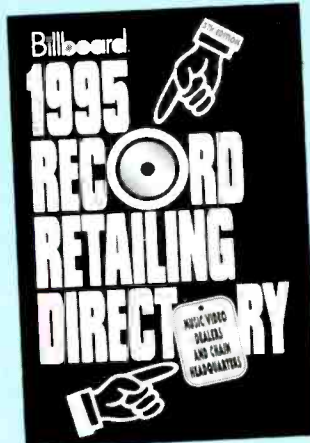
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

A MUST BUY FOR '95!

Billboard's 1995 Record Retailing Directory

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

Billboard's 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.



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

Packed with comprehensive listings that give you the information you require to reach record retailers...phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1995 RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$135 plus \$5 shipping and handling (\$12 for international orders) call 1-(800) 344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or send check to: Billboard Directories, Dept. BDRD3035, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final. BDRD3035



Convinced. Vince Gill's specials for TNN and CMT are running all this week. Shown, from left, are CMT GM Paul Hastaba, Gill, and TNN GM Kevin Hale.

Women Break Through On Mercury Twain, Terri Clark Among Label's Successes

BY CHET FLIPPO

NASHVILLE—Imagine Luke Lewis' quandary. The Mercury Nashville president is weighing two offers for new Mercury artist Terri Clark: Should she spend much of 1996 opening for George Strait or Dwight Yoakam on the road?

It's indicative of recent shifts in country music that Mercury and Clark

have this dilemma.

Lewis' company has been instrumental in increasing the presence of women in Nashville. Of Mercury's current roster of 11 artists [four more signings are pending], five are women: Shania Twain, Clark, Kathy Mattea, Kim Richey, and Audrey Wiggins (as part of the duo John & Audrey Wiggins). Twain and Clark especially have been high profile, with Twain going triple platinum with her sophomore album without the benefit of touring.

"A year and a half ago, when Keith [Stegall, VP for A&R] and I were rebuilding the label," says Lewis, "when we were signing Kim and Terri to go with Shania and Kathy, who were already on the label, we kept saying to each other, 'We're way out of line here. Half of our roster is females. Do we have to worry about this?' And we half-seriously said, 'Let's just make it an all-female roster.'"

Basically, he says, it was not a gender issue at all: They were just signing the best artists they could find.

"They had more to say musically than the men," Lewis says. "I think it's because they aren't trapped by the preconceived notions. Traditionally, the female artist I think was cautioned to be careful and not to introduce any sex into it: be a wife and a mother. But these are independent women."

Another factor that surprised Lewis was a Nashville bias against signing women, because it supposedly takes longer to break a female act, if at all.

"Two years ago, I was doing research," he says, "and I found that all the platinum female acts had all been around at least 10 years, and all the gold female artists had been around at least five. There wasn't any indication from the industry that you could launch a female artist and expect her to go gold or platinum in a couple of years. The charts and everything else on the page said you couldn't do that."

Twain is multiplatinum in two years, and Clark is gold in less than one. It could be argued that Clark followed in Twain's footsteps. For Twain, it was not immediate. She had been doing one-nighters for 10 years in Canada before signing with Mercury. Her self-titled first Mercury album was not a heavy seller, and the two singles from that album rose no higher than No. 55 in 1993. Many detractors liken her to Billy Ray Cyrus and claim that her sexy videos are what broke her. Not so, says Lewis.

"We had her out on tour to launch the first record," he says. "We went into 16 markets with what we called a triple-play tour—three acts, one band. The single 'What Made You Say That' midcharted, but it was a hit in half a

dozen markets like Seattle and Denver. We were convinced we had a hit, had incredible press, but we just couldn't deliver. We had a hit record and couldn't punch it in."

Before Twain's next album, Mercury concentrated on preparation. "We did an enormous amount of setup," Lewis says. "She went to NARM. We put her on the bus with [director of artist development promotion] Norbert Nix, and she went all over the country visiting radio. One factor with Shania's album and with Terri now is that we only released four albums by new artists last year—five overall—and we spent a lot of time on them. Each of them was treated like they were going to be a superstar."

After the album "Any Man Of Mine" was released last January, Mercury found that the video for the first single, "Whose Bed Have Your Boots Been Under," didn't work. So the label approached John Derek, who had done the photo shoot for the album. He had not done a video before, but agreed to try. Twain went to his California ranch, and the video for "Boots" was done in a week.

"As it turned out," Lewis says, "CMT was not crazy about the video. We went to radio with the single and the acceptance was good, but that was a tough record. It went sideways on the chart one week, almost went away. What we did have, though, was those markets she had toured and the places where that first single had been a hit, like Seattle. We stayed with the record, and the consumers spoke. It started selling."

Mercury then released a cassette single of "Boots"/"Any Man Of Mine," and it "started exploding." So Lewis' persistence began to pay off. "Boots" was a top 10 single, the album was at 500,000, at the video went into heavy rotation.

Next came the single "Any Man Of Mine" (which Mercury had originally planned as the first single, before a last-minute switch). Derek did a video that no one particularly liked, so Charlie Randazzo shot additional footage and the two versions were edited together.

The result was a success. "CMT liked the video, and radio jumped on the single and it went to No. 1," says Lewis. "You know, I'm reluctant to allow anybody at Mercury take a lot of credit for this, myself included. We did what a record company is supposed to do. But at the end of the day, if the record hadn't gotten on the radio and if people hadn't responded right away and if the music hadn't been there in the grooves to start with, no amount of marketing wizardry would have made this work."

(Continued on page 35)

Twain Making Friends In High Places; Rounder's 25th Means Sterling Reissues

GREAT MOMENTS IN TV BROADCASTING: So there was President Clinton holding hands with Hillary Clinton while watching Shania Twain's sultry reading of "The Woman In Me (Needs The Man In You)" on "A Gala For The President: A Performance At Ford's Theatre." But as the song built in intensity, he was positively beaming at Twain: instant visual bonding . . . On the CBS "This Morning" segment broadcast live from Billy Bob's in Fort Worth, Texas, Joe Ely was mis-introduced as Joe E-Lie . . . In an intriguing use of country artists in the rivalry between David Letterman and Jay Leno one recent evening, John Michael Montgomery closed Letterman's show and Alan Jackson did the same for Leno. Montgomery's "It's What I Am" and Jackson's "Tall, Tall Trees" began and ended in a dead heat. Montgomery was not invited to sit and say a few words, but Jackson was. He told Leno that his next TV gig was "Home Improvement." "I think they may want me to lay some tile," he said.

FROM THE VAULTS: In celebration of its 25th anniversary, Rounder Records continues to churn out some sterling product. The latest is volumes three and four of the nine-volume reissue of the Carter Family's complete



by Chet Flippo

Victor recordings. Volume three, "When The Roses Bloom In Dixie," covers the years 1929-30, and volume four, "Worried Man Blues," finishes in 1930. Rounder also has a fat box of eight CDs plus a bonus CD. "The Real Music Box: 25 Years Of Rounder Records" is a comprehensive anthology of the label's diverse recordings over the years. Two CDs each are devoted to blues, bluegrass, folk, and the music of Louisiana. The bonus disc represents Rounder's eclectic side, ranging from Joseph Spence to Los Pinkys With Isidro Samilpa to Cowboy Jazz to Klezmer Conservatory Band to Brave Combo. The package includes a photo booklet.

In the RCA Essentials Series, packages are due in January by Dottie West and Jim Ed Brown & the Browns . . . Capitol Nashville's January reissues include sets by Wanda Jackson, Tex Williams, Merle Haggard, George Jones, and Melba Montgomery . . . Curb has January gospel reissues from the Jordanares, Ray Stevens, Ronnie McDowell, and the Oak Ridge Boys.

AN OLYMPIAN EFFORT: MCA Nashville is joining forces with the organizers of the 1996 Olympic Games for a fund-raising CD package of original material by a number of major artists not limited to the MCA roster. Michael Omartian will produce the project, titled "One Voice" and set for a March release. Royalties will go to funding preparations for the U.S. Olympic team. Artists committed to the album are John Berry, Karla Bonoff and the Nitty Gritty Dirt Band, Trisha Yearwood, Vince Gill, Alison Krauss, Béla Fleck and Chet Atkins, Amy Grant and Patty Loveless, Marty Stuart and Willie Nel-

son, Nanci Griffith, Raul Malo and Donna Summer, Lorie Morgan, Mark McAnally, and Mark O'Connor. This the first of five Olympic CD projects, with others coming from EMI, LaFace, Sony Classical and DMX.

ON THE ROW: The Nashville delegation to the seventh annual Country Gold Festival in Kumamoto, Japan, included Marty Stuart, Boy Howdy, and Riders In The Sky. Next year's event is Oct. 20 . . . Tracy Byrd will join Brooks & Dunn's 1996 tour, beginning Jan. 26 in Memphis . . . The ninth annual Blue Christmas Show, aka "Twisted Christmas Music," is set for Dec. 15 at 9:30 p.m. at the Exit-In here . . . Béla Fleck & the Flecktones led groups in nominations for Nashville Music Awards: They were nominated in categories for jazz/instrumental, drums/percussion, bass, and miscellaneous instrumentalist.



The International Entertainment Buyer's Assn. has finally opened an office here, with Laurie Stephens as executive director . . . Farm Aid has awarded \$587,500 in grants to 51 family farm organizations in 25 states . . . Alan Jackson chose the Ernest Tubb Record Shop on lower Broadway here for his first live radio broadcast. It aired on WSM-AM Nashville on

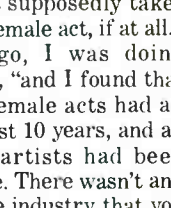
Nov. 18 and will be repeated on Westwood One Saturday (2)-Dec. 3 . . . Want deluxe Fan Fair digs? The Delta Queen steamboat has scheduled a Fan Fair cruise June 8-15 from St. Louis to Nashville, where it will serve as a floating hotel during the festivities. An alternate vacation sails from Nashville to Memphis June 12-19, with accommodations at the Hermitage Hotel here during Fan Fair.

DECK THE HALLS: Tom T. and Dixie Hall are opening Fox Hollow, their home in Franklin, Tenn., for a benefit for Franklin humane shelter Animaland Nov. 24-Dec. 18. It will feature live music, a crafts tent, and homemade jellies, jams, and baked goods . . . Crystal Gayle and Eddie Rabbitt will be the main entertainment at Opryland's "Christmas In The Park," running Nov. 18-Dec. 31. Between them, they'll perform 19 concerts in the Acuff Theater . . . Jeff Carson, Terri Clark, and Ty Herndon will head for Burbank, Calif., for the Academy of Country Music's Christmas party Dec. 14 at the Castaway Starlight Ballroom.

Still plenty of holiday fare coming up on TNN. The Dec. 12 "Christmas In Dixie" is hosted by Alabama and features guest spots by Tracy Byrd and Lari White. Riders In The Sky welcome Kathy Mattea, the Moffats, and Little Jimmy Dickens to their "Riders Radio Theater: The Christmas Show" on Dec. 13. The Statlers host John Berry and Barbara Mandrell on their Christmas show Dec. 16 . . . Charlie Daniels and Chris LeDoux host "A Wrangler Cowboy Christmas" on Dec. 20. Guests include Diamond Rio, Linda Davis, rodeo cowboys Ty Murray and Ted Nuce, rodeo legend Jim Shoulders, and cowboy poet Baxter Black.



CLARK



MATTEA



RICHEY



TWAIN

Billboard **HOT COUNTRY** SINGLES & TRACKS

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	11	CHECK YES OR NO T. BROWN, G. STRAIT (D. M. WELLS, D. H. OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
2	2	3	12	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	2
3	3	6	7	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	3
4	4	9	14	BACK IN YOUR ARMS AGAIN J. STROUD (J. F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4
5	6	11	14	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	5
6	10	13	10	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	6
7	8	14	14	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S. GIBSON (S. DORSKY, P. JEFFERSON, J. LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	7
8	5	7	11	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2870	5
9	12	19	8	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	9
10	14	22	9	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	10
11	13	18	16	TEQUILA TALKIN' D. COOK, W. WILSON (B. LABOUNTY, C. WATERS)	LONESTAR (C) (V) BNA 64386	11
12	7	10	16	SOMETIMES SHE FORGETS G. BROWN, T. TRITT (S. EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	7
				*** AIRPOWER ***		
13	18	30	8	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	13
				*** AIRPOWER ***		
14	23	29	9	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	14
				*** AIRPOWER ***		
15	19	24	14	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55098	15
				*** AIRPOWER ***		
16	21	28	9	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	16
				*** AIRPOWER ***		
17	17	25	13	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	◆ TRACY BYRD (C) (V) MCA 55102	17
18	11	5	17	DUST ON THE BOTTLE T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 54944	1
19	15	20	12	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
20	24	26	11	TROUBLE T. BROWN (T. SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	20
21	25	31	11	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	21
22	29	32	16	HERE COMES THE RAIN D. COOK, R. MALO (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	22
23	9	2	19	I LET HER LIE J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	2
24	27	—	2	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	24
25	31	35	13	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	25
26	32	33	8	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734/WARNER BROS.	26
27	36	40	6	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 388	27
28	20	4	19	SAFE IN THE ARMS OF LOVE M. MCBRIDE, P. WORLEY, E. SEAY (P. ROSE, M. KENNEDY, P. BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	4
29	26	27	17	I LIKE IT, I LOVE IT J. STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)	◆ TIM MCGRAW (C) (V) (X) CURB 76961	1
30	40	51	4	IT MATTERS TO ME S. HENDRICKS (M. D. SANDERS, E. HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	30
31	34	36	16	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	31
32	28	23	19	I'M NOT STRONG ENOUGH TO SAY NO M. BRIGHT (R. J. LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	2
33	42	49	4	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	33
34	39	38	7	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENEBAUM, T. SEALS, E. SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	34
35	30	15	13	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
36	37	34	19	IF THE WORLD HAD A FRONT PORCH J. STROUD (T. LAWRENCE, P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	22	8	15	NO MAN'S LAND S. HENDRICKS (J. S. SHERRILL, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
38	49	65	3	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	38
39	16	16	17	IF I WAS A DRINKIN' MAN B. BECKETT (J. B. RUDD, B. HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	16
40	53	68	3	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852 498	40
41	44	43	8	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	41
42	46	42	8	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764	42
43	33	21	19	ALL I NEED TO KNOW B. BECKETT (S. SESKIN, M. A. SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	8
44	47	46	6	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	44
45	48	56	4	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARONE)	BLACKHAWK (C) (V) ARISTA 1-2897	45
46	45	41	10	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	41
47	43	39	19	ONE BOY, ONE GIRL P. WORLEY, E. SEAY, J. HOBBS (M. A. SPRINGER, S. SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	2
48	35	12	18	I WANNA GO TOO FAR G. FUNDIS (L. MARTINE, JR., K. ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	9
49	50	58	3	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	49
50	51	45	18	LET'S GO TO VEGAS S. HENDRICKS (K. STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	5
51	54	55	7	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	◆ RHETT AKINS (V) DECCA 55085	51
52	55	54	6	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	52
53	52	47	20	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M. MILLER, M. MCANALLY (R. SAMOSET, D. LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	11
54	41	17	17	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852 206	14
55	59	75	4	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	55
56	70	—	2	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	56
57	57	60	5	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. ROONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	57
				*** HOT SHOT DEBUT ***		
58	NEW	1	1	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	58
59	60	64	3	VEIL OF TEARS A. REYNOLDS, J. ROONEY (M. NOBEL, J. PENNIG, H. KETCHUM)	HAL KETCHUM (C) MCG CURB 76965	59
60	73	—	2	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	60
61	61	61	9	THOSE WORDS WE SAID R. BENNETT (K. RICHEY, ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	61
62	75	—	2	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	62
63	62	—	2	SOLID GROUND R. SKAGGS (G. OWENS)	RICKY SKAGGS ATLANTIC ALBUM CUT	62
64	65	66	8	I JUST CAN'T STAND TO BE UNHAPPY B. BECKETT, T. BROWN (H. PRESTWOOD)	◆ BOBBIE CRYNER (C) (V) MCA 55099	63
65	74	—	2	STEADY AS SHE GOES J. STROUD, M. COLLIE (B. DIPIERO, J. S. SHERRILL, M. MUGRAGE)	MARK COLLIE (C) (V) GIANT 17762	65
66	56	53	10	I'M A STRANGER HERE MYSELF C. BROOKS (D. LINDSEY, M. LINDSEY, M. KEITH)	◆ PERFECT STRANGER (C) (D) (V) CURB 76969	52
67	67	70	7	LISTEN! TO THE RADIO E. SEAY, H. SHEDD (S. RUSS, S. SMITH)	◆ CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577 282	66
68	64	71	4	DOG ON A TOOLBOX D. JOHNSON (M. HOLMES, G. HOUSE)	◆ JAMES BONAMY (C) (V) EPIC 78090	64
69	NEW	1	1	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	69
70	69	59	12	ON MY OWN T. BROWN, R. MCENTIRE (B. BACHARACH, C. SAGER)	◆ REBA MCENTIRE (C) (V) MCA 55100	20
71	68	72	5	WHEN HE WAS MY AGE B. BECKETT (K. CHESNEY, D. LOWE, B. LAWSON)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
72	71	63	18	HEAVEN BOUND (I'M READY) D. COOK (D. LINDE)	◆ SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
73	NEW	1	1	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	73
74	66	—	2	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	66
75	NEW	1	1	ON A BUS TO T. CLOUD G. FUNDIS (G. PETERS)	◆ TRISHA YEARWOOD (V) MCA 55141	75

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 DEC. 2, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	15	I LIKE IT, I LOVE IT CURB 76961 13 weeks at No. 1	TIM MCGRAW
2	2	2	8	THE WOMAN IN ME (NEEDS THE MAN IN YOU) MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	5	11	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
4	7	10	9	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
5	4	3	16	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
6	8	8	10	LOVE LESSONS MCA 55102	TRACY BYRD
7	5	6	11	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
8	11	12	7	IN PICTURES RCA 64419	ALABAMA
9	9	7	23	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
10	10	9	23	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
11	6	4	17	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
12	12	14	5	TEQUILA TALKIN' BNA 64386	LONESTAR
13	NEW	1	1	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	23	—	2	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
15	13	11	22	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
16	22	23	3	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
17	19	—	2	THE CAR MCG CURB 76970	JEFF CARSON
18	18	16	12	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
19	16	18	23	ANGELS AMONG US RCA 62643	ALABAMA
20	NEW	1	1	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
21	15	22	4	BACK IN YOUR ARMS AGAIN BNA 64353	LORRIE MORGAN
22	25	20	11	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
23	14	13	15	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
24	20	19	18	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
25	NEW	1	1	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM

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.

Billboard's 1995 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!

Billboard

MEXICO
BRAZIL
PANAMA
COLOMBIA
HONDURAS
ARGENTINA
COSTA RICA
EL SALVADOR
GUATEMALA
CHILE
1995
INTERNATIONAL
LATIN MUSIC
BUYER'S GUIDE
VENEZUELA
PORTUGAL
DOMINICAN
REPUBLIC
URUGUAY
BOLIVIA
SPAIN
PERU
USA

\$60

Completely Updated for '95

Over 3,000 listings in 18 countries worldwide lets you reach record company executives... research music publishers...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, latin talent and their managers and agents...and much more!

The 1995 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free 1-800-344-7119 or 1-800-223-7524. In NJ 908-363-4156. In NY 212-536-5174. Or send check for \$60 plus \$5 shipping & handling (\$12 for international orders) with this ad to: Billboard Directories, Dept. BDL3075, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BDL3065

Artists & Music

LATIN NOTAS

(Continued from preceding page)

tol Nashville/EMI Latin), reached No. 13 on the Top Country Albums chart. Let's hope a little more Tejano seasoning can be put into the country mix on his follow-up.

NORTH AMERICAN BRIEFS: SoundScan has signed prominent Puerto Rican retail chain Gran Discoteca. Sales data from Gran Discoteca will be gathered for The Billboard Latin 50 early next year... Country Music Television is slated to air the 1995 Country Music Awards in Latin America Jan. 28 and Feb. 5, 1996. The awards event originally aired Oct. 4 in the U.S. with bluegrass star Alison Krauss emerging as the top winner, collecting four trophies... AFG Sigma has just shipped "Caminos Del Amor" by the label's flagship pop/balada group, Los Temerarios.

Also just released, on PolyGram Rodven, is a four-CD greatest-hits set by Ricardo Montaner appropriately titled "Espectacular"... Miami-based piano star Di Blasio celebrated his 45th birthday Nov. 14 by playing for nearly 30 minutes at a Mexico City restaurant. As delighted patrons and restaurant employees looked on, Di Blasio was joined by Rocío Ruiz, a talented

singer believed by Di Blasio to have a big future. Di Blasio's latest Ariola/BMG album, "Latino," was released in November.

Antara Productions and Metropolis, two Montreal-based promotion outfits specializing in Latin music events, have parted ways. Both companies will continue to promote Latin music happenings. Metropolis will host a monthly event called Toro Toro; Antara, meanwhile, will offer more frequent events under the banner "Como Va?"

RELEASE UPDATE, BRAZIL: Just out on Continental/Warner is yet another self-titled smash album by sertaneja idols Leandro & Leonardo. The leadoff hit single is "Eu Juro," a Portuguese-language cover of the Boyz II Men/John Michael Montgomery anthem "I Swear." A Spanish-language counterpart of L&L's Portuguese album has been shipped by WEA Latina. In addition, Continental has dropped "Gente De Festa" by too-alluring baiana Margareth Menezes. Fellow Bahians Caetano Veloso and Maria

Bethânia make guest appearances... New product popping strong sales figures from EMI Brazil includes Mamonas Assassinas' self-titled album (600,000 units sold); Paralamas' "Vamo Batê Lata" (550,000 units sold); Marisa Monte's "Cor De Rosa E Carvão," known in the U.S. as "Rose And Charcoal" (450,000 units sold); and Negritude Jr.'s "Gente Da Gente" (100,000 units sold). In November, EMI put out "[abrigo]" by Marina Lima.

ARGENTINA NOTAS: Los Auténticos Decadentes, famous for their wild brand of Latin rock, have released "Mi Vida Loca," their fourth album and their second for BMG. Produced by Afo Verde and Pablo Durand, the album is nearing gold (30,000 units sold) and features guest artists Gustavo Santaolalla and a type of Uruguayan folk band called a murga. Litto Nebbia, a pioneer of Argentine rock who is now president of indie imprint Melpo and the main catalyst of the label's

(Continued on next page)

Billboard

FOR WEEK ENDING DECEMBER 2, 1995

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	10	CHRISTMAS IN THE AIRE AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER 10 weeks at No. 1
2	3	10	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
3	2	88	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	208	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
5	5	38	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	6	30	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
7	NEW ▶		ALL IS CALM HIGH HARMONY 1006 HS	ROBERT BONFIGLIO
8	7	136	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
9	9	56	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	8	19	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
11	10	286	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	13	4	CHRISTMAS BLESSINGS - NARADA CHRISTMAS VOL. 3 NARADA 63919	VARIOUS ARTISTS
13	12	6	TEMPEST NARADA 63035	JESSE COOK
14	11	12	BELOVED NARADA 64009	DAVID LANZ
15	14	56	WINTER SONG GTS 528750	JOHN TESH
16	15	24	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
17	16	4	DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
18	19	2	SHARING THE SEASON VOL. III TIME LINE 10	LORIE LINE
19	17	82	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
20	18	97	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
21	21	116	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
22	20	58	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
23	NEW ▶		A CHORAL CHRISTMAS HIGHER OCTAVE 7081	CUSCO
24	23	42	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
25	24	24	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI

○ 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.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 3 ABRIENDO PUERTAS (FIPP, BMI)
 - 33 AHORA DILE (Sony Discos, ASCAP)
 - 35 ANGEL EN EL CIELO (Copyright Control)
 - 38 ANTES DE QUE TE VAYAS (Mas Latin, SESAC)
 - 21 BAILA MORENA (Livi, ASCAP/Rafa, ASCAP)
 - 34 BALADA DEL PARQUE FRIO (Vander, ASCAP)
 - 26 COMO HAN PASADO LOS ANOS (Livi, ASCAP/Rafa, ASCAP)
 - 5 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 16 DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI)
 - 24 EL TORO RELAJO (Peer Int'l., BMI)
 - 9 EQUIVOCADO (Mas Latin, SESAC)
 - 11 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguana, BMI)
 - 13 EXPULSADO DEL PARAISO (Vander, ASCAP)
 - 8 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
 - 28 HOY SOY FELIZ (Copyright Control)
 - 25 LA LLAMA (Manben, ASCAP)
 - 12 LA MUJER DE LOS DOS (Editora Angel Musical, SESAC)
 - 20 LLORA CORAZON (Rafa, ASCAP, Livi, ASCAP)
 - 10 ME PIDES TU LIBERTAD (Edimonsa, ASCAP)
 - 23 NADIE COMO ELLA (EMOA, ASCAP)
 - 39 NO SE POR QUE (Zomba Golden Sands, ASCAP)
 - 40 NO SE QUE VOY A HACER (Pastor Musical, SESAC)
 - 19 PA MAYTE (Copyright Control)
 - 17 PIEL MORENA (FIPP, BMI)
 - 37 QUE MAS QUIERES (BMG Songs, ASCAP)
 - 18 QUIERO VOLVER EL TIEMPO A TRAS (Striking, BMI)
 - 36 SENOR LOCUTOR (Copyright Control)
 - 27 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
 - 4 SI NOS DEJAN (BMG Songs, ASCAP)
 - 15 SI TU SUPIERAS (EMOA, ASCAP)
 - 1 SI TU TE VAS (Fonovisa, SESAC)
 - 32 SUFRIENDO POR ELLA (Juan & Nelson, ASCAP)
 - 7 TECHNO CUMBIA (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 30 TE EXTRANO, TE OLVIDO, TE AMO (Copyright Control)
 - 31 TIMIDA (Polygram Latino, ASCAP)
 - 6 TODO POR TI (Vander, ASCAP)
 - 14 TONTA (Copyright Control)
 - 22 TU PIERDES MAS (Copyright Control)
 - 29 TU SOLO TU (Peer Int'l., BMI)
 - 2 VUELVE A QUERER (Fonovisa, SESAC)

Songwriters & Publishers

ARTISTS & MUSIC

Rasheed Finds 'Gangsta's Paradise' Producer Scores Big With Collaborative Hit

BY HAVELOCK NELSON

NEW YORK—This summer, "Gangsta's Paradise," from the "Dangerous Minds" motion-picture soundtrack, became a multigenerational/multiformat crossover smash, selling 2 million units, according to SoundScan.



RASHEED

Coolio, the rapper who performed the plaintive hit alongside singer L.V., says, "It took me to a whole 'nother level of the business. I started being recognized by kids, as well as their grandparents."

The song also added to the fortune of Doug Rasheed, its producer and co-writer, whose Blackcastle Music has a three-year publishing deal with PolyGram.

"Gangsta's Paradise," which is based on Stevie Wonder's "Pastime Paradise," came together in January, when Coolio and L.V. heard its basic tracks and "flipped."

Rasheed, 32, was inspired to loop and layer the Wonder classic because, he says, "'Songs In The Key Of Life' was always one of my favorite albums, and 'Pastime Paradise' was my favorite cut from there."

After recontextualizing it, he invited L.V. to hear it. "I was hosting a party at my house," he says,

"and I brought him into the studio for a minute. He immediately flipped 'pastime' to 'gangsta's' and started singing a chorus.

"Right then Coolio came in. He wrote a verse on the spot, and we all looked at each other and said, 'We got to do this!' before returning to the party."

It took two weeks before work on the track resumed; in the meantime, Rasheed was unable to locate Coolio and L.V. "They were both busy," he says. Finally, they were found, and the track was completed.

Initially, though, Wonder would not grant Rasheed rights to the "Pastime" sample. "Coolio had some cursing in there," he says. "It was a bit more graphic.

"I was a little concerned," Rasheed continues, "but we went back and re-did the vocals. From there, it took about seven weeks for the sample to clear."

While "Gangsta's Paradise" is Rasheed's biggest hit to date, it's not his only credit. He has composed and supervised cuts for Montell Jordan, Vybe, Y-N-Vee and Gangstas & Thugs, whose project Coolio executive-produced. Recently, Rasheed completed new material for the recently freed 2Pac, and he is now working with singer David Josias.

In general, Rasheed's modus operandi involves collaboration.

"I'm more of the music guy; I'm into melodies and hooks," he says. "I like working with different lyricists and think it's better for artists to write what they perform, because they relate better to the words.

"But [collaborating] also brings out the producer in the best way possible. I don't end up sounding like a clone."

So even when Rasheed writes words and music, he invites organic pollination. For example, with "Second Time Around," a love song he wrote "four or five years ago" and is cutting with Josias, he invited the singer to "make it his own."



She's Cool With BeKool. Helen Walk Bowman, seated, signs a writer deal with Nashville-based BeKool Music. Shown with her at the signing are BeKool co-owner Belinda Long and Bart Barton, professional manager at the company.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"CAT'S IN THE CRADLE"
Written by Harry and Sandra Chapin
Published By Story Songs (ASCAP)

The late Harry Chapin took this song to No. 1 on Billboard's Hot 100 in 1974. It went to No. 6 in 1993, when it was covered by the group Ugly Kid Joe. The most recent version of "Cat's In The Cradle" can be found on Ricky Skaggs' wonderful new Atlantic album, "Solid Ground."

"The song itself has so much to say," Ricky Skaggs says. "We tried to stay fairly respectful to its original arrangement, but yet tried to cross that bridge to a new listening audience and a new generation.

"Hopefully, people will listen. Those are powerful words and very timely words. I think it's a real wake-up call for this generation of dads to come back around and be real fathers to our children, fathers in our cities, be husbands to our wives, and be the men we're supposed to be in our homes and communities."



Juggling the responsibilities of parenthood with life on the road as a musician made the song especially poignant to Skaggs, who has four children. "When I went in to sing this song, I cried," he recalls. "I couldn't get all the way through the song; [on] two or three different takes, I'd get about halfway through the song, and I'd have to quit singing. I'd break up and couldn't get through it.

I was thinking of my [oldest] son and my oldest daughter and leaving them when they were kids—all the times when the spotlight was in my eyes, and that was all I could see."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
ONE SWEET DAY	Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff	Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
HOT COUNTRY SINGLES & TRACKS		
CHECK YES OR NO	Danny M. Wells, Dana Hunt Oglesby	John Juan/BMI, Victoria Kay/ASCAP
HOT R&B SINGLES		
EXHALE (Shoop Shoop)	Babyface	Ecaf/BMI/Sony Songs, BMI/Fox Film, BMI
HOT RAP SINGLES		
HEY LOVER	Rod Temperton, L.L. Cool J	Rodsongs/ASCAP, L.L. Cool J/ASCAP, Almo/ASCAP
HOT LATIN TRACKS		
SI TU TE VAS	Enrique Iglesias, Roberto Morales	Fonovisa/SESAC

Blane's Dark Little Christmas; Japanese Music Biz Gets Inspired

HOUSEHOLD SONGS: As a songwriter, **Ralph Blane**, who died Nov. 13 at the age of 81, was not a household name, but many of his songs were. One of his gems, written with longtime collaborator **Hugh Martin**, is going to get quite a hearing in the weeks to come—and deservedly so.

It is "Have Yourself A Merry Little Christmas," which Blane and Martin wrote for the 1944 classic musical "Meet Me In St. Louis," which, by the way, contained two other gems, the Oscar-winning "The Trolley Song" and "The Boy Next Door."

It's hard to believe that the holiday favorite started life with a lyric that included, "Have yourself a merry little Christmas/It may be your last/Next year we may all be living in the past," Blane told **Michael Feinstein** in the recently released album of songs by Martin. We are all grateful that cool heads prevailed!

GOOD TRANSLATION: **Bill Krasilovsky**, co-author with the late **Sidney Shemel** of the venerable industry tome "This Business Of Music," which has just been published in its seventh edition by Billboard Books, writes about a fascinating response to the book in Japan:

"Originally, the Japanese copyright society published a limited edition of 500 copies in Japanese, for which they won an award for outstanding technical translation of the year. One of these copies was received by **Rylohi Sasaki** [founder of Rittor Press], who advises me that he was so inspired and educated by it that he attributes his success as one of the leading print music publishers in Japan to the lessons learned from the book. He proceeded to publish the Japanese translation for wider circulation, which rapidly sold out."

In February, Rittor Press will issue a luxury gift edition in a boxed set for \$188; the English set sells for \$50 for two volumes: "This Business Of Music" and

"More About This Business of Music." Rittor Press will follow up with a paperback edition for broad Japanese-language circulation.

HIS HELL OF A TOWN: None-such Records is currently recording an album for release next year called "Bernstein's New York," which will offer material by the late conductor/composer.

Of course, three of **Leonard Bernstein's** great Broadway scores—"On The Town," "Wonderful Town," and "West Side Story," not to mention his ballet "Fancy Free"—take place in the city.

In addition to the **Orchestra Of St. Luke's**, conducted by **Eric Stern**, the cast includes **Donna Murphy**, **Mandy Patinkin**, **Audra McDonald**, **Richard Muenz**, and **Dawn Upshaw**. The album's producer is **Tommy Krasker**.

UKE MAN IS BACK: **Jim Beloff**, Billboard's associate publisher/U.S. advertising services manager, has written his third book of songs that he loves to play on the ukulele. Published by Hal Leonard, "Jumpin' Jim's Ukulele Gems" (\$9.95) follows "Tips 'N' Tunes," in its second printing, and "Ukulele Favorites," in its third printing.

THE RIGHT PLACE: Performance group SESAC has launched a home page on the Internet's World Wide Web. The site is at <http://sesac.com>. . . The Web site for the Canadian Musical Reproduction Rights Agency Ltd. in the Nov. 11 Words & Music should have been listed as <http://www-cmrra.ca>.

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

1. AC/DC: "Ballbreaker" (guitar tablature).
2. **Tori Amos**: "The Bee Sides."
3. **Natalie Merchant**: "Tigerlily."
4. "Seal."
5. **Eric Clapton**: "A Life In The Blues" (guitar tablature).

Studio Action

ARTISTS & MUSIC

Good-Time Vibe Focus Of Producer Paul Leary

BY BRADLEY BAMBARGER

The irony isn't lost on Paul Leary that he may become better known as a record producer than as the co-founder and guitarist of those paragons of absurdist psychedelic stomp, the Butthole Surfers. "I may not know what I'm doing," Leary says, "but I don't let that stop me."

An audio autodidact from years of making homemade records with the Butthole Surfers, Leary's forays into more formal producing has yielded surprising success. He co-produced the Meat Puppets' first hit album, last year's "Too High To Die," and he was behind Austin, Texas, singer/songwriter savant Daniel Johnston's critically acclaimed "Fun." This year, Leary has the Meat Puppets' latest album, "No Joke!," and the Supersuckers' "Sacrilegious" to his credit, among other productions.

With his modest, laid-back style, Leary seems more of an ideal sounding board and brew partner than a conventional record producer. Emphasiz-

ing the overall good-time vibe of a session, he favors creative instinct over technical precision.

And his self-professed fanaticism with guitars and amps brings a player's sensibility to the recording of an album.

"My role totally changes from record to record," Leary says, "but I'm basically a musician, and I just try to incorporate my vision of how things are supposed to sound with what other people want and are capable of."

With the Meat Puppets, Leary has been a model match, not only melding well to their stoner aesthetic but helping the band realize a more focused, forceful sound. But Leary resists credit, saying that working with the Meat Puppets has been a dream come true.

"I've worshiped the Meat Puppets for over a decade," he says. "I probably wouldn't have been in a band if it weren't for them... They're a blast to work with, and they know what they're doing—I think every guitar track was a first take."

"No Joke!" was recorded at Phase Four studio in Phoenix and mixed at Westlake in Los Angeles, with engineer Chris Shaw working behind Neve Total Recall consoles. Leary recorded and mixed the raucous Supersuckers' album with frequent engineering part-

ner Stuart Sullivan on the vintage API board at Austin's Arlyn Recording Studio.

But as a veteran of unlikely record-



PAUL LEARY

ing situations, Leary isn't precious about his surroundings or gear. The homespun Johnston album—on which Leary arranged the songs and played various instruments, as well as engineering the tracks on Adat—was "a true unplugged record," Leary says. "We had to unplug the meat freezer in his parents' garage to record the vocals."

With the Butthole Surfers, Leary helped concoct some of rock's most

notorious albums on the fly. The band recorded "Locust Abortion Technician" in the house near Athens, Ga., where it was living at the time, tracking on an archaic Ampex one-inch, 15-inch-per-second, eight-track, tube tape machine.

"We were doing bizarre, stupid things—like cutting tracks in the bathroom—because we didn't know any better," Leary says. "Lots of things come out better that way, believe it or not."

Having since come up in the world, Leary and the other Butthole Surfers are working with producer Steve Thompson (Blues Traveler) at Bearsville Studios, in Bearsville, N.Y. The band's next album is due in the spring on Capitol Records and will contain everything from "punk rock to church hymns," Leary says.

Contact with more experienced producers has helped Leary refine his approach to production, though not so much from a technical or aesthetic standpoint, he says, as from a psychological one. From former Led Zeppelin bassist John Paul Jones—who pro-

duced the last Butthole Surfers album, "Independent Worm Saloon"—Leary learned that a producer who acts as "a captain at the helm" can serve a band well by helping it to "shrug off all the politics and expectations and keep the record a work of art."

Leary had a recent discussion with Epic staff producer Michael Beinhorn that provided additional philosophical insight.

"I was kind of embarrassed to be in his presence," Leary says. "I realized that I hadn't gotten to the core of what it means to produce records. [Beinhorn] asks the tough questions like 'What does a musician really want from his music?' I've never wanted to think about stuff like that, but now I see the worth in it."

According to Leary, one thing his experience has taught him about making records is that "you just never know what people are going to like. You do something you think is great, and people hate it; and you work on something and think you're struggling, and people end up loving it. It's still a mystery to me. It's like tossing bones."

PROFILE

AUDIO TRACK

NEW YORK

RECENT MASTERING SESSIONS at Trutone in Hackensack, N.J., have included projects by Pizzicato Five (Matador), Eddie Palmieri and Humberto Ramirez (RMM), and Majette (Next Plateau)... At Mystic Recording Studios on Staten Island, producer/engineer Steve Barkan worked on overdubs and mixes for an upcoming Gipsy Kings project for Elektra; Barkan was assisted by Phil Pagano... Room With A View hosted remixes by Chuckie Thompson for Motown legend Diana Ross and for Arista rising star Deborah Cox, both with Tony Maserati at the board. Also at Room With A View, Natalie Merchant worked with engineer David Bianco on new versions of tracks from her platinum Elektra album "Tigerlily." Tom Lord-Alge remixed singles for Epic alternative act Echobelly and EMI's Blessid Union Of Souls, and collaborated with producer Lou Giordano on a Goo Goo Dolls project.

LOS ANGELES

AT WEIR BROS. RECORDING Studio in North Hollywood, Mesa/Bluemoon act Boxing Gandhis remixed their single "If You Love Me (Why Am I Dyin)" with producers David Darling and Tom Weir. Also, producer Steve Plunkett cut tracks with Bulgarian alternative rock act Naked for a European release... At the Record Plant, Interscope's Shufflepuck just finished mixing its debut album in Studio 1 on an SSL 8000G with producer Jim Wirt and engineer

David Bianco; New Geffen act Hog completed its debut album with producer/engineer Mike Frasier; Rod Stewart and producer David Foster worked in Studio 2 with engineer Humberto Gatica and assistant Ross Hogarth; Liza Minnelli worked with producer Brooks Arthur, engineer David Tobachmon, and assistant Paul Boutin in the upstairs Miniplant room; and Kenny "Babyface" Edmonds worked with Whitney Houston on vocal tracks for the "Waiting To Exhale" soundtrack. Brad Gilderman engineered and Brandon Harris assisted on the session.



MG Turns Four. MG Sound, Austria's leading recording studio, celebrates its fourth anniversary with an expansion from two to three rooms and the installation of a new SSL 4064 G+ console. Shown standing is MG Sound manager Eva Maurer; seated behind the board, from left, are MG owners Martin Bohm and Stevie Coss.

NASHVILLE

AT SOUND EMPORIUM Recording Studios, Paul Jefferson mixed an Almo Sounds release with producer Garth Fundis and engineer Dave Sinko. Other activity at the studio through early October included sessions by Hank Williams Jr. for Curb, with producer Chuck Howard and engineers Bob Campbell Smith and Craig White; a Highway 101 project for Encore with producer Larry Butler and engineers Billy Sherrill and Carl Meadows; and a Trisha Yearwood album for MCA with Fundis producing and Sinko and Ken Hutton engineering... At the Music Mill, Chely Wright

(Continued on next page)

NEW PRODUCTS & SERVICES

MACKIE DESIGNS of Woodinville, Wash., took advantage of the captive audience at its overflowing booth at the recent Audio Engineering Society Convention in New



MACKIE 1202VLZ

York to introduce its long-awaited Ultramix Universal Automation System for its 8-bus consoles. The system includes the Ultra-34 (VCA gain cell), Ultramix Pro software for Macintosh, and the Ultra-Pilot Fader Pack. Priced at \$2,797, the package provides automation for up to 32 channels, including left/right panning. It is compatible with virtually any mixer and Mac computer, according to Mackie.

The console manufacturer also unveiled the 1202VLZ, a "new and improved" version of its famous 1202 12-channel mixer. Among its features are three-band equalization, a separate stereo bus, a solo function, balanced XLR outputs, a new monitoring/cue section, a low-cut filter, and extra low impedance. The 1202VLZ, which retains all the features of its predecessor, is priced at \$429. Finally, Mackie reports that its recently introduced SR24•4 and SR32•4 consoles, designed for the sound-reinforcement market, are cropping up in production and broadcast facilities and major recording studios. The SR24•4 is listed at \$1,599, while the 32-channel version is \$2,999.

PHILIPS KEY MODULES introduced pro and semi-pro sound enhancers at AES: the IS 5022 and IS 5021, respectively. The units offer a digital sound processor, digital-to-analog converter, and 20-bit analog-to-digital converter. They perform such functions as declipping, noise reduction, stereo enhancement, simple equalization, jitter removal, and sample-rate conversion. The IS 5021 features a "semi-pro" design with analog interface and digital SPDIF ports, while the IS 5022 is a rack-mountable unit with balanced and unbalanced analog connections and digital SPDIF and AES/EBU ports. Other functions of the units include single-ended noise reduction, digital compression/expansion, spatial stereo, quantization noise imaging, digital EQ, stereo balance and level controls, pitch adjustment, and multisegment digital level indicators. The units are priced at \$2,400 (IS 5022) and \$1,500 (IS 5021).



PHILIPS IS 5021

TASCAM bombarded AES with several new products, including the 302 double auto-reverse cassette deck; the MD-801R and MD-801P MiniDisc units; the M2600 MKII recording console, the successor to the company's original M2600 series; the Porta 03 Ministudio cassette multitrack recorder; the DA-P1 portable DAT unit; and the professional DA-20 DAT recorder. Also, Tascam announced that its groundbreaking DA-88 modular digital 8-track system won an Emmy Award "for creating a low-cost and reliable system for digital multiple-track audio recording," according to a

(Continued on next page)

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

statement from the Montebello, Calif.-based company.

GEORGE MASSENBURG LABS released its latest automation advance at AES: Macintosh compatibility. GML engineers announced that the first Mac front end for the GML console automation system was installed in a new API Legacy console at Music Mill in Nashville, and that they have updated that studio's Focusrite board with a similar system. A GML statement says the company's Mac system was beta-tested and is running at Conway Recording in

Los Angeles, the Site in Marin, Calif., and Sweetfish Music in New York.

The GML/Macintosh Interface attaches any late-model Mac to a new VME Motorola 68040 processor in the GML computer via a high-speed Ethernet link, according to the GML announcement. Among the system's features are a fully graphical user front end; a speed increase for off-line editing of 200%-800% with respect to other automation systems; a command-line interface on the Mac that duplicates standard GML system instructions; increased reliability and standardization

with file operations currently handled by Macintosh; simplified Mac backup; and automatic naming of mix saves.

The Site owner Dick Mithun says, "The producers and engineers working with this new system seem as impressed with the increased speed and new features as with the graphic interface. Of all the console automation systems, GML's was always the most engineer-friendly; now it is more so."

SONY ELECTRONICS unveiled three new professional DAT recorders at AES: the

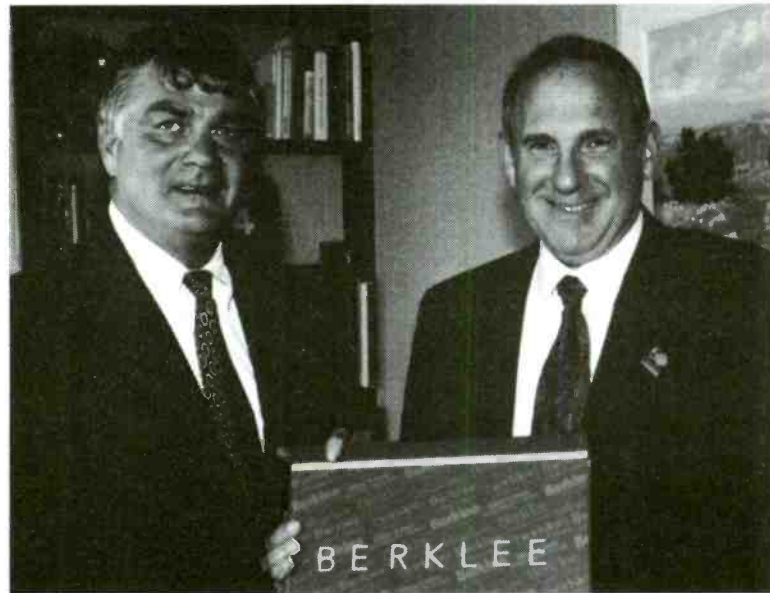
PCM-2800, PCM-2600, and DTC-A8.

Replacing the Sony PCM-2700A, the PCM-2800 features four heads for read-after-write confidence monitoring; four-motor, direct-drive transport; high-resolution converters with switchable Super Bit Mapping circuitry in the analog-digital signal path; balanced XLR analog inputs and outputs; and AES/EBU digital ports. Pricing for the PCM-2800 has not been announced yet.

The PCM-2600 replaces the PCM-2300. The new unit features a two-head, four-motor, direct-drive transport; high-resolution converters with SBM circuit-

ry; balanced analog connections; and AES/EBU digital ports. The PCM-2800 carries a suggested list price of \$1,795.

Sony's DTC-A8—a new version of its DTC-A7 model—is designed for the project studio operator. It features a two-head, four-motor, direct-drive transport; high-resolution converters with SBM; unbalanced, RCA, and quarter-inch analog connections; and coaxial SPDIF digital ports. An optional footswitch allows for hands-free operation. The DTC-A8 is priced at \$1,395.



Kao Goes To School. Leading CD manufacturer Kao Infosystems Co. of Plymouth, Mass., and Berklee College of Music in Boston have collaborated on a 300-page photo history of the 50-year-old school, captured on two photo CDs. Also, Kao has provided 5,000 CDs toward the publication of the college's library.

AUDIO TRACK

(Continued from preceding page)

mixed her Polydor project with producers **Ed Seay** and **Harold Shedd** and engineers **Todd Culross** and **Randy Clark**; **Tracy Lawrence** mixed an Atlantic album with producer **Flip Anderson** and engineers **Butch Carr** and **Terry Bates**; and **Davis Daniel** mixed a Polydor project with Seay and Shedd producing and Seay, Culross, and **Dean Jamison** engineering.

OTHER LOCATIONS

PIANIST Danny Wright recorded his 14th album at Dallas Sound Lab for Moulin D'Or; the sessions were produced by **Julie Tew** . . . Also in Dallas, at Planet Dallas, Interscope's **Toadies** and **Reverend Horton Heat** recorded for an MCA compilation. The sessions were produced by **Ralph Sall** and engineered by **Peter McCabe** and **Rick Rooney**; Planet Dallas engineers **Adam Zimmermann** and **Amado Carrasco** also worked on the projects . . . LaFace/Arista's **Johnny Gill** worked at Doppler Studio in Atlanta with producer **Tony Rich**, engineer **Shy Boy**, and assistant **Alex Lowe** . . . **John Hampton** mixed four songs in Ardent Studios B room for **Aaron Tippin's** upcoming RCA release; **Steve Gibson** produced, while **Erik Flettrich** assisted. Also at Ardent, **Joe Hardy** produced Danish blues artist **Henning Staerk** for BMG/Ariola; **Skidd Mills** assisted Hardy . . . Mushroom Stu-

dios in Vancouver hosted **Sarah McLachlan**, who recorded "I Will Remember You," her contribution to the "Brothers McMullen" soundtrack. McLachlan worked with producer **Pierre Marchand**, engineer **Greg Reely**, and assistant **Pete Wonsiak**.

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.

FOR THE RECORD

A story in the Nov. 18 issue on **Joe Palmaccio's** appointment as staff engineer at Sterling Sound neglected to mention that all the New York mastering facility's engineers—including Palmaccio—use the Sonic Solutions digital editing platform. Furthermore, the story misstated the amount of time Sterling has been in business; the company was founded 27 years ago.

The Production Credits chart for the week ending Nov. 18 contained incorrect information about the mixing of **George Strait's** "Check Yes Or No." The track was mixed by **Czaba Petocz** at Masterfonics on an SSL 4064 E/G with AT&T Disq Mixer Core.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 25, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	CHECK YES OR NO George Strait/ T. Brown (MCA)	MY FRIENDS Red Hot Chili Peppers/ R. Rubin (Warner Bros.)	NAME Goo Goo Dolls/ L. Giordano (Metal Blade/ Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	EMERALD (Nashville) Steve Tillisch	SOUND CITY/ LOUIE'S CLUBHOUSE (Los Angeles) David Sardy David Schiffman	BEAR TRACKS (Suffern, NY) Lou Giordano
RECORDING CONSOLE(S)	Euphonics/ SSL 4000G Plus	Euphonics/ SSL 4000G Plus	SSL 4064E/G with Ultimation	Neve 80058	Focusrite
RECORDER(S)	Studer A820/Sony 3348	Studer A820/Sony 3348	Otari DTR 900II	Studer A800 MKIII	Studer A820
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Jon Gass	RECORD PLANT (Los Angeles) Jon Gass	EMERALD (Nashville) Czaba Petocz	ANDORA (Hollywood) David Sardy	BEAR TRACKS (Suffern, NY) Lou Giordano
CONSOLE(S)	SSL 9000	SSL 9000	SSL 4064E/G w/ AT&T Disq Mixer Core	Neve 8078	Focusrite
RECORDER(S)	Studer A820	Studer A820	Otari DTR 900II	Studer A800 MKIII	Studer A820
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	PRECISION MASTERING Stephen Marcussen	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	BMG	BMG	MCA	WEA	WEA

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B1 • Redwood City, California 94063 • (415) 367-3809



Wherever
There Is Music,
There's
Billboard.

Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard's worldwide reach is unrivaled.

Put it to work for you.

NEW YORK

LOS ANGELES

NASHVILLE

HONG KONG

TOKYO

LONDON

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

MIDAS Touch Funds Aussie Bands Gov't Loan Program To Assist Industry

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Independent music talent and businesses here are getting a \$370,000 boost to help them "take on the world."

The Australian government has announced funding of 500,000 Australian dollars over two years for the Music Industry Development Assistance Scheme.

The MIDAS investment loan program increases recording and video budgets and provides promotion, marketing, business skills, and training for commercial projects.

MIDAS is one of the government's first major initiatives adopted after its summit in April with the music industry. At the summit, minister for communication and the arts Michael Lee hailed "a new era in developing [Australian] talent" and hoped the scheme would "result in a decade during which Australian music will take on the world."

Extra funding will come from corporate sponsors, broadcasters, retailers, state governments, and major record companies. Dobe Newton, acting manager and prime initiator of MIDAS, says preliminary discussions with these sectors in the past 18 months have been positive.

"Everyone basically waited for the government to lead the way," says Newton. "Now it's a question of going back to them."

Newton estimates an annual \$550,000 from these sources. Large corporations, he says, are more comfortable supporting a project that is not subsidy-based and has stringent safeguards and a wide enough range of programs to fit in with their marketing.

"MIDAS comes at a crucial time for this industry," he says. "Things have gotten better since the summit, but the problems of earning incomes of musicians, which average [\$8,150] a year, and the plight of recording studios

affected by slashed recording budgets and [poor] management skills have to be addressed."

The major labels' contribution is through a deal struck with the government six months ago. An earlier decision to allow parallel importation of records was overturned in return for record-company investment in new talent of \$93 million over 10 years. Details of the investment strategy are currently being finalized.

Under MIDAS, funding of up to 50% of eligible recording and video budgets is available to record labels, production companies, managers, and artists. Loans will be repaid by a small levy on each unit sold. Acts without deals will also be eligible, as long as five tracks are cut and a local producer used.

Other funding programs provide for local and international touring and global showcases; demos by musicians and professional songwriters; interna-

tional marketing through participation in overseas trade shows and promotion of products to enlarge foreign markets; development of business skills and employment of financial and marketing specialists; producing and syndicating new radio programs; marketing of Aboriginal and Torres Strait product; and assistance with advanced training, skill seminars, and sessions.

Reaction to the MIDAS project from an industry traditionally suspicious of government involvement has been mixed.

"MIDAS is definitely a positive thing," observes band manager Russell White. "An act that's shown some commercial potential and has a savvy organization behind it can take that next step without cutting into its eating money. It's an alternative to funding by record companies, but [one] in which the musician maintains control of his
(Continued on page 47)

BMG Pub In Historic S. Korean Royalty Deal

HONG KONG—BMG Music Publishing is the first international publisher to gain a foothold in South Korea following its landmark mechanical-royalty agreement with Kirin Music Publishing Nov. 9.



Publishing's repertoire, but it represents a major step forward for foreign publishers in that it could start the flow of mechanical royalties between local and foreign companies for the first time.

Korean law forbids foreign-invested firms from collecting these royalties from Korean companies, although the local copyright organization, KOMCA, has collected and disbursed performance and, to a tiny extent, publishing royalties among domestic labels since 1987.

The deal is basically a licensing operation for BMG

Because "Korea is not nearly ready to accept the concept of paying mechanicals to foreign companies," BMG signed the one-on-one deal with Kirin rather than try to push an unwanted regional publishing framework that includes all international companies, says David Loiterton, Asia-Pacific managing director for BMG Publishing.

"It's still a very sensitive cultural situation, and we're taking a first tentative yet vital step into this huge market with the eventual goal of helping create a Korean music publishing business," he adds.

Under the BMG-Kirin deal, the flow of royalties could begin as early as the first quarter of 1996, about the same time that Indonesia, the Philippines, and Thailand are scheduled to do the same.

MIKE LEVIN

Tsunekawa Named President Of WEA Japan

BY STEVE McCLURE

TOKYO—Warner Music International has named Mitsuki Tsunekawa president of WEA Japan. Tsunekawa, 51, joins the Warner Music Japan division after nearly 30 years with Nichion Inc.,



Japan's biggest music publisher, where he was most recently GM.

"Mr. Tsunekawa is one of the most important leaders within the Japanese music publishing business," says WMJ chairman Ryuzo "Junior" Kosugi. "He has been instrumental in developing the concept of the television tie-in and is recognized as possessing one of the sharpest minds in the industry. Based on this experience, Mr. Tsunekawa has established strong connections with

nearly every major production company in Japan, and our expectations are high that he will become a magnet for attracting new and established talent to WEA Japan."

Kosugi has served as WEA Japan's

acting president since Ikuzo Orita quit that post to take over as president of Polydor K.K. earlier this year.

Tsunekawa's appointment takes effect Dec. 11. "I am excited by the opportunity to work for such a vision-

ary company as Warner Music Japan and such a creative executive as 'Junior' Kosugi," he says. "He and I share the same vision for the growth and development of the company, par-

(Continued on page 47)

Exports To Be The Prime Focus Of EMI Italy's Expanded CD Facility

BY MARK DEZZANI

MILAN—EMI Italy has unveiled the country's largest CD plant with the expansion of its production line at the company's headquarters at Caronno Pertusella, an industrial zone on the outskirts of Milan.

EMI, which owns two other plants in Europe—at Swindon in the U.K. (see page 76) and Uden in the Netherlands—will make the plant a

major exporter, according to Roberto Citterio, managing director of EMI's Italian and Greek companies.

"The new plant will be a provider exclusively to EMI affiliates throughout Europe," he says. "The new production lines will have a

maximum capacity of 80 million pieces annually, and by 1997 we pro-



ject a volume of 45 million units."

Production in the last year was 11.6 million units and is projected to grow to 24.7 million by next year. More than half of the plant's output will be destined for export by next year, compared with 38% this year and none in 1992. Employment at the plant is set to rise from 29 in March '95 to 42 by March '96.

Most of Italy's multinational affiliates
(Continued on page 47)

blur *The Great Escape*
The U.K. No.1 Album. 15 New Songs Including 'The Universal'. Q Awards 1995 Best Album

OUT & KEEP

Western Acts Rock The Vote In Russian Campaign

BY ERKIN TOUZMOHAMED

MOSCOW—Western pop and rock acts are playing an integral part in the cultural section of Chernomyrdin's election campaign. However, not all of them may be aware that they are supporting a political movement.

Russia's top-selling pop band, Na-Na, and M.C. Hammer kicked off the cultural section of Chernomyrdin's election campaign, "Russia—Our Common Home," with three sold-out shows at St. Petersburg's Oktyabrsk Hall Nov. 12 and Moscow's Rossia Hall Nov. 13 and 14. The final show in Moscow saw 4,500 fans packed into a venue meant for 2,500. (Na-Na is the only band to sell out 13 consecutive nights in the Rossia Hall.)

These shows were the first in a series of concerts that coincides with the Russian parliamentary elections Dec. 17. Other shows in the cultural section of Chernomyrdin's campaign will feature classical music, ballet, and fashion.

Another Western star scheduled to appear is Carlos Santana. One of the first Western acts to play outdoor venues in Russia in the mid-'80s, he is scheduled to appear at the 4,000-

capacity Kremlin Palace Dec. 7 and 8. Glenn Hughes, formerly of Deep Purple and Black Sabbath, is due to play the 2,000-capacity DK Gorbunova Nov. 23.

Russian acts taking part in the "Our Common Home" campaign include Andrey Makarevich, Alla Pugacheva, Mikhail Shufutinski (now a U.S. citizen), and Joseph Kobzon. The campaign is also due to include a television series featuring live shows from Russian acts and Western performers via satellite.

Campaign organizers say that Western performers will include Barry White, Donna Summer, Gloria Gaynor, and Stevie Wonder.

The music element of the campaign is being run by Vladimir Kiselev of concert promoter White Nights. White Nights spokesman Anton Chukayev says, "There will be no direct political propaganda during any of these shows." However, he adds that he is not certain whether all Western acts are aware that they are taking part in an election campaign.

Chernomyrdin's campaign has overshadowed that of rival parties that do not have the resources required to enlist the assistance of Western acts in attracting public attention.

MIDAS TO FUND AUSTRALIAN MUSIC

(Continued from page 45)

or her art without any interference."

Tom Kehoe, manager of Gotham Audio studios, says, "There's been so little investment in the [production] sector in the last two years—six major studios have closed down in that time, and many engineers and producers have had to find work abroad—that I applaud any scheme that invests in local recordings in a local environment using local resources."

However, Brent Eccles, drummer for Mushroom Records act the Angels, questions the decision-making behind the loans. "The music business is all about the survival of the fittest; what's to stop some dreadful band that should not be encouraged from getting funding [even though] it made a better pitch?" he asks.

Richard Moffat, A&R with indie label Way Over There, adds, "It seems like a raffle, and it'll only appeal to a certain type of act anyway. Who wants to get into debt to get airplay? Our bands like Ergo Derivative and Three are too challenging for major radio, so it's not something they'd give up control of their music for."

MIDAS is modeled on Canada's successful Foundation to Assist Canadian Talent on Records program, which was instrumental in the early careers of k.d. lang, Celine Dion, Loreena McKennitt, and Tea Party. Given that FACTOR's 10-year investment of almost \$10 million in independent recordings generated a worldwide return of more than \$120 million, it is expected that MIDAS could generate \$50 million in the next five years.

To be operational by January, MIDAS will be administered through the nationwide offices of grass-roots organization Ausmusic and assessments made on a state basis by advisory

committees of industry practitioners.

The government made its announcement while unveiling the promotional program for Australian Music Day on Saturday (25). This is the sixth year of the event and will encompass 1,200 performances throughout the country, to be broadcast on the MMM and Triple J networks, as well as a CD of 20 unsigned acts. For the first time, Australian Music Day is being promoted internationally, through 104 embassies and consulates, an Internet site, and Aussie music TV and radio specials in three continents based on a CD, "On The Edge Of The World," compiled especially for the event.

EMI FACILITY

(Continued from page 45)

ies have been suffering from the effects of a devalued lira, which have raised import costs as much as 30% in the past 18 months. While each group has been subsidizing its Italian operation by absorbing some of the difference, the increase in the cost of imports has boosted the price of major new releases 9% against last year's prices to 36,000 lira (\$22.50), 4% more than the annual rate of inflation.

In addition to EMI Italy having to rely less on relatively expensive imports and gaining through improved economies of scale in domestic production, European EMI affiliates will also benefit from cheaper production costs for Italian imports. Although the lira is expected to recover some ground against other currencies, it is expected to remain at a competitive rate for some time.

SOCAN Awards Honor Bryan Adams 3 Of His Songs Cited For Airplay Frequency

BY LARRY LeBLANC

TORONTO—With three songs that have been aired more than 100,000 times on Canadian radio, Bryan Adams was the big winner at the Society of Composers, Authors, and Music Publishers of Canada's sixth annual award festivities, held here Nov. 15.

Adams won SOCAN Classics Awards for "The Best Was Yet To Come," co-written with his ex-partner Jim Vallance; "Straight From The Heart," co-written with Eric Kagna; and Adams' self-penned No. 1 U.S. hit from 1985, "Heaven."

Considering that he is no longer a SOCAN member, having left the Canadian performing right society in 1993 in the midst of a public disagreement with its former GM Jan Matejcek about Canadian content quotas, Adams' attendance was quite a surprise. To the delight of 150 music industry professionals attending the event, the internationally renowned singer/songwriter, who also was in Toronto to promote his self-titled and self-written coffee-table book, sat through the 90-minute presentation ceremony (though he skipped the earlier dinner) and stayed to chat with numerous well-wishers and old acquaintances at the party afterward.

Winning two SOCAN Classics Awards each during the evening were Bruce Cockburn for "Wondering Where The Lions Are" and "Lovers In A Dangerous Time" and Terry Jacks for "Which Way You Goin' Billy" and "Where Evil Grows."

In their third year, the SOCAN Classics Awards were presented to members of the society whose songs have become domestic standards and, in some cases, worldwide hits.

Other double winners for the evening were the Rankin Family's Jimmy Rankin for "North Country" and "Borders In Time" and Crash Test Dummies front man Brad Roberts for "Afternoons & Coffee Spoons" and "Swimming In Your Ocean," which were cited as the most performed Canadian pop songs in 1994. Additionally, BMG's Charlie Major was a double winner with awards for "Nobody Gets Too Much Love" and "The Other Side," two of the most popular Canadian country songs in 1994.

The SOCAN event, which was hosted by Denise Donlon, director of music programming for MuchMusic,

TSUNEKAWA NAMED

(Continued from page 45)

ticularly in terms of not only developing artists but also cultivating the staff necessary to support those artists."

Tsunekawa's appointment caps a series of moves aimed at reorganizing WMJ that started in 1989 with WMI's buyout of hardware maker Pioneer's stake in the former Warner-Pioneer. WEA Japan was created in 1993 to replace the previous WEA Music K.K. and Warner Music divisions of WMI's Japanese operations.



BRYAN ADAMS

also honored the songwriters and publishers whose songs received the most radio airplay in 1994. The ceremony mostly paid tribute to Canadian composers in the pop, country, jazz, film, and television fields.

The Canadian performing right organization also honored Czechoslovakian-born arranger, composer, and conductor Milan Kymlicka, who has completed scores for such Canadian feature films as "The Reincarnate," "Wedding In White," "Babar: The Movie," and the just released "Margaret's Museum." Kymlicka, who arrived in Canada in 1968, received the William Harold Moon Award, named in honor of the pioneering director of BMI Canada from 1947-73 and presented annually to composers for putting Canada in the international spotlight.

The Jan V. Matejcek Concert Music Award went to composer R. Murray Schafer. Jane Bunnett received the SOCAN Jazz Award, and Jim Morgan, Ray Parker, and Tom Szczesniak repeated their triumph from last year, winning the SOCAN Film and Television Award.

Gary Baker and Frank Myers' composition "I Swear," recorded by John Michael Montgomery and All-4-One, was named the most performed international song in Canada in 1994.

The 10 most performed Canadian songs in 1994 were as follows:

"Could I Be Your Girl," written and performed by Jann Arden.

"Hasn't Hit Me Yet," co-written by Jim Cuddy and Greg Keelor. Performed by Blue Rodeo.

"Soul's Road," co-written by Lawrence Gowan and Annette Ducharme. Performed by Gowan.

"Jane," co-written by Steven Page and Stephen Duffy. Performed by Barenaked Ladies.

"Afternoons & Coffee Spoons" and "Swimming In Your Ocean," written by Brad Roberts. Performed by Crash Test Dummies.

"North Country" and "Borders And Time," written by Jimmy Rankin. Performed by the Rankin Family.

"Anniversary Song," written by Michael Timmins. Performed by Cowboy Junkies.

The four most popular Canadian

country songs in 1994 were as follows:

"Such A Lonely One," written by Russell deCarle. Performed by Prairie Oyster.

"Nobody Gets Too Much Love" and "The Other Side," performed and written by Charlie Major.

"Sweet Sweet Poison," co-written by Jim Witter and Johnny Douglas. Performed by Witter.

SOCAN Classics Awards were presented to the following songwriters for songs that have aired more than 100,000 times on Canadian radio:

Bryan Adams and Jim Vallance: "The Best Was Yet To Come," performed by Adams and Laura Branigan, and "Heaven," performed by Adams.

Bryan Adams and Eric Kagna: "Straight From The Heart." Performed by Adams and Bonnie Tyler.

Bruce Cockburn: "Wondering Where The Lions Are" and "Lovers In A Dangerous Time." Performed by Cockburn.

Dan Hill and Barry Mann: "Sometimes When We Touch." Performed by Hill, Cleo Laine, Oscar Peterson, and Tammy Wynette.

Terry Jacks: "Which Way You Goin' Billy" and "Where Evil Grows." Performed by the Poppy Family.

Gordon Lightfoot: "Summer Side Of Life." Performed by Lightfoot.

Eddie Schwartz and David Tyson: "All Our Tomorrows," performed by Joe Cocker, and "Special Girl," performed by America and Schwartz.

Ken Tobias: "Stay Awhile," performed by the Bells, and "I Just Want To Make Music," performed by Tobias.

MAPLE BRIEFS

ANNE MURRAY has been named host of the 25th annual Juno Awards, which will take place March 10, 1996, in Hamilton, Ontario. This year's inductees into the Juno Hall of Fame are singer David Clayton-Thomas of Blood, Sweat & Tears; former Mamas & the Papas singer Dennis Doherty; Steppenwolf front man John Kay; former Lovin' Spoonful guitarist Zal Yanovsky; and guitarist Domenic Troiano, formerly of the Mandala, the James Gang, and the Guess Who.

THE CANADA COUNCIL, in partnership with the Canadian Broadcasting Corporation and the Canadian committee for the 50th anniversary of the United Nations, has issued a 65-track, four-CD boxed set of music by Canadian performers to honor the UN event. Among the Canadian folk, jazz, and classical artists featured are Leonard Cohen, Gilles Vigneault, Glenn Gould, Lenny Breau, Ian & Sylvia, Kashtin, Jane Bunnett, and the Lee Pui Ming Ensemble.

BRAZIL'S RETAIL SECTOR FACES CHANGING ECONOMIC CLIMATE

(Continued from page 1)

in São Paulo shopping malls, the major record companies seem unconcerned about depending on just a few retailers.

Retailers' woes increased earlier this year, when the Brazilian government tightened its economic policies in order to cap inflation.

DISCOTECA 2001

Until July 1994, the country averaged 80% inflation monthly. Consumers, used to the trend, made all their purchases on credit. (In Brazil, checks are more popular than cash and credit cards.) Retailers also operated on credit, with 30-60 days to pay for product.

With the end of inflation, however, consumers seemed to lose a measure of their real purchasing power, because they began to bounce checks, and the retailers, besides suffering from the clients' debt, lost the 30- to 60-day margin that inflation had given them.

As a result, two large Brazilian music retailers were forced to seek Chapter 11-type protection from creditors (see story, page 52).

According to Pires, the major record companies added to the pressure on retailers. "The majors are very inflexible with terms," he says, "and don't help the retailers to grow."

Gabriela Mazza, from the Discoteca 2001 chain, which operates 12 stores in

Brasilia, says that the major record companies have tacked other charges onto their prices, such as interest on credit transactions and shipment costs.

However, Mauro Scalabrin, sales director at BMG, counters that the interest cost is nothing new and had been hidden in prices during inflationary times.

"People had no idea what they were paying for," says Scalabrin. "The difference now is that the retailers know what they're buying."

Some record companies acknowledge the hard times that small retailers are encountering. "It's true that the margins for the retailers are tight," says Francisco Gomes, sales manager at Warner-Continental. The major record companies sell releases to music retailers for a wholesale price of about \$12; the titles



usually sell to consumers for about \$21. "It may look like a great profit, but with shipment, interest, and skyrocketing taxes, the business gets hard," says Gomes. Sources also note that large department store and supermarket chains can sometimes sell releases for \$12 at retail, due to their volume discounts from the major labels.

Despite the pressure, Brazil's record

industry trade association, ABPD, expects revenues to reach \$700 million



in 1995, a 25% increase over the previous year.

The market's growth in 1994 put Brazil in the position of seventh among global music markets, according to IFPI (Billboard, April 29). Last year also saw the opening of the nation's first megastore, Planet Music.

With its listening stations, TV sets, modern displays, and great stock of CDs, Planet Music gave consumers something they'd never seen before.

"We're changing the consumers' mentality," says Carlos Branco, owner of Planet Music. "People used to think that to find their favorite CD, they had to go to Tower Records in New York."

Besides the megastore, Planet Music operates a franchise of 27 smaller Planet Music mall stores throughout the country.

The Planet Music megastore is located in São Paulo, a city that is responsible for 30% of national record sales. São Paulo has 17 million inhabitants who account for 10% of the country's population and 20% of the country's gross

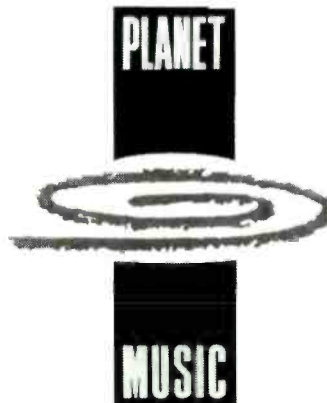
domestic product.

"The market has already changed, and the proof is that Planet Music is investing \$60,000 in advertising just for Christmas sales," says Branco.

According to Branco, the megastore sells 30,000 CDs per month but expects to sell 100,000 per month in November and December.

Another company planning to invest in a megastore is the recently formed BJ, a merger between the 100-store Comdil and the São Paulo-based chain 6 de Ouro. BJ operates 123 new Musicstore outlets nationwide.

"The stores without a good stock, lots of displays to show the product, and space for the consumer to move around won't survive," says Tavares, who is for-



mer owner of 6 de Ouro and is now a partner in BJ.

Tavares notes that retailers also need to broaden their product range beyond music. "Record stores have always sold

[accessories], but now, besides blank tapes, there are videodiscs, videotapes, and multimedia."

But some retailers opt for low prices to attract customers. The São Paulo-based CD & Cia., which operates as a retailer and wholesaler, sells about 80,000 CDs each month. "We don't have a sophisticated store; we sell a lot because we sell really very cheap," says partner Jesus Roperio Ramirez, who worked at BMG for 15 years before opening the store in October 1994.

RACKJOBBER COMES TO BRAZIL

The arrival of international rackjobber Handleman this year was preceded by Alliance's entry to the market in 1993.

Handleman's entry is directly tied to Wal-Mart, which wanted a major CD supplier for the stores it opened Nov. 20 in Santo André and Osasco, suburbs of São Paulo.

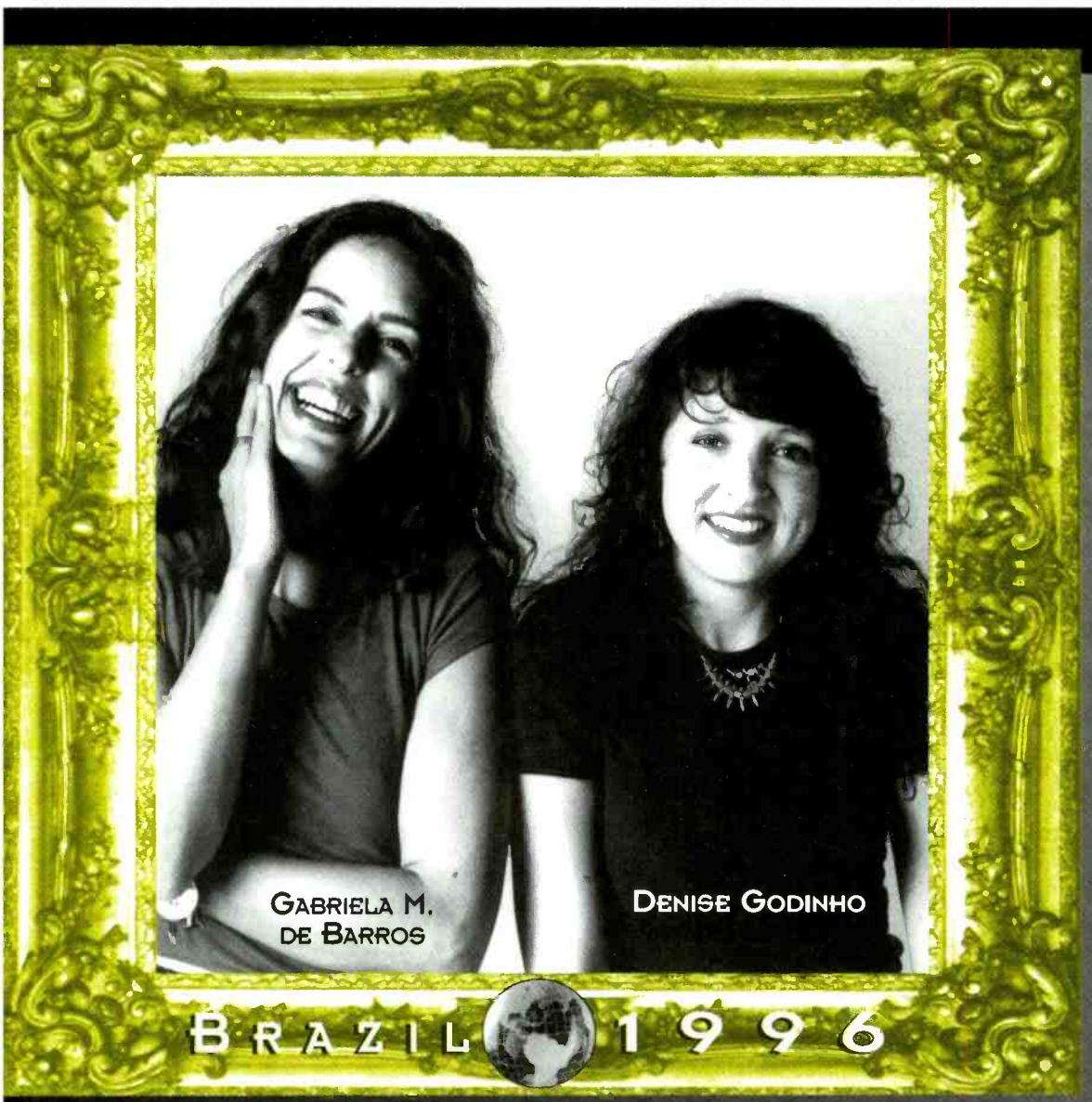
Wal-Mart asked Handleman to be its CD supplier, and the company rushed to open a branch here. In just four months, Handleman found an office, hired personnel, built a warehouse for more than 40,000 CDs, and bought the product.

Alliance began operating in Brazil in 1993, when it purchased the distributor Discmusic. In late 1994 Alliance bought two big wholesalers, Canta Brasil and Brasisom. Last year Alliance's revenues were \$13 million; this year they are projected to grow to \$60 million.

Peter Kaufman, executive VP of Alliance Entertainment Corp. U.S., says that the one-stop has brought "a new concept of wholesale" to Brazil.

While parallel imports have been a significant issue in Europe, they have not

(Continued on page 97)



GABRIELA M.
DE BARROS

DENISE GODINHO

BRAZIL 1996

THEY'VE BEEN INVOLVED
IN PROMOTING...
THEY'VE BOOKED TALENTS...
THEY'VE PRODUCED...
THEY'VE DONE IT ALL,
AND NOW
THEY ARE TOGETHER!!

WATCH OUT FOR

Agency
BRASIL

ONE MORE GOOD REASON
TO TOUR BRAZIL!!

SAO PAULO RIO DE JANEIRO
Rua Maestro Cardim, 377 Estrada do João, 88
7º floor 71 ★ Paraiso Room 604 ★ Sao Conrado
Phone ★ (5511) 287-0081 Phone ★ (5521) 322-3418
Fax ★ (5511) 283-0129 Fax ★ (5521) 322-3418

BRAVIA!

THE BILLBOARD SPOTLIGHT



ILLUSTRATION BY DAVID DIAZ

BRAZIL

Credited With The Region's Largest Market, Brazilian Music Industry Is Optimistic About The Future

BY JOHN LANNERT

In a year that witnessed a steep downturn for most of the recording industry in Latin America, Brazil has risen from inflationary ashes to become the largest record market in the region.

"And it won't be a surprise if, next year, Brazil becomes the sixth-largest market in the world," declares Manoel Camero, president of Brazil's recording trade association, Associação Brasileira dos Produtores de Discos (ABPD).

Brazil's rapid return to regional prominence has taken place despite the Brazilian government's decision to impose tight-money policies in February. Credit suddenly became prohibitively expensive, thus compelling two large sellers of Brazilian music—the venerable department store chain Mezbla and wholesaler/retailer Colombo e Colombo—to apply for a *concordata*, a Chapter 11-type protection from creditors.

That the Brazilian record industry has not only withstood, but also prospered, under yet another instant economic adjustment by the national government suggests that the domestic record business is in better shape than ever.

IMPRESSIVE NUMBERS

Camero expects the revenue generated by the Brazilian record industry in 1995 to reach \$700 million—a whopping 25% increase over 1994. He adds that his revenue projection is based on anticipated sales of more than 70 million units and says 85% of the sales will come from CDs, with the balance being generated by the fast-disappearing vinyl (8%) and cassettes (7%).

The average price for a CD in a record store is \$20 to \$25; in a department store, it's \$14 or \$15. The average price for a cassette is about half that in both types of outlets.

Further, album sales by domestic acts compared to international artists have grown from 60% to 65%. Romantic samba and dance are the best-selling genres, says Camero, although some labels have been making commercial headway with rap, reggae and hip-hop.

Like last year, PolyGram and Sony were battling for the lead in market share as of September. And like last year, Sony's strong slate of fourth-quarter releases was expected to propel

the label into first place by year's end.

While acknowledging that the domestic record business had been hampered for six months by credit-related bad debt, Camero affirms, "The labels are collecting now, so [the market] is normal again. What happened is that most stores were not prepared when the government tightened credit. But I'm glad to see that our industry is very healthy. People may not be buying other things, but they still buy records."

Still, most label executives, such as Luis Oscar Niemeyer, MD BMG Brazil, fret that delinquent debt remains uncomfortably high. "Nowadays, we are being very selective as to whom we will sell," says Niemeyer. But he points out that, despite the uneasy credit environment, he expects the domestic market to keep growing.

After several years of sub-par performances caused primarily by unrelenting inflation, the near-moribund Brazilian record industry finally came to life last year, after the government introduced its anti-inflation program called the Real Plan. Almost overnight, the monthly inflation rate plummeted from 50% to 5%, and, suddenly, Brazilian consumers had real

Romantic samba and dance are the best-selling genres, although some labels have been making commercial headway with rap, reggae and hip-hop.

purchasing power. Brazil's record industry boomed. Ironically, the skyrocketing domestic consumption resulting from the Real Plan prompted Brazil's finance minister, Pedro Malan, to put on the brakes.

Camero opines that the underlying stability of Brazil's economy will allow the record business to continue to expand in 1996, albeit at a slower pace, say around 5%.

The lone blemish on the rosy scenario painted by Camero is piracy, particularly involving cassettes. While he offers no specifics as to what the Brazilian record industry would do to combat counterfeiters, Camero assures with avuncular firmness that the labels are pushing to identify and prosecute the most serious offenders.

With their eyes and ears faithfully cast toward the government's economic initiatives, Brazil's record executives are equally sanguine as Camero.

BRIGHT FUTURE

Apart from piracy and bad debt, most label heads are expressing optimistic views about the industry. Many point to the entrance of U.S. wholesaler Alliance Entertainment and the stateside rackjobber Handelman Co. as an important step in the development of Brazil's wholesaling and retailing infrastructure, which is often described by industry insiders as inefficient and unprofessional. Almost all label brass eagerly await the arrival of international retailers to further upgrade the Brazilian market.

"If someone is selling hamburgers and McDonalds comes along, that person will have to adapt to the business practices of McDonalds in order to stay competitive," says Sony GM/president Roberto Augusto. "The same thing will happen when Tower, HMV or Virgin comes to Brazil. The Brazilian retailers will have to adapt to remain competitive."

Perhaps there is a final element to the current success enjoyed in the Brazilian record industry: unity among the labels themselves. Recently, the labels banded together to end *jabá*, or payola, to radio stations. The record companies are planning an anti-piracy stratagem, as well.

Augusto adds that the financial executives of all of the labels meet on a weekly basis to monitor the fiscal state of the record industry and of the retailers. "The main goal of these meetings," says Augusto, "is that we don't want to lose the market."

Such proactive dialogue among the labels will go a long way toward preserving that objective. ■

Las Opinions

Brazilian Execs Sound Off On Music And The Economy

BY ENOR PAIANO AND JOHN LANNERT

Though many retailers in Brazil are still in arrears to the domestic record labels due to the government's credit-tightening measures, nearly all record executives in Brazil wax optimistic about the future of the Brazilian record market.

And as the government slowly drops interest rates, the labels are betting the market starts heating up just in time for the usually hectic holiday season.

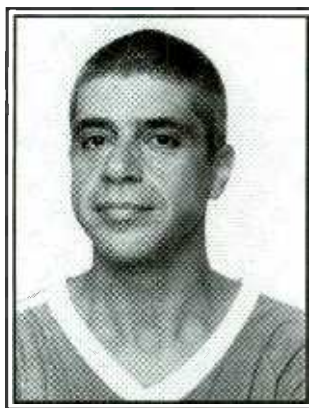
Apart from the majors, there are several indies who have thrived through specialization, such as Paradoxx (dance) and Velas (MPB), while other indies benefited from major-label distribution.

The following are capsule profiles of Brazil's most important major and indie labels (listed alphabetically), as well as commentary by executives from these companies regarding the Brazilian record industry.

BMG

Label MD Luis Oscar Niemeyer foresees a 15% to 20% increase in the Brazilian market in 1995, with continued growth in 1996. Though concerned about past-due payments from retailers, he's hopeful the situation will improve, since the Brazilian government loosened interest rates in September.

Nonetheless, Niemeyer cautions, "We have to be careful. Everything looks good, but we don't want to sell more than the client can afford. We also need to pay attention to the government, because things can change very quickly."



Lulu Santos

BMG's best-selling acts in 1995 have been romantic samba act Só Pra Contrair and veteran pop/rocker Lulu Santos. BMG has just released a new album by Só Pra Contrair ("O Samba Não Tem Fronteiras") and one from another big-selling, romantic samba act, Grupo Raça ("Pura Emoção"), plus the label's annual Carnival-themed, multi-artist compendium entitled "Samba De Enredo/Escolas De Samba."

CID

Other prominent acts signed to BMG are superstar Gal Costa, Chico Buarque, veteran vocalists Fabio Jr. and Joanna, Bahian act Chiclete Com Banana, rock group Engenheiros Do Hawaii and irreverent humorist Falcão. As in the rest of Latin America, Los Del Río's "Macarena" has become a big hit in Brazil.

This veteran indie label located in Rio de Janeiro has more
Continued on page 56

THANK YOU

MUCHAS GRACIAS

MULTI-O-RBITAL

BRUCE DICKINSON * THE CULT * ROXETTE * BRYAN FERRY
 PANTERA * BEASTIE BOYS * BODY COUNT * SIOUXSIE & THE
 BANSHEES * DANZIG * HARLEM GLOBETROTTERS * SLASH'S
 SNAKEPIT * CYPRESS HILL * BLACK UHURU * PHIL COLLINS * LOS
 PERICOS * SIMPLE MINDS * PHILIPS MONSTERS OF ROCK
 OZZY OSBOURNE * ALICE COOPER * FAITH NO MORE
 MEGADETH * PARADISE LOST * THERAPY? * CLAWFINGER
 VIPER * BARRY WHITE * VIRNALISI * RITA BLANCA * STEVE VAI
 BON JOVI * PETER FRAMPTON * LUIS MIGUEL * SAGA * RITE OF
 STRINGS * AL DI MEOLA * STANLEY CLARKE * JEAN LUC PONTY
 INNER CIRCLE * M PEOPLE * JAMES REYNE & AUSTRALIAN
 CRAWL * BRUCE DICKINSON * THE CULT * ROXETTE * BRYAN
 FERRY * PANTERA * BEASTIE BOYS * BODY COUNT * SIOUXSIE &
 THE BANSHEES * DANZIG * HARLEM GLOBETROTTERS
 SLASH'S SNAKEPIT * CYPRESS HILL * BLACK UHURU * PHIL
 COLLINS * LOS PERICOS * SIMPLE MINDS * PHILIPS MONSTERS
 OF ROCK * OZZY OSBOURNE * ALICE COOPER * FAITH NO MORE
 MEGADETH * PARADISE LOST * THERAPY? * CLAWFINGER
 VIPER * BARRY WHITE * VIRNALISI * RITA BLANCA * STEVE VAI
 BON JOVI * PETER FRAMPTON * LUIS MIGUEL * SAGA * RITE OF
 STRINGS * AL DI MEOLA * STANLEY CLARKE * JEAN LUC PONTY
 INNER CIRCLE * M PEOPLE * JAMES REYNE & AUSTRALIAN
 CRAWL * BRUCE DICKINSON * THE CULT * ROXETTE * BRYAN
 FERRY * PANTERA * BEASTIE BOYS * BODY COUNT * SIOUXSIE &
 THE BANSHEES * DANZIG * HARLEM GLOBETROTTERS
 SLASH'S SNAKEPIT * CYPRESS HILL * BLACK UHURU * PHIL
 COLLINS * LOS PERICOS * SIMPLE MINDS * PHILIPS MONSTERS
 OF ROCK * OZZY OSBOURNE * ALICE COOPER * FAITH NO MORE
 MEGADETH * PARADISE LOST * THERAPY? * CLAWFINGER
 VIPER * BARRY WHITE * VIRNALISI * RITA BLANCA * STEVE VAI
 BON JOVI * PETER FRAMPTON * LUIS MIGUEL * SAGA * RITE OF
 STRINGS * AL DI MEOLA * STANLEY CLARKE * JEAN LUC PONTY
 INNER CIRCLE * M PEOPLE * JAMES REYNE & AUSTRALIAN
 CRAWL * BRUCE DICKINSON * THE CULT * ROXETTE * BRYAN
 FERRY * PANTERA * BEASTIE BOYS * BODY COUNT * SIOUXSIE &
 THE BANSHEES * DANZIG * HARLEM GLOBETROTTERS
 SLASH'S SNAKEPIT * CYPRESS HILL * BLACK UHURU * PHIL



BRAZIL

AV. MOEMA 170
 C.J. 135
 SAO PAULO, S.P.
 CEP 04077 120
 TEL: (011) 574-1144
 FAX: (011) 572-0167
 E-MAIL: wbr@ams.com.br

1995

U.S.A.

3400 CORAL WAY
 SUITE 400
 MIAMI, FLORIDA
 33145
 TEL: (305)441-7686
 FAX: (305)441-7689

BRAZIL

The Concert Market 101: The History And Evolution Of A Hotly Competitive Industry

BY ENOR PAIANO

The concert market is relatively new in Brazil. Until the 1950s, it was customary for artists to perform in clubs and tony society affairs merely for free food or (more commonly) drinks.

The professionalism of Brazil's concert scene emerged in the '60s with the arrival of Marcos Lázaro. A native Argentine on tour in Brazil with a circus, Lázaro switched to Brazil's concert market. By 1967, he was managing top Brazilian stars Elis Regina and Roberto Carlos, among others.

Lázaro introduced formal, written contracts and advance payments, a practice considered impolite at the time. Previously, concert promoters, particularly in small towns, would disappear with the cash once the show had finished. Thus, the advance payment improved the concert business in the back country, creating a strong market for national acts.

ROCKIN' RIO

The market for international artists first exploded in the mid-'80s, about the time the military regime gave way to representative government. The multi-artist Rock In Rio I festival in 1985 and its 1991 successor, Rock In Rio II, underscored the notion that international artists could realize prosperity as concert attractions in Brazil.

In 1985, Dueto Promoções produced its inaugural Free Jazz Festival. In the ensuing 10 years, Free Jazz brought in a stellar array of global notables, including Miles Davis, James Brown, Wynton Marsalis and Stevie Wonder.

Sylvia Gardenberg, who, along with her sister Monique, manages Dueto, credits Rock In Rio for putting Brazil on the global concert map. "Rock In Rio proved to the world that Brazil was a reliable market," says Sylvia, noting that, when Dueto began operation, it "had to pay 90% in advance for the artists. Now we don't pay more than 10%."

In 1987, the giant cigarette company Souza Cruz, whose Free brand was one of the Free Jazz sponsors, became a sponsor for another new festival, Hollywood Rock. Mills & Niemeyer promoted the successful festival until 1992, when major shareholder Luis Oscar Niemeyer left the company to become MD of BMG Brazil. The remaining M&N partners founded a new concert promotion outfit called Promoter, which has since produced Hollywood Rock.

"We wanted to introduce another standard for rock concerts, in terms of organization, sound, lighting and security," says Promoter director Francisco Dourado, who claims that Promoter initiated electronic ticketing in Brazil.

Dodi Cirena, president of DC-Set, and Phil Rodriguez, president of Water Brother Productions, are veteran promoters who have witnessed and participated in the development of the Brazilian concert scene over the past 15 years. Both observe that the Brazilian concert market is more active than ever.

THE COMPETITION

Recalls Cirena, "Ten years ago, an international concert was something so important that it monopolized the whole life of a city; nowadays there are concerts all the time. And in a big city like São Paulo or Rio, there are at least two international concerts a week. It's not big news anymore—and the competition is going to get worse."

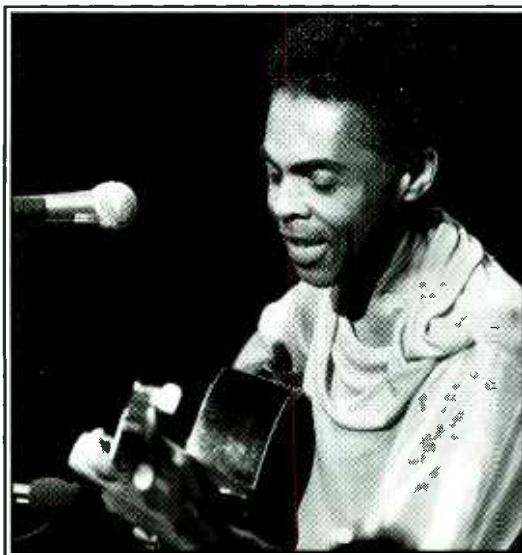
"Sometimes I have to compete with myself," says Rodriguez, who points out that he promoted 80 international concerts in 1994. This year he brought to Brazil another standout slate of acts, including Brian Ferry, Beastie Boys, Pantera, Roxette,



Promoter Dodi Cirena



Promoter Manoel Poladian



Gilberto Gil

Slash, Black Uhuru, M People, Cypress Hill and Bon Jovi, plus non-music shows like the Harlem Globetrotters.

"When there were just a few concerts, it was a party for everybody, but it wasn't professional," says Rodriguez, adding that "doing concerts is like being a pilot—the more hours of flight the better."

If so, then Cirena and Rodriguez have become two of the better navigators of Brazil's concert terrain. Cirena's DC-Set, which started in Porto Alegre, has evolved into three companies: DC-Set Empreendimentos, which operates many businesses, including 78 Pizza Hut franchises; DC-Set Agência, a talent agency for many artists (Simone, João Bosco, Emilio Santiago), as well as a management company that handles superstar Roberto Carlos; and DC-Set Produções, which is responsible for national and international events, led by Michael Jackson's 1993 concerts, recent tours by Liza Minnelli and Donna Summer, and the Walt Disney World On Ice tour.

Rodriguez, a Cuban-American reared in Rio who now is located in Miami, began promoting concerts in Latin America 18 years ago. He signed numerous international acts to the Rock In Rio shows and currently is the largest promoter of

international talent in Brazil.

WORLD-CLASS CONCERTS

"The biggest change in this market," says Rodriguez, "has been the sophistication of the domestic concert industry. Those companies involved in sound, lighting, security and stage design improved their know-how and equipment very fast and today are among the best in the world." Rodriguez notes, for example, that the Monsters Of Rock festival was staged by Brazilian companies.

International events like Monsters Of Rock showcase the splashy, big-city side of the concert market in Brazil. But the market's largest business, says Tom Gomes, publisher of the entertainment guide *Show Business*, is still in rural locales, usually at agricultural and livestock fairs and festivals.

Gomes estimates Brazil's domestic concert market to be worth \$500 million, with 30% of the revenue derived from town fairs. Judging from his daily conversations with agents and promoters, Gomes calculates that there are 40 "name" artists in Brazil who command at least \$40,000 per concert.

Still, Brazil's overall concert market—domestic and international—is difficult to determine because almost every show benefits from some sort of sponsor that rarely reveals its financial support. Though a sponsor's financial muscle is obviously beneficial to the success of a concert, many promoters wish that sponsors would take a long-term view of the concert industry.

"The sponsors come and go with the economy's ups and downs," says Dueto's Sylvia Gardenberg.

"From my perspective," says Water Brothers' Rodriguez, "it seems the big sponsors want to sponsor one or two mega-events, instead of getting involved with a music series similar to a U.S. program like the Budweiser Music Series or the Miller Music Series."

According to longtime promoter Manoel Poladian, a difference must be realized between concerts featuring sponsors and concerts promoted by sponsors. "When a big company does a festival, it's not interested in selling tickets—it wants to sell cigarettes, soft drinks, beer, whatever," declares Poladian. "If there is a loss, no problem, because it's a marketing [expense] anyway."

A pioneer in sponsorship deals, Poladian started linking multinational companies with concerts in the '70s, at a time when many firms still considered music events (especially those aimed at a young audience) politically and financially dangerous.

In recent years, Poladian has brought David Bowie, Sting and the Amnesty International Tour to Brazil. Further, Poladian has announced he will promote four Rolling Stones concerts slated to take place in April 1996.

PROFITS AND COSTS

One indicator that plainly shows Brazil's concert industry to be healthy is ticket prices: They have tripled in the past two years, going from about \$8 to a current average of \$25.

But with ticket prices moving northward, so, too, are the costs of promoting shows. Artists' fees have soared. Roberto Carlos goes for \$200,000, up from \$160,000 just a few months ago. Even a mid-sized rock group like Ultraje a Rigor raised its concert fee to \$12,000 from \$8,000—even though the band has not recorded in the '90s. Its biggest hit, "A Gente Somos Inútil," was released in 1985.

Other expenses are skyrocketing as well, such as sound,

Continued on page 62

SOUNDS OF BRAZIL



Olodum



Leandro e Leonardo



Roberta Miranda



Gilberto Gil



Zélia Duncan



Kid

MUSIC FOR THE WORLD

The variety and creativeness of Brazilian music at its best.
Great artists breaking boundaries.



**WARNER MUSIC
BRASIL**



BRAZIL

Brazilian Pop Music: Hard To Define, But Easy To Sell

BY ENOR PAIANO

The recent surge in the Brazilian market has given new life to a genre the casual Brazilian music fan can recognize, but perhaps cannot define: MPB. An acronym for "Música Popular Brasileira" (Brazilian Popular Music), MPB could be loosely described as pop music adorned with Brazilian rhythmic, harmonic and melodic elements.

And popular MPB artists of the '70s and '80s, unable to secure recording contracts in the past several years, are being rediscovered by a new generation of music enthusiasts. Further, such MPB stalwarts as Marisa Monte, Caetano Veloso and Djavan have become big album sellers playing to large crowds who once again are hearing their music on the radio.

Monte, who appeals to a younger demographic, seems to be the lightning rod of MPB's resurgence. Her 1994 EMI album, "Rosa E Carvão (Rose And Charcoal)," has gone double-platinum, selling more than 500,000 units.

Moreover, Monte won four awards at MTV Brasil's inaugural Video Music Awards Brasil, held Aug. 31. MTV already had recognized the resurgence of MPB earlier this year when the channel debuted "Território Nacional," a weekly program featuring interviews and videos of MPB acts.

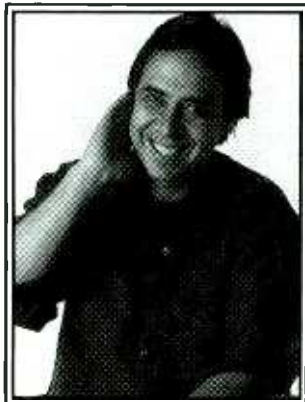
Other MPB artists scoring impressive sales figures are PolyGram's Veloso, whose 1994 Spanish-language album, "Fina Estampa," sold 250,000 units; Sony star Djavan, who rang up 200,000 copies of his 1994 record, "Novena"; Gal Costa, whose 1995 album, "Mina D'Água Do Meu Canto" (BMG), has surpassed 150,000 units sold; and Adriana Calcanhoto, whose 1994 release, "A Fabrica Do Poema" (Sony), reached 110,000 units.

MPB has even found a concert home, as well. In August, a new 1,500-seat concert hall called Tom Brasil, named in honor of famed Brazilian composer Antônio Carlos "Tom" Jobim, premiered in São Paulo under the direction of Fernando Faro, an acclaimed producer of TV music programs.

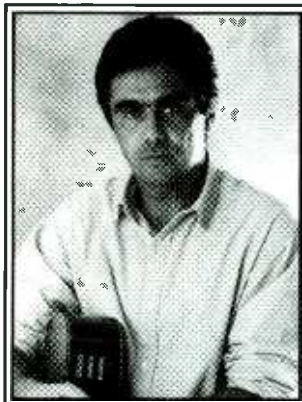
ATTRACTING THE YOUTH

Faro notes that MPB's renaissance has come across as a fresh new sound for Brazil's youthful aficionados. "Since this music had been out of the market, the [young fans] are now discovering something they didn't know about," says Faro, adding that many 15-to-25-year-old concertgoers are attending the shows at Tom Brasil.

MPB first appeared in the '60s via a pantheon of emerging stars, including Veloso, Costa, Chico Buarque de Holanda, Milton Nascimento, Gilberto Gil, Edu Lobo and Maria Bethânia. These budding luminaries blended sophisticated harmonies with lyrics laced with political overtones. Over the years, however, as more artists identified themselves as MPB acts, the genre's defining characteristics became hard to identify.



Edu Lobo



Guinga

While MPB currently enjoys re-established popularity, the origin of the genre's comeback seems to first have taken root back in 1992, with the creation of a record label called Velas. The upstart label was formed by noted MPB composers Ivan Lins and Victor Martins, who established the imprint after failing to land recording deals for their artist clients. Eschewing the music tag MPB for the more encompassing term "Brazilian music," Martins recalls how difficult it was to interest multinational record companies in his acts. "The majors thought Brazilian music wasn't worth the investment," he says.

Velas succeeded in reintroducing long-forgotten composers, such as Guinga and Edu Lobo. Among the best-selling records released by Velas is a posthumous album by Elis Regina titled "Elis Ao Vivo," which sold 100,000 units, and two albums by Ivan Lins, which sold 60,000 units each. Velas' catalog has grown to 140 titles.

Several other small labels have followed Velas' lead, such as Rio de Janeiro-based Dubas, owned by composer Ronaldo Bastos, and São Paulo-based Dabliu, founded by attorney/composer José Carlos Costa Netto.

Concurrent with the launch of the MPB indies was the return of MPB to Brazilian radio. In 1993, the São Paulo station Musical was in the midst of changing its programming and commissioned the ad agency McCann-Erikson to research the musical preference of the station's listeners.

MPB turned out to be the overwhelming genre of choice, and soon Musical became the "100% MPB Station." The station soared 10 notches to become No. 11 overall and No. 2 with adults.

"We tried to make the programming as traditional as possible," says Mauricio Barreira. Nevertheless, Musical rotates some artists not usually considered MPB, including Marina Lima, Lulu Santos and Lobão.

"Even if they're pop/rock artists," says Barreira, "if our public likes them, we include them in our playlist—but not too much; we don't want to lose the personality of the station."

DEFYING DEFINITION

What, then, is MPB?

Answers Tom Brasil's Faro: "There's no such thing as pure, roots-based Brazilian music. Since the beginning, Brazilian music has been mixed with fox-trot, schottische, rumba and tango, so there's no point in having a narrow definition." Indeed, Faro describes Tom Brasil merely as "a house for Brazilian music and the Brazilian musician."

The return of MPB coincides with the increasing popularity of domestic music in Brazil. The difference with MPB is that the music is not necessarily as market-friendly as other genres. The nebulous musical idiom fulfills more artistic objectives rather than immediate commercial goals. Maybe the new-found notice garnered by an old-school genre could be called a victory of quality over quantity. ■

LAS OPINIONS

Continued from page 52

than 500 titles in its catalog. In the '80s, the company focused on budget-line compilations of international and samba artists. Now the company is investing in more-sophisticated projects, like the three-CD set of remastered recordings of opera diva Maria Callas and new recordings of guitar luminary Baden Powell. Says company VP Harry Zuckerman, "We're already established as a mid-size, mid-price company, so now we're trying other markets."

EMI

Jo Govaerts, president of EMI Brazil, reckons the current debt morass with domestic retailers may well depend on the upcoming holiday season.

"If the year-end sales are at least as good as last year, then I think the problem will be over," says Govaerts, "because the retailers will be able to reduce stock and have some liquidity to pay us."

In any case, retailing in Brazil "is going to change with the entrance of foreign retailers. We just need that first one to open here, and the rest will come," says Govaerts, who thinks the international retailers will computerize and better monitor the Brazilian market. "Then we will have a better idea of what we are selling and where."

Govaerts is excited about the recent signing of Maria Bethânia, whose debut is due out next June or July. EMI's top sellers in 1995 have been veteran rock trio Paralamas and two romantic samba acts, Negritude Jr. and Art Popular. A current hot act is wacky rock act Mamonas Assassinas, with its eponymous label bow.

Also just released is product by Fernanda Abreu ("Da Lata"), Marina Lima ("Abrigo"), Renato Russo ("Renato Russo"), Moraes Moreira ("Acústico") and the recently signed Lobão ("Nostalgia Da Modernidade").

EXCELENTE

Carlos Eduardo Miranda, a former journalist and manager of speed-metal act Sepultura, recently founded Excelente, along with three members of Warner rock group Titãs. Miranda previously demonstrated that there was a market for alternative rock when he headed up Banguela Records. That label put out an eponymous album in 1994 by rock band Raimundos, which sold 180,000 copies. Raimundos now is signed to WEA Music Brasil.

Banguela eventually folded after Warner declined to renew a one-year distribution pact. Based in São Paulo, Excelente, which is distributed by PolyGram, is slated to release forthcoming product by rap act Cambio Negro, veteran blues group Blues Etílicos, Bahian metal act Mundo Livre and teen rock acts Little Quail and Graforreia.

INDIE RECORDS

This new imprint founded by industry veterans Alan Otto Barrington Powley, Liber Gadelha and Otávio Paes is concentrating on reggae and a street samba called *pagode*. In October, the Rio de Janeiro-based company, which is distributed by DDF, released the eponymous album by *pagode* duo Deita & Rola. Other records put out by the label in November include titles from Rio *pagode* act Sintonia Total, upstart reggae act Bantus and famed reggae band Tribo De Jah.

Three projects highlight the first half of next year: The January release "Cult Reggae Serie" is a multi-artist package containing material from Jamaica's small reggae imprints, and a March festival called "DJ MIX DJ" will introduce a 10-volume

Continued on page 60



Paralamas

WAPES

we have

MPB

MPB means **Brazilian Popular Music**. A blend of the richest rhythms of the world, revealing songs full of swing. MPB is Samba, Bossa Nova, but also Brazilian Jazz and Blues.



*Movieplay Brazil, 100% MPB,
100% pleasure.*

**Come to visit us at
30th MIDEM, stand 01.09**

PHONE: 55 (11) 605-3007 / FAX: 55 (11)607-1323

We License,
Release,
Promote, Produce
and certainly,
we make it work!



SPOTLIGHT

PROMOTIONS & RECORDS

We revolutionized the brazilian market in the past five years, starting to change minds about independent market. We were able to achieve what major record companies never imagined possible, bringing the dance music segment to the top, and successfully, keeping it there. With the best team, attitude and experience in the market, we are now starting to diversify, ready to be as successful with as many other segments as we were on pop. If you are looking for a partner in Brazil, **think Spotlight!**
You'll be happy, you did it!

PARTNERS

D.W.A. - Warner Music Brazil - Discomagic - Edel - Warlock - Quality - Scorpio Music
EMI Brazil - Band Music - Cleveland City - DUE Records - S.A.I.F.A.M. - Dig It - Time - Remixed
Seven Inch Ltd. - One Thousand - High Power - OLLi's House - Dancework - Airplay - Panic - Creamus
Dolphin - Not Only Music - Nicolosi - Da Music - Pandisc - Numuzik - RAS - Caliber - Arsenic

HEADQUARTERS

Rua Hilário de Gouvêia, 36 - 5th floor
Copacabana - Rio de Janeiro
BRAZIL Zip Code 22040-020
Phone: 55 21 255 5275
Fax: 55 21 236 0746
E-Mail: spotlight@unikey.com.br

BRANCH OFFICES

Av. Paulista, 807 - Gr. 818/819
São Paulo - Capital
BRAZIL Zip Code 01311-914
Phone: 55 11 285 4099 / 55 11 288 5671
Fax: 55 11 285 4467

**AN OPEN LETTER FROM THE CHAIRMAN OF EMI MUSIC PUBLISHING
FIRMLY ENDORSED BY ASCAP AND BMI TO THE WORLDWIDE MUSIC COMMUNITY**

EMI Music Publishing

Martin N. Bandier
Chairman and Chief Executive Officer

1290 Avenue of the Americas, New York, New York 10104

A grave and dangerous situation continues to exist in Brazil. We need the support of all artists, managers, record company executives, authors, composers and music publishers – NOW.

The collection and distribution of public performance income in Brazil has historically been unjust and unreasonable – now it has reached the point of seriously violating human rights.

Jose Antonio Perdomo, the President of The Brazilian Composers Association (UBC) and the Managing Director of EMI Music Publishing Brazil, is in danger because he has successfully fought for fair, just and legal performance rights collections since 1989.

Nevertheless, a Parliamentary Commission, set up earlier this year, ostensibly to detect irregularities in the collection system, has sought to change its focus, attacking not only the credibility and honesty of Mr. Perdomo, but also that of the entire music publishing industry. Indeed, a number of current and former congressmen in the Brazilian Parliament who are owners of radio and television companies are either members of or prominent supporters of the Commission. These are the very companies and individuals that stand to benefit from the non-payment of performing rights.

Jose Antonio Perdomo has been harassed, threatened, and even shot.

We call upon all other interested parties to support our position and urge the Brazilian Government to direct the Commission to concentrate its attention on its original agenda – the protection of authors' and publishers' rights and the equitable collection and distribution of performing rights from radio and television in Brazil.

Thank you for your support.



Martin Bandier

BE AN INDIE WITH US

OUR CATALOG
includes
SAMBA
CARNAVAL POP MUSIC
BRAZILIAN REGGAE
WORLD MUSIC
POP/DANCE BEAT
and an important collection
with the real best of
BRAZILIAN INSTRUMENTAL MUSIC

Contact us to know more
about our
OVERSEAS LICENSE
PROGRAMME

BE AN INDIE WITH US

Locate
your next production
in BRAZIL,
and get our support to:

RECORD IN RIO WITH US
Best Studios (24/48ch.),
Technicians, Musicians,
Multimedia Stations,
Brazilian Percussionists,
Lyricists, Producers,
plus hotels and transport.

VIDEO MUSIC
Best Locations and Studios
Cameras (S-16/35),
Set Lights, Photographers,
Personel Agencies,
Production Staff,
plus hotels and transport

WE LOOK FORWARD TO WELCOME YOU HERE

★
Indie
RECORDS

55 (021) 220-8515
55 (021) 220-3481
(CALL Mr. OCTAVIO PAES)



BRAZIL



LAS OPINIONS

Continued from page 56

collection of rap/dance music from DJ International Multimedia. In April, Indie plans to start dropping product by U.S. acid-azz label Instinct Records.

NATASHA

Established in 1993 by longtime industry players Connie Lopes and Felipe Llerena, this Rio label distributes Walt Disney Records in Brazil. The soundtrack to the Disney mega-hit "The Lion King" with singing stars Daniela Mercury and Jon Secada duetting in Portuguese, has passed the 100,000 sales mark.

Apart from its Disney activities, Natasha is concentrating on four areas: children's music (Natasha is releasing a musical version of Brazil's most famous children's play, "Pluft, O Fantasminha," featuring



Morphine

four tracks recorded by Brazilian icons Caetano Veloso, Djavan, Chico Buarque and Milton Nascimento); dance music (the label is seeking sophisticated and underground artists); alternative rock (releasing product by international rock acts Morphine, Belly, Pavement and Throwing Muses); and soundtracks

and domestic acts (having already put out albums from Brazilian singers Daúde and Tacianna Barros, as well as the soundtrack to the Brazilian film "O Quatrilho," composed and performed by Veloso.

Llerena asserts that the Brazilian industry's main problem lies with "retailers who were used to playing inflation and now don't know what to do." Natasha currently owns a back catalog of 64 titles and is distributed by BMG.

PARADOXX

Founded three years ago by industry veteran Silvio Arnaldo Calligaris as a vehicle to develop the then-exploding dance market, this São Paulo-based imprint has released more than 150 titles, most of which are compilations.

"Ironically, what made us successful was a combination of two prejudices," says Calligaris. "First, the majors already knew about the dance boom, but they hesitated because dance music does not create a back catalog, nor does it establish artists. Second, radio did not want to play national dance music, believing the public didn't want it."

But Paradoxx and radio network Jovem Pan teamed to produce the label's biggest smash—a compilation entitled "Big Hits Jovem Pan," which sold more than 250,000 units.

Anchored by a nationwide network of sales representatives and distributors, Paradoxx also partnered other compilation sets with radio stations and television channels.

When other labels jumped into the dance fray, Paradoxx began to broaden its activities. The company now represents British blues and jazz label Charly Records and U.S. rock imprint Epitaph Records.

POLYGRAM

After spending the past two years mining PolyGram's *multo* deep catalog to good effect, label president Marcos Maynard has turned his attention toward breaking and marketing acts currently signed to the roster.

Among Maynard's priorities is classy chanteuse Simone, who was inked in September. Her label premiere, titled "25



Timbalada

De Dezembro (December 25)"—coincidentally, Simone's birthday—boasts a duet with Milton Nascimento and features several Christmas songs. Interestingly, Maynard says Brazilian artists seldom record Christmas tunes.

Singer-songwriter legend Caetano Veloso also is set to release a live album, "Fina Estampa II." Also out are albums by sertaneja act Chitãozinho & Xororó, hot samba-reggae act Netinho and standout Bahian roots band Timbalada.

While generally upbeat about the Brazilian market, Maynard contends that if the government relaxes credit "somewhat, without causing inflation, then next year could be similar to this year, but with smaller growth."

Maynard figures the Brazilian market could enlarge even more with additional sales outlets. "There are 1,000 points of sale for records in Brazil and 8,000 points of sale for videos," he says. "This market would grow like crazy if there were more places to buy the product."

ROCK IT RECORDS

In 1992, Dado Villa-Lobos, guitarist for popular rock act Legião Urbana, launched this indie label from a Rio de Janeiro record store by the same name. Focusing primarily on alternative pop and rock acts from Brazil, Rock It released product as an indie until last year, when Villa-Lobos formed a partnership with Virgin Brasil. Details of the accord were not revealed, but Virgin assumed the distribution responsibilities for Rock It. The label's latest release is "Mondo Passionale" by a pop act called the Sex Beatles.

SONY

One of the most important developments at Sony in the past year, says label GM/president Roberto Augusto, was the division in 1994 of Sony into two labels: Columbia and Epic/Chaos. Augusto comments that he made the move to provide more personalized attention to the promotion and marketing of the smaller rosters of the upstart labels.

"This division of labels has helped Sony's growth, because the A&R director is more effective working with fewer people," says Augusto, who praises Columbia A&R director Miguel Plopschi and Epic/Chaos A&R director Jorge Davidson. Augusto also singles out marketing director Luis André Calainho for his efforts.

Unlike other labels that have experienced success with romantic samba, Sony has hit pay dirt with reggae artists Skank and Cidade Negra, along with rap act Gabriel O Pensador.

Sony also has released a powerhouse batch of albums for the holiday season. Among the artists who have released records are Roberto Carlos (his annual eponymous album), recent signee Jorge Ben Jor ("Homosapiens"), Martinho Da Vila ("Tá Delícia, Tá Gostoso"), Julio Iglesias ("Julio Iglesias"), Angélica ("Angélica"), Asa De Aguiá ("A Lenda"), Ara Ketu ("Ara Ketu Dez"), João Bosco ("Da Licença Meu Senhor") and João Marcello ("João Marcello Bôscoli & Cia").

In addition, Sony has shipped the latest album by Angela Maria, titled "Duets," which features the '50s balladeer diva teaming with a nonpareil cast of vocal partners, including Roberto Carlos, Caetano Veloso, Gal Costa, Maria Bethânia, Milton Nascimento, Djavan, Chico Buarque, Ney Matogrosso, Fagner, Alcione, Emilio Santiago and Nana Caymmi.

Augusto says that Sony also is introducing the CD-ROM format to Brazil for the first time, along with the CD Plus.

TINNITUS

Distributed by PolyGram, this boutique indie headquartered in São Paulo releases product reviled by critics but shunned by consumers. In the four years since its creation, the label has

Continued on page 62



FROM PET SHOP BOYS TO PAVAROTTI.



METROPOLITAN.

THE NUMBER ONE VENUE IN LATIN AMERICA
IS ALSO ONE OF THE MOST VERSATILE OF THE WORLD.

Metropolitan opened its doors just a year ago in Rio de Janeiro and has become one of the biggest music temples of the world.

With capacity for 4.000 sitting people or up to 10.000 standing people,

Metropolitan is able to change its space entirely, its installations and its infrastructure in order to meet perfectly the needs of a vast array of concerts: Pop/Rock/Opera/Classics/Contemporary etc.

Metropolitan is, thus, one of the most versatile venue of the world and for all these reasons, those who wish to reach success in Brazil, present themselves at Metropolitan.

THESE ARE JUST
A FEW ARTISTS
WHO HAVE MADE
SUCESSFUL
PRESENTATIONS
AT METROPOLITAN:

PAVAROTTI
PLÁCIDO DOMINGO
CAETANO VELOSO
GILBERTO GIL
BARÃO VERMELHO
DORIVAL, DANILO, DORI E NANA CAYMMI
ROBERTO CARLOS
FREE JAZZ FESTIVAL
DIANE SCHUUR
PARALAMAS DO SUCESSO
AMERICA
JAMES BROWN
LEGIÃO URBANA
KITARO
LUCIO DALLA
PET SHOP BOYS
ALPHA BLONDY
ICE MC
UB 40
RAY CHARLES
SPY VS. SPY
JORGE BEN JOR
DIONNE WARWICK
JAMES REYNE
JON SECADA
THE CULT
DIANA ROSS
SIMONE
DANIELA MERCURY
B.B. KING
DONNA SUMMER
ROXETTE
OZZY OSBOURNE
FAITH NO MORE
ALICE COOPER
MEGADETH
MILTON NASCIMENTO
LIZA MINNELI
NAZARETH & URIAH HEEP
C & C MUSIC FACTORY
GANG GAJANG
BARRY WHITE
THE WAILLERS
STANLEY CLARKE
JEAN LUC PONTY
MOMIX
AL GREEN
SOUNDS OF BLACKNESS
STEVIE WONDER
HARRY CONNICK JR & HIS FUNK BAND
PEPPINO DI CAPRI
ALAN PARSONS PROJECT
DJAVAN
LULU SANTOS
JÔ SOARES
PETER FRAMPTON
VILLAGE PEOPLE

BRAZIL

LAS OPINIONS

Continued from page 60

put out 16 albums of startling variety, from heavy metal to ambient music sporting 60 minutes of sounds of the sea.

"What I look for is international music with an unmistakable Brazilian accent," says label owner/producer Pena Schmidt, who notes that his label's product has not sold well because "there are very few outlets for the kind of music I produce."

VELAS

Formed in 1992 by esteemed composers Victor Martins and Ivan Lins, Velas has accumulated 120 titles and has spun off two new imprints: Crescente, dedicated to *sertaneja* and romantic pop music, and Primal, which focuses on heavy metal and rock.

Velas is distributed by Alliance Entertainment in the U.S., has opened an office in New York and is pursuing licensing deals for product from the U.S. and Japan. Velas currently distributes Cuban label Egrem and Cogumelo, the Belo Horizonte imprint that first released Sepultura and continues to produce heavy metal from the Brazilian state Minas Gerais.

The label's biggest-selling records to date are a 1977 live album by Elis Regina (100,000 units sold) and two records by Lins that sold about 60,000 copies apiece. The label's other strong seller is actor-singer-composer Almir Sater.

WARNER

A close third in market share behind PolyGram and Sony as of September, Warner bisected into WEA Music Brasil and Continental earlier this year. Warner MD Beto Boaventura says the split was made to better market Warner's domestic artists. Warner now acts as a corporate parent.

Boaventura credits the success of the two labels to their managing directors, Sergio Alfonso (WEA Music Brasil) and João Rossini (Continental).

Like several of his counterparts, Boaventura voices concern about the domestic industry's overdue debt, but adds, "We look forward to '96 with confidence, because the economy is stable."

Meanwhile, however, Boaventura admits that caution is the key word for the short term. "You have to impose limitations on credit and to ensure



Titãs

that nobody goes beyond what they can afford," he says.

Among WEA Brasil's big-name artists who have put out product in the past few weeks are Titãs, Raimundos and Gilberto Gil. In October, Continental dropped the latest album by *sertaneja* superstars Leandro & Leonardo. Olodum was slated to release a live album on Continental in November.

Moreover, Boaventura cites upstart *sertaneja* act João Paulo & Daniel as a promising duo that has sold 250,000 units of its latest album.

While noting that romantic samba is the dominant genre in Brazil these days, Boaventura predicts that the market will trend back toward a rock and pop sound. ■

THE CONCERT MARKET

Continued from page 54

lighting and security fees. "Worst of all are the media costs," says Poladian, noting that one 30-second prime-time spot on Globo, shown only in São Paulo, costs \$12,000. "Some time ago, concert promoters had special prices on TV," says Poladian. "Now, not only do we have to pay full price, but sometimes when there's a sponsor, the network wants to double the rate."

To avoid high media expense, some promoters have employed other means to promote their shows. The Rio promo firm Agit, promoter of Australian Connection—a series of 30 concerts featuring lesser-known Australian acts like Hoodoo Gurus, James Reyne and Spy X Spy—recently began using mainly street posters and word-of-mouth, primarily among the surfers, to promote its concerts. One of the shows drew 10,500 concertgoers to Rio's Metropolitan Theatre.

"Since those bands' fees were relatively cheap, we could make a profit, even with high production costs," says Agit partner Vasco Barbosa.

The Metropolitan itself has begun to buy and promote a varied assortment of artists, among them Luciano Pavarotti, Diana Ross, Caetano Veloso and Gilberto Gil. "We soon realized that it would be difficult to have a top [concert schedule] by only renting the venue, so we began to create some events and to buy concerts, assuming the risk," says Gabriela Monteiro de Barros, director of Metropolitan, which is owned by veteran nightclub impresario Ricardo Amaral.

Another concert hall producing its own events is São Paulo's Tom Brasil, a 1,500-seat facility that opened in August with a concert by bossa nova pioneer João Gilberto. Other artists who have performed there are Veloso, Milton Nascimento, Paulinho da Viola and Ivan Lins.

The heated concert activity in Brazil may attract even more newcomers to the scene. But heavy competition, increasing costs and a limited number of sponsors ensures that only the strong will survive.

"The important thing about the Brazilian concert scene nowadays," comments Poladian, "is that it's mature and serious. But it also has its limits." ■

Let us help you
achieve your
Music Licensing
goals.



EMI MUSIC PUBLISHING BRAZIL
© EMI Music Publishing, a THORN EMI Company

Rua da Gloria, 290/7th floor
CEP 20241-180 - Gloria
Rio de Janeiro - Brazil
Tel: (21) 221-4168 Fax: (21) 507-4242

Your Liaison To
Brazil's Best...

JAZZ, POP, ROCK & REGGAE

Gilberto Gil / Djavan / Ivan Lins / Olodum
Paralamas do Sucesso / And more...

- Concert Promoters
- Booking Agents
- Public Relations
- Management

SUN PRODUCTIONS

5445 Collins Ave. / Suite CUB
Miami Beach, FL 33140
E-Mail: athomas805@aol.com
Tel. (305) 864-7578

English / Spanish / Portuguese

CD EXPO

CD EXPO 96 - Brazilian International Music Fair July 17 through 21, 1996 • Riocentro Pavilion • Rio de Janeiro • Brazil

witness all the new technology: CD-ROM, CDE

Retailers

Multimedia music & games

The labels

The artists

7th music market in the world

The industry

Chain stores & much more!

Rackjobbers

The first music conclave in Latin America!

Previously ranking 16th among world music markets, Brazil experienced an extraordinary 56% sales growth in the first half of 1995 alone with a projected 700 million plus sales figure for the year. Come and see the second biggest music market in the continent and witness the everexpanding influence of this exciting new market.

Book your space now !

Meet the Movers and Shakers
of this Dynamic Industry

Please return this form by mail or fax to:



Feira Internacional do CD
RIO DE JANEIRO

Organizer



F.A.G. Eventos Internacionais

Estrada Miguel Salazar, 680 - Rio de Janeiro - 22770-331 - Brazil
Phone: +55-21-445-6969 / Fax: +55-21-445-0303

Company _____

Address _____

City _____ Postal code _____

Country _____

Phone _____ Fax _____

Mr. Ms.

Surname _____

First name _____

Position _____ Business sector _____

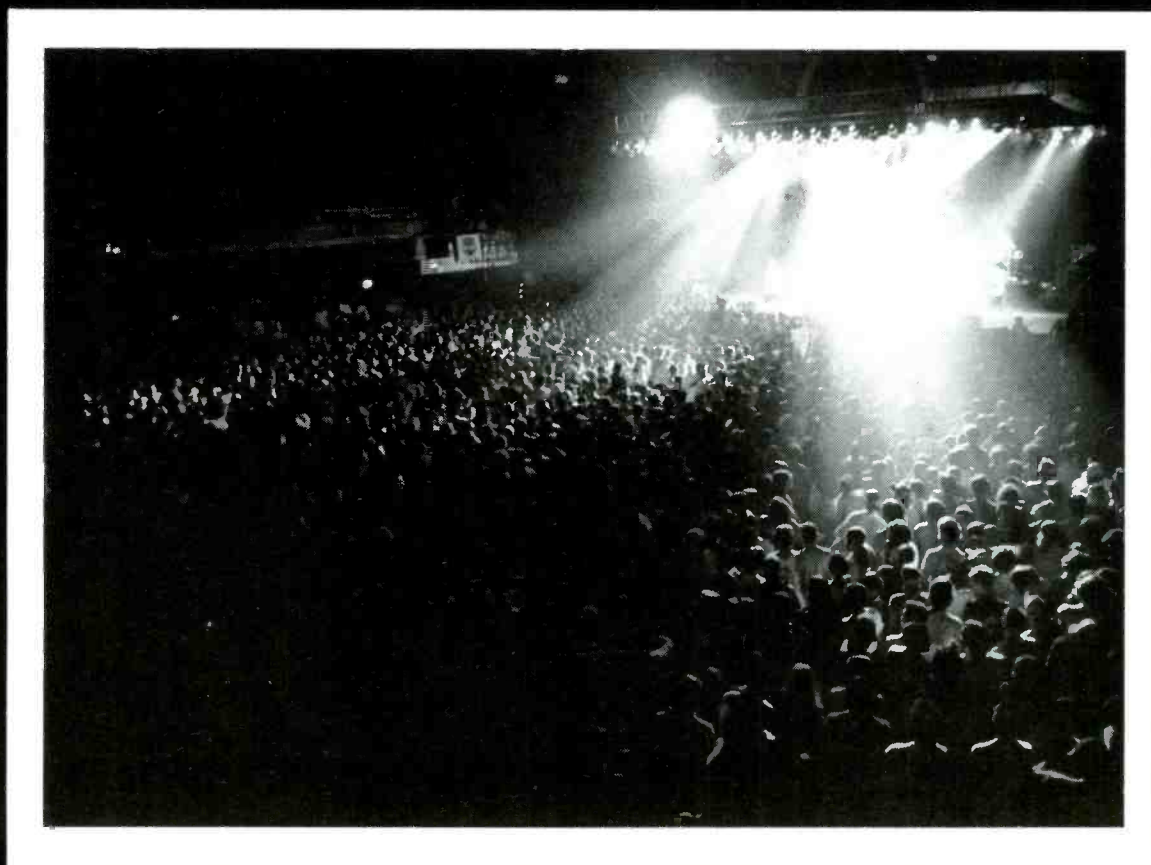
interest in: participating as an exhibitor

visiting the fair

If you haven't played the Olympia...

You haven't played Brazil

Air Supply
Alpha Blondy
Andrew Tosh
Aswad
Australian Crawl
B.B. King
Barry White
Billy Paul
Black Uhuru
Carol King
Charles Aznavour
Commodores
Country Music Festival
Culture Beat
Cyndi Lauper
Cypress Hill
Danzig
David Bowie
David Copperfield
Deep Purple
Depeche Mode
Diana Ross
Dionne Warwick
Donna Summer
Double You
Electric Light Orchestra
Eric Clapton
Faith No More
Fight
Gerry Muligan
Gipsy Kings
Hoodoo Gurus
Ian Gillan
Information Society
James Taylor
Jethro Tull
Jimmy Cliff
Jimmy Riley
Johnny Rivers
Jon Secada
Juan Luis Guerra
Julian Marley
Julio Iglesias
K.C. & The Sunshine Band
Kenny G



Capacity:

2,300 in theater or cabaret configuration

4,500 in concert configuration

Liza Minelli
Los Pericos
M People
Maggie's Dream
Marillion
Megadeth
Midnight Oil
Nazareth
Pato Banton
Pepino di Capri
Pet Shop Boys
Peter Frampton
Peter Gabriel
Ramones
Ray Charles
Ray Conniff
Richard Clayderman
Rick Wakeman
Rite of Strings
Robert Cray
Roberta Flack
Rod Stewart
Roxette
Scorpions
Sepultura
Shabba Ranks
Shirley MacLaine
Simple Minds
Siouxsie & the Banshees
Slash's Snakepit
Soul II Soul
Spy vs. Spy
Steve Vai
Sting
Tony Bennett
UB40
Undercover
Uriah Heep
Vanilla Ice
White Oak Dance Project
Whitney Houston
Willie Nelson
Yellowman
Yes
Ziggy Marley

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

It's War For CD-ROM Shelf Space Some Suppliers Try Alternative Selling Options

BY MARILYN A. GILLEN

LOS ANGELES—It's called the shelf-space squeeze or "bottleneck problem," and it's certainly not unique to computer software: Too much product, too few slots at retail.

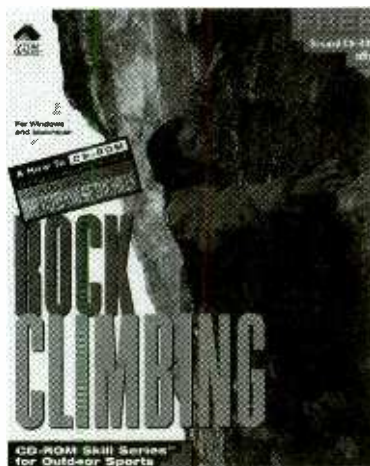
But with thousands of CD-ROM titles released this year, and an average of only 200-300 carried in any one of the major computer software retail outlets, the pinch on computer software suppliers is especially acute now. Factor in another telling statistic—of the 3,500 mainstream consumer CD-ROM titles released in 1994, only 6% turned a profit, according to industry analysts at SIMBA Information—and the picture is increasingly gloomy.

"It's a bloodbath out there because of this bruising competition for shelf space," says Josh Bernoff, a senior analyst at Cambridge, Mass.-based Forrester Research, which follows the new media business. "With thousands and thousands of titles competing for a coveted 250-300 slots at a CompUSA, you are going to have a lot more losers than winners, and it's only going to get worse before a shake-out comes and it finally gets better."

The lingering death of the floppy disc—still holding on in the face of an inevitable and rapid shift to CD-based software—is also adding to the squeeze, say analysts, who note that savvy retailers are not about to abandon the floppy disc market until it is truly belly-up.

Aggressive and sometimes painful price-cutting (Microsoft just clipped 20%-45% off its most popular consumer CD-ROM titles) is one way that publishers are competing for prime in-store real estate.

The lower prices are meant to speed turnover. Many titles have 90 days or less to prove their worth to the computer store retailer. "Otherwise, it's, 'Next!'" says Dan Lavin, a senior industry analyst at San Jose,



Software publisher Media Mosaic has worked its "Rock Climbing" CD-ROM through such alternative outlets as sporting goods stores and gyms.

Calif.-based Dataquest. "That doesn't leave a lot of time for a smaller publisher to build an audience for his product."

Says Patty Stonesifer, senior VP of Microsoft's consumer division, "Our own research tells us that overall software growth could be even greater if software prices were designed to hit the levels of those for books and movies." Prelaunch tests of the lower Microsoft prices found some retailers tripling the number of titles they sold, she adds.

A greater emphasis on eye-grabbing point-of-purchase materials and in-store support and a greater responsiveness to retailer concerns are other weapons in suppliers' arsenals in the escalating shelf-space war. One kids title supplier will customize its CD-ROM packaging to "whatever works best for the retailer's particular setup," according to a company executive, while a number of publishers are supplying key accounts with in-store support staff this holiday season—to demonstrate titles and answer customer questions—on their own dime.

But even as they wage this particularly fierce shelf-space war, a growing number of suppliers are quietly inching away from the computer store battlefield—or at least putting a small number of their titles into distribution baskets other than computer specialists, such as Egghead.

"Traditional retail is, and will certainly remain for the foreseeable future, our primary distribution vehicle," says Bob Citelli, VP of sales for software publisher Books That Work, which is blazing a CD-ROM-sales trail for its how-to discs in home improvement chains. "But it's not our only one anymore. Given the current climate, it can't be."

"The software business today is a lot like the movie business, in that you make some money in domestic box office, but 60% of your revenues may come from overseas rights, cable rights, video sales, television, etc.," says Ed Bernstein. He is former director of Broderbund's product development and current president of Sausalito, Calif.-based start-up Palladium Interactive, which includes education channel sales among its distribution vehicles.

"For us, half our revenues are going to come from traditional domestic retail over time, but the rest is going to come from new and developing channels that we are beginning to pry open," Bernstein says.

MICRO-DISTRIBUTION

Two of those new channels are music chains and bookstores, which along with mass merchants and other "alternative" distribution channels are predicted by Forrester Research to "take over" the consumer CD-ROM market from computer specialists by 1998.

The channels score high marks on potential from suppliers, but lower grades on current real-world value.

"Right now, the volumes that they

(Continued on page 70)

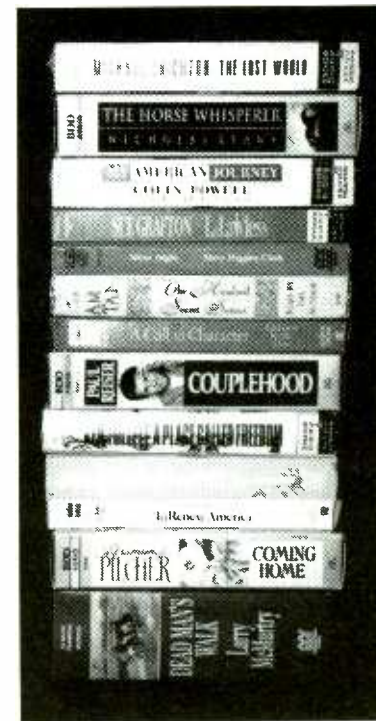
4th Quarter Boosts Audiobook Business

BY TRUDI MILLER ROSENBLUM

NEW YORK—Buoyed by a bonanza of high-profile titles and increasing awareness of audiobooks, audio publishers and retailers are enjoying a strong fourth quarter.

According to the Audio Publishers Assn., net sales for September alone were up 22% over September 1994, despite a high level of returns; gross sales for the month were up almost 26%. Individual publishers bear out the trend: Harper Audio reports that the period of July through September was up 31% in revenues over the same period last year, and the Publishing Mills reports that the month of October 1995

strong," she says. "But we're seeing growth across the board in all areas. I think awareness has a lot to do with it: After 10 years, we're really building the audiobook business to the point



BIBLIOTECH

showed a 68% increase in gross sales over October 1994.

At Warner Audio Video Entertainment (formerly Time Warner Audio-books), net sales from July through October were up 14% over last year. At Dove Audio, year-to-date sales are up 50%.

Part of the reason is an exceptionally strong slate of releases. The summer and fall 1995 list is a veritable "who's who" of best-selling authors: Michael Crichton, Ken Follett, Anne Rice, Sue Grafton, Rosamunde Pilcher, Tom Clancy, Mary Higgins Clark, Amy Tan, Larry McMurtry, and Patricia Cornwell. Colin Powell's "My American Journey" (Random House) is a tremendous success, as is Nicholas Evans' debut novel, "The Horse Whisperer" (BDD).

"So far, it's been our strongest season ever," says Pat Johnson, VP/publisher at Random House Audio, whose best sellers include the "Jurassic Park" sequel "The Lost World" by Crichton, "A Place Called Freedom" by Follett, and "L Is For Lawless" by Grafton, in addition to Powell. The cornucopia of big titles "is certainly a major part of it—we've never had a list quite this

where there are more and more people listening, more word-of-mouth, more retail space."

"We're basically getting the benefit of more and more people selling higher quality titles," says Seth Gershel, VP/publisher of Simon & Schuster Audio, currently enjoying best sellers with Cornwell's "From Potter's Field," Clark's "Silent Night," McMurtry's "Dead Man's Walk," Winston Groom's "Gump & Co.," and Doris Kearns Goodwin's "No Ordinary Time." "It's almost becoming a boring story: The business continues to grow, both in terms of number of titles and, more

(Continued on next page)

In The Vanguard Spotlight

America's Premier Folk Singer/Songwriter

4 CD's Spanning Doc's Career From 1963-1971

17 Previously Unreleased Tracks

Contact: (310) 451-5727 • Fax: (310) 394-4148 • email: Vanguardrec@aol.com

Sales: Kevin • Publicity: Meg • Promotion: Michelle



VANGUARD

Vanguard Records

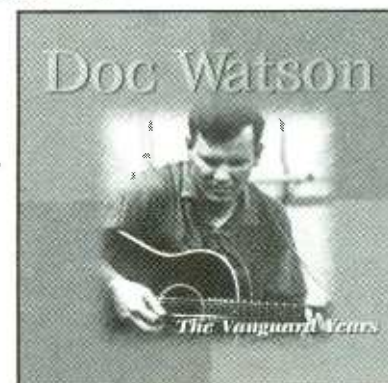
NAIRD

DOC WATSON

"THE VANGUARD YEARS"
155/58-2

Other Box Sets Available:
JOAN BAEZ
"Rare, Live & Classic"
125/27-2/4

THE WEAVERS
"Wasn't That A Time"
147/50-2/4



Retail Rings Up For Counter AID '95

■ BY DOUGLAS REECE

LOS ANGELES—Retail is once again teaming with the music industry's AIDS charity LIFEbeat to help raise money for those with HIV/AIDS.

Counter AID '95, which runs Friday (1)-Dec. 7, is LIFEbeat's largest fundraiser. The event's organizers request store customers to round up their purchases to the nearest dollar, with the difference going to LIFEbeat. Retailers will also offer point-of-purchase displays with tear-off bar-coded \$1 donations.

Tim Rosta, executive director of LIFEbeat, says the goal is to sign on 1,500 stores, each of which could raise \$500, resulting in \$750,000 for the organization. At press time, 1,260 stores across the country have signed on for Counter AID.

Retail outlets already set to work with LIFEbeat on the fund-raiser

Other promotional tie-ins include an MTV-sponsored trip to New York for the cashier who raises the most money, as well as four regional prizes for store employees who raise the most money in their territories. Prizes for the best LIFEbeat displays will also be awarded to individual stores.



COOLIO

"The event gets better every year, and the reason is that retailers and cashiers are becoming more familiar with it," says Rosta. "We really have to rely on them

to be our fund-raisers that week, because the event is only as good as the people behind the counters."

Hundreds of volunteers, including several company teams, will supplement the effort by appearing at stores and soliciting donations from customers.

Sue Vovsi, GM at the J&R Music World in New York, has been involved with LIFEbeat for four years, and during that time, the store has had such artists as Meat Loaf and Debbie Gibson participating.

"This event is really nice for employees, because they get excited about being involved in a charity around the holidays and having artists in-store," says Vovsi. "We're proud to be a part of Counter AID, and we're looking forward to it growing each year."

FOURTH QUARTER BOOSTS AUDIOBOOK BUSINESS

(Continued from preceding page)

importantly, in units per title, because more consumers are coming to the party." Just released and selling strongly are Simon & Schuster's "Charles Kuralt's America" and "No Ordinary Time" by Mario Cuomo.

"The business continues to grow from year to year at a strong pace," says Jenny Frost, VP/publisher at BDD Audio, whose current best sellers include Pat Conroy's "Beach Music," Pilcher's "Coming Home," and "Couplehood" by Paul Reiser of TV's "Mad About You." "It doesn't grow from year to year as much as it did three years ago, but for a maturing business it's an impressive rate. There are also sociological indications: The number of jokes, cartoons, and references to audiobooks in popular culture is increasing."

While all agree on the strength of the fourth quarter, executives are divided on the year's sales prior to that. Some, like Dove, Harper, and Simon & Schuster, report consistently high sales. "We're up at least 15% over last year, and a lot of it is due to new businesses getting into audio—Camelot Music, audio rental programs in video stores, and more and more truck stops," says Carolyn Willis, asso-

ciate director of marketing at Harper Audio. Advance orders for "A Call To Character," a collection of poems and fables emphasizing moral values, are running almost as high as those for the hardcover version, adds marketing manager Hugo Jellett. Harper is also preparing to release "The X-Files: Ground Zero," read by one of the show's stars, Gillian Anderson.

"The whole market is getting better for all the major players," says Dove president Michael Viner. "Our overall business for the year is about 50% ahead of last year, and this will be our best fourth quarter ever." In addition to big titles like "Memories Of Madison County" (which is shipping 50,000 copies on audio) and Amy Tan's "The Hundred Secret Senses," Viner says, "we're having a lot of good sales from the backlist—everything from Dave Barry to 'The Hitchhiker's Guide To The Galaxy.'"

Warner Audio Video Entertainment VP of operations Judy McGuinn notes that the company's 14% increase occurred despite the fact that last year WAVE sold a lot of Power Rangers releases, which it didn't do this year. "We're seeing a lot of very healthy sales of adult audiobooks, particularly Dean Koontz's 'Strange Highways' collection and 'Batman Forever.'"

Many smaller publishers are also doing very well. At B&B Audio, president Beth Baxter says, "I've already surpassed my goal for 1995, and there's still two months to go. It's definitely better than last year, and last year was great." B&B's big fall title is "Frank Sinatra: An American Legend," written and read by Nancy Sinatra. B&B is about to release Victoria Starr's "k.d. lang: All You Get Is Me."

Likewise, Brilliance Audio editorial VP Eileen Hutton says, "We've been going great guns. I've heard stories that audio in general is slow, but hasn't been for us." Brilliance is doing well with Leonard Nimoy's autobiography "I Am Spock" and has just signed a deal to produce Brett Butler's autobiography, "Knee Deep In Paradise," read by Butler. The company has just launched a children's horror line, called Strange Matter Audio.

But for others, the year was mixed until the fourth quarter. The APA reports that for the first quarter,

(Continued on next page)

newsline...

HARVEY ENTERTAINMENT, producer of films and merchandiser and licensor of such cartoon characters as Casper the Friendly Ghost, says



it plans to develop a new core business: producing direct-to-video family movies featuring its licensed characters. The first live-action, feature-length film will be the sequel to "Richie Rich." Harvey has not disclosed the video distributor for the title. Besides Casper and Rich, Harvey's characters include Baby Huey and Little Audrey. Meanwhile, the Santa Monica, Calif.-based company reports a net profit of \$214,000 on sales of \$1.87 million in the third quarter, compared with a profit of \$457,000 on sales of \$2.03 million in the same period a year ago.

LIVE ENTERTAINMENT reports that third-quarter sales rose 18.4% to \$40 million because of stronger video rental releases compared to last year. The biggest title of the quarter was "Stargate." The company says that the net loss narrowed to \$1.59 million from \$6.62 million a year ago. In other news, LIVE Film & Mediaworks signed a first-look movie distribution deal with SCENT Film.

ALL AMERICAN COMMUNICATIONS, the producer and syndicator of TV's "Baywatch" and owner of Scotti Bros. Records, plans a 4.5 million-share public offering of stock in December at an estimated \$12 a share. The company is selling 4 million shares and investor Interpublic Group of Cos. is selling 500,000 shares. The company will use the proceeds to pay down revolving debt and make acquisitions. In the third quarter, net profit rose from \$1.1 million to \$5.6 million, while sales grew from \$38.1 million to \$85.1 million. All American says its record label "generated sales gains . . . as a result of an active roster of new artist releases." Scotti Bros. scored gold with an album and single by rapper Skee-Lo.

HALLMARK HOME ENTERTAINMENT has acquired the U.S. video distribution rights to five films from Arrow Releasing and a first-look option for all of Arrow's foreign-language films on video for two years. The first video release, under Evergreen Entertainment, is expected in February.



RHINO RECORDS plans to release what it calls the first soundtrack album for a CD-ROM interactive game, "Fox Hunt," published by Capcom Entertainment. The 12-track CD, which will be released Jan. 23, contains material by such acts as Violent Femmes, the Butthole Surfers, and Dick Dale & His Del-Tones, among others.

TRIMARK HOLDINGS, parent of Vidmark Entertainment home video company, reports a net profit of \$82,000 on revenues of \$16 million for the third quarter, compared with a profit of \$454,000 on revenues of \$22.1 million during the same period a year ago. Sales and profits declined because of lower domestic home video revenues, the company says. The company also notes higher expenses associated with Trimark Interactive, which shipped more than 120,000 units of CD-ROM game "The Hive" in the quarter.

RECOTON, the consumer electronics supplier to retail, says that global expansion helped fuel increases in sales and profits in the third quarter. Net profit rose to \$4.1 million on sales of \$55.7 million, compared with a profit of \$3.65 million on sales of \$46.1 million last year. The company has been developing a line of multimedia accessories.

BARNES & NOBLE reports that same-store sales for superstores, many of which sell music, increased 9.8% in the third quarter. Relocated stores were included in the same-store total. During the quarter, the company opened 35 superstores for an overall 322 and two mall stores for a total of 671. The company says that superstores now



account for 70% of revenues, which were \$432 million in the quarter, up from \$359 million a year ago. Barnes & Noble reports that net loss edged up to \$3.5 million from \$3.3 million last year.

CINERGI PICTURES ENTERTAINMENT, a movie producer, says revenues more than doubled in the third quarter to \$51.5 million because of such strong releases as "Die Hard With A Vengeance" and "Judge Dredd" in international markets. But because "Dredd" and "The Scarlet Letter" did not perform well in domestic markets, the company took a big write-off and reports a net loss of \$9 million.



include HMV, Tower, Virgin Mega-stores, Blockbuster, J&R Music World, Spec's, Borders, and Hard Rock Cafe/West Coast, as well as a multitude of independent record stores nationwide.

The event features special in-stores by performers and celebrities on Saturday (2). Among those slated to staff cash registers in New York record stores are Faith Evans, members of Dinosaur Jr and Sponge, Kathy Mattea, Naomi Campbell, and Coolio. Los Angeles retail will have appearances by Traci Lords, Me'shell NdegéOcello, and "Weird Al" Yankovic. Artists will also be on hand at stores in Miami and Atlanta.

"This is the kind of thing we have found artists love to do," says Rosta. "There's no pressure to perform, and they get to talk with their fans. It's a lot of fun for them."

EXECUTIVE TURNTABLE

HOME VIDEO: LIVE Home Video appoints **Tim McCreary** Southeast regional sales manager in Lexington, Ky., and **Marie Di Perna** Northeast regional sales manager in Tarrytown, N.Y. He was Southeast regional sales manager for Academy Entertainment. She handled sales and marketing for Troma Team Video.

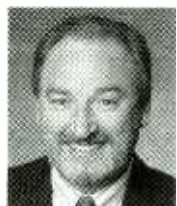
Lelah Willoughby was named president of the New England chapter of the Video Software Dealers Assn. She was a board member.

ENTER*ACTIVE: **Henry A. Kaplan** is appointed president/COO of Philips Media Software in Los Angeles. He was founder and chairman of Hi Tech Entertainment.

Frank LoVerme is promoted to VP of sales, advanced media, for WEA Media Services in Burbank, Calif. He was executive director of CD-ROM sales for WEA Manufacturing.



KAPLAN



LoVERME

RELATED FIELDS: Barnes & Noble Inc. in New York promotes **Thomas A. Tolworthy** to president of Barnes & Noble Superstores and **Kristine Terrill** to president of B. Dalton Bookseller. They were, respectively, president and West Coast regional director of B. Dalton Bookseller.

Information for the Merchants & Marketing Executive Turntable should be sent to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036. Photographs are welcome.

FOURTH QUARTER BOOSTS AUDIOBOOK BUSINESS

(Continued from preceding page)

audiobook net sales were up 25%, but net sales in the second quarter dropped. One reason cited by publishers was high returns, partly attributed to a reorganization at Waldenbooks, which moved its company headquarters, closed 100 stores, and refocused its audio sections, clearing out nonperforming backlist titles. As a result, net sales for the first half of the year were flat, despite the strong first quarter. By the third quarter, year-to-date net sales were up about 5%, and "the trend going into the last part of the year is very strong," says APA president George Hodgkins, citing the numerous hot releases and the drastic

increase in September sales. "I have a feeling that by the end of the year, net sales for the year overall will end up being higher. It's been a weird year."

Retailers also had mixed results. At Barnes & Noble, audiobook sales were "definitely higher" this year, says public relations manager Lisa Rucker. Heller's Audiobooks in New York had a 10% increase in sales this year at its downtown store. The Earful of Books chain in Texas saw a 10% increase in rentals, but sales were flat, and Book-Tronics in Houston also had flat sales prior to the fourth quarter, when sales picked up. Boston Audiobooks sur-

veyed its customers and found that competition with direct-mail audiobook clubs has had a negative impact on business.

For audio-only stores in California, the climax of the O.J. Simpson trial caused sales to nose-dive, as commuters turned their car radios to news stations. "The last week of September and first week of October were a disaster," says Amy Bell of Albert's Audiobooks in Agoura Hills, Calif. "After that, business picked up. October was very good if you take away that first week."

"There's no question that the trial affected sales," agrees Ric Berg of Riverside, Calif.'s the Audio Store. "When it got to the closing arguments, there was absolutely no one around—it was like we'd had an earthquake or something. But I think it will be a good Christmas."

To help ensure that, publishers and retailers are doing a number of promotions. Dove Audio is taking out full-page ads in *The New York Times* and *The Los Angeles Times*, and will have 500 television spots during the Christmas season, "particularly targeting CNN's 'Headline News,'" says Viner. Radio spots will also be used.

Random House is focusing on radio, with a big radio advertising push for the company's top six titles in 10 major markets the first week of December. The company has also created a Plexiglas audiobook holder for bookstores to cross-promote audio with hardcover. In January, Random House will do a 10th anniversary promotion involving co-op advertising, point-of-purchase, and in-store signings.

The Audio Store is doing a Give the Gift of Audio campaign, with gift-giving displays throughout the store. Earful of Books is offering \$10 off of any transaction over \$50. Boston Audiobooks is doing its annual "Angel Ornament" project, in which audiobooks for donation to disadvantaged children are discounted. On the lighter side, Boston Audiobooks is having a Duck Calling Contest, with prizes for the customer who can do the best duck call.

Billboard®

FOR WEEK ENDING DECEMBER 2, 1995

Top Kid Audio™

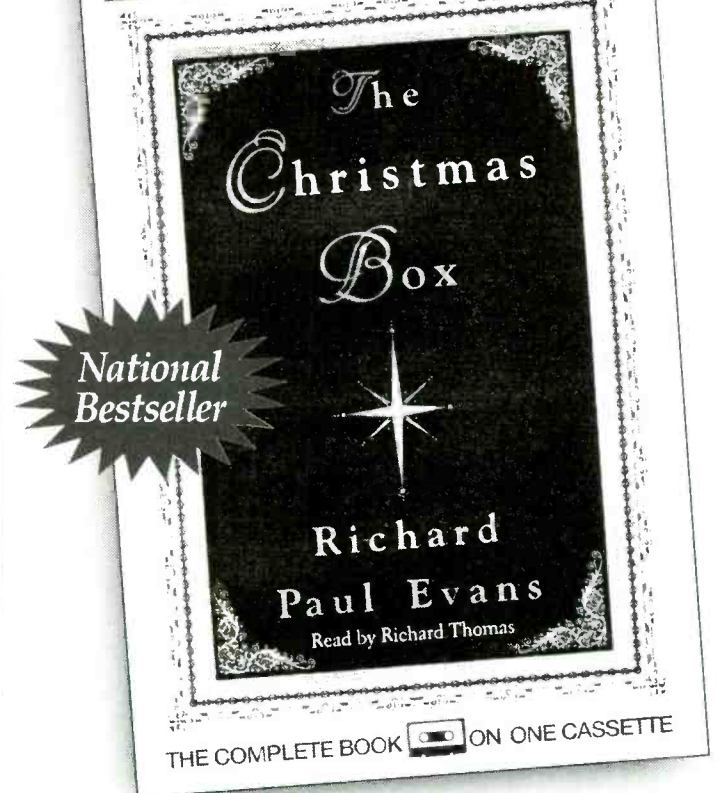
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★★ No. 1 ★★★				
1	1	13	VARIOUS ARTISTS CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
2	3	12	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
3	7	3	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
4	2	5	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)	
5	5	13	VARIOUS ARTISTS CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
6	8	4	READ-ALONG WALT DISNEY 60262 (6.98 Cassette)	POCAHONTAS: THE SPIRIT OF GIVING
7	4	8	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
8	12	3	CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98)	CHRISTMAS FAVORITES
9	11	3	CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
10	6	8	VARIOUS ARTISTS THE MUSIC OF DISNEY'S CINDERELLA WALT DISNEY 60886 (9.98/16.98)	
11	24	2	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
12	10	13	BARNEY ▲ ² SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
13	9	13	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
14	15	12	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
15	13	13	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
16	17	13	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
17	16	8	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
18	NEW ▶		READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART
19	22	12	READ-ALONG WALT DISNEY 60257 (6.98 Cassette)	THE LION KING: FAR FROM THE PRIDE LANDS
20	20	2	READ-ALONG WALT DISNEY 60256 (6.98 Cassette)	LION KING: BRIGHTEST STAR
21	14	12	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
22	RE-ENTRY		BARNEY BARNEY PUBLISHING 99616 (6.95 Cassette)	BARNEY AND BABY BOP'S BAND
23	23	12	MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
24	25	12	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
25	21	13	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1995, Billboard/BPI Communications, and Soundscan, Inc.

**HAVE A
POSITION TO
FILL?
WANT TO REACH
HIGHLY QUALIFIED
PEOPLE FAST?
LOOK NO FURTHER -
BILLBOARD CLASSIFIED
800-223-7524
FAX: 212-536-5055
212-536-5174**

Give the first gift of Christmas

SIMON & SCHUSTER
AUDIO



Simultaneous with the Simon & Schuster Hardcover

Coming to television December 10 on CBS
starring Maureen O'Hara & Richard Thomas

SIMON & SCHUSTER
AUDIO



KID NOTES

Billboard Presents...

- "Christmas Time Is Here" (A *Charlie Brown Christmas*)
- "Welcome Christmas" (Boris Karloff, *How The Grinch Stole Christmas!*)
- "A Holly Jolly Christmas" (Burl Ives, *Rudolph The Red-Nosed Reindeer*)
- "White Christmas" (Bing Crosby, *Holiday Inn*)
- "Frosty The Snowman" (Jimmy Durante, *Frosty The Snowman*)
- "Have Yourself A Merry Little Christmas" (Judy Garland, *Meet Me In St. Louis*)
- "We Need A Little Christmas" (Angela Lansbury, *Mame*)
- "The Chipmunk Song" (*Christmas With The Chipmunks*)
- "Comin' Up Christmas Time" (*Casper's First Christmas*)
- "Riu Chiu" (The Monkees)

**What a lineup!
What a classic Christmas compilation!
What a home run!**

It's *Billboard Presents: Family Christmas Classics*. And if you don't have it on your shelves, you're missing out on the one Christmas album that will succeed in taking children, parents, and grandparents on a group trip down memory lane. How often does that happen?

So stock *Family Christmas Classics*.
And have a happy holiday season, for cryin' out loud.



Ring Bell for Service



Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere



800-329-7664 Ask For Wanda

15959 N.W. 15TH. AVE, MIAMI, FL 33169 FAX 305-628-1508

National Record Mart Has Its Eyes On Acquiring Wherehouse

WHICH WAY TO THE COURT: Wherehouse Entertainment, which is operating under protection of Chapter 11 laws, is actively seeking a suitor to acquire the company as part of its reorganization plan, according to Jerry Goldress, Wherehouse's chairman/CEO. Goldress says the company's financial advisers are in the process of putting together a "book."

Meanwhile, several suitors have started looking at the company, he says, declining to specify names.

Other sources, however, say that National Record Mart and the Musicland Group seem to be the most interested parties. Camelot Music is also considered to be among the potential suitors for the Torrance, Calif.-based Wherehouse, which operates 310 stores.

Bill Teitelbaum, the chairman/CEO/president of Pittsburgh-based National Record Mart, has long harbored a desire to buy another large chain, and privately he has been coveting the Wherehouse chain for most of the last 18 months. During that time, Wherehouse's

overleveraged balance sheet cast uncertainty on the chain's future, and it seemed likely it would be sold.

Teitelbaum has long been regarded as a financial player in music retailing, rather than a strategic one. But April 1986 will mark 10 years of ownership of National Record Mart, a chain he bought in a leveraged buyout for about \$10 million. Ten years, in Retail Track's opinion, is long enough to qualify Teitelbaum as a long-term strategic player, and I recently pointed that out to NRM senior management, who seemed unaware of the impending anniversary. I was amused to receive an NRM press release two weeks later alerting me to the anniversary.

But putting out that press release must have been sweet for Teitelbaum, considering he rescued NRM from the jaws of almost certain bankruptcy in 1992 by selling off 20 stores to W H Smith's the Wall chain for about \$10 million. (At the time, Teitelbaum was figuratively hanging from a cliff, with creditors jumping up and down on his fingers.)

Teitelbaum is nothing if not a shrewd businessman, and in financial circles he has acquired a reputation as an expert "bottom fisher." Since overcoming NRM's financial troubles, he has been involved in negotiations to acquire a number of small chains. The only deal consummated was the one he completed for Leonard Smith stores in November 1993.

Due to his tendency to bottom-fish—and the ensuing long negotiations, stalling, and on-again/off-again status of deals associated with pursuing such a tactic—Teitelbaum is generally considered to be long on desire but short on credibility at the acquisition negotiating table.

In the Wherehouse situation, however, he is being treated as the most serious contender for the chain, sources say. That's because he has shown up at the negotiating table with

a deep-pocketed investor willing to back him. Retail Track—and it pains me to admit this—has been unable to determine who that investor is.

But the presence of a mysterious investor raises a number of interesting questions concerning the future status of NRM's ownership. Currently, NRM is a publicly traded company, with Teitelbaum owning the largest stake in the chain. If NRM acquired Wherehouse, would the investor merely supply debt financing or would it take an ownership position in Wherehouse, NRM, or both? Teitelbaum was unavailable to comment.

It will also be interesting to see what the stock market makes of NRM's involvement. At press time, NRM's stock opened at a bid of \$1.75.

Although Musicland is considered to be the second-most-interested party in Wherehouse, many participants note that the company has its own cash-

flow concerns at the moment and wonder if it is viable to consider Musicland a potential suitor.

Similarly, Camelot Music has an over-

leveraged balance sheet, and industry observers question the resolve of its parent, Investcorp, to buy another chain. A Musicland spokeswoman said the chain doesn't comment on acquisition speculation. Camelot executives didn't return phone calls seeking comment.

On another Wherehouse front, the company's bankruptcy proceedings are breaking new ground for the music industry. For the first time in industry history, according to members of the credit community, some of the majors are supplying post-petition credit to a chain operating in Chapter 11.

While it is common in other industries to supply such credit, which is senior to and takes priority over pre-petition unsecured debt, the six majors have never provided such credit, preferring to sell to bankrupt chains on a COD basis.

The ingredient that is spurring some of the majors—so far, they are WEA and Cema—to provide post-petition credit is a change in the bankruptcy code that allows a company operating in Chapter 11 to make a one-time return of goods to creditors willing to supply a new credit line. In exchange, the returned goods can be applied to pre-petition debt.

In the case of WEA, sources say, the company is supplying \$6 million in post-petition credit to Wherehouse and receiving \$2 million in returns, which would be subtracted from WEA's pre-petition total claim of \$8.2 million.

With this maneuver, WEA gets a head start in recouping some of its potential Wherehouse losses, but it also takes on added risk in the form of \$6 million in new credit.

In other news, Wherehouse has until Dec. 1 to file its reorganization plan, but on Thursday (30) there is a hearing to rule on its plea for a 120-day extension.



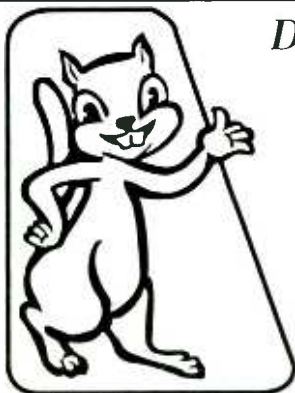
DIVIDER CARDS

QUALITY PRINTING
QUALITY PRODUCT
QUALITY SERVICE

FOR A FREE
CATALOG

800/648-0958

GOPHER
PRODUCTS



LISTEN HEAR

Telescan, the leader in interactive marketing brings you the Ensemble™ 20 Disc Endcap

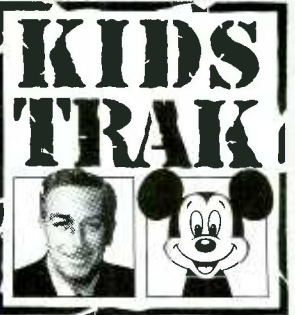


We guarantee our systems will help sell more product!

For free catalog & information call: 1-800-835-7072

telescan 828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

ADVERTISEMENT



Video Drives Audio

HOLD ON TIGHT 'CAUSE more sales are "Just Around the Riverbend"! Just in time to complement the *Pocahontas* home video (due out March 5, 1996) Walt Disney Records is relaunching the *Pocahontas* audio line.

- *Pocahontas* Soundtrack
- *Pocahontas* Sing-Along
- *Pocahontas* Read-Along
- **NEW!** *Pocahontas* My First Read-Along: "Who's Making That Sound?"

Relaunch promotions include offers in 25MM Burger King Kids Meals, advertising inserts into millions of *Pocahontas* home videos, tie-ins with Paas Easter Egg Coloring Kits, licensed merchandise, in-store signage, and more!

Remember, Disney videos can boost audio sales by 300% or more. Don't get caught up the river without a paddle — stock lots of *Pocahontas* audio products today!

Share the music
of Disney

at our website.

<http://www.disney.com/records>
Now on-line!



AEC Absolutely Distributing Via INDI

WAREHOUSE SHUFFLE: In early August, just days after Alliance Entertainment Corp. closed its purchase of Independent National Distributors Inc., AEC Music Distribution CEO **Duncan Hutchison** suggested that the status quo would prevail at the companies in the immediate future.

At the time, Hutchison said, "I'm absolutely positive that nothing is going to happen this year in terms of consolidation."

Well, guess again.

About three weeks ago, AEC Music Distribution sent a letter to its customers that read in part, "In order to streamline our operation and improve our service to you, AEC Music Distribution has decided to consolidate our fulfillment operations through INDI's warehouses and, as of Nov. 13, to close the AEC Music Distribution warehouse located in Miami."

INDI is now shipping all orders out of its warehouses in Secaucus, N.J. (Malverne), Dallas (Big State), and San Fernando, Calif. (California Record Distributors).

When reminded of his August statement, Hutchison, who cannot be accused of lacking a sense of humor, says, "I absolutely will never say absolutely again."

Explaining the move, Hutchison says, "We thought we were going to be [in Miami] a lot longer . . . [but] we started generating a huge amount of business."

One source suggests that AEC's quick shift to INDI for fulfillment was a reaction to complaints about customer service, and that the distributor's lone warehouse in the Southeast couldn't handle the shipping traffic conveniently or easily. The company has now, for all intents and purposes, shifted to a branch system.

Clearly, AEC's move signifies that the consolidation of its distribution holdings will come much more quickly than the protracted unification of its one-stop holdings.

The larger importance of this quick shift is uncertain, but it reflects the confidence that AEC has in INDI's operational expertise.

More action to come soon? Hutchison, without irony, says, "I'm absolutely sure there'll be ongoing change."



by Chris Morris

FISH FLIES EAST: Rounder Records' purchase of Chicago-based Flying Fish Records (Billboard, Sept. 2), which was scheduled to be finalized Nov. 20, will apparently begin a new chapter for Flying Fish in more ways than one.

A somewhat panicked source in Chicago called to say that in early November, Flying Fish's staff of nine was informed that layoffs were imminent and that, upon completion of the deal with Rounder, the label would relocate to its new parent's offices in Cambridge, Mass.

When the purchase was announced in August, Rounder partner **Marian Leighton Levy** said the label would remain in Chicago and its staff would stay in place.

While Rounder executives soft-pedal matters, they make it apparent that big changes are in fact afoot for the historic 21-year-old Windy City folk label.

"At this point, we have guaranteed all employees positions through the end of the year," says Rounder head of business affairs **John Virant**. "Beyond that, we are contemplating continuing to work with at least a couple of [Flying Fish employees] . . . It is true that we plan to bring the operation to Cambridge and consolidate it with the operation here."

Virant says that Flying Fish CEO **Jim Netter** will stay on board with a couple of other staffers for "a more extended transition period."

Rounder co-founder and partner **Ken Irwin** says that Rounder has started to contemplate new artists for Flying Fish, adding, "We're trying to continue on, trying to retain as much as we can of [late Flying Fish founder **Bruce Kaplan's**] vision."

FLAG WAVING: Tooling through one of our reference books recently, we came upon an entry on the **Lazy**

Cowgirls, one of L.A.'s most potent punk-edged rock bands. The bio noted that the band "called it a career in 1993. Better to burn out than to fade away, I guess."

This item must have come as news to the band's troll-like, high-energy front man, **Pat Todd**, whose long-lived unit just released a new album, "Ragged Soul," the first full-length Cowgirls opus in five years.

"The band never broke up," Todd says. "We got rid of two guys who were in the band with [guitarist **D.D. Weekday**] and myself. It took six or seven months for us to get a lineup together."

However, the Cowgirls never quit recording: They released a single and 10-inch EP on Sympathy for the Record Industry in '92 and '93, respectively, and a rip-snorting single, "Frustration, Tragedy & Lies," last year. That hard-nosed track is one of the primo cuts on "Ragged Soul," on the Matador-distributed Crypt label.

The current Cowgirls—Todd, Weekday, guitarist and fellow Indiana emigré **Michael Leigh**, drummer **Ed Huerta** (formerly with **Jack Brewer's** band), and bassist **Leonard Keringer** (ex-Creamers)—continue to lay down a thrashing hard rock wall that echoes the intensity of past bands without slavishly copying their sound.

"Something we key on is timelessness, instead of being timely," Todd says. He relates the Cowgirls' work to such antecedents as the **Velvet Underground**, the **New York Dolls**, the **Stooges**, and the **Rolling Stones**, adding that the best rock music "is human, it's got some feelings, and the people show their souls somehow."

He could be describing the fierce soulfulness of such new Cowgirls numbers as "I Can't Be Satisfied," "Too Much—One More Time," "Still On The Losin' Side," and "Bought Your Lies."

The band is supporting its new album with a no-holds-barred touring stint, which took it through 40 European dates in September and October. The 35-show U.S. leg, which began in Texas last week and will sweep around the country before concluding in New Orleans, wraps Dec. 17.

You are getting very sleepy...

You're in your music store... You call Southwest Wholesale... You can order from more than 130,000 titles... You note the large selection of Latin music... You can order CD-ROMs... You can order laserdiscs... You can talk to a bilingual staff... You will get a weekly mailer... You will get the right order on time... You can stop going in circles... You will call Southwest Wholesale.

SOUTHWEST WHOLESALE
records & tapes

Houston Atlanta
800-275-4799 800-856-3874
4240 Lockefield, Houston, Texas 77092
713/681-0629 Fax 713/681-3037

CD CD-ROM PRESSING SERVICES

OPTIMAX

TEL (800) 228-6988
FAX (909) 598-3867

- ★ Mastering / Encoding
- ★ Mastering / Galvanic
- ★ Glass Mastering
- ★ Replication
- ★ 5 Color Multi-Color Printing
- ★ Complete Packaging



Soft Of The Border. Lori Lieberman stopped by Borders Books & Music in Santa Monica, Calif., to promote her latest album, "A Thousand Dreams" on PopeMusic. She played an in-store concert that included her current single, "Killing Me Softly," for an audience of 200. Afterward, Lieberman and her band stopped to chat with the store's staff. Pictured, from left, are Marilyn Harris, cellist in Lieberman's band; Gary Scott, guitarist; Joseph Cali, executive producer for "A Thousand Dreams"; Lieberman; Alex Goodman, community relations coordinator at Borders; Don Raymond, guitarist; and Robert Aguayo, music manager at Borders.

H.L. DISTRIBUTORS, INC.

Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712
LOCAL: 305-262-7711 • FAX: 305-261-6143
6940 S.W. 12 Street Miami, FL 33144
SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE	WKS. ON CHART	
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
		★★ NO. 1 ★★				
1	1	KENNY G ▲ ARISTA 18767 (10.98/16.98)	★ ★ ★ ★ ★ MIRACLES: THE CHRISTMAS ALBUM 4 weeks at No. 1		6	
2	4	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS		3	
3	6	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS		12	
4	8	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS		38	
5	7	BOYZ II MEN ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS		13	
6	10	AMY GRANT ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS		20	
7	9	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH		11	
8	12	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM		38	
9	—	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS		1	
10	18	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME		23	
11	22	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND		114	
12	33	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM		12	
13	5	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY		53	
14	31	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON		21	
15	47	VARIOUS ARTISTS ▲ A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS		31	
16	11	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL		157	
17	35	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970		46	
18	—	NAT KING COLE CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG		30	
19	15	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE		53	
20	29	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD		80	
21	16	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL		237	
22	13	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND		226	
23	—	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM		27	
24	43	THE BEATLES ▲ CAPITOL 97036 (15.98/31.98)	1962-1966		33	
25	48	BING CROSBY LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS		9	
26	14	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE		115	
27	—	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2		16	
28	44	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...		6	
29	19	JIMI HENDRIX MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE		30	
30	17	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY		52	
31	20	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON		237	
32	41	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL		204	
33	45	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1		29	
34	46	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES		28	
35	—	THE CARPENTERS A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT		27	
36	—	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS		9	
37	—	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE		189	
38	26	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM		4	
39	23	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS		237	
40	28	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK		213	
41	25	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART		234	
42	—	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT		18	
43	24	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON		27	
44	27	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS		21	
45	—	INTERNATIONAL CHILDREN'S LASERLIGHT 15307 (3.98/5.98)	FROSTY THE SNOWMAN		1	
46	30	THE DOORS ▲ ELEKTRA 60345/VEEG (12.98/19.98)	BEST OF THE DOORS		220	
47	21	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS		186	
48	—	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM		16	
49	—	AARON NEVILLE A&M 0127 (10.98/16.98)	SOULFUL CHRISTMAS		6	
50	2	JOHN TESH GTS 528747 (9.98/14.98)	A ROMANTIC CHRISTMAS		14	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Tireless Craig Taubman Keeping Busy

ROCK'N'ROLE MODEL: "You can whine all day, and it won't get you anywhere," says Craig Taubman. "I know—I've done it."

But Taubman's too busy to complain anymore about the plight of children's performers without major labels. And the leader of kid rock group Craig 'n Co. didn't just luck into his current prosperity. Taubman's tireless, aggressive self-promotion is what fills his dance card.

He readily acknowledges that the separate, successful career he's carved for himself as a writer and performer of secular Jewish music has enabled him to keep his job as a kids' artist—to go out on the road with a four-piece band, for instance.



by Moira McCormick

Even so, Taubman's pro-active approach to the children's entertainment industry has reaped out-of-the-ordinary rewards. For starters, his newest kids release on Sweet Louise Records (Sherman Oaks, Calif.), "My Jewish Discovery," just won a Parents' Choice gold award, which, he notes,

"helps our sales." He's just coming off a national tour with his band. Taubman writes the music for the Fox Kids TV program "Rimba's Island," now in its second season. "I write 80 songs a season," he says. "Each week, I have five or six of my songs on TV." (Walt Disney Home Video distributes the videos, of which there are currently three.)

Taubman says that "You're My Best Friend," his composition from the movie "Andre," "allows me to cross-promote my name and likeness through the video—it's stickered with: 'Featuring "You're My Best Friend," by Craig 'n Co.'"

He has written a musical number
(Continued on next page)

IT'S WAR FOR CD-ROM SHELF SPACE

(Continued from page 65)

move are relatively small, and the types of products they sell are often pretty esoteric—or certainly very narrowly limited," says Bernstein. "But the bookstores particularly are an exciting area for us, and one that we certainly intend to pursue."

Proving the axiom about necessity and invention, Palladium and other computer software suppliers are aggressively pursuing alternative distribution vehicles while still going through traditional retail.

One major publisher is even negotiating with Avon to have one of its titles included in the home-sales cosmetics company's offerings. And while peddling their wares door to door is certainly on the extreme end of the spectrum, other computer software suppliers are traveling innovative sales paths.

Routes include setting up shop in nontraditional venues, from pubs to sporting goods stores; selling directly to customers online; getting product into in-school circulars; going through direct-mail clubs or TV infomercials; and establishing CD-ROM "microshops" inside nontraditional retailers.

Discovery Channel Multimedia, a unit of Discovery Communications, is taking perhaps the most enviable road: Its parent company acquired an 11-store retail chain earlier this year, in which the company will sell its own CD-ROMs alongside a variety of other branded merchandise, including home videos.

The company plans to grow the chain to more than 300 locations within the next 48 months, according to chairman/CEO John Hendricks.

Having one's own chain in which to sell is a rare luxury, but having one's own channel is not, some publishers argue.

"If you've got a title with a definable niche market—whether it's sports or music or cooking—you're foolish if you don't look for an outlet where your target customer is going to be anyway," says David Billstrom, president of publisher Media Mosaic.

For Media Mosaic, whose titles include "Rock Climbing" and "Mountain Biking," the outlet was sporting goods stores and also gyms, where CD-ROM displays have been set up to cater to those devotees of the new

indoor rock-climbing fad.

The sporting goods chains took some selling on the concept, but now are perhaps a little too enthusiastic about the CD-ROM product line for Media Mosaic's comfort.

"We paved the way for our competition," says Billstrom. "When we first went into the stores and said, 'Multimedia,' the stores said, 'Huh?' Now after we've been in there and explained it to them and showed that it can be a business, when the next guy comes along and says, 'Multimedia,' they're saying, 'Welcome.'"

"We've been pioneers, and we have many arrows to show for it," agrees Citelli of Books That Work, which has its titles in such leading chains as Home Depot and Lowes—which are now adding other multimedia products to their mix.

Discovery Multimedia used not only micro-distribution but also microbreweries in targeting sales for its CD-ROM title "Michael Jackson's Beer Hunter," which was sold inside pubs as well as traditional stores.

Site-based sales were also used by New York-based Voyager Co., which sold its catalog of music-intensive CD-ROM products to those attending Laurie Anderson's concert tour this past summer, sponsored by Voyager to promote the artist's CD-ROM.

Site-based sales are part of Studio 3DO's targeted attack for its multimedia titles, in which it stages "product parties" in various cities to introduce potential customers to its lineup and sell them the products, à la the old-fashioned Tupperware party.

New age bookstores, candle shops, airport gift shops, and clothing stores are also among the many retail outlets that have been "pried open" by resourceful CD-ROM suppliers.

Elsewhere, edutainment products are prime for school sales, publishers say, not so much for the revenue that one school sale brings but for the promotional value.

In-school catalogs, such as Scholastic Press, are "gold mines" for children's titles, says a Sanctuary Woods executive. Inclusion in direct-sales clubs—such as one

launched specifically for CD-ROMs by BMG or the more traditional Book of the Month Club mailers—can also bring big benefits, others say, by establishing the brand in a customer's mind.

ONLINE OPTION

But perhaps the most intriguing—and potentially tricky—outlet for suppliers caught in the shelf-space squeeze is the online world, where virtual shelves mean limitless "stock."

Already traditional retailers like Egghead, as well as scores of direct-sales specialists, have opened "stores" on the Internet's World Wide Web to sell software online for delivery via mail order, and more are on the way.

Software publishers have also rushed online—but for the moment are primarily (but not exclusively) marketing, not selling, for fear of offending their traditional retailer base. This will change, they quietly note. "It's a marketing tool for the '90s, and a revenue tool beyond," says a marketing executive at a leading games company.

Microsoft is honing this sharpest tip of cutting-edge CD-ROM distribution with a pilot test of online sales—and online electronic delivery—of its software, in conjunction with select retail partners.

"It's a test of the technology, and of the business," says Ed Belleba, director of reseller strategy for Microsoft. "We want to see, one, if it works, and two, if it makes good business sense for us and for our retailers."

Microsoft products being made available to retailers for electronic download by consumers include several of Microsoft's popular consumer software titles, such as "Microsoft Flight Simulator." Pricing is comparable to that in traditional retail outlets, to avoid cannibalization.

"Nobody is saying that retail is the bad guy in this," says Palladium Interactive's Bernstein. "They're under tremendous pressure, too. But to survive in this business, we are going to need multiple channels of distribution. Two hundred titles [in a store] isn't going to work anymore."

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
★ ★ NO. 1 ★ ★			
1	1	MANNHEIM STEAMROLLER CHRISTMAS IN THE AIRE	AMERICAN GRAMAPHONE 1995 (11.98/17.98)
2	2	KENNY G MIRACLES: THE HOLIDAY ALBUM ▲ ⁵	ARISTA 18767 (10.98/16.98)
3	5	MARIAH CAREY MERRY CHRISTMAS ▲ ³	COLUMBIA 64222 (10.98 EQ/16.98)
4	6	HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS ▲	COLUMBIA 57550 (10.98 EQ/16.98)
5	9	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ⁵	AMERICAN GRAMAPHONE 1988 (9.98/14.98)
6	8	BOYZ II MEN CHRISTMAS INTERPRETATIONS ▲	MOTOWN 6365 (10.98/16.98)
7	14	LUTHER VANDROSS THIS IS CHRISTMAS	LV 75595/EPIC (10.98/16.98)
8	11	AMY GRANT HOME FOR CHRISTMAS ▲ ²	A&M 0001 (10.98/16.98)
9	10	VINCE GILL LET THERE BE PEACE ON EARTH ▲	MCA 10877 (10.98/15.98)
10	12	MANNHEIM STEAMROLLER CHRISTMAS ALBUM ▲ ⁵	AMERICAN GRAMAPHONE 1984 (9.98/14.98)
11	7	STEVEN CURTIS CHAPMAN MUSIC OF CHRISTMAS	SPARROW 1489/CHORDANT (9.98/13.98)
12	13	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY CHRISTMAS	GOSPO CENTRIC 72310 (9.98/15.98)
13	18	WINTER'S SOLSTICE VOLUME 5	WINDHAM HILL 11174 (10.98/16.98)
14	15	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	LASERLIGHT 15152 (2.98/6.98)
15	16	CELTIC CHRISTMAS CELTIC CHRISTMAS	WINDHAM HILL 11178 (10.98/15.98)
16	19	ALL-4-ONE AN ALL-4-ONE CHRISTMAS	BLITZZ 82846/ATLANTIC (10.98/16.98)
17	17	THE TRACTORS HAVE YOURSELF A TRACTORS CHRISTMAS	ARISTA 18805 (10.98/16.98)
18	34	JOHN BERRY O HOLY NIGHT	CAPITOL NASHVILLE 32663 (10.98/15.98)
19	22	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM ▲ ²	RCA 5486* (7.98/11.98)
20	21	GARTH BROOKS BEYOND THE SEASON ▲ ³	CAPITOL NASHVILLE 98742 (10.98/15.98)
21	20	CLINT BLACK LOOKING FOR CHRISTMAS	RCA 66593 (10.98/15.98)
22	24	DISNEY'S CHRISTMAS SING-ALONG	WALT DISNEY 60882 (10.98 Cassette)
23	26	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ²	A&M 3911 (10.98/16.98)
24	28	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 46318 (7.98/11.98)
25	32	BARBRA STREISAND CHRISTMAS ALBUM ▲ ³	COLUMBIA 9557* (5.98 EQ/9.98)
26	27	BING CROSBY WHITE CHRISTMAS	LASERLIGHT 15444 (2.98/6.98)
27	33	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2 ▲	A&M 0003 (10.98/16.98)
28	25	THE MORMON TABERNACLE CHOIR CHRISTMAS WITH...	LASERLIGHT 12198 (2.98/4.98)
29	—	CEDARMENT KID KIDS CLASSICS CHRISTMAS FAVORITES	BENSON 84054 (9.98/15.98)
30	29	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 5173 (10.98/15.98)
31	39	ALAN JACKSON HONKY TONK CHRISTMAS ●	ARISTA 18736 (10.98/15.98)
32	—	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT	RHINO 70636 (6.98/9.98)
33	36	CEDARMENT KID KIDS CLASSICS CHRISTMAS CAROLS	BENSON 84058 (9.98/15.98)
34	35	INTERNATIONAL CHILDREN'S FROSTY THE SNOWMAN	LASERLIGHT 15307 (3.98/5.98)
35	37	NEIL DIAMOND THE CHRISTMAS ALBUM ▲	COLUMBIA 52914 (10.98 EQ/15.98)
36	—	AARON NEVILLE SOULFUL CHRISTMAS	A&M 0127 (10.98/16.98)
37	3	JOHN TESH A ROMANTIC CHRISTMAS ●	GTS 528747 (7.98/14.98)
38	—	ANDY WILLIAMS THE NEW CHRISTMAS ALBUM	LASERLIGHT 12326 (3.98/6.98)
39	—	GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES ▲	EPIC 57567 (10.98 EQ/16.98)
40	38	CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES	SONY CLASSICAL 53725 (5.98 EQ/9.98)

○ 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 LP is available. ©1995, Billboard/BPI Communications, Inc.

CHILD'S PLAY

(Continued from preceding page)

for the upcoming live-action film "Pinocchio" (with Martin Landau and Jonathan Taylor Thomas) called "All For One." Taubman's also set to compose songs for a new Viacom/Paramount TV series based on Don Freeman's charming "Corduroy" books, and he is talking to a pair of manufacturers about developing a CD-ROM based on "My Jewish Discovery." Plus, says Taubman, "We're in development on a Craig 'n Co. TV show—with a new album that would be tied to the show."

Let's not forget that this guy was one of Walt Disney Records' Music Box artists before Disney discontinued its live-performer division. He's in an ideal position to bemoan his hard luck, but Taubman has no such sentiments to express. "Disney's in the business of making music," he says. "Live artists weren't working out for them. We're in the music business; we can make great music, but we have to do great business."

Great business, he says, entails many things. Paramount among them is developing personal relationships with retailers. Taubman feels that doing in-store concerts is as valuable as playing for hundreds in an auditorium. "We've also gotten really active in promoting our shows, working with the venues," he says. An organization called M.O.M. helps fill seats with warm bodies.

"We send postcards to our mailing list, asking each mom to tell 10 others about an upcoming show," he says. "We offer merchandise to support their efforts; we put up signs in stores like Imaginarium and Noodle Kidoodle."

Taubman also arranges to have local choirs in each city perform with Craig 'n Co., guaranteeing that up to 50 sets of parents and relatives of the choristers will come to the shows.

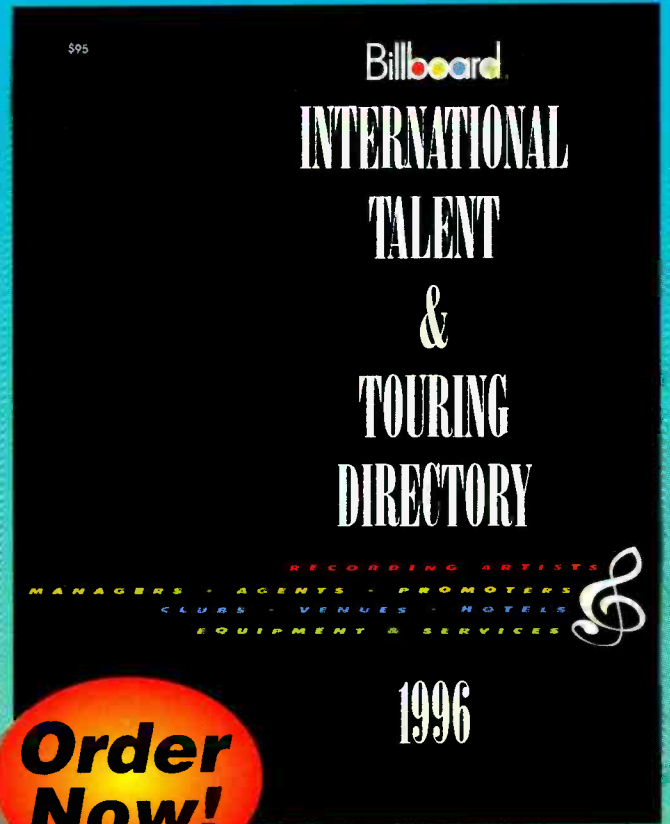
"The more we keep active," Taubman says, "the more things come our way."

KIDBITS: New York-based American Academy of Children's Entertainment has published "Who's Who in Children's Entertainment," a \$10 guide listing 50 categories of those involved in the kids' business, including artists, record companies, talent agents, and production companies... **Kevin Roth**, the dulcet voice of TV's "Shining Time Station" theme, has released the first of 10 projected volumes in his new song-and-story series "Adventures of Sir Rabbit & Bunny Junction Train Station" (Marlboro Records, Unionville, Pa.).

Laurels aplenty: "Daddies Sing Goodnight" (Sugar Hill Records, Durham, N.C.) nabbed a Parents' Choice award, Canadian chanteuse **Carmen Campagne's** "J'ai Tant Danse" (Tanglewood Group/MCA Canada) won a 1995 Felix Award for children's album of the year, and "The Juniper Tree" (American Melody, Guilford, Conn.) rated a Parents' Choice Gold award. American Melody label founder **Phil Rosenthal's** newest album, recorded with members of his extended family, is "This Green Grass Grew All Around"... Sony Wonder has unveiled "Madeline's Favorite Songs," based on the TV series narrated by **Christopher Plummer**... **Tonja Evetts Weimer's** latest is the book/tape package "Fingerplays & Action Chants, Volume 2: Family & Friends" (Pearce-Evetts Productions, Pittsburgh).

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1996 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 16,000 listings in the U.S. and 22 countries worldwide! ✓Agents & Managers ✓Sound & Lighting Services ✓Venues ✓Clubs ✓Hotels ✓Instrument Rentals ✓Staging & Special Effects ✓Security Services ✓Charter Transportation ✓Merchandisers

Save time, save worry and make money — order the 1996 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1996 International Talent & Touring Directory. I am enclosing \$95 per copy plus \$5 shipping and handling (\$12 for international orders. NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.)

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156.

BOTE 3106

The Enter*Active File

MERCHANTS & MARKETING

CD-ROM Pack-Ins Move Soundtracks

BY MARILYN A. GILLEN

LOS ANGELES—"Soundtrack available on . . ." has become a standard tag line in film credits, but the musical tease is beginning to appear with increasing frequency on the boxes of CD-ROM games, which are looking more and more like feature films themselves.

Rest assured: These are not your big brother's video-game soundtracks, just as surely as "Myst" is not "Pac-Man." There's nary a "beep" to be found, and only a whiff of synth. Instead, there is music from the likes of the Butthole Surfers and the Violent Femmes and novel multimedia elements that take the concept of cross-promotion to bonus levels.

The newest wave in an emerging breed of video-game soundtracks hits in January, with the release of the soundtrack to the LucasArts game "The Dig" on Angel Records and the soundtrack to the Capcom game "Fox Hunt" on Rhino Records.

The titles ride in the wake of 1994 path-breakers, such as Capitol Records' "Virgin Games Greatest Hits, Volume 1" and Vernon Yard's game-derived "Mortal Kombat" (which differs from the film soundtrack), as well as more recent spin-offs, such as Time Warner Interactive's "Endorfun Suite" world music soundtrack for the forthcoming game (available only via mail-order through an ad in the game box).

The "Fox Hunt" soundtrack, due Jan. 23 at \$15.98, includes 12 songs licensed specifically for the comedy/thriller game from a wide-ranging assortment of acts, including Violent Femmes ("Life Is An Adventure"), Butthole Surfers ("The Colored FBI Guy"), Dick Dale & His Del-Tones ("The Wedge"), Sugar Hill Gang ("Rapper's Delight"), Faith No More

("Ricochet"), and Poster Children ("King For A Day").

Julie D'Angelo, Rhino's manager of media licensing and the album's producer, says that "Fox Hunt" is a fully filmed full-motion interactive game of theatrical quality. She adds, "Soundtracks from films have certainly proven that there is a strong market for these types of album spinoffs, and with the overlapping demos between game players and active music buyers, this extension is a natural for us."

The video game, which challenges the player to "foil the bad guys, save the world, get the girl . . . and return the rented tux by five," features an all-star cast including George Lazenby (who played James Bond in a 1969 film), Rob Lowe, and Timothy Bottoms. It's also due in January, on multiple platforms, including PC CD-ROM, Macintosh, Sony Playstation, and Sega Saturn.

"Our first priority was finding songs that were appropriate for the game," says Jennifer Pyken of L.A.-based Tri-tone Music, who was brought in as music supervisor by Capcom and took the project to Rhino. "In that sense, we approached it just like we would any film. But we also kept in mind the audience, which is relatively young but with wide-ranging taste in new music and old."

Artists were "thrilled," Pyken adds, to be included in the game soundtrack.

Cross-promotions include an on-box tease to the soundtrack, and vice versa, as well as a novel link: The songs themselves actually serve as "clues" for the game, Pyken says. Plans are in the works for a limited-offer "pack-in" of the audio soundtrack with the game.

The pack-in approach is one that has been gaining steam in the game world,



BUTTHOLE SURFERS

most heatedly since A&M's groundbreaking offer of a top-name alternative-hits soundtrack included in copies of Electronic Arts' 3DO game "Road Rash." Even Nintendo has gotten into the pack-in act, with its first audio soundtrack included in the current 16-bit hit "Killer Instinct."

The difference is that the new video-game soundtracks, like those for films, are being gently poised by labels to stand on their own at retail. Like that of any youngster, the balance in the early stages can be expected to be a little shaky.

"This will probably live or die on the success of the game," says Aimee Gautreau, VP of marketing and publicity at Angel Records, of the forthcoming "Dig" soundtrack release. "We think it will win fans on its own musical merits, but the people who pick it up to begin with will be those people who are familiar with, and who like, the game."

The highly anticipated sci-fi/adventure game, which hits store shelves this month, is a Steven Spielberg-inspired story by Sean Clark that features special effects by powerhouse Industrial Light & Magic and a large-scale marketing campaign that includes a companion novel from Warner Books and an audiobook spinoff.

The music was considered key to the final product, says director

Clark, "in establishing the overall mood of the piece."

LucasArts wanted something "Wagnerian" for the score and approached Angel to see what it had to offer, Clark says. When the composer, Michael Land, completed his Wagner-inspired score, the game publisher reapproached Angel about releasing the music as an album.

"We at Angel have made a commitment to be at the forefront of emerging technologies," Gautreau says, "and that's evident in our forthcoming 'Key To Classics' CD Plus line. We saw this as another step into expanding our market."

The exposure of a young audience to classical music is one hoped-for dividend of the link, Gautreau says.

Angel will use its traditional distribution to take the album into record stores but is also targeting computer software stores via pacts with Virgin Interactive and Navarre.

Angel's soundtrack will be packed with a CD-ROM demo of five LucasArts games, Gautreau says, and plans are currently being set to offer promotional cross-links in the forms of dollar-off coupons between game and album.

With the rise of the enhanced CD—which allows video elements to be added to an audio release—future soundtracks for films and games are expected to tap further cross-promotional opportunities.

Graphix Zone, for one, plans to release an enhanced CD of the soundtrack for its forthcoming "Nixon" CD-ROM, which is a companion piece to the pending Oliver Stone feature film.

"This is the beginning of a whole new genre of music," Gautreau says, "and the possibilities right now are limitless and also unforeseeable. But we plan to get on board early, and see where it leads us."

New Format Combines Full-Screen Vid, Interactivity

LOS ANGELES—OmniMedia aims to put the "plus" into Video CD.

The U.K.-based company is launching its Video CD Plus into the European market this winter, with plans to bring it to the U.S. in early '96.

The format combines the full-screen MPEG-1 video of the Video CD format with increased interactive elements, Red Book audio tracks, and direct online links, according to Paul Hodgson, OmniMedia marketing director, who showcased the technology at Billboard's Multimedia Expo, held in conjunction with the Billboard Music Video Conference Nov. 8-10 in Santa Monica, Calif.

And before anyone blanches at the MPEG mention, Hodgson says that the format won't require new hardware in the form of MPEG add-in boards.

OmniMedia uses a proprietary software-based MPEG system, which requires only that a user own a Pentium-chip PC, Hodgson says, to play back the MPEG-1 video.

The plan is to license the software-based MPEG decompression technology to outside developers at a per-title or per-disc rate, which varies according to volume.

Another software-based full-motion-video playback system, this one developed by New York-based Duck Corp., has been used stateside on forthcoming titles, including Atlantic Records' "Spew Plus" enhanced CD and Viacom New Media's "MTV Unplugged" CD-ROM.

"TV-quality video is simply the Holy Grail of multimedia," Hodgson says. "It's what consumers want to see and expect to see when they look at video, even if that video is on a computer."

OmniMedia is producing its own titles, including its Video CD Plus

debut disc, "Ultimate Video Jukebox," which streets Dec. 1 in the U.K. at 17.99 pounds (approximately \$28). The title offers 10 full music videos, licensed from a variety of labels.

There will be an online link available at launch, Hodgson says, connecting users with a modem and Netscape software to related artist World Wide Web sites on the Internet.

The online link is also planned for "Sade Interactive," an in-the-works Video CD Plus title, which will include nine full-length video clips playable à la VCR via pause, fast-forward, and rewind buttons. Other features include bios, a multiplayer quiz, and a karaoke section.

Plans are to link the disc to Sony's World Wide Web site, Hodgson says.

"The Web link completes the picture," he says. "This way, you have TV quality video and interactive features laced with dynamic information being supplied over the Internet."



SADE

On Enhanced CD: No RIAA Sampler, Microsoft Jumps In

THE RECORDING INDUSTRY ASSN. of America has shelved plans for a multi-label enhanced-CD sampler, originally aimed at educating consumers about the new interactive music format via a low-priced demo. The sampler, which was being produced by New York-based Rev Entertainment, had been slated for a late-January release (Billboard, Nov. 4). "The plan for this emerged back in the summer, before any product had really hit the shelves, and now that there is a good mix of product out there, it was decided it was an unnecessary step, and it would be better to put the money and the effort into the [marketing] campaign itself," says RIAA spokesman Tim Sites. The RIAA-led music-industry ECD campaign, which will kick into high gear next year, will comprise retailer seminars, a consumer education campaign, and more.

Microsoft, meanwhile, is just wrapping its own multilabel CD Plus music sampler, according to producer Jon Kertzer, manager of Microsoft's Music/CD Plus Group. The CD Plus disc includes in-depth interactive segments from Sky Cries Mary, Randy Newman, Pat Metheny, Mary Chapin Carpenter, Sarah McLachlan, Soundgarden, John Coltrane, Ali Farka Touré with Ry Cooder, and music from Prokofiev. Most are now, or will be, available from their individual labels as full ECD titles.

The disc will be available bundled with select computers beginning in January, Kertzer says. He adds that a direct retail route is "desired" but not on the table.

WARNER BROS. STUDIO STORES are opening online. The company is rolling out an electronic version of its themed-merchandise outlets online beginning Nov. 24—in time to capture prime "day after Thanksgiving" shoppers. The site, at <http://www.studio-stores.warnerbros.com>, will feature sales help from Bugs Bunny and Daffy Duck and ordering options ranging from an 800 telephone number to direct online sales.

AVOID THE CROWDS AND THE TUBE: Elsewhere online, the famous New Year's party in New York's Times Square is going live, in a "Webcasting" event that'll feature an interactive video jukebox boasting BMG Entertainment music titles for sampling, celebrity New Year's resolutions, a treasure hunt, and multilingual commentary from people on the street. The site, produced by the Imageering Group, will also offer live video footage of the Dec. 31 festivities using Xing Streamworks technology to allow quick access of the video stream. Would-be cyber-revelers can gain access to the site at <http://www.times-square.org> beginning Dec. 1.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

Home Video

MERCHANTS & MARKETING

New Demand For Used Cassettes Sales Of Previously Viewed Tapes Thriving

BY EILEEN FITZPATRICK

LOS ANGELES—Despite falling prices for new sell-through releases, the used-cassette market is thriving and providing stores with a competitive edge over mass merchant and discount chains.

"The consumption of previously viewed tapes has increased because of the growth of sell-through product overall," says Video Group Distributors president Gene Gross, a used-tape vendor based in Clearwater, Fla. "There will always be a certain segment of the population who want to pay more for a new video, but there's also a certain segment that will want to buy the same video used for \$10 or less."

Most dealers say the used-tape market has remained steady and that sell-through's growth has actually fueled demand. "If we put out a used title for \$11.99, and you can buy the same title new for \$15.99, many customers will opt to buy it previously viewed," says Palmer Video co-president Peter Balner. Many sell-through titles brought in as rentals can be found in the "used" bin as soon as 10 days after their release date, he says.

Other dealers point out that, unlike mass merchants, rental specialists can internally manage used cassettes. "What the mass merchants don't have is the rental inventory," says a buyer at a West Coast-based chain who asked not be identified. "They can acquire used product, but the used-tape mar-



Dealers can make profits of 25%-30% on used tapes, such as "Casper."

ket is more difficult to manage. But we've got the rental stock right there."

Managing used inventory can be tricky and must be watched on a store-by-store basis, because each title's rental cycle is different. Says Balner, "It's not unusual to have a previously viewed title in one store that may not be available in another store, because it is still a hot rental."

A title's age doesn't make it automatically available for the previously viewed shelf. "Even though it's an old title, 'The Shawshank Redemption' [released more than six months ago] is still hot as a pistol at rental," Balner says. "And we're not selling it as a previously viewed title."

For sell-through titles, dealers are quickly turning rental copies around and, in many cases, making more profits than if they sold them as new.

"In some cases, a dealer can make 15% profit on a new title," says Clearwater, Fla.-based Distribution Video &

Audio president Brad Kugler. "But they can make 25% or 30% profit on a used copy of the same title." Typically, used titles are sold at retail from \$8-\$14.95; the higher price is for rental tapes not repriced for sell-through.

Kugler says the company can buy a used copy of a new title, such as MCA/Universal Home Video's "Casper," for \$5.50 and sell it to a retailer for \$6.50, who marks up the cassette to \$9-\$10. It's something mass merchants can't readily do.

Discounters, in fact, work from the opposite direction, often low-balling new releases to loss-leader status. So used tapes can offer video dealers a competitive advantage without sacri-

(Continued on page 75)



Great Day, Great Music. ABC Video celebrated the release of Jean Bach's Oscar-nominated feature "A Great Day In Harlem" at the legendary Village Vanguard in New York. The \$19.98 documentary traces the roots of jazz through the story of a 1958 Esquire magazine photo. Pictured, from left, are Jon Peisinger, ABC Video; producer/director Bach; singer Bobby Short; Village Vanguard owner Lorraine Gordon; Cindy Bressler, ABC Video; and tenor sax man Benny Golson.

Pioneer Tries To Have Its Laserdisc And Eat Its DVD Cake, Too

COVERING ALL BASES: Pioneer Entertainment thinks it finally has a way to guarantee the longevity of the laserdisc. It's called digital videodisc. Pioneer executives in New York last month indicated that they were betting part of their future on DVD. At the same time, they were demonstrating the startling sonic power of the AC-3 digital system that's being used on such laserdisc titles as the limited-edition "Amadeus" due out next month.

Unquestionably, it's been a good year for the laser business, although second-half player sales declined from the first-half figures. In the past three years, hardware manufacturers have sold nearly 1 million units, doubling a slow-moving machine population that had taken since 1978 to cross seven figures. So, cynics might argue, just when the laserdisc sector gets its act together, along comes DVD. Sorry, guys.

Michael Fidler, senior VP of new technology and strategic planning for Pioneer Electronics' home electronics division, acknowledges that player demand is going to dip and that a successful DVD could be trampling laserdisc in three to five years. But that much time is forever in home entertainment—long enough to exploit the format while preparing for the third millennium, he argues. And publicity light on DVD can't help but shine on laserdisc as well.

Pioneer is busy positioning itself. The entertainment arm will acquire DVD replication rights whenever feasible. Electronics, meanwhile, is preparing the introduction of a combi-player that, Fidler says, "covers the majority of the optical disc family." It will play laserdisc, CD, and DVD. Price and launch date are still to be determined, but Fidler expects to unveil plans no later than the Electronic Industries Assn.'s Digital Destination fete in Orlando, Fla., next spring (a replacement for the EIA Summer Consumer Electronics Show, long a June fixture in Chicago until lagging attendance forced its cancellation a couple of years ago).

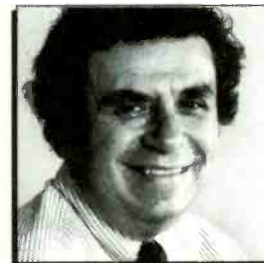
Digital Destination is being promoted as the place to be for DVD: Members of the DVD alliance, Pioneer included, will show off their players in preparation for a fall retail launch. The studios won't miss the opportunity to parade introductory catalogs.

All this assumes that the chasm separating the two DVD camps—MMCD from Sony and Philips on one side; SD from Toshiba, Matsushita, Pioneer, etc. on the other—will be bridged shortly. Fidler and others dismiss reports of

pitched battles between Sony/Philips and the SD camp as about what you would expect with so many parties chewing up the same turf. The two key issues, according to Fidler: the name for the single standard and a formula that will allow an equitable sharing of technology.

Sony and Philips are fighting for the inclusion of "CD" in the name as a legacy of their labors. The SD alliance is fighting just as fiercely to keep "CD" out. When the dust settles, says Fidler, "I have no doubt there will be a single standard." Representatives of all parties met at the recent

Comdex show in Las Vegas to announce that they were continuing to work toward resolution of outstanding issues. Final specifications for the standard are due in mid-December. The betting is that the first DVD players will arrive at retail late in third quarter '96, possibly on or just after Labor Day (Sept. 2). Prices are any-



by Seth Goldstein

one's guess at this juncture.

While it waits, Pioneer Entertainment plugs away with laserdisc, mindful of a potentially limited lifespan. Software sales are up 10% this year, and "customers are buying more," says Rick Buehler, sales and marketing division director. His "Stargate" disc reached 100,000 units; "Forrest Gump" topped 150,000. Pioneer Entertainment's retail wheel horses remain the music chains: Laserdisc is 20%-25% of Musicland Group's dollar revenues and 30% of Camelot's, Buehler says.

But, DVD is now a factor in much of what Pioneer does. As Buehler notes, "We're pursuing DVD rights with everything we're licensing." But the new format is just mounting the long and winding road to 2 million laserdisc players. "We still feel it will be quite awhile before DVD gets to the multimillion level," says Fidler, looking back on Pioneer's years of hard work.

VIDBITS: Ten-year-old West Coast Duplicating will become Mediacy next year, as the company adds CD, CD-ROM, and DVD to VHS in its 750,000-square-foot plant. West Coast—which duplicates for MGM/UA, Turner, New Line, and Orion—dropped another name change a few years ago when it ran into trademark problems... Rank Video Services America is building a second dubbing and packaging fulfillment center in North Little Rock, Ark., less than six months after opening its first. Output will double to 150 million two-hour cassettes a year.

ECI Using New Technology To Caption Films In Europe

BY PETER DEAN

LONDON—The National Captioning Institute is venturing onto mainland Europe through an associated company, the European Captioning Institute. NCI, which has the cooperation of studios and most independents in the U.S., plans to start captioning videos in Germany in early 1996, before embarking on the French and Spanish markets.

Germany has been chosen because it is the second-largest rental market in Europe. Links have already been forged with German distributors association Bundesverband Video, says European Captioning managing director Jonathan Lewis. He adds, "The size of the German-speaking market was also a factor. It's not only Germany, but German-speaking Switzerland and German-speaking Austria."

Great Britain was the testing ground for the new company. According to Lewis, Bundesverband Video was eager to see how captioning has developed in the U.K. over the past three years before it committed to going ahead with the launch.

In the U.K., 500 titles have been released with closed captions, increasing to 10-15 features a month. The five major distributors—Warner, Columbia, Fox, Disney, and CIC (represent-

ing Paramount and MCA/Universal)—currently release captioned titles. Disney now encodes every release; CIC has announced that it will follow suit in January. Approximately 10,000 decoders have been sold in the U.K., reaching an estimated 30,000-40,000 people.

Instrumental to the formation of ECI is new technology that permits the encoding of as many as eight languages onto one videotape. ECI is working with Gemstar, which makes a widely accepted programming system, to provide a European standard for multilingual captioning on cassettes. By 1996, most VCRs will be equipped with a decoder chip; separate decoders no longer will be needed.

Both Hitachi and Sanyo are launching new VCRs with decoding capability. This is a switch from the U.S., where decoders are being built into TV sets.

Gemstar, meanwhile, has developed an updated version of VideoPlus called Showlist, which retrieves all information from a videocassette to enable viewers to access information, such as what television program has been recorded. Showlist, which will be introduced in August 1996, also accesses closed captions.

(Continued on page 75)

Vid Song Brings Cindy Suit; Return Of Winnie The Pooh

LET THE GOODTIMES ROLL: Virgin Records has slapped a copyright infringement lawsuit on Cindy Crawford, claiming the supermodel failed to get permission to use a song featured in her 1992 exercise video, "Shape Your Body."

In the lawsuit, filed Nov. 13 in Los Angeles District Court, Virgin says Crawford failed to receive clearance for "Big Wheels In Shanty Town," from the 1991 self-titled album by Rain Tree Crow. Virgin is seeking an injunction and restraining order against sales of the tape.

Named in the lawsuit are Crawford and GoodTimes Home Video, which distributes the cassette. Also named are Crawford's production company, Propaganda Films, and Too Tall Productions.

Virgin, headquartered in Beverly Hills, Calif., did not say how much it is seeking. Attorney Joseph Yanny would not comment on the lawsuit, nor would he explain why it has taken his client three years to discover the alleged copyright infringement.

Since its release, the Crawford video has sold more than 2 million units worldwide. GoodTimes VP of legal affairs Karen Gross says the New York-based company has not been served and had no comment.

RINGING IN THE NEW YEAR: Buena Vista Home Video is filling its first-quarter release schedule with an old-fashioned double feature and a new-fashioned Winnie the Pooh.

Buena Vista will release the live-action features "The Big Green" and "A Kid In King Arthur's Court," each priced at \$19.99 and available Jan. 31.

When consumers purchase both titles, they qualify for a \$6 rebate, the largest ever for a Buena Vista feature. Consumers also have the option of purchasing either title plus a Walt Disney Family Film video, including "Angels In The Outfield," "Cool Runnings," "The Santa Clause," or "The Three Musketeers," to receive the rebate.

A spokesman for Buena Vista says that releasing the two titles on the same day was a case of being in the right place at the right time. "Both are in the family live-action genre, and their windows from theatrical to video were about the same," he says. "So we decided to put them out together."

For the first time, the 1977 theatrical movie "The Many Adventures Of Winnie The Pooh" will be released on March 27, priced at \$26.99. The 73-minute feature will include a behind-the-scenes look at the talent that put the bear on film.

Marketing details are sketchy, but the title will include a \$5 rebate. Various yet-to-be-named promotional partners are expected to participate.

Buena Vista has elevated Pooh to classic status for 1996, and "Many Adventures" will start a series of promotions spotlighting the entire video and licensed merchandise line. Right now, the focus is on "Pocahontas," scheduled for a March 6 release, between the three new sell-through additions.

Meanwhile, the studio continues to refute trade scuttlebutt indicating that "Cinderella" sales are less than stellar. Buena Vista reports that after one month in stores, "Cinderella" has sold more than 10 million cassettes.



SHELF TALK

by Eileen Fitzpatrick

"The Santa Clause" has sold more than 5 million in two weeks, before Christmas activity got under way.

Buena Vista says, "The overwhelming sales momentum [of the titles] will be bolstered by a massive holiday media campaign," including prime-time advertising for both titles as well as a Disney video gift guide, dropped into Parade magazine Nov. 19.

In total, Buena Vista says the campaign will create 2.5 billion consumer impressions.

JAPANESE BURGER: In an unusual promotional pairing, Japanese animation supplier Manga Entertainment has teamed with a Tower Records store and a Fatburger stand.

The promotion, limited to Tower Records' and Fatburger's West Hollywood, Calif., locations, features screenings of Manga movies at the fast-food stands, plus a discount coupon on videos purchased at Tower.

Customers dining out on burgers and onion rings also got a chance to preview Manga's fall releases. The screenings run Tuesday through Friday, from 9 p.m. to midnight.

Any food purchase at the West Hollywood Fatburger also includes a \$2 coupon off Manga product purchased at Tower's Sunset Boulevard store in West Hollywood.

Titles in the promotion include "Macross Plus," "The Wings Of Honneamise," "Ninja Scroll," "Patlabor 1," "Angel Cop," "New Dominion Tank Police," "Appleseed," "Black Magic M-66," "Orguss O2," "Giant Robo," and "Devilman."

NUMBER CRUNCHING: St. Louis-based distributor Sight & Sound has signed an exclusive deal with Personal Systems to distribute the company's line of computer software to assist retailers with monthly buying.

The software programs include Budget Link and Catalink, which organizes buying information on a simple spreadsheet.

Once dealers input title information, the software keeps a running tab on the total amount a store has purchased. Prices for the software are determined by the number of stores operated.

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
				★★★ No. 1 ★★★				
1	1	3	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
2	3	4	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
3	2	6	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
4	4	37	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	5	137	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	39	2	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
7	NEW ▶		MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
8	6	21	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
9	16	5	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	14.98
10	7	7	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
11	8	2	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
12	14	2	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
13	12	14	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
14	18	3	PLAYBOY: MAKING LOVE SERIES-VOL. 1	Playboy Home Video Uni Dist. Corp. PBV0778	Various Artists	1995	NR	19.95
15	11	8	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
16	NEW ▶		THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
17	NEW ▶		PLAYBOY: SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
18	10	11	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
19	9	5	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video PolyGram Video 6577	Janet Jackson	1995	NR	19.98
20	22	2	SLAYER: LIVE INTRUSION	Americanvisuals American Recordings 3-38424	Slayer	1995	NR	24.98
21	NEW ▶		GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
22	13	14	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
23	NEW ▶		GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
24	NEW ▶		PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
25	20	8	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
26	15	116	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
27	17	14	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
28	NEW ▶		TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 25731-3	TLC	1995	NR	14.98
29	19	5	PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 50793-3	Various Artists	1995	NR	19.95
30	24	5	PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE	Penthouse Video WarnerVision Entertainment 50789-3	Various Artists	1995	NR	19.95
31	25	29	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
32	NEW ▶		THE PROFESSIONAL	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman	1994	R	19.95
33	34	13	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
34	27	7	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
35	RE-ENTRY		DR. NO	MGM/UA Home Video Warner Home Video 205406	Sean Connery Ursula Andress	1962	PG	14.95
36	37	38	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
37	NEW ▶		BARNEY SONGS	Barney Home Video The Lyons Group 2008	Various Artists	1995	NR	14.95
38	31	63	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
39	NEW ▶		DIAMONDS ARE FOREVER	MGM/UA Home Video Warner Home Video 202732	Sean Connery Jill St. John	1971	PG	14.95
40	26	58	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98

◆ 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.

USED CASSETTES

(Continued from page 73)

ficing profits.

In addition, Distribution Video & Audio and other used-tape vendors offer a guaranteed sales policy, in contrast to the studios, which generally restrict returns to 20%. Dealers also use previously viewed tapes to fill out catalog inventory, especially for their foreign and special-interest sections.

"More and more collectors don't want to wait for foreign titles to be repriced," says Bill Holt, rental buyer at Philadelphia-based TLA Video. "It's not making the used business bigger, but it's making it a steady one."

TLA Video keeps an inventory of about 1,000 used videos. Union, N.J.-based Palmer has an average of 400 cassettes in each of its 80 stores. Balner says sales of previously viewed cassettes account for about 3.5% of total revenues.

The biggest advantage that used cassettes offer retailers is the chance to reprice rentals before the studios get around to doing so six months later. A case in point is Buena Vista Home Video's "Pulp Fiction." It's among the hottest used titles on the market, and TLA is selling it for \$24.99.

Some retailers were able to price "Pulp Fiction" as much as \$5 higher than other used tapes. A few have taken customer pre-orders that require a \$5 deposit for placement on a previously viewed-"Pulp Fiction" priority list.

As an added incentive for used sales, Buena Vista offered a \$2 rebate. "We've sold about 100 copies so far," says Holt.

However, most dealers agree that the title's cult following has pushed used sales, and price point, above the norm. "There are not three other titles a year that have that kind of demand," says a West Coast source.

"B" movies, once a staple in close-out bins, aren't participating in the used-tape bonanza. "Three years ago, there was no such thing as a \$9.95 or \$14.95 hit title," says Kugler. "The drop in pricing has squeezed out secondary titles."

Kugler and Gross say most of their business comes from stocking new outlets with rental inventory, which crosses many genres. As consolidation forces store closures, more cassettes have become available. Used tape prices are so attractive that even this year's 20% drop in rentals hasn't discouraged people from opening locations.

"The rental business may be flat," says Video Group Distributors' Gross, "but the number of new store openings is not flat."

ECI

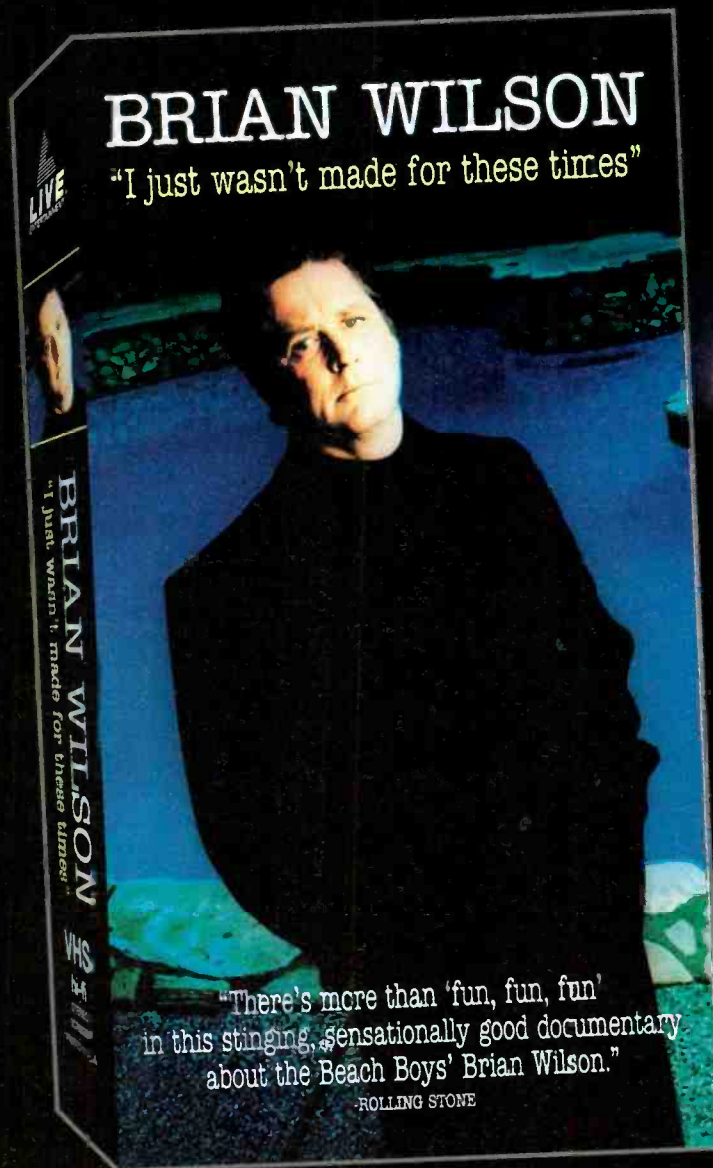
(Continued from page 73)

"Another reason for working with Gemstar is that they managed to persuade all the major manufacturers to incorporate VideoPlus in their hardware," says Lewis.

Unlike the National Captioning Institute, which has charitable status in the U.S., ECI is a limited company; the two directors are Lewis and the executive in charge of subtitling, Chas Donaldson. "The charitable law was too restrictive, both for this country and especially with Europe," Lewis says. "The NCI does not have a stake in ECI, although ECI pays them for use of the proprietary software."

"These Times"... a brilliant note on Wilson's life."

-USA TODAY



1995/COLOR/69 MIN./CAT. NO. 60298

GREAT FOR RENTAL AND SELL-THROUGH.
Special pricing just \$19.98!

- 1995 theatrical release
- The film's soundtrack has been released nationally by MCA Records.
- Disney will run a feature in their Disney Channel Magazine which will reach over 12 million households.
- Cable Ace Award nomination
- VH-1 will be producing a special on the Beach Boys that will air this fall.

THE CRITICS AGREE!

★★★★½

-USA TODAY

"One of rock's great visionaries."

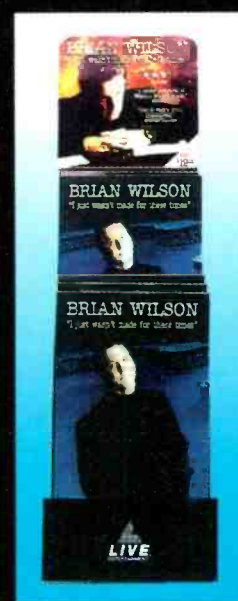
-INTERVIEW MAGAZINE

"A tender portrayal of Wilson's life and music."

-NEWSWEEK

"...musical gold!"

-THE NEW YORK TIMES



Pre-Order Date: 1-9-96
Street Date: 1-23-96

**Special 6-piece
Counter Display**

Save 10% on
counter display.

CAT. NO. 49291
SUGG. LIST PRICE:
\$107.89

Distributed by

wea **LIVE**
VIDEO ENTERTAINMENT

© 1995 MCA Records, Inc.
All Rights Reserved.

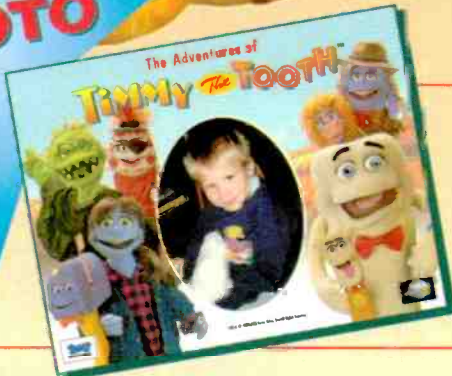
TIMMY'S BACK WITH 3

MORE FUN, MORE SONGS
AND MORE SENSATIONAL SALES!

The
Adventures
of
TIMMY
The
TOOTH



FREE
3-D PHOTO
FRAME



INSIDE EVERY
"RAINY DAY ADVENTURE",
"THE BRUSH IN THE STONE"
and "AN EYE FOR A TOOTH"
VIDEOCASSETTE!

EXCLUSIVE CONSUMER OFFER TO DRIVE SALES SKY HIGH!

Stock Up To Meet Increased Demand!

- A powerful consumer offer will generate multiple sales of *The Adventures of Timmy the Tooth*. Kids can get an EXCLUSIVE TIMMY THE TOOTH™ ADVENTURE BACKPACK by mailing in cash register receipt(s) from any two *Timmy the Tooth* videocassettes and \$4.99 (plus \$1.99 shipping & handling). Estimated Retail Value: \$11.99

THIS OFFER WILL BE COMMUNICATED VIA AN ON-PACK STICKER, IN-PACK FORM AND ON TEARPADS ON MERCHANDISER HEADER CARDS.

PLUS!



"PICTURE PERFECT" CROSS PROMOTIONS!

- A Minolta rebate coupon inside *TIMMY III* titles will save consumers up to \$10.00 off popular 35mm Minolta cameras! (graduated offer: from \$5 to \$10 depending upon camera purchased)
- FREE 8 X 10 portrait (\$20.00 retail value) at participating Liketouch Studios with coupon inside *TIMMY III* titles!

MINOLTA

NICKELODEON AIRINGS WILL BOOST AWARENESS AND DEMAND!

- November '95 (11/6 - 11/17/95)
Time Period: 12:30 PM - 1:00 PM
- February '96 (2/5 - 2/16/96)
Time Period: 12:30 PM - 1:00 PM
- May '96 (5/6 - 5/17/96)
Time Period: 12:30 PM - 1:00 PM

NICKELODEON

NATIONAL MEDIA CAMPAIGN!

- NATIONAL TV ADVERTISING IN CONJUNCTION WITH NICKELODEON AIRING!
Flight #1: 2/5 - 2/10/96
Flight #2: 2/12 - 2/17/96



CARTOON NETWORK

L.I.F.E.T.O.U.C.H.™



- SPOT TV ADVERTISING in Top 25 Markets!
- NATIONAL PROMOTIONS!
Foz Kids Club (107 Markets) 2/5 - 2/23/96
On-Line (Microsoft's Splash Kids and Universal CYBERWALK)
Radio 4HHS promotions (2/2 - 2/17/96)

ALL-NEW ADVENTURES!



"THE BRUSH IN THE STONE"
#81916 34 Mins.

"RAINY DAY ADVENTURE"
#81915 27 Mins.

"AN EYE FOR A TOOTH"
#81742 29 Mins.

\$12.98
s.r.p. each

\$3.00 MAIL-IN REBATE PROGRAM!

- Consumers can get a \$3.00 rebate by mail with the purchase of *The Land Before Time III: The Time of the Great Giving* videocassette and any single episode from *The Adventures of Timmy the Tooth* series. Rebate certificates available in *The Land Before Time III* videocassettes, due out December 9th.

TIMMY ON-LINE!

- Now available at MCA/Universal's CYBERWALK™ on the World Wide Web. Kids can color, read about or create their own story with Timmy and his friends at: <http://www.mca.com/home/>



FANTASTIC P.O.P.!



Newly Designed Stander
33 1/4" W X 57" H X 19"D



12-Unit Counter Merchandiser
includes one header card!
17 1/8" W X 15 1/2" H X 5 5/8" D
Shipper: 18 1/2" L X 6 1/4" W X 10" D
Weight with videocassettes: 12 lbs.
Without videos: 2 1/2 lbs.
Ser. #82675



24-Unit Floor Merchandiser
includes an extra header card!
32" W X 45" H X 13" D
Shipper: 17 3/4" L X 17 1/2" W X 11 1/8" D
Weight with videocassettes: 24 1/2 lbs.
Without videos: 5 1/2 lbs.
Ser. #82676



48-Unit Floor Merchandiser
includes one header card!
36" W X 68" H X 13" D
Shipper: 22 1/4" L X 18" W X 12 1/8" D
Weight with videocassettes: 45 lbs.
Without videos: 7 lbs.
Ser. #82677

RETAIL AVAILABILITY DATE: JANUARY 30, 1996

NATIONALLY ADVERTISED AVAILABILITY DATE: FEBRUARY 2, 1996

Call Your Sales Representative and Order Today!



All titles: Color/Not Rated. Advertising and promotional details subject to change without notice. TM & © 1994 MCA Home Video, Inc. All Rights Reserved.



Hold The Matches: 'Video Fireplace,' Others, Bring Ambience To VCRs

■ BY TERRI HORAK

NEW YORK—Looking to add a little snap, crackle, and pop to this year's Christmas festivities? A copy of "Your Christmas Yule Log Fireplace" on cassette could be just the thing.

At least that's the intention of Steve Siporin, creator of "Video Fireplace" and other mood videos

available through his company, Video Naturals, based in Palm Springs, Calif. While the idea of a faux fire—on tape, no less—may inspire snickers, Siporin finds that the simplest products can best stimulate the imagination.

"I've been amazed," Siporin says, "at the different slices of life that find uses for my videos."

In addition to "Your Christmas

Yule Log Fireplace," which has a soundtrack of traditional Christmas music, Video Naturals' \$19.95 line includes the nonseasonal "Video Fireplace," "Video Aquarium," and "Ocean Waves," all with natural sounds, and "Light Sculpture," which has soothing music.

Siporin's tapes have found their way into offbeat places. An Aspen, Colo., limousine company ran "Video

Fireplace" in its cars for a time. "It was a huge hit," says Todd Miller, president of Ute City Limousine. The only problem: Passengers complained about being too warm.

The Kohler Design Center runs "Video Aquarium" in its child's bathroom display.

The director of the forthcoming Jim Carrey movie "The Cable Guy" is considering using one of the videos

as a plot gag; this would not be the first time that Video Naturals get the Hollywood treatment.

Siporin appreciates the business that jokes and running water can generate. But the real purpose of the tapes, made in real time with few cuts, is to create a relaxing mood. The biggest audience is elderly people, he says. "They want things that are interesting and beautiful without much stress."

While Siporin does most of his business through several national catalogs, the line is distributed by Baker & Taylor and ARK Media Group in San Francisco. Alan Kessler, president of ARK, which reaches nonvideo retailers, says that Siporin knows his audience. "The strongest sales are from the 50 and over generation," Kessler notes. "Most of his customers want more."

The retail history of "Video Fireplace" has been hit and miss since its 1982 arrival as the VCR version of the television yule log. But the concept hasn't had much of a problem getting publicity at this time every year.

Cable America's Talking Network online magazine is featuring "Your Christmas Yule Log Fireplace" and "Video Aquarium" in an article on holiday products. In fact, publicity has been so easy to come by that Siporin received media attention even before he had a product.

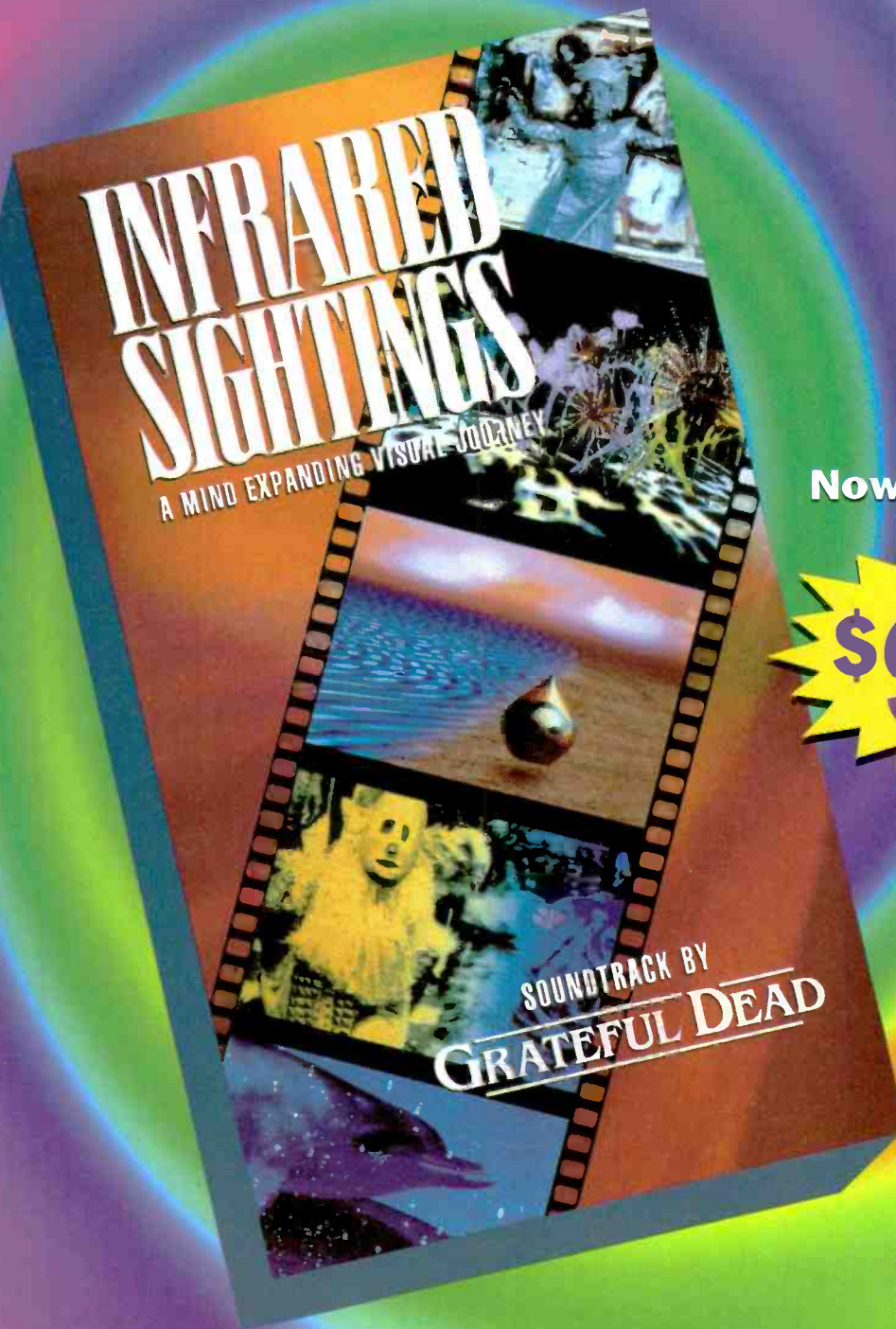
In the fall of 1981, he says, he ran an ad in a cable magazine. "I thought that if anyone answered, then I'd make the product, but I didn't get one answer."

However, the ad did catch the attention of a producer at "Entertainment Tonight," which led to an on-air feature, which led to a financial backer, which enabled Siporin to begin production.

A few months after the title debuted, an Alaskan cable operator started running "Video Fireplace." That, plus other press, resulted in Siporin's first movie break: The tape was written into the script for the Steve Martin movie "The Lonely Guy," released in 1984.

Siporin, an assistant director on "Butch Cassidy And The Sundance Kid" and "Harper Valley P.T.A.," estimates that he has sold approximately 250,000 copies from his entire line.

The 20 Minute Antidote To Toxic Media Syndrome...



Now Available!

ONLY
\$9.99

DISTRIBUTED EXCLUSIVELY BY
image
ENTERTAINMENT
(818) 407-9100

TRIGON
PRODUCTIONS

REPRINTS


For reprints
advertisements or articles
appearing in **Billboard**

(minimum of 100)

call

Cindee Weiss
212-536-5003

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 			
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	3	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
2	3	23	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
3	5	8	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF	19.95
4	2	6	DESIGN OF A DECADE 1986/1996 A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
5	7	2	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
6	4	3	LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98
7	6	4	EL CONCIERTO Wea Latina 11639	Luis Miguel	LF	19.98
8	9	22	VIDEO GREATEST HITS-HISTORY ▲² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
9	11	89	LIVE AT THE ACROPOLIS ▲³ Private Music BMG Video 82163	Yanni	LF	19.98
10	10	4	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
11	8	4	LIVE FROM LONDON PolyGram Video 8006392193	Bon Jovi	LF	19.95
12	13	52	HELL FREEZES OVER ▲² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
13	12	16	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
14	16	99	OUR FIRST VIDEO ▲⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
15	14	40	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
16	15	2	THE ROAD HOME Capitol Video 77819	Heart	LF	14.98
17	20	11	PERRY COMO'S CHRISTMAS CONCERT Video Treasures 5001-3	Perry Como	LF	19.98
18	17	64	THE 3 TENORS IN CONCERT 1994 ▲⁴ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
19	RE-ENTRY		THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
20	NEW ▶		LIVE...HE'S BEEN FAITHFUL Warner Alliance Video 45928-3	The Brooklyn Tabernacle Choir	LF	19.95
21	18	9	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
22	NEW ▶		SING OUT WITH RON KENOLY Integrity Video 2393	Ron Kenoly	LF	19.95
23	19	83	LIVE Curb Video 177706	Ray Stevens	LF	16.98
24	31	40	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
25	22	8	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
26	21	56	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
27	26	60	BARBRA-THE CONCERT ▲¹ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
28	NEW ▶		CONCERT OF A LIFETIME Word Video 263	Ray Boltz	LF	19.95
29	27	11	DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95
30	NEW ▶		REVIVAL Chapel Music Group 4604	Gaither Vocal Band	LF	29.98
31	23	29	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
32	25	53	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
33	24	6	WATERSHED Columbia Music Video Sony Music Video 49195	Indigo Girls	LF	19.98
34	NEW ▶		THE SWEETEST SONG I KNOW Chapel Music Group 4605	Gaither Vocal Band	LF	29.98
35	28	103	LIVE SHIT: BINGE & PURGE ▲⁵ Elektra Entertainment 5194	Metallica	LF	89.98
36	32	62	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
37	29	32	NO QUARTER (UNLEDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
38	37	104	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
39	33	35	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
40	NEW ▶		MARK IN MOTION Word Video 1693	Mark Lowry	LF	21.95

▲ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

'Star Wars' At Million Mark; 'Jurassic Park' At 600,000

ONE MILLION ON DISC: With the success of the new individual THX editions of the "Star Wars" trilogy, FoxVideo has leapt into hyperspace in the laserdisc market. To date, the three movies combined have sold more than 1 million units, according to Dave Goldstein, FoxVideo senior VP of operations. That landmark figure includes sales for all the laser "iterations" of the series over the years, he says.

Goldstein estimates that each movie has sold "in the ballpark of 350,000 units," with "Star Wars" slightly out-selling "The Empire Strikes Back" and "Return Of The Jedi." The series accounts for three of the top-selling laser titles of all time, ranking with "Top Gun," "Terminator 2: Judgment Day," and "Jurassic Park" in the range of 300,000-400,000 copies. All but the last film have had multiple laserdisc releases in different years.

The George Lucas epics, first launched by CBS/Fox Video on disc,

LASER SCANS

by Chris McGowan

were packaged by Fox and current distributor Image Entertainment in 1993 as a \$249.98 THX special-edition boxed set, which has sold approximately 70,000 units, according to Goldstein. The latest sales surge was in August, when Image released individual THX editions of the "Star Wars" movies. Approximately 100,000 copies have been sold of the 1995 versions, pushing the trilogy's cumulative record sales past the 1 million mark.

Goldstein also says that FoxVideo's "True Lies" has sold almost 150,000 copies and that "Speed" has sold more than 200,000 copies. Both discs were released by Image.

JURASSIC INTERNATIONAL: Meanwhile, MCA/Universal's "Jurassic Park" has achieved another laser sales record, hitting 600,000 units worldwide, says Colleen Benn, VP of videodisc products for MCA Home Entertainment Group. Domestically, "Jurassic" has sold 350,000-400,000 units, she adds.

MCA/Universal will release special editions of "Apollo 13" and "E.T. The Extra-Terrestrial" in its Signature Collection in 1996, says Benn. As for "E.T.," she says, "We're talking now with Steven Spielberg about what will go on it." The Signature Collection, which debuted this year, will also issue special editions of "1941," "Tremors," "Out Of Africa," John Carpenter's "The Thing," and Brian De Palma's "Scarface" next year.

Just out is the Signature Collection edition of Spielberg's "Jaws," an ambitious limited-edition boxed set (wide-screen, THX, CAV, extras, \$149.98) that includes a superb, high-quality *(Continued on next page)*

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	3	3	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
2	1	5	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
3	2	10	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
4	5	3	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
5	4	7	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
6	28	2	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
7	7	6	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
8	6	6	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
9	9	5	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
10	8	7	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
11	15	15	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
12	NEW ▶		MAD LOVE (PG-13)	Touchstone Home Video Buena Vista Home Video 5256	Chris O'Donnell Drew Barrymore
13	10	5	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
14	11	3	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
15	NEW ▶		MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos
16	12	4	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
17	13	4	TALES FROM THE 'HOOD (R)	HBO Home Video 91217	Clarence Williams III David Alan Grier
18	14	3	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore
19	16	16	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
20	20	9	MAJOR PAYNE ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
21	17	8	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
22	19	10	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
23	NEW ▶		GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone
24	21	7	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio
25	NEW ▶		CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
26	18	5	VILLAGE OF THE DAMNED ◆ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Christopher Reeve Kirstie Alley
27	NEW ▶		MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins
28	22	13	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
29	26	2	SWIMMING WITH SHARKS (R)	Vidmark Entertainment	Kevin Spacey
30	25	32	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
31	23	4	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance
32	NEW ▶		DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
33	30	3	OLDEST LIVING CONFEDERATE WIDOW TELLS ALL (NR)	Cabin Fever Entertainment CF115	Diane Lane Donald Sutherland
34	33	9	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
35	35	14	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
36	27	4	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso
37	NEW ▶		FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter
38	24	2	THE CURE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42525	Joseph Mazello Brad Renfro
39	34	2	SISTER MY SISTER (R)	A-Pix Entertainment	Joely Richardson Julie Walters
40	31	2	THE BABYSITTER (R)	Republic Pictures Home Video 6202	Alicia Silverstone

◆ 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.

LASER SCANS

(Continued from preceding page)

presentation and adds Spielberg's home movies, new videotaped interviews with the principals, live shark footage, outtakes, storyboards, production photos, a copy of Peter Benchley's novel, and the John Williams soundtrack on CD. The pressing is limited to 10,000 copies, which should be devoured by voracious laser collectors.

'DIE HARD' REBATE: Consumers who purchase all three of the Image/FoxVideo THX laser editions of the "Die Hard" trilogy will be eligible for a \$15 rebate, says Image spokesman Garrett Lee. The new versions, launching in December and January, are already pushing "Die Hard" and "Die Hard 2: Die Harder" toward

the 100,000-unit mark for cumulative sales (including previous laser releases).

DOORS DELUXE: MCA/Universal will launch "The Doors Collection" (218 mins., extras, \$69.98) on laserdisc Dec. 19. Included will be three Doors home videos—"Dance On Fire," "Live At The Hollywood Bowl," and "The Soft Parade"—all directed by keyboardist Ray Manzarek. Included on the disc will be audio commentary by the three surviving members of the famed band and laser-exclusive supplemental material, such as rare Manzarek student films (one of which features singer Jim Morrison's first on-camera appearance), excerpts from drummer John

Densmore's one-man play, a jazz adaptation of "The End" by guitarist Robbie Krieger, and a look at assorted Doors memorabilia.

AC-3 'ZHIVAGO': Just out from MGM/UA is "Doctor Zhivago: 30th Anniversary Edition" (wide, AC-3, extras, \$99.98), a superb special edition that includes an introduction by Omar Sharif, screen tests, interviews, and behind-the-scenes footage. The movie has been digitally remastered. Also available is "Fluke" (\$34.98) with Matthew Modine and Eric Stoltz.

MGM/UA will unveil Paul Verhoeven's "Showgirls" (AC-3, \$49.99) on disc Dec. 26, followed by "Hackers" (\$34.98)

Feb. 13.

WIDE AND WATERY: MCA/Universal bows "Waterworld" (wide, THX, \$44.98) on Jan. 30, one week after the VHS release. Due this month and next are "Timemaster" (wide, \$44.98), "Beastmaster III: The Eye Of Braxus" (\$34.98), the low-priced "The Land Before Time III: The Time Of The Great Giving" (CLV/CAV, \$24.98), the Abbott & Costello double bill "Hold That Ghost"/"The Time Of Their Lives" (\$59.98), and double feature "Bend Of The River"/"The Far Country" (\$69.98), directed by Anthony Mann and starring James Stewart.

HOUSTON, WE'VE GOT THX: Just

out from MCA/Universal is "Apollo 13" (wide, THX, \$44.98), which offers stunning visual and audio quality, plus the original theatrical aspect ratio. Also new: "Lily In Winter" (\$34.98), "Mirage" (\$34.98), and the boxed set "The Golden Age Of Science-Fiction Thrillers, Vol. 2" (four movies, \$99.98).

WARNER REPRISÉ recently released "The Pretenders: Isle Of View" (77 mins., \$29.98), which captures a live acoustic performance by the band at London's Jacob Street Studios this year. WarnerVision has bowed "Hootie & The Blowfish: Summer Camp With Trucks" on disc (90 mins., \$29.98), offering a live performance.

Enter The Future of Digital Entertainment with...
LASERS UNLIMITED, INC.
 "Where the Customer Comes First"
 One Stop Shopping • Excellent Fills • Deep Catalog
 Competitive Prices • Family Owned and Operated
 Laser Discs, CD-ROM's, CD-I's, T-Shirts, Hats, Etc.
 1643 Fenimore Rd., Hewlett, NY 11557
 Ph 516-295-1910 Fax 516-569-1266

NORWALK
 distributors inc.
 When it comes to
Laserdiscs,
 We've got you covered!
 PIONEER
 image
 FAST SERVICE!
 Same Day Shipping!!
 Ultimate Discounts!!!
 800 877-6021
 714 995-8111 Anaheim, CA

**SOMETHING TERRIBLE HAPPENS
 WHEN YOU DON'T ADVERTISE...**
 NOTHING...
 CALL BILLBOARD CLASSIFIED
 1-800-223-7524 (OUT OF STATE)
 212-536-5174

Billboard®

FOR WEEK ENDING DECEMBER 2, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ No. 1 ★★★								
1	1	7	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
2	10	3	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
3	2	9	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
4	3	25	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.99
5	7	3	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Pullman	1995	PG	39.99
6	4	5	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.98
7	5	43	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
8	6	37	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
9	RE-ENTRY		TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.98
10	8	3	ROB ROY	MGM/UA Home Video Pioneer/Image Ent. 105410	Liam Neeson Jessica Lange	1995	R	44.98
11	9	29	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
12	12	13	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
13	NEW ▶		FRENCH KISS	FoxVideo Image Entertainment 8823-85	Meg Ryan Kevin Kline	1995	PG-13	39.98
14	11	7	DON JUAN DEMARCO	New Line Home Video Image Entertainment 4027	Johnny Depp Marion Brando	1995	PG-13	39.99
15	13	17	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
16	NEW ▶		MIRACLE OF 34TH STREET	FoxVideo Image Entertainment 8689-85	Richard Attenborough Elizabeth Perkins	1994	PG	24.98
17	NEW ▶		EXOTICA	Miramax Home Entertainment Image Entertainment 4704	Bruce Greenwood Mia Kirshner	1995	R	39.99
18	19	3	RE-ANIMATOR	Elite Entertainment Image Entertainment 4323	Jeffrey Combs David Gale	1985	NR	49.95
19	20	11	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
20	17	19	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
21	15	9	THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	34.95
22	16	5	KISS OF DEATH	FoxVideo Image Entertainment 8782-85	David Caruso Nicolas Cage	1995	R	39.98
23	NEW ▶		FARINELLI	Columbia TriStar Home Video 10626	Stefano Dionisi Enrico Loverso	1995	R	34.95
24	22	5	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video Image Entertainment 6577	Janet Jackson	1995	NR	29.98
25	21	35	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ DON HENLEY

Actual Miles: Henley's Greatest Hits

PRODUCERS: Various

Geffen 24834

Featured in *Music To My Ears*, Oct. 28.

▶ ENYA

The Memory Of Trees

PRODUCER: Nicky Ryan

Reprise 46106

Featured in *Music To My Ears*, Nov. 25.

▶ PASSENGERS

Passengers: Original Soundtracks 1

PRODUCER: none listed

Island 314 524 166

Group consisting of the members of U2 plus their longtime associate Brian Eno sounds like a perfect marriage between the Irish superstars' leading-edge rock sound and the eccentric British producer's most daring sonic experiments. Made up of tunes written for mostly imaginary films, the album plays like an ambient music extravaganza, except where U2 lead singer Bono adds his voice to the mix, infusing it with a refreshing tunefulness. Most compelling vocal tracks are "Miss Sarajevo," with Bono and Luciano Pavarotti; "Elvis Ate America," a caustic Bono performance; and moody "Ito Okashi," featuring Japanese/American performance artist "Rita Takashina." Other standouts include instrumental "United Colors" and spacey "One Minute Warning."

▶ MEAT LOAF

Welcome To The Neighborhood

PRODUCERS: Ron Nevison; also, Sammy Hagar, Steven Van Zandt, Meat Loaf

MCA 11341

Obviously a dish that can withstand repeated re-heatings, Meat Loaf is back on the

SPOTLIGHT



THE BEATLES

Anthology 1

PRODUCER: George Martin

Apple/Capitol 34445

Highly anticipated anthology—the first of three—catalogs the young lads' earliest days, when they were still known as the Quarry Men in the late '50s, through 1964. The majority of the 60 tracks are either previously unreleased or different takes of commercially released versions. While the initial appeal may seem to be only for die-hard fans, there are enough well-known songs here, in reworked versions, to make even the most casual of Beatles fan foam at the mouth. Insertion of sound bites from TV shows and interviews will be seen as charming to some, while others will simply find it an intrusion to the music. Much ballyhooed new track, "Free As A Bird," is a nice treat, but most of the material on the two-disc set is far superior. Especially fun are the outtakes, such as a giggling, goofy version of "No Reply," that remind the listener that these were just overgrown kids creating magic that has stood the test of time.

menu with the same ingredients that fans have found palatable through the decades: titillating, adolescent rock anthems ("Where The Rubber Meets The Road," "Runnin'

SPOTLIGHT



GARTH BROOKS

Fresh Horses

PRODUCER: Allen Reynolds

Capitol Nashville 32080

Conjecture was that at this stage in Brooks' career, this would be his "White Album"—the Beatles' navel-gazing epic. Instead, it's more akin to Dylan's "Blood On The Tracks," in that it's a retrospective and a bold new direction. It is Brooks' magic that he can get away with both. The lush ballads are as fresh and staunchly country as ever. And his hell-raising songs are breakaway, wide-open, exhilarating sagas, as much about motion as emotion. A song like "The Old Stuff" is very telling: He's already nostalgic about the good old days—scant years ago, when he and his band were traveling by van, and now he's got to let go of that life forever. Horses and rodeo riding are Brooks' road songs now. A song such as "The Fever" might horrify some, but it's very indicative of the future of country music. Brooks' vision includes that scenario as much as it does a sweet retelling of the Garden of Eden story. His music is still on a human, storytelling scale.

For The Red Light"); bombastic, operatic ballads ("Original Sin," "Left In The Dark"); and three songs with parenthetical titles, including pivotal track "I'd Lie For

SPOTLIGHT



MELISSA ETHERIDGE

Your Little Secret

PRODUCERS: Hugh Padgham & Melissa Etheridge

Island 314 524 154

Already a megastar in North America, Melissa Etheridge is poised to make her mark in the rest of the world with this superbly well-crafted album. Armed with her sharpest material to date, the tightest band with which she's ever recorded, and an in-your-face sound, Etheridge rocks even more passionately than on her previous smash, "Yes I Am." The title track is what will have her racing out of the starting gate; beyond that, "I Want You To Come Over" and "I Could Have Been You" will keep her in the chart race for months. Under pressure to follow up a multiplatinum, milestone album, Etheridge has delivered the goods and then some. A new plateau for an artist who has set the pace for female rockers of her generation. Also, a work with across-the-board appeal, from album rock to top 40 to hard rock to modern rock and AC.

You (And That's The Truth)." Notwithstanding a couple of left-field vignettes thrown in for spice, this project exudes the familiar aroma of the Meat Loaf of yore.

▶ ACE OF BASE

The Bridge

PRODUCERS: various

Arista 18806

Even while it continues to churn out pop hits, this Swedish quartet has an unfortunate tendency to repeat itself ad nauseam, peddling drum beats that were already overused on its blockbuster debut album. Among the most radio-friendly cuts are lead single "Beautiful Life" and "All That She Wants" reread "Never Gonna Say I'm Sorry." Fans who expect nothing more than a reiteration of a formula that was derivative to begin with will be delighted with this release. On the other hand, music lovers with a taste for quality pop are advised to turn to Abba.

▶ 22 BRIDES

Beaker

PRODUCERS: Adam Red Lasus and Libby and Carrie

Johnson, with J. Cox

Zero Hour 2010

Boston alternative rockers take the next step with their second Zero Hour release (this one distributed by MCA start-up Rising Tide). The group has not altered its trademark lo-fi sound, but has tightened up its writing a bit. Its most inspired moments include lead track "Lullabye," Pretenders-inspired "Truck Stop," and the supercharged "Insomnia."

R & B

▶ R. KELLY

PRODUCER: R. Kelly

Jive 01241

Artist returns to themes of love and romance after escapade into explicit sexual realm demonstrated on previous project, "12 Play," in 1995. Versatility prevails as R&B veteran issues sensuous-sounding ballad tracks and groove-laden, midtempo romps. Kelly's in-the-pocket production melds pleasingly with convincing, emotional vocals. Album underscores diversity with the bouncy "(You To Me) Be Happy," which features a slow-cool rap by the Notorious B.I.G.; the dreamy "Down Low (Nobody Has To Know)," featuring Ernie and Ronnie Isley; the trademark vocal-and-chorus ballad "Religious Love"; and the urgent, gospel-textured "Trade In My Life."

RAP

▶ COOLIO

Gangsta's Paradise

PRODUCERS: Various

Tommy Boy 1141

Platinum artist's Cali-bred hip-hop offers a pleasant alternative to Dr. Dre's

(Continued on next page)

VITAL REISSUES™

WAYNE SHORTER

Etcetera

PRODUCERS: Rudy Van Gelder, Michael Cuscuna

Blue Note 72438 33581

If you are disappointed with Wayne Shorter's new album on Verve, you can look to his recent Blue Note reissues from the mid-'60s for a fix of jazz composing and playing at its finest. The third Shorter title

in Blue Note's Connoisseur series, "Etcetera," comes from a fine '65 quartet date. The set features four Shorter originals, including "Penelope," a sublime ballad reminiscent of Shorter's work with Miles Davis, and "Indian Song," a searching Coltrane-esque mood piece. The first Connoisseur issue was "The All-Seeing Eye," a complex, more "out" set from later in '65;

second was the recent "Schizophrenia," a '67 sextet date with the enduring track "Tom Thumb." All excellent, the albums feature Herbie Hancock in his early glory.

TOM T. HALL

Storyteller, Poet, Philosopher

COMPILATION PRODUCER: Robert K. Oermann

Mercury 314 526 992

This songwriter extraordinaire is semi-

retired from the country music scene, so this retrospective two-CD box is welcome. The 50 remarkable songs represent a wide scope: There are two previously unreleased tracks; duets with Dave Dudley, Bill Monroe, and Johnny Cash; and an illustrated booklet with notes by Oermann and a discography.

Alpha Security

STOP THEFT...AND SECURE SALES!

The industry leader provides security solutions for:

- CDs
- Cassettes
- Videos
- Video Games including SATURN™ and PlayStation™
- And more...
- E.A.S. Tag Compatible

Call (800) 525-3401 for free product samples or the distributor nearest you.



Solutions You Can Trust

ALPHA

Reviews & Previews

(Continued from preceding page)

hard-edged g-funk lifestyle. Instead of raps made by thugs for thugs, the material on this sophomore set delivers words to grow on, embracing such topics as self-respect, safe sex, and the importance of organization. The grooves supporting them are mellow and joyously melodious, all of which bodes well for cross-generational acceptance of the artist. While the title track features singer L.V., current single "Too Hot" sports a stirring chorus courtesy of former Kool & the Gang vocalist James "JT" Taylor. "Exercise Yo' Game," its B-side, meanwhile, brings E-40, Kam, and Coolio protégés 40 Thevz into the spotlight.

COUNTRY

PRAIRIE OYSTER

Only One Moon
PRODUCERS: Steve Fishell and Prairie Oyster
Zoo 72445-1115

For a band that masters so many styles—from a honky-tonk groove to rockabilly and on and on—Prairie Oyster manages to maintain a resolute and distinct individuality. Happens when you've been around awhile. And it doesn't hurt that they write very well. This Canadian sextet should spend more time south of the border.

RONNA REEVES

After The Dance
PRODUCER: Joe Thomas
River North 51416 1142

After three albums on Mercury, Reeves' first outing on a Nashville indie finds her with more confidence and an easier delivery. A superb interpreter, she's found gems by such writers as Neal Koty, Bob McDill, and Rob Crosby. Her one self-penned song ("One Way Ticket," written with Jimmy Grubbs) is an eloquent strong-woman statement that very much fits the young-woman audience emerging in country.

JAZZ

STEVE GROSSMAN

Time To Smile
PRODUCERS: Sandro Berti Ceroni & Keiko Jones
Dreyfus 36566

Steve Grossman's latest straight-ahead set brings him together with trumpeter Tom Harrell and master drummer Elvin Jones in an ideal showcase for his grizzled, authoritative saxophonics. Aside from such Grossman originals as the boppish, uptempo "Extemporeous" and soulfully catchy "415 Central Park West," standout tracks include Jones' hard-hitting "E.J.'s Blues" and such standards as a bright, bouncy "This Time The Dream's On Me" and smoky, shuffling takes on "I'm Confessin'" and "Till There Was You."

★ MARK ISHAM

Blue Sun
PRODUCER: Mark Isham
Columbia 67227

As a film composer, Mark Isham has become one of the biggest stars in Hollywood, imbuing film after film with affecting music ("Quiz Show," "Romeo Is Bleeding," "The Moderns"). Previously, as a solo artist for Windham Hill and Virgin, he created electronic, quasi-impromptu mood music, selling hundreds of thousands of albums and winning a Grammy. Here, he turns his composing and trumpet-playing skills to his first love—jazz—with affection and serious skill. The tunes above all rule on "Blue Sun," so both Isham and his band hew close to the languid melodies in their solos. But, still, this is cool jazz, in

the tradition of pre-electric Miles with a little "In A Silent Way" thrown in. A gorgeous, eminently accessible album that will garner as many fans as hear it.

CONTEMPORARY CHRISTIAN

▶ BRIAN BARRETT

Nailed In Stone
PRODUCERS: Russ Taff & James Hollihan Jr.
Star Song 0055

Barrett has one of those warm, smooth, inviting voices that underscores the poignancy in this fine collection of songs on his sophomore album. Russ Taff (formerly a Christian artist who now records for Warner Bros.' country division) and longtime compatriot James Hollihan Jr. produced this project, and it shows they are just as adept at producing another act as they've always been on Taff's excellent albums. Barrett's debut was promising, but he really comes into his own on this album. His vocals sound more self-assured, and he contributes his considerable songwriting talents on six cuts, including the rollicking "Jimmy Got Saved" and the introspective "In Time," both co-written with Hollihan. Other outstanding cuts include "Write It On My Heart," "He Still Moves Stones," and "Goin' To," which should serve as a wake-up call for everyone too busy to stop and smell the roses.

JONATHAN PIERCE

One Love
PRODUCERS: Michael Omartian, John and Dino Elefante, Guy Roche
Curb 77790

Formerly with the Imperials and currently a member of the Gaither Vocal Band, Jonathan Pierce makes a solo debut that heralds a promising future in the pop world. The title cut is a smooth, uplifting tune embellished by the soulful edge in Pierce's vocals. "I Rely On You" is a beautiful ballad that would sound at home on Christian and mainstream radio. Other strong cuts include "Carry You With Me," "Healing Hands," and "Love So Strong."

CLASSICAL

★ RAMEAU: Hippolyte et Aricie
Marc Minkowski, Jean-Paul Fouchécourt, Veronique Gens, Bernarda Fink, Ensemble Vocal Sagittarius, Les Musiciens du Louvre
PRODUCER: Arend Prohmann
Archiv 445-853

The most tragic of Rameau's operas is also among his most beautiful creations, overflowing as it is with ravishing melodies, burnished instrumental color, and affecting vocal parts. In this sumptuous live recording on period instruments, conductor Marc Minkowski brings out the power of the ensemble passages without stinting on the work's intricate turns. Though the production is never less than exciting, there are moments—as in Bernarda Fink's renditions of Phedre's deeply moving laments—when it takes your breath away.

CHRISTMAS

THE TRACTORS

Have Yourself A Tractors Christmas
PRODUCERS: Steve Ripley & Walt Richmond
Arista 18805

Definitely an unconventional Christmas album, but one that rocks out. It's an eclectic mix of traditional and original material, delivered with the verve one would expect from the Tractors. From boogie to swing, from Buck Owens to Irving Berlin, Christmas music obviously means a lot to these guys, and it shows.

SINGLES

EDITED BY LARRY FLICK

POP

▶ THE BEATLES Free As A Bird (4:34)

PRODUCERS: John Lennon, Paul McCartney, George Harrison, Richard Starkey, Jeff Lynne
WRITERS: J. Lennon, P. McCartney, G. Harrison, R. Starkey
PUBLISHER: Lenono Songs, BMI

Apple/Capitol 58497 (c/o Cema) (cassette single)
It's a relief that this long-awaited track is good, given that every radio station in the land is going to be playing it round the clock. A dreamy, languorous track, "Free" combines latter-day solo Lennon (he cut it in 1977) with typical layered Beatles textures. So does the song live up to the hype? Of course not. It is hardly likely to even become any kind of Beatles classic. But it's wonderful to hear Lennon's voice surrounded by the remaining three Fab Four's instrumentation and background vocals.

▶ SEAL Don't Cry (4:32)

PRODUCER: Trevor Horn
WRITER: Seal
PUBLISHER: not listed
ZTT/Warner Bros. 7939 (cassette single)
Seal may be several singles deep into his year-old, 4-million-selling sophomore album, but this track sounds as fresh as they come. His increasingly recognizable voice soars with dramatic energy over gentle piano key-strokes and a lush orchestration. Given its high quality—not to mention the fact that it follows the No. 1 smash "Kiss From A Rose"—this should be a killer hit at top 40 radio.

▶ A.Z. Gimme Yours (3:30)

PRODUCER: Pete Rock
WRITER: A.Z.
PUBLISHER: Life Is A Bitch, ASCAP
REMIXER: Erick Sermon
EMI 10451 (c/o Cema) (cassette single)
The follow-up to the gold-selling "Sugar Hill" is an equally potent hip-hop anthem that is relatively low-key in groove attack but fueled by hip-octane, bravado-riddled rhymes. A.Z.'s rap style has a nice combination of aggression and intelligence, placing him among the new-garde artists to keep a close eye on in the coming years. Added street credibility comes via Erick Sermon's restrained but tough remix, which should appeal to purists and popsters alike.

▶ BIG MOUNTAIN Get Together (3:59)

PRODUCERS: Aaron Zigman, Jeff Aldrich, Bruce Caplin
WRITER: C. Powers
PUBLISHER: Irving, BMI
Giant 7849 (c/o Warner Bros.) (cassette single)
Reggae-minded hippie troupe, which has successfully penetrated the pop market in the past, issues what could be its biggest hit to date. Although covering this Youngbloods folk/pop classic may seem like a stretch, its one-love lyrical perspective is a perfect fit for this act, which has regularly dabbled in similar philosophies in the past. And the truth is that the words of this tune are still quite relevant and work well within the track's shuffling rhythm context. Added fun and audience reach can be found in the Spanish-language *Todo Mundo de la Mano* version. From the act's imminent album, "Resistance."

▶ FUN FACTORY Celebration (3:44)

PRODUCER: not listed
WRITERS: B. Aris, T. Cottura
PUBLISHERS: GEMA/Hanseatic Musikverlag/L.R. Musikverlag/Warner-Tamerlane, BMI
Curb/edel 1209 (cassette single)
Speaking of musical calls for peace and unity, this red-hot Euro-dance act drops its standard rapid pace down to a percussive pop/reggae groove for this engaging plea for racial harmony. The result is the act's most appealing single to date. Do not be surprised if this is also Fun Factory's biggest hit, too. You are likely to be humming the chorus for hours after the first time you hear it.

★ M.C. HAMMER Goin' Up Yonder (5:17)

PRODUCER: not listed
WRITERS: W. Hawkins, M.C. Hammer
PUBLISHERS: Bud John/Christian, BMI
Giant 7981 (c/o Warner Bros.) (cassette single)
In one of the more surprising musical developments of the year, M.C. Hammer comes out of left field with this winner. The Hammerman combines his well-worn rap skills with the inspired voices of Angel Burgess and the San Jose Community Choir. This gospel-spiked pop/hip-hop track should appeal to those radio programmers who are seeking rap music with a positive message.

P.M. DAWN Sometimes I Miss You So Much (3:51)

PRODUCER: P.M. Dawn
WRITERS: A. Cordes, K. West, A. Brown III
PUBLISHERS: MCA/EMI-April/Across 110th Street, ASCAP
Gee Street 7099 (c/o Island) (cassette single)
With this track, P.M. Dawn proves that it is not quite ready to set adrift its reputation as a pop powerhouse. A steady backbeat glides against soothing vocals and a mellow groove. The result is a gentle hook that should satisfy top 40 programmers. From the act's fine current album, "Jesus Wept."

BANANARAMA Every Shade Of Blue (4:15)

PRODUCER: Gary Miller
WRITERS: Dallin, Woodward, Barry, Torch
PUBLISHERS: Rive Droite/WB, ASCAP
REMIXERS: Cleveland City Blues, Lenny Bertoldo
Curb 1203 (cassette single)
Import hounds will likely be familiar with the umpteenth release by this tireless, long-running British dance/pop act. The lineup has been pruned down to a duo, but the chirpy, girlish unison singing that propelled an armload of hits during the '80s actually sounds fuller and more sturdy. The song is standard Euro-NRG fare that benefits from producer Gary Miller's ability to balance solid song arrangements with spine-crawling dance rhythms. Die-hards will passionately devour this preview into the album of the same name, while everyone else will likely enjoy it as a momentary guilty pleasure.

R & B

▶ SUGA What's Up Star? (4:20)

PRODUCERS: Ron Lawrence, Derrick Angeliti
WRITERS: T. Jackson, K. Jasper, R. Lawrence, D. Angeliti
PUBLISHERS: III Hill/Billy Z/Mistry/Ba-Dake/Seven Songs/Super Songs, BMI
JMJ/RAL/Def Jam 577433 (c/o PGD) (cassette single)
This is easily one of the shining moments of the recent soundtrack to "The Show." Up-and-comer Suga works her tender, feminine charms to seductive effect while also displaying rhyme muscle that is tough and far more clever than that of most young rappers. Producers Ron Lawrence and Derrick Angeliti complete the picture with a track that is bumpin' and lined with subtle wah-wah guitar licks and horn fills. Clock it.

★ EARTH GYRLZ Love Of Mine (4:01)

PRODUCER: Kevin Ryan
WRITER: K. Ryan
PUBLISHER: not listed
REMIXERS: Michael "Angelo" Saulsberry, Kevin Ryan
Capitol 10268 (c/o Cema) (cassette single)
This lovely female vocal quintet's first single is a watermark in a storybook career that includes getting discovered by an A&R executive at a Brooklyn, N.Y., high school talent showcase. The next chapter in this tale could very easily be chart success, given this cut's trend-conscious jeep groove, sing-along chorus, and sugar-sweet harmonies. Will likely begin its life at R&B radio, but this cutie should not be overlooked by popsters who need something to fill the gap between SWV and Jade releases.

SA-DEUCE Don't Waste My Time (4:08)

PRODUCERS: Darryl McClary, Michael Allen
WRITERS: P. Louis, J. Abercrombie, T. Nash, D. McClary, M. Allen
PUBLISHERS: Max & Ro/BoodaMax/Baby Big, ASCAP
EastWest 9296 (cassette single)
Sa-Deuce gets right into the groove on this hypnotic R&B jam. Soulful female vocals join a simple hip-hop beat and a groove that is carefully constructed with samples from A Tribe Called Quest's "Electronic Relaxation" and Bobby Caldwell's "What You Won't Do For Love." One of several good reasons to check out this new act's forthcoming self-titled collection.

COUNTRY

▶ COLLIN RAYE Not That Different (3:50)

PRODUCERS: Paul Worley, John Hobbs, Ed Seay
WRITERS: K. Taylor-Good, Joe Scott
PUBLISHERS: W.B.M. (SESAC)/K.T. Good Music/Spoofier (BMI); administered by Balmur Inc.
Epic 79189 (c/o Sony) (7-inch single)
Raye consistently finds and records some of the best songs in the industry—touching slices of life that hit people where they live, love, and hope. This lovely ballad is no exception. As always, Raye gives a flawless performance. The caliber of the song combined with Raye's incredible delivery should make this a sure-fire hit.

▶ KENNY CHESNEY Grandpa Told Me So (3:52)

PRODUCER: Barry Beckett
WRITERS: M.A. Springer, J.D. Hicks
PUBLISHER: Murrah/Tom Collins, BMI
BNA 64352 (c/o BMG) (7-inch single)
Chesney has been steadily developing and with the last two singles has become one of the genre's most promising new talents. This single should continue to build his acceptance among country radio and its listeners. The song is one of those heart-warming, sweetly nostalgic tunes about a grandfather's influence, and Chesney brings it to life with warmth and charm.

RICCOCHET What Do I Know (3:29)

PRODUCER: Ron Chancey, Ed Seay
WRITERS: S. Russ, C. Majeski, S. Smith
PUBLISHERS: Starstruck Angel (BMI), Sony Cross Keys (ASCAP), All Around Town (ASCAP), EMI Blackwood (BMI)
Columbia 78088 (c/o Sony) (7-inch single)
No real bells and whistles with this debut single, just a well-written song and a solid delivery. The lead vocalist has a pleasant voice, and the song tends to grow on you with repeated listening.

SMOKIN' ARMADILLOS Let Your Heart Lead Your Mind (3:32)

PRODUCER: Chuck Howard
WRITER: S. Meeks
PUBLISHER: Smokin' Armadillos Music, BMI
MCG Curb 1195 (c/o WEA) (CD promo)
Distinctive vocals from Rick Russell and lots of fiddle highlight this tune

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (J): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

about following your heart. The production complements the lead singer's solid country vocal, and the result is a song that should open doors at country radio for the Armadillos.

DANCE

CHERYL "PEPSI" RILEY *Good Lovin'*

(no timing listed)
 PRODUCER: Richie Weeks
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: Eric "E-Smoove" Miller
Pleasure 65 (12-inch single)

It has been far too long since Riley regaled her die-hard club fans with her no-nonsense diva stylings. She more than makes up for her absence with this charging pop/house mover, in which she reveals increased power and a far more flexible range. Adding to this double-record set's hit potential is Eric "E-Smoove" Miller's post-production. He complements the song, while also injecting an extra splash o' soul and a hypnotic loop or two. Just lovely. Contact: 201-568-7066.

BRUTAL ACID *My Definition Of House Music*

(no timing listed)
 PRODUCERS: Brutal Bill, Anthony Acid
 WRITERS: B. Marquez, A. Caputo
 PUBLISHER: Emotive, ASCAP
 REMIXER: Brutal Bill, Anthony Acid
Emotive 07591 (12-inch single)

Pairing off renegade underground groove-masters Brutal Bill and Anthony Acid (who previously made house magic with "Program") is once again extremely fruitful. This deep, trihal-inflected dub is covered with infectious keyboard loops and tasty vocal bits, adding up to an anthemic effort that is

destined for peak-hour applause. More percussive and vigorous is the flip-side jam, "Camasame." Look for both of these cuts on Emotive's impending "Future Sound Of New York 2" compilation album. Contact: 212-645-7330.

EMERGENCY BROADCAST NETWORK 3:7:8

(6:20)
 PRODUCER: Jack Dangers
 WRITER: Emergency Broadcast Network
 PUBLISHER: TVT
 REMIXERS: Frankie Bones, Rise Robots Rise
TVT 4711 (CD single)

Need a little breakbeat action? Dive into this scalding EBN concoction. Go to this for its capacity to trigger pure sensory catharsis. Frankie Bones' remix smooths the track out slightly, though he does a fine job of aping the original track's assaulting intentions. Rise Robots Rise, on the other hand, softens some of the sonic blow of the track, coating its percussion with trippy trance/ambient key-strokes. Contact: 212-979-6410.

AC

► **PETER CETERA** *Faithfully* (3:22)

PRODUCERS: Andy Hill, Peter Cetera
 WRITERS: Jones, Rose
 PUBLISHERS: Hamstein Cumberland/Fugue/EMI-Blackwood/Eagle Valley, BMI
River North 51416 (CD single)

Quickly on the heels of Cetera's recent hit duet with Crystal Bernard comes this chest-pounding declaration of love. You get everything you might expect from a Cetera recording here—from its sky-soaring tenor vocals to grand instrumentation and booming climax. Singles like this are like visits from dear old friends. There are no jolting surprises and all of the warm comforts of familiarity. Not a bad deal, actually. Contact: 615-327-0770.

► **RANDY NEWMAN WITH LYLE LOVETT**

You've Got A Friend In Me (2:41)
 PRODUCERS: Frank Wolf, Don Davis, Jim Flamberg, Randy Newman
 WRITER: R. Newman
 PUBLISHER: Walt Disney, ASCAP
Walt Disney 60883 (CD cut)

This shuffling pop ditty from the soundtrack to the Disney film "Toy Story" has already begun to draw kudos from AC tastemakers—and with good reason. Newman is at his most vocally engaging within his self-created context of quasi-honky-tonk instrumentation and unflinchingly bright lyrics. Lovett is a delightful complement, as his unmistakable grin gives a sweet lilt to his every note. A rare recording that will please adults and kids alike.

★ **GLORIA ESTEFAN** *Mas Alla (Beyond)* (5:22)

PRODUCERS: Emilio Estefan Jr., Kike Santander
 WRITER: K. Santander
 PUBLISHER: Imported Productions, BMI
Epic 7508 (c/o Sony) (CD promo)
La Estefan's glorious "Abriendo Puertas" Spanish-language album has been quietly but thoroughly pleasing her fans for a couple of months now, and this sweet acoustic ballad will probably increase the set's profile considerably. Her voice is in excellent form here, and she is surrounded by delicate guitar picking, swirling strings, and light-handed congas. AC radio programmers in search of something fresh, but with the safety that comes with a well-known act, need not look any further.

ROCK TRACKS

► **DAVID BOWIE** *Strangers When We Meet*

(4:19)
 PRODUCERS: David Bowie, Brian Eno
 WRITER: D. Bowie
 PUBLISHER: Tintoretto, BMI
Virgin 11062 (c/o Cema) (CD single)
 Bowie's second offering from the experi-

mental "Outside" album may prove to be too elusive for those programmers in search of a more obvious pop hook. However, those who are willing to give this a few spins will uncover a pleasant but subtle pop track that is worth the wait.

► **AZTEC CAMERA** *Sun* (4:28)

PRODUCERS: Clive Langer, Alan Winstanley
 WRITER: R. Frame
 PUBLISHER: WB, ASCAP
Reprise 7922 (c/o Warner Bros.) (CD promo)

Roddy Frame and friends continue to churn out concise and instantly catchy pop/rock ditties, as is evident with this cut from the act's current collection, "Frestonia." The song is executed with even parts of acoustic and electric guitar strumming. Frame's showy vocal has a whimsical charm that flourishes during the nicely layered sing-along chorus. Longtime fans at modern rock radio are going to devour this, though it really belongs on top 40 radio, where the masses can hank in its beauty. Programmers, take heed.

RAP

DA YOUNGSTA'S ILLY FUNKSTAZ *I'll Make U Famous* (4:04)

PRODUCER: Emanuel Parks
 WRITERS: T. Goodman, Q. Goodman, E. Parks
 PUBLISHER: not listed
Pop Art 8600 (CD single)
 Da Youngsta's Ily Funkstaz live up to their name, as some serious funk is to be found between these well-placed grooves. Unfortunately, the phat backbeat is drowned out by a shameless round of pointless boasting that fails to make the cut. A better track is the bonus cut, "Bloodshed And War," which contains a guest rap by Mobb Deep.



SPORTS

MLB UNBELIEVABLE!

Orion Home Video
 90 minutes, \$14.98
 After immortalizing many of baseball's most embarrassing moments in its previously released blooper titles, Major League Baseball/Orion finally decide to pay the players some respect in this two-video set that features many of the sport's most salient power plays. Favorite son Cal Ripken Jr. is featured, as are Ken Griffey Jr., Barry Bonds, Kirby Puckett, Kenny Lofton, Chuck Carr, and many others. But lest the cameras pay too kind of a tribute to baseball jocks, half of the footage turns to the ever-exhilarating pastime of playing voyeur to the hilarious mishaps that happened during the most recent season. The video's autumn release should help drive baseball fans to stores throughout the long, cold winter months.

ANIMATION

FELIX!

Milestone
 60 minutes, \$39.95
 One of the silver screen's most legendary personalities, Felix the Cat, has been strutting his stuff and wreaking hand-drawn havoc for more than 70 years. This retrospective, which includes six of the feline's most salient silent shorts, speaks volumes about the changing tempo of the society into which Felix first bounced. Beginning with Felix's debut in "Feline Follies" and continuing with "Felix In Hollywood," "Felix Dopes It Out," and others, the video also includes rare footage

of Otto Messmer, father of the uncannily human cat. The price is a little steep, but true fans will find it well worth it. (Contact: 212-865-7449)



HAUNTINGS: A CLASSIC COLLECTION

By various authors
 Read by Geraint Wyn Davies
Tangled Web Audio
 2 hours, 30 minutes, no price listed

NORTHERN FRIGHTS: A DARK FANTASY ANTHOLOGY

By various authors
 Read by R.H. Thomson
Tangled Web Audio
 3 hours, no price listed
 Tangled Web, a new mystery/suspense audio publisher that launched in August with two fine Sherlock Holmes collections, here turns to terror both old and new. On "Hauntings," Geraint Wyn Davies, best known for his role as a vampire cop on TV's "Forever Knight," sinks his teeth into classic tales by Edgar Allan Poe, Robert Louis Stevenson, and others. Davies creates an effective atmosphere, beginning each story in a cultured, rational voice that becomes breathless and frightened as the horror mounts. The standout piece is Stevenson's "The Body Snatchers": Davies skillfully conveys the patronizing tone of the character MacFarlane and the nervous Scottish brogue of his unwilling accomplice. "Northern Frights" is a collection of contemporary fantasy/horror tales, but unfortunately R.H. Thomson is not a compelling reader; he narrates everything in a plain, measured voice that does not elicit any horror. In "Waiting," he reads a gory description of a woman's mangled corpse as though it were a laundry list. Nor does he provide distinctive voices; in "Manifestations," he reads the words of a wicked witch with nary a shriek or cackle. It's a shame, because the stories themselves are highly imaginative and intriguing.



ROLLING STONES VOODOO LOUNGE CD-ROM

Virgin Records/GTE Entertainment
 Hybrid PC/Macintosh CD-ROM, \$49.95
 At long last, satisfaction. From the self-described world's greatest rock-'n'-roll band comes a world-class music CD-ROM, one that longtime proponents of the multimedia format's potential will actually urge their unconvinced friends to buy. As elegantly debauched and charmingly off-kilter as the band itself, the fantastical "Voodoo Lounge CD-ROM" has the Stones' thumbprints all over it. Users are welcomed to cruise at will through a 3D-rendered voodoo lounge, stuffed full of interesting characters, band members' personal commentary, and exclusive music-performance footage, including impromptu acoustic jam sessions. One highlight is found in the library, where vintage footage of Stones influences is housed, while a trip to the bathroom yields its own eye-opening rewards. A showpiece mix of wonderful music and playful meandering, "Voodoo Lounge" is a must-visit for Stones fans and CD-ROM-lovers alike.

IN PRINT

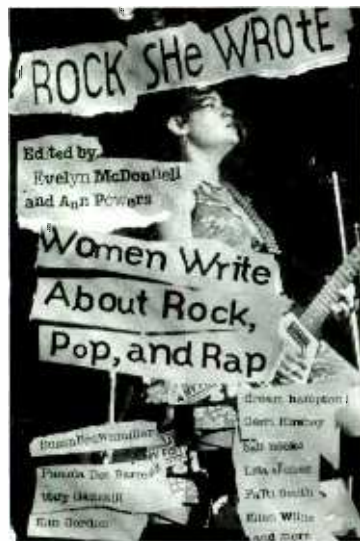
ROCK SHE WROTE
WOMEN WRITE ABOUT ROCK, POP, AND RAP

Edited by Evelyn McDonnell and Ann Powers
 Delta Music, \$15.95

Focusing on women in music sometimes seems like a damning exercise in political correctness; it segregates women and tries to create a sense of group identity and purpose where one may not exist. Instead of women who are in the band, this book is devoted to women who are in the press, and instead of applying the distaff shoe-horn, it honors their differences. Despite the overwhelming majority of male (and white) journalists, writers, and editors, women have made many strides on the page, and "Rock She Wrote" documents some of the column inches of those journalists, in all their fury and triteness.

Ann Powers and Evelyn McDonnell, who are, respectively, editor at and contributor to *The Village Voice*, and who write for a host of other publications, have combed archives wide and far for these selections, which date as far back as 1970 and traverse the spectrum of publishing, from *Details* and *L.A. Weekly* to

Bitch and *Roller Derby*. The authors themselves range from professional journalists Lisa Robinson and Caroline Coon to *Frontier Records* founder Lisa Fancher, fiction writer Mary Gaitskill, and *Rolling Stone Press* editor Holly George-War-



ren. Like music writing in general, some of the prose here is witty and insightful, some is as graceful as a camel on a Schwinn, some

is irritating and pompous. And not all of it is published material proper; or straightforward prose: One entry is an indignant press release for Olympia, Wash., indie label Kill Rock Stars written by "visual artist and writer" Tinúviel. Lisa Carver's "Why I Want To Rape Olivia Newton-John (Because I'm A Troubled Young Girl)" and Jaan Uhelszki's "I Dreamed I Was Onstage With Kiss In My Maidenform Bra" are entertaining in their irreverence. Susan Brownmiller's "Yoko And John" offers a refreshingly short revision of Yoko-bashing. And Margot Mifflin's "The Fallacy Of Feminism In Rock," Christina Kelly's "I Hate Going Backstage," and Lori Twersky's "Devils Or Angels? The Female Teenage Audience Examined" strike a bull's-eye in their perusal of the narrow range of roles for women in music, whether they be fans or musicians.

However, for the editors' hard work at making this sometimes enlightening, sometimes obtuse work available, it's rather difficult to find anything within the book itself; curiously, the table of contents does not include page numbers. **BETH RENAUD**

Call Jeff Serrette NY State • 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

FAX YOUR AD
212-536-5055

CALL TOLL FREE: 1-800-223-7524

Regular Classified: \$5.20 per word, minimum order: \$105.00
 DISPLAY CLASSIFIED:

1" - 1 issue	\$146.00 PER
1" - 3 issues	134.00 PER
1" - 13 issues	127.00 PER
1" - 26 issues	119.00 PER
1" - 52 issues	98.00 PER

REVERSE ADVERTISEMENTS: \$18.75
 POSITION WANTED: \$70.00 PER COLUMN INCH
 BOX NUMBER: \$20.00/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

****REAL ESTATE TO THE STARS****
 For Real Estate information call Susan Mazo
 In NY (212) 536-5173

Real Estate To The Stars
\$70.00 per inch

ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

500 CASSETTES \$595
 • COMPOSITE NEGS FROM YOUR CAMERA READY ART
 • CASSETTE RUNNING MASTER
 • TEST CASSETTE
 • APEX PRINTING ON CASSETTE
 • 1000 x ONE-COLOR INSERT (500 FOR REORDER)
 • NORELCO BOX CELLO WRAPPED
 REORDER ANYTIME \$385

1000 4-COLOR CASSETTES \$899
 • CASSETTE RUNNING MASTER
 • TEST CASSETTE
 • APEX PRINTING ON CASSETTE
 • 2000 x 4-COLOR INSERTS FROM YOUR PRINT-READY FILM
 (1000 EXTRA FOR REORDER)
 • NORELCO BOX SHRINK WRAPPED
 REORDER ANYTIME \$750

UP TO 22 MINUTES PER SIDE Ask for our free brochure!!!

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

SERVICES

COMPACT DISCS • 89¢ EACH
 (Bulk from your C.D. ready master and label positives) minimum 1000
 Complete CD and Cassette Packages Available in quantities of 250/500/1000
1-800-874-4174
 CALL FOR A QUOTE
 Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE DISC
 1110-48th Avenue North • Nashville, TN 37209

SERVICES

COMPACT DISCS
ESP
EASTERN STANDARD PRODUCTIONS, INC.
 37 JOHN GLENN DR. BUFFALO, NY 14228
 (716) 691-7631 • FAX (716) 691-7732

NEW CASSETTE & CD COMBO PACKAGES!

CALL TOLL-FREE
1-800-527-9225
 FOR A FREE BROCHURE

28TH ANNIVERSARY
FREE CATALOG

4212 14TH AVENUE - BROOKLYN, NY 11219
ANDOL AUDIO PRODUCTS INC.

FROM 1-100 MINUTES
 100 PIECE MINIMUM

LENGTH	C-10	C-20	C-30	C-40	C-50	C-60	C-70	C-80	C-90
TYPE									
TDK SA	.25	.30	.35	.39	.44	.49	.53	.58	.63
MAXELL XLII	.27	.32	.38	.44	.47	.52	.67	.70	.76
BASF CHROME SUPER	.30	.38	.47	.56	.65	.69	.80	.87	.89

CD-RS, HI-8, MINI DISKS, S-VHS
 MASTERING TAPE
 A-DAT, R-DAT, BULK VHS
 PLASTIC REELS, BOXES
 NORELCO, SOFT POLY BOXES
 VIDEO BOXES & SLEEVES
 SINGLE & DOUBLE CD BOX
 DCC, MOD, DDS2 AND MORE

IN HOUSE DIRECT ON CASSETTE PRINTING
 • CUSTOM PRINTED LABELS & J-CARDS •

IN NYC 718-435-7322 • **800-221-6578** • 24 HOUR FAX 718-853-2589

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CUSTOM AUDIO CASSETTE BLANKS
 1 Min. - 126 Min.
 Loaded With:
 BASF CHROME PLUS,
 CHROME SUPER &
 MAXELL XL II
 HIGH BIAS TAPE

BASF **AMPEX**
3M **TDK**
maxell **SONY** **SHAPE**

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG 764 5th Avenue, Brooklyn, New York 11232
 In New York Telephone: (718) 369-8273
 24 Hour Fax: (718) 369-8275

NRS
 National Recording Supplies Inc.

TOLL FREE 1-800-538-2336

MASTERING • MANUFACTURING • PRINTING

DIGI-ROM™

FOR COMPACT DISCS • CD-ROM
 REAL TIME & HIGH SPEED AUDIO CASSETTES

COMPLETE PACKAGES • COMPETITIVE PRICING
 GRAPHIC DESIGN STUDIO • PERSONALIZED
 EXPERT SERVICE • FAST TURN-AROUND

CALL (800) 815-3444
 (212) 730-2111

130 WEST 42ND STREET • NEW YORK, NY 10036

KLARITY KASSETTE
800-458-6405

COMBINATION SPECIAL!!
 500 TAPES AND 500 CD'S
 COMPLETE RETAIL READY PACKAGE!
 Combination Special Price \$2,355

EUROPADISK, LTD.

CD-Audio or CD-ROM

Factory Direct! as low as **75¢** From your CD Master & label film.

Also, **BEST PRICE & SERVICE** in the industry for Complete, Retail-Ready Packages - CD & Cassettes!

CALL FOR OUR CATALOG!
EUROPADISK, LTD. 1-800-455-8555
 75 Varick Street, New York, NY 10013 • FAX (212) 966-0456

COMPLETE! RETAIL READY!

Digital Bin Cassette Duplication
CD Replication
Video Duplication
Digital Editing
Graphic Art Services

1,000 CDs & 1,000 CASSETTES \$2,395

FREE CATALOG
FREE DIGITAL BIN DEMO
CALL 1-800-955-7271

NEW SONGS WANTED?
 call:
+(672) 344 280

CASSETTES 1000 \$899
 DIGITAL BIN DUPLICATION
 CHROME - HX PRO

COMPACT DISCS 1000 \$1890
 FREE REFERENCE CD

PACKAGES INCLUDE: DIGITAL MASTER & TEST • PROFESSIONALLY DUPLICATED CASSETTES OR CD'S • FULLY PACKED • PRINTED INSERTS (FROM CUSTOMER'S FILM)

GUARANTEED QUALITY
 (800) 423-2936 • FAX (818) 569-3718

ALSHIRE
 CUSTOM SERVICE
 1015 W. ISABEL STREET • BURBANK, CA 91506

DIGITAL FORCE™
212-333-5953
 E-Mail: digitalforce@morebbs.com

TOTAL CD, CD-ROM & CASSETTE PRODUCTION

MASTERING REPLICATION PERSONALIZED EXPERT SERVICE

GRAPHIC DESIGN PRINTING PACKAGING

The Power of Excellence SM
 330 WEST 58th ST, NY, NY 10019

A2Z
 MUSIC SERVICES INC.

THE ONLY NUMBER YOU NEED FOR MANUFACTURING
212-346-0653

CD AND CASSETTE OFFERS

1,000 CD Albums • Glassmaster • 2 Color On Body Print • 4 Page Booklet and Tray Card
 4x1 Color • Jewel Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$1750

1,000 Cassettes • Running Master
 • Label Plate • 1 Color Print on Cassette Inserts
 • Norelco Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$925

105 Duane Street
 Suite 528 Tribeca Tower
 New York City 10007
 Tel. 212-346-0653/73
 Fax. 212-346-0679

Your music on
CD • Cassette • Vinyl
 Quantities 1 to a million

Low prices • fast, friendly service
 Everything included, no hidden charges
 Mastering, Sound Enhancement
 Big Dreams Studio 708-945-6160

WORK WITH US

CALL TOLL FREE!
1-800-APD-DISC
 (1-800-273-3472) APD quality CD & cassette production services include: Printing, cover design, warehousing and storage. Our experts can help you save time & money guaranteed. Call today for your free estimate and catalogue.

APD
 AMERICAN PRO DIGITAL INC.

PROMOTION

National promotion, distribution and marketing of the highest caliber. In business 25+ years.

RCI RECORDS, INC.
 4721 Trousdale Dr. Nashville, TN 37220
 (615)833-2052 • Fax (615)833-2101
1(800)737-9752

SERVICES

GLOSSY PHOTOS

In Quantity
B&W 8x10's from 27 cents
Color from 70 cents

Jet Photo Service 15 Academy Hill Rd Brighton MA 02135
Call 1-800-252-4JET

COMPACT DISC / VINYL / CASSETTE PRODUCTION
DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY!

FREE CATALOGUE or SPECIAL QUOTE, CALL
ALIGNED AUDIO 1 - 800 - 869 - 6561
or 718 - 788 - 6969 / FAX 718 - 499 - 0421

SMALL AD, BIG VALUE!

CUSTOM COMPACT DISCS

Affordable single copy CDs starting at \$35. Write, call or fax for information.

46 PRODUCTIONS
42W557 Hawk Circle, St Charles, IL 60175
TEL (800) 850 5423
FAX (800) 203 1725

#1 Major Mfg. Value!

CD HOTLINE:
800-323-7225
CA + WEA DIGALOG NY

PROFESSIONAL SERVICES

★ MUSIC NEEDED ★

for Film & Advertising Call:

+ (672) 3 4428 6
+ (672) 3 4428 7
+ (672) 3 4428 8

Songs Wanted ?

Call:

+ (672) 3 4444 3
+ (672) 3 4444 4
+ (672) 3 4444 5

MUSIC VIDEO PRODUCTION

NATIONAL MARKETING & DISTRIBUTION
MANUFACTURING

IN BUSINESS 20 PLUS YEARS

REASONABLE RATES

DOUGLAS T. GREEN PRODUCTIONS
M.R.S. MARKETING

(818) 831-5750 • (818) 831-1866 FAX

SONGS WANTED

call:

+ (672) 344 281
+ (672) 344 282
+ (672) 344 283

FOR SALE

LOWEST PRICE!

* CD's - LP's - Tapes *
* Cut-Outs - Over Stocks *
* Budget - Midline *

* Call For Your Free Catalog Today!

MUSIC WORLD

8555 Tonnelle Ave., N. Bergen, NJ 07047
Tel: (201) 662-7600 Fax: (201) 662-8060

ROCK AND SOUL ELECTRONICS

470 462 7th Ave, NY, NY 10018
212-695-3953/Fax 212-564-5358

For 20 years - N.Y. #1 Music Source

DISCOUNT PRICES

• Large selection on 12" vinyl & LP's
• CD's • Cassettes • Blank Tapes

PRO D.J. Equipment

• Mixers • Cases • Turntables •
Cartridges • Mail Orders Available

MUSIC LIQUIDATION SALE

NEW	TOTAL COUNT AVAILABLE
CD'S FULL LENGTH	3687
TAPES FULL LENGTH	3321
CD SINGLES	125
CASSETTE SINGLES	175

USED	TOTAL COUNT AVAILABLE
CD'S .99 RETAIL	
CD'S \$1.99 RETAIL	
CD'S \$2.99 RETAIL	
CD'S \$3.99 RETAIL	
CD'S \$4.99 RETAIL	
CD'S \$5.99 RETAIL	
CD'S \$6.99 RETAIL	
CD'S \$7.99 RETAIL	
CD'S \$8.99 RETAIL	1038

J.D. FIXTURES
18 CD RACKS
65 48" L x 6" W SHELVES
25 48" L x 9" W SHELVES
8 24" L x 6" W SHELVES
100 CD BASKETS
12 GRID WALLS
2 GRID BASKET FIXTURES W/WHEELS
10 SIGN FRAMES

ACCESSORIES
4000 ALPHA CD SENTRY'S
3500 ALPHA CASSETTE SENTRY'S
CASE LOGIC ACCESSORIES
LASERLINE ACCESSORIES
MISC. ACCESSORIES
CALL 209-783-3006

Jewel Boxes from 18¢
Colored Jewels • Jewel Boxes
CD Blisters • Security Packaging
Plastic Sleeves • Price Guns
Mailers • Dividers • Norelcos

The Jewelmaster Packaging System
Retail-level shrinkwrapping. Does CD's, Videos
cassettes, LP's, posters & more...only \$189.95!
Indies • Budgets • Novelty's • Accessories • Blank Tape
Performance Dist's.
2 OAK ST. NEW BRUNSWICK NJ 08901
Tel: 908.545.3004 Fax: 908.545.6054

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
P.O. BOX A
TRENTON, NJ 08691-0020

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes & CD's

TARGET MUSIC DISTRIBUTORS

7925 NW 66th Street - Dept. J
Miami, Florida 33166
PH: 305-591-2188 • FAX: 305-591-7210
DEALERS ONLY

FIXTURES

LIKE NEW CD HOLDERS

APPROX. 60,000 UNITS
PRICE 19¢ EACH
CALL DAVE
312-376-8432

HELP WANTED

PUBLISHING/ CONTRACT ADMINISTRATOR

Mid-sized music publisher seeks administrator with min 2 yrs exp. Wordperfect and ability to abstract contracts, track options, negotiate/complete/track all third party licenses, translate/communicate royalty info and register copyrights. Knowledge of Right Track a plus. Ability to multi-task shifting priorities in fast paced environment is essential. Send resume and salary requirements to:

HUMAN RESOURCES

Jellybean Holding Inc.
235 Park Avenue South • 10th Fl.
New York, NY 10003-1405

MAIL ORDER / CORPORATE SALES

Independent record store seeks person to develop mail-order and corporate sales departments, which are well established but not performing to full potential. Candidate must be highly motivated, creative, and have substantial relevant experience. Record industry background is desirable, but not essential. Metropolitan, mid-Atlantic location. Please send resume, cover letter and salary requirements to: Billboard Classified, Box 8289, 1515 Broadway, New York, NY 10036

DIRECTOR OF EUROPEAN OPERATIONS

Fast growing Independent label with an International artist in need of a director of European Operations. Applicants must have at least 5 years experience in sales and/or marketing, be willing to relocate to Europe, knowledge of production is preferred, must be creative and organized.

Fax resume and salary requirements to:
310-557-1894

CREATIVE MANAGER Music Publishing

Large entertainment company is seeking a Creative Manager to expand and develop talent. This includes conducting market research, developing and executing appropriate plans to exploit copyrights, creating and maintaining relationships with music users, reviewing materials and producing demo recording sessions.

The ideal candidate must have 4-6 years' experience in a music publishing creative department, experience managing creative personalities in a corporate environment, the ability to work under deadlines and knowledge of Country and Nashville musical trends

For immediate consideration, please send resume and salary requirements to: Confidential Reply Service, Dept. D10492, 11755 Wilshire Blvd., Suite 1600, Los Angeles, CA 90025. An Equal Opportunity Employer.

NEW YORK BASED MUSIC PUBLISHER looking for highly motivated individual with knowledge of bookkeeping to assist in converting manual royalty system to computer. Need someone who is familiar with music publisher royalty accounting: an accurate and speedy preparer of data for computer entry, a self-starter ready to take additional responsibilities as needed. Minimum of three years experience. Excellent benefits. Send resume and salary history to:

Billboard Classified
Box 8291 • 1515 Broadway
New York, NY 10036

ASSISTANT TO CFO

Exciting, growing media company. Must possess excellent computer skills (spreadsheets, word processing, etc.) be highly organized and have strong phone skills. Financial experience a plus. Excellent benefits. Send resume with cover letter and salary requirements to:

BILLBOARD CLASSIFIED • BOX 8290
1515 BROADWAY • NEW YORK, NY 10036

RADIO PROMOTIONS DIRECTOR WANTED

ARE YOU TIRED OF BEING UNDERRATED AND UNDER-APPRECIATED AT A LABEL THAT BORES YOU TO NO END? WELL, C&S RECORDS, AN INDEPENDENT, DIVERSE, AND RAPIDLY GROWING LABEL IS LOOKING FOR AN EXPERIENCED AND AGGRESSIVE COMMERCIAL/ALTERNATIVE RADIO PROMOTIONS PERSON TO START IN THE NEW YEAR. *KNOWLEDGE OF WORD 6.0 AND FILEMAKER PRO PREFERRED. SEND RESUME TO: C&S RECORDS, 166 5TH AVENUE NEW YORK, N.Y. 10010 OR FAX TO: 212.675.4826

MUSICAL ADVERTISING COMPOSER

4 yrs. exp. writing musical composition for advertising jingles to coordinate w/video images for television commercials and w/French and European music industry. Fluent French. 40 hrs/wk. \$63,650/yr. Resumes and refs to:

John Russo, 37 West 20th Street
8th Fl., New York, NY 10011

BUSINESS OPPORTUNITIES

"European University graduate with many years of experience in a senior position in an European music copyright society wants to use his professional knowledge and connections in favor of American musicians, composers, agents and publishers in order to administrate their rights, interests and organize their activities in Europe."

Billboard Classified
Box 8292 • 1515 Broadway
New York, NY 10036

AT&T, MCI 900#'S

STARTING A TURNKEY 900 LINE AS A SIDE BUSINESS IS EASIER THAN YOU THINK!

FREE INTERNET ADVERTISING
Call 1-800-417-4900
FOR FREE INFORMATION!

COMPUTERS

RecordTrak
Inventory Management
For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-265-3440

Musicware
Complete POS / Inventory
Control for ALL your record and
multimedia store needs!
Available in Spanish too!
PHONE: (919) 833-5533
FAX: (919) 833-1900
516 Dunsmuir St. Suite 408, Raleigh, NC 27605 (Also in Europe)

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undoubtedly the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477

6185 Buford Hwy Ste C-100, Norcross, Ga 30071

WANTED TO BUY

SMITH-ALSTER
— AND COMPANY —

**Music & Video
INVENTORY
CONSULTANTS**

WE BUY

NAME BRAND MERCHANDISE

> Audio Books > Video Games
> Consumer Electronics > Computers
> Videos > Compact Discs
> Laser Discs > Cassettes

(305) 351-0000
Fax: (305) 351-0561

CASH - CASH - CASH

Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:
(609) 890-6000.

If you seek luxury, elegance and refinement, this will be music to your ears.

The elegant new apartment residences of L'Estancia reflect the rich heritage of Mediterranean architecture, with graceful arched doorways and lush gardens around a tiled courtyard with pool and spa. Located in the heart of the entertainment industry, L'Estancia is freeway-close to all of your destinations. Customized floor plans include charming studios, one and two bedroom residences and magnificent penthouse suites. Apartments feature wood-burning fireplaces, spacious balconies, granite countertops, individual alarms and a complete Fitness Center. The lifestyle of L'Estancia is not easy to come by. Yet now it's quite simple to lease.

L'ESTANCIA

The Most Elegant Apartment Residence in Los Angeles

Vineland Avenue at Ventura Blvd. • Open daily from 9AM to 6PM
Shown by appointment only • (818) 506-6000

A Development of Ellis Ring and Ring Financial. Professionally Managed by E & S Ring Management Corporation.

NASHVILLE WATERFRONT

Very private, 1 acre, 3000 sq. ft., dock, million dollar view, 25 minutes to music row/downtown.
\$250,000 (615) 780-3637

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.

TALENT

FACE THE HEAT

(April 25 - 28, 1996) Your chance to perform in front of the people who make music careers happen: (Major record labels, Managers of top recording artists, producers, writers) And their chance to discover You!! Never has there been a convention of this caliber! Mail a cassette tape with 1 song / a non-refundable \$15.00 application fee / money order or cashiers check only / a self addressed STAMPED envelope (by December 15th, 1995) to Face The Heat, PO Box 55880, Phx, AZ. 85078. You will receive a response within 4 weeks. If accepted you will receive a list of judges and detailed information.

Ph. # 602-808-0505

INVESTORS WANTED

INVESTORS WANTED
Independent distribution label with 5 major current projects that have a min. potential of 3 million sales each is seeking investors. Only serious investors need reply.

For more info, fax 1-202-364-1362

APPAREL



LICENSED MUSIC APPAREL
"OVER 100 ARTISTS"
CALL FOR FREE CATALOG
DEALERS ONLY
1 800 328 0308

STORE SUPPLIES

DIVIDER CARDS
BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE
Dies & Die Cutting
1 (800) 359-5038
755 Wythe Avenue, Brooklyn, NY 11211
THE DISTRIBUTORS SUPPLIER

ACCESSORIES

PRO SING Karaoke
Free Catalog: World's largest selection. All Brands of equipment. CD+G. LD's. Vocal Eliminator. Players. Speakers. Mics.
CSP, P.O. BOX 1106
Bridgeview, IL 60455
1-800-800-8466

LIFELINES

BIRTHS

Girl, Zofia Annette, to **Steven and Jill Lowy**, Nov. 4 in Los Angeles. Father is a partner in the entertainment and new-media law firm Lowy & Zucker.

Girl, Emily Barbara, to **Bob and Melissa Potts**, Nov. 9 in Brewer, Maine. Father is PD at WQCB (Q106.5) Bangor, Maine.

Boy, Raul Joaquin Martinez Malo III, to **Raul and Betty Malo**, Nov. 14 in Nashville. Father is lead singer of MCA recording group the Mavericks.

Girl, Tara Ellen, to **Joe and Jenny Shanahan**, Nov. 14 in Chicago. Father is owner of the Chicago clubs Metro, Smart Bar, and Double Door; and manager of Capitol Records band Smoking Popes.

Boy, Ethan Michael, to **Jude and Lori Cole**, Nov. 15 in Fort Collins, Colo. Father is a singer/songwriter on Island Records.

DEATHS

Jerome Berger, 64, of lung cancer, Nov. 4 in New York. Berger was a longtime entertainment industry lawyer and executive. He began his career in 1959 as an entertainment attorney with Paul, Weiss, Rifkind, Wharton & Garrison. In 1963, he joined Ashley Famous International (now ICM) as an agent. From 1966-68, he was responsible for business affairs and business development at Screen Gems. He also served as producer of the Beatles' 1968 animated film "Yellow Submarine." Later in 1968, he served as general counsel for record company/distributor KEF/Kama Sutra. From 1987-92, he

was consultant to Island Records. From 1993 until his death, he was counsel to Warner Bros. Pay-TV, Cable & Network Features. He is survived by his wife, Florence; two children, Susan and David; two stepchildren, Melanie and Amy; a brother, Aaron; his ex-wife, Terry; and three stepgrandchildren, Erica, Jeremy, and Jessica. Donations in his memory may be made to the Chemotherapy Foundation, 183 Madison Ave., Suite 403, New York, N.Y. 10016.

Laura Weber, 70, of cancer, Nov. 5 in San Francisco. Weber was a music teacher whose folk guitar lessons were a mainstay of public television in the '60s and '70s. Her two TV series were produced at KQED San Francisco. Her first was "Time For Music," a children's series that aired for six years. Her second, "Folk Guitar With Laura Weber," was at one time carried by 52 stations across the country. Artists Christine Lavin and Nanci Griffith were among the fans who, as children, learned guitar from her TV shows. She is survived by her daughter, Valerie Cartwright; her sister, Eleanor Meyer; and two grandchildren. Donations in her memory may be made to the SFSU Foundation/Laura Weber Fund, c/o the Music Department, San Francisco State University, 1600 Holloway Ave., San Francisco, Calif. 94132.

Ralph Blane, 81, on Nov. 13 in Broken Arrow, Okla. He was a former singer and Broadway vocal arranger, and with Hugh Martin he formed a vocal duet called the Martins in the '30s. They wrote a number of standards, including the Oscar-winning "The Trolley Song," "Have Yourself A Merry Little

Christmas," and "The Boy Next Door," all of which were part of their score for the classic 1944 musical "Meet Me In St. Louis." Blane and Martin burst onto Broadway in 1941 with the musical "Best Foot Forward," which was later made into a film musical. Blane also collaborated with other songwriters, such as Harry Warren and Harold Arlen. He is survived by his son, George.

Pete Welding, 60, of a heart attack, Nov. 17 in Rancho Cucamonga, Calif. Welding, who was executive producer of A&R for Cema Special Markets at the time of his death, served as a journalist, editor, label owner, and producer during his 30-year career in the music business. He established Testament Records, a leading blues, jazz, and gospel label, in the early '60s and produced most of the company's sessions; HighTone Records in Oakland, Calif., recently reissued the Testament catalog. Welding went on to produce albums for Prestige, Bluesville, Elektra, Arhoolie, and Milestone, and was an A&R executive at Epic and Playboy, among other labels, before joining EMI in 1977. Though best known in the blues and jazz fields, Welding also produced the 1968 Capitol debut by San Francisco rock band Quicksilver Messenger Service and worked with Jim Croce, Boz Scaggs, and Redbone. He served as an editor at down beat magazine during the '60s, and contributed to the jazz publication through the late '80s. Welding, who was nominated for two Grammy Awards, served as series producer for the Capitol Blues Collection, established earlier this year. He is survived by his wife, Darlene, and their children, Renee, Raymond, and Robert.

GOOD WORKS

HOSTS FOR WOMEN'S HEALTH: Sony Music Entertainment and its executive VP Michele Anthony will host the Women's Health '95 Luncheon Thursday (30) at the Sony Club in New York. The luncheon is an annual forum for professional women to address health concerns and heighten their awareness of medical trends and breakthroughs that affect their day-to-day well-being. All monies raised from the luncheon will benefit the Kristen Ann Carr Fund and Home Alive. The former was established in honor of Kristen Ann Carr, who died of sarcoma at age 21. Home Alive is a nonprofit collective of performing and visual artists who are committed to combating violence against women through self-defense. Epic Records, a unit of Sony Music, will release a two-CD compilation album in January, featuring unreleased material by such artists as Pearl Jam, Nirvana, and the Presidents Of The United States Of America. Contact: Patricia Kiel or Joanne Oriti at 212-833-5047.

NEW YORK HEROES: The New York chapter of NARAS hosts its first NARAS Heroes Awards dinner Dec. 5

at the Laura Belle restaurant. Honored at the event will be native New Yorkers **Michael Bolton**, Salt-N-Pepa, and Elektra Entertainment Group president **Seymour Stein**. New York congressman **Jerrod Nadler** will receive the Heroes Friend of the Arts Award. NARAS president/CEO **Michael Greene** will be present to give legendary A&R executive **Milt Gabler** the NARAS President's Merit Award. Proceeds from the event will provide the initial funding of the New York NARAS Heroes Education Program, which will offer music-education and career-development seminars and workshops that are free to professionals and those aspiring to a career in music. Contact: the New York chapter office of NARAS at 212-245-5440.

THE STEVE & EYDIE SHOW: The Society of Singers will honor **Steve Lawrence** and **Eydie Gorme** with its fifth Ella Fitzgerald Lifetime Achievement Award Dec. 7 at the Beverly Hilton Hotel in Beverly Hills, Calif. The group, founded by **GINNY MANCINI**, widow of composer **Henry Mancini**, provides financial assistance to professional singers in need. The event will specifically benefit the society's emergency relief fund and a projected retirement fund. Contact: **Kevin Sasaki** at 310-275-7777.

CALENDAR

NOVEMBER

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.

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 Stan Soocher and 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. Kara DioGuardi, 212-536-5008.

Dec. 6, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Nashville Bar Assn., BMI office, Nashville. Susan Blair, 615-242-9272.

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.

JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Cool Cole. Island artist Jude Cole strummed through an acoustic set at a recent KSCA Los Angeles morning show remote at Starbucks on Melrose Avenue. Savoring the moment, from left, are Chuck Moshantz and Nicole Sandler of the KSCA morning show, Cole, KSCA's Mike Morrison, and Island's Dave Barbis.

Generous Artists A Boon For Radio

Acts Going Above And Beyond Promo Duties

■ BY CARRIE BORZILLO

LOS ANGELES—Radio station promotion and marketing directors have been known to bend over backward to persuade artists to perform free at benefit concerts, donate their prized possessions for charity auctions, and engage in wacky promotions.

However, as radio builds solid relationships not only with label reps but with the talent, artists sometimes go above and beyond the normal show of support for a station without any coercing.

Recently, Heatseekers chart toppers Blessid Union Of Souls elected to stay



Blessid Union of Souls stayed on-air for 28 hours at WKRQ Cincinnati to raise money for a local family.

on-air at hometown station top 40 WKRQ (Q102) Cincinnati for 28 hours and to sing listener requests to raise money for the family of Tory Koch.

Koch was a 13-year-old girl with cystic fibrosis who succumbed to complications from a double lung transplant; her family is having a hard time paying the \$600,000 hospital bill.

The band, who met Koch, sang snippets of 75-100 songs—everything from its EMI hit "I Believe" to Simon & Garfunkel's "Bridge Over Troubled Water"—for donations ranging from \$50 to \$100. The station raised about \$60,000, according to Von Freeman, Q102 marketing director.

"We were doing their morning show, and someone mentioned that the Koch family's medical bills were hundreds of thousands, so we figured we'd hang out and help them out," says Blessid Union Of Souls' Eliot Sloan. "[Q102 was] the station that started this record. They went on it four months before the impact date of the company, but since this is our hometown, we probably would've done it anyway."

Sloan says the band, which had to leave Cincinnati the following day to continue its tour, had a great time with the Q102 staff and would do it again if needed.

Freeman says the key to receiving promotional kindnesses is cultivating great relationships with artists, managers, and record labels.

Paula Abdul, who has been on Q102's morning show before, has even offered

to sing at the wedding of morning show co-host Linda Welby if her boyfriend ever proposes to her. "It was a running bit on the show with Linda talking about her live-in boyfriend not asking her to marry him," Freeman says. "So Paula went on the air saying that if he asks, she'll sing at the wedding."

Similarly, hot AC KSSK-FM Honolulu got Kenny Loggins to interrupt his concert to let former KSSK creative director Cliff Richards get on stage in front of 12,000 people to ask his girlfriend, news director Erika Engle, to marry him.

Lorrie Morgan held up her concert in Nashville for 20 minutes to meet and greet listeners of country WPOC Baltimore, who were late getting to the show because of a thunderstorm.

Another act of nobility bestowed upon WPOC was when Pam Tillis honored her commitment to host the station's morning show the day after she took home the Country Music Assn. Award for female vocalist of the year. When the station booked Tillis, officials didn't know she would win the coveted award.

"That next morning, I talked to our PD saying that I didn't think she'd show up, but we both agreed that we'd understand if she didn't. Then she walks in and stayed for an hour and a half," says Sheila Silverstein, promotion director at WPOC.

However, it is rare that a major superstar approaches a radio station for the promotion of a lifetime. This happened at modern rock-leaning top 40 WHYZ (Z100) New York, when Madonna approached the station to promote her now-famous pajama party to premiere the new video for her song "Bedtime Stories" from her Warner Bros. album of the same name.

"It's the power of the radio station," says Theresa Beyer, director of marketing at Z100, on why Madonna chose the station to publicize the party. "Radio always gets the short end of the stick. But no one can do more creative or better promotions than radio does."

(Continued on next page)

Homage To Rock'n'Roll's Cultural Elite

New Museums Honor Wolfman Jack, Georgia Acts

■ BY CHUCK TAYLOR

It's music museum mania! Following the successful opening of Cleveland's \$92 million Rock and Roll Hall of Fame in September, two more museums with their roots in radio are in the works.

First, the family of Wolfman Jack, who died July 1, is planning the Wolfman Jack Memorial Blues Park and an accompanying museum. The \$2 million facility, scheduled to open next summer at Wolfman Jack's estate in Belvidere, N.C., will honor the legendary DJ's historic perspective on music, including rock, blues, and country, according to Tod Smith, Jack's son.

"After my father's funeral, I was trying to think of something that would help maintain the estate as well as honor my father," Smith says. "This will be a place for both fans and artists to pay tribute on his stage."

Included will be an amphitheater that will seat 7,500, featuring a 7-

foot onstage portrait of Jack. Each time an artist performs, an accompanying portrait of that artist will be commissioned and displayed alongside Jack. After performances, the artist portraits will be exhibited in a "wall of fame" in the facility's museum.

Smith hopes to draw acts including Alabama, Willie Nelson, the Allman Brothers, Joe Walsh, Smokey Robinson, and George Benson.

Adding a somewhat spooky overtone to the project, most artists will be introduced by the voice of Wolfman Jack, according to Steve Baldwin, the project's developer. "We have thousands of hours of footage of Wolf from radio shows and [his eight-year stint hosting NBC's] 'The Midnight Special.'"

A Jack robot will be built for the museum and will perform an endless stream of radio shows from a sound booth. Also on display will be memorabilia that Jack collected during his years on the air. A '50s-style diner offering the Wolf Burger and other

celebrity entrees will complete the package.

The second museum intends to honor Georgia's nurturing of artists, such as Babyface and the members of R.E.M. and TLC.

The Georgia Music Hall of Fame, dedicated to cultivating "the cultural climate for music, its creators, and those who love it," is scheduled to open its doors in Macon, Ga., next spring, in time for the Olympics.

Exhibits in the 42,000-square-foot facility will acknowledge the accomplishments of more than 150 artists—from classical to gospel to rock—who were either born or now reside in the Peachtree State. These include winners of the state's Georgy Awards, such as Little Richard, Lena Horne, James Brown, and Otis Redding, as well as residents Alan Jackson, Toni Braxton, Gladys Knight, and the Allman Brothers.

The museum will contain a series of listening and viewing rooms with interactive technologies and audio and video performances.

Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion -- **THE POWER BOOK - The New Fall Edition!**

JAMPACKED WITH LISTINGS: • Radio Stations -- Country, Rock, R&B, Top 40 • Record Company Promotion Personnel • Radio Syndicators • Top 100 Arbitron Markets

The most important tool for music, radio and promotion executives to use every day!

Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).

2 DIRECTORY PACKAGE: The Power Book Fall 1995 Edition AND the Power Book Spring 1996 Edition for \$119 -

Order NOW & SAVE more than 40% on the Spring edition! (Spring Directory will automatically mail in March 1996). Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

To order, or for more information call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.



BDPB3095

Radio

PROGRAMMING

Caution! Wide Radio Load Approaching Promo Vehicles Swell To Size Of Semis, Motor Homes

BY CARRIE BORZILLO

LOS ANGELES—With the concept of radio vans cruising the boulevard no longer a novel sight, stations and vehicle manufacturers are spinning their wheels to establish a new generation of high-profile promotional vehicles.

Already, the industry has witnessed the likes of the "Arrow" Camaro, the lowrider, and the Hum-Vee (aka "the hummer"). Now, the latest trend seems to follow the motto "the bigger the better."

Top 40 KIIS Los Angeles recently unveiled a 46-foot, 18-wheel mammoth cruiser, dubbed the "KIIS-FM Megacruiser."

Atlanta-based Measured Marketing, meanwhile, has introduced "Radio Diner Deluxe," a motor home version of the original "Radio Diner" bus it developed in 1994. The company is also designing two 40-foot vehicles, "Monster Cruiser" and "Star Cruiser," planned for 1996 debuts.

ONE OF A KIND

"There is nothing like this," says Karen Tobin, VP of marketing at KIIS, who describes the "Megacruiser" as more of an "attraction" than a vehicle. "We had a 'KIIS Cruiser' before, but this we built ourselves from the axle up. When we had the 'KIIS Cruiser' in '88, it was ahead of its time. Now, the 'Megacruiser' is ahead of its time."

The two-story truck was designed by KIIS chief engineer Mike Callaghan, who says that the "coolest thing about it is when you show up and the music is



The 46-foot, 18-wheel KIIS-FM Megacruiser includes a 9-by-7-foot stage, three radio studios, and 4,800 watts of sound.

playing and a door in the side opens up and the stage rolls out."

The 9-by-7-foot rollout stage is on one of six functional flaps, which Tobin likens to the blades on a Swiss



Army knife. The other flaps include three radio studios, including a 6-by-8-foot portable studio; two-phone kiosk, underwritten by Airtouch; and a 70-inch video screen, which is also hooked to the Internet.

In addition, there is a 16-by-15-foot stage on the cruiser's roof, a green room, kitchen, restroom, moon hub-caps, and 4,800 watts of sound provided by BOSE Corp., which equipped the cruiser with a \$50,000 sound system.

Listeners can use the phone kiosk for free long-distance calls while visiting the cruiser, which is adorned on the outside with KIIS, Airtouch, and BOSE logos and interchangeable pictures of TLC, Green Day, Boyz II Men, and Selena and KIIS personalities. The interior is made of black and gray marble-like Corian.

Since a special driver's license is required to operate an 18-wheeler, KIIS hires a trucking company, which houses the vehicle when not in use and provides a driver, who just happens to be a former Chippendale male dancer.

Its only limitations so far, according to Callaghan, are that you can't drive a 46-foot truck on every street and to park it at a remote, a 30-by-50-foot space is required.

Naturally, KIIS will use the vehicle to broadcast various shows at remote locations and have artists perform on one of its two stages.

MONSTER SPECS

Measured Marketing's "Monster Cruiser" will feature four 30-inch bar stools, three 30-inch DJ stools, and a customized studio, among other specifications.

The standard lease option runs from \$4,764.90 a month for 60 months to \$6,917.11 a month for 36 months.

The "Star Cruiser" will feature an inside studio and a roof/deck studio, both with rollout awnings. It seats 20 people.

While the two cruisers are still in the design stages, Measured Marketing has completed the new Airstream "Radio Diner" prototype. The new vehicle comes with a self-contained motor home and is taller and 10 feet longer than the 36-foot trailer version.

It includes a traditional American diner design with seating for 20 guests and room for three DJs in the DJ room.

Tuning In At Home

Fifty percent of home-based entrepreneurs say that they listen to the radio while working. Thirty-six percent of their counterparts in traditional office settings listen at work.

Other findings of a recently released study conducted by AT&T Home Business Resources reveal that of those who tune in at work, 84% listen to music stations, 22% to talk radio, and 16% to all-news stations. Among music stations, country was the favorite, followed by classic rock and top 40.

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.

T. WK	L. WK	2	WKS ON CH.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	28	★★★ No. 1 ★★★ AS I LAY ME DOWN	◆ SOPHIE B. HAWKINS <i>COLUMBIA 77501</i>
2	2	2	23	KISS FROM A ROSE	◆ SEAL <i>ZTT/SIRE 17896/WARNER BROS.</i>
3	4	3	20	ONLY WANNA BE WITH YOU	◆ HOOTIE & THE BLOWFISH <i>ATLANTIC 87132</i>
4	3	4	17	BACK FOR GOOD	◆ TAKE THAT <i>ARISTA 1-2848</i>
5	5	5	16	ROLL TO ME	◆ DEL AMITRI <i>A&M 1114</i>
6	6	6	26	RUN-AROUND	◆ BLUES TRAVELER <i>A&M 0982</i>
7	7	7	14	RUNAWAY	◆ JANET JACKSON <i>A&M 1194</i>
8	9	9	13	CARNIVAL	◆ NATALIE MERCHANT <i>ELEKTRA 64413/EEG</i>
9	8	10	16	TIL I HEAR IT FROM YOU	◆ GIN BLOSSOMS <i>A&M ALBUM CUT</i>
10	10	8	25	I CAN LOVE YOU LIKE THAT	◆ ALL-4-ONE <i>BLITZZ 87134/ATLANTIC</i>
11	11	11	7	BLESSED	◆ ELTON JOHN <i>ROCKET 2394/ISLAND</i>
12	17	26	3	ONE SWEET DAY	◆ MARIAH CAREY & BOYZ II MEN <i>COLUMBIA 78074</i>
13	13	15	5	EXHALE (SHOOP SHOOP)	◆ WHITNEY HOUSTON <i>ARISTA 1-2885</i>
14	15	22	4	YOU'LL SEE	◆ MADONNA <i>MAVERICK 17719/WARNER BROS.</i>
15	12	12	13	FANTASY	◆ MARIAH CAREY <i>COLUMBIA 78043</i>
16	14	13	25	I'LL BE THERE FOR YOU	◆ THE REMBRANDTS <i>EASTWEST 64384/EEG</i>
17	16	14	15	DECEMBER	◆ COLLECTIVE SOUL <i>ATLANTIC 87157</i>
18	19	17	53	IN THE HOUSE OF STONE AND LIGHT	◆ MARTIN PAGE <i>MERCURY 8940</i>
19	18	16	19	I COULD FALL IN LOVE	◆ SELENA <i>EMI LATIN ALBUM CUT/EMI</i>
20	20	21	9	RUNAWAY	◆ THE CORRS <i>143/LAVA 98133/ATLANTIC</i>
21	25	27	8	NAME	◆ GOO GOO DOLLS <i>METAL BLADE 17758/WARNER BROS.</i>
22	23	23	5	I'D LIE FOR YOU (AND THAT'S THE TRUTH)	◆ MEAT LOAF <i>MCA 55134</i>
23	24	24	8	GOOD INTENTIONS	◆ TOAD THE WET SPROCKET <i>COLUMBIA ALBUM CUT/REPRISE</i>
24	21	20	24	COLORS OF THE WIND	◆ VANESSA WILLIAMS <i>HOLLYWOOD 64001</i>
25	31	34	7	BREAKFAST AT TIFFANY'S	◆ DEEP BLUE SOMETHING <i>RAINMAKER 98138/INTERSCOPE</i>
26	32	35	5	TIME	◆ HOOTIE & THE BLOWFISH <i>ATLANTIC ALBUM CUT</i>
27	27	28	9	ANTS MARCHING	◆ DAVE MATTHEWS BAND <i>RCA ALBUM CUT</i>
28	26	25	14	FOREVER TONIGHT	◆ PETER CETERA & CRYSTAL BERNARD <i>RIVER NORTH 3005</i>
29	22	19	17	YOU ARE NOT ALONE	◆ MICHAEL JACKSON <i>EPIC 78002</i>
30	30	33	7	I WILL REMEMBER YOU	◆ SARAH MCLACHLAN <i>ARISTA 1-2893</i>
31	35	37	3	ROCK STEADY	◆ BONNIE RAITT WITH BRYAN ADAMS <i>CAPITOL 58500</i>
32	29	30	13	LET ME BE THE ONE	◆ BLESSID UNION OF SOULS <i>EMI 58443</i>
33	34	32	13	WATERFALLS	◆ TLC <i>LAFACE 2-4107/ARISTA</i>
34	33	31	7	DO YOU SLEEP?	◆ LISA LOEB & NINE STORIES <i>GEFFEN 19388</i>

★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	MISSING	◆ EVERYTHING BUT THE GIRL <i>ATLANTIC 87124</i>
36	38	—	2	HAND IN MY POCKET	◆ ALANIS MORISSETTE <i>MAVERICK ALBUM CUT/REPRISE</i>
37	36	40	3	BEAUTIFUL LIFE	◆ ACE OF BASE <i>ARISTA 1-2889</i>
38	NEW ▶	1	1	ONE OF US	◆ JOAN OSBORNE <i>BLUE GORILLA 2368/MERCURY</i>
39	37	38	6	BELIEVE IN YOU	◆ JUDE COLE <i>ISLAND ALBUM CUT</i>
40	NEW ▶	1	1	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN	◆ CELINE DION <i>LAVA ALBUM CUT/ATLANTIC</i>

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	I KNOW	◆ DIONNE FARRIS <i>COLUMBIA 77750</i>
2	2	2	8	HAVE YOU EVER REALLY LOVED A WOMAN?	◆ BRYAN ADAMS <i>A&M 1028</i>
3	4	3	14	YOU GOTTA BE	◆ DES'REE <i>550 MUSIC 77551</i>
4	3	1	4	LET HER CRY	◆ HOOTIE & THE BLOWFISH <i>ATLANTIC 87231</i>
5	—	—	2	I'LL STAND BY YOU	◆ PRETENDERS <i>SIRE 18160/WARNER BROS.</i>
6	5	4	14	TAKE A BOW	◆ MADONNA <i>MAVERICK/SIRE 18000/WARNER BROS.</i>
7	7	6	12	HOLD MY HAND	◆ HOOTIE & THE BLOWFISH <i>ATLANTIC 87230</i>
8	6	5	37	ALL I WANNA DO	◆ SHERYL CROW <i>A&M 0702</i>
9	8	9	34	WILD NIGHT	◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO <i>MERCURY 858 738</i>
10	9	7	30	IF YOU GO	◆ JON SECADA <i>SBK 58165/EMI</i>

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

GENEROUS ARTISTS A BOON FOR RADIO

(Continued from preceding page)

For her to choose us, a radio station, to debut a video, says a lot. We were the ones to invite MTV to broadcast from [Z100] so that we got more coverage."

Beyer says that Madonna not only handed this unique opportunity to the station, but was an active participant at the party and mingled with the 4,000 New Yorkers invited to strut their lingerie and boxers and dance until the wee hours of the morning.

Another amazing example of an artist offering the unattainable took place at modern rock WNNX (99X) Atlanta two years ago. Evan Dando, the pinup lead singer of the Lemonheads, met a 99X listener and Lemonheads fan at one of the station's concerts where the band was performing and agreed to go to the recently dumped girl's high-school prom with her.

Other artists have given up days to accommodate the needs of a radio station. For instance, Naughty By Nature agreed to appear in top 40/rhythm WQHT (Hot 97) New York's TV commercial, which ended up becoming a grueling, five-day production. The shoot entailed three recording sessions to customize a song for the spot, a video shot in two locations on two separate days, and a photo shoot.

"We've supported them a lot over the years," says Rocco Macri, director of marketing and advertising at Hot 97. "They're one of the staple acts in hip-hop. One reason they've been able to last so long is that they are very pro-

fessional and care about relationships with those they've worked with. We've done a lot of stuff with them over the years, and they saw this as an opportunity to get additional exposure."

While strong relationships are the key to luring artists to lend a promotional hand, sometimes simply asking an artist on-air to do something extraordinary works wonders.

"If you ask them on-air, it's hard for them to say no," jokes Jim Furgerson, marketing and promotion director at country WYNY New York. "But when they say 'yes' and then end up following up on it, it's even better."

The station had David Lee Murphy on its morning show one day, and it turned out that Murphy and the morning team, Kat Brown and David Temple, all loved martinis. The duo asked Murphy to embark on what turned out to be an eight-hour martini-tasting journey to every joint they could find, from the Rainbow Room to the Harley Davidson Cafe, in search of the perfect cocktail.

Naturally, the promotion sounded great on the air, as the increasingly intoxicated threesome did phoners every hour.

Another impromptu act occurred when Simon LeBon of Duran Duran spontaneously took his shirt off, autographed it, and auctioned it off for \$750 at top 40 KIIS Los Angeles' "KIIS & Unite" charitable concert event.

THE MODERN AGE

Outlaw mamba-punk group Mr. Mirainga has an affinity for the road that approaches dementia.

Its memory of octane-fueled glory, "Burnin' Rubber," earned the foursome a spot on the soundtrack to "Ace Ventura: When Nature Calls." This week, the song is bulleted at No. 34 on the Modern Rock Tracks chart.

"The song is really about when you're 14 or 15, and you rip off your parent's car and burn out wherever you possibly can and try to destroy as many things as you can," says singer/songwriter Potz Poturalski. "But we never grew out of it, so we're still [wrecking] our own cars."

"We stole a Duster, a Dodge Dart, a Ford Fairlane. Sometimes we'd just buy a [stolen] car so our

conscience would feel a little better. If we did get pulled over, we could say, 'Well, it's ours, we just bought it for 50 bucks.'

Several of those joy rides found Arizona-based



'Well, it's ours, we just bought it for 50 bucks.'
Mr. Mirainga

Mr. Mirainga terrorizing the peaceful Mexican shrimping town of Rocky Point.

"It's all dirt roads down there. You can't really burn out, but you can definitely do some good

'Rockford Files' stuff. It's just a good feeling to burn out and do all the tricks you see on TV . . . or at least try them.

"One time we went down to Mexico to get a keg in my brother's Cherokee, but there was an unexpected turn in the road. We were up on two wheels and I didn't want to roll it, so we ended up catching big air into the dunes. My brother is still pissed about that."

Poturalski says that Mr. Mirainga's current mode of transportation, a Chevy touring van with a trailer, isn't quite up to the band's racing specifications.

"You know," he says, "with the trailer, it just doesn't have the pickup we need."

DOUGLAS REECE

Billboard® FOR WEEK ENDING DECEMBER 2, 1995

Album Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
	1	1	13	NAME A BOY NAMED GOO	5 weeks at No. 1 ◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
②	2	2	9	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
③	6	7	12	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
④	4	6	6	YOUR LITTLE SECRET YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
5	3	3	8	PERRY MASON OZZMOSIS	◆ OZZY OSBOURNE EPIC
⑥	5	10	7	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
7	7	11	7	GRIND ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
8	10	8	9	HAND IN MY POCKET JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
9	8	5	17	COMEDOWN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
10	9	4	11	HARD AS A ROCK BALLBREAKER	◆ AC/DC EASTWEST/EEG
11	11	9	12	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
⑫	14	14	9	I'LL STICK AROUND FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
⑬	18	20	4	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
14	17	15	26	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
15	13	12	22	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
16	16	29	3	LIKE A ROLLING STONE STRIPPED	◆ ROLLING STONES VIRGIN
17	15	16	10	HOOK FOUR	◆ BLUES TRAVELER A&M
				★★★AIRPOWER★★★	
⑮	21	22	6	DEJA VOODOO LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT
19	12	13	9	GEEK STINK BREATH INSOMNIAC	◆ GREEN DAY REPRISE
⑳	22	26	5	PURE MASSACRE FROGSTOMP	◆ SILVERCHAIR EPIC
㉑	32	—	2	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
㉒	24	24	5	LOCK AND LOAD IT'S A MYSTERY	◆ BOB SEGER & THE SILVER BULLET BAND CAPITOL
23	19	18	8	RAININ' ROTTING PINATA	◆ SPONGE WORK
㉔	26	—	2	THE GARDEN OF ALLAH ACTUAL MILES	◆ DON HENLEY GEFFEN
㉕	25	27	6	BREADMAKER SEEDS	◆ BROTHER CANE VIRGIN
26	20	17	23	AND FOOLS SHINE ON SEEDS	◆ BROTHER CANE VIRGIN
㉗	28	28	5	RADAR GUN THE BROOKLYN SIDE	◆ THE BOTTLE ROCKETS ESD/TAG/ATLANTIC
28	23	19	8	GOOD INTENTIONS FRIENDS	◆ TOAD THE WET SPROCKET COLUMBIA/REPRISE
㉙	37	—	2	UNDERSTANDING LUCY	◆ CANDLEBOX MAVERICK/WARNER BROS.
30	29	34	4	CABIN DOWN BELOW WILDFLOWERS	◆ TOM PETTY WARNER BROS.
㉓	34	32	5	(YOU'RE) MY WORLD JOE SATRIANI	◆ JOE SATRIANI RELATIVITY
㉔	36	36	3	TAXMAN GREATEST HITS	◆ STEVIE RAY VAUGHAN EPIC
33	27	23	8	DROWNING CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
34	33	25	19	IN THE BLOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
㉕	NEW		1	COVER YOU IN OIL BALLBREAKER	◆ AC/DC EASTWEST/EEG
36	35	33	18	YOU OUGHTA KNOW JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
37	38	35	3	PIRANHA I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
㉖	NEW		1	UNINVITED LAUGHING GALLERY	◆ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
㉗	RE-ENTRY		2	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
40	31	21	12	SIMPLE LESSONS LUCY	◆ CANDLEBOX MAVERICK/WARNER BROS.

Billboard® FOR WEEK ENDING DECEMBER 2, 1995

Modern Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
1	1	1	10	MY FRIENDS ONE HOT MINUTE	3 weeks at No. 1 ◆ RED HOT CHILI PEPPERS WARNER BROS.
2	2	2	7	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
3	3	3	17	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
4	4	5	14	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
⑤	10	15	4	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
⑥	7	10	7	NATURAL ONE "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
7	8	8	7	FRIENDS OF P. RETURN OF THE RENTALS	◆ THE RENTALS MAVERICK/REPRISE
8	6	6	16	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
9	5	4	9	GEEK STINK BREATH INSOMNIAC	◆ GREEN DAY REPRISE
⑩	11	14	10	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
⑪	16	19	6	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
				★★★AIRPOWER★★★	
⑫	21	27	3	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
				★★★AIRPOWER★★★	
⑬	24	—	2	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
⑭	15	17	6	ALL I REALLY WANT JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
15	9	9	11	I'LL STICK AROUND FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
16	13	13	9	HOOK FOUR	◆ BLUES TRAVELER A&M
⑮	20	26	4	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR CAPITOL
⑮	17	24	4	PURE MASSACRE FROGSTOMP	◆ SILVERCHAIR EPIC
19	14	12	11	QUEER GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
20	19	23	7	WONDER TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
				★★★AIRPOWER★★★	
㉑	35	—	2	WONDERWALL (WHAT'S THE STORY) MORNING GLORY	◆ OASIS EPIC
22	12	7	15	HAND IN MY POCKET JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
㉓	22	18	6	GRIND ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
24	23	22	8	GOOD INTENTIONS FRIENDS	◆ TOAD THE WET SPROCKET COLUMBIA/REPRISE
25	18	11	20	COMEDOWN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
㉕	32	—	2	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
㉖	29	33	3	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
㉗	37	37	4	ROSEALIA DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
29	26	20	24	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
30	28	29	7	UNINVITED LAUGHING GALLERY	◆ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
31	25	16	15	A GIRL LIKE YOU GORGEUS GEORGE	◆ EDWYN COLLINS BAR NONE/A&M
32	27	25	15	TIME BOMB AND OUT COME THE WOLVES	◆ RANCID EPITAPH
33	30	31	6	DON'T STAY HOME 311	◆ 311 CAPRICORN
㉔	40	—	2	BURNIN' RUBBER "ACE VENTURA: WHEN NATURE CALLS" SOUNDTRACK	◆ MR. MIRAINGA WAY COOL MUSIC/CA SOUNDTRACKS/MCA
35	31	21	14	WALK THIS WORLD OYSTER	◆ HEATHER NOVA BIG CAT/WORK
㉖	36	36	4	PIRANHA I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
37	33	30	24	IN THE BLOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
38	38	32	6	YOUR LITTLE SECRET YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
39	RE-ENTRY		8	BREAKFAST AT TIFFANY'S HOME	◆ DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
40	NEW		1	IN THE NAME OF THE FATHER IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH	◆ BLACK GRAPE RADIOACTIVE/MCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 album rock stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HITS! IN TOKIO

Week of November 12, 1995

- ① Fairground / Simply Red
- ② Fantasy / Mariah Carey
- ③ Runaway / Janet Jackson
- ④ Lost In You / Matt Bianco
- ⑤ Power Of A Woman / Eternal
- ⑥ Roll With It / Oasis
- ⑦ Walk This World / Heather Nova
- ⑧ Like A Rolling Stone / The Rolling Stones
- ⑨ Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
- ⑩ Geek Stink Breath / Green Day
- ⑪ Exhale / Whitney Houston
- ⑫ If I Were You / K.D. Lang
- ⑬ Kiss And Tell / G. Love And Special Sauce
- ⑭ Scatman's World / Scatman John
- ⑮ Jump To My Love / Incognito
- ⑯ To Love You More / Celine Dion
- ⑰ Naked And Sacred / Chynna Phillips
- ⑱ Endorphinmachine / ♪
- ⑲ Tunnel Vision / Lenny Kravitz
- ⑳ Abriendo Puertas / Gloria Estefan
- ㉑ Who Can I Run To / Xscape
- ㉒ Downtown Venus / P.M. Dawn
- ㉓ You Don't Understand Me / Roxette
- ㉔ You Learn / Alanis Morissette
- ㉕ Heaven For Everyone / Queen
- ㉖ 3 Is Family / Dana Dawson
- ㉗ Rock And Roll Is Dead / Lenny Kravitz
- ㉘ It's Too Late / Amy Grant
- ㉙ Sentimental / Deborah Cox
- ㉚ I'll Be There For You / The Rembrandts
- ㉛ R To The A / C.J. Lewis
- ㉜ Warped / Red Hot Chili Peppers
- ㉝ Do You Sleep? / Lisa Loeb & Nine Stories
- ㉞ Let It Be Me / Bobby Caldwell
- ㉟ Money / Ragga Twins
- ㊱ Take Me Higher / Diana Ross
- ㊲ I Could Fall In Love / Selena
- ㊳ For Love's Sake / Linda Lewis
- ㊴ Bullet With Butterfly Wings / Smashing Pumpkins
- ㊵ Breakin' Away / Kim Wilde
- ㊶ Midnight Traveler / Masayuki Suzuki
- ㊷ Chuck. E's In Love / Rickie Lee Jones
- ㊸ Smoke Gets In Your Eyes / Jerry Garcia Band
- ㊹ Thank You / Boyz II Men
- ㊺ You Are Not Alone / Michael Jackson
- ㊻ Gangsta's Paradise / Coolio Featuring L.V.
- ㊼ Jealous Guy / Collective Soul
- ㊽ Great Things / Echobelly
- ㊾ Sunday To Saturday / Take That
- ㊿ Why Don't You Why Don't I / Eric Gadd

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Citicasters Calls Off OmniAmerica Buy; Group W To Assume CBS Group Name

JUST WHEN YOU wondered if radio might be merged into a single corporate entity, Citicasters announced that it was "unwinding" its previously announced purchase of OmniAmerica Group.

John Zanotti, president/CEO of Citicasters, is only saying "various reasons" were involved in the decision. Citicasters currently operates 12 FMs and four AMs.

Meanwhile, with Group W's \$5.4 billion purchase of CBS approved by CBS shareholders, the company announced that the combined group of 39 stations will operate as CBS Radio—not Group W. Westinghouse chief **Michael Jordan** says, "The CBS name and the Eye—its incomparable logo—will define our identity and future in broadcasting."

And speaking of identity, the staff at WQHT (Hot 97) New York is practically giddy over the mention of the station's 777-FILM phone line on the Nov. 16 episode of "Seinfeld." The plot line involved Kramer changing his number to 555-FILK, one digit from Hot 97's "Movie Phone" line. Instead of complaining about receiving hundreds of wrong numbers, Kramer decided to answer as the voice of the service, saying, "Hello and welcome to Movie Phone, brought to you by The New York Times and Hot 97."

"I was at a roast when it happened, and my pager went crazy. I got paged about 75 times inside of 10 minutes," mostly from industry folk, says **Steve Smith**, director of programming for Hot 97 and sister station WRKS.

The "Seinfeld" episode, incidentally, was the No. 2-rated show of the week (behind "ER"), bringing in 33.9 million viewers, according to Nielsen.

PROGRAMMING: NO MORE TALK

Following word that WLS-FM Chicago is dropping its news/talk simulcast before the new year, the station has begun playing nothing but Christmas music.

R&B adult WBLS New York, which just (re)hired **Frankie Crocker** as PD, is now calling itself Power 107.5. Also, The New York Daily News reports that new morning driver **Ken Webb's** co-host will be his daughter, **Teri Webb**. What hasn't changed much is the format, which is still half gold and half current/recurrent.

KSTZ Des Moines, Iowa, operations

manager **Kipper McGee** exits for the PD slot at oldies KBZT (K-Best 95) San Diego. KSTZ segues from AC to a rock-based top 40/adult approach.

KISF (Kiss 107.3) Kansas City, Mo., PD **Chuck Geiger** exits. Music director **Booker Madison**, who had left for



*by Chuck Taylor
with reporting by Douglas Reece*

WNRQ Pittsburgh, may now stay.

PD **Clarke Ingram** is upped to OM at top 40 WPXY Rochester, N.Y., and sister AC WVOR following the exit of WVOR PD **C.C. Matthews** for the PD slot at top 40 WDJX Louisville, Ky. Matthews worked at WDJX when it was top 40/album rock WKJJ (KJ100). MD **J.J. Rice** adds assistant PD stripes at WPXY. WVOR APD **Dave LeFrois** is upped to PD.

Don Christi officially gets the nod as the new PD at WHKW Louisville (sister of WDJX). The former WHKO Dayton, Ohio, PD had been acting PD at WHKW since **Bruce Logan's** departure.

WIVY (Coast 102.9) Jacksonville, Fla., moves from top 40/adult to a more gold-based AC. APD/MD/midday host **Jeff Donovan** goes to mornings. Production director **John Daniel** exits for WROQ Greenville, S.C.

WSSL Greenville PD **Paul Orr** exits. He is looking for a new opportunity and can be reached at 803-963-4677. SFX Broadcasting regional PD **Buddy Scott** will handle Orr's duties until a new PD is named.

At press time, **Greg Williams** was still PD, though "on leave," of KDLE (Power 93.9) Wichita, Kan. Midday host **Chance Logan** is named OM.

Brian Landrum is upped from promotion director to PD at WOKI Knoxville, Tenn. He succeeds **Vic Del**

Giorno, who exits. Landrum will retain his promotions duties for now.

Chuck Hammond returns to country radio in Albuquerque, N.M., as PD of KRST/KOLT-FM. Hammond, most recently VP of sales at a local publishing company, replaces **Cindy Weiner-Schlauss**, who transfers to co-owned AC/classic rock combo KMZQ/KFBI Las Vegas. Hammond had been station manager at KOLT under previous owners.

KRTY San Jose, Calif., PD **Julie Stevens** is looking for a midday air personality to replace herself. She plans to relinquish her air shift, but not her PD duties, in February, because her baby is due in March.

New top 40 WAKX (Mix 96) Grand Rapids, Mich., taps **WAYV** Atlantic City, N.J., PD **Mark Hunter** for nights. **Kim St. James** from WKPK Traverse City, Mich., joins for middays. New PD **Jay Towers** is doing afternoons.

Country CFAC Calgary, Alberta, PD **Bob Spitzer** is the new PD at CISN Edmonton, Alberta, replacing **John Roberts**, who jumped to KIKK Houston. AC CHFM Calgary PD **Brian DePoe** adds PD duties at CFAC.

CKDA Victoria, British Columbia, flips from '70s oldies to country and picks up the new calls CKXM.

PEOPLE: NEW CONTRACT

WBBM-FM (B96) Chicago MD **Erik Bradley** has signed a new two-year contract. Look for an announcement in which acting night jock **Brian Middleton** and acting late-nighter **Julian "Jumpin'" Perez** become permanent.

Former WWWW Detroit morning man **Joe Wade Formicola** joins crosstown WYCD (Young Country) for that shift. Current WYCD morning man **Dr. Don Carpenter** moves back to the vacant afternoon shift.

AC WJRZ Monmouth/Ocean counties, N.J., MD/p.m. driver **Jim Kelly** joins WPLY (Y100) Philadelphia for overnights. WJRZ P/T **Rich Kaminski** is upped to afternoons.

WVAE (94.9 the Wave) Cincinnati has hired **Frank Johnson** as morning drive announcer. He comes from WKQQ Lexington, Ky., where he held nights and hosted a Sunday jazz brunch program.

WIZF (the Wiz) Cincinnati MD **Phil Davis**, who was also that station's PD until recently, will exit Dec. 18. After that, he can be reached at 513-662-3413.

WXXL (XL106.7) Orlando, Fla., has hired Orlando Magic coach **Tree Rollins** to join the **Welch** and **Woody** morning show for daily Magic updates. Midday jock/production director **Apollo** exits, and PD **Duff Lindsey** needs a replacement.

At WBLK Buffalo, N.Y., midday jock **Terri Davis** moves to the morning show with "**Magic Man**" **Frank Davis**, who had been holding down the slot alone. P/Ts take over the midday slot for now.

WNCI Columbus, Ohio, ups five-year morning zoo "**Street Stunts**" guy **Jimmy Jamm** to morning partner, replacing **Dave Calin**, now bound for WBZZ Pittsburgh. Former WKDY Utica, N.Y., PD **Wally McCarthy** resurfaces as OM at sports/country combo WHEN-AM-FM Syracuse, N.Y. WHEN-FM PD **Ray Knight** stays on as APD/MD.

KJYO Oklahoma City Puts Emotion In Promotion

ACCORDING TO Mike McCoy, six-year PD of top 40 KJYO (KJ103) Oklahoma City, focus groups have shown that listeners perceive the station as having huge promotions and giving away big prizes. In reality, however, "I'm willing to bet that we have the smallest promotion budget of any of the top 10 stations in the city," McCoy says.

So how does Clear Channel's KJ103, which was up 10.1-10.3 12-plus in the first fall Arbitrend, enforce that image?

With a lot of touchy-feely promotion, says McCoy, who is also PD of country sister station KEBC. "The term 'forced listening' just doesn't apply here. What other stations accomplish by buying the audience, we continue to accomplish through emotion."

That was clear immediately after the bombing of the Murrah Federal Building last spring. Most stations have emergency plans for tornadoes, earthquakes, and the like, but "we never dreamed we'd have to go through what we did," McCoy says.

"We ascertained where our listeners were, and it became evident that almost everybody who called us knew someone in the building.

"People just wanted to talk, so we let them express their emotions. When we later went through the diaries from the spring book, there were so many comments from listeners who were grateful to us. It really built an emotional bond, and now we are a friend forever," he says. "It was surprising how many stations were afraid to break format during the spring book. Letting people vent was part of the healing process. Playing a hit song just didn't relate."

This summer, to help the city's healing process, all three Clear Channel outlets (KJ103, KEBC, and news/talk KTOK) staged the Heartland concert, with **Tony Bennett**, the Rembrandts, **Collective Soul**, 4 P.M., **Sophie B. Hawkins**, and a number of country acts. McCoy says **Mike Wahl**, operations manager of both stations, was largely responsible for the concert's success. Wahl serves primarily as liaison between sales and programming, but is also KJ103's "street warfare" guy and, McCoy says, its "secret weapon."

McCoy also works closely with consultant **Jim Sumpter**, whom he first worked for at the late WCKS (CK101) Cocoa Beach, Fla., in 1979. "I've worked with consultants who spend most of their time trying to find blame. It's one thing to be a problem solver; it's another entirely to be a problem preventer; and that's Jim," McCoy says.

KJ103 was always in double digits and was one of the last top 40s to be found there, but it started slipping several years ago, especially when the market had access to an R&B station. When McCoy examined the situation from the listeners' standpoint, he decided to broaden the music. "They still want to hear the occasional Aretha

Franklin or Foreigner, and they wanted lots of '80s stuff, I think to make up for a lot of the disposable artists we were playing in the early '90s."

That's why McCoy started experimenting with **Garth Brooks**, **Melissa Etheridge**, etc. "That was considered a [risky] move back then, but we were able to expand and immediately saw our cume start growing by leaps and bounds."

The top 40 tastes in Oklahoma City are unique, McCoy says. "We play everything from Counting Crows to 'Respect.'"

In its ongoing quest to expose new acts, the station instituted a new music hour every night at 11 p.m., and it is generating positive feedback in focus groups. "We don't hype new music... We prefer to sell it creatively [and] let the listeners decide how hot it really is. It's easy to get caught up in the label game."

Here's a recent 4 p.m. hour: **Blues Traveler**, **Run-Around**, **Coolio**, "**Gangsta's Paradise**"; **Martin Page**, "**In The House Of Stone And Light**"; **Hootie & the Blowfish**, "**Only Wanna Be With You**"; **Natural Selection**, "**Do Anything**"; **Deep Blue Something**, "**Breakfast At Tiffany's**"; **Duran Duran**, "**Ordinary World**"; **Mariah Carey**, "**Fantasy**"; **Collective Soul**, "**Shine**"; **TLC**, "**Waterfalls**"; and **Journey**, "**Don't Stop Believing**."

The KJ103 morning show features **Bob and Josh**, formerly of WUSR Charleston, W.Va. "I knew them before they were hired, and they had a real feel for this station," says McCoy. Midday DJ **Joe Friday** was upped from weekends and was awarded music director stripes when **Billy the Kid** left five months ago. "Joe has that natural curiosity I like to surround myself with," McCoy says. Afternoons/assistant PD is market vet **Ronnie Rocket**. "He knows this market, reflects it, and is consistently No. 1 or 2," McCoy says.

KJ103 has a night opening, as **Dylan** recently exited. Overnights is being handled by **Brian Kelly**. **Teresa Maxwell** does morning and afternoon traffic/weekends, and the most recent hire is production director **Craig Buffington** from KHTT Tulsa, Okla.

Running more than one radio station leaves McCoy little time to sit behind a desk. "Most of our best air check sessions have taken place in the hallway. There's too much pressure and not enough time for a formal session."

McCoy has been at KJ103 for six years, and he's been through the doors of such legendary stations as **WBZZ** (B94) Pittsburgh, **WNCI** Columbus, Ohio, and **KLUC** Las Vegas, and he's had programming stints at **KNMQ** (Q106) Albuquerque, N.M., and **WMGZ** (Z96) Youngstown, Ohio. He oversees two full-time air staffs and two separate sales departments.

KEVIN CARTER

newsline...

DAN SULLIVAN is upped to GM at WWDB Philadelphia. Sullivan has been general sales manager for eight years. He replaces **Chuck Schwartz**, as **Mercury** takes over the station from Panache.

DAYTON PHILLIPS is named GM of Henry Broadcasting's **KDON/KRQC** Salinas/Monterey, Calif. Most recently, he was GM at **KHQT** in San Jose, Calif. **Jeff Salgo** will transfer from Salinas to Henry's recently purchased **KYMX/KCTC** Sacramento, Calif. He will continue as VP/programming for the company.

REYNNOLD MADRAZO is the new GM at country/AC combo **WGTR/WWSK** Myrtle Beach, S.C., replacing **Terry Cooper**. Madrazo was last GM of **WKIX** Raleigh, N.C.

STATION SALES: **WNCT-AM/FM** Greenville, N.C., from **Park Acquisition Group** to **Beasley Broadcasting** for \$3 million.

Music Video

PROGRAMMING

Panel Explores Music Video Outlets *Low-Power TV, Kiosks Among New Avenues*

BY CARRIE BORZILLO

LOS ANGELES—In an effort to have their music video programming seen by more people, some companies are turning to alternative delivery outlets, such as direct broadcast satellite, low-power television, and music video kiosks.

A group of executive programmers gathered at the Billboard Music Video Conference at Loews Santa Monica (Calif.) Beach Hotel Nov. 10 to explore emerging distribution possibilities at "The New Avenues" panel.

John Robson, executive VP of programming at the Box, which is delivered on cable systems and now in 10 million households via low-power television, pointed out the value of LPTV and its growth.

"In the last six months, it's booming big time with big bucks behind it. Barry Diller just bought a string of LPs," said Robson. "It's great for us to get people that never will have cable or to get to second [TV] sets. And, when you're on an LP[TV], yours is the only music video channel they see. There's no competition."

Many programmers are carving out their own niches in the place-based arena. For example, Channel M is cornering the kids market by having its music video programming in video arcades in malls and entertainment centers.

Channel M is looking to expand in the next six months. Part of that growth is the Fiesta Network, which will put Hispanic programming into 2,000 supermarkets in cities with a sizable Hispanic population (see the Eye, this page).

"We have the edge because we drive traffic to retail," said Marshall I. Teichner, president/CEO of Channel M. "We introduce new artists before MTV does sometimes, which is what you have to do if you want to be a force in the industry."

Meanwhile, Stopwatch Entertainment's niche in place-based programming is in electronic stores. The service currently provides pro-

gramming for 1,250 stores, including Circuit City and Nobody Beats The Wiz.

"Instead of having a store with soap operas on all those TV sets, we put our programming on them and sell the time to the labels," said David L. Kingsdale, president of Stopwatch. "We sell it to Visa, Toyota, and movie studios, too."

Other programmers, such as Toronto-based MuchMusic, are using direct broadcast satellite technology as a method of distribution. In the U.S., MuchMusic reaches about 1 million homes through the DBS service DirecTV, according to Denise Donlon, director of music programming at MuchMusic.

The difficulties of tracking a show's reach was a hot topic at the panel.

Kingsdale suggested that the industry needs to provide more retail data that discloses how many purchases are made due to impulse buying at the video kiosks.

Nick Schittone, video coordinator at Laser Video Network/IT Interactive Television, said that using an 800 number on-air is also a useful tool to gather viewer demographics and tally the number of viewers. "We

keep a database of all the calls that come in, and then we send out survey cards," says Schittone.

A heated discussion erupted when Gia DeSantis, associate director of national video promotion at Reprise, questioned Robert Artura, president of College Music Video, about why his service charges labels a fee to air their videos when other programming is free of charge.

Artura said, "We're just being more direct about it than the Box is. Labels pay to have their videos aired. In turn, we're more upfront about charging labels."

"We're the second-largest network in the college market; there is no other medium for you. If MTV isn't adding your video, there's no other place to go. We give promotion for new artists, too. MTV doesn't do that."

Artura went on to say that when labels request their own videos on the Box, it "decreases viewership, because it forces viewers to watch videos they don't want to watch."

Robson debated the issue by saying that more fans buy videos than label representatives. "If that wasn't the case, then we wouldn't be so popular," said Robson.

PRODUCTION NOTES

LOS ANGELES

Randee St. Nicholas is the eye behind Queen Latifah's "Hard Times" clip, the song for which is taken from the "It Ain't Nothing But A She Thing" compilation. The video was produced by John Hopgood, while Robert Brinkman directed photography on the Planet production. St. Nicholas also directed Faith Hill's "It Matters To Me." The video was produced by John Thorpe, while Brinkman directed photography.

Paul Hunter directed the new Twinz clip "Eastside LB" for F.M. Rocks. Roberto Schaefer directed photography.

NEW YORK

Jeffrey W. Byrd directed Donnell Jones' "In Da Hood." Craig Fanning executive-produced, while Dave Daniels directed photography.

GPA director Wayne B. Perryman III shot Real Live's "Real Live Shit." Sean Ramjerdi directed photography, while Lenny Grodin and Stephen Chase co-produced.

Collin Ray's "Not That Different" was directed by the Collective's Steven Goldmann. Director of photography duties were split between Jamie Rosenberg (New York) and Chuck Hatcher (Nashville).

Goldmann and Rosenberg also teamed for Shania Twain's "(If You're Not In It For Love) I'm Outta Here!" Grodin and Susan Bowman co-produced.

NASHVILLE

Dwight Yoakam directed his own clip "Nothing" for Sunshine Filmworks. Lian Lunson produced.

Martina McBride's "Wild Angels" was directed by Thom Oliphant, while Jamie Rosenberg directed photography. Lenny Grodin and Philip Cheney co-produced.

OTHER CITIES

The Fugees' "Fu-Gee-La" clip was directed by Guy Guillet, while Marc Smerling produced. Wells Hackett directed photography on the Jamaica shoot for Notorious Pictures.

Lance "Un" Rivera directed Nonchalant's "5 O'Clock" for 361 Degrees Inc. Lara M. Schwartz produced, while Igor Sunara directed photography.

'Jazz Alley TV' Expanding; MVA Board Announced

MORE CONFERENCE NEWS: It was exciting to meet so many new faces at the Billboard Music Video Conference. The event was well-attended, and there were many issues in the music video community that came to surface during the numerous panels. I am anxious to hear feedback from those who were able to attend the event, as Billboard begins to think about possible topics for next year's conference. Please feel free to call me at 213-525-2289 or to E-mail at brett213@ix.netcom.com.

JAZZY MOVES: Kenneth Burgmaier tells The Eye that Arvada, Colo.-based "Jazz Alley TV," which was honored as best local/regional show in the jazz/AC category, will soon be seen in new markets. The program will begin airing on the Austin (Texas) Music Network channel in the coming weeks. In addition, "Jazz Alley TV" has sealed a deal to begin airing on Network One, which reaches about 20 million homes.

MVA NEWS: The Music Video Assn. announced its new board of directors at its Nov. 8 meeting, held at the Billboard Music Video Conference. Telemotion's Laurel Sylvanus will assume the presidency in January 1996, replacing Relativity's Sean Fer-nald.

Following are the remaining members of the board of directors and their duties: Mercury's Diane Earl, VP/secretary; EMI's Diane Valensky, treasurer; Betelgeuse Productions' Susan Hauenstein, East Coast liaison; Buffalo Bob Films' Bob Witte, Nashville liaison; Eastman Kodak's Mike Brown, university research; Deaton Flanigen Productions' Peter Zavadil, fund-raising and charities; and Aristotedia's Gary Conway and Atlantic's Doug Cohn, MVA research.

MVA executive director Jill Karagezian remains with the organization, which can be contacted at 212-941-0095.

HOUSE SHAKERS: Conference attendees who stayed on-site at the Loews Santa Monica Beach Hotel Nov. 8-10 were greeted with a choice of two in-house music video channels. Both the Box and Belleville, N.J.-based the Music Machine aired 24-hour clip programming specifically targeted to Billboard conference registrants.

The Box's Billboard conference top five clips were, in order, Monifah's "I Miss You (Come Back Home)" (Uptown/MCA); Eightball & MJG's "Break 'Em Off" (Relativity); 5th Ward Boyz' "One Night Stand" (Rap-A-Lot/Noo Tribe); Mariah Carey and Boyz II Men's "One Sweet Day" (Columbia); and Shai's "Come With

Me" (Gasoline Alley/MCA).

FIESTA NETWORK: A new place-based music video service is gearing up to target Hispanic consumers in 20 markets. Chicago-based the Fiesta Network has teamed with the Hispanic Grocers Assn., which represents more than 27,000 Hispanic grocers nationwide, to offer TV-equipped sales kiosks, which will sell videos, music, and music video longforms.

The kiosks contain two video monitors that will play a two-hour videotape with music videos from English- and Spanish-language artists. The programming will be updated monthly, according to the channel's president/CEO, Marshall Teichner, who also runs the place-based music video

service Channel M (Billboard, July 7). Teichner announced the new music video venture at the Billboard Music Video Conference (see story, this page).

Stores in Los Angeles, New York, Chicago, Houston, and Miami are among those that will participate in the point-of-sale program during its Feb. 1996 launch.

MVPA ARTFEST: Artwork from many of the music video industry's top directors was displayed at an exhibit held by the West Coast

chapter of the Music Video Production Assn. The MVPA ArtFest '95, held Nov. 16 in Santa Monica, Calif., contained pieces by such noted directors as Spike Jonze, Samuel Bayer, Jean-Baptiste Mondino, Stephane Sed-naoui, and Kevin Kerlake.

The Eye's favorite was "Roger," the living sculpture by director Tony Kaye, which consisted of a large man and an easy chair inside a steel-framed structure.

"This event lets the community know that music video directors do much more with their art than create music videos," says Mark Shore, West Coast chairman for the MVPA. "Many music video creators are involved in sculptures, photography, and painting. Some even play in bands. We want to make this an annual event."

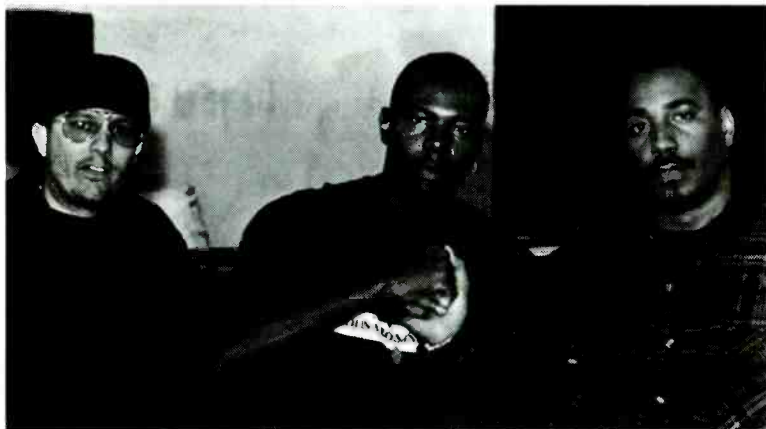
Three bands that feature video directors as members played at the event: Liquor Cabinet (with Propaganda's Steve Hanft); Down, Girl (with Talking Trees' Chris Burns); and the Abe Lincoln Story (with Original Films' Jonathon Stearns).

HOUSE FALLING: The TBS series "Live From The House Of Blues" has been cancelled. The live music program, which originated from the popular restaurant and nightclub venue, has been on the air since the beginning of 1995 but has never drawn very high ratings.

THE EYE



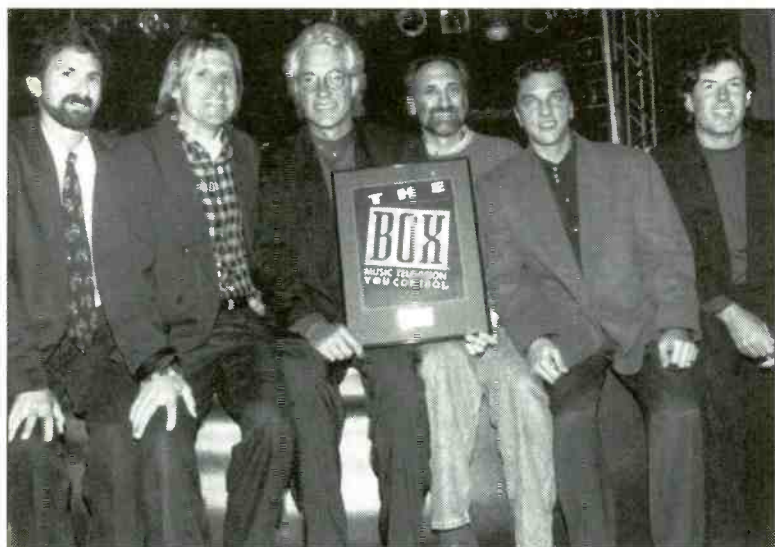
by Brett Atwood



Dope Clips. Priority artist Homicide recently wrapped his first clip for "Get What You Came Fo," taken from the "Legal Dope" compilation. The video, shot in Los Angeles, was directed by Antoine Fugua. Shown, from left, are producer Mark McNair, Fugua, and Homicide.

All Eyes Of The Industry On Billboard Music Video Conference And Awards

LOS ANGELES—The top executives in the music video industry gathered for the 17th annual Billboard Music Video Conference, Nov. 8-10 at the Loews Santa Monica (Calif.) Beach Hotel. Highlights included issue-intensive panels; Billboard's second MultiMedia Expo, which offered displays of the new technology; and a joint keynote address by Quincy Jones and Herbie Hancock. Nighttime activities included an opening-night party sponsored by MTV Networks; an artist showcase party sponsored by the Box and Sony Music; and the Billboard Music Video Awards, hosted by Todd Rundgren. (Photos: Alison Leigh/BPI)



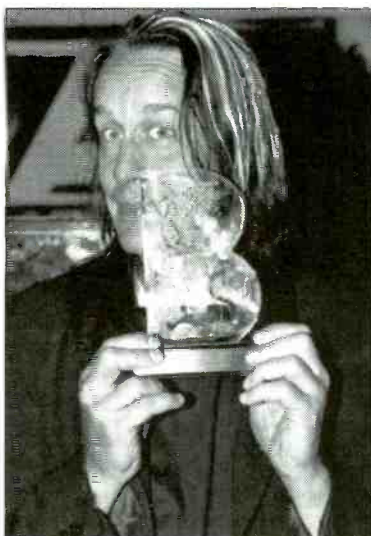
Billboard's Ken Schlager presents the Box crew a plaque honoring the channel for its anniversary. Pictured, from left, are the Box's Jon Baum, John Robson, and Les Garland; Schlager; and the Box's Frankie Blue and Alan McGlade.



Tommy Boy artist L.V., center, cuts loose with, from left, Tommy Boy's Victor Lee, MTV's Sheri Howell, DNA's Wendi Chiles, and manager Colin Sutton.



Todd Rundgren, right, presents Epic's Dan Beck and Satellite Films' Danielle Cagaanan the best clip award in the pop/rock category for Michael and Janet Jackson's "Scream."



Awards show host Todd Rundgren displays the redesigned Billboard Music Video Award.



Awards presenter and 143 Records founder David Foster, center, is flanked by members of his label's act the Corrs, who performed a miniconcert at the event.



Atlantic manager of music video promotion Doug Cohn, left, MTV Latino's VP of music and talent Bruno del Granado, center, and Arista associate director of national video promotion Andrew Berkowitz are all smiles at the MTV party.



Director F. Gary Gray, left, presents Kenny Burgmaier the award for best local/regional show in the jazz/AC category for the Arvada, Colo.-based "Jazz Alley TV."



Power Play's Kevin Ferd greets Launch's Deborah Russell, center, and Capitol's Bonnie Burkert at the opening-night party.



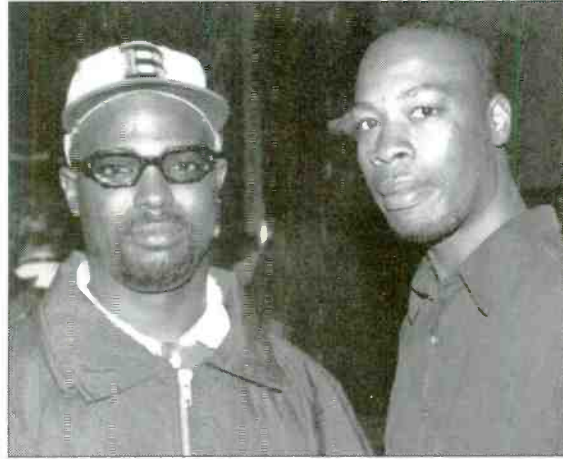
For the first time ever, registrants were able to vote in the Music Video Awards competition on-site at the conference using private kiosks.



Dyane/Foster Film & Casting's Mellicent Dyane, left, Tommy Boy's Rodd Houston, center, and "Tha Flavor Video's" Miki Jam hang out at the MTV party.



Atlantic's Doug Cohn, left, joins Arista's Andrew Berkowitz and Atlantic's Marybeth Kammerer in celebration of their labels' multiple victories at the Billboard Music Video Awards.



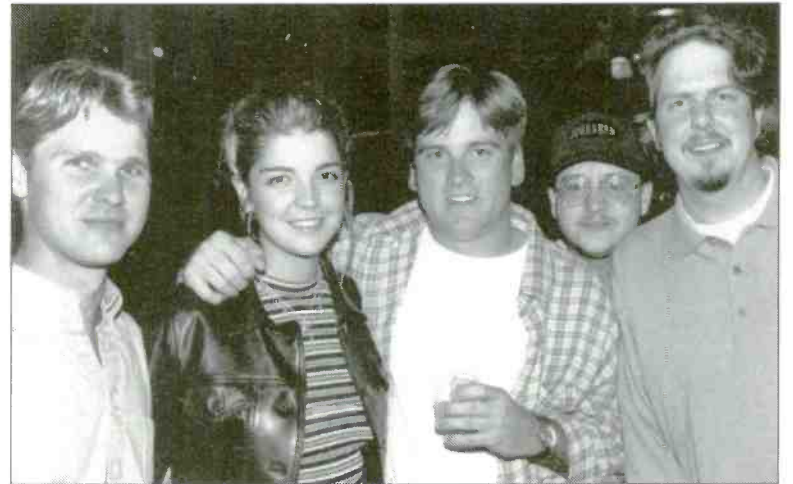
Priority video production coordinator Anderson Broussard III, left, chills out with South Illinois University film student Pleaz.



Mercury artist Martin Page, far right, enjoys the opening-night reception. Joining Page, from left, are Mercury's Jeff Newman, manager Diane Poncher, Billboard's Brett Atwood, and the Box's John Robson.



Awards-show host Todd Rundgren, left, interacts with Wolfram Video's Wolf Zimmerman after the show.



Pictured, from left, are MOR Music's Chris Parr and the Music Zone's Tammy Lowrie teaming with AristoMedia's Craig Bann, Jae Heme, and Jon Howard to discuss the fine points of music video programming.



Renewing old friendships at the MTV party, from left, are ZTV's Max Leinwand, MCA's Dennis Boerner, and Reprise's Wendy Griffiths.



Tommy Boy artist L.V., left, teams with fellow awards-show presenter Scotti Bros. rapper Skee-Lo, who was nominated in three categories for his "I Wish" clip.



Industry executives discuss the effect of the Internet on the music video community at the "Online Opportunities" panel. Pictured, from left, are peermusic's Brady L. Benton, Data Translation's Lori Dustin, BoxTop Interactive's Charles Como, Billboard's Brett Atwood, MTV's Matt Farber, and Columbia's Mark Ghuneim.



KLSX (Real Radio) Los Angeles hosts Susan Olsen (aka Cindy Brady of "The Brady Bunch") and Ken Ober (formerly of MTV's "Remote Control") present the Maximum Vision Award.



Mercury's Diane Earl, left, "Rock Rap's" Dante Moratto, center, and the Music Video Assn.'s Jill Karagezian converge at the MTV party.



Many industry experts gathered for the "Multimedia And Music Video: The Real Deal" panel. Preparing to take the stage for the panel, from left, are artist Todd Rundgren, multimedia producer Charly Prevost, Launch's Deborah Russell, director Douglas Gayeton, Apple's Duncan Kennedy, and Blink Media's Josh Warner.



Tommy Boy artist L.V. is boxed in by executives of the Box and Tommy Boy.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018
- 1 LL Cool J, Hey Lover
 - 2 Silk, Hooked On You
 - 3 Monica, Like This And Like That
 - 4 Salt-N-Pepa, Ain't Nuttin' But A She Thing
 - 5 Whitney Houston, Exhale
 - 6 TLC, Diggin' On You
 - 7 Groove Theory, Tell Me
 - 8 Deborah Cox, Sentimental
 - 9 Pure Soul, I Want You Back
 - 10 Coolio, Too Hot
 - 11 Jon B., Pretty Girl
 - 12 R. Kelly, You Remind Me Of Something
 - 13 Monifah, I Miss You
 - 14 Gerald & Eddie Lovett, Sr., Already Missing You
 - 15 Mariah Carey & Boyz II Men, One Sweet Day
 - 16 Wc & The Maad Circle, West Up
 - 17 Boyz II Men, Vibia
 - 18 D'angelo, Cruisin'
 - 19 Monica, Before You Walk Out Of My Life
 - 20 L.V., Throw Your Hands Up
 - 21 Brian McKnight, Still In Love
 - 22 Craig Mack, Making Moves With Puff
 - 23 Montell Jordan, Daddy's Home
 - 24 N.P.G., The Good Life
 - 25 Janet Jackson, Runaway
 - 26 Skee-Lo, Top Of The Stairs
 - 27 Terry Ellis, Where Ever You Are
 - 28 Solo, Heaven
 - 29 Raw Stilo, Cutie
 - 30 Earth Gyriz, Love Of Mine

NEW ONS

- 8, Gold
 Luther Vandross, Every Year, Every Christmas
 Diana Ross, Gone
 Solo, Where Do You Want Me To Put It?
 Immature, We Got It
 Shaggy/Ken Boothe, The Train Is Coming
 Slapbak, Sway
 Mia X, Wanna Be With You
 Something For The People, You Want This...
 M.A.R.E.E., So Sensitive



- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Clay Walker, Who Needs You Baby
 - 2 Tracy Byrd, Love Lessons
 - 3 Pam Tillis, Deep Down
 - 4 John Michael Montgomery, No Man's Land
 - 5 George Strait, Check Yes Or No
 - 6 Aaron Tippin, That's As Close As I'll Get...
 - 7 Little Texas, Life Goes On
 - 8 Vince Gill, Go Rest High On That Mountain
 - 9 Reba McEntire, On My Own

- 10 Alan Jackson, Tall, Tall Trees
- 11 Martina McBride, Wild Angels
- 12 Daryle Singletary, Too Much Fun
- 13 Jeff Carson, The Car
- 14 The Mavericks, Here Comes The Rain
- 15 Neal McCoy, If I Was A Drinkin' Man
- 16 Joe Diffie, Bigger Than The Beatles
- 17 Sawyer Brown, 'Round Here I
- 18 Trisha Yearwood, On A Bus To St. Cloud
- 19 Wade Hayes, What I Meant To Say
- 20 Tim McGraw, Can't Be Really Gone
- 21 Dwight Yoakam, Nothing
- 22 Terri Clark, When Boy Meets Girl
- 23 Lee Roy Parnell, When A Woman Loves A Man
- 24 Mark Chesnut, Trouble
- 25 Faith Hill, It Matters To Me
- 26 Lisa Brokop, She Can't Save Him
- 27 Paul Overstreet, We've Got To Keep On For
- 28 Shania Twain, (If You're Not In It For Love...)
- 29 Travis Tritt, Sometimes She Forgets
- 30 John Berry, If I Had Any Pride Left At All
- 31 Kate Wallace, Saving It All For You
- 32 Helen Darling, I Haven't Found It Yet
- 33 Shania Twain, The Woman In Me
- 34 Blackhawk, I'm Not Strong Enough To Say
- 35 John Prine, Ain't Hurtin' Nobody
- 36 David Lee Murphy, Dust On The Bottle
- 37 Brett James, If I Could See Love
- 38 Bobbie Cryner, I Just Can't Stand To Be...
- 39 Deleanters, Pocketful Of Diamonds
- 40 Doug Supernaw, Not Enough Hours In
- 41 Prairie Oyster, Such A Lonely One
- 42 Ty England, Smoke In Her Eyes
- 43 Ty Herndon, Heart Half Empty
- 44 Richard Atkins, She Said Yes
- 45 Emilio, It's Not The End Of The World
- 46 James House, Anything For Love
- 47 Perfect Stranger, I'm A Stranger Here My...
- 48 Ken Mellons, Rub-A-Dubbin'
- 49 Bryan White, Rebecca Lynn
- 50 Bellamy Brothers, We Dared The Lightning

NEW ONS

- Collin Raye, Not That Different
 Curtis Day, My Baby's Cookin'
 Ricky Skaggs, Solid Ground
 Smokin' Armadillos, Let Your Heart ...



- Continuous programming
 1515 Broadway, NY, NY 10036
- 1 Coolio, Too Hot
 - 2 Presidents Of The United States, Lump
 - 3 Smashing Pumpkins, Bullet With Butterfy
 - 4 The Dogg Pound, Let's Play House
 - 5 Mariah Carey & Boyz II Men, One Sweet Day
 - 6 TLC, Diggin' On You
 - 7 Red Hot Chili Peppers, My Friends
 - 8 Go Go Dolls, Name
 - 9 Passengers, Miss Sarajevo
 - 10 Alanis Morissette, Hand In My Pocket
 - 11 Collective Soul, The World I Know
 - 12 Whitney Houston, Exhale
 - 13 Bush, Come Down

- 14 Joan Osborne, One Of Us
- 15 Hootie & The Blowfish, Time
- 16 Rancid, Ruby Soho
- 17 Garbage, Queer
- 18 Bone Thugs-N-Harmony, 1st Of The Month
- 19 Groove Theory, Tell Me
- 20 Alice In Chains, Grind
- 21 Brandy, Brokenhearted
- 22 Foo Fighters, I'll Stick Around
- 23 Toadies, Possom Kingdom
- 24 Lisa Loeb & Nine Stories, Do You Sleep?
- 25 Madonna, You'll See
- 26 LL Cool J, Hey Lover
- 27 Rentals, Friends Of P.
- 28 Michael Jackson, Earth Song
- 29 R.E.M., Tongue
- 30 Green Day, Geek Stink Breath
- 31 Xscape, Who Can I Run To
- 32 Sophie B. Hawkins, As I Lay Me Down
- 33 Deep Blue Something, Breakfast At Tiffany's
- 34 Coolio Feat. L.V., Gangsta's Paradise
- 35 Ozzy Osbourne, Perry Mason
- 36 Melissa Etheridge, Your Little Secret
- 37 Heather Nova, Walk This World
- 38 Seven Mary Three, Cumberstone
- 39 Jodeci, Love U 4 Life
- 40 Red Hot Chili Peppers, Warped
- 41 Blues Traveler, Hook
- 42 Janet Jackson, Runaway
- 43 Ruth Ruth, Uninvited
- 44 AC/DC, Hard As A Rock
- 45 Silverchair, Pure Massacre
- 46 311, Don't Stay Home
- 47 Live, Lightning Crashes
- 48 Toad The Wet Sprocket, Good Intentions
- 49 Meat Loaf, I'd Lie For You
- 50 Salt-N-Pepa, Ain't Nuttin' But A She Thing

NEW ONS

- Seal, Don't Cry
 Cypress Hill, Understanding
 Lenny Kravitz, Circus
 Silk, Hooked On You
 Better Than Ezra, Rosealia
 Black Grape, In The Name Of The Father
 Dave Matthews Band, Satellite



- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Alan Jackson, Tall, Tall Trees
 - 2 Travis Tritt, Sometimes She Forgets
 - 3 The Mavericks, Here Comes The Rain
 - 4 Clay Walker, Who Needs You Baby
 - 5 Joe Diffie, Bigger Than The Beatles
 - 6 John Michael Montgomery, No Man's Land
 - 7 Jeff Carson, The Car
 - 8 Lee Roy Parnell, When A Woman Loves A Man
 - 9 Aaron Tippin, That's As Close As I'll Get
 - 10 Tracy Byrd, Love Lessons
 - 11 Little Texas, Life Goes On
 - 12 George Strait, Check Yes Or No
 - 13 Ken Mellons, Rub-A-Dubbin'

- 14 Tim McGraw, Can't Be Really Gone
- 15 Pam Tillis, Deep Down
- 16 Sawyer Brown, 'Round Here
- 17 Shania Twain, The Woman In Me
- 18 Daryle Singletary, I Let Her Lie
- 19 Vince Gill, Go Rest High On That Mountain
- 20 Reba McEntire, On My Own
- 21 Dwight Yoakam, Nothing
- 22 Paul Overstreet, We've Got To Keep On Me
- 23 Ty Herndon, Heart Half Empty
- 24 Wade Hayes, What I Meant To Say
- 25 David Lee Murphy, Dust On The Bottle
- 26 Brett James, If I Could See Love
- 27 Mark Chesnut, Trouble
- 28 Bobbie Cryner, I Just Can't Stand To Be
- 29 Bryan White, Rebecca Lynn
- 30 John Berry, If I Had Any Pride Left At All

NEW ONS

- Charlie Daniels, Same Ol' Me
 Daryle Singletary, Too Much Fun
 Shania Twain, (If You're Not In It For Love) I'm Outta Here



- Continuous programming
 1515 Broadway, NY, NY 10036
- 1 Mariah Carey & Boyz II Men, One Sweet Day
 - 2 Melissa Etheridge, Your Little Secret
 - 3 Janet Jackson, Runaway
 - 4 Whitney Houston, Exhale
 - 5 Madonna, You'll See
 - 6 Elton John, Blessed
 - 7 Meat Loaf, I'd Lie For You
 - 8 Joan Osborne, One Of Us
 - 9 Sophie B. Hawkins, As I Lay Me Down
 - 10 Gin Blossoms, Til I Hear It From You
 - 11 k.d. lang, If I Were You
 - 12 Natalie Merchant, Carnival
 - 13 Blues Traveler, Run Around
 - 14 Bonnie Raitt/Bryan Adams, Rock Steady
 - 15 Hootie & The Blowfish, Only Wanna Be With You
 - 16 Hootie & The Blowfish, Time
 - 17 Take That, Back For Good
 - 18 Mariah Carey, Fantasy
 - 19 Alanis Morissette, Hand In My Pocket
 - 20 TLC, Waterfalls
 - 21 Tina Turner, Golden Eye
 - 22 Rolling Stones, Like A Rolling Stone
 - 23 Heart, Alone
 - 24 Seal, Kiss From A Rose
 - 25 Blues Traveler, Hook
 - 26 Edwin McCain, Solitude
 - 27 Pretenders, Sense Of Purpose
 - 28 The Rembrandts, I'll Be There For You
 - 29 Michael Jackson, Earth Song
 - 30 Hootie & The Blowfish, Let Her Cry

NEW ONS

- The Beatles, Free As A Bird
 8, Gold
 Bon Jovi, Lie To Me
 Collective Soul, The World I Know
 Terry Ellis, Where Ever You Are
 Indigo Girls, Bury My Heart At Wounded Knee
 Natalie Merchant, Wonder

BILLBOARD SURVEY UNCOVERS TRENDS

(Continued from page 6)

"That's nasty," he said. As for production qualities, the respondents preferred unambitious videos, with 63% stating a preference for "lower-scale" productions over "hi-tech." However, as one conference attendee pointed out, two of the videos cited by the focus group as examples of good clips were Weezer's "Buddy Holly" and TLC's "Waterfalls," both of which are heavy on special effects.

In the focus group, a female participant praised "Waterfalls" for its "subtle story, cinematography and storyline, and song, which all fit together," yet on the call-out research, respondents were split when asked if they had to like the music to like the video.

Asked how videos affect buying habits, 32% of call-out respondents said clips were most influential in their decision to buy music, while 68% cited radio. Yet respondents said that videos were more influential than friends, magazines, and listening stations.

Much of the study focused on respondents' use of the major national video channels. The call-out research revealed that MTV is available in 98% of respondents' areas and that 44% of respondents watch one to two hours of music videos each week.

MTV, watched by 82% of the respondents, was the most-watched channel, but in areas where the Box is available, its viewers outnumber those of MTV by a margin of 1%.

In the videotaped focus group, re-

Types Of Videos Liked Most

With Storylines	28%
Live Performances	23%
Artists Acting Out Song	19%
With Dancing	16%
With Special Effects	9%
With Cameos	4%
Other	1%

Source: Music Marketing Network

spondents said they liked MTV's specialty programs "The Grind," "The Real World," and "Road Rules." In the call-out research, "The Real World" had the distinction of being the most-liked program by 32% of respondents and the most-disliked by 21% of respondents.

The survey research suggested that MTV's core audience is age 14-21, VH1's is 26-30, and the Box's is 14-17. Respondents in the focus group claimed that younger siblings watched MTV more frequently than they did. "My little sister is addicted to MTV," said one female participant. "My little sister is 16, and she watches it 24 hours a day," said another.

Nearly 60% of respondents said they could see music videos at a place other than their home, with 38% of respondents citing record stores.

Viewing habits vary: 46% of the respondents said they sit and watch videos, while 36% use the videos as background noise, and 18% flip through channels.

EMI MUSIC HAS RECORD SALES

(Continued from page 6)

reached No. 1 and sold almost three million units; Garth Brooks' "The Hits," which over the past year has sold more than 8 million units; and the Foo Fighters' self-titled debut album, which sold more than 1 million units.

"Our special market activities had a strong first half due to the exceptional performance of the Right Stuff label with Al Green's 'Greatest Hits' and four Slow Jams albums featured in the Billboard charts, as well as higher than expected premium and mail-order business."

The company says that Virgin was bolstered by albums from Lenny Kravitz, Shaggy, Paula Abdul, Sacred Spirit, and Luniz. The statement adds, "Virgin Germany far exceeded its initial expectations with the success of its compilation release through McDonald's."

Thorn EMI says "a significant contributor" to the music group's performance was the success of local and regional artists. It cites particularly Pur and Die Schlumpfe in Germany; Kyosuke Humuro in Japan; Heroes Del Silencio and El Ultimo De La Fila in Spain; Paralamas, Mamonos Assassinas, and the Meus Momentos

Seirs in Brazil; and the first Now! compilation for Southeast Asia.

Says the company, "In total, 11 albums sold more than one million units during the half year, compared with eight in the same period last year. Catalog sales continue to grow with strong performances from Selena, the Beatles, Pink Floyd, the Rolling Stones, and Queen."

Thorn EMI says its music publishing operation was particularly strong in North America, Brazil, and Japan, boosted by the Stone Temple Pilots, Boyz II Men, Hootie & the Blowfish, Aerosmith, and Nirvana.

The company spent \$31 million on acquisitions in the first half, including a controlling interest in Dutch-based budget record label Disky Communications Europe, Belgian dance specialist Antler-Subway Records, Mexican indie DLV Records, and French publishers Editions Et Productions Sidonie and Editions Crecelles. EMI Music also established companies in the Middle East and Colombia.

Thorn EMI reports in pounds sterling. The exchange rate used in this story is \$1.55 to the pound.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 2, 1995.

THE BOX
 MUSIC TELEVISION
 YOU CONTROL

Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
 R. Kelly, You Remind Me Of Something

BOX TOPS
 Mokenstef, Sex In The Rain
 Mariah Carey & Boyz II Men, One Sweet Day
 Monica, Before You Walk Out Of...
 Bone Thugs-N-Harmony, East 1999
 Cool G. Rap, Fast Life
 Eightball & MJG, Break 'Em Off
 Mystikal, Y'all Ain't Ready Yet
 Luniz, I Got 5 On It (Remix)
 Spice 1/MC Elit, 1990-Slick

NEW
 Ace Of Base, Beautiful Life
 Adina Howard, It's All About You
 AZ, Gimme Yours
 Barrio Boyzz, How We Roll
 Bon Jovi, Lie To Me
 Bush, Glycerine
 Fab 5, Leflah Leflah Eshkoshka
 Genius/GZA, Cold World
 Group Home, Livin' Proof
 Immature, We Got It
 Jason Weaver, I Can't Stand The Pain
 Jesse & Trina, Where Is The Love
 Kris Kross, Tonight's The Night
 LA Nash & Teena Marie, Ain't A Damn Thing Changed
 No Doubt, Just A Girl
 Passengers, Miss Sarajevo
 Rancid, Ruby Soho
 Scltum, Skydiver
 Silverchair, Pure Massacre
 Shaggy, The Train Is Coming
 Shrine, Sadtistic Love
 Slayer, Angel Of Death
 Something For The People, You Want This Party Started
 Supercat, My Girl Josephine
 Toad The Wet Sprocket, Good Intentions
 Tony Rich Project, Nobody Knows
 Top Authority, Livin' To Die
 Wessyde Good Squad, Crazy

MOR
 MUSIC TV

Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

Whitney Houston, Exhale
 Take That, Back For Good
 Mariah Carey & Boyz II Men, One Sweet Day
 Del Amiltri, Roll To Me
 Janet Jackson, Runaway
 The Pretenders, Sense Of Purpose
 Temptations, Some Enchanted Evening
 Stevie Ray Vaughan, Little Wing
 The Archies, Sugar, Sugar
 John Berry, If I Had Any Pride...
 Peter Frampton, You
 Elton John, Blessed
 John Hiatt, Cry Love
 Hootie & The Blowfish, Time
 Natalie Merchant, Wonder
 David Lee Murphy, Dust On The Bottle
 George Strait, Check Yes Or No
 Tracy Bird, Love Lessons
 Blues Traveler, Run Around
 Sarah McLachlan, I Will Remember You

Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

Jesse & Trina, Where Is The Love
 Craig Mack, Makin' Moves...
 Blahzay Blahzay, Danger Danger
 Mack Da Maniak, What Goes Up
 Monifa/Heavy D., I Miss You
 Fab 5, Blah
 Aaron Hall, Curiosity(Remix)
 Earth Gyriz, Love Of Mine
 Barbara Tucker, Stay Together
 Mariah Carey, Fantasy(ODB Remix)
 Isaac Hayes, Walk On By
 Raekwon, Incarcerated Scarface
 J. Quest, Anything
 Group Home, Livin' Proof
 Fat Joe, Success
 Temptations, Some Enchanted Evening

Cypress Hill, Throw Your Set In The Air
 The Pharcyde, Runtin'
 Cheroxy, Show You How
 Buju, I Wanna Be Loved

Continuous programming
 Hawley Crescent
 London NW18TT

Coolio Feat. L.V., Gangsta's Paradise
 Shaggy, Boomastic
 Simply Red, Fairground
 Queen, Heaven For Everyone
 Ace Of Base, Lucky Love
 Mariah Carey, Fantasy
 Michael Jackson, You Are Not Alone
 Meat Loaf, I'd Lie For You
 TLC, Waterfalls
 Janet Jackson, Runaway
 Nick Cave & The Bad Seeds, Where The Wild Roses Grow
 Roxette, You Don't Understand Me
 Seal, Kiss From A Rose
 East 17, Thunder
 Culture Beat, Inside Out
 N-Trance Ft. Ricardo Da Force, Stayin' Alive
 Madonna, You'll See
 Cypress Hill, Throw Your Set In The Air
 Rolling Stones, Like A Rolling Stone
 Oasis, Wonderwall

Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

DC Talk, Wish We'd All Been Ready
 Rich Mullins, Brother's Keeper
 Whiteheart, Even The Hardest Heart
 Michael W. Smith, Cry For Love
 Walter Eugenes, I Need You
 4 Him, The Ride Of Life
 Point Of Grace, Gather At The River
 Tramaie Hawkins, Who's Gonna Carry You?
 Clay Crosse, Time To Believe
 Kathy Troccoli, Go Light Your World
 Out Of The Grey, Gravity

Carolyn Arends, Seize The Day
 Imagine This, Love Is Everywhere
 DC Talk, Jesus Freak(new)
 Anointed, It's In God's Hands(new)

One hour weekly
 216 W Ohio
 Chicago, IL 60610

Meat Puppets, Scum
 Silverchair, Pure Massacre
 Tripping Daisy, Piranha
 Steel Pole Bath tub, Twist
 Smoking Pops, Rubella
 Echobelly, King Of The Kerb
 Fledgling, Solomon's Crown
 Rusted Root, Ecstasy
 Toad The Wet Sprocket, Good Intentions
 Oasis, Wonderwall
 Alice In Chains, Grind
 Collective Soul, The World I Know
 Electrification, Never
 Elastica, Car Song
 Blind Melon, Toes Across The Floor
 Drag Mules, Send Away
 Shelter, Here We Go
 Mike Watt, E Ticket Ride
 Smashing Pumpkins, Bullet With...
 Dead Milkmen, Peter Bazooka

1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

Scltum, Skydiver
 Alice In Chains, Grind
 Korn, Shoots & Ladders
 Maids Of Gravity, Only Dreaming
 Meat Puppets, Scum
 Marilyn Manson, Dope Hat
 Mercury Rev, Young Man's Stride
 Rocket From The Crypt, Born In '69
 Red Hot Chili Peppers, My Friends
 Rentals, Friends Of P.
 Black Grape, In The Name...
 Presidents Of The United States, Lump
 Natalie Merchant, Wonder

REPRINTS
 For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Cindee Weiss 212-536-5003

MUSIC OF BUDDY HOLLY REMEMBERED BY DECCA 'CELEBRATION'

(Continued from page 13)

talked with MCA chairman Bruce Hinton, the latter expressed a desire to honor Holly's 60th birthday and 40th anniversary with a unique project.

What they ended up with, Shipley Bidy says, is a rare collection of artists, none of whom are on Decca, whose only common ground is their love of Holly's music.

Twelve solo artists or duets each contribute a track, each with a different producer. The work in producing the album resulted in three release delays, but eventually Decca got a package with which it was happy.

The interpretations are as diverse as the artists (see story below). Through the magic of technology, the reunited British rock group the

Hollies sing with Buddy Holly. Nanci Griffith teams with Holly's original backing band, the Crickets. Los Lobos turn "Midnight Shift" into a shuffling rap chant. The Tractors simply treat "Think It Over" as another Tractors song. Raul Malo does a reverent Orbison-meets-Holly impression. Marty Stuart and Steve Earle get down and dirty with "Crying, Waiting, Hoping," Waylon Jennings teams with Mark Knopfler, and Suzy Bogguss sings with Dave Edmunds. The set also features Mary Chapin Carpenter, Joe Ely, and others.

Decca was careful in selecting artists, Shipley Bidy says. "We didn't want to rush out to just get top names because they might sell records."

What they got will surprise many people. As Decca says, these aren't just cameos by famous names. These songs were vigorously run through and reworked, demonstrating the durability of Holly's music.

The album will be worked on Decca for North America and Japan, and on MCA in the rest of the world.

MULTIFORMAT PLAN

"It's a very broad-based plan," Shipley Bidy says. "We'll have singles to work in multiformats. The L.A. office will be involved in pop singles. We'll have releases we can use with country radio, possibly a Dirt Band single in the spring. And we have the right to use a Nanci Griffith single. We've already shot a video for that. Nanci's single I could

see working in two or three markets—AC, college, country.

"We're talking about making the Buddy Holly and the Hollies duet ['Peggy Sue Got Married'] a pop release, and we'll start a video shoot in January. Having a single and a video will hopefully reposition it as a Holly [song]."

TNN will televise a two-part documentary of the making of "notfadeaway: remembering buddy holly" on Feb. 5 and 6, and worldwide rights to the documentary are being negotiated.

Shipley Bidy says that the project is inspiring fans of Holly, among others. The U.S. Postal Service, for example, is donating large blow-ups of the Holly stamp.

"I'm very proud of this project,"

Shipley Bidy says. "It's very moving to see artists embrace Holly, seeing Waylon Jennings say, 'I want to do my best for Buddy because he was my friend.' To see Nanci Griffith talking about how when she was a little girl, she wanted to grow up to be a Cricket. And now to see her singing with the Crickets."

Shipley Bidy says that after a time, the people at Decca felt as though they were managing Holly posthumously. (He died on Feb. 3, 1959.) Shipley Bidy says the company is attempting to get Holly nominated for a special Grammy Award. "We also tried to get him inducted into the Hollywood Walk of Fame, but couldn't. They wouldn't take him because he's passed on."

Holly Set: From Hollies To Tractors And Back Again

Following is the complete track listing for Decca's Buddy Holly tribute, "notfadeaway: remembering buddy holly":

• **"Peggy Sue Got Married,"** Buddy Holly with the Hollies. Recorded Sept. 14-15, 1955, at EMI Studio 2 Abbey Road. Produced by the Hollies. This was Graham Nash's first reunion with the Hollies since the '60s.

The original track was a 1958 recording done in Holly's New York apartment with just voice and acoustic guitar. The Hollies' keyboardist, Ian Parker, wrote a new arrangement, which slowed the song down by 16%, changing the bpm from 141-120. To effect this, Hollies bassist Ray Stiles took the Holly tape to his studio, Pelican Sound in London.

After stripping the guitar off the tape, he used a DAR Delta Plus SoundStation to stretch Holly's vocal to fit the new tempo. The resulting Pelican DAT was copied into Abbey Road's 48-track digital, thus allowing Holly to redo his song with his namesakes.

The result? Imagine Holly singing a rumba through a phaser with reverent Brit choirboys behind him.

• **"True Love Ways,"** the Mavericks. Produced by Nick Lowe. Recorded at Javelina Studios, Nashville, March 24, 1995. Holly's original Neuman U-47 microphone from Norman Petty's old studio in Clovis, N.M., was used for the vocal.

• **"Well . . . All Right,"** Nanci Griffith with the Crickets. Produced by Tony Brown and Griffith. Recorded at Sound Stage Studio, Nashville. Griffith goes all dreamy.

• **"Midnight Shift,"** Los Lobos. Produced by Los Lobos. Recorded at CRG Studios, Rowland Heights, Calif., Sept. 22, 1995. Los Lobos take Buddy to South Central Los Angeles and bring him up to date.

• **"Not Fade Away,"** the Band/the Crickets. Produced by Mark Wright, Aaron L. Hurtwitz, and the Band. Recorded at Bearsville Studio, Woodstock, N.Y.,

April 9, 1995. Levon Helm used Holly's Neuman U-47 for lead vocals. The Band introduces Buddy to Bo Diddley again.

• **"Think It Over,"** the Tractors. Produced by the Tractors. Recorded in October 1995 over several days at Church Studio in Tulsa, Okla. The Tractors take Buddy to Tulsa and teach him that Tulsa Tractor shuffle.

• **"Wishing,"** Mary Chapin Carpenter and Kevin Montgomery. Produced by Bob Montgomery. Recorded at Javelina Studios Sept. 30, 1995. Kevin Montgomery's father, Bob, co-wrote the song with Holly. Carpenter is every bit as dreamy as Griffith.

• **"Oh Boy!,"** Joe Ely and Todd Snider. Produced by Joe Ely. Recorded at Spur Studio, Austin, Texas, Sept. 22, 1995. Snider track added at the Castle, Franklin, Tenn. Ely treats this as the exuberant West Texas war chant it should be.

• **"Crying, Waiting, Hoping,"** Marty Stuart and Steve Earle. Produced by Richard Bennett. Recorded at Treasure Isle Studio, Nashville in March 1995. Holly's Neuman U-47 was used yet again. Fierce bottleneck guitar glides into a Stones-like hard, hard version.

• **"It Doesn't Matter Anymore,"** Suzy Bogguss with Dave Edmunds. Produced by Edmunds. Recorded at Sound Stage on June 21, 1995. Bogguss shows what Holly would have sounded like on Music Row today after getting the full studio treatment.

• **"Maybe Baby,"** the Nitty Gritty Dirt Band. Produced by Emory Gordy Jr. Recorded at Woodland Sound Studio, Nashville. If he had turned to folk music, this is how he would sound today.

• **"Learning The Game,"** Waylon Jennings with Mark Knopfler. Arranged and produced by Knopfler. Jennings was the bass player in the Crickets when Holly was killed in 1959. Completely unpredictable—practically a lyrical sermon with Knopfler outdoing himself.

IT TAKES THREE TO QUANGO

(Continued from page 13)

dies. Amid these sets will be occasional compilations documenting the output of influential or up-and-coming producers.

"We look at our connection to Quango as being a highly effective way of discovering the future innovators of music," says Andrew Kronfeld, director of marketing for ILS. "It also gives us the opportunity to investigate a variety of acts that might eventually be viable direct signings to Island."

The Quango/Island deal was christened Nov. 7 with the releases of "A Taste Of Pork: A Collection Of Pork Recordings," which traces the history of the acclaimed U.K. indie, and "Journey Into The Ambient Groove Phase 2," which includes singles by ethnic-ambient acts like Indonesia's Kenshuke Shiina.

Next on tap from the label will be "G-Stoned," a four-cut set by acclaimed Viennese production team Kruder and Dorfmeister, and "La Vague Sensorielle" by the Mighty Bob, a French act that fuses hip-hop with ambient jazz. Both sets are due Dec. 5.

Marketing plans for Quango's releases will be as grass-roots driven as the music the label offers. Kronfeld says that reaching college radio and club audiences is at the top of

Island's priority list, with a series of still-to-be-confirmed campus promotions and club parties on the label's immediate agenda.

Few commercial singles will be pulled from the albums, with an eye toward focusing on consumer absorption of each project's overall concept.

Quango is the brainchild of West Coast DJs Jason Bentley and Bruno Guez, both of whom host programs on National Public Radio station KCRW Los Angeles.

"I had been working on my show, 'Metropolis,' since 1990, and actively promoting alternative dance concepts, while Bruno was experimenting with world beat and trip-hop sounds on his show," says Bentley, whose résumé also includes co-founding influential music and style magazine Urb and working in A&R at the now defunct indie dance label Planet Earth.

"We discovered that we had ambitions in the same areas of music and decided to develop what would become Quango."

Industry veteran George Ghiz serves as the business mind of Quango. "He's the one [who] makes our abstract fantasies become reality," Bentley says.

Ghiz adds, "I execute the ideas

BURKE GETS DUAL ROLE

(Continued from page 6)

in July.

However, although Burke is widely regarded as having played a pivotal role in the success of the Virgin Megastore chain, he believes that the music retailing operations he oversees will benefit rather than suffer from his new dual role. He says, "For about two days a week, I won't be [at Virgin Our Price]. Hopefully, it won't make any difference."

The Megastore chain was on the point of being sold when Burke took over in 1987, and he states, "I have a team who was involved in the revival of Virgin Retail and Our Price who knows the ropes as well as I do, and who is more than capable of managing the business. They might even welcome the lighter touch from me."

"This is a big business now, and it is well past the stage when I would want to or it would be appropriate for me to be involved in every last detail."

Virgin Our Price comprises 45

that come here. I can finish what they've started."

Quango's connection to ILS happened shortly after one of Guez's DJ mix-tapes landed in the hands of Island founder Chris Blackwell. "It was filled with all kinds of unusual and experimental stuff," Guez says. "And he listened to it while he was traveling over a period of time. He loved the music."

Kronfeld notes that the deal was struck largely on the strength of that tape. "In those cuts, he saw the vision of a label that could do important and innovative things," he says.

One of Quango's top priorities for 1996 will be the domestic release of "Clear," the most recent, critically lauded effort by venerable U.K. act Bomb The Bass. Due during the first quarter, that set features appearances by vocalists Justin Warfield and Spike T., among others.

"That album exemplifies the beauty of this situation," Bentley says. "It allows us to expose music without the pressure to go to No. 1 on any chart. Island is looking to us to experiment—everything else is a bonus."

BILLBOARD AWARDS

(Continued from page 6)

compiled from Billboard's weekly and biweekly charts covering the period from December 1994 to December 1995. Complete year-end charts will appear in Billboard's "Year In Music" Dec. 23 issue.

The show is slated to feature performances by Tina Turner, Coolio, the Goo Goo Dolls, Al Green, Hootie & the Blowfish, TLC, Shania Twain, and Michael Bolton. In addition to the year-end awards, Joni Mitchell will receive the Century Award, Billboard's highest honor for creative achievement, which will be presented by Peter Gabriel. Janet Jackson will receive the Artist Achievement Award for consistent artistic and commercial success (Billboard, Nov. 25).

The show will be broadcast live on Fox at 8 p.m. EST. It will be tape-delayed for other U.S. time zones and will be seen at later dates by more than 240 million viewers across the globe.

This is the sixth consecutive year the awards will be broadcast on Fox. Kevin Wall is the executive producer of this year's show; Paul Flattery is the producer.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service.

Table with 3 columns: This Week, Last Week, Weeks On, Title, Artist. Includes 'ONE SWEET DAY' at No. 1 and 'I CAN LOVE YOU LIKE THAT' at No. 2.

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

HOT 100 RECURRENT AIRPLAY

Table with 3 columns: This Week, Last Week, Weeks On, Title, Artist. Lists songs that have been on the 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 A-Z

Table listing songs alphabetically by title, including '1 ST OF THE MONTH', 'AIN'T NUTHIN' BUT A SHE THING', and 'I WANNA B WITH U'.

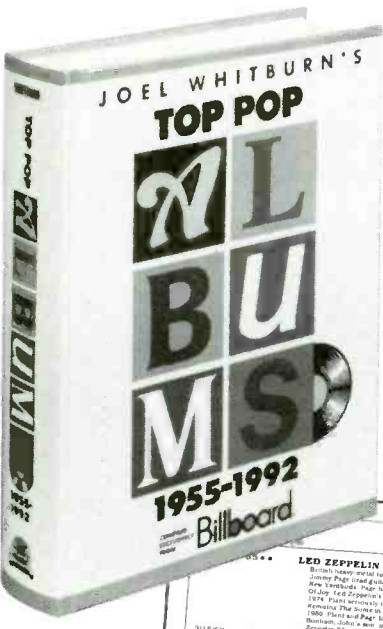
Hot 100 Singles Sales

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.

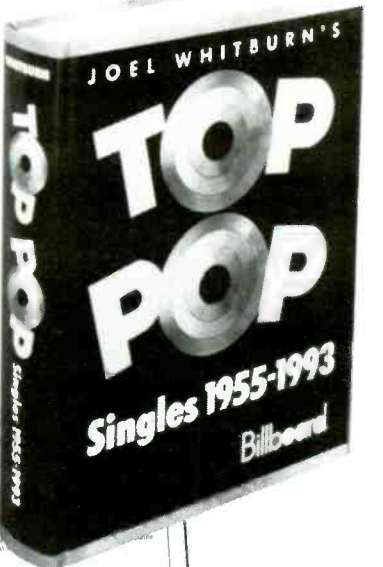


Table with 3 columns: This Week, Last Week, Weeks On, Title, Artist. Includes 'AIN'T NUTHIN' BUT A SHE THING' at No. 1 and 'FEEL THE FUNK' at No. 2.

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



When the Talk Turns to Music, We Speak Volumes



From the set of *Entertainment Tonight* to the pages of *People* magazine, from the columns of *USA Today* to the desks of *ABC News*, when the world needs answers on music, they turn to **Joel Whitburn's Record Research** books.

Each book is jam-packed with Billboard chart data — including each record's... **Peak chart position... Chart debut date... Total weeks charted... Total weeks at #1 or #2... Original label and number** — plus up-to-date artist bios, interesting song title trivia, alphabetical song title lists, artist photos and rankings, top artist and record achievements, and much more — all presented in a clear, easy-to-use format.

These are only 4 of our comprehensive line of 29 Books on Billboard's "Pop," "Bubbling Under," "Country," "R&B," "Adult Contemporary" & Videocassette Charts.

For Detailed Descriptions Of All Record Research Books:

Write:
Record Research Inc.
P.O. Box 200
Menomonee Falls, WI
53052-0200
Call:
414-251-5408
Fax:
414-251-9452



The World's Leading Authority
On Recorded Entertainment

DEBUT DATE	PEAK POS	WKS ON CHRT	ARTIST - Title
10/13/79	56	11	MELLENCAMP, John Cougar *70** #166*
2/16/80	87	3	1 Need A Lover
4/27/80	27	17	2 Small Parades
1/31/81	17	21	3 When Love Takes Over
2/2/82	21	28	4 Ain't Even Done With The Night
7/2/82	11	22	5 Hurts So Good
1/16/82	18	18	6 Jack & Diane
10/15/83	9	18	7 Hand To Hand On To
12/10/83	8	16	8 Crumbly Down
3/17/84	15	15	9 Pink Houses
8/24/85	6	20	10 Authority Song
1/12/85	6	17	11 Small Town
2/1/86	2	18	12 M.O.C.K. in the U.S.A.
4/26/86	21	12	13 Ratt On The Scuzzrock
6/2/86	28	13	14 Rhythm Nation
8/15/87	9	21	15 Paper In Fire
10/24/87	8	16	16 Cherry Bomb
2/5/88	14	15	17 Check It Out
5/1/88	61	8	18 Rooky Toot Toot
4/29/89	15	12	19 Pop Singer
7/15/89	48	6	20 Jackie Brown
10/5/91	14	15	JOHN MELLENCAMP: 21 Get A Leg Up
2/1/92	38	13	22 Again Tonight
9/18/93	49	14	23 Human Wheels
8/19/87	77	10	MELLO-KINGS
1/23/61	85	1	24 Traffic Tonic
5/13/57	24	7	MELLO-TONES, The
5/12/50	14	24	25 MELLOW MAN ACE
12/19/60	71	2	MELODEERS, The

TOP POP SINGLES 1955-1993

\$74.95 Hardcover
\$64.95 Softcover
An Artist-By-Artist listing of the over 20,000 titles that appeared on Billboard's "Hot 100" Singles Charts from January, 1955 through December, 1993.
Size: 7" x 9-1/4" 912 pages.

TOP POP ALBUMS 1955-1992

\$79.95 Hardcover
An artist-by-artist listing of the over 17,000 albums that appeared on Billboard's Pop Album Charts from January, 1955 through December, 1992. Includes a listing of every track from every charted album!
Size: 7" x 9-1/4" 976 pages.

DEBUT DATE	PEAK POS	WKS ON CHRT	ARTIST - Album Title
2/15/69	10	95	LED ZEPPELIN
1/24/70	11	92	1 Led Zepplin II
1/13/71	11	73	2 Led Zepplin III
4/14/73	21	25	3 Led Zepplin IV (partied)
3/15/75	11	41	4 Houses Of The Holy
4/21/76	11	30	5 Physical Graffiti
1/19/78	23	48	6 Presence
3/21/80	11	42	7 The Song Remains The Same
1/21/81	11	42	8 Swan Song 201 (2)
1/21/81	11	42	9 Swan Song 10002
1/21/81	11	42	10 Swan Song 90051
1/21/81	11	42	11 Swan Song 8416
1/21/81	11	42	12 Swan Song 8214 (4)
1/21/81	11	42	13 Swan Song 8237 (3)
1/21/81	11	42	14 Swan Song 8214 (4)
1/21/81	11	42	15 Swan Song 8237 (3)
1/21/81	11	42	16 Swan Song 8214 (4)
1/21/81	11	42	17 Swan Song 8237 (3)
1/21/81	11	42	18 Swan Song 8214 (4)
1/21/81	11	42	19 Swan Song 8237 (3)
1/21/81	11	42	20 Swan Song 8214 (4)
1/21/81	11	42	21 Swan Song 8237 (3)
1/21/81	11	42	22 Swan Song 8214 (4)
1/21/81	11	42	23 Swan Song 8237 (3)
1/21/81	11	42	24 Swan Song 8214 (4)
1/21/81	11	42	25 Swan Song 8237 (3)

DEBUT DATE	PEAK POS	WKS ON CHRT	ARTIST - Single Title
3/25/60	8	26	BROOKS, Garth *91**
1/26/60	1	26	1 Much Too Young (To Feel This Damn Old)
5/5/60	21	25	2 If Tomorrow Never Comes
8/18/60	21	21	3 The Dance
11/3/60	1	20	4 Friends In Low Places
2/9/61	1	20	5 Unanswered Prayers
5/19/61	1	20	6 Two Of A Kind, Workin' On A Full House
8/17/61	3	20	7 The Thunder Rolls
10/1/61	3	20	8 Rodeo

TOP COUNTRY SINGLES 1944-1993

\$59.95 Hardcover
An artist-by-artist listing of the over 15,500 records that appeared on Billboard's "Country" Singles Charts from January, 1944 through December, 1993.
Size: 7" x 9-1/4" 624 pages.

To Order, Call 1-800-827-9810 (U.S. & Canadian Orders Only)

Please Have Order Information & Credit Card Number Ready

Foreign Orders Call 414-251-5408

- TOP POP ALBUMS \$79.95
- TOP POP SINGLES hardcover \$74.95
- TOP POP SINGLES softcover \$64.95
- TOP COUNTRY SINGLES \$59.95
- POP HITS 1940-1954 \$54.95

Shipping & Handling Charges / U.S. Orders:
First book \$6, additional books \$2 each

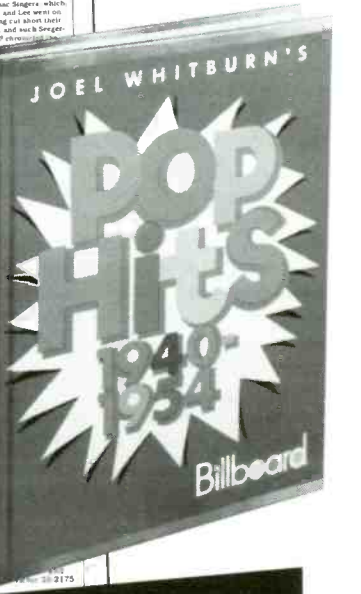
Shipping & Handling Charges / Canadian & Foreign Orders:
First book \$7, additional books \$3 each

Payment Method:
 Check Money Order
 MasterCard VISA American Express
(include acct. number, expiration date, and signature)

Have a Question? Need More Information?
Call 414-251-5408 or fax 414-251-9452

Please print clearly:
Name _____
Company Name _____
Address _____ Apt. # _____
City _____ State/Prov. _____
ZIP/Postal Code _____ Country _____
Mail To:
Record Research Inc.
Dept. BB-B, P.O. Box 200
Menomonee Falls, WI 53052-0200, U.S.A.
Fax To:
414-251-9452 for immediate processing

DEBUT DATE	PEAK POS	WKS ON CHRT	ARTIST - Title
7/6/50	13	25	WEAVERS, The B *64**
7/1/50	21	17	1 Goodnight Irene!
12/23/50	11	13	2 Terna Terna Terna
1/3/51	4	14	3 The Rowing Kid
3/31/51	21	23	4 So Long (It's Been Good to Know You)
8/18/51	19	6	5 On Top Of Old Smoky
8/25/51	27	2	6 Kisses Sweeter Than Wine
2/16/52	14	11	7 When The Saints Go Marching In
4/26/52	19	1	8 Around The Corner (Beneath The Berry Tree)
12/4/54	1	16	WEAVERS, Joan
2/22/41	20	1	1 There'll Be Some Changes Made
3/15/41	20	1	2 All Comes Back To Me Now
3/14/47	11	20	3 Heartache
12/19/54	1	16	WEEMS, Trd. And His Orchestra *60**
12/19/54	1	16	1 Let Me Go Lover



POP HITS 1940-1954

\$54.95 Hardcover
An artist-by-artist listing & a year-by-year ranking of the over 3,500 records that appeared on Billboard's Pop Singles Charts: "Best Sellers in Stores," "Most Played by Disk Jockeys" and "Most Played in Juke Boxes" from January, 1940 through December, 1954.
Size: 7" x 9-1/4" 416 pages.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
DECEMBER 2, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW		1	R. KELLY JIVE 41579* (10.98/16.98) 1 week at No. 1	R. KELLY	1
2		2	7	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
3	NEW		1	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	3
4		3	4	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
5		7	6	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
6	NEW		1	MELISSA ETHERIDGE ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
7		5	5	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
8		8	71	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
9	NEW		1	ROLLING STONES VIRGIN 41040 (10.98/17.98)	STRIPPED	9
★ ★ ★ GREATEST GAINER ★ ★ ★						
10		15	21	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIR	10
11		4	3	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
12		1	—	ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
13		6	—	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
14		11	—	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
15		12	13	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
16		14	10	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
17	NEW		1	MEAT LOAF MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
18		13	9	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
19		23	—	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	19
20		18	17	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
21		10	3	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
22		20	16	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
23		19	12	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
24		9	—	GENIUS/GZA GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
25		17	14	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
26		16	11	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
27		24	20	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	5
28		22	15	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
29		25	18	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
30		30	27	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
31		28	24	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	8
32		33	—	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
33		26	22	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
34		27	19	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
35		32	26	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
36	NEW		1	ACE OF BASE ARISTA 18806 (10.98/16.98)	THE BRIDGE	36
37	NEW		1	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	37
38		36	31	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
39		31	23	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
40		34	25	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
41		55	48	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
42		38	29	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
43		39	35	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
44		37	28	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
45		21	—	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
46	NEW		1	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
47		29	8	EIGHTBALL & MJG SUAVE 1521/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
48		50	52	JOAN OSBORNE ● BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	48
49		42	36	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
50		41	32	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
51		48	42	GOO GOO DOLLS ● WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	41
52		43	34	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
53		46	41	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	49	43	49	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
55	57	37	8	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
56	44	—	2	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
57	54	67	3	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
58	NEW		1	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
59	56	51	34	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
60	51	33	12	FAITH EVANS ● BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
61	40	30	3	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
62	47	40	8	LISA LOEB & NINE STORIES GEFFEN 24734 (10.98/16.98)	TAILS	30
63	53	46	82	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
64	52	38	10	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
65	62	60	18	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
66	65	61	17	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	56
67	73	93	12	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
68	71	72	10	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	50
69	63	54	17	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
70	77	73	25	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
71	35	—	2	ERICK SERMON DEF JAM 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	35
72	66	58	15	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
73	70	55	6	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
74	79	76	70	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
75	60	47	13	SOUNDTRACK ● TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
76	45	—	2	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
77	64	50	64	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
78	59	39	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66817* (10.98 EQ/16.98)	GREATEST HITS	39
79	58	—	2	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
80	61	49	18	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
81	72	82	24	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
82	81	62	20	D'ANGELO ● EMI 33629 (9.98/13.98)	BROWN SUGAR	42
83	74	65	22	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
84	69	53	32	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
85	67	—	2	PHYLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	67
86	68	59	41	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
87	90	89	36	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
88	78	71	20	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
89	84	85	54	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
90	85	77	15	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
91	82	68	10	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
92	83	64	7	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
93	95	96	13	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	89
94	120	94	13	MICHAEL W. SMITH ● REUNION 0106/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
95	80	57	4	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
★ ★ ★ PACESETTER ★ ★ ★						
96	190	—	2	LUTHER VANDROSS LV 75595/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	96
97	93	75	4	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
98	76	—	2	PASSENGERS ISLAND 524166* (10.98/16.98)	ORIGINAL SOUNDTRACK 1	76
99	89	63	4	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
100	102	163	72	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
101	75	45	3	CARMAN SPARROW 1439 (10.98/16.98)	R.I.O.T.	45
102	129	133	3	STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98) HS	THE MUSIC OF CHRISTMAS	102
103	87	69	12	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	69
104	94	87	19	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
105	106	88	5	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
106	105	98	12	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
107	97	101	24	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27

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

PERLMAN FINDS KLEZMER ROOTS ON ANGEL

(Continued from page 1)

Perlman's journey has been captured on video and disc: an hourlong "Great Performances" program, "In The Fiddler's House," will be broadcast nationwide on PBS in December, and a VHS cassette and companion CD on Angel, with the same title, were released Nov. 21. The collaboration may well auger a special luster for both the classical violinist and klezmerites.

"In The Fiddler's House" teams Perlman with four well-known American klezmer ensembles: Brave Old World, the Klezmatics, the Klezmer Conservatory Band, and the Andy Statman Klezmer Orchestra. PBS producer Glenn DuBose approached Perlman with the idea and found a willing participant.

"I've never done this music before, but I was born with it," Perlman says. The violinist's parents emigrated from Poland to Israel, and he grew up with the sounds of klezmer around him. "In Israel, it's a part of life you don't even pay attention to. It's like breathing. There's no such thing as being interested in klezmer—you live in it. You go to a party or a wedding, and if you hear music, that's what you hear."

Klezmer (the word means "musicians" in Hebrew) is a 1,000-year-old musical tradition. It encompasses the itinerant, highly trained violinists, flutists, and dulcimer players who provided days of rollicking wedding music, mournful laments, and entertainment for the non-Jewish aristocracy in the 19th century, as well as the 20th-century American klezmer big bands, full of winds and horns, that played the hora for every Jewish wedding and enlivened hotels in New York's Catskill Mountains. It also includes a rash of contemporary bands, many made up of young players steeped in jazz and rock'n'roll, that offer their own takes on the old forms with original compositions and new arrangements of traditional songs. These contemporary artists have captured their own world music market segment.

Michael Alpert, violinist of Brave Old World and executive producer for the recording, points out that great Jewish violinists, like Nathan Milstein and David Oistrakh, came from Eastern European klezmer families, so Perlman was bringing the progression full circle. That didn't mean that the classically trained Perlman could automatically play the ornamentation and phrasing that is central to the style, however. He learned on the job, and some of that challenge is captured in the video: Perlman sits in the middle of the Klezmatics, his face a study in mock horror, as various members of the group take a tune into outer space, or "pickle it," as Perlman puts it, and wait for him to do the same.

Still, Perlman felt he might have a natural affinity for the form. "I did this jazz recording with Oscar Peterson, and every time I would do something that the producer felt was not totally idiomatic, he would say, 'Oh, you are slipping into klezmer,'" the violinist recalls. "So when the klezmer thing came along, I thought, yeah, I probably can play klezmer."

As it turned out, Perlman says, "it just came totally naturally to me. I was interpreting a sound I had in my ear all the time, and it just fell in

my fingers naturally. I had a wonderful time." On one cut, "Simkhes-Toyre Time," Perlman can even be heard singing.

"Itzhak has amazing ears," Alpert says. "He's always been able to reproduce a great deal of what he hears, and he's got an organic connection to this music, particularly for Romanian Jewish music."

It was that instinctive understanding that made the record a pleasurable collaboration that "exceeded everyone's expectations to many orders of magnitude," Alpert says.

Angel is expecting high performance from this recording: Perlman is EMI Classics' biggest-selling artist in the U.S., and his previous foray into Jewish music, "Tradition," a collection of popular tunes released in 1987, sold 200,000 units, according to the label.

"We're projecting 150,000 by the end of our fiscal year in February," says Angel's Aimee Gautreau. The label is targeting the Jewish market with a dozen ads in national and local Jewish publications.

Gautreau is also working with Tara, a distribution company that specializes in Jewish retail outlets, such as synagogues and gift shops, and she is investigating talk shows

on Jewish-oriented radio stations, particularly in New York, Miami, and New Orleans.

Angel is asking retailers to be sure the title is filed in world music as well as classical areas, and in markets where Perlman is touring, ads will proclaim, "Bring Itzhak Perlman home for the holidays."

Retailers bear out the label's optimism. Ira Rosenblum, world music buyer for HMV at 72nd Street in New York, expects the disc to do well, although he says that the Perlman fans in the classical department will account for the bulk of the sales. Klezmer does well at HMV, particularly around the Jewish holidays, and Rosenblum says that his sales of the Klezmatics' most recent recording, "Jews With Horns" (Xenophile/Green Linnet), released a few months ago, have already matched the total sales of their previous CD, "Rhythm & Jews" (Flying Fish).

John Schaefer, music director of public radio station WNYC New York, thinks that the Perlman release may give the nascent klezmer revival a serious boost.

"With someone on the order of Perlman getting involved in this music in a public way, it can only help take this music to the next level,"

Schaefer says. "There has been a lot of interest in klezmer in the last 10 years, but it's been grass roots, rather than mainstream. This may be what helps it break out and gives some long overdue credit to these bands."

Perlman hopes to continue his klezmer explorations: There has been talk of a tour with all the bands next summer. One possible venue is the Hollywood (Calif.) Bowl.

Klezmer is also having a powerful renaissance in Europe, which is interesting given the fact that its European development was abruptly severed when its practitioners disappeared en masse into the Nazi death camps.

The Klezmatics, for example, tour everywhere from Finland to Portugal, and Germany is a hotbed of interest in klezmer. Both Brave Old World and the Klezmatics were originally on German labels.

Alpert says, "It's part of a wave of interest in Jewish things among young, urban, educated, alternative-thinking Germans—who are not Jewish. Since the '60s, Yiddish music has had antifascist connotations; it's seen as antithetical to the German mainstream. It's a very potent symbol. Berlin has at least 15, if not 30, of its own klezmer bands,

made up of non-Jewish musicians."

And, as Schaefer points out, the Germans can understand the Yiddish lyrics to the songs.

The Perlman CD will be released in Europe in February 1996 on Angel. International orders for the title are already at 25,000, with Germany leading, according to the label. Jan Gura, director of special projects for "Great Performances," who is now busy selling the television program to stations outside the U.S., says she has had interest from Germany, France, the U.K., and Israel and is sending the program to Denmark, the Netherlands, Poland, and Australia. She would like to coordinate a Japanese broadcast with Perlman's tour there.

The European connection is underscored by the video, which follows Perlman and the klezmer bands to a festival of Jewish music in Cracow, Poland, whose Jewish quarter still stands, a ghost town of empty synagogues in a city that once housed 75,000 Jews and now has 200. Yet the sorrow invoked by such images is balanced by another of the Cracow square crammed with people dancing to the klezmer bands. The sense is that the music, at least, lives on.

ARISTA BUILDS 'ANTICIPATION' FOR CARLY SIMON

(Continued from page 13)

Secrets' record," says Simon, who is a fan of Buckmaster's string work with Elton John. However, when Elektra Records founder Jac Holzman recommended that Simon record "No Secrets" with producer Richard Perry, the Buckmaster sessions were shelved.

Simon found working on the recently unearthed "Angel From Montgomery" exciting. "I added another harmony vocal, and my son Ben [Taylor] added a part, and we put on the string part that was intended," she says. The song also includes, from the original sessions, Simon's ex-husband, James Taylor, and Danny Kortchmar on guitar.

FAN MAIL

To establish the running order of the set, Simon turned to a fan on America Online, who suggested that she put all the hits on the first disc. (A Simon fan also contributed to the liner notes.)

"We tried it chronologically, but I felt that most people putting on a CD at home aren't going to want to hear six or seven things before they get to something they know," she says.

The boxed set's second disc is titled "Unreleased And Miscellaneous," and the third—which features such material as "Devoted To You," with James Taylor, and "Davy," with Andreas Vollenweider—is dubbed "Cry Yourself To Sleep."

Arista will promote "Clouds In My Coffee" through a series of promotional tie-ins and by issuing the previously unreleased "The Night Before Christmas" to AC and hot AC radio in early December.

In addition, the label will target major-market AC stations that focus on '70s programming for boxed-set giveaways.

AC KXEZ Los Angeles PD Dave Beasing says that Simon remains a staple at the format. "Over time,

many people have tired of some '70s artists, but Carly and James Taylor really wear well," Beasing says. "They have transcended generational boundaries and stood the test of time."

Beasing expects the format to be open to Simon's "The Night Before Christmas."

"We'll certainly check it out," he says. "The stations around the country that play Carly are also the kinds of stations that usually play a lot of Christmas music, so it makes sense."

Arista associate director of development Ari Martin says, "We've come up with several marketing ideas designed to hit the most receptive die-hard fan, as well as the general upper-demo pop/AC listener."

Included in Arista's plans is a tie-in with PolyGram Video's "Live At Grand Central" home video, which will be released on Dec. 12. The hourlong video, which captures the April 2, 1995, performance during Simon's first concert tour in 14 years, will be priced at \$19.95.

The video includes a spot for the boxed set at the start of the program. An insert and sticker included with the tape will also alert consumers to the box.

In addition, Arista and PolyGram Video have teamed for TV spots that will run during the first two weeks on December on the MOR Music TV video network.

The concert program will also air repeatedly on PBS television stations from Saturday (25) through December, and the boxed set will be offered as a pledge-drive premium.

Simon's set will also receive a boost from the publicity she garners as the spokeswoman for Musicland's campaign for the Make a Wish Foundation.

Musicland and Sam Goody stores will provide a portion of the proceeds from the sales of all Simon al-

bums and titles in its budget Excel-sior line to the nonprofit charitable campaign.

As a result of her role at Make a Wish, Simon posters, flats, and stand-ups will be prominently displayed in Musicland and Sam Goody stores, and the boxed set will receive special pricing and positioning and will be highlighted in the chain's consumer advertising.

Simon, whose songs are currently published by C'est Music, is tentatively set to make rare in-store appearances at Musicland/Sam Goody locations, including the Pentagon City store in Arlington, Va., on Dec. 7 and the Roosevelt Field location on Long Island, N.Y., on Dec. 9.

Pam Shechtman, director of marketing for the Minneapolis-based Musicland chain of approximately 850 stores, says that Simon's participation in the Make a Wish campaign, which helps make the dreams of terminally ill children come true, isn't only good for business.

"It's a terrific way to help these kids out at Christmas," she says, "and we're lucky enough to have a person who is as warm and giving as Carly working with us. She is a terrific icon for us this Christmas."

Arista hasn't limited its campaign tie-ins to Musicland. At the Borders Books & Music chain, "Clouds In My Coffee" will be cross-promoted by playing off its title in the chain's cafes. "They will offer a special Carly coffee blend in their cafes and will produce Carly napkins and cups that will double as discount coupons for the boxed set," Martin says.

To reach die-hard Simon fans, Arista has launched a 25,000-piece mailing to fan club members.

In addition, the Simon set will be featured on Movie Tunes programming, which is heard in 7,000 theaters across the country. Most theaters equipped with the programming are tied into a promotion with Camelot Music outlets

that will give moviegoers a discount on the Simon set.

Also, Arista will be shipping a 10-track Simon sampler for in-store play at 1,400 lifestyle locations, including hair salons, coffeehouses, and restaurants, and to 5,000 music retailers.

Simon, who is managed by Brian Doyle of All Access Entertainment and booked by Rob Light at the Creative Artists Agency, has tentative plans for appearances on network morning and late-night TV shows.

On the international front, Arista will attempt to build on the groundbreaking success of her 1987 album "Coming Around Again." The staff is optimistic about the possibility of Simon's first European tour. "Hopefully, we will have her over in Europe," says Arista senior director of international Cathy O'Brien, "and it's the perfect opportunity, because this package is so special."

BEATLES SET HOT

(Continued from page 5)

district. (The chain's Trump Tower store in New York didn't open for a midnight sale.) According to Harman, the stores sold 970 Beatles albums, compared to about 310 for Springsteen and 60 for Brooks.

Harold Woodley, assistant manager of Tower Records' flagship Sunset Boulevard store in West Hollywood, Calif., says, "So far, we've sold 350 [units of "The Beatles Anthology 1"], and 100 of that was last night."

In comparison, Springsteen's album had sold a total of 75 units at Tower Sunset by midday on Nov. 21, while the Brooks title sold "roughly 35," according to Woodley.

On Nov. 21, the Sunset store promoted "Anthology" with a double-decker English bus in its parking lot and in-store performances by Beatles cover

(Continued on page 106)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
108	110	95	56	BOB SEGER & THE SILVER BULLET BAND ▲ ²	GREATEST HITS	8
109	91	66	5	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	42
110	96	74	4	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
111	92	56	14	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
112	108	—	2	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
113	135	152	5	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	113
114	86	44	4	ONYX J.M./RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	22
115	111	103	59	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
116	NEW ▶	—	1	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	116
117	125	131	13	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
118	99	79	4	JOHN HIATT CAPITOL 33416 (10.98/15.98)	WALK ON	48
119	117	119	93	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
120	100	83	6	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
121	101	84	20	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
122	113	100	4	PRETENDERS WARNER BROS. 46085 (10.98/16.98)	THE ISLE OF VIEW	100
123	104	105	4	TONY BENNETT COLUMBIA 67394 (10.98/16.98)	HERE'S TO THE LADIES	100
124	88	125	3	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	88
125	112	91	10	SOLO PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	66
126	107	122	4	SOUNDTRACK COLUMBIA 67381 (10.98 EQ/16.98)	NOW AND THEN	107
127	189	—	2	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72310 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	127
128	121	117	223	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
129	154	155	7	OASIS EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY?	72
130	NEW ▶	—	1	WINTER'S SOLSTICE WINDHAM HILL 61857 (10.98/16.98)	VOLUME 5	130
131	114	110	60	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
132	115	113	31	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
133	118	116	87	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
134	128	140	5	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	128
135	142	136	77	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
136	103	80	12	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
137	NEW ▶	—	1	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	137
138	NEW ▶	—	1	ALL-4-ONE BLITZ 82846/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	138
139	119	97	15	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
140	140	151	15	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	99
141	116	106	32	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
142	NEW ▶	—	1	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	142
143	130	124	13	RANCIID EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES	45
144	170	—	2	TOP AUTHORITY TRAK 72668 (14.98/20.98)	RATED G	144
145	145	145	157	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
146	98	81	18	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	64
147	126	114	8	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
148	156	148	8	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
149	179	177	30	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
150	152	164	16	BRYAN WHITE ASYLUM 616122/EEG (9.98/15.98) HS	BRYAN WHITE	120
151	187	—	2	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	151
152	137	128	21	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
153	176	179	33	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
154	123	108	8	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
155	122	99	8	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
156	132	118	36	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
157	133	126	14	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	100
158	139	—	2	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98)	MOODS	139
159	NEW ▶	—	1	JOHN BERRY CAPITOL NASHVILLE 18805 (10.98/15.98)	O HOLY NIGHT	159
160	141	135	79	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
161	162	149	10	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	127
162	109	70	6	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	19
163	149	146	300	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
164	161	142	13	VARIOUS ARTISTS WORD 0604/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST	99
165	151	134	113	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
166	NEW ▶	—	1	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE	166
167	147	130	34	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
168	131	104	16	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
169	168	165	67	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
170	169	160	248	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
171	NEW ▶	—	1	MANCOW ANON 7400 (7.98/13.98) HS	BOX OF SHARPIES	171
172	167	162	18	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44
173	158	147	90	SHERYL CROW ▲ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
174	171	168	90	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
175	RE-ENTRY	—	2	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	138
176	NEW ▶	—	1	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS	176
177	134	111	13	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	63
178	RE-ENTRY	—	3	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98) HS	OSCAR & STEVE	136
179	157	138	89	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
180	NEW ▶	—	1	VARIOUS ARTISTS VIRGIN MOVIE MUSIC 41058/VIRGIN (10.98/16.98)	GOLDENEYE	180
181	182	184	3	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/13.98)	WINNIE THE POOH: TAKE MY HAND	181
182	RE-ENTRY	—	11	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
183	136	107	6	JOE SATRIANI RELATIVITY 1500 (10.98/16.98)	JOE SATRIANI	51
184	124	92	8	♀ NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	6
185	163	150	105	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
186	159	144	33	BETTER THAN EZRA ▲ ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
187	144	112	5	LUIS MIGUEL WEA LATINA 11212 (15.98/22.98)	EL CONCIERTO	45
188	155	154	67	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
189	NEW ▶	—	1	5TH WARD BOYZ RAP-A-LOT 40758/NOO TRYBE (9.98/15.98)	RATED G	189
190	165	167	205	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
191	183	176	33	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
192	185	173	54	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
193	127	78	6	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	15
194	153	109	5	STEELY DAN GIANT 24634/WARNER BROS. (10.98/16.98)	ALIVE IN AMERICA	40
195	146	102	4	MARILYN MANSON NOTHING 92641/INTERSCOPE (9.98/11.98)	SMELLS LIKE CHILDREN	59
196	178	178	55	NIRVANA ▲ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
197	186	137	6	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	103
198	138	120	6	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	102
199	160	121	8	GRATEFUL DEAD GRATEFUL DEAD 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
200	193	171	16	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127

TOP ALBUMS A-Z (LISTED BY ARTISTS)

5th Ward Boyz 189	Collective Soul 87	Goo Goo Dolls 51	Little Texas 147	Nirvana 196	Real McCoy 167	Forrest Gump 100	Classic Disney Vol. 1 - 60 Years Of
AC/DC 42	Coolio 14	Grateful Dead 199	Live 63	Oasis 129	Red Hot Chili Peppers 33	Friday 141	Musical Magi 149
Ace Of Base 36	Deborah Cox 198	AI Green 200	Lisa Loeb & Nine Stories 62	Offspring 160	Rolling Stones 9	Friends 9	Classic Disney Vol. II - 60 Years Of
Alabama 157	The Cranberries 115	Alan Green 25, 119	Luniz 121	Pulp Fiction 132	Rusted Root 132	Musical Mag 182	Musical Mag 182
Alice In Chains 12	Sheryl Crow 173	Groove Theory 110	Madonna 13	Sade 192	Joe Satriani 183	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
All-4-One 107, 138	Cypress Hill 21	Sophie B. Hawkins 90	Mannheim Steamroller 10	Seal 53	Bob Seger & The Silver Bullet Band	Funk 112	Funk 112
AZ 193	D'Angelo 82	John Hiatt 118	Marilyn Manson 195	Selena 40	52, 108	GoldenEye 180	GoldenEye 180
Tony Bennett 123	Deep Blue Something 93	Faith Hill 67	Michael Jackson 83	Shelby Lynne 26	Waiting To Exhale 3	Clay Walker 105	Clay Walker 105
John Berry 159, 191	Def Leppard 28	Hootie & The Blowfish 8	Alan Jackson 5	Simply Red 97	Waiting To Exhale 3	Weezer 188	Weezer 188
Better Than Ezra 186	Will Downing 158	Phyllis Hyman 85	Janet Jackson 16	Frank Sinatra 166	Stevie Nicks 111	Bryan White 150	Bryan White 150
Clint Black 175	Eagles 89	Indigo Girls 120	Janet Jackson 16	Sing-Along 176	The Show 111	White Zombie 84	White Zombie 84
Blackhawk 91	Eightball & MJG 47	Jodeci 80	Junior M.A.F.I.A. 136	Smashing Pumpkins 7	Waiting To Exhale 3	Winter's Solstice 130	Winter's Solstice 130
Blues Traveler 31	Terry Ellis 116	Kirk Franklin 120	R. Kelly 1	Solo 125	Waiting To Exhale 3	Xscape 50	Xscape 50
Michael Bolton 23	Enigma 170	Michael Jackson 83	Korn 140	Soundtrack 177	Waiting To Exhale 3	Yanni 174	Yanni 174
Bone Thugs-N-Harmony 34	Gloria Estefan 155	Alan Jackson 5	Lorrie Morgan 152	Various Artists 137	Waiting To Exhale 3	Dwight Yoakam 61	Dwight Yoakam 61
Boyz II Men 19, 77	Melissa Etheridge 6, 165	Janet Jackson 16	Alain Morissette 4				
Brandy 131	Faith Evans 60	Michael Jackson 83	David Lee Murphy 72				
Garth Brooks 54	Foo Fighters 88	Janet Jackson 16	Mystikal 197				
Bush 35	Jeff Foxworthy 43, 169	Michael Jackson 83	Nine Inch Nails 179				
Tracy Byrd 172	Kirk Franklin And The Family 127	Alan Jackson 5					
Candlebox 92	Kenny G 145	Janet Jackson 16					
Mariah Carey 2	Garbage 161	Michael Jackson 83					
Carman 101	Genesis/GZA 24	Janet Jackson 16					
Tracy Chapman 58	Vince Gill 74	Michael Jackson 83					
Steven Curtis Chapman 102	Goodie Mob 76	Michael Jackson 83					
The Click 45		Michael Jackson 83					

CHANGE IS EVIDENT ONE YEAR INTO VH1 MAKEOVER

(Continued from page 13)

and a "DIScovery Artist" program to bring developing artists into the mix.

However, VH1's new format has not yet translated into significantly higher ratings. Its prime-time ratings for the spring quarter of 1995 were .2, which pales next to sister channel MTV's .63 rating. A spokeswoman for VH1 says the audience share is up about 5% from last year, while its weekend ratings have increased by about 13% in the past year.

"It's not all going to happen in one year," says VH1 president John Sykes. "But we have successfully maintained our audience share with music-based programming. We are sending a message to the music industry that we are here to support new artists with programming that puts music first."

One of the high-profile new programs to land on VH1 is the musical performance series "Duets," which the channel hopes will be its equivalent to MTV's "Unplugged."

The Nov. 22 debut of "Duets," which teams established and developing artists together for a one-time musical performance, featured Melissa Etheridge with Joan Osborne, Paula Cole, Jewel, and Sophie B. Hawkins. Future editions of the show will combine Bruce Hornsby with Bonnie Raitt, Bob Weir, and Pat Metheny, as well as John Hiatt with Matthew Sweet.

"Duets" came about midway into 1995, when we were thinking of a way to introduce music longform programming that would crystallize VH1's new image," says Sykes. "We didn't set out to make another 'Unplugged.' We should be so lucky to have a franchise as successful as that. 'Duets' relates to an older audience—the 25- to 44-year-old VH1 viewer—who is interested in intimate, live performances. This is just the first of many building blocks that VH1 has in the works to create a real brand identity for the channel."

Another recent addition to the VH1 lineup is "VH1 Crossroads," which is a 30-minute daily show that provides a platform for videoclips and live performances from established and developing acts. Atlantic Records is planning to release an album that contains highlights from the series next year, according to Linda Ferrando, Atlantic VP of music video promotion and media.

Other new programs include the music-critic round-table forum "4 On The Floor," the news-ticker/clip program "The Morning Music Wire," the new music release news program "Hot List," and the retro-themed "The Big '80s" and "8-Track Flashback."

In addition, VH1 began its own upscale version of "Beavis And Butt-head" this year by creating special blocks of videos that contain witty and often sarcastic videoclip commentary from the casts of successful television programs, such as "Frasier," "Mad About You," "NYPD Blue," and "Entertainment Tonight."

Earlier this year, the channel added a news division and hired former Rolling Stone senior features editor Anthony DeCurtis and former Musician editor Bill Flanagan as part of its newly created editorial team. In addition, VH1 added veteran television executives Mark Angotti and Bill Bouyer to its news department.

"The addition of the news department enabled us to quickly present news specials following the deaths of Selena and Jerry Garcia," says Linda Corradina, VH1 senior VP of pro-

gramming and production.

The channel aims to create an annual music and fashion event with the forthcoming "VH1 Fashion & Music Awards," which honors the best-dressed players in fashion and music. The Dec. 3 program, to be hosted by "Wings" star Steven Weber, will contain live performances from the artist formerly known as Prince, Elton John, k.d. lang, and Tina Turner.

VH1 has also planned a handful of new series for 1996 (see story, this page).

Many label executives say that VH1 is on target with "Duets" and other new, original productions.

"Exposure on a show like 'Duets' is as important, if not more important, than pure video rotation for an artist like John Hiatt," says Linda Ingrisano, Capitol VP of visual marketing.

"VH1 is right on track," says A&M president/CEO Al Cafaro. "They have stabilized the channel by focusing more on the artists. When they make a commitment to be there for an artist, they go the distance. They invest in more than just one hit video from an artist. That's important in developing an artist's career, rather than a one-hit wonder."

Cafaro says that VH1 played a significant role in the breakthrough success of Sheryl Crow and Blues Traveler.

"They have been doing a lot of new and different things to expose artists," says Atlantic's Ferrando. "VH1 still plays the videos, which is important, but they also make sure that music is a part of their original productions. The extra programming puts the artists in a situation that builds up their public persona outside of music video."

Ferrando says that the channel has played an important role in the career of Hootie & the Blowfish, who participated on VH1's "Fairway To Heaven" celebrity golf tournament special.

However, one major-label video promotion executive, who asked to remain anonymous, strongly disagrees.

"The fact that one of the major [music video] outlets in this country hangs its name on only three artists that radio has also embraced in the last 18 months, and that it plays infomercials [overnights], is truly a crime," says the executive, who is referring to VH1's claims that it was among the first to break Hootie & the Blowfish, Crow, and Etheridge.

Some label executives concede that it might take awhile for some viewers to discover the "new" VH1.

"They are very ambitious in trying to create an atmosphere where savvy adults who don't have the time to know about music can be hand-walked toward music that fits their lifestyle," says Jon Klein, Arista senior director of national video promotion. "That's a tough path, and it is going to take some time."

Ingrisano describes VH1 as a "work in progress."

She says, "I've noticed a definite change in the channel—particularly in the last six months. Capitol is much more involved with VH1 than we were a year ago. There are a lot more promotion possibilities at the channel now. Some of their specialty programs, like 'Fairway To Heaven' and 'VH1 Honors,' are working well."

Ingrisano credits VH1 with helping sales of current projects by Raitt, Heart, and Hiatt.

However, some video executives say that VH1 needs to back its lineup

VH1 To Produce A Variety Of New Series For 1996

Following are descriptions of some of the new series VH1 has on the way for 1996:

• **"Storytellers."** This show will "go inside the creation of some of the greatest songs ever written," says VH1 president John Sykes. The show will contain interviews with both performers and songwriters.

• **"Legends."** This documentary show will detail biographical information about classic artists using performance footage and noted music historians. Among the first to be profiled are Janis Joplin, Jimi Hendrix, and the Who, according to Linda Corradina, VH1 senior VP of programming and production.

• **"American Bandstand."** The classic rock'n'roll show will return to television in specially edited reruns that will contain historical commentary by the show's original host, Dick Clark. VH1 has acquired 50 episodes of the program from the '70s-'80s for rebroadcast and may pick up more episodes in the future. "We've unearthed some incredible early performances by acts like Madonna and Prince in their early days," says Sykes.

Also in development is a still-untitled music-based daily talk show and a call-in music and relationship show.

BRETT ATWOOD

with a solid promotional campaign.

Klein says, "'Duets' really has the potential to be a great series, but that won't mean much if they don't spend the money to promote it so that people

know that it exists."

Sykes says that one of the top marketing priorities for the channel in 1996 will be "to get people to tune in to the new music shows and to stay

TRISTAR ACT IS UP TO 'MONKEY' BUSINESS

(Continued from page 1)

release of its latest album, "Screw Up."

A Super Junky Monkey show can be disarming. At a typical show at Tokyo's Liquid Room concert hall, four ordinary-looking young Japanese women walk onto the stage and smile shyly as the audience applauds their entrance. The bassist and guitarist pick up their instruments, the drummer sits down and is lost to view behind her kit, and the vocalist reaches tentatively for the mike.

You think: another cute Japanese girl group that's more saccharine than substance.

That thought is quickly dispelled by a crashing guitar chord that would wake the dead; a rhythm section that threatens to go right off the Richter scale, sending out slabs of dark, menacing sound; and a tormented voice screaming, "Spit on your past/Spit on your brains/Spit on your life/Spit on yourself!"

Shonen Knife it isn't.

Like many nonmainstream Japanese bands, Super Junky Monkey has been better received outside of Japan than on its home turf.

"American fans are used to this kind of music," says SJM vocalist Mutsumi Takahashi, "but in Japan, there are still a lot of people who don't understand it."

The music in question is a potent, uncompromising blend of thrash, funk, hip-hop, and rock that adds up to a relentless sonic barrage worlds away from the slick pop that dominates the Japanese charts.

"Screw Up" is the band's first studio album; it came out in Japan last October on Sony Records. SJM's first set was an independently distributed live album titled "Cabbage," released in March 1994, followed by its initial effort for Sony, a four-song mini-album called "A-I-E-T-O-H," which came out in April.

TriStar did a limited release of "Screw Up" in the U.S. in May. The label decided to rerelease the album this month to follow up Super Junky Monkey's appearance at the Founda-

tions Forum "hard music" event in New York in September, which resulted in a lot of stateside interest in the band.

According to Howard Gabriel, VP/GM of TriStar, the album's first single, "Buckin' The Bolts," was released Oct. 24 to college and hardcore radio.

International release plans have yet to be determined, says Gabriel.

He also says that TriStar will be working with Fine Media as its public-relations team to connect the band with its audience through fanzines, music magazines, and interviews.

The label also hired Concrete Marketing to work the band at college radio, hardcore radio, and retail.

The band will have a new album out in February. Gabriel says, "We hope the new album, which will have much more English in it, will help get the ball rolling."

SJM manager Yukio Kobayashi says the group's promotional strategy in the U.S. includes interviews in specialty magazines, phone calls to radio program directors nationwide, and promo videos in record stores.

The most striking thing about SJM is the incongruity of four small, Japanese women laying down this sort of bone-crushing funk-metal.

"We don't think of our music as violent or anything, it's just natural—we play what we think is cool," says Takahashi. Unlike the monotonously one-dimensional music of many bands that go the noise/thrash route, SJM's songs are multilayered, tightly played pieces that bear repeated listening.

And despite SJM's generally mega-heavy style, the band has a lighter, more feminine side, as in the school-girlish chants on the "Screw Up" track "kioku-no-netsuzou" (which translates literally as "memory of fabrication").

While all four SJM members collaborate on the music, Takahashi writes the lyrics, half of which are in English, reflecting the band's longstanding desire to break out of its native Japan.

longer."

Some video label executives want VH1 to be more aggressive in breaking new artists.

"I wish that VH1 didn't have so much of the radio mentality," says Harvey Leeds, Epic senior VP of video promotion. "They rarely lead."

Another label video promotion executive, who declined to be identified, agrees. "They tend to wait for a song to be embraced at radio before they add it, which means that there are plenty of artists that fall in between the cracks."

VH1 is already responding to such criticism. In November, the channel instigated its "DIScovery Artist" program, which guarantees clip rotation and interstitial programming support to promising new artists.

Sykes says that the VH1 team will do whatever it takes to overcome the stigma of the "old" VH1.

"We carry the baggage with cable operators and labels from the last 10 years," says Sykes. "Thank God the music industry and viewers are embracing our new strategy. We have a long way to go before we are finished, but we are receiving some tremendous support."

Publishing is through Sony Music Publishing.

"We wanted to play in other places, any place," says Takahashi. "We weren't thinking of just the U.S. as a possibility, but it turned out that it was in America that we first played overseas."

Takahashi's lyrics are mostly upbeat: "Open up your mind, open up your mind/Think about it/Heaven is now/Heaven is now," Takahashi sings on "Buckin' The Bolts." But on another "Screw Up" track, "Get Out," she delivers a blistering attack on someone to whom she seems to have taken a dislike: "You start movin' up and become such a snot/People you knew you stab in the back/Walkin' on heads then laugh as they crack."

SJM got its start in 1991, when guitarist Keiko met Takahashi. Bassist Shinobu Kawai and drummer Matsudaahh! joined later to complete the lineup.

The eclectic list of musical influences cited by band members includes Journey, King Crimson, Faith No More, James Brown, and Ozzy Osbourne.

Keiko's hard-rock background shows in the killer riffs that are an SJM trademark.

Band members are quick to point out that the name Super Junky Monkey has no special meaning—they just liked the sound.

SJM's first big break came in October 1993, when it played a show in New York. Since then, Super Junky Monkey's music has evolved into a multifaceted, genre-busting style that has one key feature: you never know what's going to come next.

In Japan, the band's fans are still very much a minority: "Screw Up" has sold just 25,000 copies.

The band does not yet have a U.S. booking agent, but Gabriel says that the label is hoping to have it tour in the spring.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York.

RETAIL BANKS ON HOLIDAY SALES SURGE

(Continued from page 1)

to explode, a lot of music retailers didn't have expertise, nor were they financially sound. But it was the wave of the future, and those chains grew with it. Now, the flip side is true; the retail chains have very sophisticated business people running them. But I don't know if all the expertise in the world can stop what's coming at them."

Another senior distribution executive says, "There will be some fallout, and now it's just a matter of seeing who it will be." That executive adds that he fears some "awfully big accounts" may wind up in trouble.

Music manufacturers say they realize that the problems retailers are experiencing will probably come back to haunt them next year in the form of returns. "We are probably going to eat returns like crazy," says a financial executive with one of the major labels.

This year was marked by high returns also, according to label executives. Usually, returns from the previous holiday season are completed by March, but in 1995 most of the majors experienced a 20%-30% return rate through June.

With the glut of superstar releases due this quarter (Billboard, Nov. 11), "developing artists are getting creamed," and not all the superstar product will sell through, says the head of sales at one major label.

However, Madison predicts that the glut of big releases will result in labels continuing to work current releases in the first quarter, providing 1996 with a brighter start.

Music industry executives also fear that the music consumer has his mind on alternate entertainment product, which, some say, is one of the main reasons that music sales have been flat this year.

"We are being affected by other media," says one senior distribution executive. "You have Sega, Nintendo, CD-ROM, Windows, and the Internet; it has to affect music sales."

Indeed, music manufacturers say that the trend to build large multimedia stores has contributed to the problem of overbuilding. Distribution executives estimate that total music retail space has grown 25% over the last two years.

"The fundamental problem of too much retail space hasn't corrected itself yet," says one senior distribution executive. "Retail is overbuilt, and it needs to contract. To me, the price war is accelerating that. It is putting such financial pressure on everybody that the guys who weren't going to make it in the long run now aren't going to make it in the short run. They will go out of business sooner."

The president of one major retail chain concurs with that assessment, but says, "The price war is the real problem. When you lose 5% or 6% in margin over a year, if you can get your margin back up, you can work through the rest of your problems."

Terry Woodward, president of 145-unit, Owensboro, Ky.-based WaxWorks, agrees. "Greed drove expansion. Everybody thought we had to grow, instead of making sure we were profitable. We oversaturated ourselves, and now we can see, using hindsight, that we made bad deals. There are stores I will close. I am concentrating not on how many stores I have, but how many profitable stores."

But what is hurting retail, Woodward says, is the product's perceived value. "The giveaway of CDs at low prices has got to stop if we are going to maintain a viable retail industry," he says. "We wouldn't have had such a drastic change in retailers' balance sheets if it weren't for the discounters."

One executive with a Midwest-based chain says, "We are in a business where some people like to use CDs as door prizes. The biggest thing that has led to the current situation is that the perceived value of the CD is so much less than it was three or four years ago. The music manufacturers saw a lot of short-term gain because of that in 1994, but the pain coming now from the short-term gain will last a lot longer."

Ivan Lipton, president of 145-unit, Milford, Mass.-based Strawberries, adds that while traditional music retailers did their fair share of overbuilding, "the people doing the low-ball pricing are the ones building the stores where they aren't necessarily needed."

In the markets where Strawberries competes, from Washington, D.C. through New England, 170 big-box stores carrying music have opened in the last two years. In addition to Media Play, Tower, and HMV outlets, that count includes Wal-Mart, which built 50 outlets in the Northeast, and the addition of music to Circuit City. Also, Best Buy broke into Strawberries' market with eight stores in the Washington, D.C., area and likely will move north in 1996.

Lipton calls the continued building of music retail space by the big-box players "absurd." He adds, "A lot of people will close a lot of stores next year."

In fact, some retailers argue that the one-two punch of predatory pricing and rapid expansion by such merchants as Best Buy, Circuit City, and Media Play is deliberately designed to hasten the demise of conventional music retailers.

A Musicland spokeswoman defends

Media Play's pricing strategies, saying that they abide by label minimum-advertised-pricing policies.

Retail executives have been calling on labels to help stabilize the account base. But until recently, PGD was the only company to take a stance on loss-leader pricing. PGD's policy suspends business with accounts selling front-line CDs below cost for 90 days.

Earlier this month, WEA, apparently reacting to concerns about the health of the account base, issued a strong minimum-advertised-price policy that could hurt retailers engaging in loss-leader pricing (Billboard, Nov. 25). That policy cuts off cooperative advertising funds for 90 days if accounts advertise front-line CDs below the company's MAP prices in print or broadcast ads or through in-store signage.

But even if the WEA policy jolts other majors into jumping on the bandwagon, one chain president fears it will be "too late" for some accounts. One distribution executive agrees: "The only way we can help the retailers is by giving them some of our bottom line, and we aren't about to do that."

One top executive at a major label who is not in sales says that the weakness of the account base will have serious ramifications for the labels. "We are under threat as an industry here... and we have allowed it to happen."

The music industry had an exclusive distribution channel through record store chains, he says, and bad decisions by the labels have weakened that account base and forced it into other product lines that have higher gross margins.

That executive also wonders if it is too late for labels to help retailers and sug-

gests that music manufacturers should instead focus on ways to ensure that music sales continue to grow through other avenues, even if the account base succumbs to downsizing.

"We are moving toward different delivery systems for music product in the future; clearly that is coming," he says.

According to mid-year 1995 figures from the Recording Industry Assn. of America, unit shipments of music recordings grew 1.8% over the same period last year.

That executive argues that the labels should look to sell music in retail categories beyond traditional music accounts. Some may join MCI, which has launched an 800 number to sell music (Billboard, Sept. 23, Nov. 11), in direct-marketing music to consumers.

Given that direct marketers will be a fact of life, the label executive says record companies should control their own destinies. "I want to know who my customers are; I want to market to them directly," he says.



by Geoff Mayfield

MEET THE NEW BOSS: As predicted here last week, **R. Kelly** does one position better than his previous album, "12 Play," as his new self-titled set debuts at No. 1 on The Billboard 200. He opens with a handsome first-week number, 248,500 units, which places him 28% ahead of a still-growing **Mariah Carey** (194,000 units, a 5% gain over last week's count) and 40% ahead of the next highest debut, the No. 3 soundtrack from **Whitney Houston's** "Waiting To Exhale," which blows through more than 177,000 units in its initial week.

As expected, new ones from **Melissa Etheridge** (No. 6, 115,500 units) and **the Rolling Stones** (No. 9, 104,500 units) also make splashy debuts. And for the first time, the top of the chart shows the sort of oomph that suppliers and merchants alike have been anxiously awaiting, as each of the top 11 titles are over the 100,000-unit mark, a feast that should continue on next week's chart, when **the Beatles** and **Garth Brooks** pour gravy over the already bountiful shopping traffic that occurs on a Thanksgiving weekend.

NEW STANDARD: R. Kelly's opening sum is more than double the best week he enjoyed with his second album, "12 Play." There were two weeks in 1994 when that title topped 98,000 units; in both weeks, the album was No. 3 on the big chart. It was the week that sat between those two that saw "12 Play" slide up to No. 2, and, ironically, its sales that week were lower, in the range of 87,500 units.

YEAH, YEAH, YEAH: Guessing how much "The Beatles Anthology 1" will move in its first week seems to be more of a sport for industry insiders than football pools—and during this time of year, that's saying something. With the Thanksgiving holiday pushing up our deadlines, we do not have the early read from retailers that we enjoy in a normal week, but a grass-roots poll by Billboard's editorial staff suggests that the Fab Four will outdistance Garth Brooks (see story, page 5).

Without concrete numbers, I hesitate to guess what "Anthology" will do its first week out, but the handsome ratings from the Nov. 19 broadcast on ABC—the first of a three-part series—and wall-to-wall retail-placed advertising will give the Beatles a solid chance to exceed the mark set during the summer by **Michael Jackson's** "HISTORY." That set, with an opening-week sum of 391,000 units, holds the single-week record for a double-length album in the SoundScan era. Based on overnight ratings from 33 markets, ABC estimated that 47 million viewers saw the Beatles telecast.

Just a little less than a year ago, the Beatles invaded stores with "Live At The BBC," another unique double-length album. Although it did not have the splash or publicity attended to this new collection, it did open with a rather handsome 360,000 units. The difference between that number and whatever the new one does will help industry watchers quantify the value of an all-out media blitz.

RIDE 'EM, COWBOY: While all eyes are on the Beatles, never underestimate the power of Garth. A year ago, his "The Hits" blew through more than 1.9 million units. Now, it would be foolhardy to assume that a new collection would sell on a par with a greatest-hits set, and it might also be safe to say that Brooks' popularity has leveled a bit since the earlier part of this decade. But Brooks has proven that he has massive appeal that extends beyond the traditional country market, his new single just scored the second-highest debut on Hot Country Singles & Tracks since that chart began using Broadcast Data Systems information, and he has a Fox special scheduled to appear on Thanksgiving. All of those factors point to the potential for a huge debut, although I still think the Beatles will win the duel.

FAST TRACK: Christmas albums win The Billboard 200's chart honors, with **Mannheim Steamroller** (15-10, a 55% increase) grabbing Greatest Gainer and **Luther Vandross** (190-96, with sales more than doubling) scoring Pacesetter, while HBO exposure continues to spark last week's Pacesetter, the "Forrest Gump" soundtrack (which bullets 102-100). Last week, it leaped 163-102 with a 71% gain after the film made its HBO debut.

Remember that this column already predicted that Mannheim's Christmas set could hit No. 1 by year's end. The "Waiting To Exhale" soundtrack is another candidate, and Mariah Carey could also return to the top slot before Santa Claus finishes his rounds.

NEW POSTS FOR SCHLAGER, NUNZIATA, GILLEN

(Continued from page 6)

position she's held within the Billboard organization," adds White, "and we're thrilled to have someone so talented moving into the pivotal post of news editor."

Prior to joining Billboard in November 1985, Schlagler worked as a reporter and editor for The Fort Lauderdale News, Gannett Westchester-Rockland Newspapers, and The New York Post, where he was associate features editor in 1983-85. He has a master's degree in journalism from the University of Missouri-Columbia.

Nunziata was managing editor of the trade publication Pro Sound News before joining Billboard in September 1989 as technology editor. At Billboard, she edited the Pro Audio section and

covered news stories on all aspects of the music and video businesses before being named news editor in January 1993. She has a bachelor's degree in journalism from St. John's University.

Gillen joined Billboard in February 1989 as a copy editor and later served as senior copy editor and Pro Audio editor (succeeding Nunziata), and co-editor of Billboard's album reviews page. In December 1993, she assumed the new position of Enter*Active editor, leading Billboard's charge into the new territory of multimedia coverage.

Prior to joining Billboard, Gillen was a feature writer and editor at The Tampa Tribune and St. Petersburg Times. She has a bachelor's degree in English from Florida State University.

ASCAP-DEEMS TAYLOR AWARDS

(Continued from page 5)

Harris, for his article "Eazy Street" in The Source; Joseph Horowitz, editor of the program book "The Russian Stravinsky," in the Brooklyn Philharmonic; Martin Kohn, for his article "Roll Out The Last Barrel" in Detroit Free Press; Thomas McGeary, for his article "Schoenberg's Brahms Lecture Of 1993," edited by Paul Zukofsky in Journal of the Arnold Schoenberg Institute; Patrick Smith, editor of Opera News, for the publication's consistent high quality; Neil Strauss, for his articles "A Guitar God Finds Redemption" in The New York Times and "The Downward Spiral" in Rolling Stone; and Marcos McPeck Villatora, for his article "Rap And La Raza" in Request.

In addition, special citations will be presented to Leonard Stein, director

emeritus and founder of Journal of the Arnold Schoenberg Institute, for his contribution to the understanding of the life and works of Schoenberg from 1975 through 1991; and to Leo "Musicman" Sarkisian, producer of "Music Time In Africa" on Voice of America, for more than 30 years of quality international broadcasting.

The ASCAP-Deems Taylor Awards are presented in honor of Deems Taylor, a composer, music critic, and editor who served as ASCAP's president from 1942-48. Nine ASCAP writer and publisher members served as judges for this year's competition: Charles Dodge, Deborah Frost, Phil Galdston, Meyer Kupferman, Maxyne Berman Lang, Gerald Marks, James McBride, Larry John McNally, and George Perle.

I.R.S. ALTERNATIVE AGAIN; IMPRINTS EXPLORE GENRES

(Continued from page 14)

Angeles modern rock trio Gren. In the first quarter of 1996, the label plans to release "French," a new studio album by founding U.K. punk act the Buzzcocks, and a best-of compilation by William Orbit's group Torch Song. Over The Rhine and new signee Three Day Wheel are scheduled to go into the studio at year's end.

In addition, dada is expected to deliver an album for the first quarter that will be a priority for the label.

Copeland says that I.R.S. is in contract negotiations with four acts.

TRADITIONAL ROCK

I.R.S. has established its subsidiary El Dorado Records as an outlet for what Copeland calls "traditional rock product—rock that's not alternative."

So far, the imprint has released Peter Frampton's "Frampton Comes Alive II" and "Avalancha," by the Spanish rock band Heroes Del Silencio.

Another act that could wind up on El Dorado is Paul Carrack, whose album "Blue Views" will be released in Europe, where the journeyman vocalist is a major name, before the U.S., where it will be issued in the first quarter of 1996.

Gai Saber (provincial French for "joyous art") has been set up as "an art label," according to Copeland. The company has released the Christmas album "Mother & Child" and "Rite Of Strings," a collaborative

effort by veteran jazz fusioners Stanley Clarke, Al Di Meola, and Jean-Luc Ponty.

I.R.S. also handles Tribal Records, a house-music imprint operated by Rob DiStefano and Mark Davenport. A compilation, "This Is The Sound Of Tribal UK 2," is due Dec. 5, followed by the collections "In House We Trust" on Jan. 23 and "House Foundations" on Feb. 6.

Pangaea, I.R.S.'s joint venture with Copeland's management client Sting, continues; that label's latest release was Mike Figgis' soundtrack album for his film "Leaving Las Vegas," which features vocal performances of standards by Sting and Don Henley. Early in 1996, Pangaea will issue a new album by veteran British blues act Nine Below Zero.

Copeland says that since Pangaea reflects Sting's musical vision, "it will probably end up being the most varied of the labels."

Primal Records is a nongenre-specific joint venture with songwriter Tena Clark; the imprint has just issued "Silas Loder," a solo project by L.A. session musician Greg Wells.

"I'm open to any kind of interesting deal," Copeland says in reference to Primal. "If somebody comes to me and makes me an interesting proposal, and the price is right, I'm open to all kinds of stuff."

I.R.S. also operates Hemisphere, a world music imprint whose repertoire is derived from EMI's vast in-

ternational holdings. January releases from the label will include a best-of collection by Zimbabwean vocalist Thomas Mapfumo and "Luna" by the late Argentine tango master Astor Piazzolla.

Beyond these entities, Copeland says, "at some point, I am going to start a country label, within the next 12 months. The reason is, I love country music, I've got a good Nashville [management and publishing] office, which I've had for four years . . . [and] I've developed a lot of good relationships in the Nashville community."

Copeland suggests that I.R.S.' re-focusing efforts began in discussions with former label president Jay Boberg.

"We looked each other in the eye about a year ago and said, 'This company's too small for the both of us. What are we gonna do?' I said, 'Jay, the obvious thing is, why don't you take one of these lucrative jobs that are out there and move on? It'll be better for you and for me.' He said, 'You're trying to get rid of me,' and I said, 'Look, you stay and I'll go, but one of us has got to do the right thing here.'"

Boberg ultimately became president of MCA Music Publishing. Copeland says, "Jay and I are still very close, and we remain partners on our publishing company [Bugle Songs]."

Another key longtime I.R.S. employee departed in 1995: GM/senior

VP Barbara Bolan, who left for Virgin Records.

Copeland says that Boberg's exit "freed up a big chunk of money, so I've been hiring more radio people and expanding the company. I brought in [former Mercury and American executive] Mike Bone [as senior VP/GM] . . . I've been very happy having another who's a pro, who's been around, and has a whole bunch of other inputs."

Copeland says that I.R.S. plans to bring in three or four more promotion people, which will bring the promotion staff to 12. At one point, the label's promo team numbered only three.

He says, "We don't expect to have a huge roster, but . . . we will end up having more promotion people per act signed than any label in the country."

Of the impetus for his company's burst of activity, Copeland says he had reached a crossroads and wanted to up the ante.

"At my point in life, I said, 'What am I doing? Do I really want to be in a situation where I have a small record company, kind of diddling around, or do I want to have a vibrant, hot company?' I said, 'Wait a minute, if I'm going to do this, I want to do it right.'"

AIR SUPPLY BREEZES BACK WITH ASIAN PROJECTS

(Continued from page 14)

nored by Western artists," says Gardiner, "and it seems the only reason is that they think karaoke is too [amateurish]. 'Now And Forever Karaoke' is a great personal expression to demonstrate the incredible potential of karaoke in Asia."

The video portion was taken from two Air Supply concerts in Taiwan in July. Both shows were backed by the Taipei Philharmonic Orchestra's string section. The disc will also include five nonkaraoke music videos.

"Now And Forever" features 13 live songs from the concerts and is set for U.S. and European release in January by Giant. The Asian version will be distributed by BMG and includes two previously unreleased tracks: "Now And Forever" and "The Way I Feel," which were recorded in a Taipei hotel room between concerts.

It is the first greatest-hits album since Air Supply moved from Arista to Giant in 1992, while the karaoke album will be the duo's first video effort since 1992.

KTV, a Singapore-based regional satellite TV channel that offers 24-hour karaoke, has already signed on to run special promotional telecasts of the album.

The commercial value is huge. Sales of karaoke software in the Asia-Pacific region are estimated at \$100 million-\$250 million, approximately one-quarter of the entire video market. Top Chinese discs regularly sell approximately 200,000 units. Air Supply's laserdisc will wholesale for about \$65 (Denver's will run about \$50), and will also be available on VHS. CD-Video and CD-ROM versions could be out in 1996.

Hitchcock and Russell's experience in Asia extends back to 1980, and the duo have never missed touring annually. In 1995, they were involved in a

five-week promotional tour, a five-week concert tour (including six dates in China), as well as promotion for the karaoke project.

"We knew that BMG would be the ones to bring it home because of [Gardiner] and a commitment to the type of quality this thing needed," says Hitchcock. "It was a perfect opportunity to do something really personal for our 20th anniversary."

Both he and Russell admit they have been so impressed with the results of "Now And Forever Karaoke" that they are discussing future projects with local BMG artists, such as Hong Kong popster Winnie Lau. "We love Asia. We love the possibility of anything happening, and if that means working with Chinese artists, then we don't want to hold back," says Russell.

SALES SLOWDOWN IN GERMANY ECHOES U.K.

(Continued from page 14)

nine months of 1995—volume sales of the dominant CD format increased 6.8% with 114.4 million units. CD sales were stimulated by low-priced CDs (the category increased 22.3% in unit sales) and, to a lesser extent, new releases.

Full-priced CDs increased unit volume by 5.7% in the first nine months of the year.

However, there was a slight decline in premium-quality catalog product. Mid-price CDs were down 3.2%. With a total volume of 21.9 million, cassettes continued their de-

cline and finished 15.4% down from the same period last year.

Vinyl albums accounted for only 300,000 units and now occupy nothing more than a market niche.

"The success of local productions, which rocketed to the top of the German charts, is gratifying," says Stein. He states that Pur, Die Fantastischen Vier, Die Ärzte, BAP, and Herbert Grönemeyer, along with consistently successful German dance productions, prove that local creativity has reached international levels of quality.

ARE YOU READY TO REACH THE MOST RESPONSIVE READERS IN THE MUSIC ENTERTAINMENT INDUSTRY?

SURE YOU ARE . . .

**CALL
BILLBOARD CLASSIFIED
1-800-223-7524
FAX: 212-536-5055
212-536-5174**

CDs IN 3 WEEKS!

500 CDs and 500 Chrome Cassettes only **\$2,790**

with two-color inserts and chrome tape



Includes FREE design!

INCLUDES:

- Free Deluxe Graphic Design
- Proof Positive™ Reference CD
- Major Label Quality
- No-Fine-Print Guarantee

Call today for your FREE, 1995 full color catalog
1-800-468-9353
24 HOURS TOLL FREE

Outside USA call 609-663-9030, FAX 609-661-3458

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Billboard Music Group

HOMEFRONT

A Weekly Update on BBMG Events and Happenings

Billboard
online

MUSICIAN

With Billboard Online's newest enhancements underway, users can now witness the countdown to the Billboard Awards show airing December 6, access exclusive information on the best unsigned acts, and see what's selling in stores each week.

Check out Larry Flick's December "Ask The Experts," featuring a Q&A forum between users and Steve Flaster, General Manager of Unique Distributing, a leading one-stop distributor specializing in urban/dance music. This month's topic: The Nuts and Bolts of Indie Distribution.

For more information about Billboard Online, call Vince Beese at 212-536-1402/1-800-449-1402 or fax him at 212-536-5310.

Musician magazine is now accepting entries for its 1996 Best Unsigned Band competition. Featuring an all-star panel of judges comprised of Steve Winwood, Pearl Jam's Stone Gossard, Adrian Belew, Juliana Hatfield, Jimmy Jam, Pat Metheny and Matthew Sweet, the contest creates a unique opportunity for unsigned bands and artists to showcase their talents.

Winners will be featured on Musician's Best Unsigned Bands CD. In addition, they will appear in the pages of Musician magazine and receive thousands of dollars worth of equipment.

The deadline for entries is December 31, 1995. Information and entry forms can be attained by calling 800-BUB-7096.

BEATLES SET HOT AT RETAIL

(Continued from page 101)

band the Mop Tops.

Tower in Nashville threw a mid-night sale that drew a crowd of 300; Beatles buyers received free posters and a chance to win an autographed Beatles lithograph at a 1 a.m. drawing. According to supervisor Emily Happell, the Beatles ruled with 300 midnight sales, versus 100 units of "Fresh Horses" and 25 of "The Ghost Of Tom Joad."

But Brooks received his own fete at Tower in Music City: The store closed at 2 a.m. and reopened at 6:30, with a live radio remote by country WSIX-FM.

All six CD Connection stores in Ohio opened at midnight to sell the big releases, and the Beatles were the clear winner, according to John Manes, buyer at the Dayton, Ohio-based chain. "Anthology" sold 329 copies, while the Brooks album sold about 50. Springsteen came in a distant third, with seven copies sold.

Russ Bach, president of Cema, says that 2.5 million units of "Anthology" hit stores on Nov. 20, with another 1.5 million hitting the marketplace by Nov. 22, leaving the initial spread at 4 million units. The set has a suggested list price of \$31.99 for CD.

As of Nov. 21, only 20 stores out of 17,000 had a problem with shipments.

"This is probably the foremost exciting first-day sales on a new release in this industry in years," Bach says. "With two more documentary shows to go, I am now betting that the Beatles will move more than 1 million units in its first week."

That would give "Anthology" the highest debut-week sales volume for an album since SoundScan began projecting sales in 1991.

Some street-date violations on "The Beatles Anthology 1" were reported, with mass merchants and nontraditional retailers the main culprits.

According to Manes of CD Connection, Kmart put the Beatles album on sale in Dayton on Monday afternoon. Manes called Capitol, which in turn apparently called Kmart, and eventually the album was taken from the shelves.

Bach concedes that there were probably more street-date violations than usual. When store employees

showed up at work in the morning, Bach says, "people were standing in line to get it, and some stores just gave in and began selling it right away." He adds, "But we are policing the situation."

Tower's L.A. regional manager, Bob Feterl, says that the regional supermarket chain Ralphs, which is selling "Anthology" at the low price of \$22.85, rolled the album out at noon on Nov. 20. Best Buy quickly followed suit, according to Feterl.

Some store personnel maintained

that their companies approved breaking the street date. Eric Finley, a district media manager at Best Buy's Perimeter store in Atlanta, says the outlet had a "corporate OK" to place "Anthology" on sale at 5 p.m. on Nov. 20. A Nov. 21 wire-service report quoted a Target manager in Albuquerque, N.M., who said that the chain's Minneapolis home office approved putting the album on sale one day early.

While Best Buy's "Anthology" price of \$22.99 was only \$1 lower than the

\$23.99 advertised at several traditional music chain outlets, the 220-unit chain sweetened its deal with the offer of a free limited-edition interview CD (Billboard, Nov. 25).

At Best Buy's West Los Angeles store, which opened last week, "Anthology" had sold 2,000 units by mid-day Nov. 21, according to media assistant Brian Roth.

Assistance in preparing this story was provided by Chet Flippo and Deborah Evans Price in Nashville.

QUESTIONS ARISE AT MCA AS MORRIS SUCCEEDS TELLER

(Continued from page 6)

erations of MCA Records until a new president is named.

While the movement at MCA has fueled widespread speculation, exactly what Morris will do at the label remains to be seen. Morris, who is based in New York, spent Nov. 20 and 21 in Los Angeles meeting with top executives at MCA Inc. and the MCA Music Entertainment Group.

Sources say that Morris could make moves as early as Monday (27). Possibilities include naming a new president and signing a deal with Interscope, home of the controversial but successful Death Row imprint, which was recently cut loose from the Warner Music Group.

While Morris would not reveal specific plans, he praised the work of Teller and is optimistic about the future.

"Al made a lot of progress in a lot of different areas," Morris says. "I have a lot of respect for him... I hope I can further the growth of the company."

On Nov. 17, his last day at MCA,

Teller said that his resignation was a result of conflicts with the senior management at MCA Inc. "We had different perspectives on how to move forward," he said.

Still, Teller said that he was proud of his accomplishments during his seven years at the label, pointing to the company's international expansion, its acquisition of Geffen Records, and its growth in market share.

"We have been the most profitable component in MCA Inc. for several years in a row, and I am very proud of that achievement," Teller said.

With his appointment, Morris says that he is "feeling the most invigorated I've ever felt. I'm very excited about being part of the team with Edgar and Ron." His comment refers to Edgar Bronfman, president/CEO of MCA parent Seagram Co. and acting chairman of MCA Inc., and Ron Meyer, president/COO of MCA Inc.

Morris says he will be taking a look at the MCA roster. "There are a lot of very good label deals in place, and we will be looking at the whole thing."

Given Morris' track record, he is likely to make some dramatic changes at

MCA. While running Atlantic Records, Morris was credited with establishing Atlantic Nashville, assisting in the launch of Interscope and EastWest Records, purchasing 50% of Rhino Records, and creating A*Vision Entertainment.

Morris applauds the shift at the Warner Music Group, in which Fuchs was ousted and replaced by Warner Bros. Pictures executives Terry Semel and Robert Daly (Billboard, Nov. 25).

"I hired most of the people at that group," Morris says. "And the fact that they have hired Semel and Daly, who are lovely men of tremendous character and talent, does my heart good, because those people are in good hands."

Morris calls the Warner Music Group the "premiere record division in the world." He adds, "That sets an example for all of us... It was the home of some of the most brilliant people in the record business, including David Geffen, Ahmet Ertegun, Mo Ostin, and Bob Krasnow. It will take years to accomplish what they did."

Many of those players are now affiliated with MCA. DreamWorks SKG, Geffen's new entertainment venture

with Steven Spielberg and Jeffrey Katzenberg, has a distribution deal with MCA-owned Geffen Records; Ostin has been named to head DreamWorks' music operation. MCA owns the year-old label started by Krasnow as part of his Krasnow Entertainment company.

Says Morris, "We are going to have a wonderful record group, and we are going to be the best, but talk is cheap. Let's take a look a year or two from now."

In a related development, New York-based Rising Tide Entertainment, the joint venture Morris formed with MCA in July 1995, has entered into a distribution deal with a San Francisco-based independent label formerly known as Rising Tides Records. Rising Tide will provide the indie label, now known as Velvet Records, with manufacturing, marketing, and distribution. The deal was spawned by a potential trademark dispute.

It is unclear how Morris' ascendance at MCA will affect Rising Tide Entertainment. Morris is chairman/CEO of the company; he earlier named Mel Lewinter as president and Daniel Glass as executive VP.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co.'s, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each.
(Fall and Spring \$119—order Spring edition now & save more than 40%—in March '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$50~~ \$40

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
 All sales are final. BDZZ3095

A 'Sweet Day' At No. 1 For Carey, Boyz

THE POTENT TEAMING OF Mariah Carey and Boyz II Men gives both artists another No. 1 hit on the Hot 100, as the poignant "One Sweet Day" is the fourth single to enter the chart at the top. Carey thus becomes the first person in chart history to have two singles debut at No. 1: "Fantasy" did the trick just eight weeks ago.

The first two singles from Carey's "Daydream" came this close to leading the hit parade back-to-back. **Whitney Houston's** "Exhale (Shoop Shoop)" entered the Hot 100 at No. 1 last week, preventing Carey from joining **Elvis Presley, the Beatles,** and **Boyz II Men** as the only artists in the rock era to have back-to-back No. 1 hits.

Still, Carey joins a very small club of artists whose consecutive No. 1 singles were interrupted by just one title. **The Bee Gees** did it twice in 1978: "How Deep Is Your Love" was followed by **Player's** "Baby Come Back," the Bee Gees' "Stayin' Alive," **Andy Gibb's** "(Love Is) Thicker Than Water," and the Bee Gees' "Night Fever." In 1981, **Daryl Hall & John Oates'** "Private Eyes" was succeeded by **Olivia Newton-John's** "Physical" and Hall & Oates' "I Can't Go For That (No Can Do)." In 1983, **Michael Jackson's** "Billie Jean" and "Beat It" would have been consecutive No. 1 hits save for **Dexy's Midnight Runners'** "Come On Eileen."

"One Sweet Day" is the 10th No. 1 for Carey and the fourth for Boyz II Men. That means that Carey is just one chart-topper away from tying **Madonna** and **Whitney Houston** as the female solo artist with the most No. 1 hits. Carey has been No. 1 for a total of 37 weeks, putting her in a tie with **Michael Jackson** for third place among artists with the most weeks at the top. Only **Presley** (79 weeks) and the **Beatles** (59 weeks) have been in pole position longer. Boyz II Men may only have four

No. 1 singles, but they have resided at the summit for 34 weeks, thanks in part to the 13-week run of "End Of The Road" and the 14-week run of "I'll Make Love To You."

PERSONAL BESTS: Two artists who debut in the top 10 of The Billboard 200 have established new career highs. **R. Kelly's** self-titled album enters at No. 1, besting the No. 2 peak of his previous release, "12 Play." And **Melissa Etheridge** is new at No. 6 with "Your Little Secret." Her previous high mark was the No. 15 posting of "Yes I Am."

STILL IN THE HOUSE: **Martin Page's** "In The House Of Stone And Light" begins its second year on the Hot Adult Contemporary chart. The Mercury artist broke the AC longevity record two weeks ago

when he hit the 51-week mark, but the single shows no hint of dropping off the chart, as it reverses course by moving 19-18.

Page fans should note that one of his older songs has shown up on a new Rhino release. Check out the CD of **the Monkees'** "Pool It" album for a cover of "Secret Heart," a song Page co-wrote for the British outfit **Tight Fit.**

TWELFTH MONTH: **Larry Cohen** of Trumbull, Conn., notes that "December" by **Collective Soul** is still in the top 40 during the month of December. You might remember that just last year, the **Four Seasons** were in the top 40 at this time with the reissue of "December 1963 (Oh, What A Night)." Cohen says the last time a month in the title of a top 40 hit coincided with the month of the song's reign was in 1992, when "November Rain" by **Guns N' Roses** was No. 40 the week of Nov. 7.



by Fred Bronson

faith is golden

and it's
growing stronger
every day.

faith
E V A N S

Her debut album.

Now **Gold**-plus and making believers out of everyone.

From her #1 **Gold** debut hit, "You Used To Love Me" to her new smash "Soon As I Get Home" she's building a massive audience of "Faithful" listeners.

With a coast to coast tour, cover stories in VIBE and YSB and her presence on the *Waiting To Exhale* soundtrack,

Faith Evans is a voice to believe in for years to come.



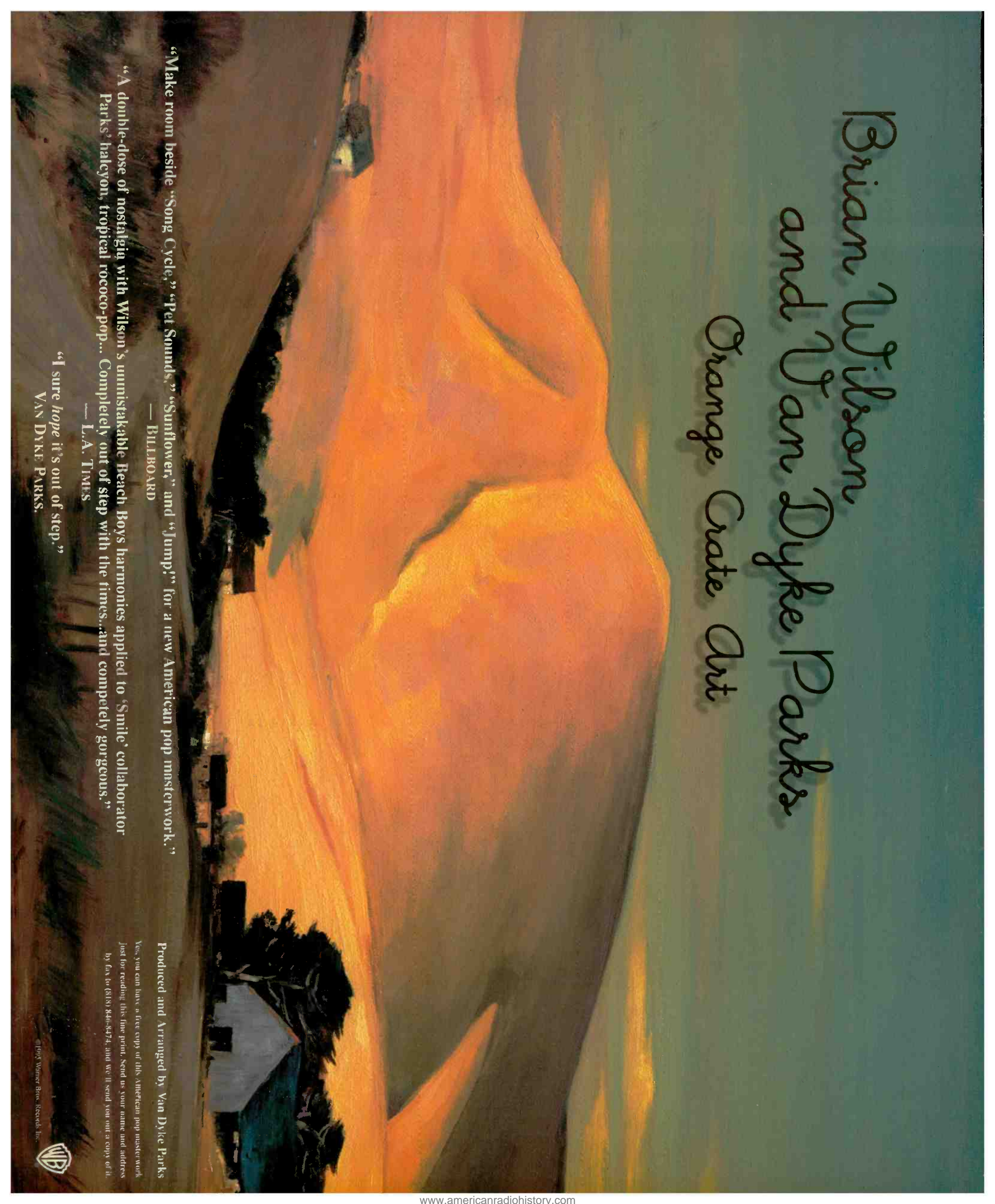
"Faith's voice has the range and strength to make achingly difficult runs sound effortless. More classic than nouveau." -VIBE
"Packed with sensual, smoky R&B. Set to take her place at the top of the mountain of young soul divas." A- -ENTERTAINMENT WEEKLY

Executive Producer: Sean "Puffy" Combs

"beside every bad boy, there's a bad girl."



ENTERTAINMENT
© 1995 ANISTA RECORDS, INC.

A painting of a sunset over a landscape. The sky is a mix of orange, yellow, and blue. In the foreground, there's a white house with a dark roof, surrounded by trees and a fence. The overall style is impressionistic with visible brushstrokes.

Brian Wilson
and Van Dyke Parks
Change Create Art

“Make room beside ‘Song Cycle,’ ‘Pet Sounds,’ ‘Sunflower,’ and ‘Jump!’ for a new American pop masterpiece.”

— BILLBOARD

“A double-dose of nostalgia with Wilson’s unmistakable Beach Boys harmonies applied to ‘Smile’ collaborator Parks’ halcyon, tropical rococo-pop... Completely out of step with the times...and completely gorgeous.”

— L.A. TIMES

“I sure hope it’s out of step.”

VAN DYKE PARKS.

Produced and Arranged by Van Dyke Parks

Yes, you can have a free copy of this American pop masterpiece just for reading this fine print. Send us your name and address by fax to (818) 846-8474, and we'll send you out a copy of it.

©1993 Warner Bros. Records, Inc.

