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

By Paul Verna

Virtually unknown to all but the most savvy world music aficionados, the Cape Verde Islands are a bubbling well of musical activity, ready to burst onto the global market with a music as rich as their Afro-European heritage.

Situated off the western coast of Africa, some 400 miles from Senegal, the former Portuguese colony has been in the spotlight lately, thanks to the international breakthrough of native singer Cesaria Evora.

By far the biggest musical star in Cape Verde, the 54-year-old Evora broke through in France, the Netherlands, Portugal, Italy, and other European territories in the late '80s. Now, with her self-titled Nonesuch Records release, the artist has experienced similar success in the U.S.

The album has sold 20,000 units through SoundScan reporting outlets alone; these are only a portion of the sales base of world music albums.

(Continued on page 124)

PEPPERING THE GLOBE WITH CARNIVAL'S FIRE

Making Plans For Carnival's Future

By Isaac Fergusson

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

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

(Continued on page 120)

Grant's Ice Records Survives Strife

By Isaac Fergusson

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

(Continued on page 121)
The biggest-selling debut group of last year, voted “Best New Artist/Group” by the American Music Awards, The Billboard Music Awards and the World Music Awards, return with their eagerly-anticipated second album.

Introducing, The Bridge, the new album from ACE OF BASE that takes their “World Pop Sound” to a totally new level. Expanding the frontiers of today's contemporary pop music, this album includes their fast-breaking new smash “Beautiful Life” plus these future hits: “Lucky Love,” “Edge of Heaven,” “My Deja Vu” and “Blooming 18.”
THE SIGN LEADS HERE

THE BRIDGE
following her five million-plus selling album "yes i am"

melissa etheridge

your little secret

is out

produced by hugh padgham and melissa etheridge
management: wf leopold ©1995 island records, inc. a polygram company
Annual Search For Peace On Earth

The holiday season, '60s style, has become that regular speed bump in our popular routine when we rear up and exercise impartial prejudice, applying political pressure to banish cultural influences that threaten our capacity for tolerance. It seems that no matter how we try to pare the pagan rite of Christmas away as un-Christian, we cannot wipe away the accumulated sin of the past century's racial and religious prejudices that all owed an enlightenment of response from children, who deserve to be shielded from the banal details of democracy in action.

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

"Christmas isn't my favorite time of year, even though my parents were secular Jew who trusted in Hanukkah," says singer Jill Sobule, who contributes a definitive rendition of Robert Earl Keen's withering "Merry Christmas From The Family" to 1994's Best of MCA's Music Factory: Feat. "Merry Christmas from the Family" album.

No Scottish songs (other is "Winter, Fire & Snow") just issued as a charitable gesture by Atlantic Records. "Growing up, you could see that occasion commemorating the birth of the son of God couldn't come too well with the miracle of some oil in ancient Israel burning for eight straight days—I mean, big deal, you know?"

It's just that Christmas is such a family thing, and since my parents got divorced 10 years ago, and then my dad dies eight years ago, I've had a hard time keeping up. Writing and recording my last album [her self-titled Atlantic debut], I wanted to finally be brave and do a Christmas song. I was recording at a bluegrass casino in Nashville where my engineer, Brad Jones, had worked on Robert Earl Keen's perfect white-trash-tailgate-park Christmas song, which has lines like "Send somebody to Stoph Go, We need some sleigh and a can of fake snow."

Sobule's best deadpan nasal chip, the ballad soars beyond Keen's shit-kicker instincts and strikes more universal chords in a consummated society that barely has the patience to winter Santa Claus. Sobule's brother has married a non-Jew, adds Sobule, "of his little boys is into Jesus, while the other prefers Hanukkah, so I have to be a good Jewish aunt and do the dreidle games, while following the electric guitar and amp I told the other boy I'd get from Santa."

Trouble is, Santa Claus has never been the simple Anglo-Christian figure we make him out to be. The 1st century Turk from the town of Lycoria who was tortured for his faith by Roman emperor Diocletian and later adopted by the Greeks who have never gotten along with the Persians. The word "Candia" which can mean "Happiness, Reformation," the Yuilectic image of St. Nick was banned from most of Europe, and it was the Dutch who brought him to America as a religious protector of sailors' icon carved onto the prow of the ship that docked it in America.

Once afloat, Santa Claus evolved from a Yankee vagabond to a yeoman German farmer to a woman referred to as "the queen of handsome girls" in an 1816 New York newspaper account. Five years later, he was described as a kindly Jewish peddler. In 1927, noted in Life's Fred Shmidt's new book, "Con日在1927, noted in Life's Fred Shmidt's new book, "Con..."

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

It's exactly this emotional frostbite that makes Hatfield's heartfelt hymn "Mute It Has Ended" on "You Sleight Me!" a marvelously warrning, "I wrote the song in 1994 for the Christmas episode of the 'My So-Called Life' TV series," she says. "I was asked to play the part of this homeless girl-angel on the show, and the song is intended for Ricky, the gay character who gets kicked out of his house by his parents, who can't handle his angelic self with clothes and walks the streets at Christmas.""The song starts off with the melody of 'Silent Night' and the bridge has the melody of 'O Come All Ye Faithful' I was really moved by the experience of writing it. I guess it's trying to comfort Ricky and all the other lost souls at Christmas."

As we struggle each year to trend real meaning from the inherited symbols of the past, it's important to understand how unending that process remains. The word 'Christmas' exists as a way, in Al Sharpton's words, of "de-whitening" the racially chiffy winter carnival. In 1963, The New York Times wondered, "Will Success Spoil Kwanzaa?" as a Kwanza Holiday Expo at a New York restaurant can deal with merchandise and corporate sponsors. At the time, an African-American entrepreneur advised, "Black people need not be embarrassed about making money. That is what pays the rent and that is what makes America tick."

Meanwhile, Canadian singer/songwriter Jane Siberry offers a lovely Christmas card in "Winter, Fire & Snow" titled "Are You Reading This?" and "Can Christmas Be A Christmas, Kwanzaa, pugan, Hanukkah, or noneolar evil?"

"Even if you don't believe in infant virgin was born in a manger," says Siberry, "every culture's tales of candle lights, starry nights, innocent babes, bins and shepherds, life stories should at least inspire us to believe each year in a world of fresh possibilities."

by Timothy White

The audio CD can also play bonus video and interactive material on most multimedia computers - including complete lyrics, performance footage from concerts and backstage jams, band photographs, and highlights from the Voodoo Lounge CD-ROM, also available in stores now.

Produced by Don Was and The Glimmer Twins
Includes:
Street Fighting Man
Like A Rolling Stone
Not Fade Away
Shine A Light
The Spider And The Fly
I'm Free
Wild Horses
Let It Bleed
Dead Flowers
Slipping Away
Angie
Love In Vain
Sweet Virginia
Little Baby
After sales of over 5 million units and the world's biggest-selling rock tour ever...
CompuServe, Publishers Reach Deal
Online Service To Have Music Activities Licensed

BY MARLYN A. GILLEN

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

Senior Counsel in the settlement marks the first time that any of the three largest commercial online services has had its music-based activities thus licensed and is expected to serve as a model for licensing additional online service providers.

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

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

Filed in November 1992 in U.S. District Court in Manhattan, Frank Music Corp. vs. CompuServe alleged that copyrights in the Frank Music-administered song "Unchained Melody" and more than 200 other songs owned by other music publisher members of the Harry Fox Agency were infringed and that CompuServe was liable for the alleged infringement by letting its subscribers copy the songs without paying royalties. The complaint referred specifically to Ohio-based CompuServe's MIDI Music Forum, which offered MIDI-based song files for download by computer users (Billboard, Dec. 11, 1993).

CompuServe made no admission of liability in settling the dispute.

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

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

(Continued on page 119)

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(Continued on page 119)
EMI Forms Royalty Collection Group
Impetus Is Frustration With Existing Agencies

BY JEFF CLARK-MEAD

LONDON—EMI Music Publishing is mounting a challenge to the established one-size-fits-all mechanical royalty collection in Europe.

Disatisfaction with the practices of existing societies has prompted the company to launch its own international collection agency.

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

In recent months, EMI has made

$96 Million: Piracy Ouffit Shout Down; 17 Are Arrested

BY BILL HOLLAND

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

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

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

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

The Recording Industry Assn.

(Continued on page 225)

Sony Music Enters Deal With Michael Jackson, ATV Catalog

BY IRV LICHTMAN

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

In a deal that is said to have been on the negotiating table for more than one year, half of Sony Music's publishing operation now belongs to Jackson, a superstar on Sony Music's Epic label, while Sony Music becomes a partner in ATV Music, a catalog of some 100,000 copyrights led by songs by the Beatles.

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

The Sony/ATV arrangement, which is believed to place the combined entity among the world's top 10 in terms of its publishing income, is said to unite equals in terms of net publisher share—about $12 million annually for each.

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

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

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

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

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

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

Bandier and Charles Koppelman, as principals in SBK Entertainment in 1985, took the former CBS record company out of music publishing with the purchase of CBS Catalogue Partnership for $125 million.

That investment later swelled when Sony Music bought into SBK to form the CBS Catalogue Partnership catalog for $300 million and hired Bandier and Kop- pelman.

(Continued on page 119)

Musiland To Put Suncoast On IPO For Cash, Credibility

BY ED CHRISTIAN

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

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

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

BY HAVELOCK NELSON

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

In a prepared statement released Nov. 5, Bradley says, "Current national and state statistics indicate that minority citizens under the age of 35 have the lowest percentage of voter participation. Ironically, this same group [makes up] the greatest supporters of rap artists [and is] the target of some very per- nicious legislation." (see commentary, page 9).

To jump-start the drive, several companies and groups have agreed to sponsor a Feb. 3 concert at the Olympic Velodrome, located on the campus of California State University, Dominguez Hills, according to Bradley.

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

Performers confirmed so far are Coolio, MC Hammer, Ali-4, I'm Totally Insane, and Verbal Skitz. More names will be added to the lineup as the date of the show approaches, according to Belcher.

General-admission tickets for the concert will cost $25 and will go on sale via Ticketmaster this week, says Belcher. Voter-registration booths will be located in the parking lot at the concert, which is scheduled to run 9 a.m.-4 p.m.

Belcher says, "I'd like to start a trend for Rap the Vote to be Bradley's legacy.

"He caught some flak a few years ago for banning an Eazy-E video from the top of the charts. But once these have sold, Bradley has been working hard to build liaisons with members of the rap community.

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

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

GOLDENEYE

Original score by Eric Serra

Title song performed by Tina Turner

www.americanradiohistory.com
NEW YORK—It came from outer space to hit it big in home video. That’s “Alien Autopsy,” as Fox Home Entertainment reported post-mortem of the UFO encounter killed in a crash in Roswell, N.M., in 1947.

Fox Television's broadcasts of “Alien Autopsy” in August and September garnered high ratings and sparked a consumer interest thatvid greeting card company Blockbuster Inc., Burbank, Calif., Musicland, and Blockbuster have bought thousands of copies, but “Alien Autopsy,” has been reeling up its strongest numbers in direct response, according to Gary Gold, president of Goldhil Home Media Inc., Santa Ana, Calif.

“Nonetheles often gets buried in stores,” Gold, says. Goldhil’s answer has been to “Alien Autopsy” as the mail-order release with an additional 30 pending. The names range from Rivertown Trading to Book Of The Month Club, the latter of which reportedly will feature “Alien Autopsy” on the cover of a monthly bulletin to members.

In addition, Parade magazine will promote the program in its Nov. 26 edition delivered to 1.5 million-2 million homes in Texas and Chicago. If the response warrants it, the promotion will be sent to as many as 36 Parade homes each week. And Gold is negotiating a newspaper insert that could reach 65 million households. “It’s all a function of economics,” he says. “It’s also a function of the truth seeing is believing.” Gold, agrees with UFO enthusiasts that federal authorities could not have walked away from the Roswell incident, presented on the tape in “a very formidable way.” He adds, “It was simple to point to the X files and say. That’s what we found out. That’s what we don’t want.”

The tape is available at the Los Angeles Superior Court, Allworks Enterprises Inc. claims that Simpson refuses to perform promotional duties, including the four-page insert that is a part of the court documents, to help sell “O.J. Simpson’s Minimum Maintenance For Men.”

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

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

Provision in the contract allowed for the promotional duties to be suspended if Simpson was “unavailable for the creation of the infomercial for reasons beyond Playboy’s control.”

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

According to Simpson’s original contract with Playboy, he received a $100,000 advance and was to receive a royalty of $1,50 per cassette if the video sold more than 50,000 units. Allworks picked up rights to the video, and added 15 minutes of new takes, one of which was shown as evidence in the murder trial.

The added footage helped propel retail sales, according to Allworks president Rick Smith (Billboard, March 19). Retail sales is a billion in damages is based on anticipated sales of the video from an infomercial and those generated by Simpson person-

ally publicizing the tape. “We didn’t try to play hardball with Simpson,” says Rudnick. “We gave him what he just didn’t want to do anything.”

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

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### Modern Rock Tracks

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<thead>
<tr>
<th>No.</th>
<th>Artists</th>
<th>Track Title</th>
<th>Label/Distribution Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Red Hot Chili Peppers</td>
<td>My Friends  (3 week at No. 1)</td>
<td>Epic/Maverick</td>
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<td>2</td>
<td>Smashing Pumpkins</td>
<td>Bullet With Butterfly Wings (1 week at No. 1)</td>
<td>Reprise/Maverick</td>
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<td>3</td>
<td>Alice in Chains</td>
<td>I'll Stick Around</td>
<td>Geffen/Reprise</td>
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<td>4</td>
<td>Weezer</td>
<td>Say It Ain't So</td>
<td>DGC/Geffen</td>
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<td>Pearl Jam</td>
<td>Bastards</td>
<td>DGC/Geffen</td>
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<td>Soundgarden</td>
<td>Leather &amp; Lace</td>
<td>DGC/Geffen</td>
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<td>Nirvana</td>
<td>Smells Like Teen Spirit</td>
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<td>Basket Case</td>
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<td>Nine Inch Nails</td>
<td>Closer</td>
<td>DGC/Geffen</td>
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<td>Stone Temple Pilgrimage</td>
<td>The Third Day</td>
<td>DGC/Geffen</td>
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<td>The Smashing Pumpkins</td>
<td>Just A Girl</td>
<td>Geffen/Reprise</td>
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<td>12</td>
<td>Oasis</td>
<td>(What's The Story) ?</td>
<td>DGC/Geffen</td>
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<td>Don't Believe The Truth</td>
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<td>Radiohead</td>
<td>Turn It On</td>
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** Interscope Records:**

![Intercept](https://www.americanradiohistory.com)
Jeff Rabinovitz
(1956-1995)

Beloved Co-worker,
Beloved Friend,
Always...
BILLY JOE SHARKEY

NEW YORK—Defying early retailer skepticism, George Strait’s four-record retrospective, “Strait Out Of The Box,” is shaping up as the fastest-selling country boxed set in history. MCA/Nashville says it has shipped nearly 350,000 units of the set, which was released Sept. 12, and expects it will receive platinum certification by the Recording Industry Assn. of America this month.

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

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

The recording is No. 72 on The Billboard 200 chart. (Continued on page 26)

MITCHELL CRASHERS

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

The show, which was only confirmed at the last minute, was promoted via a single announcement on WQXR, over-filled the intimate 200-person capacity room. Rap fans included Carly Simon, Eric Andersen, Victoria Williams, Natalie Merchant, and Marc Cohn, not to mention a locally enthusiastic Chrissie Hynde (“Thank you for staying with us, Joni!” she shouted at one point), whose Nov. 4 acoustic show with the Pretenders at the Beacon Theatre had been attended by Mitchell.

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

The New Orleans event was the most recent concert appearance by Mitchell, whose performances have become few and far between. One likely reason for her absence, as she pointed out during the Fez set, is that she employs 30-50 guitar tunings for her complex repertoire, necessitating endless retunings plus an army of extra guitars I had to bring on the road in what had become a truly exhausting process.

(Continued on page 119)

New, Aggressive Ska Returns To Modern Rock

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

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

Nov. 15 years after that uprising, which was linked to the U.K. 2-Tone label, a more aggressive version of ska is back on modern rock radio.

Rancid’s Clash-like, punky reggae “Time Bomb,” from the Epitaph album “...And Out Come The Wolves,” (Continued on page 24)

Chapman’s Mainstream ‘Heart’ Sparrow Flies To AC, Country Radio

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

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

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

the soundtrack to the epic movie event of the year is coming...
World Festival Of Latin Pop Hits Paydirt

Three-Day Latin ‘Woodstock’ Successful Despite Snafus

BY PEDRO RUZ GUTIERREZ

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

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

Other rock-rooted acts to appear at Luis Muñoz Marín Park were Venezuela’s Desorden Público, Peru’s Pedro Suárez-Vertiz, Miami-based Exodo and Nannette, and Puerto Rican band Radio Pirata. Tickets for the event cost $18.

Dubbed by festival promoter Poly Events as “Woodstock in Your Language,” Puerto Rico’s first major rock festival started out as a mud-slogging war with dozens of unruly fans fighting for the first three hours of the show, until a 25-person security crew established control.

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

“What happened to the mud?” La Ley’s lead vocalist, Alberto “Beto” Cuevas, asked after a brief respite from the sloppy skirmishes.

Globs of mud promptly rained down on Cuevas and his group as they finished “Era,” a rock driving thumper taken from the band’s WEA Latina album “Invisible.”

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

But Fernando Ramos, GM of the island’s retailing behemoth Casa Del Tapete and one of the creators of the event, insists that only 25-30 “crazy people” were involved in the mud fight.

“The security came, and there was no problem after that,” says Ramos. “At least 10 people were hurt, with minor injuries, so that’s not bad considering this was the first concert of its kind, and there were 25,000 people.”

Although they did not take the stage until 2 a.m., La Ley’s labelmate Cafe Tacuba

(Continued on page 24)

EXECUTIVE TURNTABLE

FAIRESGUILDJOHNSONPATTERSONDUVERNAYSELLARS

R&B and blues categories.

Carpenters and Lofgren were both on tour and unable to attend the awards show. But their absence did not prevent the membership from giving Carpenter and Lofgren the WAMA honors as songwriter of the year and musician of the year, respectively, each D.C. talent as pop diva Maria Ann Redmond, tenorman Ron Hol- lovay, and folk duo Pete & Maura Kennes (who also scooped up a number of WAMAs).

Redmond won five awards in four distinct music categories: best urban contemporary recording, for her album “Prisoners Of The Heart” (Vii); urban/contemporary and pop/vocal female vocalist, and female vocalist in the roots rock/traditional R&B category.

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

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

(Continued on page 25)
"You went to see those movies with Elvis and everybody would scream when he came on and I thought, that's a good job."
Artists & Music

Folk Comes Home To Red House
Label Formed From Enthusiasm For Artists

By Chris Morris

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

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

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

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

"Vetran folk performers Paul Geremia, Spider John Koerner, and Ramblin' Jack Elliott are also Red House acts," Feldman says. "They're going to celebrate an 10th-anniversary compilation of their major artists, "House On Fire.""

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

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

"After seeing Greg, I was just blown away. Everything I loved in soul music and jazz and folk and the singer/songwriters, it all came through him. The next day after I saw Greg, I tried to rent the Guthrie Theater...I had never done anything in music before, but I tried to record a 1,490-seat hall. I just felt like more people should see him."

Feldman succeeded in securing the Guthrie for a 1983 benefit show by Brown and Schmidt (then on Flying Fish Records) for the nonprofit group the Cooperating Fund Drive. The show sold out, raising $10,000, and it remains a highlight of his career. Feldman says, "Greg had put out a record of his own that he had sold and let it go out of print. So when he moved up here six months later to be on "The Prairie Home Companion," he called me up and got a book about how to make and sell your own record...I checked that book out."

(Continued on page 20)

Equal Opportunity on Pop Charts?
For Petty's Sake: Another Boxed Set

By Deborah Evans Price

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

"It's developing beautifully," Curb says. "It was one of my goals when I moved to Nashville to get into this field of music. Actually we've always been to some degree, in this field. I think we had the first major contemporary Christian hit in 1977 with Debby Boone with "You Light Up My Life," which crossed over and became a pop hit as well, but we originally promoted that as a contemporary Christian record."

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

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

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

Pierce agrees. "They really want to be part of the Christian industry," he says of Curb. "Mike Curb believes this music should go everywhere, and we should make it look, it makes news. Mariah directs her own video and it gets much more coverage than if Billy Joel had done the same. It's always open season on Whitney's private life. Other than Jon Bon Jovi's haircut two years ago, people really don't pay much attention to men apart from their music.

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

(Continued on page 20)
"It alters your life and you never think the same again."
FOLK COMES HOME TO RED HOUSE

(continued from page 18)

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

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

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

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

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

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

Like many folk labels, Red House derives most of its sales from the high visibility of its acts on the road. "Almost all of our performers tour, and that's always been a key," Feldman says. "That's really important to a label like us, because we don't really get the airplay—although we get some commercial airplay... but mostly, it's public radio and folk shows and college and community stations. I think it's word-of-mouth."

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

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

Four years ago, Red House was one of the first indie labels to establish an exclusive deal with a national indie distributor, Koch International. "We had regional distribution," Feldman says. "We were pretty satisfied with that, although it was very frustrating... Nobody was ever able to tell us where our records went or how many of them were on the shelf or in the warehouse. With Koch, we know every day where every single record goes."

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

CURB RE-ENTERS CHRISTIAN MARKET

(continued from page 18)

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

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

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

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

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

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

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

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

Damn Right, I Got The Blues. Dan Aykroyd, right, jams with Matt "Guitar" Murphy at the House of Blues in Cambridge, Mass. Murphy was part of the original Blues Brothers Band.
“They used us as an excuse to go mad, the world did, and then they blamed it on us.”
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Artists & Music

ALAGNA SLATED FOR TENOR STARDOM
(Continued from page 1)

been like manna in the wilderness.

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

Alagna arrived in New York on Oct. 31 for a two-day PR blitz of events to help him have the same kind of impact in the U.S., where the record also came out in early October. Alagna has yet to sing in the U.S., but in April, although he had his big debut at New York’s Metropoliton Opera as Rodolfo in “La Bohème.”

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

For an extra jolt of star power, Alagna’s Mimi at the Met will be Angelica Gheorghiu, the young Romanian soprano who also has been a hit in Europe and England. She is the knock-out Violetta on Decca’s newly released “La Traviata” with Sir Georg Solti.

Alagna and Gheorghiu also happen to be a couple, and the tenor hinted that they might get married during the New York run of “Bohème.”

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

Alagna’s CD is already selling briskly in the U.S. Steve Ekl, classical buyer for his label, the Gothic Records, World Entertainment, reports that the album has been in New York’s Lincoln Center Coomctu store’s classical top 10 bestsellers for the past two months, and is due out in May and will start showing to activity in Chicago and Hawaii.

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

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

Alagna’s primary languages are French and Italian: The first is the language of the land of his birth, the second is that of his immigrant Sicilian parents. The 32-year-old tenor says that he always knew he wanted to be an artist, and the number of times he had to suage the worries of his working-class parents (his father is a mason), who wanted him to have a white-collar job. Nonetheless, he sang popular songs in cabaret.

One night, while Alagna was singing in a Paris pizzeria, he was heard by Gabriel Dussurguer, founder of the Aix-en-Provence Festival, who promptly signed called Jean-Marie Poiive, a French agent. Poiive sent him off to audition for England’s Glyndebourne Festival Opera, which he stayed after the audition to see “Falstaff,” the first full opera production he ever attended.

In 1988, Alagna made his stage debut as Alfredo in Glyndebourne opera’s “La Traviata.”

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

Handsome, sporting a trim beard, andTrue tenor singing seems happy to make waves. He insists that he is self-taught, “I don’t believe much in teachers,” he says, “I figure that I’ll make my enemies, but not too many. All singers really learn by themselves. You need some-one at the beginning who opens your voice. I had someone like that a long time ago, who lit the flame, but for the rest, I worked on my own.”

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

Comparing the “Flower Song” aria from Carmen on his EMI record to the one on Ben Heppner’s recently released recital disc, Alagna says simply, “Mine is better, it is more fragile. Don José is macho, and I know people like that; my family is Sicilian, it is almost shameful for him to say ‘I love you’ to a woman. He wouldn’t say it loud—that is what the aria is marked ‘piano’ and ‘pianissimo.’”

Alagna has also made inroads into heavy Verdi. He can be heard as the Duke in Sony’s live La Scala recording of “Rigoletto,” and he is scheduled to sing Don Carlos in a major new production this fall shared by the Théâtre de Châtelet in Paris and Covent Garden.

He says, however, that he is rethinking that choice, based on the strenuousness of the roles he says that he will do the recording even if he cancels the stage performances.

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

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

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

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

Also on the EMI docket are “La Ronéline” and “Maman” at Decca, Gheorghiu’s home base, the pair is talking about “Faust,” “Elisir,” and yes, another “La Bohème.”

“Think of Pavaretti and Sutherland,” says Alagna. “It’s important to have a couple.”

LOFGREN, REDMOND AMONG WAMA WINNERS
(Continued from page 16)

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

Eclectic guitarist Al Petteway also won six with the album “Al Petteway,” taking three prizes in the new age, Irish/Celtic, and traditional folk categories, as well as best record design, for his album “Mummy Moon” (Suttles).

Hall of Fame awards went to legendary tenor sax player Stanley Turrentine, seminal doo-wop groups The Clovers and The Orioles, and the late guitarist Danny Gatton.
"We just had so much fun."
### Artists & Music

**NEW, AGGRESSIVE SKA RETURNS TO MODERN ROCK**

(Continued from page 14)

recently reached No. 8 on the Modern Rock Tracks chart. This week, the track stands at No. 25. Earlier this year, Sublime, signed to the MCA-affiliated Guadalupe, scored a modern rock hit with its controversial "Dirt Bike" (Billboard, May 5).

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

At the same time, some programmers such as ska-influenced acts as well as children's music groups and the 2-Tone acts. When they attended a recent sold-out performance by Dance Hall Crashers at the Specials, which lasted only 16 years in America, and even everyone says it's going to be the next big thing.

**Riding Punk's Coattails**

What gives Rogers optimism is that the 2-Tone movement in the U.K. was on the coattails of the original punk movement. Now that America has embraced punk music, ska sounds like a new genre. "So No Doubt doesn't consider itself a pure ska act," she says. "When we started in 1987, we were primarily a 2-Tone ska band, but as we have progressed, we've gotten into other styles of music. But we all love ska and reggae music, so I don't think it's ever going to leave our minds."

Still, both acts are sensitive about being pigeonholed as ska bands. "If I talked to you that way, I'd have to go to work," says Rogers. "Going into our record deal with (601) MCA, we sort of warned them that everyone was saying that ska was going to be the next big thing, but as soon as ska is the last big thing that came and went, we're going to still be around. We do play ska, but we play a lot more than that. Just calling us a ska band is selling us a bit short."

While ska has continued to thrive in underground scenes in Boston, L.A., and the Bay Area, American acts have had little success with ska at radio (Billboard, Jan. 15, 1994). The group's cover of the Specials' "Agent Double O Soul" reached No. 28 on the Modern Rock Tracks chart in March 1988, but ultimately, the Undertouches failed to garner a mainstream following.

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

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

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

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

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

### Billboard's Big Eight

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### World Festival of Latin Pop Hits Paydirt

(Continued from page 10)

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

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

Despite the snarls, organizers and record label executives were pleased with the outcome of the event. Singer Rafael Cuevas, VP/GM of SDL/Sony, "This event was like a cashpoint for the development of rock en expuesto in Puerto Rico."

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

**SOJO RECORDS**

(Continued from page 16)

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

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

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

**BILLBOARD** NOVEMBER 18, 1995

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BOSTON: Despite a booy year for Boston talent, the ninth annual Boston Music Awards was a bit of a letdown, held for the first time at the funky Orpheum Theatre, and lacking a major print sponsor. The low key Nov. 2 event didn't attract the usual industry crowd or buzz, but it honored some 35 acts with 51 awards. The big winner was Rydol's Merphine (including act of the year, modern rock band, and album of the year for "Yes"). Multiple winners included Tracy Bonham (indie debut album and rock single for "Dance-" delites), G. Love & Special Sauce (major debut album and rap/hip-hop act), and Joshua Redman (jazz act and jazz album). Also noteworthy: Jennifer Trynin (rising star), Buffalo Tom (rock band), the funky Groove-A-rossus (local rock band), and the rhymes/lines (new local rock act). Specialty trophies went to gopests Angela Berryman, producer Mike Lowen (Letters To Cleo, Tryrin), instrumentalist Duke Levine, R&B act Eye To Eye, reggae act the Mighty Charge, hardcore act the One, and Latin act Sud Y Cano. The BMA inducted Carly Simon into its Hall of Fame and honored WBCN and PD Ostreto for contributions to the local rock scene. Fans were treated to first-rate performances by several winners, including Letters To Cleo (best song for "Here And Now"); Patty Larkin (folk act); and Fulks, every second at Golden Tyme Ltd., fans, many of whom voted at area Strawberry Road record stores.

GREG REDMAN

BOSTON: In just 2 years, Jimmie's Chicken Shack has perfected a tough, attitude-laden funk/soul with a successful string of regional releases. Issued on the band's own Faw Records (these guys are full of potty puns), "Chicken Scratch" and "Spit Burger Lottery" elicited a melodic brand of bash and crash on moth pits all over the mid-Atlantic. "It isn't often your fans can tear down a club and still have the owner invite you back," says lead singer/guitarist Jimi Haha, referring to Shack fans who pulled wooden planks from the ceiling of the Eight By Ten Club here. "But they were so rowdy we almost burnt down the place."

In Mag, Shack released "2 For Special," a 3-song CD compilation of early efforts that sold more than 5,000 copies. Like Washington, D.C. hardrock legends Fuguac, Shack sells its music at the top-end price of $5, moving 100 copies at the Maryland Fall Music Festival after one short set. Its indie releases have found their way to 25 area music stores, and the band will release its new 17 song live effort, "Giving Something Back," Nov. 22. Also available is a concert video, "Plucked," recorded last late year at the Eight By Ten. Radio has been just as fast to jump on Shack's bandwagon; D.C.'s WJHS and WWDC, WTTX and WMZQ Baltimore, and WNEV among others are spinning tracks from "2 For Special" in regular rotation. In fact, WJHS morning jock Bob Waugh tagged Shack as the most requested local band in WJHS history. Opening for Big Audio Dynamite, G Love & Special Sauce, Collective Soul, and others has cemented a growing live performance rep. Fitting in with the mercurial Haha are drummer Jim Chaney, guitarist Jim McD, and bassist Che' Lemon. Contact: Chris Keith at E-Flat Productions at 410-783-8880. 410-783-8880.

ALBUQUERQUE, N.M.: The way the band members describe their sound conjures images of ordering food from a deli. And with its brand of "indie rock on vinyl," Flike serves up some tasty music. "It's cheap to make, and it's cool to do," says lead singer/guitarist James Mercer. With Mercer, guitarist Neal Langford (who is a hot-air balloon pilot), drummer Jessie Sandoval, and bassist/backing vocalist Marty Crandall, Flike has been a mainstay on the local rock scene for the last 2 years, frequently playing such small downtown clubs as Golden West Saloon and the Dinga Bar. It's toured Calif's small-club circuit, often opening for such big acts as Ween, Tengo, The Meices, Archers Of Loaf, and Rocket From The Crypt. "They have a lot of fans in town, and they're a good draw." says Saloon owner James Reeder, Golden West Saloon's promotional talent. "The national bands we have complement them, because they're great songwriters." In September at Golden West, Flike had a memorable set opening for American Recordings' Medicine and Long Fin Killie and playing songs from its upcoming 16-inch EP "Spork," featuring the songs "Get Out Of Your Head Space" and "Paw." The band's sound is neither hard nor soft, but wisful and atmospheric. Mercer's introspective musings recall the Cure's Robert Smith, and the band says its melodies were influenced by such 80s bands as Echo & The Bunnymen and the利利es. Local mom-and-pop out- stores, such as Bow Wow Records, Mind Of Moe, and Drop Out Records, have been selling Flike's releases, including a three-song vinyl single and a split 7-inch single (shared with another local act) called "Deluca." On Omnibius Records; it sold about 500 copies. An indie compilation on Resin Records featuring Flike's song "Magoo" sold 400 copies, Sandoval says. Contact: Sandoval at 505-830-8540, or Langford at 505-881-8555.

GIL GRIFFEN

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From the New Christmas Album
“The Music Of Christmas”
Adrenalized. The Deftones, whose debut, ‘‘Adrenaline,’’ was released on Maverick Oct. 3, just wrapped up shooting a performance for the forthcoming sequel to the film ‘‘The Crow’’ called ‘‘The Crow: City Of Angels,’’ set for release in the summer of 1996 from Miramax.

But don’t be surprised if things don’t look quite normal on the set. It seems that Deftones guitarist Stephen Carpenter rearranged the equipment after taking the gig was missed by the director, and as an amplifier’s position may change in the summer, a plug for ‘‘The Heatseekers’’ album, the quirky ‘‘20 Mothers,’’ released on Halloween. The label hopes to mirror that success in the U.S. Triple-A stations WXPN Philadelphia, KOIT Sacramento, Calif., and WSHE Miami are on the single.

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

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Billboard's December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release Q's Jook Joint and his future projects.

Contact
Gary Nuell
213-525-2302

Year in Music

Issue Date: Dec. 23
Ad Close: Nov. 28

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

Contact
Pat Rod Jennings
213-536-5136

Year in Video

Issue Date: Jan. 6
Ad Close: Dec. 12

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

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DAISY DUCRET
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
Christine Chinetti
Catherine Flintoff
0171-323-6686
NY: Pat Rod Jennings
212-536-5136

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

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

FRANCE
ISSUE DATE: JAN. 20
AD CLOSE: DEC. 26
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
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'Soul Train' Opens Hall Of Fame

Audio Is Enthusiastic Despite Delays

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

The evening was hosted by former talk show host Arsenio Hall and featured live performances by Stevie Wonder, Diana Ross, Patti LaBelle, MC Hammer, Bill Withers, and Al Green. A prerecorded Shirelles performance by Michael Jackson was played during the show.

A&M artist Barry White was scheduled to perform, but canceled after being hospitalized as a result of complications from prescribed medication he was taking. According to "Soul Train" creator Don Cornelius, White was "fine and recovering."

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

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

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

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

Despite the lengthy production setups and grumbling by veteran record business executives on hand, nonindustry guests seemed undaunted by the protracted evening and demonstrated a spirited vitality throughout the night.

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

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

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25th Anniversary Musings On 'Soul Train': Easy-E Lives On 'Eternal-E' Greatest-Hits Set

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

"I felt like I was in a movie," motown chairman Clarence Avant said. "It was an opportunity to make our music reach the masses."

"We put out a certain sensuality to the show, which makes 'Soul Train' a very happening thing," a president/CEO Andre Harrell said.

"We wanted to see our favorite performers live," a executive producer said.

"Inteurope rapper 2Pac told "Soul Train" gave us a chance to see more (R&B performers) that what was being shown on "American Bandstand" in the old days.

"Today, it's one of the only places where we can regularly see ourselves on TV with music videos." a rapper said.

"Atlantic artist Brandi said: "The show meant a lot both to me and other young kids out there, because it generated an excitement and enthusiasm that you can't always find on the video shows."

LABEL INTEL: Island senior VP/GM Hiram Hicks has formed up his black music division with the following appointments: Industry vet Vernell Johnson is operations VP; former Arista A&R director Tim "Dawg" Patterson is A&R VP; and former Interscope rap music director Fabian "Fade" Duverney is marketing VP. Ronnie Johnson remains A&R vice pres. All executives report directly to Hicks.

On the heels of Roland Edision's recent appointment to A&M as urban product marketing and promotions director, the release of "Cutsie" by debut R&B duo Raw Stilo. The group is signed to producer Ric Wake's newly formed A&M joint venture DV5. The act's self-titled album during the first quarter of 1996. The hiring of Edision and marketing and promotions of "Cutsie" through A&M, instead of Perspective, suggests a renewal in A&M's commitment to release R&B product.

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

SMT TO LOOK FOR: Priority Records is donating a portion of the proceeds from sales of "Eternal-E," its upcoming "Eazy-E" greatest-hits set, to the Santa Monica, Calif.-based Pediatric AIDS Foundation. Eazy-E died from AIDS last March. The album features many of the late artist's hits, including "Boyz-N-The Hood," "Eazy-Duz-It," and "Eazy-E Said That Dunn." The set arrives at retail Nov. 25.

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

TO CELEBRATE his 50 years in show business, bluesman Jimmy Witherspoon is taking to the road. The six-date concert tour begins Friday (17) in San Diego, then turns north, concluding in Vancouver Nov. 26. The artist's current album is "Spoon's Blues." on Stony Plain Records.

WHERE WAS it? Vocalist Jennifer Holliday when she left the show after performing the national anthem during the 1996 Olympic Games. Holliday, who was recently signed to A&M, is currently releasing her debut album.


The University of Southern California freshman— whose father Warren Benbow is a jazz drummer, and mother Lola Blank has performed and toured with James Brown— has become a composer for the weekly series. In addition, Blank recently collaborated with guitarist Stanley Jordan to contribute music for the independent short film "One Red Rose." Blank, whose stepfather Bob Blank owns Blank Tapes and Studios in Stamford, Conn., along with Blank and Stephen Williams, who composed the theme song for "The Monet Williams Show" and "The Super," in which Blank co-starred with Joe Pesci.

---

Gold And Platinum-N-Harmony, Ruthless-Relativity add Bone Thugs-N-Harmony and label executives take a moment to share the success of the act's set "E 1999 Eternal" and single "1st Of The Month," which were certified platinum and gold, respectively.
K-Def and Larry O. first paired together in 1988. Since then, "a whole lot went down," K-Def says.

After fleeing various legal and financial woes, they hooked up with a shady indie. Then internal friction temporarily tore them apart.

Larry rolled with KRS-ONE for a while, hoping to benefit from the strength of Krs [Parker of KRS-ONE]'s name. "But he was busy, doing too many things. I got overlooked," he says.
### Billboard Hot R&B Airplay

**FOR WEEK ENDING NOVEMBER 18, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (Tiebreaker)</th>
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<tbody>
<tr>
<td>1</td>
<td><em>I'll Be There</em></td>
<td><em>You're All I Need</em></td>
<td><strong>Jodeci</strong></td>
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<td>2</td>
<td><em>I'll Be There</em></td>
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<td>3</td>
<td><em>If We Were Sick</em></td>
<td><em>If We Were Sick</em></td>
<td><strong>Shai</strong></td>
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<td>4</td>
<td><em>If We Were Sick</em></td>
<td><em>If We Were Sick</em></td>
<td><strong>Shai</strong></td>
</tr>
<tr>
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<td><em>Things Will Never Be the Same</em></td>
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* Records with the biggest sales gains. © 1995 Billboard Communications and SoundScan, Inc.
Isn't it funny how the world seems to get a little smaller every day? Beyond the recent bridges built in cyberspace, the global dance-music community has never seemed more connected. Whether it is by bassline, lifestyle or philosophy, there is less us and them, and a whole lot more we. The unique qualities resulting from cultural differences and geography remain, but they are far more accepted by one another. In fact, one could argue that the differences are embraced.

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

As you wander through the quick-bite overviews of selected club scenes from around the world, the threads of commonality are likely to be vibrant and obvious. But do not lose sight of the differing perspectives and sounds that keep the international dance-music community from becoming a gray, faceless blob. The beauty of it, as illustrated in the following pages, is that the varying colors are merging into a tightly sewn tapestry.

Join us in celebrating the current state of clubland.

Dancing In The Streets And Clubs Around The World

BY LARRY FICK

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

Continued from page 38

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

Among the latter venues in the U.K. right now is Hard Times, which is the brainchild of former-touted clubland mogul Stephen Raine. The house-driven club began its young but influential life Aug. 7, 1993, in a small West Yorkshire village known as Mirfield. Over two years, Hard Times has changed locations several times, inhabiting such unusual venues as an old church in Huddersfield, the mammoth Bagleys' film studio in London (the site of one of the U.K.'s largest garage-party dates to date) and, eventually, a state-of-the-art center in Leeds Clubland heroes like David Morales and Todd Terry have graced Hard Times' turntables.

In Manchester, Paradise Factory endures as one of the city's top gay spots. Todd's handbag to the lively Eurodance and hi-NRG coming from the turntables of resident DJs Tim Lennon, Dave & Bunch and Shane, who make the Saturday soirées "Hallelujah!" all the rage. Trekking to Liverpool, there is no place quite like Club 051, with its large industrial-warehouse visual vibes and happy-house musical context. DJs Dave Graham and Rikky keep the NSG at peak level at all times. Across the way in Nantwich, which is notorious for drawing the likes of Kylie Minogue, Roger Sanchez and Andy Weatherall. The sound is varied house with a decidedly sidestate feel. Tasty, takey.

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

It's not only to be in the London club scene. The expectations are almost insurmountable. Drowsy punter atti

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NU YORICAN SOUL - title TBA, produced by Masters At Work
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on Wreck

BROADWAY "MUST GET PAID" produced by KRS-ONE.
FUNKMASTER FLEX - the debut album, title TBA.
SMIF-N-WESSUN - new album, TBA.

on Weeded

MAD LION - new album, title TBA, to be produced by KRS-ONE.
LADY APACHE - the debut album, to be produced by Mad Lion.

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via Camperio, 14 - 20123 Milan - Italy
Venerable techno outfit THE PRODIGY continued to be one of the most innovative groups of its genre with its early 1995 Mute release, "Music For The Jilted Generation." The act, led by Liam Howlett, is currently in the studio completing an album for spring 1996 release.

The true beauty of the Dutch dance music scene is its broad diversity. It is a region where Euro-NRG acts like 3 Unlimited and housers like Jaydee can more than coexist. They actually complement each other.

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

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

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

Club II continues to be among the leading gay venues in Amsterdam, mostly on the strength of its brilliantly dramatic, if somewhat ostentatious, decor and its crowd of beautiful bodies. The
sound system is still the best in the land, and it cooks with the blistering bass of handbag hits by Fatman, M People and countless other familiar names.

switzerlandland

H

er's an important role of

Swiss club scene. Do not ever

draw comparisons between it and the

Swedish circuits.

According to many of Switzerland's top
DJ's, the two areas are constantly com-
pared for reasons that are unclear. "Maybe
it's because both start with 'S'," notes
one local punter with a laugh. In truth,
however, Switzerland and Sweden are is-
only geographically distant, but are also
vastly apart on the musical map.

Switzerland's embrace of hard and aggres-
sive techno music sharply contrasts
Sweden's dominant pop/NRG sounds.

Chicago-rooted diva MEECHIE

continues to reign as one of the

flagship artists of the

renowned Vibe Music produc-
tion/artist posse. Her 1994
U.S. smash, "You Bring Me
Joy," was a crossover hit in
the U.K. shortly after it
was licensed by MCA Records
U.K. She currently is

putting the finishing touch-
es on a follow-up single.

weekend. The hottest DJs in residence at
the moment are 69-Fumpy and Jazzer Tom,
both of whom keep the synths edges jagged
and carnage-a nice contrast to the rela-
tively plush and dark decor of the venue.

Vegas is far more intimate—the sort of

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

 loos the place where people go when
they need a break from techno DJ teams.

Meco and Plato are currently propped
for bringing some much-needed garage-
syle house to the scene. Check the
schedule, though. Otherwise, you might
stumble upon one of the club's popular
heavy-metal nights. Scary, but true.

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

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

In the French region of Switzerland,
smoother house rhythms prevail, as evi-
denced in venues like The Mad in
Lausanne, and The New York Club
in Neuchatel.

Continued on page 44

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

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

Nearly every musical taste is represented by a wide variety of clubs in this town—though Vortex and Crobar are on top of the list. And the crowd is among the most friendly you will encounter.

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

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

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

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

On Saturdays, muscles and leather abound. Also quite festive is Pigalle Place, a grand old venue of razzmatazz style with miles of red velvet and gold. Kitel does not fully capture the flair glamour of this club. The music is equally bold and smartly aimed at satiate the tastes of the classy cross-section of punters. On any given evening, you are likely to hear caustic rave blend into hi-NRG, into garage and finally into hip-hop or amb-

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are venturing into brighter and more joyful dance music tones.

Berlin's E-Werk, located on Wilhelminstrasse (between Zimmerstrasse and Leipzigerstrasse at Potsdamer Platz), features heavily in hi-NRG and pop-inspired house rhythms—which goes well with the venue's enveloping high-powered turbo sound system. E-Werk has played to a lively mixed crowd since it opened in 1993, surprising guest DJs like Judge Jules and Dino Perera with house classics. Dino Perera, DJ Cle, DJ Drako and Woody. The best thing about the venue, warehouse-like E-Werk, however, is that it has Saturday night pars, tend to sell well beyond Sunday brunch hours. It is a true haven for the most die-hard wankers.

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

The Italian club scene will forever be noted as the country that almost single-handedly resurrected the disco movement several years ago with the nostalgic runnings of Capella, Blackbox and the 49ers. However, the last two years have seen a notable shift in sound and vision from Italian clubheads. Sure, they still love to indulge in forth and followers, but there's an underground scene percolating, and it's on the verge of taking over the mainstream.

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

In Rimini, history rules the scene with the excitement that continues to surround Echoes and Cocorico. The former venue holds roughly 2,000 revelers and is noted for bringing the latest house music was heard in Italy—in 1986. To that end, this continues to be among the most innovative, forward-reaching clubs in all of Italy.

On a totally different musical page, the latter club gleams with the caustic synth attack of techno and hi-NRG—though it is not unusual for the bassline to rise above the noise and guide punters down a more dirty trance path. Peak hours are mad affairs, with the heart-per-minute racing to heart-attack pace. It's catharsis of the most joyful order, from Italy's very last techno nightclub.
Boy George Exits Virgin, Readies To Tour States

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

In an exclusive phone conversation from his London home, the brash and outspoken artist cites a "frustrating" promotional visit to the States last month, coinciding with public appearances in support of his new Harper-Collins autobiography, "Take It Like A Man," as the final factor that triggered the move.

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

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

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

"I'm going to be very careful before I make that kind of long-term commitment again," he says. "But I'm actually quite excited at the idea of getting a fresh start in a new situation." George's burgeoning career as a club DJ continues to flourish, with a pair of beat-mixed compilations due in the early months of the year's close on the independent U.K. labels React and Ministry of Sound.

Reflecting on his final moments with Virgin, George sighs and says, "At the end of the day, it was like a bad marriage in which we no longer understood each other. It's better that it's over."

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

U ALL NEED SOUND, GUYS! NOW...U CAN GET IT EASILY DIG IT INT'L DANCE...
to do is produce records myself,” we would be wealthy enough to retire. One of the rare few who is successfully realizing the dream of doing both is the New York-based producer DJ Vinnie George, who lives in an upper-floor walk-up on the city’s Lower East Side. His label, the independent and highly respected 4/3 Records, was formed in 1996 by Vinnie George, a former DJ at the legendary New York club Paradise Garage. 4/3 Records has released numerous albums by some of the most influential producers and DJs in the underground dance music scene, including DJ Vinnie George, DJ Boy George, and DJ Joey Beltram. 4/3 Records is known for its unique sound, which blends elements from different musical styles to create a cutting-edge sound that is both innovative and accessible. 4/3 Records is also known for its strong focus on quality, with each album being carefully crafted and produced by experienced artists. 4/3 Records has established itself as a leader in the underground dance music scene, and its success is a testament to the power of music in bringing people together. 4/3 Records is a shining example of how dedication and hard work can lead to success in the world of music.
### HOT DANCE MUSIC

#### CLUB PLAY

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<td>DIANA ROSS</td>
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<td>STAY TOGETHER (STRICTLY RHYTHM)</td>
<td>BARBARA TUCKER</td>
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<td>SO IN LOVE (MOB'S KARAOKE)</td>
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#### Power Pick

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#### Hot Shot Debut

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**Notes:** Titles with the greatest sales or club play receive this week. * Videospot availability. Catalog number is for vinyl only, single. ** Cassette single only if vinyl is unavailable. On Sales chart: (M) Cassette single availability. (V) Vinyl single availability. (L) CD single availability. © 1995, Billboard/BPI Communications.
NASHVILLE—Trisha Yearwood, Steven Curtis Chapman, and Tony Brown co-hosted a Music City press conference announcing the nominees for the Nashville Music Awards. Winners will be announced during the awards show Feb. 21 at the Ryman Auditorium.

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

Following is a list of the nominees:

- **Bluegrass old-time music album:** Alison Krauss, "Now That I’ve Found You: A Collection;" Rounder; Lonesome Standard Time, "Lonesome As It Gets;" Sugar Blue & Rob McCoury, "Fannie Brown;" Rob McCoury; Rounder; the Nashville Bluegrass Band, "Unleashed;" Sugar Hill; Goshen, "Cary Me Back;" RME.
- **Blues album:** Cedric Davis, "The Best Of;" Capricorn/Fat Possum; Earl Gaines/Rococo Sheldon: Clifford Curvey, "Excelsior;" Blue Moon Magnets, Mike Grill, "Sitin’ Here With Nothing;" Walkway; Dave McKenney, "Slender Man Blues;" Hey Baby, Tracy Nelson, "I Feel So Good." Rounder.
- **Contemporary Christian album:** Trent Bourgeois, "Come Join the Living Word;" Rezabek, Ashley Cryer to their "Lessons of Love;" Reunion; Jars of Clay, "Jars Of Clay;" Brentwood; Phil Keaggy, "True Believer;" Sparrow.
- **Music Video:** Joe Faussett, "Carry The Taps;" Epic; ChrisDee, "Silent Witness;" Raven Platz; Capitol Nashville. (Continued on page 51)

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

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

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

He says he discussed the job for "two or three months" with MCA Music chief Jay Bother before accepting. Crutchfield will soon announce a new joint publishing operation.

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

FAMILY TRADITION: Hank Williams Jr. is wrapping the fifth year of his career. The 16-year-old Williams has been recording since 1964, although he was on the road as a child. Chuck Howard is producing the album, yet unentitled, for MCA/Curb Records for a first-quarter 1995 release. Williams did country-styled tracks in Nashville, but recorded many of his vocals in his Paris, Tenn., office, using a mobile studio.

MOBILIZED: Lee Roy Parnell is sending music and mementos to U.S. troops supporting U.N. operations in Bosnia. It began when Diane Kimiak heard Parnell’s song "When A Woman Loves A Man" on the radio. He visited a soldier at a hospital in Sarajevo, the first place he ever saw snow. Parnell asked the soldier to sign the song and寄给他。Parnell said they sang the song together, and the soldier said it made him feel better. Parnell then decided to send the song to all the troops. He wrote a letter to each soldier, signed it, and had autographed copies made. He then had the letters and autographed copies sent to the troops.

Arista says it will keep the list of artists and songs for the next 10 years. The list will be made available to anyone who requests it. Parnell's song "When A Woman Loves A Man" will be included on the list.

HOLIDAY BEAT: Clint Black goes on VQC on Dec. 7 at 11 p.m. (EST) with his album "Looking For Christmas." TNN has a holiday show coming up, including a Vince Gill special at 9 p.m. on Dec. 14, followed by a Barbara Mandrell and the Mandrell Sisters show. Gill appears with the Tulsa Philharmonic Orchestra, Chet Atkins, Amy Grant, and Andrae Crouch.

LASTLY, in case you want to hear a mind-blowing Christmas album, check out John Berry’s "O Holy Night" on Capitol. So lovely and evocative, it almost hurts. And there are people who say country music isn’t beautiful.
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Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 3000 detections for the first time. (1) Indicated availability. Catalog number is for cassette single, or vinyl single, where applicable. (2) Cassette single availability. (3) CD single availability. (4) Vinyl single availability. (5) CD single availability. © 1995, Billboard/BPI Communications.
LON GONE: Dwight Yoakam (Reprise) earns Hot Shot Debuts honors on Billboard's Top Country Albums with "Gone," his eighth project, which enters that chart at No. 5 with sales of more than 31,000. In that process, Yoakam pegs a new high-debut benchmark, outdistancing his debut No. 1 hit, "Honky Tonk Man," debuting with 30,000 units, 1988. The "Lone" (1988), "That Old Time Religion" (1993) hit, that "LONG GONE" has topped the chart at No. 1. Yoakam's first three albums, "Guitars, Cadillacs, Etc., Etc. (1986), "Hillbilly Deluxe" (1987), and "Buenos Noches From A Lonely Room" (1988), each peaked at No. 1. Subsequent packages, "Just Like A Woman," "Hi, How's It Goin' (A Hit)" (1990), "If There Was A Way" (1990), all hit the top 10 charting titles. Yoakam's live disc sold 3,000 units, a 5% drop, and holds at No. 64 on Top Country Albums, while the new title enters The Billboard 200 at No. 30, "The Long Gone" title, the single from "Gone," bullet at No. 35 on our airplay chart.

STILL IN THE SADDLE: George Strait's "Check Yes Or No" (MCA) rounds up a second week at No. 1 on Billboard's Hot Country Singles & Tracks. Strait has completed the label leader over Daryle Singletary's "Let Her Lie" (Giant), which despite a 4-2 chart move, lags Strait by 1,000 detections, Heavy airplay (more than 35 spins per week) for the Strait song is being detailed at KKBQ-AM, KKAT Salt Lake City, KUPD, Portland, Ore., and WRBQ Tampa, Fla. Strait's cut is available only on the multideal set "Strait Out Of The Box," which sold more than 15,000 units (a 9% dip) and falls slightly (12-14) on Top Country Albums.

STAR POWER: Newcomer group Lonestar leads Airpower winners with "Tequila Talkin'," jumping 22-18 on Hot Country Singles & Tracks. Dene Hallum, PD at KKBQ Houston, has played the Lonestar track more than 400 times since July and says his station is also airing "No News," another cut from the group's self-titled debut album. Lonestar has performed in the Houston area twice this year, and Hallum says the group has a unique sound, is visually exciting, and has an exceptional amount of support from its label and management team. Based upon those strengths, Hallum does not think the RCA Label Group executives' decision against producing a video for the lead single has harmed its progress (Billboard, 11/4). LNA and Lonestar's managers decided to spends the video budget into special promotions at radio. Lonestar is joined in the Airpower column by Clint Black's "Life Gets Away" (RCA), which jumps 23-19.

CHRISTMAS IN AND OUT: Our percentage-based Piewsawetter goes to the "Tractors" with "Have Yourself A Tractors Christmas," which jumped more than 25% over the prior week. The title features "The Claudia Boogie," a track that charted during the 1993 holiday season and is now made available at retail. By contrast, Clint Black's "Check Yes Or No," charted after last week at No. 25 with more than 8,000 units, plumbs to No. 59 with a 62% sales decline. The drop in sales does not reflect a softening of Black's market share; the hit that peaked last week's sum included a significant amount of copies sold via QVC.

SUPER: "Super Hits" collections by Willie Nelson (Ski-2-and) and Charlie Daniels (73-72) make noticeable gains on Top Country Albums. The Nelson jumps 14%, while the Daniels disc increases 7% over the prior week. Phil Little, national sales director for Sony Music Nashville, cites a mid-life marketing campaign by the Best Buy chain as a factor in those surges.

NASHVILLE MUSIC AWARDS TAPS NOMS
(Continued from page 4)

Reprise.


**Top Country Albums**

**FOR WEEK ENDING NOV. 18, 1995**

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**Complied from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard/BPI Communications and SoundScan, Inc.**

**For more information, visit:** [www.americanradiohistory.com](http://www.americanradiohistory.com)
ENTER HUNTER: Tom Hunter has been named president of MTV Latino, replacing Richard Arroyo, who simply "had fulfilled his two-year contract and was ready to leave," says Hunter. Hunter previously was senior VP, international operations, for MTV Networks.

Although he offered no additional details regarding Arroyo's exit, Hunter praises his predecessor, saying, "He left us in great shape."

Hunter does acknowledge that the MTV Latino "faces challenges to figure out," such as the emergence of competing channels and the shaky economies in Latin America.

However, Hunter affirms that he is not going to make drastic changes. "The key is going to be tweaking programming relative to all competition, and we are going to tweak programming relatively to the music market," he says.

UNIFYING WITH RMM: Seeking to fill a void left by PolyGram's acquisition of Rocked, MCAs distribution arm is expected to sign a deal to distribute and manufacture RMM Records. The accord goes into effect Jan. 1, one day after the launch of the Latin distribution pact with Sony.

Dec. 31 marks the expiration of Uni or RMM's agreement with Sony. No one from Uni or RMM was talking at press time, but their distribution contract carved several industry insiders by surprise. Just last month, one Sony exec said that RMM was a lock to renew with Sony.

As it is in Latin America, MCA is looking to break ground in the U.S. Latin market, although the direction of its thrust is unclear. Nonetheless, securing a distribution deal with a top Latin market, which also has a formidable jazz roster, certainly is a positive step.

LÓPEZ EXITS BMG: Jesús López, VP of BMG U.S. Latin, is leaving the company effective Dec. 29. López gave no explanation for his departure and has no immediate plans but said that he may move to another division at BMG. Francisco Villanueva, managing director of BMG Colombia, is rumored to be López's replacement.

PLANT PAGE GO SOUTH: Former Led Zeppelin stalwart Robert Plant and Jimmy Page are scheduled to launch their first South American trek together in January in the Hollywood Rock Festivals in Rio de Janeiro and Sao Paulo, Brazil, to begin the region in support of their Atlantic album "No Quarter." Although hugely popular in Latin America, Led Zep- pelin never toured South America.

THE NEW PRESIDENT AT MTV L...
LATIN NOTES
(Continued from preceding page)

Camino” by Los Sabrosos De Merenge, “Pa’ Aquí Y Pa’ Llevar” by Roberto Rosena, “En Vivo Desde Belas Artes” by various artists, “La Fiesta De Merengue Mixeado” by... 

Billboard’s #1 Her Exclusives: Jon Anderson “Angels Embrace” our exclusive from Craig’s upcoming third album. It combines western instruments, synthesizers, and a variety of vocal arrangements. It's our gift to you for the holiday season. Over 350,000 sold.

New Higher Octave Releases
Lara & Reyes “Two Guitars - One Passion” (7082) The first recording by Lara & Reyes, previously released independently and now available for the first time on Higher Octave Music. This set is a variety of romantic, exuberant and mellow moods that capture the musical soul of Spain, Brazil and Mexico. 

FREE POSTER
<br>LA GRANDE MUSICA LATINA ESTUPIDO ROMANTICO (Peace Rock, BMI/ASCAP) 
<br>IMEJOR (Copyright Control) 
<br>GOLPES EN EL CENTRO (Tigres Del Norte) 
<br>ANTES DE OLVIDARTE (Publisher ASCAP) 
<br>MADE IN ENGLAND (England) 
<br>AMO LA VIDA (Mas Latin, BMI/Five Candel.) 
<br>THE HURRICANE (Cafe) 
<br>THE GROUP VERANO “EL GRUPO VERANO.” 
<br>THE MUCHE "MUCHO EL MUNDO.

www.americanradiohistory.com
Jazz Times Confab
Casts Its Eye On
Worldwide Business

**TALK TALK.** The enhancement of the quantity and quality of jazz discourse is something to which industry

topics should be dedicated. Most are, of course, and that's why jazz fans, media hounds, label heads, retailers, and radio programmers—not to mention managers and grocers—scramble for a good position at the Jazz Times Convention. This year's event, which takes place Wednesday (15)-Saturday (18), is the 11th such gathering, and it is expected to attract more than 1,000 attendees. The Loews New York Hotel in midtown Manhattan is the site for all the high-level, high-participants will arrive from far-flung
global locales to exchange ideas on the music's many par-
tics. This year's theme is "The International Business Of Jazz," which will

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

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

In between the panel discussions will be several showcases and many performances. Manhattan clubs will be awash with convention partic-
ants, and those musicians with high-
(Continued on next page)
BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS [1] ANGEL 80049 (10.98/15.98)
BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS [2] ANGEL 80050 (10.98/15.95)

SOUNDTRACK [1] SOUL MARRIAGE (9.98/15.98)
SOUNDTRACK [2] SOUL MARRIAGE (9.98/15.98)

Cecilia Bartoli ANGEL 44089 (10.98/15.98)

Carraresi, Domingo, Pavarotti [1] THE 3 TENORS IN CONCERT (13.98)
Carraresi, Domingo, Pavarotti [2] THE 3 TENORS IN CONCERT (13.98)

Saint Paul Chamber Orchestra ANGEL 46500 (19.98/15.98)
PAPER MUSIC

Harmonia Muzik (France) 72121 (13.98/15.98)
The Lily and the Lamb

Berlin Philharmonic (Karaian) ANGEL 44239 (19.98/15.98)
Adagio

Gershwin/Wodehouse ANGEL 44051 (19.98/15.97)
Gershwin: The Piano Rolls, Vol. 2

Eugene Kizz ANGEL 44079 (19.98/15.98)
Chopin: Piano Concertos

Kathleen Battle ANGEL 44092 (19.98/15.98)
High-Ho Mozart

Cincinnati Pops (Kunzel) MCA 22388 (19.98/15.98)
The Magical Music of Disney

VARIOUS ARTISTS ANGEL 44150 (19.98/15.98)
The Romantics

Michael Nyman ANGEL 44178 (19.98/15.98)
The Piano

Gershwin/Perlman ANGEL 44250 (19.98/15.98)
Vision: Music of Houdger Van Bingen

VARIOUS ARTISTS ANGEL 44253 (19.98/15.98)
Pavarotti & Friends 2

London Symphony (Williams) ANGEL 44264 (19.98/15.98)
The Star Wars Trilogy

London Symphony (Williams) 1985 (13.98)

Cincinnati Pops (Kunzel) MCA 22388 (19.98/15.98)
Puttin' on the Ritz

Lesley Garrett ANGEL 44304 (19.98/15.98)
Andrew Lloyd Webber: The Greatest Songs

The Boston Camerata (Cohen) ANGEL 44308 (19.98/15.98)
Simple Gifts: Shaker Chants & Spirituals


classical keeping score

by Heidi Woleson

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

In conjunction with the play, EM has re-released (at midline) a three-CD set of Callas' Juilliard master classes and has also put out a single CD, "Maria Callas House." In addition to producing the CD for merchandising with the play and throwing a bash for 450 people at Max's after opening night (guests were given a sampler CD, EM is calling it a "limited edition" set), "Callas: La Divina Complete." It includes three of "La Divina" compilation aria recordings, an interview with Edward Downes that was broadcast in the U.S. during intermissions of Callas' two appearances on opera broadcasts in 1967 and 1968, and a 48-page book that presents theCallas chronology in four languages with, most important, 18 illustrated pages of CD and video discography featuring complete operas, arias, and compilations—for those old and new fans who don't yet have them all.

Another Diva Signs On: As the scramble for living singers continues, British soprano Jane Eaglen has signed an exclusive five-year recording contract with Sony Classical. Eaglen, whose Norma with Riccardo Muti and Maggio Musicale Fiorentino just came out on EM Classics, and whom The Boston Globe's Richard ficially with Korgnold on Dorian, and the New York concert will feature Korgnold's "Bin

On the Road: A young American conductor will be taking on New York with his own orchestra: Andrew Litton, 36, who has been music director of the Dallas Symphony since 1994, brings his band to Carnegie Hall on Tuesday (14). The team has already recorded an impressive CD of music by Berg, due out soon, and a recording of Wagner and Bellini arias with Mark Elder and the Orchestra Of The Age Of Enlightenment, out next fall.

New Arrivals:

Mozart: Requiem

Claudio Abbado and the Wiener Philharmoniker

Karl Böhm and the London Philharmonic Orchestra

Leif Segerstam and the Swedish Radio Symphony Orchestra


Artists & Music

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

New York Times jazz critic Peter Watrous was a panel member last year. "The convention is an important step toward presenting a unified face," he says. "Jazz has lacked a solid infrastructure, where the left hand can get to know what the right hand is doing, and the convention offers just that. If jazz keeps on growing, it will continue to grow." The convention's guest of honor is trumpeter Clark Terry. Dr. Billy Taylor will give the welcoming address, and Wynton Marsalis is the keynote speaker. The program coincides with the 55th anniversary of Jazz Times magazine.

Opinion: Wynton Marsalis has never been at a loss for words regarding his extensive views on jazz rights and wrongs, and one of his most controversial stances emerges when he speaks about the left side of the issues. The New York--based Musi

For the complete set of preceding page

BLUES NOTES

Mozart: Requiem

Claudio Abbado and the Wiener Philharmoniker

Karl Böhm and the London Philharmonic Orchestra

Leif Segerstam and the Swedish Radio Symphony Orchestra

Surprising songplugger, been head new executive gig was manager for the Country Music Assn.'s reigning entertainer of the year, Alan Jackson.

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

Overton says that he and Jackson remain close friends, and Jackson was very understanding about Overton’s decision to leave, all he requested was that Overton find and train a new manager. (Overton did so, choosing Chip Peay.)

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

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

In a prepared statement, Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide, said, “I’m very pleased that Gary has joined the company. With his expertise and working with [EMI Music Publishing Worldwide executive] Alan Flick, I believe we’ll have the strongest music publishing team in Nashville.”

In the wake of EMI announcing Overton’s hiring, Universal Music Group announced its own executive vp, Bill Phelps, as vp of EMI’s Southeast region after seven years with the company. There was no word at press time concerning his future plans.

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

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

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

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

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

An ‘Angel’ in Their Pocket; New Hart Lyrics In Print, Onstage

The stars of “Angel,” the centennial year of lyricist Lorenz Hart’s birth may be converting their way to the stage to a close, but a scholarly and most assuredly entertaining examination of his work with composer Richard Rodgers will continue to gather steam, thanks to the launch of concertized performances of five of the team’s shows under the legitimate title of “Rodgers & Hart Rediscovered” at New York’s Theatre Off-Broadway.

It should be noted that Rodgers is always a part of any celebration of Hart, for the latter’s professional career was overwhelming that as a partner with Rodgers. Starting with two performances of their 1938 hit “I Married An Angel” (Oct. 29-30), the series continues with “American’s Sweetheart,” a 1931 satire on Hollywood (Dec. 10-11); “Rod and May,” the team’s college musical of 1930 (Feb. 11-12); “Higher and Higher,” a satire on high society that found its way on the Broadway boards in 1940 and will be revived April 14-15; and a real rarity, the 1926 show “Peggy Ann,” which, despite its mundane title, introduced Freudian hi-jinks to the musical comedy stage (June 8-10).

Perhaps the most difficult show to mount in a modest manner is “I Married An Angel,” whose success had a lot to do with two George Gershwin ballads. This production’s angel was accomplished ballerina Vera Zorina. The charming score needs to be further fleshed out by a full orchestra, although it must be said that the solo piano-accompaniment carried a good deal of musical responsibility with vigor.

Rod and May’s production was blessed with a thoroughly professional and attractive cast, led by musical theater recording/concert stalwarts Kim Criswell and Jason Graze. The songs and rhyming dialogue, which include the lovely title song (“once better known than it is today”) and the timeless “Spring Is Here,” were performed with caring warmth and zest.

Among the lyric numbers is “At The Roxie Music Hall,” which remains a hilarious sendup of the lavish Roxie/Music Hall production of the era, accompanied with rousing gusto by Victoria Clark. For whatever it’s worth, the humorous songs, with one exception, were written for female characters.

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

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

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

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

Print on Print: The following are the best-selling folios from Hal Leonard Publishing: 1. Mammehne Steamroller, Christmas Is in the Air.
2. Mariah Carey, “Merry Christmas.”
5. “Pochonchantas,” soundtrack.

Words & Music

By Iris Lichtman
Joe Palmaccio Makes Sterling Addition To Studio

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

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

At Sterling, Palmaccio will work alongside such other veteran mastering engineers as Ted Jensen, George Marino, Tom Coyne, and Jose Rodriguez.

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

Sterling managing director/CEO David Anderson says, “Someone of Joe’s caliber will be a great asset and a welcome new member to our family. He is a talented engineer who shares our commitment to integrity and quality.”

Asked whether he plans to pursue his specialty of remastering archival material, Palmaccio says, “I’ve done enough [remastering] that some of it will still come my way. I’m certainly known for doing that, and I welcome it. It’s great work.”

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

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

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

Pending the construction of a new room, Palmaccio is working in Sterling’s Studio 2, which houses a Neumann analog mastering console, a Mersey compressor, a Summit tube EQ, a Focusrite mastering EQ, an SSL Vitalizer, Neumann EQs, a DTC digital console, a Weiss BW12 mastering console, an Ape Audio AD1000 20-bit converter, a db Technology db2200, an Ape Audio UV-22, a Studer A820 tape machine with Cello electronics, and custom Sterling Sound headamps.

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

“There are plenty of clients who want in this room,” adds Palmaccio. “The technical support here is pretty astonishing.”

Palmaccio will move into a Russ Berger-designed room currently under construction at Sterling. The new studio will house an Avid console, which is regarded as one of the cleanest sounding analog boards for mastering.

“It’s going to be incredible,” says Palmaccio of the Avalon desk. “All glass/Essex ultra-clean, low-noise floor, etc. The idea is if you don’t want your signal to pass through a given device, it does not.”

Sterling is one of the nation’s oldest and most renowned independent mastering studios. It was established as a project by Steve Rash and Lee Hulko 18 years ago by partners Lee Hulko and the late Joe Pascheck.

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

PUBLICITY INFO

Joe Palmaccio is a veteran mastering engineer for PolyGram Records and is currently working with the likes of Eric Clapton, Cream, the Temptations, Roger Miller, Steve Winwood, Rod Stewart, Donna Summer, John Mayall, Tim Hardin, and Reba McIntyre. He has joined the staff at Sterling Sound in New York City, bringing with him a wealth of experience in remastering archival material. His presence at Sterling will be a great asset to the studio, and his focus is on new music. He is working in Sterling’s Studio 2, which houses a Neumann analog mastering console, a Mersey compressor, a Summit tube EQ, a Focusrite mastering EQ, an SSL Vitalizer, Neumann EQs, a DTC digital console, a Weiss BW12 mastering console, an Ape Audio AD1000 20-bit converter, a db Technology db2200, an Ape Audio UV-22, a Studer A820 tape machine with Cello electronics, and custom Sterling Sound headamps. It was established as a project by Steve Rash and Lee Hulko 18 years ago by partners Lee Hulko and the late Joe Pascheck. Sterling’s staff engineers have mastered hundreds of platinum albums. Joe Palmaccio is known for his commitment to integrity and quality, and he is excited to be working in this professional environment.
Japanese Label Recalls Album
Muslims Outraged By Koran Sample

BY STEVE McCULURE

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

The album in question is “Six/Nine,” the latest opus by rock group Buck-Tick, and the track that caused the controversy is “Rakuen” (Paradise). "We first became aware of the problem when various Islamic people phoned us up to tell us that a passage from the Koran had been used in ‘Rakuen,'” says Junichi Tanaka, the Victor A&R director in charge of Buck-Tick. “We were really surprised.”

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

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

Tanaka says wholesalers and record stores returned “several tens of thousands” of copies of the album, noting, however, that the initial album “Six/Nine” was 300,000 units. By comparison, the album’s new version has shipped only 20,000 copies. (Continued on next page)

PolyGram Sweden Divides Its Management Into Int’l. Local

BY THOM DUFFY

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

Leif Backman remains managing director of PolyGram Sweden, with responsibility for the sale of international repertoire within the market, sales and distribution operations, and other central services. Ola Hakansson, managing director and co-owner with PolyGram of Stockholm Records, is promoted to managing director of the Stockholm Label Group, which will now include the Stockholm, Polar, and Sonet labels. Hakansson, who began his career as a recording artist with acts including Secret Service, has led Stockholm Records’ successful forays into markets outside Sweden with such acts as Stakka Bo, Army Of Lovers, and the Cardigans.

“By my ambition,” he says, “is to revitalize the Sonet and Polar labels on the Swedish music scene and to make PolyGram the leading record company at home in developing Swedish musical talent for the international market.”

Alternative Boosts German Sales

BY WOLFGANG SPAHR

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

German record retailers confirm this. Says Georg Siemen of Sito Music in Linzheim, “We’re living almost solely off alternative products, as this is the only way of competing with the big chains. All the chains have at least albums. Alternative rock hardly features with them at all.”

Ralf-Henning Ratzke, a record retailer in Stuttgart, reports, “All we’re selling at the moment is alternative rock CDs. If everything sold as well, we’d be very happy and would have even better sales.”

Red Hot Chili Peppers have had great success in Germany with the single “My Friends” and the album “One Hot Minute.” The album was No. 3 on the German charts. The lead single “Blood Sugar Sex Magik” sold more than 400,000 copies. After the release of the single “Warped,” which was only available in German stores for three weeks, a limited edition of “My Friends” with a Chili Peppers logo sticker and a bonus track was released. Says Bernd Dopp, marketing director and deputy managing director at WEA, “The run on the Peppers productions has been enormous.”

The European launch party in Hamburg received broad media coverage. The Chili Peppers have become key to the German market, and Dopp says that WEA Records in Germany is the key Chili Pepper force in Europe. Green Day, another group broken by WEA, has also been generating high sales. Its album “Dookie” has been on the German charts for 49 weeks, and the new album “Insomniac” entered the charts immediately after its launch. Released in mid-September, the single “Mexican Jailhouse,” was also on the charts. Says Gebhardt, “There is no doubt that ‘Insomniac,’ Green Day will repeat the success of its platinum album ‘Dookie.’”

The group’s German tour was sold out, with a massive advertising campaign supporting the band’s activities.

Indonesia Lifts Ban On Chinese Songs, Characters

JAKARTA, Indonesia—Indonesia has dropped a 28-year-old law prohibiting Chinese songs and characters in the music industry, and broadcast of Chinese repertoire in the market of 190 million people. Chinese repertoire has been sold for many years, but without media promotion it has never been able to crack the music industry’s mainstream. Album sales by such singers as Jacky Cheung, Andy Lau, and George Lam have been limited primarily to the country’s 12 million ethnic Chinese. Indonesia has been problems in the Asia-Pacific region to allow Chinese music in the media and is almost certain to see an immediate surge in demand for this repertoire. Sales increases are anticipated as occurred in Malaysia, the Philippines, and South Korea following similar restrictions.

With 200,000 units, Bihazard has also been selling very well, as has the Swedish group Clawfinger, which has clocked up sales of more than 400,000 units in Germany. WEA is also satisfied with reactions to Alani Maretscio, whose debut album is heading for the 100,000-unit mark in Germany. Meanwhile, R.E.M. has sold more than 2.5 million copies of its last three releases.

Neil Young’s album “Mirror Ball” has been on the German charts for 16 weeks, with sales of more than 150,000, and Foo Fighters’ (CMI), Such A Surge (Sony), Offspring (Saphemore), The Butes (Virgin), and H-Blocks (Sing Sing) have all achieved sales of more than 100,000.

The boom in alternative rock has prompted WEA records to release national productions, such as the Unemployed Ministers and Tribe.

Asked about the reasons for WEA’s success with alternative rock, Gebhardt said that because marketing and sales have concentrated on individual types of music, it has been possible to achieve an optimum result in the two retailer and consumer. And that retailers and the press play a key role as catalysts. This is because traditional marketing via radio and video plays less of a role in alternative rock than it does with mainstream products.
Music Stations Vie For Top Spot In Hungary

MTV’s Withdrawal Creates Rating Battle

■ BY PETERJON CRESSWELL

BUDAPEST—The battle for the loyalty of Hungary’s music-television audience continues to rage, as stations vie to plug the gap vacated by MTV Europe during the summer.

MTV withdrew from a large section of the market following a disagreement with Hungarian cable operators association MAHISZ. Now, three domestic channels and German station Viva are trying to attract the viewers who were left behind.

MTV remains available through the Kabelkom network and the HBO system, although its signal is encrypted and requires a decoder.

Matthew Braghini, presenter with one of MTV’s Hungarian rivals, A3, says, “I’ll be a few months before the pirate MTV decoders come out. Until then, it’s an open market. Whoever does it right this time could win the battle forever.”

MTV operated in Hungary for five years and was given a clear run by the fact that the government had a moratorium on new television and radio licenses.

However, last year, as rumors spread of MTV’s imminent encryption and with a new government in office, three Hungarian TV stations found enough backing to enable them to launch this spring: A3, TV3 and Top TV.

A3 has been the most conspicuous of the three. Under the creative leadership of Peter Muller, the former disident musician who produces Eastern Europe’s biggest rock festival, Diak-nagyt, in Budapest each August, A3 staged Summer City TV on a conference near Budapest’s Nyugati rail-

way station. Summer City TV involved daily open-air concerts, talk shows, and competitions.

TV3, meanwhile, has broadcast some special projects, including a Hungarian Lake Balaton, in particular from the country’s most popular disco, Flört, in Sófok, on the south shore.

Both channels have avoided offering Hungarian viewers a constant diet of videocliips, due to the fact that Hungarian productions cannot compete with their more expensive and edgier rivals. In May, both stations have stated their desire to give maximum exposure to domestic acts.

Hungarian-language station Top TV is promoting a 30% domestic content in its programming. “We’d like to see a big difference between Top TV and Hungarian music,” says spokesman Macher Szabolcs. “Most Hungarians were excluded from enjoying music television when it was English-lan-

guage television.”

In fact, it’s Top TV that is reportedly due to launch a service in the near future.

The station’s format is that of “minimum programming,” which means that the station will be shown mainly during the day and that the programming will change as little as possible.

Top TV is also planning to launch a news program, a talk show, a music program, and a show called “Top TV News,” which will be hosted by the station’s managing director.

On the station’s website, there is a page dedicated to the station’s programming, which is divided into three categories: “Music,” “Talk” and “News.”

The music category is divided into two subcategories: “Live” and “Recorded.” The “Live” category is divided into two subcategories: “LIVE” and “ON AIR.”

The “ON AIR” category is divided into three subcategories: “TV,” “Radio” and “Podcast.”

The “Talk” category is divided into two subcategories: “Talk Shows” and “Podcasts.”

The “Podcasts” category is divided into three subcategories: “Podcasts,” “Audio Books” and “Podcast News.”

The “News” category is divided into three subcategories: “News,” “Podcasts” and “Podcast News.”

In addition to the main categories, there is a “Top TV Guide” section, which provides information about upcoming events and programs.

Finally, there is a “Contact Us” section, which allows users to send feedback or suggestions to the station.

In summary, Top TV is a new Hungarian television station that focuses on music and programming. It offers a wide variety of programs, including live music shows, recorded music programs, talk shows, and podcasts.

The station’s website is user-friendly and provides a wealth of information about upcoming events and programs. Overall, Top TV is a promising new addition to Hungary’s television landscape.
SINGAPORE—With his album “Bal­lads” setting new sales peaks in Asia, Capital Records is heightening Richard Marx’s profile among Chi­nese consumers by broadcasting a concert from Singapore’s Hard Rock
Cafe on STAR TV’s V music channel.
The “TV AT The Hard Rock” was taped March 3 and will be broadcast next month, complete with a strategically arranged dinner, with mil­lionaire promoter Eric Moo.
The duo sang a bilingual English-Mandarin version of Marx’s current hit, “Can’t Help Falling In Love.”
Says Scott Greer, Capital’s inter­national director, “This collaboration will help Richard cross over and appeal especially to Chinese audi­ences familiar with Moo. It’s also

Malaysian Star Baizura Signs Contract With TCS

SINGAPORE—After departing Sony for BMG during the summer, Malaysian star Ning Baizura has done nothing except at all. With­in weeks of the switch, the 19-year-old singer became the first foreigner to sign a performance agreement with the Television Corporation of Singapore.
The yearlong contract stipulates one live concert, three six-song per­formances, 12 one-song appearances, and 12 nonsinging promotional events. “The deal guarantees her TV exposure, plus TCS will bear all pro­duction costs for three English videos (each costing about $40,000),” says Adrian Hobbs, director of manage­ment team Ning Baizura Inter­national. BMG will continue to fund Baizura’s Bahasa-language videos.
TCS reportedly wanted Baizura for TV and video appearances follow­ing an 11-week run on top of the local charts for “Another Life,” recorded while she was with Sony. Work is currently under way on the singer’s first English single, “Brave,” the success of which will determine whether the yearlong contract will be extended.
Baizura has already recorded a live concert at Singapore’s Hard Rock Cafe for TCS, and the network plans to book up with Malaysian satellite operator MESAT for the singer’s live concert in early 1996.

FOR THE RECORD

An article in the Oct. 14 issue, “New Zealand Piano Floats On Pritchard’s White Cloud Label,” incorrectly spelled the name of the Mark-Almond band, to which White Cloud owner Jon Mark belonged in the ’70s. Also, Mark sold $89,000 worth of albums in 40 minutes on a shopping channel, not $85,000 as stated.

Mike Levin

CHINESE SONGS

(Continued from page 59)
The law was amended following lobby­ing by the local film industry to allow the broadcast of Chinese songs in the increasingly popular Hong Kong martial-arts movies. Another reason for the change is the desire to court Chi­nese tourists, who tend to stay away from Indonesia because of the lack of Chinese-language signs.
Although major international labels are still not able to own equity in local music companies, the change in regulations is good news for PolyGram Far East and Warner Music Interna­tional, which are heavily dependent on Chinese music in Asia and have strong local licensees.

Marie-Michèle Desrosiers of Beau Dommage chats with Billboard corres­pondent Larry LeBlanc.

Félix Awards Celebrate Quebec Pop
Best Dommage This Year’s Big Winner

BY LARRY LEBLANC

MONTREAL—Nov. 5 was a tri­umphant night for Beau Dommage, top winner at the 17th annual Félix Awards held at the Maurice Richard Arena here. The group picked up four tro­phies.
The folk rockers won honors for top group and for best show by singer/ songwriters. The group’s self-titled Audiogram reunion album won as pop­ular album of the year and as best-sell­ing album.

Awards

What is remarkable about Beau Dommage’s impressive Félix sweep is that the band broke up in 1977 and re­formed only last year, with a reunion performance at last year’s awards. The quintet’s album, released last November, has been one of Quebec’s top sellers this year, moving an estimated 200,000 units.
“We came back with the old style, and people liked it,” said Beau Dommage’s leader Michel Rivard backstage.
Presented by the Assn. Quebecoise de l’Industrie du Spectacle (ADISQ), the pre­dominantly French-speaking association of independent producers and labels, the Félix Awards show is the most significant event in the French Canadian pop world. Last year’s awards, also aired by TV net­work Radio Canada, drew an audience of 2 million viewers.

Awards

Although held just six days after Quebec’s divorce and bitter referen­dum, the event that narrowly kept the province within Canada, the Félix show was notably free of politics. Rivard, a high-profile sovereignist, made one of the few referendum refer­ences of the night.
“I had hoped that the group of the year would have been named [Oct. 30] and that it would have been for all of Quebec,” he told the audience of 4,000 industry figures and fans attending the event.
Hosted by popular comic Patrick Huard, this year’s three-hour show featured outstanding performances by French-speaking Quebec performers Marjo, Zébulon, Jean-Pierre Ferland, Terez Montcalm, Bruno Pelletier, Kevin Parent, and Ginette Reno.
Unquestionably, the biggest occasion of the evening was Rendo, a leading figure in Quebec music for 25 years. The magnificent-voiced singer—who many performers here, including Celine Dion, cite as a major influ­ence—gave a memorable performance with a medley of some of her numer­ous Quebec hits.
On tour in Europe, Dion wasn’t able to attend the event, although the pre­sentation included a pretaped per­formance by the performer from Paris. The bilingual singer won three Félix awards, including one for best English-language album, with the most success outside Quebec. Her French-language album “Deux vies” sold more than 30,000 copies, and her Quebec hit “Pour Que Tu M’aimes Encore,” written by Jean-Jacques Goldman, was voted top song in a pub­lic vote.
Dion, Quebec’s top international suc­cess, lost the top female singer award to Belgian-born singer Lara Fabian in the only upset of the evening. A visibly over­come Fabian gave a long, tear­filled, and moving acceptance speech that was wildly applauded by the audi­ence. Earlier in the evening, Fabian won the best show award.
Dion also did not win, as expected, for the classily titled award for Que­bec artist with the most success in a language other than French. She had won the award ever since the category was created in 1991, but this year, Félix voters gave the nod to Le Cirque Du Soleil instead.
Dion’s three awards this year, how­ever, bring her Félix total to 27, mak­ing her by far the most-honored artist in the awards’ history.
Another big Félix winner this year was popular newcomer Éric Lapointe, the rocker who opened for the Rolling Stones in Europe last summer. He beat a long rivalry with Pop royalty, best-named artist, and the debut album, “Obsession,” was named top rock album.
In other Félix categories, heart­throb crooner Roch Voisine won in the top male single category; La Bottine Souriante’s “La Réveille” was named best folk­lore album; pianist Oliver Jones’ “Yuletide Swings” won for best jazz album; Félix host Huard won for best comedy show; and Francis Cabrel of France won for most won­nered Francophone artist in Quebec.
Below is a complete list of artist winners:

Best group: Beau Dommage (Audiogram).
Best male singer: Roch Voisine (Star).
Discovery of the year: Éric Lapointe (Gamma).
Best songwriter: Jean-Pierre Fer­land, Bob Cohen, and Alain Leblanc, for the album “Écoute Pas Ca” by Jean-Pierre Ferland (Geostar Image).
Best song: “Pour Que Tu M’aimes Encore” by Céline Dion (Sony Music).
Best video: “La Rue Principale” by Les Colocs, directed by Normand Rouge-Joly (BMG Quebec).
Best pop album: “Beau Dommage” by Beau Dommage (Audiogram).
Best pop/rock album: “Deux” by Celine Dion (Sony Music).
Best rock album: “Obsession” by Éric Lapointe (Gamma).
Best folk album: “La Matrière” by La Bottine Souriante (Mille-Pattes Productions).
Best country or folk album: “Touche Pas” by Judi Richards (Authentic).
Best jazz album: “Yuletide Swings” by Oliver Jones (Justin Time).
Best classical album, orchestra or large group: “La Ronde Des Berceuses” by Angèle Dubeau and the Amati Ensemble (Analetka).
Best classical album, soloist or group: “Lisit” by André Laplante (Analetka).
Best children’s album: “Jai Tant D’une” by Carmen Campagne (Folle Avoine Productions).
Best live show: Lara Fabian (Arpegge Musique).
Best comedy show: Patrick Huard.
Most renowned Quebec artist out­side of Quebec: Celine Dion (Sony Music).
Most renowned Quebec artist per­forming in a language other than French: Le Cirque Du Soleil (BMG).
Most renowned Francophone artist in Quebec: Francis Cabrel (Chandelle).
BELGIUM

(Autrian FR/Froulan Top 30) 11/5/95

WEEK 1

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WEEK 9

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WEEK 12

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WEEK 13

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WEEK 14

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WEEK 15

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WEEK 17

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WEEK 18

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WEEK 19

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WEEK 20

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WEEK 21

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WEEK 22

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WEEK 23

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In less than 6 years since its inception in 1989, Warner Classics International has developed into a pre-eminent force in the world of classical music.

The prestigious labels of Teldec, Erato, Nonesuch, Finlandia and NVC Arts, which constitute Warner Classics International, easily surpassed their targets in sales last year, capturing a significant and fast growing share of the global classical music and video markets.

Six years of sustained growth by Warner Classics International, supported by the growing network of Warner Music International affiliates around the world, has culminated in a sequence of outstanding achievements in 1995 alone.

7 prestigious Gramophone Awards
5 inaugural MIDEM Classical Awards
and over 60 other awards for recordings and artists from around the world
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.
Despite Downturn, Promising Developments For Swiss Market

By Robbert Tilli and Thom Duffy

Despite the domination of its charts by German and international repertoire, Switzerland continues to nurture its share of domestic talent, and the market's record companies each can claim success with national releases in 1995.

The IFPI reports the value of retail sales in Switzerland reached 499 million Swiss francs ($365.6 million) in 1994, the most recent full year for which figures are available. The annual increase in retail sales for 1994 was a marginal 2.7%, after a 7.0% increase the year before. The slowdown reflects the overall economic picture in Switzerland, including the declining value of the Swiss franc to the dollar.

The exchange rate—which has dropped from 1.48 to 1.14 francs to the dollar over the past two years—has affected the plans of Switzerland's popular music festivals, such as the Montreux Jazz Festival, to lure international audiences. However, by lowering ticket prices and increasing the number of free outdoor events around Lake Geneva, Montreux organizer Claude Nobs reported drawing some 150,000 fans this year.

Continued on page 68

Radio and Domestic Repertoire Drive Austrian Sales Up

By Manfred Schreiber

The rise of larger retailers, the launch of commercial radio and the development of domestic repertoire are among the factors shaping the Austrian music market.

In the first half of 1995, the market has shown a growth rate of 10%, according to Chris Wemcken, president of the IFPI branch in Austria and managing director of PolyGram Austria. "But I expect for the entire year a solid 5%" increase in retail value, he adds.

That would match the 5.2% annual growth in retail sales for 1994 in Austria, as reported by IFPI earlier this year in its regional analysis of world sales. Retail sales reached the equivalent of $336.3 million in the market, the IFPI reports.

Many independent retailers, however, saw their share of turnover slip from 20% in 1993 to 18.4% last year. Winners were the mega-stores, discount book chains and big electrical-supply shops.

Dr. Harold Th. Beuchel, managing director of BMG Ariola, says, "The structure in the retail field has changed. The trend is going towards the concentration on bigger outlets."

Mag. Hans-Christoph Vonhre, the new general manager of IFPI in Austria, notes that the CD is now the dominating sound carrier in Austria. The domination of the CD is also shown by the market penetration of CD players, which rose from 14% in 1993 to 55%.

Continued on page 68
The began

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MUSIC-
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Guess who will be NO. 1 IN GERMANY?
at Christmas
[The EMI Electrola X-Masterpieces]
How To Get A Hit: Publishers' Strategies For Storming The Charts

The role of the modern-day music publisher is constantly changing. Nowadays, it pays to explore new avenues of exposure since competition is fierce on well-trodden paths. Billboard correspondent Ellie Weinret asked some of Germany's top publishers what priorities they pursue to get their copyrights onto the charts. Here are excerpts from their replies:

EMI MUSIC PUBLISHING

"We consider ourselves to be A&R-oriented music publishers," says Peter Ende, of EMI Music Publishing. "Our primary goal lies in increasingly building up national repertoire while attending to the exploitation of our international catalogue."

Ende believes it is crucial to discover writers or acts at an early stage to provide guidelines for demos and help place productions with record companies. "Of course, we also finance the demos for a young German group named Doofen's. After a Diagnostischen Vier and helped them land a deal with Sony Music. The group's most recent album, "Lauschacht", peaked at No. 2 on this year's German chart. EMI Music has also helped develop the careers of the female vocal group Valeries and the Jeno Days and upcoming singer/songwriter Michael van Dyke. It has signed deals for such dance acts as Slam, DJ Hooligan, Sweetbox and Stefan Raab—all chart-breakers today. Future priorities include Wiebke Schröder, the duo Avalence and singer Lisa Lageda.

WARNER/CHAPPELL MUSIC PUBLISHING

"There is no current plan to make hit records," says Norbert Masch, creative director of Warner/Chappell Music. "For me, a project has to be outstanding, and I've got to have a good feel for it. Such was the case with the signing of writer/producers Michael Miinsky and Luca Anzoli at the group who started out with their other writers on the genre, in fact, explaining that "we have a strong presence in the dance sector while we have a deficit in the German rock field, where BMG Ufa has strong credibility."

BMG UFA MUSIC PUBLISHING

The primary duty of the music publisher today is providing financial support to production operations so they can concentrate on their creativity, says Harwig Masuch of BMG Ufa Music. He cites the example of the Berlin-based Low Spirit label, with whom BMG Ufa began working four years ago. Since then, the label has brought forth a series of successful hit songs by such acts as Marusha, Westbam, Mayday and RMB.

Masuch also notes the role of bringing people together in new ventures. "We provided the basis for some of the joint ventures that BMG Arista entered into on the record side," he explains, "such as labels by the management companies Guni and Goldfish, as well as the newly founded Hansa label, Dolce Vita, which all were publishing co-operations set up with us prior to the deals with BMG Arista."

BMG Ufa represents the publishing for DJ/producer Alex Christensen as well as album acts, such as Die Arzte, Peter Mallaff, Camouflage, Die Teufelsgeneration, and others. This summer, the company can boast copyrights in the U.K. charts with hits by the Nightcrawlers, Jam & Spoon, Westbam, Gompie and Smokie, and MBN. "This is proof that our policy is truly paying off," says Masuch.

POLYGRAM SONGS

"Every act may differ from case to case, according to needs," says Jens Von Os of PolyGram Songs. "When developing acts in the early stage, it is of primary importance to create the infrastructure for the artist in order to provide the maximum amount of support—from song-picking to the financing of demo recordings or live shows, from setting up contacts with producers, booking agents and managers to acquiring a record deal."

Examples of promotional activities by PolyGram Songs for local artists include a "90s demo video support for Schlager acts," or "World's Best 500" promotion support for Rüdiger Henttke's Remaja, "Independent radio promotion for Groovemaster (BMG Arista), club promotion for the Gafkelg song "Stargate", and "hit single 'Cool Cat'" (Metrovision) and video support for Illegal 2001 (MCA).

Future priorities for the company, says Von Os, include the Turkish group Ulu, whose debut album will be released on Polydor Germany early next year, as well as by PolyGram in Turkey. "We have employed external promotion manager Christian Reinecke, formerly of Motor Music, to oversee all pre-marketing activities, from cover design to video shoots to booking to merchandising contracts for 'Ulu,'" says Von Os.

SONY MUSIC PUBLISHING

"With new partners, we first always try to find where the shoe fits," says Mike Weller of Sony Music Publishing. "Then we individually decide upon what is required. One partner may be in need of [club] promotion, the other requires tour support. And still another may require video sharing for demo productions."

Personal time and professional advice are more important than drawing checks. In many cases, it is just a matter of linking up the right contacts at the right time.

This past year, Sony Music Publishing scored hits with an array of domestic German acts; Enigma, Sandra, Claudia Jung, Andreas Martin, Fury In The Slaughterhouse, Jam & Spoon and Selig, as well as Pur and Westernhagen (via Kick Musikverlag).

KICK MUSIKVERLAG

Alexander Elberthagen of Kick Musikverlag says the company has two priorities: "German pop-rock productions are a traditionally strong segment for Kick and, secondly, there are productions which can be marketed internationally. In both cases," says Elberthagen, "the company is intensively involved in all decision-making. We play an active part in all areas, from the demo stages and choice of partner up to the marketing and promotion strategies."

This year, Kick's biggest success is Pur, whose album "Abenteuermind" has entered the chart at No. 1 and sold more than 1 million copies in its first month of release. On another level, the company has achieved a noteworthy reaction with Paddy Goes To Hollywood and the group's album "Ready To Paddy" (Hollywood/Indigo). "For the first time," says Elberthagen, "we took all measures except distribution into our hands. After all the major record companies turned the group down, we especially pleased that we were rewarded for being so courageous and are proud of a Top 10 chart peak."

One of the group's front men, "Pur" representatives Sandy Reed, whose WEA album "I Believe" has sold 150,000 units in Japan, and the Austrian duo Papermoon on BMG Arista, which has had a hit in Japan with the single "Lucy's Eyes."

PEERMUSIC

Michael Karrstedt of peermusic puts the emphasis at the company on the A&R, which involves bringing together producers and productions, and working closely with vaer productions, and producers to find new artists who may break through with a cover version. He cites "Are You Ready To Fly," a former hit for Rozalla currently in the charts by Dune on Motor Music, as one of several examples.

Continued on page 74
AUSTRIAN SALES UP
Continued from page 68

12.8%: Sony with 12.7%; Koch with 7.6%; Echo with 5.7%; emv EXCLUSA with 2.0%; the newly launched MCA with 1.9%; Bellaphon with 1.5%; and GIG with 1.3%.

Chris Werncksen has been head of PolyGram in Austria for the past four years and believes the company will retain its position as market leader. "I recognize a trend toward an up-to-date Austrian product," for example, Werncksen says, "with new releases of our national artists STS, Kurt Osbhahn and Ludwig Hirsch."

At BMG Ariola, Dr. Harold Th. Buechel observes that "We have the smallest international repertoire of all major record companies here, and therefore we are the most active company in the national domestic repertoire field." The company's leading domestic acts include Rainer Funkdicht, Hubert von Goisern, Papermoon and Trapped Institute.

For EMI Columbia Austria, international repertoire helped fuel a 12% increase in turnover in the first half of 1995, reports managing director Erich Krapfenbacher. "But we also are active in the national pop field with EVA, Tony Wegas and our new hope, ausser Hardbradel," he adds.

According to Martin Pammer, managing director of Sony, the domestic roster has been on the rise with such artists as Unique 2, Orange Baboons, Simone and Mat Schuh.

Manfred Lappe, managing director of

Werner's Lappe

Warner Music Austria, expects a strong autumn for his company. The share of international pop at Warner amounts to more than 90% and classical music 7.9%.

"Our national group Neu-/wirth Extrem-Schrammeln has shown a continuous upward trend," Lappe explains.

PASSAGE TO INDIA
On the retail front, Virgin this spring opened its third megastore in Austria, in St. Poelten, following outlets in Vienna and Linz. The U.K. retailer now has a market share of 10% and 35 employees in Austria.

DAIC, the two Sony factories located near Salzburg, report an increasing turnover amounting to 25%. According to managing director Otto Zich, this increase is fueled by the growing sales of both audio CDs and CD-ROMs. The factories are producing more than 750,000 CDs daily, and DAIC will be the European manufacturing source for the Sony PlayStation, a new disc-based computer game system.

Austrian, the independent Austrian record company, is expanding and recently opened its first CD plant in Bombay, India, in cooperation with Bajaj Art Printers, with a capacity of 15,000 CDs daily. Koch, with 650 employees, has branches in six European countries, as well as in the U.S. and Canada.

BROADCAST BUSINESS
Until now, the state-owned radio and television company ORF has had a monopoly in Austria, offering two nationwide TV stations, ORF 1 and ORF 2, and four radio stations. Oe 1 with most-

A recent court ruling declared that Austria was breaching European Union regulations by not allowing private stations. Recently, the first independent radio station, Antenne Steiermark in Styria, went on air, making radio history in Austria.
If you expect this to be your destination
make sure you have these with you

Die Fantastischen Vier “Lauschgift” tip top German hip hop
Culture Beat “Inside Out” dance pop’s finest hour
Such A Surge “Under Pressure” crossover rules!
Aziza Mustafa Zadeh “Dance Of Fire” jazz has its new princess
Selig “Hier” great, grungy, gutsy, German

COMING IN ’96: FRANK BLACK
BAD RELIGION
JAM & SPOON
TOKYO GHETTO PUSSY

Sony Music Germany
“Our artists and producers have our high-standard peermusic studio at their disposal for experimentation,” says Karnstedt. “Furthermore, they have the possibility of conducting remixes at all of our affiliated companies around the world, as well as realizing a creative exchange of ideas with our international composers, arrangers, producers and mixers.” Peermusic also provides promotional support in conjunction with the corresponding record company, often shares video-production costs and offers support with radio and club promotion. Among the current priority copyrights for peermusic are “Running (The Future Is Now)” and “Razzia B—This Club Is Closed” by M., “La Musica Latina” by Paella 303, “Everybody Dance” by La Esperanza, “Captain Jack” by the group of the same name and “Herz Zu Herz” by Blücher.

Germany’s Top Producers: Who’s Who

By Ellie Weinert

FELIX GAUDER

At 23, Felix Gauder is already one of Germany’s most successful producers. The classically trained native of Stuttgart teamed up in 1991 with manager Andreas Bär Häser, who helped launch his career. His first dance project, God’s Groove (Black Flame/Intercord), yielded the Top 10 club hit “Prayer IV-V (We Can Fly).” After various dance releases, things really began picking up for Gauder when in 1994 the single “Back To Nature” from the God’s Groove album “Elements Of Nature” (Logic) cracked the Top 50 on the German singles chart. In the past year, Gauder has enjoyed major success with E-Rotic (Intercord), including a string of hit singles from the album “Sex Affairs” and Das Modal (Urban/Motor Music), which also has yielded Top 5 hits from its album “Musik Mit Herz.” Recently, Gauder was able to boast that four of his productions were in the charts simultaneously.

TONY CATANIA & INGO KAYS

When Axel Alexander, head of A&R at BMG Ariola Hamburg, brought jazz singer John Larkin together with Dortmund-based producers Tony Catania and Ingo Kays, all they had as a creative seed was Larkin’s scat-vocal riffs. After three weeks in the studio, they emerged with “Scatman,” the single by Scatman John, which has hit No. 2 on the German chart, sold 600,000 units in the market and gone Top 10 all over Europe, prompting its U.S. release. A follow-up single, “Scatman’s World,” has gone Top 5 in Germany, while the album of the same name has been a best-seller in Germany, Switzerland, Poland, Hungary, the Czech Republic and Japan.

Sicilian-born Catania had been working for two years with veteran German producer Frank Farian when he teamed up with Kays to launch the pop band The Bardo. But it was with techno-dance that the duo made its mark, beginning with D.J. Hoogkamp on the Dance Street label and subsequent productions and remixes for the likes of Hästalaw, Real McCoy, Odessy and Marusha. After the success of Scatman, the duo produced the single “Wonderful World” for U.S. singer Leroy Gomez, former frontman of the group Santa Esmeralda, who is signed to EastWest Records in Hamburg for an upcoming album.

MOSES P.

A black German-American from the Frankfurt area, producer Moses P. had always wanted to be a lawyer and was intrigued by the way legal phrases were used on the Perry Mason TV series. To this day, a fascination with spoken or rapped words takes priority over the music. After his first hit when “Twilight Zone” (Logic) peaked at No. 27 on the German singles chart. A year later, he teamed up with Thomas Hofmann and founded the act Rödelheim Hartreim Projekt. Their debut album, “Direkt Aus Rödelheim (Direct From Rödelheim),” released by MCA Germany in 1994, has sold more than 130,000 units. Meanwhile, the “Live” album by the Rödelheim Hartreim Projekt has entered the charts and surpassed sales of 30,000.

This year, a second album production from Moses P. took off as well. A 22-year-old rapper of German/Italian descent named Sabrina, recording as Schwestr S. (Sister S.), debuted with the album “5 Ist Soweit (The Time Is Right)” on MCA Germany. It has sold more than 130,000 copies and yielded the Top 15 hit “Ja, Klar.” Schwestr S.’s second album, “Hier Kommt Die Schwester,” was released in the second half of this year, and she was awarded the VIVA Comet Award as best breakthrough hip-hop artist.

ANNETTE HUMPE

One of Germany’s few female musicians/producers, Annette Humpe has achieved notable success in the past year with Luciellecrt (BMG Ariola) and the cappella pop group Die Priezen (Hansa/BMG). She and her sister Inga were at the forefront of the Neue Deutsche Welle (German New Wave Music) with their group Neon Babies in 1978. After chart success with the new wave/punk group Ideal (WEA) in the early ’80s, Annette Humpe produced the single “Coco” by her group DIO (WEA), which topped the German charts for six weeks. She continued to gain chart success recording with her sister, first as Humpe & Humpe, and later as Swimming With Sharks. In 1991, she was brought together by manager/producer George Glueck with a young East German group, Die Prinzzen. The collaboration has yielded four hit albums, including this year’s “Schweine.”

In late 1994, Glueck linked Annette Humpe with the duo of Lucy Continued on page 76
The Force Of Attraction

Bonnie Tyler - Free Spirit

Weather Girls - Think Big

Willy DeVille - Loup Garou

B-Tribe - Suave Suave
MAJOR TOM '95
PETER SCHILLING & BOMBASTIC
(DANCE STREET REC.)

COMPUTERLIEBE
DAS MODUL
(URBAN/MOTOR MUSIC)

ARE YOU READY TO FLY
DUNE
(URBAN/MOTOR MUSIC)

CAPTAIN JACK
CAPTAIN JACK
(EMI ELECTROLA)

SETH
WOOLOOMOOLOO
(SONY MUSIC)

HERZ AN HERZ
BLUMCHEN
(EDEL COMPANY)

More To Follow...

The Force Behind The Hits: Germany's Top Tunesmiths

DAVID BRANDES
Intercord Records act E-Rotic scored a string of Top 10 hits in Germany this year with "Max, Don't Have Sex With Your Ex," "Sex On The Phone," and "Fred Come To Bed," and also saw chart action from Austria to Australia. The composer behind E-Rotic is 28-year-old David Brandes. Brandes wrote those songs together with Felix Gauder and co-produced them with John O'Tyme (a pseudonym for Bernd Meisinger), who co-wrote other tracks on the album. Brandes started a singing career at age 16 in 1993, co-founded his own studio, Bros-Musik, in Loerrach. Many of Brandes' songs were co-written with Bernd Meisinger, whom he describes as "my biggest promoter, a man who has opened innumerable doors for me." He has worked with Dominico Livano, producer for DJ Bobo. Among his other projects this past year were: "Move Me Stranger" by Heart Attack, "Eagle Fly" by Apanache, "mixing dance and chants," and the rave track "All My Love" by Thaxer, for which O'Tyme wrote the lyrics, and the new album "Rhythm Of My Life" by Irene Cara on Polydor.

RALPH SIEGEL
One of the most successful German writers, producers, and publishers celebrated his 50th birthday in Munich on Sept. 30—Ralph Siegel is one of the most influential celebrities in the music business and a tireless promoter of German-language music productions. Siegel, who for many years was active in the German Association of Music Publishers, has written thousands of songs, which have been on records selling millions of units. The course of his long career, Siegel has written songs for more than 100 artists, including Udo Jürgens, Peter Alexander, Katja Ebstein, Nicole, Englbert, Demis Roussos, Lena Valaitis, the Bellamy Brothers and many others.

One of Siegel's greatest international achievements came with the artist Nicole, who won the Grand Prix International Song Contest with Siegel's song "Ein Bisschen Frieden." Among the citations he has won are the Paul Lincke Ring, the Goldene Europa, the Bambi and the Goldene Stimmgabel awards, and the Order of Merit of the Federal Republic. Siegel has also written the musicals "Corrida," "Winnetou" and "Clowns," his latest work. His 50th birthday milestone was marked by numerous radio and television programs paying tribute to his work.

W.S.

BERND MEISINGER
As a lyricist, Bernhard Meisinger is the biggest name around when it comes to national music productions. Now 50 years old, Meisinger has been in the music business for 17 years. After studying economics in Munich, he worked in the academic world for a few years and then devoted himself entirely to his hobby—music. "I have always played in bands, and one day I just started writing lyrics," says Meisinger, whose major success this year has been as a co-writer on the E-Rotic album "Sex Affairs" with David Brandes and Felix Gauder. At first, Meisinger worked closely with Ralph Siegel, who gave him his first chance in the business. "I have worked with almost all German-language artists," says Meisinger, "and with almost all the composers.

Meisinger has written pop songs for, among others, Peter Alexander, Cindy Berger, Roberto Blanco, Andy Borg, Claudia Jung and Brunner & Brunner. He has written rock songs for Drafi Deutscher, Peter Maxay and Wolfgang Perry, and folk songs for Gaby Albrecht, Wolfgang Fievet and Marianne & Michael, to name just a few. He has represented Germany seven times at the Grand Prix International Song Contest, sharing a top prize with composer Siegbert Bischen Freiden," performed by Nicole. In recent years, Meisinger has been working as a writer and producer for such artists as Gaby Albrecht, E-Rotic and Hanne Haller, with whom he runs the Cosima music publishing company.

W.S.

IRMA HOLDER
Irma Holder's big breakthrough as a lyricist came in 1978 with Udo Jürgens and the song, "Ist Das Nichts?" She has written more than 30 songs for Howard Carpendale, including such hits as "Hello Again." In 1986, Holder won the GEMA Willi-Dechm-Prix award. In 1992, she received the Echo Award as lyricist of the year. She has collaborated with Jean Frankfurter for more than six years now and has written all the lyrics for Patrick Lindner, the Kastelruther Spatzen and the Hofmann Sisters. She took part in the Schlagerfestspiele Pop Festival with Kristina Bach and the song "Rendezvous Mit Dem Feuer." In 1992, Holder won the Grand Prix International Song Contest in Zurich with Stefanie Hertel and "Uber Jakob. Michael Geh A Brucker.

Koch International has just released the new album by the Kastelruther Spatzen, "Das Erste Gebot Ist Die Liebe," for which Holder wrote all the lyrics. The music was composed by Jean Frankfurter and the album produced by Toni Kellner. Irma Holder is currently working on the new Patrick Lindner Christmas CD and a new Fernando Express album.

W.S.

GERD GRABOWSKI
The singer, composer, lyricist, producer and percussionist Gerd Grabowski started by playing in numerous bands, appearing under the pseudonyms Alexander Marco and Tony Bell, among others. He was a drummer until, at the age of 18, he started to write lyrics and compose. In 1978, he had his first hit as a songwriter with "Schachmatn" by Roland Kaiser. There followed songs for Audrey & Jacob, Mireille Mathieu, Juliane Werding, Andrea Jürgens, Laura Branigan and Heino. He also wrote the hit "The Spanish Night is Over" for Engelbert Humperdinck. He commenced a singing career as G.G. Anderson, initially in English repertoire and later with German songs. Grabowski has won a total of more than 40 gold, platinum and double-platinum awards. Under the name G.G. Anderson, he was very successful with his latest single, "Komm Mit Mir Im Frühling Nach Venedig," and has followed it up with his current single, "List uns nie mehr auseinandergehen." Both are on his recently released album "Ich Lieb Dich." Grabowski discovered and produced two musicians from his back...
 Classics In Germany: Budget Titles Help Unit Sales Climb 20%

By Wolfgang Spahr

The German classical-music market is increasingly dominated by mid-price and low-price repertoire. Price wars are waged for market share with budget series and boxed sets. So-called “tum-mage-sale-tables” have been set up on city streets just to get rid of the masses of products on retailers’ shelves.

Germany’s Phono Association reported the sale of 21.0 million classical music CDs in 1994. This represents an increase in units of 20% compared to 1993. In terms of value, however, most of the increase came from low-price releases.

In 1994, classical music had a value-share of 7.8% in total turnover for the audio market, which totals $4 billion. For the first six months of 1995, 7.4 million classical music CDs were sold. In terms of units sold, this represents a drop of 9.8%. Without the low-price offerings, things would have been even worse. A good example of professional marketing of inexpensive classical-music recording media is displayed by Karussell, a division of PolyGram. For only $6.50 per CD, they offer such well-known classical artists as Herbert von Karajan, Placido Domingo, Luciano Pavarotti, Jose Carreras, Karl Bohm, Pinchas Zukerman, Eugen Jochum, Lorin Maazel and Sir Colin Davis on its Belart and Heliodor labels.

More than 5 million Belart CDs have been sold across Europe. Karussell recently launched in its Heliodor label to attract young people. “To meet the demands of the different consumer profiles in the classical market, it is not sufficient to offer only one classical catalogue,” says Karussell managing director Werner Klose. “Karussell Classics offers you the ideal complete range with the three programs [of] Belart, Heliodor and DDD Classic Masters. The successful Belart program addresses itself to classical newcomers of every age. Heliodor is especially created for young people, and the DDD Classic Masters will inspire the fans of digital recordings.”

RESEARCH RESULTS

Market research of the classical field has been performed by the German Broadcasting Corporation, ARD. “Interest in classical music predominates above all among older people,” the ARD study states. “It is only in recent years that there has been a marked boom in the classical among young people.”

More than one-third of the listeners of nationally broadcast Klassik Radio are between 14 and 34 years old. Education level and gender have no influence on the choice of this classical-music station, according to market researchers.

In the opinion of Michael Broegegerman, manager of classics marketing at Sony Classical, the budget series accounts for between 12 and 13% of total sales. A similar estimate is given by Oliver Schulten, managing director of PolyGram Classics, regarding the expansion possibilities for budget CDs in the classical market.

“We plan to continue the budget series on our three labels,” he says. According to Schulten, however, PolyGram still sees its focus as the full-price market and entered the low-budget business primarily for strategic reasons. But he says many newcomers to classical music start with the cheap CDs and move on to the full-price albums.

STARS SELL

An EMI analyst says that megastars still sell best, even after many years. In addition, recordings sell well that are connected with a particular event, whether it’s a concert with major media coverage or a film featuring classical music.

Schützen at PolyGram Classics says the decrease in full-price classical sales is due to a current lack of sensational releases, but also to the end of the vinyl-to-CD transition, which fueled sales for many years. In addition, there are no major events to initiate buying impulses, he says. On the other hand, reports on classical music in the media have increased considerably.

Twenty percent of PolyGram classic releases are new productions. The company’s list of best-sellers includes “Pavarotti & Friends,” “The Three Tenors,” Jesse Norman’s “Just The Best” and “Carmen Symphonies” with Anne Sophie Mutter, and “A Night In The Opera” on the Decca label.

Roman Böhnlein, head of EMI Classics, says that EMI’s best-sellers in the classical field are “Caro Gregorianto,” Vanessa-Mae’s “The Violin Player,” “Best Of Classics ’94,” Anne Sophie Mutter’s “Vier Jahreszeiten” and Nigel Kennedy’s “Vier Jahreszeiten.”

PLAYING OUTDOORS

On the live-performance scene, Hoffmann Konzerre, the 25-year-old concert agency in Mannheim, has had major success with open-air classical concerts. Staged at historical sites in town centers or against the backdrop of romantic parks and castle grounds, these concerts have offered a unique experience praised by visitors and the media alike.

For some years now, Hoffmann Konzerre has been staging open-air tours across Europe with artists including José Carreras, Placido Domingo and Monserratt Caballe. Audience figures in recent years have nearly doubled, with total attendance for an open-air performance this year by José Carreras in Germany totalling between 8,000 and 12,000.

“In contrast to events like this, classical concerts in concert halls, designed for a capacity of between 1,000 and 2,000, have decreased by 20% to 25% compared to previous years,” says company founder Matthias Hoffmann. Hoffmann Konzerre is involved in promotion of a recently announced world tour by the Three Tenors—Luciano Pavarotti, José Carreras and Placido Domingo—and plans further activity in the U.S. in its home market, meanwhile, the firm has been developing a new 17,000-capacity amphitheater southeast of Berlin.

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A successful variety - from a successful region!
**LIFELINES**

**BIRTHS**

Girl, Lucia Morris, to Matt Pierson and Beth Kittay, Sept. 17 in Norwalk, Conn. Father is senior VP of jazz for Warner Bros. Records.

Boy, Andrew Michael, to Sue and Tom Ellis, Oct. 11 in Cleveland. Parents are owners of My Generation Records and Tapes, an independent music store in Westlake, Ohio.

Girl, Julia Claire, to Dave and Debbie Carroll, Oct. 14 in New Milford, Conn. Father is VP of purchasing for CD One Stop.

Girl, Victoria Ashley, to John Gerard Brennan and Alison Marie Brennan, Oct. 17 in New York. Father is a member of the Jerky Boys.

Girl, Madison Theodora, to Lynda and Wayne Olivieri, Oct. 19 in Bridgewater, N.J. Mother is a underwriter and supervisor for Connecticut General Insurance Corp. that represents major artist tours around the world. Father is a singer/songwriter who has worked with Jon Bon Jovi, Skid Row, Huey Lewis, and other artists.


**MARRIAGES**

Stacy Braunstein to Glenn Carr, Oct. 12 in Brooklyn, N.Y. Bride is national publicity manager for Arista Records.

Kathryn Danyful to Jeff Albright, Oct. 14 in Malibu, Calif. Bride was former features editor of the Network 40 trade publication. Groom is president of the Albright Entertainment Group, a PR firm that represents such artists as the Doors, Bobby Krieger, Vince Neil, Ric Ocasek, Pat Benatar, and Dany Kanees.


Don Gerard to Anna Marie Juenger, Oct. 31 in Urbana, Ill. Groom is bass player for Roadrunner recording group the Moon Seven Times.

**DEATHS**

André de Vekey, 82, of cancer, Oct. 12 in Benalmadena, Malaga, Spain. De Vekey headed Billboard's first international headquarters in London in the '60s and '70s.

Frank W. Hanshaw Sr., age unknown, after a lengthy illness, Oct. 21 in Atlanta. Hanshaw was a bookagent whose career spanned several decades. While at Duke University in the '30s, he became publicist and manager of Les Brown and the Duke Blue Devils. In 1937, he joined booking agency Rockwell-O'Keefe. When that company evolved into General Artists Corp., Hanshaw headed its offices in New York, Cincinnati, and Miami. While serving overseas in World War II, he formed the only combat big band in Europe composed of servicemen, which toured Europe after the war. Returning to General Artists, he worked with such artists as Nat King Cole, Bobby Darin, Stan Kenton, and Conway Twitty. He is survived by his wife, Jayne; son, Frank Jr.; and grandchildren, Katherine and Andrew. He was preceded in death by a sister, Annette, a singer in the early days of radio.

Jef Rabinovitz, 38, of heart failure, Oct. 30 in Los Angeles. Rabinovitz was VP of sales for Columbia Tri-Star Home Video. He began his video career at Ingram Distribution and later joined Sony Video Software in New York, where he held several key marketing and sales positions before joining Columbia TriStar in 1991. He is survived by his wife, Kathy.

Florence Greenberg, 82, of complications from a stroke, Nov. 2 in Hackensack, N.J. Greenberg was founder of Sceptor Records (see story, page 16).

Send information to Lifenlines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

**CALENDAR**

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

**NOVEMBER**

Nov. 11. Special Music CD Packaging, design exhibition, the One Club Gallery, New York. 212-979-0610.


Nov. 11. Juvenile Diabetes Foundation Presents the 23rd Annual Promise Ball, honoring Tony Bennett, Waldorf-Astoria Hotel, New York. 212-666-2980.


Nov. 29. Tenth Annual Salute To The American Songwriter, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-7786.


**DECEMBER**

Dec. 4. 18th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Recording Arts & Sciences, Hammerstein Ballroom, New York Bob Leone, 212-957-9230.


**JANUARY**


Jan. 21-25. MIDEM, Palais des Festivals, Cannes, France. 212-689-4220.

**FEBRUARY**


**GOOD WORKS**

Grindstone Records, formed by Ian Hunt and Don Schneidler: An independent record label that forms creative partnerships with its artists, allowing them creative autonomy and an opportunity to create their own sublabels. Roster includes the obvious, Lisa Mige, and Mannish. 447 South Robertson, Suite 201, Beverly Hills, Calif. 90211; 310-846-0779.

Percy Artist Development, formed by Perry Cooper: A full-service company providing publicity, touring, media development, marketing, public relations, and tour consultation. Cooper was most recently VP of artist tour development at Atlantic Records; prior to that, he was VP of artist relations and media development. 2025 Broadway, Suite 283J, New York, N.Y. 10013; 212-725-2581.

Cash Flo Records Co., formed by Michael Hayes and Bobby Midnight: An independent label focusing on hip-hop, and R&B, distributed by Select-O-Hits. First release is "Who You Wit." Mid-South Unouchables. Send demo tapes and box to A&R Department, ca Maurice Crowley, Cash Flo Records, 1116 W. 7th St., Suite 186, Columbus, Ohio 43201; 614-897-8096.

EboniStone Production, formed by Patrick B. Jarrett. A full-service music company with subsidiary divisions Bourier Records and Bouvier Publishing. P.O. Box 8544, Universal City, Calif. 91618; 818-989-0292.

**NEW COMPANIES**

Bahooomba Music, formed by Robert Smith. An independent label presenting exclusively New York City performers, including blues, R&B, and rock artists. Smith is formerly a manager with the New York-based Record World chain. The label's first release, "Do It In Style" by blues/rock act Raust Charles, 847A Second Ave., Suite 294, New York, N.Y. 10017; 718-591-4982.

A GOOD DEAL FOR ALL: Passport Music Distribution in Denver has started a holiday season campaign called the Music Donation Program. Through a campaign with Passport's retail accounts, parents and children who donate CDs, cassettes, and records along with a $1 donation will be able to purchase their next Walt Disney Records CD, cassette, or record. Participating Passport accounts will donate the merchandise to their favorite local charities. The program was the brainchild of Passport's Paula Singer. Contact: David Ross, 303-922-0933 ext. 103.

Spearheading AIDS Effort. Michael Franti, leader of Capitol group Spearhead, is congratulated after performing at LIFEbeat's "UrbanAID" show at Madison Square Garden in New York. "Positive," the current single and video from Spearhead's debut album, "Alight," is an account of a young black man's decision to get tested for AIDS. Shown, from left, are Franti; Patsy Fleming, national AIDS policy director for the Clinton administration; and Tim Rosla, executive director of LIFEbeat.

www.americanradiohistory.com
Burlington's 6,000 Titles Of Pure Pop Store Named NARM's Indie Retailer Of The Year

BY ED CHRISTMAN

BURLINGTON, VT.—In 1986, when John Crandell decided to open his Pure Pop record store here, all he had was a dream, $5,000, and a 3,000-title record collection. Today, he and co-owner Jay Strausser have turned that initial investment into a store that annually generates $1.5 million in sales and received the National Assn. of Recording Merchandisers' independent retailer of the year award in March. Crandell explains Pure Pop's success by saying, "One of the strengths of the indie store is letting the marketplace determine what kind of a store you should be. If you are in tune with the market, you will tailor your inventory."

Pure Pop's market is the Burlington metropolitan area, which has a population of 130,000. In Burlington itself, there are 40,000 people, including the students of the University of Vermont and Trinity, Champlain, and St. Michael's colleges. It is, Strausser says, "a pretty intelligent music market."

Early on, the store struggled, but it hit its stride when customers began asking for reggae. Around that time, Strausser, who had a deep love of the genre, began to stock it intensely. "Reggae really helped to build the store," says Crandell. Back then, importa were very important to the business, and the store cultivated that market as well, bringing in more customers into Pure Pop. Over the years, the Pure Pop owners have invested into musical trends by staying in touch with their customers and building the store into a successful business.

Crandell, 40, says he got his start in the music industry at the Handleman Co., working as a sales rep for the last four years of the '70s. He says he kept his eyes open looking for an opportunity to start a record store, and a friend suggested that he try to do so in Burlington. Crandell went there and "loved it right off."

Initially, Pure Pop, which is named after Nick Lowe's first solo album, "Pure Pop For Now People," shared a 1,000-square-foot space with two other businesses, a used-paperback merchant and a stained-glass store. That store was across the street from the present location, the basement of a three-story building on College Street and South Winooski.

One year later, the store moved into its present location, although at the time it measured only 800 square feet. It is now 1,400 square feet. At the time of the move, Strausser, who was working in the store, decided to become a partner and invested $5,000.

Cranking with his ownership of Pure Pop, Strausser got into the concert promotion/booking agent business; he began booking and staging concerts for local bands. Today, that business is known as All Points Booking, which reached its "pinnacle" in staging Grateful Dead concerts the last two years in Highgate, Vt., where 65,000 people showed up each year. Strausser claims those shows were the largest concerts ever to take place in Vermont.

Each partner works about 20-25 hours per week, and the store has a manager, Michael Bassett, who oversees a staff of nine employees, including buyer Amy Donath.

Currently, the store, which charges $1 less than suggested list price, carries approximately 6,000 titles. Of those, 1,500 are alternative rock titles, 1,200 are classic jazz, and 500 are ambient and acid jazz. In order to maximize space, the store frequently orders product from suppliers, instead of keeping stock on hand. Pure Pop achieves seven inventory turns a year.

Crandell says that the store is anxiously awaiting the implementation of source tagging so it can take its CD (Continued on page 84)

Hollywood Casino Betting On Sell-Through Atlantic City Co. Offers Low Vid Prices, Film Memorabilia

BY SETH GOLDSTEIN

NEW YORK—The studio may have an odds-on favorite in Hollywood Casino, a gambler's outlet for sell-through videos.

As the name states loud and clear, Hollywood Casino has tied its future to the gaming public's fascination with filmmaking and memorabilia. That future includes sales of cassettes at prices comparable to what mass merchants charge.

The store is in the company's Sands Hotel & Casino in Atlantic City, N.J., which opened in mid-July, pegged Warner Home Video's "Batman Forever" at $11.95 for its preferred customers, who would pay as much as $19.96 elsewhere. While movies range up to $20, most Hollywood Casino releases run $7-9.

Anyone can become a preferred customer by signing up for an Ambassador card at the hotel, says Thomas Cantone, VP of studio and retail marketing for Hollywood Casino's HWCC Development Corp. Those names become part of a million-name mailing list solicited periodically for cassette purchases.

Without benefit of advertising or promotion, Cantone says, Hollywood Casino sells 4,000 tapes per month. Sales since the first of the year, when the studio merchandising program got rolling, total 45,000 units. That figure does not include Hollywood Casino's newest wrinkles in Atlantic City, the Epic Buffet. Guests dine among movie props bought in Italy and browse among (Continued on page 84)
Customer Relations Paramount At One-Stop

Topline’s Personal Touch Is Key To Its Longevity

By Frank DiCiccostano

NEW YORK—Having celebrated its 20th anniversary as a family-owned one-stop, Topline Record Distributors Inc., based in New York’s Woodside neighborhood in Queens, might credit its longevity to a combination of the philosophies “keep your ear to the street,” “know your customer,” and “if it ain’t broke, don’t fix it.”

Founded in 1975 by Larry Abosch, the operation began as a small retail/wholesale record store in Queens Plaza, not far from the 59th Street Bridge. Within four years, Abosch relocated to a larger, 5,000-square-foot warehouse a short drive away in the Woodside area, where the one-stop remains today.

“Topline has always had an old-style, customer-friendly type of one-stop,” says Mitchell Abosch, 38, who joined his father’s day-to-day operation from his father’s brother-in-law, Rich Dockey, 38, about three years ago.

With $5 million in sales, the one-stop, which employs 120 stores, mostly in the New York boroughs, Westchester County, Connecticut, and Delaware. All orders are shipped the day they are received. Because the one-stop is easily accessible to its accounts, nearly 40% of all product is purchased directly from the factory. “Our customers enjoy visiting our warehouse, shopping for deals, and seeing the music in front of them,” says Mitchell.

Although his father, Larry, is now involved with the business only on a part-time basis, Mitchell makes it clear that he has no intention of deviating from the business course his father set in motion. “He believes in a steady, but sure way of doing business, and I think I’ve seen any reason to change that,” he says.

Despite the myriad changes that have taken place in the music industry over 20 years, Larry Abosch maintains that fair prices, targeted selection, and service are key ingredients to running a one-stop. And, above all, keeping in tune with the customer allows Topline to draw new customers while still servicing many of its original accounts.

Naturally, price competition is always a topic of discussion in the one-stop business. Unlike many one-stops that run one-week specials on new releases, Larry Abosch says, “our deals run from one to six months, depending on the record and our ability to replenish our stock at a discount.”

Unfortunately, he continues, the major labels are making it increasingly difficult for one-stops like Topline to stay competitive, giving the tendency to charge high return penalties and the staging of new-release shipments.

Mitchell Abosch describes the move toward higher return penalties as an incident of merchanise as “killer fees.” Those penalties squeeze an already tight profit margin, he says.

“It’s incredible,” he adds. “The majors have already raised the penalty to 10% (for returns), and when you combine that with the competition coming in from out of the area, it just makes it harder for us to do business.”

Larry Abosch says that the street-date has unfairly hurt New York one-stops. Street-date violations are rampant in the New York market, he says. In order to allow one-stop time to prepare product and ship it to accounts in time for Tuesday street dates, the majors ship product to one-stops on Friday.

In the past, Topline has been found in violation of street-date policies, which resulted in a temporary loss of receiving product on Friday. But Larry Abosch claims that Topline was just responding to out-of-state one-stops, which take advantage of extra days to penetrate our customer base.

According to the Abosch’s, one-stop sellers are so eager to enter the New York market that they’re willing to absorb overnight shipping fees just to get an edge. “All that does is drive up costs and end up hurting all of us,” Larry Abosch says.

The labels are not polishing street-date violations perpetually, he continues. “They are doing a half-ass job on this, and we are suffering because of it.”

One way to counter the problem, he suggests, is for the industry to switch to a universal street date of Friday, since most retailers want the big albums for the weekend. When the most customers are in their stores.

Despite the street-date problems and high retail, Mitchell Abosch is anything but pessimistic about the future of the operation. “There are still plenty of people looking to go into the record business,” he says. Besides, he adds, “our list of new [accounts] is gradually increasing all the time.”

Topline has not computerized its inventory management nor is it considering adding multimedia product to its mix of CD-ROMs and other products, for which Reader’s Digest will have the worldwide direct marketing rights. Meanwhile, Pleasantville, N.Y.-based Reader’s Digest reports that revenues from books, home video, and music rose 9% in the first fiscal quarter to $812.5 million. However, when factoring out favorable currency exchanges in Europe, revenues declined 1%.

THE NATIONAL ASSN. OF RECORDING MERCHANTS says that the trade show, which is to show the trade show at its annual convention at the Sheraton Washington Hotel in Washington, D.C., March 22-23, will occupy 60,000 square feet, the largest space ever. And the trade floor will remain open 20 hours next year, up from 13 at the San Diego convention this year. Applications for trade show space must be received by Jan. 31.

READER’S DIGEST ASSN. has formed a five-year $75 million strategic alliance with PBS to develop and distribute TV series, ministries, and specials focusing on family entertainment for the network. The programs will then be adapted to home video, audio, print, online, and CD-ROMs, and other products, for which Reader’s Digest will have the worldwide direct marketing rights. Meanwhile, Pleasantville, N.Y.-based Reader’s Digest reports that revenues from books, home video, and music rose 9% in the first fiscal quarter to $812.5 million. However, when factoring out favorable currency exchanges in Europe, revenues declined 1%.

REPUBLIC PICTURES HOME VIDEO says it has renewed a deal with Showtime through December 1996. Los Angeles-based Republic has domestic home-video rights to 15 new Showtime properties. Republic also says it has formed a multiyear agreement with PolyGram U.K., which will distribute titles for Republic Entertainment International.

THE MOTION PICTURE ASSN. announces that an anti-piracy crackdown on street vendors in Mexico City netted more than 30,000 unauthorized copies of movie videocassettes in October alone. The titles seized included “Braveheart,” “Nell,” “Casper,” “Species,” “Congo,” and “The Little Mermaid.”

DOVE AUDIO, the audiobook company, reports that third-quarter revenues increased 48% to $3.4 million from $2.3 million a year ago. Net income was $622,000, compared with a loss of $80,000 last year. The numbers were, the early Hills, Calif.-based company, says because “increased sales volume from Dove’s product line, including its recently published look titles.” The company has also formed a subsidiary to distribute films.

FOX LORBER HOME VIDEO has been stepping up its acquisition of critically acclaimed foreign and independent films for video distribution, including the Australian Oscar winner “Breaker Morant,” three of Eric Röhrner’s classic French romantic comedies, and John Cassavettes’ first two movies as a director: Orion Home Video distributes Fox Lorber product.

SENSORMATIC ELECTRONICS, which markets anti-theft electronic article surveillance technology, says first-quarter revenues rose 40% to $267 million from $191 million a year ago. But net income declined to $17.1 million from $24.2 million. The Deerfield Beach, Fla.-based company says it is “considering how we might utilize the company’s functional and operational strengths to eliminate redundancies, reduce expenses, and provide better business control.”
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**Virgin Invades East Coast; Kemp Mill Seeks Chap. 11 OK**

**Virgin Space**: Virgin Retail, with five stores in California, is gearing up for its invasion of the New York metropolitan area. That will begin in February, with the opening of what is being touted as the largest record store in the U.S., a 70,000-square-foot site in Times Square. That store will be the first of as many as eight superstores — except new, medium, mega-stores — that the chain plans to build in the New York area over the next few years.

The company has already signed a lease for a 30,000-square-foot store in Westbury, N.Y., on Long Island, which will open at the end of next year, according to Ian Duffell, president/CEO of Virgin Retail's North America operations. Duffell says he hopes to complete a deal for another Manhattan store that could open before the Westbury outlet.

In addition to New York, Virgin is looking for locations in Boston, Philadelphia, Washington, D.C., Miami, and Orlando, Fla., and in very close to signing deals in two of those cities, according to Duffell. Meanwhile, out West, Virgin is testing the opening of what Duffell is already calling its most successful store in the U.S., a 50,000-square-foot, multimedia outlet in San Francisco, which opened Aug. 17. Although he declines to specify a revenue projection, Duffell says that store is probably the No. 1 store on the West Coast and probably will be the third-highest-grossing music combo store in the U.S., behind the two Tower stores on Broadway in Manhattan. (Of course, next year, he expects the Virgin Times Square location to topple them and become the No. 1 sales-volume store in the country.)

In addition, Virgin is preparing a 25,000-square-foot store in Burbank, Calif., which will open in a few weeks, Duffell says. That store is in the Media City Center complex and has some impressive traffic-driving neighbors, including Ikea, Barnes & Noble, and an AMC stadium-style cinema with 36 screens. The Virgin store will have 200,000 cars going past its doors each day, and hopefully, more than a few will stop in.

Duffell says that Virgin will complete its presence in California when it lands a location in West Los Angeles. But it clearly isn't done with the West, as it plans to have a store open north of the border, in Vancouver, by the end of 1996.

**Get Around**: Over the last month, Retail Track has been out and about, trekking across the U.S. going to conventions and visiting stores, and hasn't had a chance to document a couple of retail happenings.

In Washington, D.C., the Kemp Mill Chapter 11 reorganization plan has been approved by the creditors committee and is icing up its way to the chain's creditors, who have to vote on it. According to people familiar with the process, the plan calls for Kemp Mill to come up with slightly more than $3 million by Jan. 15, of which $2.25 million is for secured creditors.

In order for the plan to be approved, it must pass two tests: It has to be accepted by 60% of the unsecured creditors, and they must represent at least 75% of the outstanding debt.

If Kemp Mill does come up with the cash, it would represent a payout of about 25 cents per dollar for unsecured creditors and would allow the chain to turn ongoing concerns, although one with a sharply reduced presence. If Kemp Mill fails to come up with the money, the chain will be liquidated.

Kemp Mill fell on hard times when Best Buy invaded the Washington market and started slugging it out with the Circuit City chain. Kemp Mill hasn't been the only chain to hit the crossfire. Carteret, N.J.-based Nobody Beats The Wiz closed down three Washington stores in August (Billboard, Aug. 20) and six more in October, leaving only four stores in operation there.

As usual, Nobody Best, the Wiz isn't talking about its plans in the area. But the industry is watching closely to see if the Wiz is planning to close down its remaining Washington stores and run from that market with its tail between its legs.

Or is the Wiz positioning to go head-to-head with Circuit City and Best Buy by bringing its superstore concept, which includes its core business of home-electronics hardware, to Washington? Until now, the Wiz stores in Washington have carried only home-entertainment software. If the Wiz doesn't make its stand in Washington, it will in the next year or two, as it's clear that Best Buy plans to invade the Wiz turf in the Northeast. Already, the Minneapolis-based company has at least one site in New Jersey, and when the chain goes into a market, it usually opens stores in clusters. Moreover, if you follow the direction of Best Buy's expansion, it looks as though New York, Connecticut, and Massachusetts are all on the agenda.

**Headed North**: A few weeks back, I reported on Tower Records’ Video closing one of its New York stores (Billboard, Oct. 28). That was the second store the chain had closed in as recently as a month or so, it also shut down a 10,000-square-foot store in the suburbs of Atlanta.

Unlike other chains, which routinely shift their portfolios to close weak stores, Tower has closed less than 10 stores in the company’s history, says Russ Solomon, chain president.

But life goes on for the West Sacramento, Calif.-based chain. It will open next week a 22,000-square-foot outlet in Denver and plans on debuting its first Canadian store in Toronto in mid-December: a 25,000-square-foot, four-story outlet at the corner of Yonge and Queen streets.

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BURLINGTON’S 6,000 TITLES OF PURE POP
(Continued from page 81)

inventory out of Alpha security “keepers.” That move would allow Pure Pop to increase its inventory, he says. (The store currently uses an electronic article surveillance system made by 3M, placing EAS tags on product protected by the keeper.)

Jazz is a growing force for the store, which concentrates on the classic jazz artists. “We are not an adult contemporary store at all,” says Crandell. Also, he notes that rap is on the decline, but that soul and R&B are on an upswing. Pure Pop carries only about 300 titles of those genres because of space limitations. But since there are so many R&B and soul titles available, the store rotates the albums it does stock.

Current top-selling albums are from the Smashing Pumpkins, Grateful Dead, John Hiatt, Alanis Morissette, Joan Armatrading, Cypress Hill, Natalie Merchant, Joan Osborne, Stevie Ray Vaughan, and The Dogg Pound.

CD sales far outpace cassettes, at a rate of 4 to 1. “We were never really a cassette store; before CDs, LPs dominated,” says Crandell.

The Burlington market has an abundance of competition, according to the Pure Pop co-owners. There are six record stores in the downtown area and almost as many in outlying strip centers and malls.

“It is fascinating—when we look at the number of record stores in this market—to watch our store grow and know that we have done enough things right to get recognized.”

The industry will become even more aware of Pure Pop, a SoundScan reporter, as it recently joined the marketing group the Coalition of Independent Music Stores (Billboard, Nov. 11).

Despite Pure Pop’s success, the partners have yet to make expansionary moves. “We have considered opening a second store,” says Strausser. “But we don’t want to lose our focus on being the best music store that we can be.”

TOPLINE RECORDS
(Continued from page 82)

and best-selling catalog titles, mainly in the CD format. Of the 2,000 album titles that Topline offers, fewer than 100 are available on cassette. Alternative rock, urban rap, R&B, and pop account for 75% of sales. Dance and rap singles, including 12-inch vinyl, CD, and cassettes make up the remaining 25% of sales.

Along with a strong focus on independent labels, such as Profile, Caroline, and Red, in addition to the majors, Mitchell Aboech points out, a solid part of the business is vinyl. “Vinyl customers are very loyal, and the prices have held steady over the last three years,” he says.

Currently, Mariah Carey, Annie Lennox, Janet Jackson, Xscape, AZ, Junior Mafia, KRS-ONE, TLC, and the “Dean Presidents” soundtrack are among the one-stop’s hottest sellers.

Yet, despite the hits that come and go, the ever-changing technology, the mega-mergers and the supermarkets, one thing will never change at Topline, says Larry Aboech, and that’s the personal relationship the one-stop has cultivated with its customers. “Our customers can call up and talk to any of the principals in this business at any time and get a quick answer to their questions,” he concludes. “How many owners will still do that?”

Saturated At Tower. Relativity Recordings artist Joe Satriani promotes the release of his new self-titled album at a Tower Records store in San Francisco. Shown, from left, are Jim Portrick, Tower store manager, Chris Holis, West Coast regional sales, Relativity, Satriani, and Kevin Burns, artist management, Bill Graham Management.

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MERCHANTS & MARKETING

Billboard November 18, 1995

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WHAT'S NEW: An effort to persuade NARAS to establish a nominations review committee for the children's music and spoken-word Grammy categories is gathering steam. Howard Leib, New York-based entertainment attorney, founder of trade group's Children's Entertainment Entertainment, and organizer of the annual Kids' Entertainment Seminar, says that a NARAS-selected screening panel met Oct. 11 at NARAS headquarters in Los Angeles. "We went through about 100 music and 40 spoken-word submissions to see if they qualified as children's releases," says Leib, noting that "about a dozen" did not.

The screening committee consisted of Leib, Gary Landis, PD, Radio AAHiS, Leon Sterling, and independent children's recording artist the Bunkie Boys, Lisa Marie Nelson, president of children's label Bright Ideas Productions; Dave Kinneon, independent children's artist (Child's Play, Billboard, Oct. 27; and Mark Jaffe, executive VP/GM of Warner Kids.

For the upcoming Grammy Awards, the ballot will be still be determined by NARAS, although Leib says that the screening committee was a promising development. Now, he says, a proposal to create a kids' nominations review committee is in the works and must be filed by Feb. 9, 1996 to affect the 1997 Grammys. 

"We're looking to set up the same kind of committee as the classical and jazz categories have," says Leib. It would work like this: all submissions would be listed on an initial ballot, which would be voted on by NARAS's general membership. The top 20 or 30 of these titles would be listened to and voted on by the nominations review committee, which would whittle them down to the final five nominees in each category. Nelson, notes Leib, is pushing for the creation of a third category, children's songs of the year.

"Anyone who wishes to help put the proposal together or to contribute in any way to this effort can contact me or Lianne Sterling," says Leib. Sterling, who represents CEA on the proposals, can be reached at e-mail at lys865@Prodigy.com.

In other CEA-related news, the trade organization, in conjunction with NARAS, the New York State Bar Assn., and KES, is presenting a free panel discussion Monday (13) at New York's Children's Museum of Manhattan. "Children's Music Grows Up," moderated by Leib and underwritten by a grant from BMI, includes panels of radio, television, and music industry experts.

Hodie's Best-Selling Titles

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>MIRACLE: THE CHRISTMAS SONGS</td>
<td>THE MIRACLES</td>
<td>WAX BEAT</td>
<td></td>
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<tr>
<td>2</td>
<td>PRETTY HATE MACHINE</td>
<td>KISS</td>
<td>ELEKTRA</td>
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<tr>
<td>3</td>
<td>THE BEATLES GREATEST HITS</td>
<td>THE BEATLES</td>
<td>APPLE</td>
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<tr>
<td>4</td>
<td>WALT DISNEY'S CLASSIC SONGS: THE PRIDE LANDS</td>
<td>WALT DISNEY</td>
<td>A&amp;M (9.98/16.98)</td>
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<tr>
<td>5</td>
<td>THE BEATLES GREATEST HITS</td>
<td>THE BEATLES</td>
<td>APPLE</td>
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<tr>
<td>6</td>
<td>CEDARMONT KIDS CLASSICS</td>
<td>CEDARMONT KOIDS</td>
<td>ANGEL DISTRIBUTING Label</td>
<td></td>
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<tr>
<td>7</td>
<td>CLASSIC DISNEY: VOL 2 - 60 YEARS OF MUSICAL MAGIC</td>
<td>CLASSIC DISNEY</td>
<td>DOBLE SINGLES</td>
<td></td>
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<tr>
<td>8</td>
<td>I'LL BE HOME FOR CHRISTMAS</td>
<td>KENNY ROGERS</td>
<td>TELARC</td>
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<tr>
<td>9</td>
<td>COMPLETE PETER PAN</td>
<td>PETER PAN</td>
<td>POLYDOR</td>
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<tr>
<td>10</td>
<td>SING-ALONG SONGS: THE MUSICAL MAGIC</td>
<td>SING-ALONG SONGS</td>
<td>CAPITOL</td>
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</tbody>
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* Asterisk indicates vinyl LP.
** Digital download 
*CD prices, and CD prices for WEA and BMG labels are suggested lists. Tape prices market EQ, and all other CD prices, are equalized prices, which are projected from wholesale prices.

**COMPILATION NOTE:** This compilation is based on Billboard's Top Pop Catalog Albums chart, which is compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan, Inc.
META-BOLISM: Bill Laswell is plainly vying with the Godfather of Soul for the title of the Hardest Working Man in Show Business. With two of his own labels, Axion and Sub Meta, already in place, the musician/producer has launched another imprint, Meta, which, like Sub Meta, is distributed by Caroline.

Meta, which will specialize in the release of what Caroline calls "oral ambient ethno-environments sound pictures," made its debut last week with the release of "Baptism Of Solitude," an album of readings by the experimental African writer Chris Bowles, who was recorded at his home in Tangier, Morocco, by Laswell and his longtime collaborator Nicky Skopelitis. Laswell created the ambient music tracks that accompany the texts.

Laswell says that the label is a collaborative effort with Janet Rienstra, who formerly ran the Gang of Seven spoken-word label. "She really created the label, the majority of the ideas for what we're doing," Laswell says. "She selected all the texts...with me doing the soundtracks.

"You can think of Meta's output as "literary world beat." Its next release, tentatively due in January, will be a remastered reissue of Material's incredible 1989 album, "Seven Souls," on which the Laswell-led unit accompanied William S. Burroughs' readings from his novel "The Western Lands." The album will include three new remixes by Laswell and Jah Wobble, Tim Simenon, and Terre Thaemlitz. Says Laswell, "For me, it was always a really important project. Maybe it was too early."

Following later in '96 will be "The Assassin," a compilation by Peter Lamborn Wilson devoted to the 11th-century Persian mystic and leader of the "hashishin" Hassan i Sabbah, with readings by Burroughs' late colleague Brion Gysin, Burroughs, Iggy Pop, Patti Smith, and others.

Laswell says he's unsure about how many Meta projects will be released: "If people want more of it and like it, then it continues." But he believes that the time is right for a label oriented toward spoken word. "I think people are paying more attention, and there's more interest in this area," he says.

QUICK HITS: Creed Taylor's noted jazz label CTI Records has signed an exclusive distribution deal with Port Washington, N.Y.-based Koch International. CTI Records will consolidate its operations at new quarters in Long Beach, Calif. The move, which will be complete by March, will bring together the label, founder Greg Ginn's studio, and the SST Superstore, the retail outlet currently located on the Sunset Strip in West Hollywood, Calif.

Feedback Inc. Music Distribution in Glendale Heights, Ill., has signed an exclusive distribution deal with Scratche Records. The label is cooperatively owned by D'Arcy Wretski and James Iha of the Smashing Pumpkins, Kerry Brown of Catherine, Adam Schlesinger of Ivy, producer Jamie Stewart, and publicist Jeremy Freeman (Billboard, June 10)....Concrete Marketing's Bob Chiappardi has started a new rock label, Slab Recordings, to be distributed by AEC Music Distribution. The New York-based imprint's first release will be a debut album by the L.A.-based alternative trio Maple.

Slab will utilize Concrete's 40-person staff to work its records; its lone dedicated staffers is A&R man Dave Jansen.

Rick Jeffrey, former sales and operation manager at Salsalito, Calif.-based Real Music, has joined former executive VP of Real Music Gary Chappell at Chappell's new company, Boulevard Entertainment, as director of operations, marketing, sales and distribution, and A&R....Contemporary jazz guitarist Phil Sheeran has launched Passage Records in Seattle. In a unique twist, the company will not fund its recordings, but will lease finished masters for five- to eight-year periods, with rights reverting to the artists at the end of the deals.

Kent Entertainment Group in Los Angeles, operated by Merryl Alexander, has started a rap division, First Kut Music. The company, a joint venture with Samaan Mafia Records, will release a new album, "Occupation: Hazardous." by former Island Records rap act Boo-Yaa T.R.I.B.E.

FLAG WAVING: Carolyn Wonderland has to admit that her music is saddled with some popular misconceptions.

The Houston-based singer is frequently tagged as a blues artist; in fact, her group, the Imperial Monkeys, was named best blues band in 1994 and 1995 at the Houston Music Awards.

But the music on the group's new album, "Play With Matches," on Norwich, Vt.-based Big Mo Records, although blues-tinged, is mostly straight-ahead rock'n'roll.

Wonderland believes that her band is tagged with the blues handle "mostly because of the covers we do. I can't write a blues song to save my life. I'm 22. I've lived a charmed life."

She also sighs when the constant comparisons to Janis Joplin are brought up. "I guess people are trying to pigeonhole me sometimes," she says. "I hoifer sometimes, I'm from Texas....It's really flattening, but I get scared..."

What is indisputable about Wonderland is that she boasts an enormous and expressive voice that belies her youth. She's been performing in Houston since her early teens; she recalls, "When I was 17, somebody wrote about me, and then nobody would serve me drinks."

Years of performing on the local club scene has resulted in a heap of kudos for Wonderland and her group. In addition to being selected best female vocalist in the '94 Houston Music Awards, Wonderland and her guitarist, Eric Dane, have been called best songwriters, while bassist Chris King and drummer Leesa Harrington were picked as tops on their instruments as well.

Long a local fixture, the band has been increasing its out-of-town touring schedule in recent years. "We've headed off to the West Coast from the middle of November to the middle of December," Wonderland says. Watch out for dates in Colorado, Arizona, and Northern and Southern Californias.

CHILD'S PLAY (Continued from preceding page)

Alsop's "Chris Moose Holidays" (Moose School Productions, Topanga, Calif.; the Re-Bops "Oldies For A Cool Christmas" (Re-Bop Records, Marshfield, Vt.), and "The Miracle Of Christmas," narrated by Morgan Brittan (Maldy Ray Music Group, Montreal).

KIDBITS: Stu Moden and Jo-Ann Grossman, producers of New York's West End Gate Children's Theatre, are readying a showcase for the "on-the-rise kids" performers, began looking two new series in two additional venues: the West Side Kids' Theatre at Lincoln Square Synagogue and the Kids' Theatre at the Knitting Factory...Joe Scrugey's newest release, "Arts" (Shadow Play Records, Austin, Texas), has scored a Parent's Choice Gold Award. Toronto's win...some Sphere Clown Band was "a big hit" at Scotland's international Edinburgh Festival, according to Sphere's Patricia Silver, who quoted Scottish TV...Nashville-based Dennis Scott's 1990 single, "Before You Grow," appeared not only on Katie Lee Gifford's Warner Kids release "DreamSight (Lullabies For Little Ones)," but on the multi-label compilation "Big Country For One And All" (Music For Little People/Warner Bros.).
**CD-Match Software Reduces Guesswork**

**BY MARILYN A. GILLEN**

LOS ANGELES—Faced with consumer frustration and return rates running as high as 30% on some popular titles, computer-software suppliers and retailers are aiming to put the real guesswork out of buying CD-ROMs.

In a hi-tech spin on Garanimals tags, a new program initiated by the Interactive Multimedia Assn. will let consumers match preprints of their computers’ exact system capabilities with corresponding system requirements listings on individual CD-ROMs by running into stores with their wallet-size guides are advised not to buy anything with requirements higher than those listed on their personal printouts in such categories as CPU power, RAM memory, and hard-drive space.

**“CD Match,” the program includes free diagnostic consumer software, designed to analyze a user’s computer and sort the findings into select categories: a publisher initiative, urging the adoption of uniform CD Match on-box guidelines tied to the computer printouts; a retail program, encouraging in-store distribution of the diagnostic software; and a manufacturer tie-in, which encourages bundling the software with computer hardware products, as well as with gaming magazines and other appropriate distribution sources.

“The 186% increase in CD-ROM title sales during the past year is a strong signal that consumers want information on the entertainment, education, communication, and information benefits offered by today’s multimedia PC systems,” says Philip Dodds, IMA president. “However, the extraordinarily high Net Surfers Meet Mallrats At Eshop Plaza

**‘Cybermarrn’ Graphics, Services Take Shopping To New Level**

LOS ANGELES—Online retailing tries yet another tactic this fall with the launch of Eshop Plaza, a “cybermall” concept with more than a few new twists.

Among them, according to COO Will Poole, are personal shopper assistants, an enhanced “customer tracking” feature, 3D shopping environments, and extensive coupon promotions. “What you’ll see very quickly is that this is not like any other ‘online mall’ you’ve ever been in before,” says Poole. “The depth and speed of the graphics and the overall excitement of the shopping experience take it to that next step.”

The plaza opens this month with only a few tenants, but some key ones. Among the two flagship shops are Tower Records and the Good Guys, who will share the virtual plaza with direct-sales specialists Spiegel, 1-800-Flowers, and Insight Direct, a PC sales company. Some 25 new tenants are expected to join within the next year, culled from the ranks of traditional “bricks and mortar” retailers, direct-sales specialists, and online-only retailers.

As in real-world malls, there will be limited-term category exclusives for flagship tenants, Poole says, “so that we have time to work with our merchants to help them build their businesses.”

A partnership philosophy is key to Eshop Plaza’s strategy. The San Mateo, Calif.-based company makes its money by taking a percentage of transactions generated through online meaning that is different in all parties’ best interests to generate large sales numbers, Poole says.

Individual merchants will promote their own stores. Good Guys is flagging the store in its newspaper circulars, while Eshop plans its own marketing blitz behind the entire plaza. Traditional retailers (those with real-world equivalents) may offer in-store the free software required to access the site. The software will also be made available for download online (at http://www.eshop.com) or by calling an 800 telephone number; users do not need to have existing Internet access to visit the site.

It is the dedicated software that allows for the virtual environments that will be a trademark of all Eshop stores, Poole says, though each will have its own distinct look and feel. Tower has created a bright, hi-tech, 3D store with countless aisles to wander through while Insight Direct lets visitors roam inside a virtual computer during their browsing.

All Eshops can also be “personalized,” Poole says, based on an individual customer’s stated interests, needs, and tastes. In the Tower store, for instance, a customer can pick three favorite genres; on subsequent visits, a personal assistant will make recommendations in those areas. Signage, new-release posters on the walls, and special coupon offers will also be based on the customer’s profiles.

A unique “tracking” feature enables merchants to note where any customer browses or lingers on a number of visits. “If they note that someone looked around in the jazz section but never made a purchase, then they can run a marketing campaign aimed at Tower could come back in a subsequent week and say, ‘Hey, we see that you have been looking around in the jazz section. Would you like a tour of our jazz-essentials department? And here’s a coupon for 30% off our first purchase there’,” Poole says.

**Key Concern.** New York’s Hard Rock Cafe recently hosted an interactive multimedia music contest to raise money for Second Harvest and food for the hungry, two groups dedicated to alleviating hunger. The event, which featured contestants playing Lonestar Technologies’ interactive instrument the Key, included WarnerVision Entertainment and Atlantic Records, among others. Shown, from left, are Richard Rosen, product manager, Warn-ervision; Asagai Barton, third-place winner; Eddie Gunn (kneeling), second-place winner; Randy Jackson, guitarist for Zebra; Larry Richenstein, president, Lonestar Technologies; and Robert Madison, director of communications, Food for Survial.

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**Mallrats at Eshop Plaza**

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**A trademark of all Eshop stores,**

**Poole says, though each will have**

**Its own distinct look and feel.**

**Tower has created a bright,**

**Hi-tech, 3D store with countless**

**Aisles to wander through while**

**Insight Direct lets visitors roam**

**Inside a virtual computer during**

**Their browsing. All Eshops can**

**Also be “personalized,” Poole**

**Says, based on an individual**

**Customer’s stated interests,**

**Needs, and tastes. In the**

**Tower store, for instance, a**

**Customer can pick three favorite**

**Genres; on subsequent visits, a**

**Personal assistant will make**

**Recommendations in those areas.**

**Signage, new-release posters on**

**The walls, and special coupon**

**Offers will also be based on the**

**Customer’s profiles. A unique “track-

**ing” feature enables merchants**

**To note where any customer**

**Browses or lingers on a number**

**Of visits. “If they note that**

**Someone looked around in the**

**Jazz section but never made a**

**Purchase there, then they can**

**Run a marketing campaign aimed**

**At Tower could come back in a**

**Subsequent week and say, ‘Hey,**

**We see that you have been**

**Looking around in the jazz**

**Section. Would you like a tour**

**Of our jazz-essentials department?**

**And here’s a coupon for 30% off**

**Our first purchase there,” Poole**

**Says.**

**Key Concern. New York’s Hard Rock**

**Cafe recently hosted an interac-

**Tive multimedia music contest to**

**Raise money for Second Harvest**

**And food for the hungry, two**

**Groups dedicated to alleviating**

**Hunger. The event, which featured**

**Contestants playing Lonestar**

**Technologies’ interactive instrument**

**The Key, included WarnerVision**

**Entertainment and Atlantic**

**Records, among others. Shown,**

**From left, are Richard Rosen,**

**Product manager, Warnervision;**

**Asagai Barton, third-place winner;**

**Eddie Gunn (kneeling), second-

**Place winner; Randy Jackson,**

**Guitarist for Zebra; Larry Richen-

**Stien, president, Lonestar**

**Technologies; and Robert Madison,**

**Director of communications,**

**Food For Survial.**

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**Billboard November 18, 1995**

www.americanradiohistory.com
NEW YORK—The chaos got a little wider at the Specialty Industry Video Assn. annual meeting held here this month. In two days of lively discussions about the possibilities offered by the Internet, the promise of digital video, and the longevity of plain-vanilla VHS, special-interest aficionados heard—again—the difficulties of getting their projects to market.

It’s long been accepted that the studios, if they were interested in nontheatrical programming at all, only consider formats with series potential mapped out well beyond the first couple of releases. Now, producers who attended the Nov. 1-3 meeting in New York found that independents have adopted the same attitude.

BMG Video GM Joe Shults and PolyGram Video president-in-waiting Sondheim made it clear that neither was interested in building a line from a single title. “I can’t undertake anything where there’s not a line extension,” said Shults. PolyGram “will walk away” from one-of-a-kind proposals, agreed Sondheim, who voiced concern about getting the most from hard-won retail exposure.

As a result, many nontheatrical suppliers are focusing more on direct response, including some with strong brand identities. Bob Cohn, video director for National Geographic, said mail order accounts for 90% of its nature documentary sales. Columbia TriStar Home Video, which looks much better with Nat Geo’s children’s line, brings in the other 10%. Direct response is the difference between Hill’s success, and failure of such special-interest genres as documentaries and travel, according to consultant Dick Kelly of Cambridge Time Research.

The SIVA conference gave the 265 registered attendees plenty to chew on. After two years in Los Angeles, the annual meeting returned to the East Coast—and to rave reviews. The majority of those present liked the content, as evidenced by the fact that, including sessions on branding, retail trends, and the cyberspace selling of video.

Interestingly, this best of the six SIVA conventions may have been the last under the auspices of an independent organization, SIVA, in financial difficulties, is casting about for a new sponsor and a chance to reach a broader retail audience. Although president Paul Caravatt and board members were mum, sources indicate that the Video Software Dealers Assn. has been approached about an affiliation.

Whatever the arrangement, SIVA would expect to retain a separate identity, bifurcating an organization that represents a $400 million-a-year segment of the market.

(Continued on page 92)

**SIVA Meet Finds Higher Barriers**

**Group Itself Also May Be In Merger Talks**

**BY SETH GOLDSTEIN**

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(Continued on page 92)

**UAV Entertainment’s Budget Pricing Is Proving Profitable**

**BY TRUDI MILLER ROSENBLUM**

NEW YORK—When it comes to budget-priced videos, UAV Entertainment of Charlotte, N.C., does it all. Its 1,800 video titles—all priced under $20 and most under $10—include children’s titles, mainstream to sex, and classic TV shows.

The company is its own producer, manufacturer, rack-jobber, and distributor; creates its own merchandise; and merchandising tie-ins; and has recently expanded its offerings to include CD-ROM and music CDs and cassettes.

UAV was launched in 1986 and has produced in 60,000 retail accounts nationwide with the help of mass merchants, supermarkets, drugstores, and convenience stores; video and music stores are a new, fast-growing channel for the company. Customers think they’re getting their money’s worth.

Michael Sachs, boss of the 104-store Hills Video Entertainment Store chain, based in Boston, says UAV has been especially good “at giving us great promotional ideas. We do a number of promotions with them. One, called Saturday Morning Matinee, runs throughout the year. They follow up very closely on all purchase orders,” Sachs adds. “They know the pressures of a buyer and make sure everything falls into place.”

Unit costs and margins are what convinced Hill’s in the first place. “Our aggressive retail price structure is key to our success,” says UAV CEO Jerry Pettus Jr. “We’re a manufacturer selling direct to retail, so we don’t require a lot of margin to operate and grow. We can put product out at a low retail price that offers a lot of value to the consumer.”

For example, UAV has a line of 60-minute animated children’s classics (“It’s A Hare’s Island,” “Swiss Family Robinson,” etc.) in clamshell packaging at the impulse price of $4.99 each. UAV also provides full-rack programs for retailers, making it easy to stock product.

Nonthreatening kids’ titles often have a hard time getting publicized. But UAV customer唐代 Wu has created a whole new genre of video that has found a ready market: the “Free Toy Prize Inside Each Video.”

The company will also release numerous tie-ins with CD-ROM, a T-shirt, and a book-and-tape set (part of the company’s new “Talking Storybooks” line). In addition, UAV is providing retailers with a point-of-purchase poster and die-cut floor display units. Co-op advertising completes the picture.

“Bales is definitely one of our key mar-

(Continued on page 94)

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**Turner Classics To Hit Retail As Vids; Allied President/CEO Merkle Resigns**

**Rudy’s Return; Turner Home Entertainment is preparing to exploit its parent company’s newest cable franchise in the cassette market. The Classic Movie Channel will debut next year at retail as Turner Classic Movies.**

"It's very premature at this stage," says TUBE's Joe Swaney. "Nobody would like to comment." He expects an announcement sometime in 1996.

"It's a big deal," TUBE's VP of Sales, Bob Finlayson, "but I can't comment on any discussions we may or may not be having with others." However, whatever the arrangement, SIVA would expect to retain a separate identity, bifurcating an organization that represents a $400 million-a-year segment of the market.

For The Mick, Tom Molito, executive VP of Cabin Fever Entertainment, presents a check to Marlyn Mantle, widow of New York Yankees great Mickey Mantle, who died this summer, for Mickey Mantle's Foundation, which encourages organ donations. Cabin Fever will also donate proceeds from future sales of its video "The 500 Home Run Club." Fans can purchase the cassette, a tribute to the 14 ballplayers who hit 600 home runs, for $9.95 by calling 1-800-55-FEVER.

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**CASHING IN: You could say that distributor Ingram Entertainment pre-empted slotting fees when it landed Giant Video West Coast Entertainment, Ingram, which began structuring the deal during the May VSDA convention, is said to have paid Giant $2 million-$3 million to ensure the continued growth of a new, expanding customer. Giant previously bought mostly from Sight & Sound, which reportedly loaned the chain $760,000. “It’s not an exclu-"
**‘Little Women’ Gift Set For Females Of All Ages**

Critically Acclaimed Title Has Cross-Generational Appeal

**BY MOIRA MCCORMICK**

CHICAGO—An unusually packaged, aggressively priced gift set created for the Columbia TriStar Home Video release of “Little Women” aims to capitalize not only on the movie’s appeal to female audience but on its almost universal critical approval.

“The novelty,” which was released in retail in June, made its $9.95 debut as a sell-through title Oct. 31. The gift set, priced only $10 more, comprises the video, a silver-plated locket with satin cord, a paperback novelette of the film, and a lacquer box with the video’s holiday-theme art reproduced on its lid. The lacquer container can be used to house the cardboard-sleeved video or as a jewelry box.

In a significant departure from the norm, the “Little Women” gift set packaging is a usable part of the attraction. The shiny, cobalt-blue box opens to show decorations resembling a dollhouse version of the March sisters’ home, complete with working drawers in the bedroom—a warm-up of the PG-rated movie’s cross-generational appeal.

“Women account for 66% of the buy- ing of sell-through titles,” says Lon von Hurwitz, Columbia TriStar marketing VP. “Obviously, ‘Little Women’ is a title that appeals to women and their daugh- ters. [We see] a high intent to purchase. This is exactly the kind of product that families would want for their home video libraries.”

Retail seems to agree. Paul Rosen, director of purchasing for 85-unit Palmer Video in Union, N.J., says that the chain pre- ordered 150 “Little Women” gift sets, as well as 1,500 units. “When I first saw the suggested retail price, I thought it was a mistake,” says Rosen. “Gift sets are usually $89.95 or $97.95—$29.95 seemed too good a price.”

In fact, he says, the “particularly attractive price” was the main selling point for Palmer Video, plus the quality of the movie. “We’re putting about four gift sets in each store initially; I think we’ll do pretty well with it.”

The decision to create a gift set— which von Hurwitz says Columbia TriSta r had only done once before, with a “Frosty The Snowman” video and plush toy—stemmed from the fact that the movie was released theatrically 11 months ago. Despite glowing reviews and positive word-of-mouth during its theatrical run, von Hurwitz says, “things can change in 11 months, awareness being one of them.”

Presale interest in the gift set, though, was sufficient to prompt initial orders “into six figures,” which, von Hurwitz says, tripled expectations.

“Innovative packaging can make a huge difference.”

The identification of “Little Women” as a strong holiday rental title for mothers and daughters—intensified by the movie’s extensive Christmas settings—determined it from its obvious attraction for women. From its status as one of the best-reviewed films of the year, von Hurwitz says that prerelease research of the title was a “great- est asset,” suggesting retail and Magid and Associates knew that out.

“Columbia TriStar Home Video had never done research that tested our product, though, was sufficient to propel initial sales of $150,000 in the first three months. We’ve had only 12 months to milk this title, and that was successful.”

**UA V ENTERTAINMENT’S BUDGET PRICING IS PROVING PROFITABLE**

(Continued from page 69)

eting threats—to have high-quality chil- dren’s products that tie in together at a very aggressive price point,” says Petrus. “Secret of The Hunchback,” he adds, “is a totally different version of the original story, with a surprise ending. It’s very heartwarming, with a lot of humor and original music. We wanted something different, even if you had bought a traditional version of the story on video, this one would still have a lot of merit because it’s so different.”

UA is covering its bet with an ani- mal. “Hunchback Of Notre Dame” from the ‘90s that follows the traditional story line. It will be available for one year only, for viewers whose interest may be piqued by “Secrets of the Hunchback.”

Other, soon-to-be-released children’s titles with aggressive tie-ins include “Young Phoenicians,” “Snow White And The Magic Mirror,” and “Alice In Won- derland.” Each will be available in vari- ous formats, including an interactive CD- ROM for $14.99, a Talking Storybook (book and tape) for $4.99, or a Precious Collete’s Pak, combining a full-length animated video and a character doll for $12.99.

Earlier this year, UA released “Karate Masters” and “Dance Masters,” two kids’ instructional videos hosted by the stars of the “Mighty Morphin Power Rangers.” The 45-minute, $9.99 tapes were packaged with a page of Swap Tops, similar to the milk caps Pogs, and supported by the actors’ mail appearances and in-store autograph sessions.

But children’s titles are the toddler- sized portion of the picture. UA’s biggest seller in its 10-year history remains “Kathy Ireland’s Total Fitness Workout,” which shipped more than 500,000 units, according to Petrus. And the company has just released super- sized “Trick or Treaters,” a first Halloween exercise series, beginning with two 40- minute titles, “Power Cardio” and “Power Conditioning.”

Each has a suggested retail price of $12.99, but Petrus says many retailers are selling them for $9.99.

For those who buy both tapes can make a rebate offer for $3 and knock the price down to $7. “Rachel is very aggressively going out and promoting the (video) on various talk shows, so it’s picking up a lot of TV coverage,” says Petrus.


UA launched its CD-ROM line last year. The company licenses about 12 titles a month and develops 12 more in-house every three months. “We have a very hot line of $9.99 CD-ROMs with 12 games on each—about two games a month, says Petrus. “That’s in addition to the CD- ROMS that correspond to our original ani- mated productions.”

UA offers budget music tapes for $1.99 and CDs for $12.95-$19.95.

Pettus says he wants to “aggressively grow” music and CD-ROM, display var- ious media together in new merchandis- ing fixtures, and “constantly look at every opportunity for expansion.”

**UV ENTERTAINMENT’S BUDGET PRICING IS PROVING PROFITABLE**

(Continued from page 69)

UA V ENTERTAINMENT’S BUDGET PRICING IS PROVING PROFITABLE

(Continued from page 69)

UA V ENTERTAINMENT’S BUDGET PRICING IS PROVING PROFITABLE

(Continued from page 69)

**UV ENTERTAINMENT’S BUDGET PRICING IS PROVING PROFITABLE**

(Continued from page 69)
THE EPIC WESTERN SAGA THAT BEGAN WITH LONESOME DOVE, CONTINUES WITH THE STUNNING SEQUEL...

LARRY McMURTRY'S STREETS OF LAREDO

COMING TO HOME VIDEO SPRING 1996

FROM CABIN FEVER ENTERTAINMENT

JAMES GARNER, SISSY SPACEK, SAM SHEPARD
RANDY QUAD, NEAL BEATTY, WES STUDI, CHARLES MARTIN SMITH, GEORGE CARLIN
ALEXIS CRUZ, KEVIN CONWAY, JAMES GAMMON, AND SONIA BRAGA
EXECUTIVE PRODUCERS: SUZANNE DE PASSE, ROBERT HADLIL, JR.
LARRY McMURTRY, DIANA OSSANA AND LARRY LEVINSON
TELEPLAY BY LARRY McMURTRY & DIANA OSSANA
BASED ON THE NOVEL BY LARRY McMURTRY
DIRECTED BY JOSEPH SARGENT
OF PASSE ENTERTAINMENT AND LARRY LEVINSON PRODUCTIONS
IN ASSOCIATION WITH RHI ENTERTAINMENT, INC.
‘Showgirls’ To Get R Edit; DVD’s Future Pondered

The Naked Truth: MGM-UA

The movie industry is very happy recycling movies for home video,” he said. “In the long run, that’s not a bad idea.”

At the meeting, consultant Marc Finer admitted that content will be limited by legal issues, such as licensing royalties when a video game, soundtrack, and movie appear on one disc. “I don’t know if any of these ideas will see the light of day, because it’s up to the studios to decide the content,” he said. “But the potential is there.”

Countering Stein’s opinion, Finer said that Hollywood is ready for the challenge. “We are going to have a lot more money to spend on production, so that we can get it right. We can’t have anything that goes wrong.”

The problem, according to a statement from the company, is that “Showgirls” director Paul Verhoeven has only been asked to deliver an “edited for video” version. “Paul Verhoeven is solely responsible for editing the film,” MGM-UA says, “and no video retailer has participated in the editing process.”

Edited and NC-17 rental versions of “Showgirls” slink into stores Dec. 26. The bootlegged cut will eventually be used to appease mass merchants, who tend to shy away from hard R titles and completely ignore NC-17. When the time comes, it will remain a tough sell.

MGM is still wondering who will distribute a sell-through “Showgirls,” since the studio itself is handling rental. Warner Home Video, which sells MGM-UA product to stores, pulled the title from the schedule when a conservative chain ran through Time Warner. The parent previously dumped the controversial rap music label Interscope. WEA Distribution, however, will be responsible for packaging and shipping “Showgirls.”

The studio isn’t worried about rental, since the market is handled by about 10 major distributors. “It only takes a few phone calls to cover the country,” says an MGM source.

No decisions regarding sell-through have been made. That appears to be next year’s problem, yet another for a movie that isn’t worth the aggravation.

DVD Doubts: The president of high-end laserdisc vendor Voyager, Bob Stein, put his spin on the great digital video debate, saying the technology is good but his money is on CD-ROM and the Internet.

“I can’t imagine how DVD is going to capture the imagination of CD-ROM or Internet,” said Stein at a Laser Disc Assn. and Interactive Multimedia Assn. meeting in Los Angeles Oct. 20.

As a creative medium, Stein acknowledged, laser “is dead,” but he doubts that studios will take full advantage of DVD’s potential. “Clearly the movie industry is very happy recycling movies for home video,” he said. “In the long run, that’s not a bad idea.”

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Unfortunately, exercise is in reverse gear, plummeting to $100 million from $248 million in three years, a "relatively sharp" 55% decline, Kelly noted. The drop came as no surprise to special-interest vendors or to Gary Ross, president of Suncoast Motion Picture Co. and executive VP of parent Musicland Group. A worthy competitor to movies, special interest is 13% of Suncoast's self-through-only revenues from 400 stores, trailing family titles (20%), action/adventure (17%), and comedy (16%).

Ross, who won SIVA's Pioneer Award for Suncoast's devotion to special-interest videos, said that exercise has been losing ground for 18 months as consumers have tired of new celebrities doing the same routines. "They have filled their shelves," he said. "We need something different." Exercise is still 33% of Suncoast's sales, trailing sports at 24%.

But the genre is being crowded by Japanese animation, or anime, described by Ross as "the fastest-growing category in the whole store." Part of Kelly's "other" genre, anime currently holds a 13% share in Suncoast, a few notches below the Playboy Video line, another strong performer.

Anime has an additional attraction for Ross: 50% of the selections sell for more than $10, he said. In contrast, 33%-55% of his special-interest inventory is less than $10. "Mass merchants love it," Ross said, "but we don't like to see prices" below $19.95 suggested list for "at least a year" after street date.

The Internet may be a revenue source down the road. "Eventually, we're going to be on a [World Wide] Web site," Ross said. Cyberspace was the subject of a SIVA panel that promoted the Web as a new merchandising tool. The upshot: Do it if you can afford the $5,000-$10,000 it costs to create a well-planned and designed Internet site.

However they reach consumers, special-interest programs should benefit from the self-through surge that Kelly predicted will jump 1.2 million cassettes in 1996 from 570 million this year and 610 million in 1994. Rental, by contrast, is expected to slip 2 million units to 40 million next year. Kelly anticipates sales of 300,000 DVD players next year, all in the fourth quarter. Their immediate impact will be minimal, but he thinks the installed base should rise to 3.7 million in 1998. "It's relatively flat growth," Kelly said, enough to kill laserdisc sales. DVD will begin to generate sizable special-interest revenues by then.

Nevertheless, Kelly advised his audience not to ignore VHS. With record label sales, he said, "VHS is the standard and is going to be the standard for a long time."
Billboard's 1995 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!

HOLLYWOOD CASINO (Continued from page 8)

tapes of the productions on display. Among them are "Ben Hur" and "Cleopatra," each of which has sold 2,000,000 copies.

"This is working big time," Cantone says. "The numbers are where they'd like them to be." Hollywood Casino has created a 4,000 square-foot retail space at the Sands but has stocked it with only 500 titles from the majors and several nontheatrical labels, including Arts & Entertainment, Home Box Office, and Showtime.

"We're not in the video store business," Cantone says. "We didn't want endless shelf after endless shelf of product." However, Hollywood Casino is designing a bigger Atlantic City location to complete what Cantone calls "the Hollywoodization of the property."

The studios appear every bit as enthusiastic. Cantone says that "they've come to us with merchandising support, for the obvious reason that "we're doing marketing for them." Hollywood Casino patrons skew older than the crowd that usually frequents video stores, he adds. "I would say the majority don't go there."

We're not in the video business. We didn't want endless shelf after endless shelf of product.'

Warner has been particularly eager to lend a hand. The studio provided the Sands with a Batman and a Batmobile for an in-store appearance on the Oct. 31 street date of "Batman Forever."

Atlantic City represents the cutting edge for Hollywood Casino, which hopes to replicate the concept elsewhere. The casino in Aurora, Ill., is being upgraded; Tunica, Miss., should follow. Combined, says Cantone, Hollywood Casino covers the East, Midwest, and Southern markets, while targeting approximately 10 more sites in Texas, North Carolina, Kansas, and Mexico, among others. Cantone predicts that over the next five years, "naming will explode again."

When Hollywood Casino began exploiting its Aurora mailing list, it drew the attention of nearby M.S. Distributing. "We made them a proposal," says M.S. president Tony Dalesandro, who won a contract covering retail and direct.

Dalesandro likes the results: "For a niche player, they do very well." And they're no slouches at negotiating price. Dalesandro says, "Cantonei made us really sharpen our pencils on this."

He's less enthusiastic about other gambling-and-cassette trials, in which casinos haven't made a similar commitment to the Hollywood theme. The results aren't as spectacular.

If other casinos do Hollywoodize, home video success could follow. "There seems to be a high correlation between gamblers, movies, and the love of golf," Dalesandro says.

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Nationally Advertised Availability Date: 11/24/95

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**LASER SCANS**

by Chris McGowan

excerpts from the Capcom "Street Fighter" video games, a sampling of the "Cyberwalk" Internet site for "Street Fighter," storyboards, production photos, and deleted scenes.

MORE FROM MCA: Also new are a nicely priced "Casper" (wide, THX, $34.98), a double bill of "The Killers"/"Ciss Cross" ($59.98), "New Jersey Drive," "The Asphalt Affair," "The Haunting Of Sewall Inn," "Village Of The Damned," "The Cure," "Slaughterhouse Five" (from the Kurt Vonnegut novel) and Steven Soderbergh's "The Underneath" (each wide, $34.98).


Also featuring Brando, plus Faye Dunaway and Johnny Depp, is "Don Juan DeMarco" (wide, $39.99). And Image has "The Perez Family" (wide, $39.99) and an impressive new version of Fox's "The Towering Inferno" (1974, wide, THX, $49.98) with Paul Newman, a celebrity-packed cast, and the theatrical aspect ratio of 2.35:1.

**FELLINI & SPIKE**: Voyager has launched two impressive new laserdiscs in its Criterion Collection. Federico Fellini's "Amarcord" (1974, Continued on next page)
wide, $69.95) is poignant, lyrical, and funny in its semi-autobiographical account of life in the director's hometown of Rimini, Italy, in the '30s, with soundtracks in both English and Italian.

Spike Lee's "Do The Right Thing" (1989, wide, CLV/CAV, extras, $124.95) is an ambitious, controversial, and powerful film. The special edition includes audio commentary by Lee, cinematographer Ernest Dickerson, production designer Wynn Thomas, and actress Joie Lee; a 60-minute "making of" documentary, exclusive rehearsal and production footage; production stills; clips from other Lee films, and a bonus track by rapper Chuck D. Also out is the moving wartime tale "In Which We Serve" (1942, $49.95), a collaboration by Noel Coward and David Lean.

RIDER* REDUX: Columbia TriStar has launched an outstanding special edition of Dennis Hopper and Peter Fonda's "Easy Rider" (1969, wide, extras, $59.95), which includes an audio commentary track by Fonda and Hopper.

Also new from Columbia TriStar are "Hickey One" with Warren Beatty ($39.95), "Nina Takes A Lover" ($34.95); "Farinelli" (wide, $34.95); three Jack Nicholson films, "Five Easy Pieces," "The King Of Marvin Gardens," and "The Last Detail" (all pan-scan, $34.95); the boxed set "The Three Stooges: Comedy Classics" ($39.95); and the special edition "Earth Vs. The Flying Saucers" (extras, $34.95), which includes a video interview with Ray Harryhausen (who did the special effects) conducted by Joe Dante, plus storyboards and other supplemental materials.

UNCUT CLIVE: MGM/UA releases an unrated director's cut of Clive Barker's "Lord Of Illusions" on disc Jan. 17 ($34.98).
Mom is Montserrat Caballé, widely regarded as the world's finest soprano. She and her daughter Montserrat Martí have released an album of operatic duets, "Two Voices, One Heart," that has stirred the opera world.

The album was released by BMG in Germany on Sept. 16 and in Spain on Oct. 16. The company's Spanish and German affiliates have slightly different versions on how to sell the first album by the 62-year-old diva from Barcelona, Spain, and her 23-year-old daughter.

In the crossfire, completely innocent and doubtless bemused, is lead Catalan singer-songwriter Joan Manuel Serrat, also from Barcelona and a BMG artist.

In Germany, the single from the album will be a version of Serrat's "Mediterraneo." In Spain, the label affiliate is keen for the Serrat to be ignored by radio in favor of the single "El Bolero," taken from a Spanish zarzuela, or operetta.

Caballé gained widespread attention in 1992, when she was already at the front of a Spanish-led trend toward mass-appeal opera on the heels of the Barcelona Olympics and the World Exposition in Seville, Spain, alongside fellow Catalan José Carreras and Madrid-born Plácido Domingo.

"Eternal Caballé," a double album released in 1992 by BMG/RCACross Europe, sold hundreds of thousands of units. In Germany, it sold more than 100,000 and made Caballé a star of German television variety programs.

Perhaps more significantly, though, the German CD version contained three versions of Spanish pop songs: "Barcelona" with Freddie Mercury, "Hijo De La Luna" by Meco's José Maria Cano, and "Paraules D'Amor" by Serrat.

The result is that the German market adores Caballé and her pop-opera, but the Spanish are proud of their serious soprano and her promising daughter in any case, there are several versions of "Mediterraneo" and the other pop songs already available in Spain.

"The versions by Caballé and her daughter are fine, but they add nothing for the Spanish public, which is familiar with the originals," says Sandra Rotondo, head of classical music at BMG/Ariola Spain. "Serrat, Ana Belén, and Paloma San Basilio all have versions "Mediterraneo" on the market."

The cover of the German version of "Two Voices, One Heart" boasts a photo of Caballé alone. The Spanish album sports a photo of mother and daughter together.

Although both versions have "Mediterraneo" and another Serrat song, "Sarta," the Spanish version includes three extra songs that were recorded in August originally to replace the Serrat compositions.

They are two Spanish-language songs by Gioacchino Rosini and one by Frenchman Camille Saint-Saëns. The recordings were directed by David Giménez, a nephew of Caras.

At press time, there were no plans for a U.S. release of the album. Caballé made her debut in 1956 and has performed some 3,800 times (compared to Maria Callas' 60 performances), recorded more than 80 albums, and mastered about 90 roles. Callas named her as her only true successor. Caballé's possible successor, Martí, was training to be a dancer before a torn ligament forced her to abandon ballet classes.

Caballé recounts how she and her tenor husband, Bernabe Martí, were urged by Carlos Caballé, her brother and manager, to attend the 1992 audition of a new opera soprano.

"When we discovered that the new singer was our daughter, we suffered a tremendous shock," says Caballé.

"To discover that the would-be dancer had a voice was a surprise, and when she finished singing we were crying with emotion. When my daughter saw us crying, all she could say was, 'Did I sing that badly?'"

The first time the two sang together on stage was at London's Royal Festival Hall in October 1992. Martí says, "It is easy to imagine the fear I felt when I first sang in front of my mother. She and Maria Callas are the two opera figures who have most impressed me."

Critics say that Martí's voice lacks the depth of her mother, but they add that it is likely to mature. Caballé jokes, "There is a big difference between her voice and mine, as there is between my physique and mine there is no comparison."

Caballé recalls that she weighed 60 kilos (132 pounds) when she was her daughter's age, but hormone problems led her to put on weight. Martí is slender, and the pair strike a touching contrast when they perform together, often holding hands.
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**PRODUCER:** Bunny Wailer

**Ras Records 5302**

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**SYDNEY BECHET**

**Past - Volume I**

**REVIEW PRODUCER:** Bob Thiele

**Droppin’ the Blues (BMG 68357)**

**Composer/saxophonist Sidney Bechet was famous in Europe as a musician who played in many countries, both in the United States and Europe.**

**His recordings reflect the growing interest in jazz and its influence on other countries during this period.**

**In 1925, Bechet’s recording of “Tiger Rag” is considered one of the most important recordings in the history of jazz music.**

**BIBLIOGRAPHY**

**NOVEMBER 18, 1985**
On The Moon's heartly, club-ready house music interpretation.

CLUBZONE FEATURING RICARDO LYDE AND BEVERLY SKEETE Passion Of The Night (3:34)

PRODUCERS: Wonder Boy / Principles
WRITERS: M. Gandhi, R. Lyde
PUBLISHERS: not listed
REMIXER: Sample King
Logic 59031 (3:28) (CD single)

The marriage of Ricardo Lyde's house ballad and Beverly Skeete's downbeat and infectious rhymes makes for a tight and timely club party track. The song's mid-tempo R&B ballad, which is yet another fine example of contrasting and complementary collaboration between Babyface and producer Jon N. After 7 months to avoid becoming a smear of disc jockeys' racing with the song's sweetness and riffs they will sound just dandy over airwaves. Flow, the full-length album "Reflexions.

FUNKY RAY Fallin' In Love (3:45)

PRODUCER: Funky Ray
WRITERS: N. Wafters, T. Williams
PUBLISHERS: not listed
REMIXER: Samples
Funk'n Rave/Pendulum 124 (7" single)

The Hamilton, Joe Frank & Rodgers pop choral ballad is sweeter with a chilled but percussive hip-hop groove. Funk'n Ray infuses the songs with the kind of Anglican-style riffs that will play beautifully with teen girls. While its smooth vocals and groovin' vocals, this single is ripe for crossover radio picking.

MACHEL Come Dig It (4:04)

PRODUCER: Machel Montano
WRITERS: M. Wong
PUBLISHERS: Musicall/Newfirma
Dynamic Vinyl/Capitol 10015 (CD single)

Rambunctious newcomer stirs ups a stew of dancehall with hip-hop, and disco flavors within this percolating foot-stomper. His gruff and throaty style contrasts with winning keyboard and rapping. His rapping style like they are straight outta da '70s. You will be chanting the chorus to yourself after the first listen and looking to twitch every time you encounter the Shell's rumbling hook.

B&B

BRIAN MCKNIGHT Still In Love (3:50)

PRODUCER: Brian McKnight
WRITERS: N. Bowers, N. Leverette
PUBLISHERS: not listed
Trapp Reprise 7856 (7" single)

McKnight edges closer to the top of the R&B crooner's heap with this careening balld. The song is a slightly down-tempo to falsetto heights with tingly results, while a blend of quasi-orchestral strings and guitars helpfully give the song cinematic depth. A single with universal appeal from the exceptional album "I Remember You."

NEW & NOTEWORTHY

THE TINY RICH PROJECT Nobody Knows (3:23)

PRODUCERS: Tony Sound, R. DuRose, Dizzle
WRITERS: R. Beets, R. DuRose
PUBLISHERS: Jive/StareCat/Def Jam/RCA Records, BMG, Sony
Laffayette 4115 (CD single)

There is no denying that Davis has a very great, a photogic image, and a lovely personality. Unfortunately, such appeal can be a bit up to airplay, which is something that has mostly eluded Davis so far. All that can change with this single. The song starts off with a haunting and edgy feel, building toward a chorus that is more pleasing each time it is repeated. A solid and strong performance that could take this talented artist to the next level.

COTTER BROWN Pure bred Redneck (3:35)

PRODUCERS: Joe Scarfe, J. Cotton
WRITERS: N. Shell, N. Cotton
PUBLISHERS: Star Northern/Warner
Qubic 7945 (CD single 11/7" single)

Strange what a song such as this can do. If you have ever heard about rednecks, set them to a country danceband and have you the recipe. Here's a song built on a rousing, driving country song that is not wrong with Brown's vocals, they would just sound much better wrapped around a good song.

DANCE

THE BUCKETHEADS Got Myself Together (4:45)

PRODUCER: Jody Gonzales
WRITERS: E. Gonzalez, G. Gonzalez
PUBLISHERS: Red Red Records, ASCAP
REMIXERS: Jody "Gooch" Gonzales, "Little" Louie Vega, Todd Terry
Henry Street/Big Audio 95577 (12" single)

The follow-up to the smash hit "The Bombs! (These Sounds Fall Into My Mind)" rides a similar, retro-mode dancefloor vibe. Gonzales' extended mixes are to be adept at straddling the fence between innovation and nostalgia. The mix family and its inhabitants have sound bits inside a rhythm arrange-ment that lesser talents will be copying for months to come. If the A-side jam does not fill your every turntable requirement, dip into the bonus cut, "Summer Night," a chillingly induced house dub. Smokin' stuff.

DREAM Shoot Me With Your Love (3:57)

PRODUCERS: D. Mamin, T. Follow
WRITERS: P. Cuvyer, T. Mamin
PUBLISHERS: Putumayo Songs/EMI, BMI
Remixes: Lucent, D. Mamin Rise 9537 (CD single) (CD single)

U.K. dance/pop act present its immi-nent album, "Stargate," with an ebullient disco/house spinner that sparks with optimistic melodies and a joyful with a frontman by frontman by Michael and Dennis Cannas. The chord builds to anemic propor-tions in the context of the track's rat-ing percussion and rolling piano lines. Of the remixes, Junior Vasquez's has the finest extraide side appeal, though nothing quite matches the time-less and oh-so-ango-tonic tone of the album version.

JAY WILLIAMS Look Me Up (1:46)

PRODUCERS: N. Harris, A. Feder
WRITERS: P. Goldman/Goldsmith Holtz/LB/Epic-Archie, BMI
Single

It has been way too long since Williams heated up the dancefloor with his church-styled baritone belting. He is poised for a big comeback with a suave rendition of the Blue Magic's soul hit. Williams' production is slick and wrapped in gorgeous strings and a righteous house beat that perfectly complements his stirring vocalizations. A way-cool duet could win approval from radio programmers. Something to consider is that Williams' performance is reinstated as one of clubland's domi-nant voices.

AC

PFR Trials Turned To Gold (3:28)

PRODUCER: not listed
WRITERS: G. Green
PUBLISHER: EMI/Acapella, ASCAP
Sparrow/Brentwood 71589 (CD single)

This quick and to-the-point pop/rocker solidly reconfirms the fact that not all Christian music sound the same. This crisply produced jam has the texture of a Grateful Dead rocker, but with every bit of that, and a chameleonic chorus and sung by rich lead. Doep and hard enough for purists and simple enough to stand out among the throng of pop radio. Check it. And then go for the full-length album "Birth Of The Ghetto Child."

IL BISKITS God Bless Your Life (3:42)

PRODUCER: M. Lee
PUBLISHERS: Red Rock Music, BMG, BMI
Star Atlantic/Beach CAMFAIR 1594 (CD single)

And if PFR does not convince you to reposition your Christian on pop music, so be it. This acoustic-rock earworm should. Coming on like a cross between Black Crowes and the Rembrandts, this act offers an open letter to God, pondering the ill of the world with words that are, by turns, questionimg and philosophical. Triple-A taste makers should do the track's layered arrangement of Celtic wis- tles, acoustic guitars, and percussion. A real winner.

SINGLES

NEW YORK THE WHAM! New releases with the greatest chart clout. 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 copies to Larry Flick, Hillbilly, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. CONTRIBUTED by Fred Andrus (A).
For what it's worth, buyers will find packaged with each video a wallet-size Missy Zeno card. (Contact: 564-769-6409)

GLOBAL DISTORTION: Pop Culture and Electronic Arts
Softcover: POMPC2000 CD-ROM, $4.95
The first game to feature a producer as a character, "Global Distortion" is a genre-blasting "music video adventure game," in which survival depends on creating convincing music videos as the producer programmes back on Earth. Fail, and you'll be stuck forever in the Distortion Dimension, where your video is faced with exotic footage. Set within an offset and engaging 3D world, the adventure is populated with imaginary rock star archetypes (goth-rocker Edgar Death, trash queen Babycentury, and ultimately, a satirical TV show). The editing suite, into which gamers load accumulated video clips, is an animated creation of videos that can be diced. Set within this larger storyline are various "Stalls," each with a story and an arcade game that add up to a promised 50 hours of play.

MERLIN'S BEAVS AND BUTT-HEAD IN VIRTUAL STUPOR
Viacom New Media
Windows 95 PC CD-ROM, $19.95
This video game that "doesn't suck" You're in luck, luckhead. In their first romp into ROM, the stars of TV's "Beavis and Butt-Head" take on the trademark sick wit sin a game in which the ultimate goal is "earthly cool" and the edge of your seat, and ultimately, a satirical TV show. The editing suite, into which gamers load accumulated video clips, is an animated creation of videos that can be diced. Set within this larger storyline are various "Stalls," each with a story and an arcade game that add up to a promised 50 hours of play.

LEMMINGS: THE ULTIMATE EVIL
By Andrew Vaches
Read by Tony Roberts
Audio cassette
3 hours (unabridged), $17.00
The best-selling author of the "Burke" series and an attention-getting child is a child's bedtime story. Batman is shocked to learn of a crime net work that sells children into sexual slavery as arranged fertility practices—and who have undergone breast augmentation or reconstruction surgery. As a result of this unorthodox breast enlargement, the program also briefly examines the effects of breast cancer treatment on the mother. (See: 805-685-8800)

THE SECRET TO SENSATIONAL CHEERLEADING AUDITIONS
55 minutes
Girly-girl instructional video, the brainchild of New Orleans Saints cheerleader Missy Zeno. A video that illustrates that boys think alike, and girls, well, you can see for yourself. (Contact: 310-398-4594)

SMALLEST CLOWN OF THE WORLD
Traveling circus wagon full of unique wonders and one-of-a-kind performers, the Smallest Clown of the World features performances by the smallest performers, with a finale by the world's smallest clown, a dwarf. (Contact: 503-297-5563)

SILENT NIGHT
By Mary Higgins Clark
Read by Jonathan Beall Simon & Schuster Audio
2 tapes (cassette)
Mary Higgins Clark returns with a holiday tale that's both a gripping nail-biter and a surprisingly tender story of faith, hope, and redemption. Catherine Dorrant's husband is in a New England hospital with a mysterious heart ailment; Catherine and her two young sons are on their way to visit him, when something literally pulls her from the life she leads back home, which contains a St. Christopher medal that the younger son, Brian, believes will protect the family. The medal is given to Catherine by a man calling himself Callie, an impoverished mother struggling to make a life for herself and her children while being shielded by the recurring appearance of her vanished, escaped-convict brother. Brian slips away from his mother and follows Callie, leading to danger, terror, and ultimately, a satisfying and uplifting conclusion. Deliciously performed, this audiobook captures the mood of the piece and the personality of the characters, making this a very enjoyable stocking stuffer. The hardcover ver- sion is nearly the top of the best-sellers list.

JEREMY THATCHER, DRAGON HATCHER
By Bruce Coville
Read by Bruce Coville and The Words Take Wing Recording Company
Listening Library
2 cassettes, 40 minutes each, $19.98
Listening Library has two new children's fantasy imprints, Words Take Wing, with four titles, including this lively audio production of Coville's "Jeremy Thatcher and the Scarecrow," kids at ages 8-12. Young Jeremy Thatcher begins a mystical ball at a sleigh party, and on the sled ride home, Jeremy takes on the responsibility of hatching the egg among the dragon eggs, and it turns out to be quite a handful. Coville skillfully imagines fantasy situations that make 10-16 year-olds wonder about the reality of everything. In addition to keeping feisty Tiscat out of trouble, Jeremy has to deal with a school bully, a tricky girl who has a crush on him, and, "I'll bet he actually kneels to hear and finds out what a pretty cool place it is." Over the course of the entertaining story, Jeremy learns that growing up means taking responsibility, knowing that he is what his parents accept— but it doesn't mean having to give up dreams, imagination and the give of spirited reading, with its repertoire of actors supplying the charac- ter voices. For very young children to pre-teen, this is a fine addition to Listening Library's impressive catalog of quality children's audios.

THE SILVER LINGER
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Country Klatch. Following a Mercury artist showcase at the recent Country Radio Broadcasters’ miniseminar in Charlotte, N.C., delegates pose for a quick one. Pictured, from left, are artist Kim Richey, Interrep Radio Store’s Lynn kite, artist Keith Slegall, Mercury’s Larry Hughes, CRB president Ed Salmon of Westwood One, Interrep Radio Store’s Kay Olin, and Mercury’s Pat Surnegie and Norbert Nix.

Radio BET Should Fill ‘Hole in Marketplace’ Joint Venture 2nd Network Radio Attempt

LOS ANGELES—After an unsuccessful attempt to launch an R&B radio network on its own, Black Entertainment Network (BET) is teaming up with Mercury Records to create a joint venture which will be called BET Radio 2nd Network Radio. The network will offer programming and services to R&B, top 40 rhythm, and urban AC stations nationwide that will be based primarily on the network’s existing shows. Longform specialty programming will also be offered by Radio BET; however, details for the first show were not finalized at press time. What is finalized is “Video Soul” Music Minutes,” based on BET’s flagship music video program, “Video Soul,” which will consist of 60-second interview vignettes and 90-second clips, delivered five times daily, Monday through Friday. Additionally, “Comedyview Quick Clip Of The Week,” based on BET’s stand-up comedy show, “Comiconic,” and “Screen Sceee,” which focuses on movies with Hollywood celebrities, will be provided as 60-second vignettes. The network will offer programming and services to R&B, top 40 rhythm, and urban AC stations nationwide that will be based primarily on the network’s existing shows. Longform specialty programming will also be offered by Radio BET; however, details for the first show were not finalized at press time. What is finalized is “Video Soul” Music Minutes,” based on BET’s flagship music video program, “Video Soul,” which will consist of 60-second interview vignettes and 90-second clips, delivered five times daily, Monday through Friday. Additionally, “Comedyview Quick Clip Of The Week,” based on BET’s stand-up comedy show, “Comiconic,” and “Screen Sceee,” which focuses on movies with Hollywood celebrities, will be provided as 60-second vignettes. The network will offer programming and services to R&B, top 40 rhythm, and urban AC stations nationwide that will be based primarily on the network’s existing shows. Longform specialty programming will also be offered by Radio BET; however, details for the first show were not finalized at press time. What is finalized is “Video Soul” Music Minutes,” based on BET’s flagship music video program, “Video Soul,” which will consist of 60-second interview vignettes and 90-second clips, delivered five times daily, Monday through Friday. Additionally, “Comedyview Quick Clip Of The Week,” based on BET’s stand-up comedy show, “Comiconic,” and “Screen Sceee,” which focuses on movies with Hollywood celebrities, will be provided as 60-second vignettes. The network will offer programming and services to R&B, top 40 rhythm, and urban AC stations nationwide that will be based primarily on the network’s existing shows. Longform specialty programming will also be offered by Radio BET; however, details for the first show were not finalized at press time. What is finalized is “Video Soul” Music Minutes,” based on BET’s flagship music video program, “Video Soul,” which will consist of 60-second interview vignettes and 90-second clips, delivered five times daily, Monday through Friday. Additionally, “Comedyview Quick Clip Of The Week,” based on BET’s stand-up comedy show, “Comiconic,” and “Screen Sceee,” which focuses on movies with Hollywood celebrities, will be provided as 60-second vignettes. The network will offer programming and services to R&B, top 40 rhythm, and urban AC stations nationwide that will be based primarily on the network’s existing shows. Longform specialty programming will also be offered by Radio BET; however, details for the first show were not finalized at press time
Rural America Prime Radio Fodder, Says Interpre Report

NEW YORK—The rural regions of America represent an $85 billion, increasingly upscale marketplace that is better reached by radio than by other media.

This is the message of a new report compiled by the Interpre Radio Store, which points out that the rural population has distinctly different lifestyle and media preferences than its urban counterpart.

"In a country that often believes that bigger is better, we have shown in this study that rural markets are overlooked by national advertisers—are pockets of untapped buying power," says Maria Pinner, Interpre's executive VP/director of research.

The report reveals that top growth areas in rural America are manufacturing, recreational, and retirement communities. In addition, rural residents, who represent one-third of the nation's adult population, are shown to favor broadcast media over print or cable, according to 1994 data from Simmons National Media Study.

In this study, the radio format that reaches more rural residents than any national magazine or prime-time television show, the study says. Other preferred radio formats, in order of preference, are AC, news, and top 40/album radio.

Interpre's research concludes that since the majority of rural dwellers are married and own homes, they are prime candidates for products associated with family living, such as household appliances, furniture, and hardware. They are also more likely than urban dwellers to own and purchase equipment, clothing, and vehicles related to outdoor activities; to have pets and children; and to belong to a church or synagogue.

CHUCK TAYLOR

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**SUMMER '95 ARBITRONS**

106

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**PROVIDENCE, R.I.**—(31)

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**ARBITRONS**

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**Hot Adult Contemporary**

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**CHATTANOOGA, TENN.**—(97)

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"All told, I think we spent 4 hours on it." - Folk Impulsion

K ids today. Cinematic portraits of the young don't come more raw and controversial than this summer's "Kids." Folk Impulsion provided the film's soundtrack. The band's single, "Natural One," is No. 10 on the Modern Rock Tracks chart.

"It started out as an instrumental track that really didn't have much direction," says singer Lou Barlow, perhaps better known as the leader of Sebadoh. "We submitted it for the movie, and they rejected it. So when we were putting [our] record together after the movie had already been made, we decided to strip it down and put vocals on it. I think we spent six hours on it." Barlow doesn't share much of the public's horror at the movie's depiction of underage sex, drug use, and violence. "I wasn't particularly disturbed by it. I felt the movie was depressing. But at the same time, I didn't really see [the kids] as animalistic or inhuman. The idea of young kids having sex and being pro-
tected, I just can't be shocked by it. I don't know why. I liked the finished product a lot. It seemed to inspire people. People were either disgusted by it, truly disturbed by it, or just liked it. There was a real wide range of people's opinions.

"It seemed a little strange that we would be asked to score a movie about sex and skateboarding; because I'm pretty alienated from that—those kids [in the movie] are young. And I didn't act like that when I was younger. I just played guitar.

"Note that there weren't armies of skate rats prowling Western Massachusetts' Pioneer Valley, where Barlow grew up. "In order to learn how to skateboard, it was like motorcross, you had to get out there and totally damage yourself before you got good at it. I wasn't into doing that in front of a crowd full of people. It's far too embarrassing. I minded my own business."
More Questions Of Arbs’ Validity Emerge; Stern Does Pittsburgh; Infinity Pays Up

As FAST AS Arbitron results for August-October are rolling in, so are questions about their accuracy. First, the results:

1. In New York, Ennis urban duopoly WQHT (Hot 97) and WRKS maintained the lead, though both were off—the former 6.6-6.2, the latter 6.1-6.3. KFYR took over No. 1 in Los Angeles, with a 4.8-5.7 hop, while KPWR switched places to No. 2. Even so, its share was 5.3.

WGCI and WGN held on to the top spots in Chicago. The biggest news: WLIT’s jump from 3.7-4.1, moving the AC leader from 3.3-4.1.

2. The fall numbers still could be impacted from the station’s direct-mail promo video, mailed to residents last quarter.

Questions have arisen concerning the validity of sampling in New York, L.A., Miami, and Dallas, in addition to the markets named here last week.

One source says that an Arbitron official admitted to mistaken knee weighting by 13% Los Angeles Hispanics in the 25-34 demographic. And at press time, broadcast. No in Buffalo, N.Y., insisted that Arbitrond and the fall book not be released because of sampling problems. We’ll have more on the issue next week.

On a sunnier front, Howard Stern, who enjoyed swell summer ratings across a majority of the nation’s top 10 markets, has been signed on at sister rock WXDY (the X at 106.7) Pittsburgh (replacing Steve Franken- byy for nine nights. Stern debuted Nov. 7, the day his book was published. "Miss America," was released. The move into Pittsburgh gives Stern a talk of 25 stations nationwide.

Other Stern news: Boss Infinity paid $1 million to the U.S. Treasury as part of its "indecency" fine under the jock’s airwave antics. Balance remaining: $750,000. It’s the largest fine ever paid by a licensee, according to FCC chief Reed Hundt.

The M Street Journal has released

format totals for ’96. Country remains on top, with 846 commercial stations nationwide, though it’s down nine stations, 0.5%, from last year.

In all, the format commands 11.9% of the nation’s radio dial. Next in line are news/talk (up 0.4%), AC (down 1.2%),

APPLIED FOR THE CALLS KCIN. The previ-

ous calls will remain on simulcast as KRAM.

KECR San Diego, which planned to simulcast WFLZ Tampa, Fla., until

new owner Jack decided what to do with the station, has become KISS-FM and is currently simulcasting the soft AC format of WFLZ’s duoply partner.

KDFM-FM (Star 100.7) shifts from hot AC to top 40/adult modern rock.

KQHT (Hot 97.1) San Jose, Calif., newscasts end the Hot 97.1 era with a call-letter flip to KFFG.

PEOPLE: WINDS OF CHANGE

With WBBM-FM (B96) Chicago AP/morning-show producer Rich Taylor exit last fall, former music coordinator Jeff Andrews will hand producer duties... Chicago radio legend Fred Winston is working at weekends at WFME (FM) (

Ken “Spider” Webb exits WRKS New York for mornings at crosstown WWRL.

Longtime GM David Mezaro- ers WZGC (ZBA) Atlanta. No details were available at press time.

KITS (Live 106) San Francisco has named air personality Roland West

MD, following Steve Masters’ recent departure for Way Cool Records. Music co-host Jason Axelson is upped to AM, and Web Fingers, former surf and ski reporter, nab the 6-10 p.m. shift.

Barry Pope, most recently with KOKX (Mix 97.1) St. Louis, is the new morning man at R&B adult KNIA St. Louis. Pope, as morning show co-hosts.

John Roberts has been named PD at KIKK Houston, moving from CISN Edmonton, Canada. Gary Moss is out.

KEFM-FM (K106) Seattle, which bills itself “Kickin’ Country,” has

applied for the calls KCIN. The previous calls will remain on simulcast as KRAM.

KKAT San Diego, which planned to simulcast WFLZ Tampa, Fla., until

new owner Jack decided what to do with the station, has become KISS-FM and is currently simulcasting the soft AC format of WFLZ’s duoply partner.

WDFD (Star 100.7) shifts from hot AC to top 40/adult modern rock.

KQHT (Hot 97.1) San Jose, Calif., newscasts end the Hot 97.1 era with a call-letter flip to KFFG.

That created a public relations problem for us. It was a way to recover from that," says operations John Mark.

There is no way to market your- self out of the PR problems that we have and the only thing you can do is ride out the storm and wait for public opinion to bounce back.”

After Simmons was fired, the station brought in a new morning team, Gary and Scotty, but they were unable to over- come the negative perception of KKAT the incident left. They were fired after about a year. They were hard working but not personalities, Marks says, “but coming in the aftermath [of the Simmons incident] was hard, and we were forced to make a change in the morning show again.”

The next hire, Cass Cassidy from KNNR Las Vegas (where he was known as John David), seems to be working out much better. He joined KKAT in April, and the station immediately marketed his arrival with an aggressive on-air, TV, outdoor, and direct-mail campaign. For the fall, the station is also run- ning the Filmhouse “Birthday Bucks” contest.

In addition to its image changes, KKAT has had to contend with a dramatically changing market- place. Since the sign-on of KUBL earlier this year, Salt Lake City has become a city with five country stations.

Of those, four posted ratings gains in the summer book. Only KSO (lost shares, dropping 6.7-6.6 in key demo.

Fifty-five radio signals cover the market, which has a population of 1.1 million. That, says KKAT PD Jim McKeen, “keeps us on our toes. It’s always difficult to get to No. 1, but the toughest part is maintaining that position.

When KUBL signed on, some observers predicted that KKAT would be the hardest hit, because it was younger and because the No. 2 station is often the most adversely affected by a new competitor.

In this case, it hasn’t happened yet, even though KKAT’s programming was aimed at a younger audience. We did not discount [KUBL]. They are viable and worthy competitors,” Marks says. “They literally is a book-to- book scenario, but we don’t take any- thing for granted.”

KKAT’s music mix is approxi- mately 70% country, according to McClellan. He takes a few songs from the early ’80s but says he uses 1985 as his gold cut- off point.

Here’s a p.m. drive hour: Terri Clark, “Better Things To Do”; Jeffrey Brooks, “Somewhere Other Than The Night”; Jeff Carser, “No.”

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For the
LOS ANGELES—Multiculturalism has found a new home in the music video program "Cultural Vision," which aims to expand the repertoire of video television by exposing its viewers to a wide cross-section of international acts.

Mitchell Nelson-Race's eclectic weekly program, which bowed July 3 on public-access Channel 17 in Manhattan, bills itself as "New York's only multicultural, multi-ethnic, multi-racial" video show.

"The main goal of the show is to give everybody a chance to be exposed to sounds and shades that are beyond what the media is representing at this time," says Nelson-Race. "Hopefully, that will help remove people's fears and bridge the gaps between them."

Nelson-Race, whose background includes programming video and music for Hard Rock Cafe, Planet Hollywood, and the Motown Cafe, sees "Cultural Vision" as an attempt to break away from racial and ethnic stereotypes and expand viewers' musical tastes.

"VH1 and MTV don't give people enough of a push in the direction of diversity," says Nelson-Race. "Although their acts may be from different cultures or ethnic backgrounds, they still only play mainstream artists. "Cultural Vision" represents the diversity of internationalism."

A recent show exemplifies the global mix found on "Cultural Vision." The program aired the following clips: Vanessa-Mae's "Red Hot"; Gloria Estefan's "Abriendo Puertas"; Deep Forest's "Deep Forest"; B-Tribe's "Nanita"; Papa Wemba's "Yolele"; and Arrested Development's "United Front."

Video such as these contribute to a light, world beat flavor. However, Nelson-Race welcomes harder-edged sounds, pointing to Shonen Knife's "Tomato Head" clip as an example of a more aggressive style of music that has aired on the show. "It's very unusual to see five Japanese girls playing rock," says Nelson-Race. "I like to use these kinds of images to break traditionally held perceptions about people."

Another artist the video programmer sees as defying public expectations is Vanessa-Mae. "Cultural Vision" is airing "Red Hot" and "Trece y Fugue In D Minor," two clips by the Singapore-bom, 11-year-old classical violinist.

Angel Records national publicist Randy Haecker has embraced "Cultural Vision" as a new channel for exposing Vanessa-Mae. "This is definitely a viable program," says Haecker. "MTV's world music video program, Earth To MTV is defunct, so we see this as filling a void."

Haecker adds, "The two episodes of "Cultural Vision" I've seen have videos you don't see in rotation anywhere else."

**PRODUCTION NOTES**

**LOS ANGELES**

Antoine Fuqua recently shot Homicide's "Get the Picture Part II" for Propaganda Films.

Steve Haney is the eye behind Rock Et From The Crypt's "Born In '69."

**NASHVILLE**

Daryle Singletary's "Tough Man" was directed by Steven Miller and R. Brad Murano. Ken Byrnes produced, while Chuck Hatcher directed photography.

**NEW YORK**

Pierre Vurdag is the eye behind Rock Et From The Crypt's "Born In '69."

Brett Ratner recently shot D'Angelo's "Cruise," which was executive-produced by Jonathan Jardine and produced by Philip Dolin. The director of photography was Marco Mazzei. Ratner also shot Incontro's "Where Did We Go Wrong" clip. John Benet produced, while Jardine executive-produced. The director of photography was shoots.

British director Mark Humphrey is the eye behind Machel's "Come Dig It." Karen Sudler executive-produced, while Suzanne Coldwell produced. The director of photography was Oliver Bokelberg.

Marty Gann directed Devante's "In And Out." The clip was lensed by Maz Makhani and produced by Lara M. Schwartz, Lisa Pena and Randi Wilens executive-produced.

Christopher Robinson directed Smooth The Hustler Featuring T-Bag's "Language." Glenn Batte produced, while Marcus Smith directed photography.

Shawn De Liuw is the eye behind 22 Blades' "Lullaby".

**OTHER CITIES**

Stephanie Sedana directed Trickyl's "Pumpkin" in London for Propaganda Films.

Hunter Is Prez At MTV Latino; PSAs Give Youth The Power

H O L A . HUNTER! MTV Latino senior VP of international operations Tom Hunter has been upped to president of the 24-hour Spanish-language cable television network. Hunter replaces Dick Arroyo, who exits M T V Latino reaches more than 6 million homes throughout Latin America and the U.S.

M U S I C V I D E O A T T A C K : "S e v e r a l entertainment industry executives met with leaders from the research and health industries to discuss the relationship between violence, drugs, and the media.

The Entertainment Industries Council, held Oct. 19 in Los Angeles. Among those in attendance were representatives from the Music Video Recording Industry, America, Video Software Dealers Asn., and the American Federation of Television and Radio Artists.

During the symposium, keynote speaker Dr. Lee Brown of the Office of National Drug Control Policy outlined music video and gangsta rap as the "worst offenders" in the media for exposing youth, youth to the negative imagery of violence and drug use.

Brown said that he does not advocate censorship, but promotes "self-regulation" and "self-monitoring" of the media in the future. The NDCP has created a public-awareness campaign that aims to empower youth with the ability to better interpret what they see on TV in the media. The campaign consists of 21 TV public service announcements and nine radio spots with the theme "You Have the Power."

Some music and music video execs in attendance agreed to participate in the campaign, which is expected to begin in early 1996.

Interested programmers and labels can obtain more information on the "You Have the Power" program at 800-686-3332.

MTV's Laurel Sylvans facilitated a breakfast session on music and music video at the EIC symposium. At the session, the group expressed its frustration that none of the government organizations recognize the music and music video industries' existing community-service campaigns. As a result, the group agreed that it is up to the music video industry to do the task of better publicize its community efforts in the future.

T N N P R O M O G O E S W I L D : The Nashville Network recently wrapped up its ambitious multimarket promotion for the country dance program "Wildhorse Saloon." The hourlong dance series travelled to 21 cities in search of the best two-stepers and country line dancers.

Four winners were chosen from the 84 participants, and they claimed the titles of best female line dancer, best male dancer, and best two-step couple. Each winner received $5000. TNN is airing the final rounds of the competition throughout November.

The "Wildhorse Saloon" competition was held in local shopping malls in several cities, including Miami, Ala., Tulsa, Okla., Knoxville, Tenn., and Charlottesville.

"This promotion creates awareness of the show in the markets we visit, but it also builds up enthusiasm within our loyal viewership," says Mike Weinstock, director of programming for Group W Satellite Communications, which handles marketing and distribution.

Weinstock says that TNN is already planning the next promotion announcement for next year.

F A S H I O N F R E N C Y T V : M T V Networks has been bitten by the fashion bug. Both MTV and VH1 are planning new high-profile fashion events.

The VH1 & Fashion Awards, held Dec. 3 at the Lexington Armory in New York, will celebrate the link between fashion and music with such ground-breaking awards categories as designer of the year, most fashionable accessory (this is no mean feat), and best hair and makeup in a music video. Can The Eye nominate Courtney Love for the latter category?

The event will be hosted by "Wing's" star Steven Weber and "ER" star Julianna Margulies, and Elton John, the Pretenders, and K.D. Lang are scheduled to perform.

Meanwhile, MTV aims to dress up its programming with a bit with "Fashionably Loud," which is billed as "MTV's first annual rock/fashion show. " The program, which was taped Nov. 1 in Manhattan, features supermodels and celebrities on the runway with live performances by Cooio, Elastica, and Chris Isaac. "Fashionably Loud" is scheduled to air in February.

In other video fashion news, Cindy Crawford will quit as host of MTV's "House Of Style" at the end of this season. No replacement has been named.

S A T A N I C V E R S E S : "The Devil Has a Comedy Show," the book by Cash and Donnelly, has been released in paperback. The book, which was written by Cash and Donnelly, was based on the Los Angeles area.

The Eye is now open on the Internet. Send comments to brettalw@comcast.net.
as both a Christian and as a member of the human race. Christmas is a time when people are more open to that message.

"Christmas Is In The Heart" is from the album "The Music Of Christmas," which features Chapman performing such songs as "I'll Be Home For Christmas" and "God Rest Ye Merry Gentlemen." Though most of these songs are already well-known, they are interpreted in a new light.

The album was released in late September and is currently No. 3 on Billboard's Heatseekers and Top Contemporary Christian charts. The album, "Christmas Is In The Heart," is being released as a mainstream album. It's quickly becoming a hit among independent promoters and marketers and is destined to work on the record at AC radio.

Billboard's review of the album suggests that Chapman's album "Christmas Is In The Heart" could be a hit at radio stations and could become a Christmas standard.

"We look at the Christmas record as being a nice setup into the next project," Chapman explains. "It's going to be a lot of fun to see how that's going to work into our current project.

Though most stations were just reacting to the single at press time, program directors seemed open to it. "We feel like it's a good concept," one station manager said. "It's definitely something we could work into our Christmas programming." The station manager noted that the album "Christmas Is In The Heart" could be a good opportunity to introduce Chapman's music to a new audience.

KMLE in Phoenix. We had the 18- to 34-year-old listeners before anyone else realized that there was such a competitive environment. Despite all the competition, both programs are still getting the market and it's a very competitive market. The market is very mindful of what's new and what's coming.

KMLE reached the airwaves at WPPB-DH Daytime show, which was in college. He also worked at WOUB Athens, Ohio, while still in college, and then at WKKL, where he eventually became PD. After a stint doing nights at WJEZ Chicago, he programmed KAYE Denver, KOOL Kansas City, KSLX St. Louis, KFWX Seattle and KXMP Seattle before joining KAT 1070 in 1990.

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Thanks to VH1's artists, we raised the roof at the Beacon Theatre. Thanks to our audience, we raised $500,000 to fight AIDS.

VH1 aired the second annual LIFEbeat concert, "The Beat Goes On 2," that rocked the house at the Beacon Theatre in New York. The broadcast, a partnership between VH1 and Ticketmaster, showcased a dynamic line-up that included Gloria Estefan, Isaac Hayes, Chris Isaak, the Dave Matthews Band and Sarah McLachlan. The live event was a hard act to follow, but the telephone pledges during the TV broadcast were just as incredible. Phone lines donated by our partner Ticketmaster, a long-time supporter of AIDS-related causes, enabled us to handle viewers' overwhelming generosity - to the tune of $500,000!

The war against AIDS isn't over.
But the success of our LIFEbeat concert should help put up quite a fight.

Special Thanks to Arista, Epic, RCA, Virgin and Warner Bros. Records, Todd Oldham, Delsener/Slater Enterprises, and our hosts, Bill Maher and Veronica Webb. Made possible through the support of your local cable television system.
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**Greatest Gainer**

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**5** TAYLOR SWIFT 
**4** BRUNO MARS 
**3** JOHN MAYER 
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**Greatest Sales Gainer**

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<td><strong>CYPRIUS HILL</strong></td>
<td>MOUTH OF THE WIZARD</td>
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<td><strong>THE WHITE STRIPES</strong></td>
<td>WHITE MONDAY</td>
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<td><strong>THE JAM</strong></td>
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<td><strong>MANHATTAN STEAMROLLER</strong></td>
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<td><strong>SILVER THREAD</strong></td>
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<td>GAMES REDNECKS PLAY</td>
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<td><strong>DWAYNE JOHNSON</strong></td>
<td>TOWER OF LONDON</td>
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<td><strong>DAVE MATTHEWS BAND</strong></td>
<td>UNDER THE TABLE AND DREAMING</td>
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<td><strong>GERALD LEVERT &amp; EDDIE LEVERT, SR.</strong></td>
<td>FATHERS AND SONS</td>
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<td><strong>TRAVIS TRITT</strong></td>
<td>GREATEST HITS - FROM THE BEGINNING</td>
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“Soul” Music. Members of Zoo Entertainment group Wailing Souls chat with executives following a performance at the U.S. Open Surfing Championship in Huntington Beach, Calif. The band is currently on tour promoting its new album, “Live On.” Shown, from left, are Dave Kaplan of SurfDog Productions, band member Lloyd “Break” MacDonald, Zoo Entertainment president Lou Maglia, band member Winston “Pipe” Matthews, and band manager Burt Stein.

Digging Up Platinum. BMG Music Canada executives present the Tractors with plaques commemorating double-platinum Canadian sales (200,000 units) of the group’s self-titled debut. Shown in back row, from left, are band member Walt Richmond, Jill Snell, manager of artist marketing; and band members Steve Ripley, Casey Van Beek, Ron Getman, and Jamie Oldaker. In front row, from left, are Barry Haugen, sales rep; Dale Peters, Ontario promotions rep; Brian Low, Ontario customer service rep; and Shelley Snell, assistant manager, national media relations.

Foreigner In New York. BMG International group Foreigner celebrates the final night of its world tour at New York’s Beacon Theatre. The tour was in support of the band’s current album, “Mr. Moonlight.” Shown, from left, are band members Jeff Jacobs and Mick Jones; BMG International president/CEO Rudi Gassner; and band members Lou Gramm, Bruce Turgon, and Ron Wikso.


Super Heroes For A Day. Members of Reprise group Poster Children take part in a public service announcement for Fox Television. The band members star as students at a school for super heroes, bringing a message of self-esteem. The band recently played select East Coast dates in support of its current Reprise album, “Junior Citizen,” which features the emphasis track “He’s My Star.” Shown, from left, are band members Jim Valentin and Howie Kantoff, PSA director Cindy Keefe, and band members Rose Marshack and Rick Valentin.

Palooza Pals. Ruffhouse Records CEO A. Christopher Schwartz congratulates members of Cypress Hill and Dandelion following their performances at the Camden, N.J., date of the Lollapalooza tour. Cypress Hill was on the main stage; Dandelion performed at the Lab side stage in support of its new album, “Dyslexicon.” Shown, from left, are Carl Hinds of Dandelion, B-Real of Cypress Hill, Schwartz, and Kevin Morpurgo of Dandelion.
**Billboard 200**

**FOR WEEK ENDING NOVEMBER 18, 1995**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Peak Position</th>
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2. *Brandy* - Never Let Me Down
3. *Boyz II Men* - II
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**Billboard 200**

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Sonic Music Enters Deal With Michael Jackson, ATV Catalog

CBS’s publishing lost a significant catalog in the late '70s, when it sold its Western Wardrobe and New York components to a then-new Sony Music catalogue—once owned by legendary songwriter Frank Loesser—to McCarty’s publishing organization.

In 1986, new Sony chief Tommy Mottola, a professional manager at Chappell Music early in his career, decided to rebuild the company’s fortunes in music publishing. A key acquisition in 1989 was the publishing company that Sony Music bought for $20 million. Michael Jackson acquired ATV Music in 1984 from the late Argentinean businessman Robert Holmes A’Court for about $70 million. "Michael understood the importance of copyrights and the rule they play in the introduction of new technologies," Sony Corp. of America president/CEO Michael Schulhof said in a prepared statement released Nov. 6. "ATV Music takes its rightful place once again as a major force in music publishing.

"Sonic Music Publishing president Richard Rowe says that the transaction "will serve as the best possible option for pursuing our goal of growing our music publishing companies worldwide." Rowe notes that ATV Music also holds works by Little Richard and Lloyd Price, along with artists such as the Isley Brothers, Brownstone, and the Chi-Lites.

Sony's publishing relationships include ties with such artists/writers as Bob Dylan, Nile Rodgers, Mariah Carey, Dolly Parton, and the late George Harrison. "We've got the right to license electronically, collect royalties under the license, and distribute them to publishers," Rowe says.

But Compuserve itself is not being licensed. This was a key point of contention among commercial online services, which have asserted that they are the equivalent of electronic bookstores or newsstands and not responsible for their contents. But the settlement agreement includes a guarantee by Compuserve for the obligations of its forum managers to pay royalties under the mechanical licenses issued, according to NMPA counsel Alan Shulman.

Compuserve spokesman Russ Robinson characterizes the agreement as "good for everybody." "We are the first service that has ever come to this kind of licensing agreement, so that’s pretty significant for us," Robinson says.

The major commercial online services, which include America Online and Prodigy, are also being aggressively courted by performers and record labels, and they are being pressured to make deals just as the use of music in this new arena."
NEW YORK—When a Caribbean-style carnival arrives in a city, the spontaneous joy, creativity, and public involvement it generates virtually ensures great attendance. The annual Tropical Peach Tree Festival, Toronto, Day, and San Francisco's May Carnival have, over the past 20 years, adopted more and more elements of Caribbean carni-

vivals.

Tallahassee, Fla., inaugurated its first Caribbean-style carnival in March, when revelers were treated to its first taste of traditional Trinidad-style javonet—dancing in the streets before dawn to a mas band and old man singing. Most costumes made only from oil and body paints.

San Francisco's carnival on May 28 had a Latin theme, which included acts from Brazil, Mexico, and Polyneisa, as well as such world-class Caribbean carnival de-
ingerals as Stephen Derek. This event brought in such top soca artists as Spar-


In Bermuda, the 41-year-old Moomba Festival Street Parade, March 11, got a splendid start of carni-

val, according to native Roger Phillips' "Melbourne Mail's" perspective of "Aspects Of The Great Barrier Reef."

Fortunately for Caribbean carnivals, Hurricane Luis, which hit the Virgin Islands in late August, after most carnivals had ended. Stili, the Dominican Republic, Antigua, Barbuda, Anguilla, St. Kitts, Nevis, and Dominica, which were hit with widespread devastation, making carnival reports from many islands diffi-

cult.

A hurricane relief concert in New York was organized by local talk/elective station WLIB and took place at Down-

ing Stadium on Randall's Island on Sept.

9.

Reggae and calypso artists from across the Caribbean gathered to raise funds to help the victims of Hurricane Luis and Martha, one of Trinidad's most famous East Indian char-

ty singers.

Stalín became Trinidad's national ca-


ry monarch, his fifth win, dethroning 1994 twin kings Delamo and Luta. Stal-

in's winning calypso, "Tribute To Sun-

day," is about someone, one of Trinidad's most famous East Indian char-

ty singers.

Trinidad's roadmarch king was Su-

perpitch for "Signall For Lara."

Soca monarch was Ronnie McIntosh, who sang Superblue's "On The Road."

Calypso queen was Eshanna On-

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prohibitive for Caribbean music producers and distributors to bring the musicians abroad for tours.

Consequently, in the past five years, new pan recordings have slowed to a trickle and become virtually unavailable, even in Caribbean recording markets.

Graveline Straker, a calypso music pioneer who has operated from the same store, Straker's Records & Stereo at 242 Utica Ave. in Brooklyn, for 27 years, says he's trying to reverse the near total halt in production of steel pan albums in the past five years.

"I have always been a lover of steel pan," he says. "It is the music I grew up with, and I want to see it go forward."

Straker has produced and distributed three excellent new steel pan albums on his label, Straker's Records.

The releases include the debut album, "Soca Vibrations" by tenor and bass star Karl Easton, who is a member of Desperadoes USA and Phase I. That set has done so well that a second, five-released "Brooks" follow-up album, "Carnival Is Pan," Coupled with brass and voices, Brooks delivers brilliant steel renditions of such calypso hits as "Ronnie McIntosh's" "On the River," "Superblue's" "Signor For Lara," and Shadow's "Play We," as well as such ballads as Lionel Richie's "Love Will Find A Way."

The third album, "Pan Ballads Classics," released in mid-October, represents the triumphal return of Trinidad's No. 1 player/arranger, the legendary Lon "Boogie" Sharpe, after a three-year hiatus from the music scene.

Sharpe, who has battled drug and alcohol problems in recent years, delivers an exceptional musical outing. About the stars are Lewis & Lewis & "Always," George Benson's "Greatest Love Of All," Frank Sinatra's "My Way," and Percy Sledge's "When a Man Loves a Woman."

Straker, who says he would be happy to move into the cataloging, re-releasing, and marketing of steel pan albums, is already planning a Carnival 1996 steel pan release.

MODERN FACTORY, ANCIENT CRAFT

A historic moment for the steel pan industry came this month with the first anniversary of Trinidad's modern steel pan factory, Trinidad and Tobago's first major investment in a pan factory, which has grown steadily despite the scarcity of recorded pan music.

Graveline says, "At first I was skeptical that the factory could successfully produce a professional sounding steel pan, but now I am convinced that TITL is doing a great job and can make a genuine contribution to steel pan music."

Sony's "Sesame Street" Campaign

(Continued from page 10)

GRANT'S ICE RECORDS DRAWS CONTROVERSY

(Continued from page 1)

time calypso king Chalkdust opposes the Guyana-born Grant's ownership of certain songs because he is not from Trinidad. Chalkdust says he has called upon the island's government to use its National Trust funds to retrieve the publishing rights held by Grant's company.

"Many of these songs are national treasures and should not be used by anyone," says Chalkdust. "Everyone is entitled to control the publishing rights granted by the company."

Grant, who is trying to control the publishing, says Chalkdust is correct.

A date has been set for the court to hear the case Sept. 26-27 and dismiss the injunction.

A counter-suit filed by Grant was heard Oct. 18, and Dolan pleaded no contest to Grant's claim of "beneficial ownership" of Ice Music Ltd. Antigua's High Court has given the full control of Ice Music.

However, Dolan's action prompted such a strong response that Ice Records, which is registered in London, has since re-opened and taken over the publishing business for the next two publishing years. The company has been asked to return the money.

Ice Music holds the publishing rights to Grant's extensive Caribbean music catalog, representing the works of Lord Johnston, Superblue, Stalin, Roaring Lion, Gabby Preacher, and many other top calypso and soca music performers.

During the course of the proceedings, Ice Music and Ice Records ground to a standstill, disrupting the shipment, promotion, and distribution of a number of albums. Among those delayed were the "Carnival 95" compilation, "Message To Sundae" by Trinidad's 1995 calypso monarch, Stalin; Superblue's "Happi Carnival"; and Roaring Lion's "Vive Le King" and its Carnival hit "Papa Chunks."

SANTA FE: Brooklyn-based distributor

Graveline says, "The problem with Grant is the major impact of the availability of calypso albums in 1995, since most of the top calypso artists are on the label."

In an exclusive interview, Grant told Billboard, "This catalog is part of the patrimony of the Caribbean. What we have here is Ice at its best, retaining the pure English-language music that is as yet unexplored. It is not surprising that Dolan and his cohorts tried to wrest control of it."

Dolan's action sent shock waves through the calypso world, as artists and bands in the newly nationalized Caribbean states saw their invaluable cultural wealth about to fall under the control of a "foreigner," someone not rooted in calypso culture.

In obtaining the injunction, Dolan swore that he was the "silent owner" of Ice Music Ltd.

Antigua and Barbuda High Court judge Kenneth A. Benjamin ruled that "the facts presented to the court by the plaintiffs must have been in some measure deliberate and were calculated to portray (Eddy Grant) as a stranger and, materially, as a burglar."

In dismissing Dolan's injunction, the key consideration of the Antigua High Court was the fact that, although Grant had hired Dolan as his manager and agent in 1986, a fax from Dolan's agent, James Hardcastle, dated July 31, 1995, disclaimed any knowledge on Dolan's part of an Edmond M. Grant.

Also disavowed by Dolan was a letter of resignation from the position of director of Ice Records, dated July 15, 1995.

GravelineFurther, Grants said Dolan was "an agent of confusion and an agent of Ice Records."

In 1974, he told Billboard that trouble began when Dolan fired him as business manager in July and replaced him with a managing director of Ice Records.

Grants says Dolan retaliated by going to Antigua and filing the injunction.

GRB TVAY: Ronnie act Tha Dogg Pound, whose rap album has been much anticipated and talked about since presidential candidate Robert Dole held the entertainment industry's feet to the fire during a speech in May, sold more than $77,000 units in its first full week on the market. Although this debut album posts the fifth-highest first-week tally of any 1995 album—exceeding those posted by Bruce Springsteen and Pink Floyd—some rival labels are shrugging their shoulders and quoting the hook from "Peggy Lee" to suggest new rap does not have the upfront exposure.

Fergie has, in the 4½ hours The Billboard 200 has employed SoundScan data, the only debut album to move more copies its first week was that of Dogg Pound mentor Snoop Doggy Dogg, who raged to #12 on December 19 with "Doggystyle." The deck's top 15 albums, which had a video release before the album reached stores, Tha Dogg Pound's "Respect" clip did not hit screens until the week of the album's street date.

Before you sneer at Tha Dogg Pound's feat, perhaps an old bit from a Richard Pryor television special will offer needed perspective. Ask yourself the Pips would have sold if they'd released an album without Gladys Knight. Something tells me it would have been less than $277,000 units.

RAP PAPER: Rap's impact spreads beyond Tha Dogg Pound, as the third Cypress Hill title blasts The Billboard 200 at No. 9, "MTV Unplugged & MGJ roll" a robust $282,000 units for an entry at No. 8. That's more than seven times the 11,000 units that the act's 1994 album sold in its best week; Ebbight & MGJ's "30" reached never The Billboard 200.

On Top R&B Albums, Tha Dogg Pound makes its expected leap from No. 28—where it landed as a result of street-date violations—to the top of the chart, with Ebbight grabbing No. 2 and Cypress Hill setting up shop at No. 3. The act's hit "Is that all there is?" gave me the upper hand on the R&B chart, topping a number of songs, which are on the R&B billboard, and is slightly ahead of last week's peak. Remove those seven albums, and the top 20's volume is down by about 12% from last week's business. Market Watch (see page 12) shows a 12% decline in units, but sales and spins are slowly ahead of last week and down weighed against the comparable 1994 week.

Figure, too, that albums by Dogg Pound, Ebbight, and Cypress will, following the pattern established by most big rap albums, experience big second-week declines. Speaking of second-week drops, last week's chart topper, the Smashing Pumpkins, follow the trend of many of this quarter's big albums with a 48% erosion, which moves them down to No. 3.

SUPER TUESDAYS: Another heavy release slate hits stores Nov. 7, which will bring De La Soul, Alice in Chains, Madcon, Boney B, and Disney to the market. The act's new release, "The Kryten" and the Boyz II Men remix set, with "Beyond the Brother streaks by Whitney Houston's "Waiting To Exhale," R. Kelly, the Rolling Stones, Meat Loaf, Bruce Springsteen, and a new Steve Wonder hits compilation. Wow!

FEATS: Relative set a high mark for itself last week when No. 90 Fat Joe and No. 123 Frost debuted, giving the label five albums on The Billboard 200, the most in label history. The record is beaten with this week's Eight Ball & MJG debut. Also on for Relative are Bone Thugs-N-Harmony's new album, "No. 19 and 181" and one from Joe Satriani (No. 107). A 9% sales gain pushes 143/Lava act the Corrs to No. 19 on Heatseekers. Now four Lava acts have reached that chart's top 20, not bad for a label that just shipped its first album in April. Jill Sobule and CIV each reached their first chart, but Lavas Eight & Heatseekers has been Edwin McCain, who debuted at No. 1 while reaching No. 107 on the big chart.\n
www.americanradiohistory.com
MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE
OVERALL
UNIT SALES

<table>
<thead>
<tr>
<th>1994</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>536,122,000</td>
</tr>
<tr>
<td>ALBUMS</td>
<td>454,010,000</td>
</tr>
<tr>
<td>SINGLES</td>
<td>82,113,000</td>
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</tbody>
</table>

YEAR-TO-DATE
SALES
BY
ALBUM FORMAT

<table>
<thead>
<tr>
<th>1994</th>
<th>1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>265,230,000</td>
</tr>
<tr>
<td>CASSETTE</td>
<td>198,282,000</td>
</tr>
<tr>
<td>OTHER</td>
<td>498,000</td>
</tr>
</tbody>
</table>

OVERALL
UNIT SALES
THIS WEEK

| 12,392,000 |

LAST WEEK

| 12,245,000 |

CHANGE

| UP 1.2% |

THIS WEEK

| 12,767,000 |

CHANGE

| DOWN 2.9% |

ALBUM SALES
BY
FORMAT

<table>
<thead>
<tr>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>7,097,000</td>
<td>7,151,000 (DN 0.6%)</td>
</tr>
<tr>
<td>CASSETTE</td>
<td>3,418,000</td>
<td>3,312,000 (UP 3.2%)</td>
</tr>
<tr>
<td>OTHER</td>
<td>16,000</td>
<td>15,000 (UP 6.7%)</td>
</tr>
</tbody>
</table>

‘Fantasy’ Closes The Year Early

IT'S IMPOSSIBLE for any single to beat the record set by Mariah Carey's "Fantasy" as the longest-running No. 1 title on the Hot 100 for 1995. Now in its eighth week, the first single from "Daydream," surpasses the seven-week runs of "Take A Roof" by Madonna, "This Is How We Do It" by Montrell Jordan, and "Waterfalls" by TLC earlier this year. With less than eight weeks left in 1995, even if a single takes over the top spot next week and keeps it until the end of the year, it won't be able to rack up more weeks than "Fantasy.

Carey's current single is tied with "Dreamlover," as her longest-running No. 1. Her nine chart-toppers have kept her at the summit for a total of 36 weeks. Only Elvis Presley (35 weeks), the Beatles (26), and Michael Jackson (37) have been in pole position longer.

OF CAROLE: It's a good week to be King. First, Lavon's "Tapestry Revisited: A Tribute To Carole King" debuts at No. 125 on The Billboard 200. (The original "Tapestry," launched on the chart at No. 79 April 11, 1971.) Second, Carole King and ex-husband Gerry Goffin have the No. 1 single in the U.K.

Remarkably, it's only the second time that a Goffin/King tune has hit the top of the U.K. chart. The first time was in 1964, when Herman's Hermits covered Earl-Jean's "I'm In Something Good." Some 31 years later, "Up On The Roof," by Robson Green & Jerome Flynn brings Goffin and King back to the top. It's the third time this classic song has been a hit in Britain. Surprisingly, neither the Drifters nor James Taylor charted with "Up On The Roof." Kenny Lynch took it to No. 10 at the end of 1982, and Julie Grant reached No. 33 at the beginning of 1962. "Up On The Roof" is a double-A side with "I Believe." The original version by Frankie Laine was No. 1 for 18 weeks in 1954. That is still the record for the longest-running No. 1 single in the U.K. In 1965, the Bachelors took the same song to No. 2.

Erwin Drake, Irvin Graham, Jimmy Shirl, and Al Stillman now have the longest span of No. 1 singles for songwriters in Britain—40 years and seven months.

Like Green & Flynn's previous No. 1, "Unchained Melody," the duo's new single was produced by Mike Stock & Matt Aitken.

AND THAT REMINDS ME: R. Kelly has the second-highest debut of all time on the Hot 100, as "You Remind Me Of Something" enters at No. 4. Only Michael Jackson's "You Are Not Alone" and Mariah Carey's "Fantasy" have debuted higher, and they both entered at No. 1.

PAGING MARTIN: Chris Parry of Bridgewater, N.J., notes that he is a huge Martin Page fan and points out that the Mercury artist breaks the longevity record on the Hot Adult Contemporary chart, as "In The House Of Stone And Light" is in its 51st week. That surpasses the 50-week run of Jon Secada's "If You Go." Ironically, Page's accomplishment comes 10 years to the week since "We Built This City" by Starship hit No. 1 on the Hot 100. That song was written by Page and Bernie Taupin.

RHODE SCHOLAR: Add two more top 40 hits by natives of Rhode Island to that list published last week. Dr. Louis Jaquoy of Coventry, Calif., cites "New York's A Lonely Town" by The Trade Winds, a duo made up of Providence songwriters John Anders and Vinnie Pannini. Anders and Pannini also reached the top 40 as the Innocence, with "There's Got To Be A Word!!"
CAPE VERDE IN WORLD BEAT SPOTLIGHT

(Continued from page 1)

Last week, "Cesaris Evans" stood at No. 4 on the Top World Music Albums chart. The release is also one of the few world music titles to enter the Heatseekers album chart.

Beyond the mournful, minor-key strains of Evora's signature hit, "Petit Pays" (Little Country), there is a world of untapped musical potential in Cape Verde itself and in far-flung Cape Verde enclaves, from Paris to Portugal to the Netherlands to New England.

Such artists as Cape Verdean-American duo the Mendes Brothers, Lisbon, Portugal-based Bana, and Dutch-Libyan Lively have made inroads into the U.S. via appearances on compilations or performances in festivals. Their increased exposure has, in turn, raised the profile of the music of their homeland.

After Evora's album, the largest-scale U.S. release of Cape Verdean music is the Luaka Bop/Warner Bros. compilation "Advances in Afropop: A New Portugal-Telling Stories To The Sea." It includes tracks by Evora; Lisbon-based Tulpa Negra, Dany Silva, and Baward multi-instrumentalists producer Paulo Vieira; Livety; and Cape Verde Cesarenos Pedro Ramos and Jacinta Sanchez. It also encompasses a taste from Angola, São Tomé, and Principe, all former Portuguese colonies in Africa. Cape Verde scholars agree that the time is now for a full-scale explosion of the country's music.

"Cape Verdean music is the logical next step after sales, after Brazil," says ethnomusicologist Daniel L. Kahn, who is a folk arts programmer at the Rhode Island State Council on the Arts and host of a world music program on WSMU, Springfield, Mass., "Cape Verdeans are the original global citizens, and they've been doing it for 500 years. It's a multi-ethnic, multinationals, transnational society that has worked.

According to the announcement, on Oct. 17, the federal grand jury in Philadelphia charged 17 people with criminal violations in two undercover operations in Pennsylvania, as well as operations in New Jersey, Ohio, Illinois, Tennessee, and Indiana.

The massive run-up ended a seven-year investigation initiated by RIAA.

By Nov. 7, according to authorities, the 17 arrested defendants had been arrested and charged with various counts of copyright infringement, trafficking in counterfeit CDs, conspiracy, money laundering, and criminal forfeiture.

If the seven defendants charged with money laundering are convicted, they could receive jail sentences of up to 40 years, according to authorities. The other 10 defendants face sentences of two to five years. The defendants also face fines of, at least, $5 million.

Those indicted and arrested included U.S. citizens as well as legal residents and visitors from Israel, Kuwait, and Jordan. Authorities downplayed the Middle Eastern connection, describing it as part of an extensive family operation.

The case is being handled by assistant U.S. attorney William Nagurnej and Judson Aaron.

The closed-down operations, which were active since March 1996, engaged in all aspects of the piracy industry, including recording, printing and affixing labels, packaging and shrink wrapping, and distributing the product to street vendors, according to authorities.

The alleged pirates used professional equipment, including high-speed Xerox duplicating machines, to record and assemble the tapes. The indictment charges that the organizations spent more than $5 million on materials and equipment to manufacture the cassettes.

whose indolence and fatalism are perhaps the most obvious qualities.

Cape Verde gained its independence from Portugal on July 5, 1975, and has since functioned as a democratic republic. Notwithstanding Cape Verde's role in the slave trade, immigration to America was voluntary, says Kahn.

"Cape Verdeans represent the only African community to immigrate to the U.S. by their own wish," he says. Still, many Cape Verdeans are torn by their mixed heritage. In some islands, nearly every family has relatives who live abroad.

Accordingly, Cape Verdean music is suffused with sadness and longing, qualities that make the norms an especially powerful form that is lyrically and musically reminiscent of the American blues. Evora, who has steadfastly remained in her native country and does not speak English or French, says she does not begrudge people who leave Cape Verde.

"It's a shame that so many people leave," she says, "but people must find their own happiness. They should feel free to pursue a better life for themselves if they choose to do so."

As Evora sings in "Petit Pays": "Sous nostalgie, sans enfant nostalgie, My little country, I love you."

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