Joe Cocker Box Released By A&M

**BY J.R. REYNOLDS**

LOS ANGELES—In celebration of Joe Cocker’s silver anniversary, A&M/PolyGram is releasing “The Long Voyage Home” worldwide on Tuesday (21). The four-CD boxed set features 65 digitally remastered tracks spanning Cocker’s entire career and includes 14 previously unreleased songs.

"On this boxed set there are tracks I haven’t heard in years," says Cocker. "It brings back a lot of great and not-so-great memories. Most of all, it..."

(Continued on page 109)

IFPI In Moscow A Sign Of Progress

**BY JEFF CLARK-MEADS**

LONDON—As the international music industry formalizes its presence in Russia, the people in the front lines of the battle against piracy say that Western companies need to make more titles available there if pirates are to be defeated.

They add, though, that it is not all bad news in the former bastion of communism. Indeed, the good news is the large measure of progress Russia has made toward accepting Western standards and practices since the fall of the Soviet regime.

The Western industry’s presence in Russia became official with the opening... (Continued on page 85)

Xmas Set Steamrolls Chart For American Gramaphone

**BY CHET FLIPPPO**

NASHVILLE—Twenty years ago this month, Chip Davis’ first musical creation—trucker C.W. McCall—debuted on the Billboard country chart with the song "Convoy." It went on to be No. 1 for six weeks and to sell millions.

Twenty years later, the 47-year-old composer/musician is watching his latest creation—an invented group named Mannheim Steamroller—close in on the top of The Billboard 200 with a Christmas album that has advance orders of 3.5 million units.

The entity’s two previous Christmas albums, in 1984 and 1988, sold about 4 million each.

On Nov. 15, Davis and his group embarked on a six-week, six-city Christmas tour sponsored by Sam Goody and the Musicland Group.

Meanwhile, Davis’ company, American Gramaphone of Orlando, Fla., in shipping tons of music product directly to customers, along with such items as coffee, hot chocolate, candy, ties, watches... (Continued on page 112)

Hot Tech, Cool Vids Focus Of Billboard Meet

**BY BRETT ATWOOD**

LOS ANGELES—"Waterfalls," the chilling TLC videoclip directed by F. Gary Gray of F. M. Rocks, won the Maximum Vision Award at the 17th annual Billboard Music Video Awards, held Nov. 10 at the Loews Santa Monica (Calif.) Beach Hotel.

The clip was honored for its role in... (Continued on page 104)

Technology Presents New Challenges For Music Biz

**BY MARILYN A. GILLEN**

LOS ANGELES—The new opportunities and challenges presented by developing technologies emerged as a central theme at the 17th annual Billboard Music Video Conference, which examined the future of the music and music video industries through the lens of what is possible now.

New copyright issues in the age of CD Plus and online music de...

(Continued on page 105)

WEA Policy Takes On Loss-Leaders

**BY ED CHRISTMAN**

NEW YORK—In a move lauded by most music merchants, WEA becomes the second major to take a strong stance on the loss-leader pricing strategies that have been ravaging the music retail account base over the past two years.

WEA has just implemented a policy that suspends reimbursement of all cooperative advertising funds for any retailer caught advertising its product below the company’s minimum advertised prices. The new policy, which punishes violators with a 90-day suspension from receiving any advertising money, applies to in-store programs as well.

WEA executives decline to comment on the policy, but according to accounts that have spoken with WEA sales representatives, the policy is... (Continued on page 107)
The self-titled new album from the quadruple threat R. Kelly: Singer, songwriter, producer and performer

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**12-PLAY:**
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Enya: ‘Memory,’ Myth & Melody

The Druids of Celtic history are named for dru-vid (or der-wyld), Welsh for “oak-knowledge,” since the people of this ancient culture worshiped the woodlands as the eternal source of knowledge. And in Arthurian legend, Druid priests made wands of branches from the sacred yew, hazel, and rowan timber to orient this botanical rapine for supernatural powers.

So when eternal Irish singer/songwriter Enya decided to call her new album “The Memory Of Trees” (Reprise, Dec 5), it was not an ecological homage to a plant form that could die out, but rather a nod of respect for what the foliage may one day reveal about our future. Like the trees

“I love the ambiguity of the idea,” says Enya, laughing, who poured her impressions into the record’s opening instrumental

There’s something terribly breathtaking about it, and it leaves me to write melodies that can be uplifting, but which I personally find can be very emotional and draining.

“I am a very private person,” adds the publicity-shy, her domed interviewed, yet captivating English laced with the cultured Donegal articulation of her childhood Gaelic: “I have to go so deep into myself to compose, so the place where I perform is not public but in the studio.” Since 1982, her collaborators in this cloistered process have been producer Nicky Ryan and his lyricist wife, Roma, who met Enya in 1979 when Ryan was managing Clannad, an Irish group in which Enya has become a junior component.

“It was Nicky who asked me to join Clannad,” says Enya, “even though it was a true family group (Clannad is Gaelic for family), with two of my brothers, Pol and Ciaran, a sister, Maire, and two uncles, Niall and Piaras. So I did keyboards and backing vocals.” She participated, uncredited, on Clannad’s fifth album, “Cran Ui,” in 1980 and was a full member for the follow-up in 1982, “Faoi Meas.”

“Then the whole,” continues, “I loved Nicky’s wonderful concepts of the layering of vocals, and Roma had wonderful stories from Irish mythology, so late in 1982 we decided to leave Clannad, where we could explore the ocean and visitors together.

Our first project was the theme music for David Putnam’s film ‘The Frog Prince,’ and then we did the soundtrack for a six-part BBC television series called ‘The Land of the Pharaohs’ and her “memory of trees” settled on Tory Island.

The BBC was sufficiently excited by the results to issue it in 1986 as the singer’s solo debut, “Enya,” its innovative ambient Irish folk milieu attracting a U.S. licensing deal with Atlantic Records.

But it was not until October 1988 that the elusive, nonconcer-

Recalling the explosion of interest in the song, with its multi-

As with much of Enya’s music, the melody for “Anywhere Is,” the addictive first single from "The Memory Of Trees," was inspired by the Irish heritage, whose background was in traditional Irish songs, my background was in classical music. Yet Nicky’s influ-

Enya was born Eithne Ni Bhraomain on May 17, 1961, the daughter of musician/bandleader Leo Rennabain and the former Maira Duggan, a music teacher at Gweedore Comprehensive School in County Donegal. From age 11 to 17, Enya (she adopted the phonetic spelling in the early ’80s) attended a convent college in Malin and was studying music and art (she excelled in watercolor landscapes), before immersing herself in the sounds reverberating from Leo’s Tavern, a pub her father ran in rural Meenaleek that became Clannad’s proving ground.

“I was brought up Catholic,” says Enya, “but as you grow older, rather than attending Mass out of habit, you decide for yourself what you want from religion. I’m the same in music, in that I can go for months without playing a piano or a CD, but when I do, it’s usually to hear something like Rachmaninoff’s Piano So-

"My taste in music is like my choices of where I want to spend my time: climbing a hill overlooking a castle or visiting Spain to see flamenco dancing because of my mother’s Spanish roots, dating back to when ships of the Spanish Armada were wrecked off Ireland in the 16th century."

"The Druids understood the meaning of remembrance and that the purpose of art is to bind people around a belief in continuity. This music is the sound of something being passed on."

SOUNDS OF THE SOAPS

Forget the organ music. Daytime television dramas are now featuring pop, country, and dance hits, and musical acts are even making promotional appearances on the shows. Dance music editor Larry Ficklin has the story.

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WEST COAST’S STUDIO CITY

A tremendous growth in musical activity in recent years has made Seaonne one of the most dynamic and sophisticated recording markets in the world. Correspondent Tom Phalen reports.

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BILBOARD NOVEMBER 29, 1995
FESTIVALS PART OF FOLK CIRCUITY

Writing in response to the latest edition of Billboard ("Modern Trends for the Future: Folk Music," Nov 11), I thank you for dedicating long overdue attention to the numerous folk musicians and their unique role in music today. You focused on many wonderful and diverse artists, and the writers did a fine job of covering the many aspects of this industry, including one huge dilemma: lack of radio airplay.

Folk music seems to be a "special" genre, yet its appeal is massive. Why do folk music artists have a hard time getting radio airplay? Perhaps their brutal honesty will never be able to co-exist with the commercialized way of most radio in America today. Maybe this issue of Billboard will open up the ears of radio programmers nationwide; since the singer/songwriter has such a hard time getting on mainstream radio, he/or she has in effect a hard time selling records. As your writers pointed out, live performances are the best marketing for their recordings.

Folk musicians spend their summers playing at music festivals to large crowds so they can come back and tour all winter, and they sell a lot of merchandise at festivals. And since folk is a lack of exposure from radio, the promoters in certain areas are dependent on festivals in order to "supply" an audience. Our festival, Mountain Folk Fest in Colorado, is one of the premier folk festivals in the world. We also have an intensive seminar, held before the festival each year, called the Song School, which is designed for aspiring songwriters. This year, our faculty includes artists you mentioned, pictured, or wrote about: Patty Larkin, Dar Williams, John Gorka, Greg Brown. My point is that the incredible importance of all music festivals for folk music artists; it seems that most successful modern troubadours work their way through the festival circuit.

Sincerely,

Roberta Giffre

ORANGE CRATE IS ART

Last evening I had the opportunity and, quite frankly, the privilege to listen to the "Orange Crate Art" CD reviewed in Billboard (Oct 28). Van Dyke Parks' brilliant and stunning masterwork makes a compelling case that, on several musical levels, Edward Wilson has to equal. And when you combine Brian's abilities as a composer, arranger, producer, vocalist, and lyriści, he is the best who has yet lived.

Jerry Weiss

FORUMS & FORESIGHT

Fleming, Taveulichev & Associates would like to thank you for the article ("Booking Agency Has Folk Appeal," Billboard, Nov. 11) on our agency. It is gratifying to be recognized for the work we have done and will continue to do and especially gratifying since it has, for the most part, been in a field that has customarily been considered "marginal."

We would also like to commend you on having the insight and foresight to not recognize what is going on in folk music, but to enlist the services of writers like Scott Alarik who know and understand the field. Traditionally, when the industry looks at folk music they do it from the outside, with writers who seldom know, understand, or respect what they are reporting on. Our hats are off to you for not falling victim to that trap and, in doing so, perhaps opening the eyes of many people.

David Taveulichev

FOLK'S ALLIANCES THRIVING

Billboard's extensive coverage of folk music is proof positive that the genre is thriving. I especially appreciated the diverse profiles of performers, labels, and organizations. The labels (both major and independent), brokers, and Billboard's reporting deserve credit for exposing folk music to broader audiences in recent years.

The efforts of another such group, the Alliance for a new generation, the North American Folk Music Alliance, has benefited folk music. The Alliance was founded in 1989, with offices in Washington, D.C., to increase public awareness of the vital importance of folk music—contemporary, traditional, and multicultural. Moreover, the Alliance brings together the entire international folk music community—musicians, presenters, promoters, broadcasters, historians, and others. Through this membership and its efforts, it is the Alliance's hope that you will foster new opportunities for all who make folk music possible.

Julia Ann Mucci

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the ghost of tom joad
american music for the 90s

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Dec. 8-9 Tower Theatre
Dec. 12-13 Beacon Theatre
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Kmart’s Home Vid Changes Add To Pressure On Vendors

NEW YORK—Kmart, the troubled discounter that is a major source of home video sales, reportedly is reshaping its sell-through strategy.

Sourcers indicate that the chain, seeking to boost its K-Mart, has decided to focus more of its attention on hit movies and less on nontheatrical children’s titles and special products. The change could be bad news for vendors that have spent the better part of 1995 trying to find a play for 1996 in the face of K-Mart’s new history of video purchases. The chain began buying direct from favored suppliers earlier this year, starting with the studios and extending the relationship to major independents.

Supermarkets, however, are coming to the rescue with year-round sell-through programs to take the place of spot promotions geared to the holidays. New York-based Promotional Concepts Group has created a display to be changed every four weeks by participating Distribution Services, which currently stocks grocery stores with The National Enquirer and The Star. “It’s a very creative approach,” says Orion Home Entertainment president Herb Dorfman.

But grocery stores don’t give sell-through the respect it has received from the mass merchants, whose actions have suppliers concerned.

(Continued on page 112)

Commentary On Work For Hire Raises Questions

NEW YORK—Entertainment attorney Joseph Anderson claims that “significant portions” of a law journal article he authored were lifted “verbatim” in a Commentary on work-for-hire agreements written for Billboard by attorney Wallace Collins.

Collins states that he never read Anderson’s article prior to writing his Commentary for Billboard. Anderson’s article, titled “The Work Made For Hire Doctrine And Copyright Implications,” appeared in the spring 1985 edition of the Hastings Communications And Entertainment Law Journal, also known as Comm/Ent.

Collins’ Commentary, which appeared in the Oct. 14 issue of Billboard, is titled “Implications Of Work Made For Hire.”

Both pieces discuss California’s work-for-hire law and its potential impact on recording contracts. Hastings College of the Law at the University of California sent a demand letter dated Nov. 6 to Collins giving him until Nov. 13 to substantiate.

(Continued on page 107)

Fuchs Out; Film Chiefs To Helm Warner Music

NEW YORK—Another turbulence on the Warner Music Group, Michael Fuchs, chairman/CEO of the music group since May, was fired Nov. 16 and has been replaced by Torry Semel and Robert Daly, co-heads of Time Warner movie and video company Warner Bros. Pictures.

In a statement, Time Warner chairman Gerald Levin described the management change in terms of strengthening his organization’s competitive position through “a long-range plan focused on improving the company’s profitability.”

Rumors about a change in the Warner executive team have been circulating for months. The company noted that Friday’s decision was “also the result of Mr. Fuchs’ decision to pursue other opportunities.”

(Continued on page 107)

Restaurant Group Rejects Licensing Compromise

WASHINGTON, D.C.—The National Restaurant Assn. has rejected the compromise music licensing agreement between ASCAP, BMI, and SESAC and the major licensed beverage establishment trade group.

Instead, NRA will continue to pursue harsher federal legislation to change the fee structure, reports editor Cali Sanders, who won the basement of the Great American Music Hall in the July 17, 1995, issue of Billboard.

(Continued on page 112)

European Societies Oppose EMI Agency

Existin Group Claims Breach Of Agreement

BY NIGEL HUNTER

and JEFF CLARK-MEADS

LONDON—Two of Europe’s biggest mechanical royalty collection societies are suggesting that EMI Music Publishing’s new international collection agency contravenes the company’s licensing agreements.

Dissatisfied with the central licensing practices of existing societies, EMI has set up its own international collection agency, Music Rights Society Europe (Billboard, Nov. 18).

MRSE is administering EMI’s pan-European copyrights in the 10 songs on Simply Red’s new album, “Lifefor”ranging from the existing societies, which, EMI says, have gone too far in concessions to record companies.

Before the establishment of MRSE, the mechanical royalties for “Life” would have been paid by Simply Red’s record company, Warner Music Europe, to German collecting society GEMA under Warner’s central European licensing deal with GEMA.

However, GEMA spokesman Hans-Herwig Geye says, “EMI has an agreement with Bel an umbrella agency for GEMA, the U.K.’s Mechanical Copyright Protection Society, and French organization SDRM, to collect mechanical and performance rights income on existing and future repertoire for Europe. This agreement does not permit any variation.”

MCPS chief executive Frans De Wit says, “Under our membership agreement, what [EMI is] trying to do is not permissible.”

CATALYST FOR CHANGE

EMI says that MRSE is intended to be a catalyst for change in accepted central licensing practices. MCPS says it is discussing with EMI what those changes might be and other implications of the establishment of MRSE. Ironically, it is understood that an MCPS plan to set up a similar pan-European collection agency some time ago floundered largely because EMI Music Publishing declined to participate.

(Continued on page 113)

3M To Stop Making Audio, Videotape Studios May Play More For Movie Orders

BY SETH GOLDSMITH

and EILEEN FITZPATRICK

NEW YORK—3M’s bolt-from-the-blue announcement that it will cease making audio and videotape a year from now will likely force the studios to pay more for the tens of millions of prerecorded movies they order from the company each year.

That, in turn, could bring about increases at retail, reversing the steady decline of sell-through prices. Videotape suppliers, faced with 40% increases in raw-material costs since 1995, could use the help. “Margins are very tight,” says consultant Dick Keck, president of Candidat Associates in Stamford, Conn. “I’ve heard it’s as little as 2% to as low as zero.”

For years, videotape suppliers have been crying that shrinking margins made it difficult—some say impossible—to turn a profit in the $15 billion home video industry. “We’ve got to raise our prices, because they are just too damn low,” says a source.

The studios have fought off any suggestion of an increase. But with common consent, that string of victories is about to be broken, suggests David Cuyler, president of Rank Video Services America, which duplicates cassette Home Video, MCA/Universal, and Columbia TriStar, among others.

“The studios are run by very astute people who take appropriate steps to assure a long-term supply,” Cuyler says. “Where a major profit stream is involved, they’ll act responsibly.”

Cuyler views the 3M decision as a wake-up call. “It’s sobering when a company as well-managed and as well-positioned reaches a decision that it no longer wants to be in this business. We ignore this at our peril.”

(Continued on page 109)

Sony, Visa Link To Form Web Site

BY MELINDA NEWMAN

NEW YORK—By joining forces with Visa, Sony becomes the first major record company to form a credit card company to form an Internet World Wide Web site that will be not only promotional, but is designed as a money maker as well.

Dubbed Sony Station, the site will offer traditional Web features, such

www.americanradiohistory.com

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Street Artist Remembered In Studio
Ted Hawkins CD, Video Have Rare Material

BY CHRIS MORRIS

LOS ANGELES—In what is described by participants as a “labor of love,” singer/songwriter Ted Hawkins is being remembered posthumously with the first U.S. CD release of a powerful 1985 recording session and a full-length home video that details the street musician’s remarkable history.


Evidence Music in Conshohocken, Pa., has issued “Songs From Venice Beach.” The album of solo performances features the biting original “Ladder Of Success” and gritty covers of songs associated with Sam Cooke, Curtis Mayfield, Webb Pierce, Charley Pride, the Temptations, and Brook Benton.


Nancy Meyer of the Cameron Organization, who managed Hawkins in the last years of his life, says that “Songs From Venice Beach” was financed and recorded by H. Thorp Minister III in Nashville in 1985.

“Thorp Minister was a young kid out of college who just found Ted on the beach, like almost everyone else, and was enamored of his music,” Meyer says. “He came fresh out of school, with no real background in recording and producing or record company business.”

Two cassettes’ worth of material were recorded. For many years, Hawkins

(Continued on page 19)

The Great Country Debate:
Do New Hits Fit The Format?

BY PHYLLIS STARK

It’s something of a country Catch-22.
First, radio programmers complained that there were too many sound-alike records and artists out there. Now, a slew of “different sounding” singles has met with resistance at radio, re-opening the age-old debate about which records sound "country" enough.

Among the songs that have been accused by programmers of being too rock, too AC, or even too R&B-sounding are country radio singer Garth Brooks’ “The Fever,” Reba McEntire’s “On My Own,” Bryan White’s "Someone Else’s Star," Dwight Yoakam’s "Nothing," Shania Twain’s “If You’re Not In It For Love) I’m Outta Here” and various recent BlackHawk titles.

At the center of the debate is whether pop and rock influences are the new scapegoat for country radio’s recent audience decline or if those influences were as much a part of what allowed country to expand its base in the first place as the new traditionalist artists of the late ’80s. Labels feel that programmers should let listeners decide; PDs feel that they’re hostages to artists’ attempts to experiment and expand their cores. About the only thing nearly everyone agrees on is that programmers are extra sensitive (Continued on page 104)

Super Bowl XXX Scores With New Concert Series

BY MELINDA NEWMAN

NEW YORK—The National Football League is hoping to score a touchdown with expanded Super Bowl festivities for the week of the big game via the first Super Bowl concert series.

Signed on to perform in Phoenix during the week preceding the Jan. 28, 1996, Super Bowl XXX are Vince Gill, Wayne Newton, Jeff Foxworthy, and Rod Stewart. More performers are expected to be added.

“We, as a league, are constantly (Continued on page 19)

World Music Festival Seeks Sponsors, Artists, TV Ally

BY CARRIE BORZILLO

LOS ANGELES—After nearly 10 years of planning, the World Music Festival is slated to take place June 22 at the Los Angeles Memorial Coliseum. However, Steve Robertson of the Humanity Federation, the event’s creator and executive director, still has a long way to go.

Corporate sponsors, a television carrier to air the event, and more than a dozen artists still need to be secured for the six-hour concert. Robertson and Mike Mitchell, who was the executive producer of Live Aid, will serve as executive producers of the event. Despite its name, the event is not a gathering of world music artists. Rather, the show, which Robertson hopes to have televised internationally, is aimed at raising awareness of the violence in our society and its effects on children worldwide.

The other goal of the event is to raise $75 million-$100 million through

(Continued on page 20)
Neil Young, Manager Launch Vapor Records

BY CRAIG ROSEN

LOS ANGELES—Prompted by what he calls “a new generation of music,” veteran artist manager Elliot Roberts and his client Neil Young have joined forces with Reprise Records to launch Vapor Records.

The label, owned by Roberts and Young, will be marketed in part by Reprise and distributed independently by Alternative Distribution Alliance.

Young will bow Feb. 13 with the soundtrack to the forthcoming Jim Jarmusch film “Dead Man,” which features music performed by Young and the rhythm section of William Blake read by actor Johnny Depp, however.

Young’s future albums will be released by Reprise, with a part of the money going to the veteran artist, who began his solo career with the label in 1969.

Vapor will introduce its first signing with the release of the self-titled album by Minneapolis-based quartet Stonecutters on Feb. 7.

The label has also inked veteran singer/songwriter Jonathan Richman, who is working on his label debut with producer Andy Paley. In addition, Vapor is close to signing two other acts, Roberts says.

“It’s very much like I remember it being in 1966 or 1967, when I first started, where music was the ground on which the peerless music was the ground on which the peerless acts, Roberts says.

“We just felt that now is really a good time for a small independent label that basically is driven by a man ager mentality.”

Over the last few years, Roberts says, he has been regularly receiving interest from outside of America. One such act was Stonecutters, which have improved dramatically over an 18-month period, Roberts says. “I could see that their songs were getting better and better, so I asked them to move to L.A., and we signed them,” he says.

Roberts describes the “Dead Men” soundtrack as “Brian Eno and Sonic Youth meet Charles Bukowski.”

Young recorded the album by improvising on the electric guitar as he watched the film. “So what we got was an immediate response to what he was watching,” Roberts says. Depp’s recital of Blake’s poetry was later overdubbed onto the tape.

Roberts calls Richman “one of the most important figures in music. I thought the Modern Lovers were every bit as influential as the Velvet (Continued on page 20)

Goldeneye Theme Is Agent For Success

Virgin Soundtrack Marketed In Tandem With Film

BY BRADLEY BAMBARGER

Through the years, James Bond films have been reliable agents of single chart success. Artists from Paul McCartney, whose “Live And Let Die” crested at No. 2 in 1973, to Duran Duran, whose “View To A Kill” hit No. 1 in 1985, have helped launch theme songs with 007 as inspiration.

Virgin is plotting a similar path for Tina Turner’s theme to the new Bond flick, “Goldeneye,” with a variety of marketing strategy tied to the MGM/United Artists movie.

Written by U2’s Bono and the Edge and produced by Nellee Hooper of Soul II Soul fame, the single “Goldeneye” was released Nov. 7. The Virgin artist/manager film release strategy also includes touting the Turner song and the score written by French composer Eric Serra, was issued Nov. 14. The movie “Goldeneye” premiered Nov. 13 in New York and will see nationwide release Nov. 17 or more than 3,000 screens.

According to Julie Bruzzone, Virgin’s director of product management, the label is counting on the strong heritage of Bond theme songs as well as the novelty of Pierre Brosnan as Bond to create a interest in the “Goldeneye” music.

“The Bond films have such a history—everyone knows who James Bond is—and there’s a real tradition to the music in the movies,” Bruzzone says. “Goldeneye’ will surely end up being one of the bigger movies of the year, and the soundtrack should follow suit.”

Two high-impact events promoting the “Goldeneye” single revolve around what are to be Turner’s only performances of the song in the foreseeable future. First, Turner will perform “Goldeneye” in VH1’s fashion and music awards show. On Dec. 6, Turner will sing the song on Billboard’s music awards program broadcast on Fox (See story, page 13).

A video for the “Goldeneye” single, incorporating footage from the movie, is in medium rotation on VH1. At radio, Virgins is working the “Goldeneye” single to hot AC, R&B adult, and top 40 rhythm-crossover stations. To make the song an easier programming choice for various formats, the single has been remixed in AC, R&B, and R&B adult versions.

Top 40 KKLQ (Q106) San Diego has been concentrating on the R&B adult mix, according to PD Greg Stevens. “It sounds pretty good on hit on (Continued on page 17)

NARAS Showcase To Spotlight Unsigned Bands

BY CARRIE BORZILLO

LOS ANGELES—In its quest to find avenues to showcase musical talent, the National Academy of Recording Arts and Sciences Foundation is holding its first Grammy Showcase of Unsigned rock and alternative bands, set to begin in January.


Michael Greene, president/CEO of NARAS, says he expects all major labels to get involved in the project.

A group of 40 artists, agents, radio station music directors, A&R representatives, and music publishers will judge the 13 live showcases that will be held in Los Angeles, New York, Chicago, Atlanta, Boston, Dallas, Nashville, San Francisco, Seattle, and Washington, D.C.

The winners will advance to the national showcase on Feb. 7, the night before the 38th annual Grammy Awards at The Shrine Auditorium in Los Angeles.

The winner will receive a production deal from a yet-to-be-named major label and will also receive a Grammy showcase and participate in other Grammy-week celebrations, such as the nominee receptions and the Grammy in the Schools events. The winning bands also receive a CD of (Continued on page 17)

She’s Far From “ Brokenhearted.” Atlantic executives present Brandy with a plaque commemorating triple-platinum sales of her self-titled debut album and gold or platinum sales for each of her singles: “Baby,” “I Wanna Be Down,” and “Brokenhearted.” “Brokenhearted,” a duet with Warren Moris of Boyz II Men, was recently a top 10 hit on Billboard’s Hot 100 and a No. 2 hit on the Hot R&B Singles chart. Shown during the presentation at the Klipper Club in New York, left, are Val Azzoli, Atlantic Group president; Brandy; and Ron Shapiro, Atlantic Records senior VP/GM.

Dr. Blunt Recordings, the parent label of Elektra Records, has purchased a significant minority stake in the label. Blunt Records is the label of the best-selling artist, 13.

“Brian Eno’s "dead man" was recently a hit in the UK. "Our" Blunt Records is the label of the best-selling artist, 13.

“Brian Eno’s "dead man" was recently a hit in the UK. "Our" Eno is now a major artist on our label,” says Dr. Blunt CEO Harry Blunt. "We are thrilled to have him as a part of our family."

Dr. Blunt has also signed several other artists, including the modern rock band Tears for Fears and the alternative rock band L7.

The label is also involved in the promotion of the album "Dead Men" by Dead Men Walking, a jazz quartet from Los Angeles. The group has been signed to Dr. Blunt after the label's president, Mark Blunt, heard their music at a party.

Dr. Blunt is known for its commitment to promoting unsigned artists. The label has been involved in the recording of many independent bands, including the 1993 Grammy-nominated band, The Cranberries.

However, the label has also been criticized for its lack of chart success. In 1994, the label released the album "Dead Men Talking" by the band Dead Men Talking, but the album failed to chart.

Despite this, Dr. Blunt remains committed to promoting unsigned artists. The label is currently working with several other independent bands, including the 1995 Grammy-nominated band, The Smashing Pumpkins.
Soap Operas Bubble With New Music
Exposure On TV Dramas Can Turn Up Sales Volume

BY LARRY FICK

NEW YORK—The era of melodramatic organ music punctuating the action of your favorite soap opera is long gone. These days, pop, country, and even dance hits regularly pepper daytime dramas, creating fertile ground for the exposure of new releases to an audience that does not normally tune in to radio or frequent record stores.

This is an audience with tremendous passion and personal attachment to this entertainment medium,” says Felicia Minei Behr, executive producer of ABC’s “All My Children.” “They always welcome the opportunity to enhance their viewing experience by owning an item—in this case a musical recording—that will remind them of a popular character or some other key point in a storyline. For example, we have always gotten countless requests on how to track down songs from wedges that happen on the show all the time.

To that end, soap producers are no longer commissioning only original music for their shows and are instead searching through retail racks and charts, such as the Hot 100, for programming inspiration. The result is what Behr calls “more realistic textures and colors” on the overall canvas of a scene.

“If we’re doing a scene in a nightclub or a restaurant, for instance, it adds richness and tangibility for the audience when you frame the moment being played out with music that one might actually hear in those settings,” she says. “For us, it’s also another effective way of shattering the unfair cliché that the daytime television industry is lost in some uncharted universe.

The chemistry between the daytime television industry and the music business is so strong that acts have been known to make special promotional appearances on soap operas. In the last nine months, Rebekah McEntire has performed on “One Life To Live,” while Raul Paul, Stevie Wonder, and Blessid Union Of Souls have been seen on “All My Children.” “General Hospital” has been a veritable toolbox of music this year, with appearances by B.B. King and Melissa Manchester, as well as Latin music heartthrob Ricky Martin in a rare regular. Over the last few years, the show has frequently showcased the talents of saxophonist RuPaul got a chance to sing and act on “All My Children.”

Raines Builds Creative Trust With Acts In Diverse Fields

BY DEBORAH EVANS PRICE

NASHVILLE—As founder/president of Creative Trust, Dan Raines stores a manager, he has gained a reputation as one of the more innovative and successful managers in the country. Raines has helped his clients to achieve success in a variety of settings, and he has relationships in the country business, then he’s real good in the country business. All the elements are the same. It’s management, and that’s how we approach it. So I really want the company to be known as a Nashville company."

Raines started Creative Trust in 1988 after working in various parts of the music industry for years. Said band routinely played at New York nightclubs in the ‘80s, but they began to realize the potential of the Nashville market."

T H I S A N D T H A T: File under Friends In High Places. Singer/songwriter Joni Manson has fronted a hard rock band for years. Said band routinely played at New York nightclubs in the ’80s, but they began to realize the potential of the Nashville market."

O N THE ROAD: Bruce Springsteen starts his theater tour Sunday at the Wiltern Theater in Los Angeles.

1 T H E S E A S O N: LifeBeat, a music industry organization that raises money for AIDS, has lined up a number of artists to participate in its annual Country Aid fund-raiser. On Dec. 2, Lisa Loeb, Kathy Mattea, Naomi Campbell, Faith Evans, members of the band Pet Shop Boys, and Dinosaur Jr.’s J Mascis will be among the artists who will perform at the fundraiser. Additional artists will be announced as the event draws closer.

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Phil Anselmo of Pantera

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Artists & Music

Jayhawks Have Flown The Coop; Jono Manson Band Gets A Hand

SAY IT AIN’T SO: A few years as critical darlings and commercial also-rans, the Jayhawks are no more. Mark Olson, co-founder and singer/guitarist of the band, has left to pursue other songwriting options. The Jayhawks’ other singer/guitarist, Gary Louris, tells Billboard, “Mark Olson left the group, catching pretty much everyone, including his label, by surprise, and the rest of the band is deciding what direction to pursue. But I think all of us will be making music in some form; we’re not going back to, you know, washing dishes or anything.” But the Jayhawks as a band stand no more. There will probably be something in some form, somewhere at some time, to be vague enough for you.”

That’s vague enough for us. So we are farewell to one of the bands that we all rooted for and who made the days pass a little faster. Although everyone grooved on their original tunes, I personally felt that the band’s remake of Grand Forks Railroad’s “Bad Time,” featured on its most recent American recording, “Tomorrow The Great Grass,” was one of the all-time great covers.

Ch-Ch-Changes: More Rising Tide Hires: Steve Leeds has left Island for a senior position in marketing and promotion of the new label. Also headed to Rising Tide is a senior marketing capacity is Tom Derr, RCA’s director of artist development… Cary Baker has left P/LA Media to become head of media at Discovery Records.

This and That: File under Friends in High Places. Singer/songwriter Joni Manson has fronted a hard rock band for years. Said band routinely played at New York nightclubs in the ‘80s, but they began to realize the potential of the Nashville market."

Songs In The Road: Mary Chapin Carpenter, center, receives the inaugural Songs from the Heart Award from the National Assn. Of Music Therapy and the National Academy of Recording Arts and Sciences. Carpenter won the honor, which recognizes artists whose songs highlight the spirit of music therapy, for her song “John Doe No. 24.” The song is about a deaf and blind unidentified man who spends his life in institutions. Pictured with Carpenter are Dr. Andrea Farbman, executive director of NAMT, left, and Dr. Bryan Hunter, president of NAMT.

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SOAP OPERAS BUBBLE WITH NEW MUSIC

(Continued from page 15)

opera, one must realize that "All My Children" plays to an esti-
mated 43 million viewers each day: "I Believe" and "Let Me Be The One" by EMI act Blessid Union Of Souls have been adopted as theme songs to the romance of that show's front-burner couple, Noah and Julia, and have been played on the show approximately three times per week for the last six months.

"The connection came from the band's manager, Mark Liggett, who also has been composing music for soaps for years," says Pete Ganberg, senior director of A&R at EMI. "He was able to use that connection to bring the group's music to the table with the producer."

That tie included an appearance by the band on the program. According to Ganberg, sales of the act's album, "Home," enjoyed a 100% increase in reports to SoundScan in the week that followed the Blessid Union Of Souls' performance on the show. "It was a great situation where the show used the band in a fairly realistic context that was complementary to everyone involved," he says.

This surge in sales comes as no surprise to Beth DeGranet, manager of Spinner Records, an independent retail outlet in Teaneck, N.J. "There is no denying that an act can greatly benefit from having its record played during a soap. We definitely saw an increase of interest in the Blessid Union Of Souls record after it turned up on All My Children." And that is a fairly common occurrence, actually. Soaps bring in all kinds of people: older women in their 40s and 50s, teenage girls, thirtysomething businessmen—a full spectrum of people. It is especially effective when the act appears, because it helps in identi-
fication."

Mandy Betram, manager of the Record Shack in Fort Worth, Texas, agrees. "Getting your record played on a soap works so well, you have to wonder why it took so long for the two media to intersect," she says.

The choice of music that will make its onto the air is based on a variety of elements. "First, you look for music that will enhance and maybe even further a piece of the story being told," says Michael Laibson, executive producer of NBC's "Another World," who says he consults with the show's musical directors approximately twice a week on song content. "Although it is fun when you are dealing with familiar music, you don't want it to be so familiar that the music detracts from the scenery and the actors."

Laibson adds that if a particular song connects with the personality of a character or couple, it will recur in rotation. "It's as tough to predict what will work as it is to predict which actors will have chemistry together," he says.

The next step, featuring the performer of a song that has become identified with a storyline or character, is taken only when it suits the show's context. "It doesn't work when it's done gratuitously or as a stunt," Behr says. "But when it does work, it adds some added magic and excitement to the show."

In addition to retail action, the visibility of music on daytime drama can translate into radio play. "The phones definitely light up after a song is prominently aired on a soap," says Erik Bradley, music director for top 40 WBBM (B-96) Chicago. "You have to take that kind of exposure into consideration when you're deciding whether or not to add a record to your station. It could translate to added listeners to your station, listeners who might not normally be there but are interested in hearing a specific song they heard on one of these shows."

Will this potential audience of music buyers result in labels exerting energy specifically toward promoting new acts to soap operas? "I think it could happen," says Frank Cerviello, director of marketing and A&R at Epic Records. "When you consider that one of your acts could reach millions more people through soaps, you'd be foolish not to actively approach the producers of these shows. The returns could be well worth the effort."
'GOLDENEYE' THEME IS AGENT FOR SUCCESS
(Continued from page 11)

the air," Stevens says, "and we hope whatever excitement is generated by the movie translates into increased interest in the song.

Television events have provided synergy for increasing awareness of the "Goldeneye" soundtrack. A history of the James Bond character and movies was broadcast on Fox in early November. And from Dec. 2-14, Turner Broadcasting will run all the Bond movies. According to Bruzzone, Virgin plans to coordinate promotions with Turner affiliates in 10 major markets across the country, providing soundtrack for giveaway programs.

Virgin has also been working with MGM/UA on "Goldeneye" promotions with radio stations across the country. Bruzzone says, "co-promo-corsing editions for listeners to win free soundtracks and movie passes.

Targeting colleges, Virgin has made it a priority for its campus reps to throw Bond parties at pubs and bookshops with giveaways of the soundtrack and movie passes.

Also part of the 007 hoopla is MGM/UA Home Video's release of its newly repackaged eight-video James Bond collection.

To support the collection, the studio put together what it billed as a $5 million promotional campaign, including a Bond-themed License to Thrill sweepstakes. Enthusiasts stood the chance to win a 1996 BMW Z3 roadster as well as exotic vacations and hi-tech gadgets from retailer Sharper Image.

At Tower Records in Atlanta, the "Goldeneye" single is already in the store's top five and, according to supervisor Ron Hancock, should continue to do well with the movie's opening. "The soundtrack should sell well, too, especially as people start seeing the movie," Hancock says. "We've been promoting it heavily, giving away advance screening passes."

While producing the soundtrack, the musical principals dress on their enthusiasm for the Bond legacy. Turner is on record as a fan of the Bond movies and of UA. Bond is reportedly a major Bond fan—he even honeymooned at Bond creator Ian Fleming's Jamaican estate, which is known as Goldeneye.

With the arch, string-laden "Goldeneye" single, Bond, the Edge, and Hooper reprise the partnership that created UA's soaring "Hold Me, Thrill Me, Kiss Me, Kill Me" for the "Batman Forever" soundtrack. That song peaked at No. 10 on the Hot 100 in late July.

Composer Serra—best known for his partnership with French filmmaker Luc Besson, for whom he has scored "The Professional," "La Femme Nikita," and "The Big Blue," among others—says he has been a "big fan of James Bond since I was a kid. I didn't have to watch the movies again before I started writing the music. I had already seen them all 10 times."

Serra says that while he took note of the past Bond composers (of course, he incorporates Monty Norman's familiar Bond action theme into the score), he strove to create something texturally up to date for "Goldeneye."

"John Barry [who scored many Bond films] is a great composer," Serra says. "So it was a challenge to produce something as good but in a different style.

Serra mixed the synthesizers, electric guitar, and African percussion he played and recorded in his X-Plorer studio in Paris with traditional orchestral arrangements recorded in London.

Serra, whose 1988 soundtrack album for "The Big Blue" went to No. 1 in France and won him several French film industry awards, is also a Virgin France solo artist. He interrupted work on his debut solo album to score "Goldeneye" and plans to resume work on the record with producer Rupert Hine soon.

A multi-instrumentalist and singer, Serra has a vocal track that closes the soundtrack album and is featured over the movie's ending credits. The Turner song plays over the opening credits.

GRAMMYS ADD SHOWCASES
(Continued from page 11)

To alert unsigned bands of the contest, NARAS is placing ads in music trade publications, local alternative magazines, and local and national NARAS newsletters.

Bands are asked to submit to NARAS two cassettes with no more than three original songs, a one-page biography, and a photo by Dec. 15. Five bands from each market will be invited to perform at the showcases.

"It's amazing when you reach out into communities that have had their arts education programs decimated," says Greene. "Sometimes little programs end up being a magnet to bring the community together and remind us all how important the arts are."

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Raines Builds Creative Trust with Acts in Diverse Fields

The first artist Raines worked with was contemporary Christian artist Michael Card, whom Raines helped develop into a hard-ticket act from one that had primarily worked for donations, or love offerings, as they’re referred to in the CCM industry. "About a year later, a little blond-haired guy named Steven Curtis Chapman walked in the door and said, ‘What do I do? That’s how it all started.’"

Although Creative Trust and Chapman have enjoyed a long and fruitful relationship, the company no longer represents Card. "He’s a hermit," Raines says, "and he got tired of me putting up pictures on the front cover of magazines and all that kind of stuff. My whole idea was development and growth, and Mike was getting to the point where he wanted to slow down. I find I can’t help people who want to slow down very well. We’re not as good at maintenance as we are at development."

I think we do a good job at maintenance, but it just doesn’t drive us."

Under Raines’ expertise, Chapman has become one of contemporary Christian music’s most successful artists, “Early on with Steven, we sat down and said, ‘Where do you sell 75% of the records? What are the top markets?’ We isolated those markets and said, ‘Let’s put together a strategy to go in and take Chicago, say, once every 18 months, and make a big deal about it.’” Raines says, “Take it at the right time after the release of a record. Let’s take all of our marketing dollars and slide it into those top markets. Let’s go in and tour. Let’s put together a show that can’t be beat. Let’s go in and develop your show. We wanted to go in and own the room.”

Raines worked at making Chapman a hard-ticket act. After going into a city, they didn’t go back in for a while, in order to build up demand. When they did go back, it was to a larger venue. “We made that transition after [the albums] ‘More To This Life’ and ‘The Great Adventure,’ and it really exploded Steven. We went into rooms I knew we couldn’t fill, I wanted a sellout every time. That’s what we did with ‘The Great Adventure’ tour. Then we just kept making it bigger each time and developing the show.”

Another facet of Chapman’s career that is particularly gratifying to Raines is the relationship he nurtured between Chapman and Chuck Colson’s Prison Fellowship Ministries, an organization that works with prisoners and their families. Chapman serves as spokesman for the organization, and Prison Fellowship was a sponsor on last year’s “Heaven In The Real World” tour.

Though Raines has his share of success stories, like all artist managers, he’s made some mistakes. “I’m probably successful because I’ve made more mistakes than anybody else and survived,” he says. “I’ve gotten my education by making mistakes, and I’ve had a lot of people I’ve worked with who have given me rope to make those mistakes. I did a Charlie Peacock tour too quickly based on his critical acclaim. I put him out there way too fast and in halls that were too big. I didn’t spend enough time getting to know what the essence of that artist was before I did a tour on him. It was my mistake and an injustice to Charlie as well. That’s probably one of my biggest regrets over the last seven years.”

Creative Trust comprises seven full-time staffers, including David Huffman, VP of artist relations for Christian-market clients, and Pete Fisher, VP of artist relations for the country roster.

“There are two things that are really important to what we do,” Raines says. “We sat down early with Steven and said, ‘What makes you tick? What is it that, when you do it, just feels right?’ We sit down and try to decipher what it is. . . . And the second part is that we take a very focused strategic emphasis. It’s not about maximizing short-term success. The approach we want to take is about a long-term career that lasts at least a lifetime.”

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

Meyer says that the impetus for “Amazing Grace” was supplied by Steve Gallaway, VP of music video programming at MCA. Gallaway shot Hawkins’ set at the “Rhythm Country & Blues” show at the Universal Amphitheatre in 1984.

Meyer says, “Gallaway’s idea was, ‘We’ve got this great footage, let’s see if we can put it together to document on Ted’? So he got Peter Baron over in the video department at Geffen excited about it.”

Besides a large helping of Hawkins’ Universal Amphitheatre set, the video includes several performances captured on the Venice boardwalk, an intimate glimpse of Hawkins and Pete Seeger playing together backstage at New York’s Bottom Line in 1984, and footage of Hawkins in England shot by Granada Television during the singer’s late ’80s sojourn in the U.K.

The video includes interviews with Hawkins’ family, Steeleye Geffen & A&R executive Tony Berg (who produced the DGC album), Mavis Staples, Billy Joe Peck, and John Doe of X. Doe and Berg perform Hawkins’ original “Sorry You’re Sick.”

The documentary is hosted and narrated by Harry Belafonte. “Harry has been a big fan of Ted’s and interested in Ted’s story and has, on and off, expressed an interest in doing a motion picture on Ted’s story,” Meyer says. “He gave us his time. He knew the subject matter.”

Smith says, “What’s conveyed in the documentary is a gifted singer, songwriter, and song interpreter—one whose real gift to us is a way to convey music that doesn’t conform to any standard categorizations or styles.”

Geffen enjoyed significant sales on “The Next Hundred Years.” Smith says the album has sold 75,000 units, according to SoundScan, it has sold 53,000 units, but that number may not count some independent store sales.

Smith says, “If we get really excellent press on the home video, I think, of course, we’ll get some ancillary sales of the CD itself. I don’t think the number will be really large. Again, that’s not why we put it out—we put it out because it’s an important document.”

According to Smith, Geffen will initially promote “Amazing Grace” to the press, which enthusiastically endorsed “The Next Hundred Years.” He adds, “We’re working on a number of different opportunities or possibilities to get it on broadcast or cable television.”

Beyond the renewed domestic interest in Hawkins, there has been foreign activity as well. In April, Strange Fruit Records in the U.K. released “The Kerouac Sessions,” a collection of performances recorded by Andy Keeshaw of the BBC.

Meyer says, “I’ve got interest now from MCA Australia. Independent of Geffen, they want to release ‘Songs From Venice Beach’ ... They never did independent licensing, but they had such success with Tees ‘The Next Hundred Years,’ which was a top 20 Billboard-charted record in Australia, that they’re definitely interested.”

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BILBOARD. NOVEMBER 25, 1995

Super Bowl XXX Scores with Concert Series

(Continued from page 13)

Super Bowl concert series is produced in conjunction with Houston-based Pace Entertainment and the Super Bowl XXX host committee. For years, rights to use the local venues have been included in a city’s bidding process to attract the game. However, Garber says, the league never utilized that benefit until now.

A portion of ticket sales will go to the NFL Youths Education Town, an educational and recreational facility to be built in Phoenix. The NFL began funding Youth Education Towns in host cities during Super Bowl XXVII in Los Angeles.

Ticket prices for the concerts have not yet been determined, but Garber says he expects them to be “reasonable”—around $30 or less.

Will perform Jan. 20 at America West Arena; Newton, Jan. 29 at the Sundance, Foxworthy, Jan. 25 at Veterans Memorial Coliseum, and Rod Stewart, Jan. 27 at America West Arena.

While most of the announced concert series performers will participate in Super Bowl XXX as either halftime performers or national anthem singers, Garber says the goal is essentially to tie in game performers with the concert series. “For example, we’d like at some point for the person performing the anthem to have the added benefit of performing a paid date.”

While that will no doubt be the impetus for some acts to participate in the festivities, undoubtedly the biggest question in many performers’ minds will be whether their involvement will allow them to sell tickets to the Super Bowl. To that question, Garber happily replies yes.
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Artists & Music

WORLD MUSIC FESTIVAL SEeks ALLIES

(Continued from page 14)

ticket sales and donations during the telephone.
So far, Jon Anderson of Yes, Silver Wave recording artists Peter Kater and Lisa Saffos, and Suzanne Ciani, who has recorded for Private Music, have committed to performing at the nonprofit event.

In addition, Westwood One radio personality Casey Kasem, who says he applauds Robertson's efforts in "trying to change the world through music," and actor Ed Asner will be among the celebrity hosts.

Contrary to published reports, Kit- aro and Mary-Louise Learsin have not committed to performing at the concert, according to their representatives. However, the artists' respective representatives say both have expressed interest in the event. Anita Baker is also reported as a scheduled performer, but her representatives could not be reached at press time to confirm.

The common thread these artists have to Robertson is, "they are about promoting inner peace. Until you have that, you can't have outer peace ... We are in a spiritual crisis, and that's what this event is about." Anderson says, "Hopefully, music is a healing force. I've been involved with that for a long time with the music I do, which is very positive. Anything that can bring out awareness is a good idea."

Robertson says such acts as Green Day and White Zombie contribute to the delinquency of youth.

Underground. There is no finer poet and no finer wit ... Jonathan is the real shit, and that's the kind of artist we want to be involved in."

Vapor plans to release a maximum of three albums per year initially, says Robertson, and will keep its record deal. "We feel that if you put more than two bands a year, you really aren't going to be able to do a good job for everybody," he says. "Our idea is to work with bands we really believe in and concentrate on those bands until we feel that they are developed far enough for us to move to the next band. We aren't going to put out five albums a year, hoping two get airplay, so we could follow those two and drop the other three."

Robertson adds that the label plans to develop its acts slowly. "We don't want to put pressure on a band and say that they have to become Green Day right away or they don't get to do a second album."

The main criterion that Vapor will look for in potential artists is strong songwriting. "Neil and I believe that the song is the thing," Robertson says. "The material drives everything, and that truth and passion are what rock'n'roll is about."

On the video front, the label hopes to sign deals with the film schools at the University of Southern California and UCLA. That will allow students to work with Vapor in the production of clips. "That's exciting for us," Robertson says. "We will be getting innovative young filmmakers involved with innovative young bands at the very beginning."

Initially, the label will have a small staff based out of Robertson's Lookout Management offices in Santa Monica, Calif. Adam Somers, a former senior A&R at Warner Bros., and executive VP of ADA, will serve as GM of the label. Former Geffen staffers Vicki Hamilton will handle publicity, and Look- inger/Enhancement's Hank Greenberg will be involved in the label's operations.

Vapor will hold presentations and screenings in "Dead Two," and perform a one-time compilation of Yes, Led Zeppelin, Dire Straits and Genesis. The concert, which was supposed to be held at the Coliseum, will be transformed into a single night from "the left side, Single A." a concert contract from EC_15.

Grave have just finished opening for the Ramones on their U.S. tour and will continue touring until Feb. Their debut album was produced by Tim O'Hern, Ed Aranda, Universal Studios Sound Stage.

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BILLBOARD'S HOTEST SONGS, ALBUM CHART

P's Plans. The self-titled Capitol debut from P. Johnny Depp’s band with the Butthole Surfers’ Gibby Haynes, streets Tuesday (21). P doesn’t plan to tour, do press, or shoot a video for its first single, “Michael Stipe,” which goes to modern rock radio in January. The album features a karaoke-like version of Abba’s “Dancing Queen” and a cover of Daniel Johnston’s “I Like Cigarette Butts,” with Steve Jones on guitar.

Kool & the Gang’s “Summer Madness,” GRP signed the artist three weeks ago and is streaming to get “Thinking About You” in stores by street date.

“It’s like a hot potato,” says Kent Anderson, director of national sales at GRP. “There is a significant demand in the marketplace in many cities. At one point, the retail price was up to $20, because the demand was greater than the supply. Right now, it’s difficult to find.”

According to SoundScan, the album, originally released in early 1994, has sold more than 4,600 units. The album has been a hit for such key indie urban accounts as George’s Music in Chicago, Shantae, in Detroit, and Detroit-based urban one-stop Anoget.

Airplay on “Summer Madness” quickly spread from WYAZ, the town R&B WCCI, and jazz/AC WIZZ, Detroit, to various other markets. Myrek sent copies of the song to his colleagues at R&R WAMO Pittsburgh, R&B/adult WQHT (Hot 105), Miami, and R&B WOWI (101 Jamz) Norfolk, Va., all of which began playing the song, as well. Tom Joyner is playing “Summer Madness” on his syndicated morning show on ABC Radio Network.

Doug Wiig, senior director of national promotion at GRP, says the label plans to work the single to R&B and R&B/adult stations on a more nationwide basis and to let radio know about it via a tip-sheet ad campaign.

In addition, GRP will target jazz/M stations with a three-song promotional sampler featuring “Summer Madness,” “Peace Of Mind,” and Daemyon’s street date. Anderson says GRP will tag the radio spots with major chains two weeks after the indie-store spots run. The album will also be in listening posts and in pricing and positioning programs at major chains in January, when Daemyon is expected to tour.

RAW POWER: Gefen’s roster is once again expanding beyond rock and alternative rock. The label is also the home to rapper Genius/GZA (Popular Uprisings, No. 11) and street soul trio Raw Stylus.

Raw Stylus, which made waves in the U.K. with a few successful club hits, will have its full-length debut released on the U.S., on Tuesday (21). The album, titled “Pulsing About the Flow,” was produced by Gary Katz of Steely Dan fame.

Brown, which expands to a 13-piece entourage for its live shows, calls its brand of hip-hop, old-school funk, pop, and jazz “street soul,” rather than jazz (Dance Trax, Oct. 28).

Its first single, “Believe In Me,” which is gaining momentum at top-40, top-40 rhythm, and mix shows, is No. 4 with a bullet on the Hot Dance Club Play chart this week.

Says Robert Smith, head of marketing at Gefen, of the label’s broadcasting roster, “If an A&R person finds an artist they really believe in, like Wendy Goldstein has with Raw Stylus, that’s what will motivate a company. There’s no edict here to sign R&B or urban acts.”

Smith says the label’s plan with Raw Stylus is to “take a slow, gradual approach with no hype surrounding the project. He adds, “The music needs to speak for the artist.”

Craig Coburn, director of national top-40 promotion at Gefen, says that it’s a major pri-
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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
212-536-5136

YEAR IN VIDEO

ISSUE DATE: JAN. 6
AD CLOSE: DEC. 12

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

Contact
Jodie Francisco
213-525-2304

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!

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DAISY DUCRET
After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. Billboard's January 20th 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 an in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

Contact
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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

Billboard's February 17th issue tunes into the UK for the 1996 "Brits Around the World" spotlight. This comprehensive overview of the UK's marketplace takes an authoritative look at the resurgence of British pop from the viewpoint of the new corps of international executives at the UK labels. Other topics include British acts who experienced chart success this year and case histories on '95's most notable UK breakthrough stories. Plus... a list of leading nominees for the 1996 Brit Awards!

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**Billboard Hot R&B Airplay**

Hot R&B Airplay Recounted: 20 songs which have appeared on the Hot R&B Singles chart for 2 weeks or have dropped below the Top 50.

**Billboard Hot R&B Singles**

Hot R&B Singles Recounted: 20 songs which have appeared on the Hot R&B Singles chart for 2 weeks or have dropped below the Top 50.
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AKINYELE SADAT X
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THE YEAR THAT WAS: Sales Dip As Culture Trips

Strong Albums, Economic Ops Point To A Phat Future

BY HAVELock NELSON

It's 1995 (on the curves approaching 96), and rap—on record anyway—is sweet!

This hasn't been the plenum year for the genre. Overall sales fell 13%, from 9.2% to 7.9%, between 1994 and 1993. "I hate to see what this year's number will be because we haven't developed a lot that's new," says Step/Sun Music CEO Bill Stephney. Not too many new acts have become superstars, some—like Jemini, the Gifted One—were even dropped before all hip-hop writers got the chance to review their albums, and fewer urban stations are playing rap, opting for plush R&B and classic soul instead.

Most rap performers these days aren't blowing up. Those who manage to pop often become victims of the "sophomore slump," swiftly losing their hold on the marketplace. It's like that rare rap animal KRS-One says on his amazing seventh long player on Jive, "Rappers are in danger!"

Still, the industry has reasons to be cheerful. For one, the culture responsible for them remains dominant in mainstream society. Witness the fact that television advertisers are still exploiting it big-time, putting big bucks during prime-time, attempting to reach the masses. Many MCs, including Dr. Dre's new protégée from Marvin's Treme Oil Culture, are being hired by trend-conscious advertisers for commercial spots. But, more important—despite the steady complaints about formulaic fare—a great number of first-rate album releases still are being made. Among them are Daz Dinn's "Hail It Down" (Elektra Entertainment), Scarface's "The Diary," Mobb Deep's "The Infamous" ( Loud Records), and KRS-One's eponymous set.


With rap, you either have to have real hit singles or an artist that has such incredible artistry and edge that they sell to the underground," says Barry Weiss, GM of Jive Records.

SERIOUS SYMPHONIC SOUL

The majority of the winning rap records these days sport serious symphonic soul. So critics who have been complaining about rap not being "real music" can now shut their mouths when the MCs talk.

Back in the day, hardcore b-boy icon LL Cool J. proclaimed, "I'm not gonna sing, I just don't do that." Today, rugged rhymers still don't carry tunes, but increasingly the tracks supporting their lyrical terrorist manifestos are "That's because rap is a business now," says New York underground hero Lord Finesse, who is now on Penalty Recordings.

"Those who come with no chances are livin' the hip-hop culture. But you can't truly say true to the game on record and still be successful."

Recorded rap has been funky and groovy from the start, and West Coast genetics has been incorporating mellower moodiness for a while. Now everybody's doing it. Cultural observers cite urban radio's format shift as a primary contribution to the trend. "Station programmers, new R&B oldies have affected the audience in that they want to hear more melody," says Stephney.

The bottom line, though, is that rappers now have to choose between art and commerce—especially after the fallout from the campaign the unlikable tag team of C. DeLores Tucker, William Bennett and Bob Dole waged against Time-Warner this past year. Following an extended public battle over morals, the media giant finally divested itself of its half interest in Interscope Records. The label that features Tupac Shakur and distributes Death Row acts like Snoop Doggy Dogg and Dr. Dre.

"The effect of the sociological tug-of-war is a rather chilling one on a number of levels," says Stephney. "In the case of several labels, you'll likely see some sort of regulatory body that will make sure lyrics are covert and not directed to be 'gangsta,' whatever that means."

But there's also a bright side—opportunities for economic empowerment. "I think rap can benefit from a creative and business standpoint," allows Stephney. "It's almost going to have to..."

Continued on page 34
Behind The Wu-Tang
Thang: A Rap
With RZA

BY HAVELOCK NELSON

I

at the many hip-hop/rap acts looking to "get on again/moves up," keeping it real has come to mean adjusting to some narrow format cooked up by labels looking for blockbusters.

In this atmosphere, the sound sculptor known as the RZA wants by staying true and maintaining low costs.

Though he creeps as a member of two concept groups—Gee Street's Grave

diggaz and local RZA's Wu-

Tang Clan—RZA mostly shuns the spotlight. More

homebody than homeboy, he

embraces family life and constant elevation through education. He says he's c

clear of the showbiz illusion of inclusion because it corrupts creativity.

Over the past few years, RZA has become one of the most prolific and tal

cented producers working in hip-hop. First he layered the Clan's landmark album "Enter The Wu-Tang Clan: 36 Chambers." Next he handled Method Man's "Tical," Raekwon The Chef (featuring Tony Starks). Only Built For

Fiscus Like..." and Genius/RAZ's forthcoming "Liquid Swords." All of these artists, along with Illsp effect Deck, U-God and RZA himself, are loose parts of the Wu

collective.

RZA's tracks are minimalist and cinematic with a dusty basement edge. They feature such things as old pianos, fuzzy basslines, milky drums and spiky sound effects.
The group's lyrics, meanwhile, are all
testing exercises, palpable passion and honest emotion delivered with high-Octane
tongues. The jams display more styles than fashion designers. "We deal with
customs like we deal with the planets and all that," says Raekwon. "It's deep.

The RZA, who speaks softly, like he's constantly on the edge of panic, recently chatted with Bill Adler: "I think what's required is some sort of art-defense league that's built on the model of Pat Robertson's Christian Coalition."

Hopefully, with all of the right-wing assaults targeting rap and the culture it exists in, there will be some meaningful response in '96. There has to be more counseling of the predictable and, ultimately, boring for rap to survive and thrive onward and beyond the year 2000.
"Jimmy Jam & Terry Lewis, L.A. & Babyface, Poke & Tone...need I say more?"
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  CEO/President-Bad Boy Entertainment

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- Andre Harrell
  CEO/President-Motown

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Fat Joe and Relativity Are Made For Success

1992, Hollis, Queens—Relativity's HQ was also the birthplace of Run DMC and LL Cool J, but it wasn’t rap booming from the offices in those days, it was the death metal screams of bands like Metallica. Morbid Angel, the power chords of guitarists extraordinary Joe Satriani and Steve Vai. But the indie rock label changed its fate that year with its decision to enter the rap arena. According to Alan Grunblatt, Senior VP of Urban Music, “We cut our teeth working street records on the metal side, so it was logical to extend our expertise into rap.”

November ’95, NYC—Relativity currently captures ten of the Top 200 Albums and seven of the Top 50 Rap Albums. If Relativity has a flagship artist, it is Bronx-born and raised Fat Joe. Signed to Relativity by Violator’s Chris Lighty, Joe’s sophomore album, Jealous One’s Envy, shipped 200,000 units. The single, “Success,” says it all. Joe is already blowing up in the Northeast with support from NYC’s Hot 97 and rave reviews from The Source to Rolling Stone. That’s no surprise, because his ’93 debut, Jealous, got Joe out love immediately, while his single, “Flow Joe,” exploded into a #1 Billboard rap single. Grunblatt says, “Fat Joe must be respected as a true hip-hop artist who continues to grow with each album. He keeps it real so we keep it real on the marketing front.”

Suave, Relativity and 8ball & MJG Are Sittin’ On Top Of The World

Suave and Relativity are enjoying the strength of their combined talents working EIGHTBALL & MJG’s third release, On Top Of The World. With an initial shipment of 400,000, the labels’ expectations are gold sales for Christmas, paving the way for platinum in the new year. The Houston-based indie and Relativity announced their association last spring.

Ball & G’s first two Suave releases have reached nearly 600,000 in combined sales — a remarkable feat considering that Suave owner/CEO Tony Draper and his partner, G. Wallace, literally worked the records from the street with limited distribution.

According to Draper, “There is no doubt that we know how to work the street inside out. But the goods need to follow the hype and EIGHTBALL & MJG are definitely the goods. Nobody else is delivering the same kind of southern twist of west coast/east coast funkified sound — we know how to mix it. Now with our partnership with Relativity, we’re on to the next level. For the first time, we’ll be able to have high profile national presence at retail, in the media and at video and a solid radio success story.”

Ball & G’s first single, “Break’em Off,” is being supported by an excellent Eric Meza directed (NWA, Public Enemy, Bone Thugs-N-Harmony) music video which debuted Top 10 on The Box.
THREE LABELS MAKIN EVERYONE

CONFRONT THE REAL

BONE THUGS N HARMONY

SUAVE HOUSE

EIGHTBALL & MJG

SUAVE HOUSE

SOUTH CIRCLE

SOUTH CIRCLE

EASY-E

FROST

FAT JOE

YO! PEEP GAME!!!

www.americanradiohistory.com
U.K. Rap: Test-Proved & Viable

BY KWAKU

LONDON—The fourth quarter of this year was to have been a testing period to show how viable British rap has become. Several albums were set for release during the year's most competitive months at retail and, more significantly, a high proportion of those releases were on major labels.

However, the testing time must be stretched through early through next year as the release of some key albums has been pushed back until January. These include: the debut album "Elementalz" by Virgin's highly tipped Brotherhood, due to the death of the act's main songwriter and guitarist Hadshy; and The Nation's new album "Daddy Always Wanted a Dog" by their melodic vocalist Yuri, which Island Records did not want to risk getting overlooked during the holiday rush.

Following the spring release of the successful debut single "Boom Boom" by Definition of Sound, Mercury Records had planned to release the group's "Experience" next year. But A&R executive David Delaney, impressed with the finished artwork; East West Records.

"We've decided to go right bang in the middle of the hottest rush hour, when everybody else is putting out major records, to put a single out," says Yates. Whether the album comes out this year or early next year will depend on the single's success.

Two acts that have garnered much critical acclaim in recent months for their debut albums are Tricky with "Maxinquaye," which was nominated this year for the Mercury Music Prize, and Earthling with "Radar," both tagged with the genre-blending description "trip hop," and "funk." Both acts are not hip-hop, we're a hip-hop group," retorts rapper Mau of Earthling.

LONG-TERM PERSPECTIVE

Andy Cowan, editor of Hip Hop Connection, has reason to believe the major labels can now handle British rap better. "That's because," Cowan says, "more progressive people who have probably grown up with hip-hop, who are standing to work for record companies, aren't looking for short-term money-back situations, but realize maybe it might take a couple of albums for a band to find their own level."

Island Records, which kept faith with Stereo MC's, has Silent Eclipse, better known as MC D, a pro-black hardcore voice of Britain's young black underclass. His October release "Phonological Entmatement," is the first move by a U.K. major to try to sell rap fueled by black British rage. It was set up by the tough, anti-establishment single "Government." Also expressing the concerns of Britain's black young generation, but in a less confrontational manner, is the brother, sister and cousin trio Eusebe. Their single, "Summertime Healing," was a summer Top 30 hit, and their engaging debut album, "Tales From Mommy's Yard," is expected to do equally well.

"One of the reasons that I signed Eusebe is because they rap very well, they sing very well and they have an uplifting sense of humor," explains Lee Haynes, EMI A&R manager.

MULTRIRACIAL AND MELODIOUS

Remi/rapper Darkman, who combines underworld credibility with pop sensibility, is set to release his debut album, "Worldwide," this autumn on Wildcard/Polydor. The single, "Brand New Day," follows the same light-hearted vibrations of black British life, which is the result in three Top 40 hits for the act since last year. At the Payday/Fire label, the multicultural Kaliphz released their melodious and socially conscience charged album "2 Deadly Sims" in October.

RCA markets the Natural Response label owned by the Stereo MCs, whose artists include Blackalicious and Shadzeyz Out. The label has two commercial projects out this month. Original Sons' "Jampowderings" uses a singing and rapping combination with a hip-hop beat. The same flavor is employed by the Zee collective, who supported pop sensations Take That on tour this summer. Group member Tim

Continued on page 44
Multimedia With Soul

Hip-Hop's new digital underground wants to plant the seeds of revolution in rich cybersoil.

BY HARRY ALLEN

it may have taken a while to get online and into the fast lane on the information superhighway, but hip-hop will finally be a part of the digital revolution if a number of young entrepreneurs have anything to do with it.

Appropriately, the charging brigade includes hip-hop artists. One, hip-hop vocalist Sha-key, whose "A Head Nodders Journey To Ailida Skiz" was released on Imago Records in November of last year, is a relative online senior citizen, having gotten on Prodigy back in 1990. She produces The Guillohence Worldwide Web out of her home in Youngers with a Pentium PC and scanner, one of only a couple such artists directly maintaining sites on the WWW.

Bringing more than "a whole new way of laying your shit down" to the Web, Sha-key also brings direct industry contacts, often lacking in cyberspace. "What is it," she explains, "is college kids who get on and put some dope stuff up, but they may not have access to the industry, or intimate relationships with

The pride of Capitol: Spearhead

some of the artists, the way I do. There are really good hip-hop pages out there, though, like Jamee's Crackhouse and Da Sewaside, which is under Vibe's thing now. But as to why more artists aren't doing this, Sha-key shrugs. "A lot of them are just sleeping," she says. "A lot of the popular ones, they're kind of caught up in the 'known,' or more popular, mediums, and they're really just not up on it."

ENHANCED-CD PROJECTS

Darren Dash, whose New York-based Digital Mafia is producing an Enhanced CD for Bone, Thugs & Harmony, as well as U-CD content for Del Jam's 10th-hardware sales," he explains, "and without the right content in the marketplace, I don't think that you or I, or any American adults are going to be interested in even participating on the information superhighway.

"Right now, there's a lot of 'multi-media,'" says Marlon Stephens, of Toronto-based NuNet Media. "'Rap is about stories. People aren't going to look at a 3-D ball spinning around and think, 'That's great, I'm going to go out and buy that with all my friends.' It all comes down to this: If you're not a good artist, the new media won't help you. If you're a good artist, it's a new tool that you can utilize. If you're not a good storyteller, it's not going to make you into a better storyteller."

DYN-MIGHT PROMISE

Inspire of this, Stephens, whose company runs a BBS, accessible via dial-up and TCP/IP, through the Internet, sees promise in the technology, "It only because of the example of his son. "His first word was 'dinosaur,'" he says, "because his favorite CD-ROM was Microsoft Home Dinosaurs, and it came with a bunch of stuff that I have."

Another obstacle is start-up capital: "It leaves better software will have to be developed, and greater hardware penetration will have to take place. 'Software drives the format in the digital realm are going to be limited only by the imaginations of the artists."

Still, obstacles persist. For hip-hop to succeed in the digital marketplace, Dash feels better software will have to be developed, and greater hardware penetration will have to take place. "Software drives the format in the digital realm are going to be limited only by the imaginations of the artists."

Word:

The RIAA's Behind-The-Scenes Battle With The Rap-Banners

BY HAVELOCK NELSON

A s we exit '95, there's a feeling in the country that the culture is somehow spinning out of control. Family values remain a big issue, and for hip-hop that means more attacks on that small segment called 'gangsta rap.'

On May 18, C. Delores Tucker attended a Time-Warner stockholders' meeting in New York and denounced the music as poison in the veins of America's future, before accusing Time-Warner of promoting "the social genocide of an entire generation" and suggesting the media giant rid itself of Interscope Records—who signed Tupac Shakur and distributes Death Row acts like Snoop Dogg and the Dogg Pound.

Senator and majority leader Bob Dole, a Republican candidate for president, and former Education Secretary William Bennett, later picked up the gauntlet and created a media frenzy that ran for months.

This was one very publicized bout where lyrics were the issue, but every year a number of state legislators draft bills attempting to limit the spread of material deemed "objectionable."

This year, speech-related bills were raised in several states, including Pennsylvania, New Jersey, South Carolina, Missouri, New Mexico, Oklahoma and Louisiana.

STATE CENSORSHIP

Wherever there are threats of censorship, the Recording Industry Association of America lobbies. In June, for example, they successfully defeated a bill in the Louisiana House that, if enacted, would have made it illegal to sell or distribute a sound recording that carries a parental advisory sticker to a person under 17. According to Paul Russelloff, the RIAA's director of state relations, the organization is now monitoring a similar bill in Pennsylvania.

A decade ago, the RIAA tried to address the public's concern about controversial releases by enacting a program that flags titles with explicit lyrics with a Parental Advisory sticker. In 1990, the industry adopted a uniform black-and-white sticker. Last month, following the new attack by the RIAA, with assistance from the National Association of Record Merchandisers, unveiled plans to enhance the program.

"The ultimate goal is the right of artists to express themselves," says Tim Sites, senior VP of communications at the RIAA. "What we've been trying to achieve over the years is a delicate balance between the artists' rights to express themselves and the legitimate concerns of parents and corporate responsibility."

Having brought the noise with their recent, widely hailed "Megadeth, Arizona" Web site on the rock side, and now working on Capitol's Hollywood @ Vince corporate site, Heller's department is ready to do similar damage in hip-hop. "I'm really proud of our Spearhead site," she comments. "I think some of the things we're going to be doing with 'Phantribe' are going to be very cool." Plus, Heller will oversee Enhanced CD's for both groups. And "secretly," she adds, "there's some great hip-hop stuff as part of the 'Grand Royal' site as well." Speaking of the Beasties' imprint, distributed by Capitol.

Indeed, the Beasties Boys have all these feet planted firmly in cyberspace. During their Continued on page 46
MIC GERONIMO

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RAP WITH RZA

Continued from page 34

never re-create them. If I lose an idea, though, I can usually create something else in 15 minutes.

BB: What inspires you in the first place?

RZA: Most times, 20% of my sounds are sampled. The rest is music I create. I tend to only sample artists I admire or consider to be great, people like Stevie Wonder, Isaac Hayes, Al Green and

Willie Mitchell.

BB: What do you produce your tracks?

RZA: I recorded and mixed Raekwon’s whole album in my basement, without an engineer. I did everything myself. They’re saying it’s the best record I’ve done too. I’m starting to realize that the best way to express yourself is by yourself. In the beginning, I only had the ability to arrange music. I didn’t know how to adjust sounds. I’m still learning.

BB: What’s amazing about the Clan’s output is that it gets better with each record.

RZA: Yeah. I like this Genius album has some mixtures of rock and hip-hop. It was going to be the next step if Run-DMC had kept stepping in the direction of “Walk This Way.” When people hear his record, they’re gonna bug out. He really did some shit people thought they’d never hear.

BB: When I hear a Wu-Tang record, I hear emotions on wax.

RZA: In the beginning, most of my tunes was made with a lot of anger or some other emotion. And I think that when people hear my music, they can feel the same things I felt when I was making it. That’s why everything is so phat. I bet people frown, get sad, get happy... whatever we went goin’ through when they hear my music.

BB: Wu-Tang is a fraternal organization but also an unorthodox business enterprise. How should the crew be viewed in the context of the culture?

RZA: I don’t really know. Don’t think about it. What really makes me happy is making a beat and having Mheet or Dritty or Rae or GZA come over and go, “This shit is phat!” I don’t care what anybody else thinks after that.

BB: You’re a conceptualist, producer, ringleader and, above all, businessman.

RZA: I just keep it real on the business end. I don’t walk up in corporate offices (suggesting), going, “Yo, man, look...” I go in and show them ways they can make more money by spending less.

Look at Ol’ Dritty Bastard, who sold 700,000 units with only two videos and no snipe campaigns. The most they spent on promotion is about $200,000, and they signed him for $350,000. That’s good business right there.
Shade rapped on labelmate Michelle Gayle's Top 10 hit, "Happy To Be With You." On the indie front, 499, the first British act to be signed in two years by Profile Records, released its mini-album, "Still Waning," in October. "It's called 'Still Waning' cos we're waiting for British hip-hop to get some recognition," explains DJ NSO Force, one half of the duo, echoing a popular sentiment. Son Of Noise has finally managed to finish its sophomore album with funding from its German label, Tribal House. "Access Denied: Bullsh*t & Politics Pt.1," on their Little Rascool label, criticizes the record industry and hip-hop community in Britain. Nation/Beggars Banquet also has been busy on the polito-rap front. Fun'da'mental chose to release a dub version of its debut album, retitled "With Intent To Pervert The Cause Of Injustice!," in July. "I think with this instrumental album, people will be able to go on a trip," explains DJ Impi-D.

All Flavas And Formats

Prophets Of Da City released their first album outside South Africa in September, entitled "Universal Souljaz." Asian Dub Foundation's debut album, "Facts And Fictions," was also an October release. China Records, by funding the Tickin' Time label owned by the rap group 11:59, enabled the release of the first multi-format, all-British rap compilation album, "United Flava Of British Rap," in June. This important album features artists from pop successes like Urban Species and Darkman through to underground movers like MC Ni and 3PM. China released NSO Force's new single, "The Capital (Land Of The Lost)", this month and will issue 11:59's album in January. Other street labels keeping British rap alive include the Birmingham-based Megga Storm label. Its M.S.I. & A.S.Y. L.U.M collective had cameo roles in the television film "Code Of Honour," which aired on Britain's Channel 4 on Sept. 7. It also used tracks from their double album, "Take Time 4 Da Genuine," out late January. London-based Sound And Money was able to get television exposure for Black Twang's cheaply made "Queen's Head" video last summer, whilst Roots Manuva's "Next Type Of Motion" sold very well through specialty retailers. Black Twang's follow-up is "Ital Visions," out this month. Nottingham-based Peer Pressure enjoyed the support of regional rap DJs and BBC Radio One FM's Tim Westwood for Pure Genius' 12-inch single "Unbelievable/Undercover" and will release a follow-up this autumn. At the same time, Nottingham's 95 Records officially releases 15-year-old Lee Ramsey's EP, which Westwood and other rap pundits have also praised.

Quality rap is bursting through all over Britain, needing only deals with the major labels or equity agreements for independent outlets to flourish.
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GLOBAL PULSE

Continued from page 38

Tonga.
Acts such as J.P. (Just F*cking Killing), Mama's Funk, Cure Of Dialect, RBF 1,4, Del Wish Cast, Kriminal Justice and Ruthless all between 500 and 2,000 copies of their releases (usually tapes) and can attract 1,000 to their club shows. Their fashion sense is improved, but there's a definite Australian element in their rap, observes rap producer John Toth of Big Beat Studios. "They sing with an Ocker (working class Australian) accent and namecheck local places. Their lyrical contents have very little gun culture, which doesn't exist here and it is more concerned with street kids, abuse, racism and unemployment."

Some have gained major-label interest: Sydney's Renegade Funktrain, deemed the sensation of South Australia's Playa Record, has issued a single and a mini-album (which counted 1,000 copies sold), and has signed to Warner and had a minor hit with a reworking of Bob Scoggs' "I Wonder?"

JFK, the Melbourne duo of Chicano-born Paul "Mr. Bill" Minguette and Jamaican-Dutchman Yauch, is signed with Mushroom Publishing and has issued two singles, "Born To Be President" and "Did I All Come" through MDS's MNL label.

—CHRISTIE ELIJER

MULTIMEDIA

Continued from page 38

recent "Quadrophonic" tour, their "Carpet Compound" lounge area provided previews of their upcoming CD-ROM.

An Enhanced CD is on the way from Bone Thugs-N-Harmony.

Rap train

MILAN — The extent to which Italian rap has crossed into the mainstream became clear when Italy's leading rapper, Jovanotti, performed a duet with Luciano Panattoni, and the classical Antonio Cesare lanzahis last album as part of the nursery rap of Italian children. Gan-Gan, bared at the War Child bene-

fit concert in Modena in September. Jovanotti's 1994 hit "Verso Positivo" (Mercury) epitomizes how self-assured and optimistic themes have outdone the ugly-pop of innovations in the genre. Jovanotti's video, a pop of MCs has hit high from Articles 31's hits, "Hot Maria" (Crime Squad/FLYING) extolling the virtues of cannabis, to the confident feminism of biologia's rap queen La Pina (Polydor), a spin-off from the pop-rap group OTR.

"Italy needed a hip-hop queen," says DJ and journalist Luca De Gennaro of La Pina's new solo career. "Her themes reflect the trend to relate to everyday life that has widened the appeal of Italian rap music."

The fringes of Italy's rap scene still provide plenty of innovation and regional variation. Local dialects still are viable and bands such as Genoa's taggammellini out in Siena. Luciano's hip-hop tribe Ice One (IRMMA) and Daniel's "Next Diffusion" (FLYING).

Because commercial radio is slow to embrace Italy's hard-core rappers, a healthy current of alternative free-music venues for the genre has sprung up over the past five years. The spastic onlookers antics of DJ Rapsus (Century Voo) provide a counterpart to the situation. "It's becoming more and more like a scene," says Daniele "Spargi" Superino, who runs the Mosaic program. "It's also on hand to distribute free software."
ILLSTYLE

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GRAND PUBA OMNISCENCE
LIN QUE 8-OFF
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rap

COASTAL TREND CONTINUES:
Radio Rappers Like The Mic

BY J.R. REYNOLDS

As radio programmers continue to include rap music on their playlists, they are also finding that rap artists bring additional energy and credibility to their stations as DJs. And while the practice—began in earnest a year ago—now seems confined primarily to New York and Los Angeles, it gives some rappers a platform to acquire new fans and broaden their entertainment careers.

Top-40 station WQHT, New York’s assistant PD MD Tracy Cloterry says the hip-hop market can be tough to reach, and in order to maximize market penetration, rap DJs provide a viable avenue into the rap community.

“We need to get credibility among rap consumers when we first signed on,” says Cloterry, “and having rappers help us get that credibility. WQHT currently has several specialty shows hosted by an array of rappers, including Ed Lover & Doctor Dre, Monte Love, Pete Rock, Flavor Flav, Dwayne Fresh, the Famous Five, Alita Rubathana, Eddy Dee, Spindlerello and Flex.

While hip-hop is also a culturally rooted music form, there were unique advantages to using rappers over regular jocks. It was easier for us to hire people in the genre and reach them rather than the other way around,” she says.

Despite the number of rappers on the air at WQHT, Cloterry downplays the notion that non-rap DJs are being misused. “This isn’t that widespread of a thing and is mainly at certain stations in a few markets, so there’s no real backlash,” says Cloterry.

NEXT BEST THING TO BEING ONSTAGE

Rapper Red Bandit is currently DJing on WQHT and WWFR in New York and says he wanted to get into radio ever since his first recording deal with Motown from 1980-82. The artist is currently signed to Creative Control/Atlantic.

Says Bandit, “It’s the next best thing to being onstage, plus it’s an outlet for me to help rappers get their music out there in the community.”

Bandit hosts a segment on one of his shows called “15 Minutes Of Fame,” in which he gives out an R&B number for new and established rappers to call in to get their shot on the air. “There’s another segment called ‘Fran Lover Uncovered,’” he adds, “where I play album cuts that you don’t usually get to hear on the air,” he says.

Bandit, who has worked on-air at other stations in New York, including WBLS and WWFR, says radio is also good for his own career, adding “It helps me to keep a link to the business.”

SETTING THE AGENDA

At R&B/urban KKBT, Los Angeles, rapper Poetess has been steadily working on the station’s various mix shows and has recently begun hosting her own show, called “The Agenda.”

Poetess, whose last album was “Simply Poetry,” on Poetry Groove/Interscope in 1993, grew up in radio. Her father, Johnny Morris, works for Los Angeles stations KJLQ and KGFJ.

The rapper began her broadcast career writing for syndicator Lee Bailey/Broadcasting.

Poetess: “I got the chance to do my own show after hiring the crawls of jocks on mix shows for the past two years.”

Unlike most rap DJs who create their own songs or hire them on-air shows, Poetess’ Agenda features interviews and entertainment information, in addition to music. “One downside to having a show like this is I have to go out and hunt down stories, so it cuts into my [rap] writing,” she says.

Conversely, being on the radio has broadened her Los Angeles fan base and created a platform for her next recording project, scheduled for spring in early 1996.

Continued on page 57
1. ARRESTED DEVELOPMENT
2. AZ
3. BAHAMADIA
4. BOOGIEMONSTERS
5. D'ANGELO
6. DIGABLE PLANETS
7. FELONY
8. GANG STARR
9. GURU
10. HEATHER B
11. JOI
12. LORDS OF THE UNDERGROUND
13. RAPPIN' 4-TAY
14. SPEECH

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“Being on the air has generated awareness on the part of people interested in my music,” the rapper explains. “I get calls or run into people all the time who ask when I’m coming out with a new record.” She plans to release her next project independently and cites “The Agenda” as a natural marketing tool. “I’m not looking for a major recording deal because I’ve attained a lot of knowledge working in the business, and I think I’ll be more in control of my career this way,” she says.

Recently, Poetess hosted “Rags To Ruthless: The Eazy-E Story,” an 80-minute rap documentary that originally aired on KKBT in September. The program featured candid interviews with former NWA members Ice Cube, Dr. Dre, Yella, and MC Ren. The program also features early conversations with Eazy— who also hosted a radio show on KKBT— prior to his death. Poetess plans to independently syndicate the special.

Other rappers working on Los Angeles frequencies include MCA rapper Tre Black, whose radio show airs on KKBT from 6 to 10 p.m., and Kurris Blow, who hosts the weekend “Old School Show” on KPWR.

At KJQ-AM Dallas, Del Jazz West rapper the Boss and Cocoa Butter host a daily show called “Boss & Butter Show.”

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SPICE 1
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TOO $HORT
UNDERGROUND KINGZ
WHITEY DON

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ADINA HOWARD, "It’s All About You"

NERVOUS Records
FUNKMASTER FLEX & THE Ghetto CELEBS, "Safe Sex, No Freaks"
LADY APACHE, "Rock En Comen (remix)"
MDL LION, "Real Ting" (remix)"
SMF-N-WEsson, "Sound Boy Buriell (remix)"
SMF-N-WEsson, "Weeconize" (remix)

NEW BREED Records
BEAT DEMXOS, "Ghetto Jazz"
GROOVILICIOUS, "Groovilicious"
KWHOMOZKIES, "Buttermilk Biscuits"
PRUNES, "Prunes Vol. 2"

THUMP Records
SLOW PAIN, "Saturday Night Ballin'"
VARIOUS ARTISTS, "Old School Rap Vol. 2"

TOMMY BOY Records
BLACKJACK, "Addicted To Drama"
COOLIO, "Gangsta's Paradise"
COOLIO, "Too Hot"
VARIOUS ARTISTS, "MY Vol. 8"

OLD SCHOOL RARITIES
THE DISCO JAMS
OLD SCHOOL RARITIES, "The Drum Sample Jams"
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PERSPECTIVE Records
ANN NESBY

FACE MOB, The Beginning Of The End LP"

GANGSTA NIP
GETO BOYS

RUTHLESS/RELATIVITY Records
MC REN, "Str.8 Off The Streetz Of Muthaph**kin' Compton LP"

MAC MILL, "Untouchables LP"
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DADDY D, "Game Recognize Game"

MIKE CITY, "City Limits"

BROADWAY, "Must Get Paid"

VARIOUS ARTISTS, "DJ Smash Freestyle Sessions Vol. 2"

L.V., "I Am LV"

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MC REN

SMACK

MAD

LADY OF RAGE

ICE T, "Return Of The Real"

ICE T, "Return Of The Real"

"Helter Skelter"

ME & MY COUSIN, "International"

THE X MEMBERS

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LINK QUE, "Let It Fall"

ELEKTRA Records
OLD DIRTY BASTARD, "Rawhide"

IN -A- MINUTE Records
POOH-MAN, TBA

NEW BREEED Records
VARIOUS ARTISTS, "DJ Smash Freestyle Sessions Vol. 2"

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**Kervorkian’s Wake-Up Call; Albanese Gets ‘Happy’**

**GROOVES GIVIN’ FEVER:** Franco Cervorkian’s flyat gets a tasty treat on the form of the E.K. EP! A brass and forward-reaching set that offers a much-needed respite from the happy-dice and bass-tinging. Brains have been dominating clubland in recent times. Just released on the venerable producer’s own Wave Records, this record is far more challenging to the brain than countless current hits, while giving the body a reason to twirl and turn. Gradually, the sound changes from cut to cut and will take punters on a cathartic journey they will not soon forget. Young producers like these are all that we need to have a listen and learn a lesson or two. This record deftly illustrates why some of the supposed “old guard” are still around, easily outlasting many of today’s club heroes.

With the rest for the quick ascension of Maxi Records’ innovator Judy Albanese, the lovely New Yorker who made friends among the East Coast underground earlier this year with the sweet “That Ain’t Right.” With “Happy,” she comes on with the kind of charm that made CeCe Peniston a formidable figure and “Finally” a classic.

This is a single bookcase text of a singer finding a song that she was born to perform. Albanese sadness up a storm, bending the hook with the style of a seasoned veteran, while the U-Jean Productions crew keep the groove taut and the chorus prominent. The song hits full stride in the hands of Tommy Musto and Mike Roman, who “Don’t Stop The Love” remix has the perfect balance of bass and melody. Radio prospects are heightened with Tim Shider’s jeep-smart hip-hop remix. We are savoring for a full-length album by this star-bound artist.

Once again, New York’s increasingly prominent Waka Records cooks up some yummy floor fare with enticing, left-of-center flavor. This time, DJ producer Alfredo Rosendo, the chef in residence and he is likely to turn a few heads with “Clap Your Hands,” a shoulder-shakin’ tribal anthem that is ripe with innovative Latin percussion and cha-cha keyboard flourishes. Docks need a vibe that is a bit more conventional will find Keith Kervorkian’s edit suitable for nearly every possibly underground format.

Vicky’s has deserved mainstream division for years now, and

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**DANCE TRAX by Larry Flick**

**House Work:** Those of you who think Icelandic goddess Bjork has been working the commercial side of the street too heavily lately, take heart. She has begun writing and rehearsing with a clique of revered electronic-dance musicians for a one-off show of new experimental material in London. The venue is still to be confirmed, though Bjork and company are aiming for a late-January performance. Among those joining the Electra artist will be Robin Rimbaud, who is better known in clubland as Scanner. He says that one of the tunes nearing completion is approximately 40 minutes long. Can the next step be a commercial recording of the show? Nothing is firm, but we hear that the idea is being pondered as we go to press.

**Banarama fans will be pleased to learn that the act has inked a stateside deal with Curb Records, which is rushing out the vibrant single “Every Shade Of Blue.” If you missed this cutie on import, seek it out and go directly to Lenny Bertolino’s juicy post-production.

While on the curb tip, the label and troops from its edgy subsidiary are stoking for a big Christmas push behind “Celebration,” the latest single by Euro-NRG team Fun Factory. The good news is that this is not a cover of the Kool & The Gang chestnut, but rather a sleak, reggae-pop original that could establish the act as more than a flash in the disco pan. As a lifelong Kylie Minogue disciple, we were thrilled to learn that her PWL catalogue is being remixed for a CD retrospective due at the top of next year. Producers are still to be confirmed. We can hardly contain ourselves in anticipation of hearing such classics as “Shocked!” and “What Do I Have To Do” apronged up to fit current sounds. Now if only Ms. M. can sort out a solid stateside situation.

With the aid of producer Al Mack, singer Chanelle makes an excellent impression on “I’ll Keep Coming Back,” a lively gem on New York’s King Street Records. Mack’s duets are edgy and quite useful (and have been snagging a considerable amount of turntable action in the prerelease pressing), but do yourself a favor and give the primary vocal a close listen. How often do you get a vocal as good as Chanelle’s? And how often does Mack deliver a song this luscious and poppy? If you answered “occasionally, at best” to either question, please do not let this team’s fine, fine efforts go to waste.

**KICKIN’ LOVELY:** From the twist-chut-true-truth file is news that British housemasters Love To Infinity will help country music queen Reba McEntire shimmy her way into the hearts of club punters by remixing her next MCA single, a cover of the Supremes’ “You Keep Me Hangin’ On.” Stopserratting your heels, it should be a deliciously campy affair. We can already hear Reba’s girl’s down-home twang sliding through a spore of disco strings and cowbells in our head. The only question is whether this single will be as fierce as Dolly Parton’s disco-era sojourn, “Baby I’m Burin’”

Speaking of odd remix marriages, David Morales has added his two cents to Chyna Phillips’ solo pop ditty, “Naked And Sacred,”. It takes a second to adapt to Phillips’ voice chipping inside the track’s rugged house context, but this EM12-inch proves to be quite the festive 11 RPM in the end. Give it a whirl.

The seemingly tireless Morales has also injected a bit of house intensity to Tina Turner’s gloriously over-the-top James Bond theme, “Goldeneye” (Virgin). The truth is that Tina Turner’s vocal cannot compete with the archetypal-brow melody of Nellee Hooper’s original production, but they do give club DJs who have long worshiped La Turner a chance to splash her feline growl all over their floors for the next month or so.

Although there is no denying that Double Dee’s “Found Love” was quite the dryer hit for roughly five years ago, was it really necessary to serve it up more time with another set of mixes? Seems that the folks at Sony U.K. think so — only this time from the perspective of producers Paul Goteil and Strike. Sure, this is a fine pack- age that reifies what a fine song “Found Love” is. But we cannot help but wonder when similar money and energy will be exerted toward cre
DANCE TRAX
(Continued from preceding page)

was the lively "Exotic Erotic" by San Francisco diva L.Z. Love. She trotted over a lively groove with a deejay disco reverie by Erik Wikman and DJ-JD with a playful blend of sass and sex. Available on EBB Records, "Exotic Erotic" was actually recorded in tribute to the legendary 1967-'68 release "San Francisco Night" of the same name, but it works extremely well on its own.

Love has just signed a recording agreement with the rambunctious Sip'n'Slide Records in the U.K. and will offer the anthemic "See The Light" on the label before the end of the year. However, to agree to work with Wikman and DJ-JD resulted in another uplifting, "Heaven Sent." Do not expect to hear that one before the first quarter of 1996. It will be well worth the wait. Love's got it going on in a major way.

The latest addition to the lowering piles of music hits is "Cat Compilation II," a collection of new and rare cuts by a slew of synth-pop dance acts. The set aims to raise funds for F.I.R.M., a Houston-headquartered relief center for people with HIV and AIDS. We are still trying to discern the relevance of the "cat" title, but it hardly matters. The music is a pleasant diversion from mainstream dance styles, with material offered by familiar acts. Anything Box and Information Society, as well as up-and-comers, such as Ethereal Dallas singer Elizabeth and Minneapolis trio L.E.D. Nourishment for the adventurous listener on Houston's Control-Alt-Delete Recordings.
Chely Wright’s ‘In The Middle Of It’
2nd Polydor Set Shows Musical Maturity

NASHVILLE—During a recent conversation that Polydor newcomer Chely Wright had with Buck Owens, the veteran artist asked what advice he could give her. “I said, ‘You need to know how to stay true to your roots, but still be able to have a successful commercial career. We can continue to make records,’” Wright recalls.

“My interest isn’t to make a million bucks and to be on a video tube and have my face on the cover of People magazine. However, I do need to have some degree of commercial success. We talked a long time about nipping and tucking and pinning things where you can, but still wearing the suit you want to wear. I believe that’s what we’ve done with this new album.”

Though Wright’s debut album, “Woman In The Moon,” drew critical acclaim and sales success, the Nashville American Country Music Association’s top new female vocalist award last spring, radio hits and strong sales figures have eluded her.

With the Jan. 9 release of her sophomore album, “Right In The Middle Of It,” Polydor hopes to put those pieces of the puzzle puzzle in place.

“We’ve really tried to show her progress and evolve, not only in looks and appearance but musically,” Polydor V.P. GM Steve Miller says. “Anything we do marketing-wise always has to start with the music and the image. We feel we’ve got both those things together the way they should be on this album.”

Miller says the new album reflects the musical maturity Wright has achieved in the wake of a year and a half on the road opening for Alan Jackson, Alabama, Confederate Railroad, and Tim McGraw. “The first album showcased this young, really talented girl from Kansas who grew up in rural America, he says. “That really captured the innocence and the talent that brought her to us to begin with. It’s been two years since we put that whole package together, and she’s grown up.”

Wright agrees that the album is somewhat of a departure. “I knew the things I wanted to do differently and the things I wanted to do the same,” (Continued on page 61)

Wopot Replaces Crook And Chase On TNN; Garth’s Got Promotion ‘Fever’ For New Set

TOM WOPAT has been chosen to host a new country music entertainment and variety show to replace Crook and Chase’s “Music City Tonight” on TNN. “Prime Time Country” will air live Monday-Friday, 9:30 p.m. EST, beginning in January. Wopat, currently appearing as Cybill Shepherd’s ex-husband on the CBS-TV sitcom “Cybill,” was formerly Luke Duke on the series “The Duke Of Hazzard” and has recorded four country albums. He will retain his role on “Cybill.”

GARTH TO EARTH: The Garth Brooks juggernaut continues to roll. In the first-ever album launch by the Voice of America, Brooks will appear on live shows Wednesday (22). From noon to 1 p.m. EST, he will take call-in questions on “Talk To America,” and at 1 p.m. he will appear at a live press conference to discuss his new album, “Fresh Horses,” and to answer questions. The next day, he will appear live on Fox’s special NFL pregame show at noon EST.

Brooks and band will perform “The Fever” from a special video filmed playing football at Vanderbilt University’s football stadium. It will be the only showing of that video. Following Brooks’ performance, the Detroit Lions will defeat the Minnesota Vikings, 24-6.

O N THE ROW: An old favorite studio closes this month. Sessions Recording Studio on 10th Street has been bought by Curb Records, which will take over the building. Formerly known as Stargen Studio, the facility has hosted sessions by such artists as Johnny Cash, Eddy Arnold, Waylon Jennings, and Petula. A private party will mark the occasion... Bill Malone and Hank Snow have been honored by Belmont University. Malone, who teaches at Tuane University and wrote “Country Music U.S.A.” the first serious history of the genre, received the Lifetime Achievement Award. Snow was recognized for his book “The Hank Snow Story.”

Three more Country Music Assn. Triple Play Award recipients have been announced. The award, given to CMA composer members who have attained three No. 1 songs within a 12-month period, goes to singer-songwriter Toby Keith and to writers Bob McNeil, Steve Seskin, and Tom Shapiro.

Steve Earle appears to have finally put his legal problems behind him. The 40-year-old artist pleaded guilty to cocaine possession in Nashville, was given two probationary concurrent sentences, and was ordered to perform at a correctional facility and to donate the benefits of a concert to a drug awareness program. Last year, he received another probation sentence for heroin possession. Earlier said he in 14 months and five days clean and is involved with Narcotics Anonymous... The Nashville Bar Assn. will sponsor a presentation, “Entertainment Law: The Year In Review 1995” Dec. 6 from 1-4 p.m. at BMI. The speaker, Stan Sounsier, editor in chief of the trade journal Entertainment Law & Finance, will also address several rulings that could affect the Nashville entertainment industry and new federal legislation dealing with royalties for digital transmission of sound recordings. Nashville attorney W. Michael Milon and Nashville accountant Mike Yoden will discuss dissecting music-industry royalty statements.

The deadline is Dec. 1 for applying to perform at the Nashville Entertain-ment Assn.’s Music Agenda 1996, which will be held here Feb. 14-17. Some of the acts at last year’s event were CRI-50, Joe Ely, and Asleep At The Wheel... Watch for Shannen Doherty, the star of ABC’s “Beverly Hills 90210” and Disney Channel’s “That’s So Raven.”

NASHVILLE—After selling out the Ryman Auditorium in one day when tickets went on sale for Nov. 1996 on TNN. (Continued on page 61)
Wright says of her approach to the album, "I changed producers. I was thrilled working with Ed Seay on this new record. Every single song we spent a lot of time on and I think each song of the year to us, and I appreciated that kind of focus.

Wright is enthusiastic about the carefully recorded songs of the album. "Instead of finding songs that were country and trying to make great records out of them, we do find the right people who make the track," she says. "It's easier to pull a great country song than to make just a token country song great. We really focus on the elements of the song and song choice and the choice of musicians. I feel like across the board this is a better album, head and shoulders above the first."

According to SoundScan, the first album sold 42,000 copies. PolyGram is obviously hoping the new release will far surpass those numbers. To get it to a great start, the label is heavily promoting the album. It contains a rootsy 'Tapestry' and "It's All Too Much." Both singles, which have been on the country charts since the previous issue, ramp up the album's Radioplay chart. "We're really concerned because BMI/Diamond Struck, BMI/Mike memorably contributed to the chart success of this album, since that's a nice song of the year," she says. Wright adds that the album's first three weeks, which have been monitored by BMI, Mercury, and BMG, are "the most important weeks of the whole album. It's a new album, it's been out a month, and it's really important to make the right impression at the start, and then everyone decides, "We like it!" It's really important to make the right impression at the start, and then everyone decides, "We like it!"

Despite the skepticism, the only three of Billboard's 150 monitored country stations did not play the album during the week, with heavy airplay detected at KYC Seattle, KEZY Minneapolis, and WMX Rainbow, N.C., for a whopping 2,400 total spins. That single should reach airplay stations whenever it's released.

The only title to debut higher on Hot Country Singles & Tracks during the BJS era belongs to—guess who?—Brooks, whose big 1991 hit "The New York Times" made the Top 10. However, the only other entry to debut in the top 30 during this span was Hank Williams Jr.'s 1990 single "Don't Give Us A Reason," which propelled by its reaction to the Persian Gulf Invasion, isn't available at No. 28.

The title track from the set jumps 50-41 on Hot Country Singles & Tracks and, with an increase of more than 700 spins, gained more than any other title that chart. Although it's not included on her current album, Hill contributed a cover of Carole King's "Where You Lead" and "Tracks Revisited: A Tribute To Carole King" (Lava/Atlantic) and was featured during a television special for that project Nov. 4 on the Lifetime channel.

Kin the Family: Pam Tillis, daughter of country legend Mel Tillis, earns our Hot Shot Debut on Top Country Albums for "All Of This Love" (EMI Nashville). The new album, which began its run at No. 18, is the third for the young Tillis first appeared on that chart in 1991 with "Put Yourself In My Place," which peaked at No. 10. Meanwhile, "Deep Down" (Bro'N Big Time), the lead single from the new title, earns Airpower status, jumping 22-14. For trivia buffs who may be interested, Pam's father debuted on our singles chart Nov. 10, 1958, with "The Violet And A Rose."
### Top Country Albums

**FOR WEEK ENDING NOV. 25, 1995**

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<th>Title</th>
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<td><strong>36</strong></td>
<td><strong>CLINT BLACK</strong>&lt;br&gt;<strong>MCN 62952/100.39 (10.98/15.98)</strong></td>
<td><strong>LOOKING FOR CHRISTMAS</strong></td>
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<td><strong>37</strong></td>
<td><strong>REBA McEntire</strong>&lt;br&gt;<strong>MCN 62956/100.39 (10.98/15.98)</strong></td>
<td><strong>GREATEST HITS VOLUME TWO</strong></td>
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<td><strong>38</strong></td>
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<td><strong>LIFE IS GOOD</strong></td>
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<td><strong>39</strong></td>
<td><strong>MARK CHASENUT</strong>&lt;br&gt;DECCA 11268/100.39 (10.98/15.98)</td>
<td><strong>WINGS</strong></td>
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<td><strong>GEORGE STRAIT</strong>&lt;br&gt;<strong>MCN 62950/100.39 (10.98/15.98)</strong></td>
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<td><strong>41</strong></td>
<td><strong>SAMMY Kershaw</strong>&lt;br&gt;NASHVILLE 58250/10 (9.98/15.98)</td>
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<td><strong>42</strong></td>
<td><strong>BLACkHAW</strong>&lt;br&gt;<strong>ARISTA 8708/100.39 (10.98/15.98)</strong></td>
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<td><strong>43</strong></td>
<td><strong>WADE HAYES</strong>&lt;br&gt;COLUMBIA 65215/100.39 (9.98/15.98)</td>
<td><strong>OLD ENOUGH TO KNOW BETTER</strong></td>
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<td><strong>ALABAMA</strong>&lt;br&gt;CAPITOL 614/100.39 (10.98/15.98)</td>
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<td><strong>THE MAVERICKS</strong>&lt;br&gt;<strong>MCN 62955/100.39 (10.98/15.98)</strong></td>
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<td><strong>WILLIE NELSON</strong>&lt;br&gt;CAPITOL 66434/150.39 (15.98/15.98)</td>
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<td><strong>PERFECT STRANGER</strong></td>
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<td><strong>NEAL Mccoy</strong>&lt;br&gt;COLUMBIA 72217/100.39 (9.98/15.98)</td>
<td><strong>YOU GOTTA LOVE THAT</strong></td>
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<td><strong>VARIOUS ARTISTS</strong>&lt;br&gt;<strong>SHERRY RECORDINGS 19 (9.98/13.98)</strong></td>
<td><strong>AMAZING GRADE: A COUNTRY SALUTE TO GOSPEL</strong></td>
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<td><strong>50</strong></td>
<td><strong>JOHN Michael Montgomery</strong>&lt;br&gt;<strong>ARISTA (7.98/15.98)</strong></td>
<td><strong>WHO AM I</strong></td>
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<td><strong>GEORGE STRAIT</strong>&lt;br&gt;<strong>ARISTA 11100/100.39 (10.98/15.98)</strong></td>
<td><strong>LEAD ON</strong></td>
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<td><strong>56</strong></td>
<td><strong>SAYWER BROWN</strong>&lt;br&gt;COLUMBIA 307/100.39 (10.98/15.98)</td>
<td><strong>THIS THING CALLED WANTIN' AND HAVIN' IT ALL</strong></td>
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<td><strong>TRISHA YEARWOOD</strong>&lt;br&gt;<strong>MCN 62930/100.39 (10.98/15.98)</strong></td>
<td><strong>THINKIN' ABOUT YOU</strong></td>
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<td><strong>TRACY LAWRENCE</strong>&lt;br&gt;<strong>ATLANTIC 83520/100.39 (10.98/15.98)</strong></td>
<td><strong>SEE IT NOW</strong></td>
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<td><strong>Kenny Chesney</strong>&lt;br&gt;NASHVILLE 66397/SONY (9.98/15.98)</td>
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<td><strong>JENNY FOWXOY</strong>&lt;br&gt;<strong>LAUGHING HEAVEN 206/19000 (10.98/15.98)</strong></td>
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<td><strong>DWAYNE YOMA</strong>&lt;br&gt;REPRISE 45005/19000 (10.98/15.98)</td>
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<td><strong>Pam Tillis</strong>&lt;br&gt;CAPITOL NASHVILLE 30289/150.39 (10.98/15.98)</td>
<td><strong>ALL OF THIS LOVE</strong></td>
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<td><strong>Terry Clark</strong>&lt;br&gt;<strong>MERCURY NASHVILLE 52901 (10.98/15.98)</strong></td>
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<td><strong>Dusty &amp; Dunn</strong>&lt;br&gt;<strong>ARISTA 87810 (10.98/15.98)</strong></td>
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<td><strong>NO ORDINARY MAN</strong></td>
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<td><strong>Reba McEntire</strong>&lt;br&gt;<strong>MCN 1099/10 (9.98/15.98)</strong></td>
<td><strong>READ MY MIND</strong></td>
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<td><strong>LET THERE BE PEACE ON EARTH</strong></td>
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<td><strong>Garth Brooks</strong>&lt;br&gt;CAPITOL NASHVILLE 32192 (10.98/15.98)</td>
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<td><strong>MERRY CHRISTMAS TO YOU</strong></td>
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<td><strong>11</strong></td>
<td><strong>Billy Ray Cyrus</strong>&lt;br&gt;<strong>MCN 62954/100.39 (10.98/15.98)</strong></td>
<td><strong>GREATEST HITS ON EARTH</strong></td>
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<td><strong>12</strong></td>
<td><strong>The Charlie Daniels Band</strong>&lt;br&gt;<strong>MCN 62954/100.39 (10.98/15.98)</strong></td>
<td><strong>A DECADE OF HITS</strong></td>
</tr>
</tbody>
</table>
**Artists & Music**

**Midterm Slide:** This year's January-June sales results from selected markets around the world are in, and the living room has become anything but easy for record labels in Latin America.

According to figures provided by the International Federation of Phonographic Industries, most of Latin America spiraled downward in the first six months of the year, except for Brazil, which, in bizarre contrast, was the fastest-growing market in the world.

If Brazil's January-June growth rate of 52% in unit sales is replicated in the last half of this year, the world's seventh-largest market will move up one notch by the end of 1994. Brazil's 75 million unit sales in the first half generated $290.5 million in revenues. To be sure, Brazil's economy was quite depressed two years ago; however, there was no direction to go but up.

On the other hand, Latin America's two crucial Spanish-speaking territories, Mexico and Argentina, are skidding. Mexico's six-month unit sales were 22.5 million, down 18.8% from the same period in 1994. The Mexican market was worth $12.85 million in the first half of this year. With the peso hovering around 7.5 dollars per dollar, expect a near-catastrophic contraction for the second half unless the government takes measures to stabilize it.

In Argentina, only 3.6 million units were sold from January to June—a 23.2% decline from the same period in 1994. Further, Argentina's first-half tally in 1994 is a staggering 63% less than the country's first-quarter unit sales in 1993. This year's first-half revenues in Argentina were $96.2 million. A slightly improving economy should help the record market rebound sooner or later for the second half.

**Brazil's Young Guard:** PolyGram Brasil has released "30 Aos de Jovem Guarda," a comprehensive, five-CD set commemorating a good-time '90s movement called "Jovem Guarda." The musical tag took its name from a wildly popular Brazilian TV show co-hosted by none other than the genre's most symbolic figure—songstress Maria do Rosário Roberto Carlos. "Jovem Guarda," a peculiar yet infectious pastiche of U.S. rock 'n' roll, Portuguese lyrics, and Brazilian attitude, ended its phenomenal three-year run in 1998.

**Stateside Briefs:** Arista/BMG star Di Blasio has signed with Esterian Enterprises for management... Esterian percussionist/keyboardist, Santana's Santamaría has inked a recording deal with Milestone/Fantasy. His label, "Mongo Rumba," has just shipped. Also out on Milestone is "Rip A Dip," the first new album in 20 years by timbalero/bandleader Henry "Pacho" Brown and his Latin Soul Brothers. Brown's latest re-recording of acid-jazz-sampled, Latin jazz/begoal hand from the '80s includes

(Continued on next page)
The Billboard Latin 50

Compiled from a national sample of retail store and Music Reports concern, compiled and published by

**FOR WEEK ENDING NOVEMBER 25, 1995**

**ARTIST** | **LABEL** | **NUMBER** | **TITLE**
--- | --- | --- | ---
1 | **SELENA** (EMI Latin) | Latinum | **SELENA**
2 | **GLORIA ESTEFAN** | Sony | **GLORIA ESTEFAN**
3 | **LUIS MIGUEL** | Sony | **LUIS MIGUEL**
4 | **GIPSY KINGS** | Fonovisa | **GIPSY KINGS**
5 | **SELENA** (EMI Latin) | Latinum | **SELENA**
6 | **VARIOUS ARTISTS** | Fonovisa | **VARIOUS ARTISTS**
7 | **MAIA** (EMI Latin) | Latinum | **MAIA**
8 | **PEPE ASTUDILLO** | Fonovisa | **PEPE ASTUDILLO**
9 | **CHICO BALENA** | Fonovisa | **CHICO BALENA**
10 | **JESUS OLIVAS** | Fonovisa | **JESUS OLIVAS**
11 | **JUAN LUIS GUERRA** | Fonovisa | **JUAN LUIS GUERRA**
12 | **JAY PEREZ** | Fonovisa | **JAY PEREZ**
13 | **ENRIQUE IGLESIAS** | Fonovisa | **ENRIQUE IGLESIAS**
14 | **LUIS MIGUEL** | Sony | **LUIS MIGUEL**
15 | **CARLOS VIVES** | Fonovisa | **CARLOS VIVES**
16 | **REY KIKO** | Fonovisa | **REY KIKO**
17 | **LUIS MIGUEL** | Sony | **LUIS MIGUEL**
18 | **CARLOS Vives** | Sony | **CARLOS Vives**
19 | **ENRIQUE IGLESIAS** | Fonovisa | **ENRIQUE IGLESIAS**
20 | **LUIS MIGUEL** | Sony | **LUIS MIGUEL**

**GREATST GAINER**

**SELENA** (EMI Latin) | **SELENA** | **EN EXTASIS**

**NEW**

1. **PETE ASTUDILLO** (EMI Latin) **COMO TE EXTRANO**
2. **JOE GARCIA** (Sony) **AMOR**
3. **MAIZ 2002** (EMI Latin) **SOLO PARA TI**
4. **ANA GABRIEL** (Sony) **HOVAS DE DOS SIGLOS**
5. **LOS TIGRES DEL NORTE** (Fonovisa) **EL EJEMPLO**

**TOP 50**

1. **SELENA** (EMI Latin) **DREAMING OF YOU**
2. **LUIS MIGUEL** (Sony) **AMOR DE MI VIEJO**
3. **GIPSY KINGS** (Fonovisa) **EL CORAZON**
4. **SELENA** (EMI Latin) **AMOR PROHIBIDO**
5. **VARIOUS ARTISTS** (Fonovisa) **AMOR**

**POP**

1. **SELENA** (EMI Latin) **DREAMING OF YOU**
2. **LUIS MIGUEL** (Sony) **AMOR DE MI VIEJO**
3. **GIPSY KINGS** (Fonovisa) **EL CORAZON**
4. **SELENA** (EMI Latin) **AMOR PROHIBIDO**
5. **VARIOUS ARTISTS** (Fonovisa) **AMOR**

**TROPICAL/SALSA**

1. **SELENA** (EMI Latin) **DREAMING OF YOU**
2. **LUIS MIGUEL** (Sony) **AMOR DE MI VIEJO**
3. **GIPSY KINGS** (Fonovisa) **EL CORAZON**
4. **SELENA** (EMI Latin) **AMOR PROHIBIDO**
5. **VARIOUS ARTISTS** (Fonovisa) **AMOR**

**REGIONAL MEXICAN**

1. **SELENA** (EMI Latin) **DREAMING OF YOU**
2. **LUIS MIGUEL** (Sony) **AMOR DE MI VIEJO**
3. **GIPSY KINGS** (Fonovisa) **EL CORAZON**
4. **SELENA** (EMI Latin) **AMOR PROHIBIDO**
5. **VARIOUS ARTISTS** (Fonovisa) **AMOR**

**LATIN TRACKS A-Z**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>LABEL</strong></th>
<th><strong>AMA</strong></th>
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<tbody>
<tr>
<td><strong>AMO FONOVISA</strong></td>
<td><strong>TU RIQUEZA</strong></td>
<td><strong>ASIA</strong></td>
<td><strong>90</strong></td>
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<tr>
<td><strong>RECITAL</strong></td>
<td><strong>HERMANOS ROSARIO</strong></td>
<td><strong>EMI</strong></td>
<td><strong>89</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>LAS PUERTAS</strong></td>
<td><strong>EMI</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
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<td><strong>EMI</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>LO MAS AMOR</strong></td>
<td><strong>EMI</strong></td>
<td><strong>89</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>AMOR</strong></td>
<td><strong>EMI</strong></td>
<td><strong>89</strong></td>
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<tr>
<td><strong>AMO FONOVISA</strong></td>
<td><strong>EN MI CORAZON</strong></td>
<td><strong>EMI</strong></td>
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<tr>
<td><strong>AMO FONOVISA</strong></td>
<td><strong>EN MI VIEJO</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>AMOR</strong></td>
<td><strong>EMI</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>DORADO</strong></td>
<td><strong>EMI</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
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<td><strong>EMI</strong></td>
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<td><strong>AMO FONOVISA</strong></td>
<td><strong>EN MI CORAZON</strong></td>
<td><strong>EMI</strong></td>
<td><strong>89</strong></td>
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</table>

**Artists & Music**

**Latin Tracks Available**

- **DISTRUGAS**
- **SONY**
- **EMI**
- **WARNER**
- **INDIA**
- **FONOVISA**
- **MANHATTAN**
- **DISCO**
- **Sony**
- **EMI**
- **WARNER**
- **INDIA**
- **DISTRUGAS**
- **FONOVISA**
- **MANHATTAN**
- **DISCO**

**Los Fabulosos Cadillacs**

**Riding High in Argentina**

by Marcelo Fernandez Bitar

**BUENOS AIRES—**“My Anzicar,” the latest album by eclectic rock act Los Fabulosos Cadillacs, is turning out sweet sales for the Buenos Aires band.

“Rey Anzicar” (King Sugar) has sold nearly 100,000 units in a country where platinum awards are given for sales of 60,000 units.

And by dint of an active touring schedule that has taken it to all corners of Latin America and the U.S., this year, the hard-gigging Sony Argentina band is beginning to garner a large following outside of its native country.

“We played in cities we had played before, and the result has been impressive,” says saxophonist/ songwriter Rogtman. “In Tijuana (Mexico), for example, we...” (Continued on page 67)
TOP REGGAE ALBUMS.

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>FREE LIKE WE WANT 2 B</td>
<td>SHAGGY</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>A M I SHABBA</td>
<td>NEWPORT</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>PROMISES &amp; LIES</td>
<td>SHABBA RANKS</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>ZIPPIE 67037</td>
<td>DJ KEEZER</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>NEW ENTRY</td>
<td>A M I SHABBA</td>
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TOP WORLD MUSIC ALBUMS.

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<td>CELTIC CHRISTMAS</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>BEST OF</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>THE LION KING</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>CESARIA EVORA</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>A WINTER GARDEN</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>THE LONG BLACK VEIL</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>CELTIC VOICES</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>CELTIC TWILIGHT</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>THE BROTHERS MCKULLEN</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>10</strong></td>
<td>CLANNAD THEMES</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>11</strong></td>
<td>ALEGRIA</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>REA 820701</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>REA 820701</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>REA 820701</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>HWARAN SLACK KEY GUITAR</td>
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TOP BLUES ALBUMS.

<table>
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<tr>
<td><strong>1</strong></td>
<td>GREATEST HITS STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>FROM THE CRADLE</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>HANDFUL OF BLUES</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SOME RAINY MORNING</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>COVER TO COVER</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>BLUES</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>7</strong></td>
<td>KEB' MO'</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>8</strong></td>
<td>TURN IT ON, TURN IT UP</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>9</strong></td>
<td>CHILL OUT</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>10</strong></td>
<td>ESSENTIAL BLUES</td>
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<tr>
<td><strong>11</strong></td>
<td>BLUE STEAK</td>
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<td><strong>12</strong></td>
<td>LIVE 92/93</td>
<td><strong>TOP SALE</strong></td>
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<tr>
<td><strong>13</strong></td>
<td>TEXAS SUGAR/RAY MAJIK</td>
<td><strong>TOP SALE</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>BLUES</td>
<td><strong>TOP SALE</strong></td>
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Hadda Brooks

1995

Billboard November 25, 1995

www.americanradiohistory.com
by Lisa Collins

OUT OF NOWHERE. That's where 24-year-old Phoenix native Eddie James and his Phoenix Mass Choir came from to debut at No. 4 on the Top Gospel Albums chart with the debut album "Higher." Better still for James is the fact that he is part owner of Fresh Wine Records, the 2-year-old label which the project was released last year.

Fresh Wine grew out of a publishing company James formed with Cheryl Lundberg, a fellow parishioner at the River of Life Church (where James serves as assistant pastor), for work he wrote and produced with groups in and around Phoenix.

James founded the youth-oriented Phoenix Mass Choir, whose members range in age from 15 to 30, in 1995, just two years after he began playing piano, organ, and keyboards. He financed the project with his own funds at a cost of $20,000. In March, he and Lundberg attended the Gospel Music Workshop of America board meeting, which was being held in Phoenix.

"We went to gather information," James says. "But before we knew it, we were introduced as a label at the Gospel Announcer's Guild and were asked to perform twice during the week. We presented the project, and it really seemed to have an impact. The announcers took it home, and it's been climbing ever since."

Last month, James and Lundberg inked a distribution pact with Central South Gospel. (Three other Phoenix-area acts are signed to the label.) Next on the docket is a solo project from James set for release in April.

James' desire for the label is "to produce and establish talent in the industry who will go out with a certain mission purpose and focal point," he says. "I believe that a gospel record label should do more than just front the money and distribute the records. I believe they should also serve as a spiritual covering. This is a kingdom we're building. There are a great many souls to be saved."

HIGH NOON: Verity is rolling out the red carpet with the release of its Rosa Parks tribute album. On Dec. 1, the 40th anniversary of the Montgomery, Ala., bus boycott, urban and gospel radio stations across the country are being asked to play "Something Inside So Strong" at high noon to commemorate the event. This is to be followed by a release party in New York on Dec. 5, the official album release date.

The all-star track "Something Inside So Strong" features John F. Ree and Vanessa Bell Armstrong and showcases new Verity singer Richard Smallwood, Chosen, and Virtue. Other featured artists include Yolanda Adams, Daryl Coley, Tramaine Hawkins, the Sounds Of Blackness, Shirley Caesar, and Oleta Adams. Parks, known as "the mother of the Civil Rights Movement," is prominently featured in the video.

BRIEFLY: Central South Gospel has struck a distribution agreement with Detroit-based Sound of Gospel Records. Among upcoming projects set for release is an album by the Toledo Mass Choir (featuring Rance Allen and the Rev. Donald Vailes...
HOLIDAY REVELS: This is the big season for Revels Inc., once a mom-and-pop (actually pop-and-daughter) theatrical organization, now a big business, which is celebrating its 25th anniversary this year. The Cambridge, Mass.-based company started with an annual holiday show, "The Christmas Revels," which is now franchised in eight cities. Eight recordings have been produced through the company's own Revels Records, founded in 1978, and there are songbooks as well. This year, Revels' third annual National Public Radio holiday radio program will be broadcast nationally, beginning Dec. 12. The company projects corporate revenues of $1 million for its 1995-96 fiscal year.

Revels was founded by the musician/educator John Langstaff and his daughter Carol at Harvard's Sanders Theater in 1971. The performances, which fuse music, carols, folk tales, poetry, dance, and visual arts from around the world, celebrate all winter festivals, thereby adding the winter solstice, Hanukkah, Twelfth Night, and others to the mix. Billed as community celebrations, they are performed by a core of professional actors, singers, and musicians, plus an auditioned volunteer chorus of adults and children. A new series and new arrangements are prepared each year, and the cast of between 60 and 80 is occasionally joined by the audience. "Christmas Revels" sells out 16 performances in Cambridge.

Revels veterans who moved to other cities wanted to duplicate the excitement and, now Washington, D.C., Philadelphia, New York, Oakland, Calif., Houston, Hanover, N.H., Tacoma, Wash., and Portland, Ore., have their own Revels organizations, which pay a franchise fee to the parent group and receive artistic materials and consultation with Revels' artists. Cities outside the U.S. have also inquired about starting their own Revels activities.

The eight recordings, five of them built around Christmas themes, include a boxed set of four CDs: "The Revels Collection: Celebrations Of The Winter Solstice." They were used to be sold predominately through catalog mail order, and at the performances. Since March, however, the label has been distributed in the U.S. and Canada by Koch International and now has considerably more presence at retail, according to the company's marketing director, Kay Dunlap. The company is now seeking U.K. and other European distribution, and Revels Records projects one of $300,000 for the coming year, all of which will go back into artistic development for the company.

OUT OF THE ARCHIVES: Bridge Records has signed a long-term agreement with the Library of Congress to release recordings from the Library Music Division's concert archive. The archive includes thousands of never-before-released recordings, dating from 1929 to the present. All were made in the library's Coolidge Auditorium; many of the recordings will be remastered from the original acetate discs.

The first releases in the "Great Performers At The Library Of Congress" series will be issued early next year, and will include performances by the Budapest String Quartet (which presented more than 450 concerts during its 22-year residency at the library), pianists Georg Selle and Artur Balsam, singer Sei Shvanholm, and harpist Marcel Grandjany. The archive also includes performances by such noted artists as Claudia Barry, Clifford Brown, J. D. Crowe, Melba Montgomery, Heidi Milstein, Adolph Busch, Leontyne Price, and Maureen Forrester.

NEW TEAM: Leonard Slatkin has made his first recording with his new orchestra, the National Sympho-

ny, for RCA Victor Red Seal. Slatkin continues his interest in American repertoire: John Corigliano's popular Symphony No. 1 was recorded in performance at the Kennedy Center in November, and his choral work "Of Rage And Remembrance," which has text by William M. Hoffman, will be recorded later.

CECILIA ON THE BIG SCREEN: The Houston Grand Opera got an extra 5,000 audience members Nov. 10 when the company projected its sold-out performance of Rossini's "La Cenerentola," starring Cecilia Bartoli, on a 22-by-30-foot screen outside the Wortham Theater. The show, which was being taped for broadcast on PBS' "Great Performances" in April 1996, will be released by London Records.

Concert Hall has done such video projections, but this is a first for the U.S. company, which had expected only about 2,000 people, says the enthusiastic outdoor audi-

ence stayed for the whole performance and represented "the whole demographic spectrum," including many people who had probably never been inside the opera house.

LOS FABULOSOS CADILLAS RIDING HIGH IN ARGENTINA

(Continued from page 64)

played for 300 people in 1996, later for 1,500, and now for an enthusiastic crowd of 6,000."

Prominent non-Latino music notables have been tapping into the Cadillas' groove as well. On their recent trek to the U.S., the Cadillas met with David Byrne in New York, where the band secured a deal to record two songs to be featured in a soundtrack that Byrne is supervising for an upcoming film by Quentin Tarantino. "Rey Azúcar," in fact, was produced by Byrne's former Talking Heads bandmate Tina Weymouth and Chris Frantz. Guest stars on the album were Debbie Harry, who sang on the second single, "Strawberry Fields Forever," and Mick Jones, who provided the rap segment on the album's leadoff hit single, an anti- racism anthem titled "Mal Bicho."

The balance of "Rey Azúcar" boasts an assorted passel of musical rhythms and songs that were written, for the first time, by all nine band members. "Rey Azúcar" follows the band's hugely successful greatest-hits compendium, "La Erica," sold out in its instant reissues units and featured the monster hit "Mataaco."

The Cadillas' burgeoning prosperity bequeaths the group to play large venues. But Rotón vows that the band will stick to small stages with no seating: "We like to keep in touch with the underground scene, because we are a product of the small clubs of the '80s."

True to their word, the Cadillas main-
tain close connection with the alternative music scene in Argentina. The group's bassist/principal song-

writer, Flavio Ciancariolo, has created an indie imprint, Rocke Records, which will release albums by Carne Gancha and Río Rotón and Cadillas drummer Fernando Ricciardi front a punk/rock label, "you called Cadillas," a 500-bed youth rehabilitation center, a group's keyboardist, owns a small studio at which many bands cut their first demo tapes. Guitarist Aníbal Raguzi is planning to open his own stu-
dio.

As usual, the Cadillas are currently on tour playing Colombia, Venezuela, and Mexico. Though not confirmed, plans call for the group to tour Spain and France.
NASHVILLE—When Gary Burr was named country songwriter of the year in early October at ASCAP’s annual Nashville gala, the event capped a year of incredible chart success for one of MCA Music Publishing’s hottest songwriters.

Hailed as Billboard’s songwriter of the year in 1994, Burr has been a mainstay on country charts with such hits as Patty Loveless’ “Try To Think About Elvis.” Colin Raye’s “Man Of My Word,” John Berry’s “What’s In It For Me,” Doug Stone’s “More Love,” Ty Herndon’s “What Mattered Most,” and Herndon’s duet with Stephanie Bentley, “Heart Half Empty.”

He also has Tim McGraw’s new single, “Can’t Be Really Gone,” and the schedule’s first single from Wynonna’s new album, “To Be Loved By You.”

In addition to writing songs, Burr is currently producing Sarah Hooker, a Nashville-based singer/songwriter whom Burr describes as “pretty aggressive, a little left of center, very cool.” Burr has also been working with producers Keith Olsen (whose credits include Fleetwood Mac and Pat Benatar) in Los Angeles. “He asked me if I was interested in cutting a pop album,” Burr says. “We’ve cut three tracks so far, and we’re in the process of shopping them around.”

Burr says the idea of pursuing an artistic career outside of country music appeals to him. “I don’t like the idea of competing with myself in the same market,” he says. “This is an outlet for the songs that I write that aren’t real country—rather than (the songs) sitting in a closet somewhere, I could do them.”

Burr’s musical pursuits began in high school, when he fell into music was that I broke my leg and was in a body cast for three months,” he says. “I had to do something to keep the boredom away, so I learned how to play guitar.”

For Burr, like most fledgling musicians, that initial flirtation with a guitar evolved into joining a band and writing songs.

“I was lucky enough to have sort of a de facto feel for it because there were people I was emulating were very good at them. They were very structure-oriented,” he says. “Those first bands I was in, I played with people who would write these songs that were very unstructured, and I felt the difference of which type the audience likes, which was easiest to play and easier to remember, and that helped me stick to the more traditional format of writing songs. I was lucky. No one ever said you have to do this or that.”

Burr honed his craft playing in bands (including a stint in Pure Prairie League taking Vince Gill’s slot when he left the group) and released an album of his own on Lifesong, the label that was home to Jim Croce, Gail Davies, and Henry Gross.

While with Pure Prairie League, Burr began seriously pitching his songs, and the Nashville music community responded favorably. His first big cut was “Love’s Been A Little Bit Hard On Me,” a pop/country hit by Juice Newton. Then the Oak Ridge Boys gave “Make the Day With You,” which topped the charts.

“They are very lucky,” Burr says. “They were very lucky to be on the right label. That’s the thing about this business. You’ve got to be in the right place the right time.”

The first song I ever had cut was a big pop song, and the second song was a No. 1 country song,” he recalls. “So after that, I pretty much figured this is a pretty easy industry—two out of the box, boom, two hits. No problem.

Then I started in for about the next 20 years of dust on the telephone and realized you’re only as good as your last chart position. That’s when I lancrented down and figured it was going to be a job.”

They Love All Of Him. Composer/former ASCAP board member Gerald Marks, composer of “All Of Me,” was honored recently by the New York Sheet Music Society on the occasion of his 95th birthday. During the celebration, the first Gerald Marks Award was presented to lyricist Amy Powers, who co-authored “With One Look” and “We Never Said Goodbye” in the Andrew Lloyd Webber musical “Sunset Boulevard.” Pictured, from left, are Helene Blue of Music Enterprises International, Marks, and Powers. (Photo: Sam Teicher)

Gary Burr Hits The Country Gold
MCA Songwriter Enjoys Winning Streak

BY DEBORAH EVANS PRICE

BY DEBORAH EVANS PRICE

Gary Burr: A Christmas Song Tale; New Performance Right Group

The songwriting process

Words & Music

by Iry Lichtman

The following tribute to Lou Levy the music publishing pioneer who died Oct. 31 at 81, was written by Irv Katzel, a veteran music executive associated with such labels as Roulette Records and GRP Records.

It’s hard to believe even now that the always affable, energetic, smiling Lou Levy is gone.

For more than 40 years, from the moment I first met him, he epitomized the self-assured, spirited, hard-hitting entrepreneur who turned Tin Pan Alley into the most exciting place in the world. A former dancer, he built a music publishing empire and became mentor and confidant of famed and fabled songwriters, recording artists, theatre and motion picture stars, and show business moguls. To me, a young record executive just starting out, he was a distant, powerful icon.

I was lucky in that, from the outset, he took a liking to me and became one of the years a sort of unofficial godfather to the group of songwriters that I ran.

Levy sold his music publishing empire, Leeds Music, to MCA, and, for the ensuing years, as Tin Pan Alley gave way to the global growth of an ever-changing business, Levy lost his influence and power. But he never lost his love for the business, his joy in working with writers, artists, and songs. He continued wheeling and dealing, buying and selling copyrights, and lending sage advice to anyone who would listen.

In his last dozen years or so, I became closer to him than in the previous three decades. His enthusiasm for the creative process and the business of music never waned. Of course, the day of the songpluggers—who promoted a song until it was performed over and over again and, hopefully, became a smash hit—ended long ago, with the exception of a few, including Lou Levy, who remained the quintessential songpluggers until the very end.

Lou had great respect and love of a good song. A man of infectious good humor and wit, he once quipped, “There’s nothing better than a good copyright—better than any woman.” Copyrights go on forever, and they never talk back.”

Ironically enough, I can recall Lou Levy telling me that he was interested in developing a collection of his songs that he helped create and make famous by the Andrews Sisters: “I’ve tried to explain/Be/Be mir bist du schoen/Be/Be mir bist du schoen/Mean that you’re grand.”
BY TOM PHALEN

SEATTLE—When producer/engineer Kearney Barton was recording Northwest rock pioneers like the Wailers, the Sonics, and the Kingsmen in his early ’60s Seattle studio, the recording situation wasn’t nearly as stiff as it is today.

“There were about three of us,” Barton says, still recording everything from his home studio, Audio Recording, in the Seatown suburbs. “And we weren’t always that busy.”

In 1965, there are more than 100 recording facilities listed in the Yellow Pages, and the number does not include the dozens of at-home, do-it-yourself DAT and 4-track setups throughout the Seattle area. Furthermore, with the growth of the Seattle music market over the last decade has come a significant increase in support services. And many are used not only by locals but by out-of-towners, who come here for the recording accommodations and for the city and surrounding countryside.

The area is becoming known for its technical “names,” from Jack Endino—who worked on Nirvana’s “Bleach”—to Conrad Uno, responsible most recently for the fast-rising Presidents Of The United States Of America.

Uno’s homegrown Egg Studios has expanded to include a 16-channel board and some of Paul McCartney’s old equipment. “I’m very proud to say I have Paul’s oscillating knob,” says Uno. I got it from Paul (Sclices) at Ironwood Studios. I show it to everyone. I’ve managed to keep things simple and still get what I want to hear. And there’s no shortage of work… I’m real busy. But you can say Seattle has changed through a few changes over the years.”

“I saw Conrad the other day,” says Steve Lawson, originally of Steve Lawson Productions and now the recording force behind the expanded Bad Animals studio, which is partly owned by Ann and Nancy Wilson of hometown favorites Heart. “I told him he needed an agent. He’s backing in the Presidents… and his voice has come. It can only get better.”

Lawson speaks from experience. A 16-year veteran of the studio business, he was asked by the Kaye-Smith studios in the early ’80s, when his original digs got too small for his workload.

“This was the place: facilities for recording and television,” says Lawson. “Still, it needed a lot of work. One room worked, and the other one didn’t. It hadn’t been that well maintained. In fact, although people think we own the building, we still lease it from Kaye-Smith. They’re an enormous holding company. But it meets our needs. When Ann and Nancy came in, we turned the television’s facilities into a room that accommodated the Seattle Symphony.”

Bad Animals is one of Seattle’s most popular recording studios. This year alone, the studio has been used by Neil Young (“Mirror Ball”), Soundgarden, Alice In Chains, Mad Season, Johnny Cash and company for the “Twisted Willie Nelson” tribute, Pearl Jam, and more.

“Fall gets slow, with bands touring all summer doing festivals and outdoor events,” says Lawson. “But we’ve had a great year to fall back on.”

Make that years. R.E.M. mixed its “Automatic For The People” album at Bad Animals in 1991, soon after the studio opened under its current name and management. Since then, word spread that Bad Animals was a state-of-the-art facility.

Bad Animals is also the appeal of smaller and more unusual studios. Robert Lang has built a veritable underground banker in Richardson Beach, a suburban community north of Seattle. Even while putting his place together, he was busy recording the Foo Fighters, Bush, Afghan Whigs, Bill Frissell, Sweet 75 (Krist Novoselic’s new band), Portland, Oregon, pop, Paul and Nigerien legendaries to King Sunny Ade, to name just a few.

“We’re having a great time,” says Lang.

When the lower-end studios are working, The Ranch—literally built under a tavern—is a favorite with Mudhoney, Triad Studios, east of Seattle, is where Queenzylec cuts its first recordings. And Bear Creek Studios, founded in 1977, has recently doubled in size, not only to accommodate musicians, but to provide housing for them while they’re working.

“We did a lot of commercial recording early on,” says Bear Creek owner Joe Hadlock, “which made us a ton of money and got us a lot of equipment and experience, but it took away from the artistic side. We do a lot less [commercial work] now, so we get to work with the big bands who have the budgets and the new kids who don’t. It evens out very nicely. And the new room, it’s a cathedra—windows, roof, for the symphony, you name it.”

Over the years, artists ranging from Eric Clapton to Pete Drosos have been to Bear Creek. Hodlock’s son now engineers for him. “It’s great to have that, that energy. It keeps things fresh,” says Joe Hadlock.

Like all great studio cities, Seattle offers top-of-the-line location recording services. Recently, for example, Coldplay, formerly with American Music, the city’s premier musical-instrument outlet—is now the proud baby of Seattle’s executive director for Los Angeles to help put together Bad Animals. Smith and partner Tim Roberge bought the company from American Music and are expanding their mobile operation from a boat tail truck to a 24-foot “Juniors” and a “Big Unit” —and have been involved with almost every festival and live performance recorded in Seattle in the last five years.

That includes Heart with former Led Zeppelin bassist John Paul Jones, the Jennifer Jason Leigh film “Georgia” with Steve Soles, Doug Pray’s alternative documentary “Hype,” Pearl Jam, the recent Jimi Hendrix festival, and Candlebox.

All in all, Seattle has made Seattle one of the most dynamic, sophisticated recording markets in the world. Still, some of it’s come down to sticking to basics, according to Barton.

“There will always be new toys and gadgets they think they have, but if you turn every one of them to turn out those hits, but what goes around comes around,” he says. “Now people are ‘discovering’ the fact that we can record directly to disc. Isn’t that how we used to do it? Everyone’s going back to tubes and analog because it had more balls [and] it’s a tougher, warmer sound. Fortunately, I can still get my hands on that stuff.”

The distinctive marble-and-stone interior of Robert Lang Studios, where artists ranging from Foo Fighters to King Sunny Ade have recorded recently.

HARMAN INTERNATIONAL Industries announced a 31.4% increase in sales for its first fiscal quarter 1996, compared to the same period last year.

For the quarter ending Sept. 30, 1995, Harman racked up sales of $380.5 million, according to a statement from the Washington, D.C.-based pro audio company. The sales include the acquisition of Becker GmbH in third quarter 1995, excluding that purchase, sales were up 14%, according to Harman.

Net income for the first fiscal quarter 1996 was $5.9 million, or 36 cents a share, compared with $4.2 million, or 26 cents a share, in the equivalent period the prior year. Those earnings per share figures reflect a 5% stock dividend declared in August 1995, according to Harman. Furthermore, the company notes that net income in the current quarter profited from a lower effective tax rate (34.5%, as opposed to 39.8%) as a result of overseas tax benefits that are expected to continue for the rest of the current fiscal year.

Chairman/CEO Dr. Sidney Harman says, “The first quarter’s results met our expectations, although some anticipated professional and consumer sales in China were lost because of political and economic pressures in that country. Sales were picked up again at the beginning of the second quarter, but we expect that area of the world to be relatively volatile for years.”

Harman adds that the company’s Professional Group performed particularly well. JBL Professional and DOD were among the standout divisions, according to Harman. “Overall, the Professional Group is involved in exciting new technologies that provide substantial marketing opportunities for the company,” he says.

The Consumer Group reported higher sales in the first quarter on the strength of its Infinity and Harman Kardon brands, according to the statement. The Automotive Group “continues to perform admirably,” says Harman. “It continues to gain new applications for established clients and to add new clients. Peugeot, for example, chose JBL just this month for some 1998 models.”

The Walters-Storck Design Group has entered into a joint venture with leading acoustical consultant Sam Berkow, according to a statement from both parties released at the recent Audio Engineering Society Convention in New York.

“Sam Berkow is a recognized leader in the field of acoustical measurement and analysis,” says Walters-Storck principal John Storck. “His research into advanced digital-signal processing is unequaled. We have been friends for over 10 years and have constantly sought the equation which would enable us to work together. His return to New York coincided with our being awarded a number of major, new projects particularly suited to his expertise.”

Foremost among those jobs is a $15 million performing arts complex and music school in Kuala Lumpur, Malaysia, which Walters-Storck is designing.

Berkow—an acoustics veteran who has advised such entities as Walt Disney, AT&T, Bell Laboratories, Radio City Music Hall, and New York’s Central Park Summerstage—has just developed a software package for room and sound-system measurement. The package, a portable, real-time, Windows-based program called SMAART, returns for less than $1,000, according to Berkow, who exhibited it at the AES floor.
Studio Action

ARTISTS & MUSIC

Edison Hosts Giffords. Talk show host Kathie Lee Gifford, seated, checked into the Edison in New York to record vocals for her "Rock 'N Tots" and "Dreamship" series of children's recordings for Warner Bros., produced by Danny Kee and Jim Ed Norman. Shown at the Edison with Gifford is her husband, Frank Gifford. The Edison is a division of National Video Center.

Edison Hosts Giffords. Talk show host Kathie Lee Gifford, seated, checked into the Edison in New York to record vocals for her "Rock 'N Tots" and "Dreamship" series of children's recordings for Warner Bros., produced by Danny Kee and Jim Ed Norman. Shown at the Edison with Gifford is her husband, Frank Gifford. The Edison is a division of National Video Center.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 15, 1995)

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EUROSOunds

A column by Zevon Schoepf on the European professional audio industry

SOUNDRAFT has unveiled the Broadway digitally controlled analog console, aimed at the theater market. The board, which will be in production by the middle of next year, uses an assignable digital control surface connected via Ethernet to remote audio-processing racks. It is the first console for the theater market to feature full reset via snapshot automation of all desk functions. According to Soundraft, any number of remote input audio racks and controller surfaces using illuminated dials and moving faders can be specified. Configurations and parameters can also be viewed on PC.

FAIRLIGHT plans to use the control surface of Ameck's forthcoming digital desk as the front end to the mixing capabilities of its MXF3 digital audio workstation.

"This is the era of strategic alliances," says Fairlight head of sales and marketing John Lanecne. "Ameck is the only company that offers the option of a totally assignable version or a fully configured version of its controller."

The news of the Fairlight/Ameck alliance coincides with other Fairlight product news, including the stand-alone DALLI-IT 2-track recorder/editor and a new audio ducker called the DD.

U.S. DECK MANUFACTURER Harrison is back in the U.K. after an absence of some four years with the opening of a U.K. office headed by former AMS-Neve U.K. regional sales manager Jamie Gray, who used to sell the line during his tenure at the now-defunct distributor FWO Bauch. Harrison Series 2 digitally controlled analog desks have recently been sold to Tarrant Sound in Wales and Intimate Studios and Saunders & Gordon in London. A 136-input Harrison Motion Picture Console (MPC) was sold to a new film theater at Shepperton Studios in the outskirts of London.

THE LEVELLERS' "Zeitgeist" album was recorded at the band's headquarters in Brighton on a Soundrafts Solitaire following a favorable demo results on a CM4400.

"The Solitaire has everything that we need," says engineer Greg Brinson, who praised the desk's capabilities. "The setup of the desk is very quick, especially with the whole band going into the desk at one time."

The front man Damon Albarn has bought two Tascam DA-88s for his base- ment studio at his west London home following a recommendation by the band's producer, Street, who uses the machines in the studio.

"We recorded all the vocals for 'The Great Escape' on Stephen's two DA-88s agreed up to the studio's two multi-tracks," says Albarn, who will be writing and composing all his songs on the machines using a collection of old and new keyboards and synthesizers.

"I like to get the most idiot-proof technology I can," he adds. "Operationally, the DA-88 is really direct and easy to use."

THE HARMAN Pro Audio Group has announced a control in systems management protocol called the Harman Conventions Architecture (HCA) which is capable of detecting, controlling, and displaying parameters in a generic manner using a combination of computer-screen-based or hardware controllers, users can create custom audio control systems.

HCA is close to what the Audio Engineering Society 24 committee had been developing as an industry standard intercommunication and control architecture and has been favorably received by a working group as a likely basis for AES-24 implementation.

AUDIO 96—"Technology and New Media" is the title for next year's Assn. of Professional Recording Services exhibition, to be held June 19-21 at the National Hall, Olympia, London. The show will be marketed and promoted by Single Market Events, which recently runs the biennial Vision exhibition. The APRS is also moving toward closer alignment with Vision in 1997.

INNOVATIVE QUALITY SOFTWARE, has released SAMM software for the Yamaha ProMix 01 digital mixer. The Windows package allows global control of 16 mixers for 288 input mixdowns with unlimited cues, scenes, and grouping across mixers.

GERMANY

AN AMB NEVE LOGIC 1 and two Logic 3/AudioFiles have been installed in a new German Post-production facility called Hans Dreijer Audio in Cologne, a joint venture between Dutch Post-production outfit Hans Dreijer Audio and Dutch broadcaster NOB. The former has also ordered a Logic 2 with integral 24-output AudioFile Spectra for its facility in Hilversum.

"We have worked with Logic desks for several years now and find that a system comes close in terms of quality and creative possibilities," says Hans Dreijer Audio managing director Oscar Verhoeven.

IRELAND

TORI AMOS is recording her next album at home in Cork and in a church at Delgany. Engineer Mark Hawley built an acoustic screen between Amos' piano and harpsichord and miked the instruments with the four Neumann U87s, two Neumann KM24s, and four Neumann KM140/130 modular studio kits. The singer used her own 60-year-old Neumann M49 for her vocals.

"We were recording in the main church hall with beautiful acoustics and very gentle reverber," says Hawley. "The results are amazing."

AUSTRIA

MG SOUND STUDIOS in Vienna has bought a 64-channel SSL 4000 G Plus console with Ultimation as part of its expansion to a three-studio complex. The studio is part of the World Studio Group and also runs programming, post-production, and editing suites.

DENMARK

TCE ELECTRONIC has signed an agreement to acquire its U.S. distributor, California-based Virtual Designs, and form a new company, to be known as TC Electronic Inc. Because of the increased sales that Virtual Designs has been experiencing, it made sense to formalize ties between the companies," says TC Electronic managing director Anders Faurer- skov. He adds that there will be no changes in staffing or location for Virtual Designs, although managing director Ed Simeone's role will be extended to include U.S.-specific technical and strategic alliances.
The first step of that meeting was the early November release of "Bolero," an album of mainly Cuban romantic bolero music by the Canary Islands male vocal group Los Sabinadores.

Early next year, Manzana plans to open offices in Havana and Miami, as well as Miami's first Spanish-music-only record outlet. Although label president Alberto Segurta admits he is nervous about Cuban exile reaction to the company having a Havana office, he argues that the political climate in the U.S. toward Cuba is slowly changing. "Bolero" is more than an album. It is a major study of the history of the bolero since its birth in 19th-century Cuba, and of its development in such countries as Argentina, Mexico, Spain, and, in particular, the Canary Islands—which are 1,200 miles south of Spain—into today's romantic ballad. But more importantly, "Bolero" is believed to be the first album that includes contributions from singers loyal to the Cuban revolution and those who went into exile, as well as the digital incorporation of the voices of two singers who have died.

Silvio Rodriguez, one of the leading exponents of Cuba's nueva trova movement, recorded his contribution at Manzana's studios on Tenerife, the largest of the Canary Islands, and Miami exile Olga Guillotin—widely regarded as the queen of bolero—did hers at Emilio Estefan's Miami studios. The voices of two of Cuba's greatest post-Revolution singers, the late Beny Moré, who stayed on the island, and La Lupe, who moved as a refugee to New York at 15, are also included.

Caribbean to attempt an unprecedented "musical meeting of the two Cubas," the richly talented schools of musicians on the island and from the Cuban exile communities.

**BMI/PRS Awards Recognize Performances of U.K. Songs**

BY THOM DUFFY

LONDON—It is not every night that Van Morrison, Steve Winwood, and David Gilmour are upstaged by a couple of cartoon characters. But the artists were among those looking on as two costumed stars from "The Lion King" joined Sir Tim Rice on stage at the annual BMI/Performing Right Society Awards dinner Nov 9, where he and the absent Elton John were honored for composing "Can You Feel The Love Tonight" from the animated Disney blockbuster film.

BMI, recognizing the members of the U.K.'s PRS, whose works it represents in the U.S., cited "Can You Feel The Love Tonight" as the most performed BMI/PRS song of 1994 and presented Rice with the Robert Musel Award, named for BMI's longtime U.K. consultant. The song, published by the Wonderland Music Company, was also cited as the most performed song from a film. To top it off, Rice was presented with a birthday cake by Frances Preston, president/CEO (Continued on next page)
As an indication of its music focus, Source has released a compilation called “SourceLab” that presents, according to Ascoli, “the new generation of French progressive hip-hop scene” with acts like La Funk Mob, known for its work with MC Solaar.

So far, Source has signed several French acts, such as ragga band Raggaforce, China, and Teri Moise, a female songwriter/singer described as “Tracy Chapman meets Sly Stone.” Another act, funk band Sinclair, has switched from Virgin to Source.

**CUBA RIPE FOR SPANISH LABEL**

(Continued from preceding page)

Pedro Almódovar and who died in 1991 in New York—were digitally restored at his request. The group’s last two albums each sold 100,000 units.

“Bolero” includes “Tristeza,” the first bolero written in 1886 by Cuba’s José Sánchez, and “Melézica,” the first bolero to be recorded in 1928 by Mexican singer Elvira Ríos.

Moraes described that “Source” is not a hip-hop label [but] rather a modern grooves label, U.K. label Me Wax, which we distribute in France. Ascoli says his ambition is “to build a catalog that has Island did in the 1960s and the 1970s with a large scope of style.”

**BMI/PRS AWARDS**

(Continued from preceding page)

of BMI. The dinner at the Dorchester Hotel also marked the 40th anniversary of BMI’s association with the FRS, whose officers were present. Earlier in the week, BMI held its annual board meeting in London for the first time.

Morrison’s “Brown Eyed Girl” was one of three songs honored for reaching the milestone of three million performances, along with “The First Time Ever I Saw Your Face,” written by Ewan MacColl, and “I Can’t Get No Satisfaction” by Mick Jagger and Keith Richards.

Ariola managing director Tony Verona, generally expected to join SIAE as the group’s new executive board member, made it clear in that interview that SIAE’s new executive board will be a fully fledged executive board. Verona says SIAE will be a new state corporation and, consequently, too bureaucratic and backward-looking, says Verona. He adds, “We propose to modernize the SIAE by applying a more commercial management structure.”

**ITALIAN, BELGIAN INDUSTRIES GET NEW REPRESENTATION**

Paris—Virgin France has created a new stand-alone label that will be a cut-the-edge outlet for new musical trends.

Called Source, the fully owned imprint has an addition to the Virgin stable, which already includes the autonomous operations Virgin and De Paris, the associated sublabels Week-End (new French rock), labels (such internationally licensed labels as 4AD, Beggars Banquet, Senta, and Wax Trax’). Hostile (local hardcore), and Virgin Jazz.

Launched in September, Source is the brainchild of Philippe Ascoli, former A&R director of Virgin with, with the full support of Virgin president Enric de Buret, Ascoli is managing director and A&R director.

Ascoli, who worked with current Polydor U.K. managing director Marc Ascoli at Polydor France and Remark before joining Virgin two years ago, says he wants Source to be “an A&R-driven label.”

To me, the sound is much more important than the words or message. That’s why I’m a DJ, a mixer, and a producer,” says DJ Honda. “Hip-hop is a style beyond country, culture, or color.”

The American version of “DJ Honda” will be identical to the Japanese version, except for two new tracks. Honda is now working on.

His next Japanese release, scheduled for Nov. 1, will be “DJ Honda Birthday Mix.”

Honda says he plans to build a catalog of the new track by tracks by such Columbia and Relativity artists as Cypress Hill, Common Sense, and Fat Joe. Sony hopes to license the album for a U.S. release, but so far there are no definite plans to do so.

Honda is working closely with U.S. artists and having the album picked up by Relativity shows that there are other ways for Japanese acts to break into the American market besides spending a lot of money, says one Japanese music industry source.

**ShowMarket To Focus On Development Of Latin Music**

**by HOWELL LLEWELLYN**

**MADRID**—A new music industry trade fair is to be held for the first time Friday 24 November in Barcelona, Spain, where hundreds of managers, promoters, booking agents, and artists from mainly Spanish- and Portuguese-speaking countries will discuss the problems facing live music.

Organizers of ShowMarket are confident that the festival will become an annual event important to the development of Latin music and its markets. This year, there are 100 stands representing artists and agencies from the Latin American markets, and southern European countries, as well as the U.S. and Portugal.

“ShowMarket will be a kind of Latin MIDEM, except that while MIDEM’s emphasis is on recorded music from publishers and sound carriers, ShowMarket will focus on live music with a large presence of artists, managers, booking agents, equipment companies, and so on,” says the festival’s managing director, and Relativity organizer and Spain’s foremost entertainment-industry publisher.

Spain will form the axis of the festival, although central themes will be relations among the Spanish- and Portuguese-speaking markets in Europe, Latin America, and the US; the potential for Latin music in an international contest; and the paths to improving the supply of music sung in Spanish and Portuguese.

A revival of live music, especially in Spain, will be a key aim of the festival. “Booking agents and promoters are more cautious now and afraid to seek credit because of the economic recession and the consumer freezes,” says Rueda.

“The booking of artists went through an accelerated development in the ’80s and reached a peak around 1990,” Rueda says that 1991 saw the end of the cycle; it was distorted when, with the Barcelona Olympics and Seville’s Expo ’92 World Fair, 1992 became “the year of Spain.” In 1992, concert prices shot up, and European promotions, say Rueda, that Spanish promoters were causing international tour costs to go up.

He says the Spanish government has publicly funded tours and big, open-air summer concerts was also to blame. “Each town and city hailed to compete to become a capital of pop-rock and international tourism,” he says. “But after 1991, the municipal budgets began to shrink.”

“There was also the crisis of pop-rock in Spain that is only now recovering slightly, and the public authorities were changing their budget emphasis. With the success of the Barcelona Olympics and the emergence of Miguel Indurain as the world’s top racing cyclist, more money was spent on sporting events.”

Rueda says that one area was much about the decline in live concerts: “In 1994, city halls paid 15% more on full-fitting contracts [than in 1990], while money spent on publicly funded concerts fell by the same figure, 15%.”

ShowMarket hopes to provide more business opportunities in live music, as those involved in arranging tours from the Latino world meet together in large numbers for the first time. The event, in the Palau Sant Jordi—that is a 20,000-seat arena in the Olympic sites, will include band showcases and demonstrations of equipment.

Debates will be held on flamenco, festivals, press and market access, and private companies and public institutions in the booking of artists.
IT TAKES the kind of breathtaking enthusiasm unique to Britain’s music press to bestow an award, as Q magazine did at its annual awards function in London recently, for the best act in the world today.

But it took an American band, R.E.M., to rise to the occasion. The top U.K. music monthly for the third time in six years. A bunch of Irish upstarts named U2 are the only other band to receive the top nod since the Q Awards began in 1990.

The members of R.E.M., alas, were somewhere in the swamps of New Jersey, at the Brendan Byrne Arena, where they were presented with the award by the British magazine’s acolyte. Their film acceptance was played on a recording circulating at the time among fans at London’s Park Lane Hotel, an A-list crony that boasted other 1994 Q Award winners including Supergrass (best new act), Tricky (best producer), Liam and Noel Gallagher from Oasis (best live act), Van Morrison (best song writer), David Bowie and Brian Eno (Q’s Inspiration Award), and Eric Clapton (the Q Merit Award). Clapton had just arrived from receiving Member of the Order of the British Empire honors at Buckingham Palace.

Given Q’s dominance in the consumer music magazine market in Britain, it is not surprising to find that Quebec-based Q is already in a good position to find the high-profile Mercury Music Prize and the industry’s own best awards in prestige, as evidenced by the top talent in attendance.

Also among the border-crossing awards—British performers who play on tour in Paris when they accepted the Q Award for the year’s best album for an American—were presented to them by the magazine’s new editor, Andrew Collins. It was the same prize the band picked up from the magazine for 1994’s “Parklife.”

But the most notable accolade of the day was presented in the category of best compilation album, a field in which the nominees included “The Beatles: Live At The BBC,” The Rolling Stones’ “The Rolling Stones,” from Steve Winwood and Elvis Costello, and the reggae compilation “Respect To Studio One.”

By Larry LeBlanc

TORONTO—For two decades, Attic Records here has been the leading Canadian independent label in terms of aggressively targeting international companies seeking Canadian licensing opportunities. (Most international] people of experience . . . have met somebody from Attic.”

So why have they put on this competition award this year? “I don’t know.”

THE COMPETITION between current Brit pop-front-runners Blur and Oasis presents the vitality of popular music across the channel and reminds us of the great competition days between the Beatles and the Rolling Stones, says French newspaper Le Monde.

In France, Oasis is more established than Blur. The Beatles’ first album, “Definitely Maybe,” released on Sony Music’s Squatt imprint, was a critical and commercial success, selling 300,000 units, compared to 100,000 units for Blur’s 1994 album “Parklife.” Both bands, of course, have since released new discs: “What’s The Story Morning Glory?” from Oasis and “The Great Escape” from Blur.

And the bands recently performed in Paris within days of each other—Blur at the 1,000-capacity Le Bataclan and Oasis at the 5,000-seat Grand Rex, with concert halls, theirs’ new album is currently outselling Blur’s latest release, but the battle may have just begun. Blur is due to perform again in France in March at the larger Olympia concert hall. And while the members of Oasis have upset the French press with their attitude, Blur front man Damon Albarn is viewed as media-friendly.

House & Abroad is a biweekly column spotlighting the activity of the dance music scene and the artists outside their home markets. Information can be sent to Thony Duffy, 22 Hollywood St., London, W1A 4AS or faxed to 44-171-285-2516.

The Attic Music Group team shows off its successes. In the back, left, are flavored Cacko/production manager; Marcia Deacon, rhythm-oriented promotion; and Joe Frey, A&R/professional manager. In the front, from left, are Peter Piascik, VP of marketing and sales; Nadine Charlebois, finance; Brian Allen, VP of sales & marketing; and, from the right: Velma Barkwell, executive assistant to the president; Erin Smyth, alternative promotion; Kevin Shea, VP of national promotion and publicity; and Mushak Sachdeva, VP of finance.

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While he acknowledges that spiraling recording, video, and touring costs certainly influence Attic’s A&R strategy, Mair emphasizes that the aggressive focus on Canadian signings by multinationals based here, coupled with the development of a vibrant domestic grass-roots alternative scene, led to Attic’s realignment. He argues that major-label involvement with Canadian talent sharply increased due to federal government directives that followed the mergers and acquisitions of a number of multinationals in the late ’80s.

The combination of these two factors and the successes of a number of different Canadian artists internationally has made [Attic] competition bigger,” says Mair. “The multinational [here] that weren’t into domestic A&R were coerced into it by [federal government agency] Investment Canada. Then there’s the development of the indie artist situation, where there’s a lot more media opportunities available today, and everybody’s now chasing the same acts to sign.”

Although Mair names Warner Music Canada as a company being forced by the government agency to develop Canadian talent, Warner’s president, Stan Kulin, refers to the suggestion. “In our case, we’re [from Investment Canada] that forced us into domestic A&R,” he says. “Al is saying this because he’s now finding it very difficult to sign [domestic] acts.”

Mair argues that in order to compete with multinationals in Canadian A&R, it was imperative for Attic to be more aggressive about licensing foreign product. “I’m not going to get out [of recording] Canadian artists, but in order for our Canadian artists to be successful internationally, I realized we had to the team have in place here to do that. That requires money and product flow.”

He adds, “The beauty of foreign product is that you know how it sounds, and hopefully your foreign partners can get something happening [for it] in their territory. It’s not a question of approving a recording budget for $50,000, and to finish, a producer comes back asking for $50,000 more. Then the video is approved. With a $20,000 license, everything is laid out. You either agree on a deal or you don’t.”

MAKING THE COM-
International

SESAC Sign. Pictured at the signing of the reciprocal contract between SESAC and the U.K.'s Performing Right Society, standing, from left, are SESAC director Ira Smith, SESAC chairman Freddie Gershon, PRS head of international relations Diana Derrick, and PRS director of international and legal affairs Nicholas Lowe. Seated are SESAC managing director COO Bill Veliz and PRS chairman Wayne Bickerton.

All They Need is A Photograph. Def Leppard presented the first exhibit for the new National Centre for Popular Music based in its hometown of Sheffield, England. Pictured at the presentation of the signed guitar, from left, are band members Rick Savage and Phil Collen, Yvonne O'Donovan of Music Heritage Ltd., and band members Rick Allen and Vivian Campbell.

August Gentlemen. Debonair Records is a new U.K.-based label founded by film composer George Fenton and publisher Terry Oates, managing director of Eaton Music. Its second release is the soundtrack to the movie "August," starring Sir Anthony Hopkins, who also wrote the score to the film. Pictured, from left, are Fenton, Hopkins, and Oates.

Look Who's Schmoozing At Dinner. Sony Music Entertainment U.K. held a dealer dinner for Michael Bolton to mingle with some of the U.K.'s record retailers. Pictured at the dinner, from left, are Bolton's manager, Louis Levin; Sony U.K. sales director John Aston; Sony director of communications Gary Farrow; Bolton; and Sony Music Entertainment U.K. chairman/CEO Paul Burger.

Who Are You Calling An Antique? Zomba Group chairman John Fruin, left, retired after 47 years in the record industry with a party at Zomba Records' offices in London. Fruin was presented with a number of antique toys to add to his collection. He is pictured with Zomba managing director Steve Jenkins.

Penny For CDs. EMI's new U.K. CD plant, located at the newly named Penny Lane in Swindon, England, was opened by trade and industry secretary lan Lang on Oct. 16. Pictured at the opening ceremony, from left, are Rupert Perry, chairman of EMI Records Group U.K. & Ireland and president/CEO of EMI Europe; Peter Knee, senior VP of operations, EMI International; Lang; and Peter Hall, managing director of manufacturing.

Gone To Music Row. A top-level delegation of German music industry executives visited Nashville to discuss with the Country Music Assn. ways of advancing the genre in Germany. Pictured, from left, are Billboard German bureau chief Wolfgang Spahr, BMG Arista GSA president and German labels body BPW chairman Thomas Stein, and Warner Music Germany managing director and German Phonogramm Academy chairman Gerd Gebhardt.

Crowning Raoul. Tears For Fears played a showcase for Sony Music and Epic executives from around the world at the 12th-century castle of Manzanares near Madrid as part of the launch of their new album, "Raoul And The Kings Of Spain." Pictured after the show, from left, are manager Debra Baum, Sony Music International president Bob Bowlin, Tears For Fears' Roland Orzabal, Sony Music Europe president Paul Russell, and Sony Music Spain managing director Claudio Conde.
Global Expansion Keys Music Growth
CD Gains Also Provide Boost For Profit Margins

BY DON JEFFREY

NEW YORK—Profit margins for the recorded music industry continue to grow, as the gap widens between sales of high-margined CDs and lower-margined cassettes.

According to a new study by the New York-based investment bank Veronis Suhler & Associates, the average operating profit margin for publicly held record companies was 11.8% in 1994, up from 10.8% the previous year. The operating cash flow margin—a measure commonly used by Wall Street to evaluate entertainment companies—rose to 18.3% from 17.5%.

The survey includes data from five of the six major record companies (Time Warner, Sony, Bertelsmann, Thorn EMI, and PolyGram) and smaller music companies (such as K-tel International, Navarre, and Quali Dino).

There are several reasons for labels’ profitability, but the one that seems most promising for continued growth is the global expansion of the industry. For the past decade, the CD has been the most-important fuel for the growth of the music industry.

While the conversion of consumers’ music collections from vinyl and tape to CD is “reasonably complete,” says Robert Broadwater, managing director of Veronis Suhler, “international markets are still going through the transition.” And, since global record companies are deriving a greater portion of their revenues from international markets, the trend bodes well for sustained profitability.

“We find that consumers who own CDs are spending more,” says Broadwater, “we can expect margins to continue to grow.”

Veronis Suhler says another positive factor for growth in the music business are the changing demographics of the record-buying public and the ongoing fragmentation of the marketplace.

“The business used to be age-specific,” says Broadwater, “but that’s not the case as much anymore. The major dollars are spent by the young, but the patterns established early tend to continue.”

Moreover, the fragmentation of the music marketplace into various genres, each represented by specific radio formats, has resulted in “a panoply of tastes purchased and heard,” he says. According to Veronis Suhler’s survey, the music business’ growth rate is second to that of the interactive digital media in the communications industry. Interactive digital media comprise three separate businesses: online access services (such as America Online and H&R Block’s CompuServe), packaged multimedia producers (such as Broderbund Software and Tribune Co.’s Compton’s NewMedia), and video game makers (such as Nintendo, Sega Enterprises, Acclaim Entertainment, and Electronic Arts). Interactive companies have the highest growth because they are the smallest and newest segment of the communications industry, with a far lower revenue base than that of music, movies, or broadcasting. But, like music, interactive’s growth is fueled by

(Continued on page 79)

Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Recorded-Music Companies ($ Millions)

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
<th>Operating Income</th>
<th>Operating Cash Flow</th>
<th>Assets</th>
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<td>$6,104.1</td>
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<td>6,723.5</td>
<td>686.5</td>
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<td>765.8</td>
<td>1,200.3</td>
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<td>797.2</td>
<td>1,290.8</td>
<td>11,144.4</td>
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<tr>
<td>1994</td>
<td>8,470.9</td>
<td>1,003.7</td>
<td>1,549.4</td>
<td>11,822.0</td>
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</table>

Growth of Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Recorded-Music Companies

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
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<th>Operating Cash Flow</th>
<th>Assets</th>
</tr>
</thead>
<tbody>
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<td>10.1%</td>
<td>12.1%</td>
<td>9.4%</td>
<td>2.1%</td>
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<tr>
<td>1992</td>
<td>5.1</td>
<td>11.6</td>
<td>16.2</td>
<td>1.9</td>
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<td>1993</td>
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<td>7.5</td>
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<tr>
<td>1994</td>
<td>14.6</td>
<td>25.9</td>
<td>20.0</td>
<td>6.4</td>
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SOURCE: VERONIS SUHLER & ASSOCIATES

Borders Puts The Brakes On Music-Only Stores

NEW YORK—While Borders Group expresses satisfaction about music sales in its Borders Books & Music superstores, it is far less enthusiastic about its stand-alone music stores and is putting its expansion on hold.

In a teleconference with security analysts and the media, executives of Borders say that they are pulling back on their Planet Music unit because of the difficult competitive situation in music retail today.

“We’re not planning any new Planet units,” says George Mrkonic, vice chairman/president. “We’re staying flexible. We may entertain one or two. We continue to refine that model.”

Borders’ Planet Music division consists of five Planet Music stores and four CD Superstore outlets. Comparison store sales for the division rose only 1.8% in the third quarter, compared to last year.

Executives say that the Planet Music store that has been open for one year is “compelling reasonably well,” but that the CD Superstore units have been hurt by the low-price chains, such as Best Buy, that have entered their markets.

“It’s a very difficult business, and the price chains have really begun to stabilize,” says Mrkonic. “We continue to look very carefully at our capital commitment next year.”

But Borders says it is pleased with the selling of music at its Borders Books & Music superstores. Executives maintain that they understand the niche, have a better handle on controlling the costs of doing business, and are looking forward to success with fourth-quarter releases.

“If anything, our music performance this year further demonstrates our ability to make this a strong category for us,” says Mrkonic.

He adds that music margins are improving because “we’re getting smarter about that business; for instance, how to manage shrink. It’s a difficult business, very competitive. But we start with the premise that we’re not after every music customer. We want to leverage our book-buying customers.”

Mrkonic concludes, “We continue to be very bullish on the business.”

Borders focuses on such categories as adult pop, classical, and new age, all popular with its core customers.

An Enya album released more than two years ago continues to be one of Borders’ best-sellers.

Executives have high expectations for the Beatles anthology, the “Waiting To Exhale” soundtrack, and new releases by Tony Bennett, Enya, and Mannheim Steamroller. They say Borders has bought up all excess inventory of “Chant” for the holiday season. The original “Chant” album has been Borders’ best-selling CD ever.

The company declines to break out music sales but says that nonbook categories (including music, video, CD-ROM, and cafes) account for 30% of overall sales.

For the quarter, the Ann Arbor, Mich.-based company reports that superstore sales rose 56.9% to $148.9 million. The number of superstores increased to 97 at quarter’s end from 82 at the same time last year. Executives say there will be 116 superstores open at year’s end. The same-store sales gain for the superstores was 7.7%.

Borders’ soft spot in the quarter was its Walden mall-store division. Sales declined 8.7% to $205.7 million while same-store sales dropped 4.6%. There were 1,025 Walden stores at the end of the quarter.

Overall, the company reports a net loss of $6 million on total sales of $892.1 million, compared with a loss of $112.0 million on sales of $823.2 million in the same period last year.

DON JEFFREY
Record Mart Is At ‘Crossroads Under World’

**Latino Music Is Big Seller For Subway Music Store**

**BY ED CHRISTMAN**

NEW YORK—Can you imagine owning a record store that has 480,000 people walking past it every day? Jesus Moskowitz, owner of the Record Mart, can. That’s because his store is in the Times Square subway station in New York, directly below the southeastern corner of 42nd Street and Broadway. That intersection is often referred to as the “heart of the world,” while the Times Square subway station has the second-heaviest traffic flow in the city, after Grand Central Station, according to the Transit Authority.

But Moskowitz says the Record Mart, which specializes in Latino music, has such a strong reputation that he doesn’t need business from all the people walking by his door. He says that the store, which serves as a connection for eight subway lines, is big and that everybody walks past his store, which sits between the N/R tunnel and the 42nd Street Subway Station. There are people who have probably been using the 40th Street exit of the station for 20 years and who don’t even know I am here,” he says.

Moskowitz doesn’t go so far as to suggest that the store’s location is a benefit of benefits. The subway location does make it easy for his customers to stop by when they are on their way home from work, he says. Also, since Record Mart is inside the station, a visit to the store and the return trip home only costs one fare (which was recently raised to $1.50).

But after nearly 24 years in that location, Moskowitz says that the store’s strong niche in Latino music acts as a draw, with over 90% of his customers seeking the store as a destination.

Moskowitz says that Record Mart began to specialize in Latino music in the early ‘80s, soon after the Times Square store opened in December 1981. Initially, it was a full-lined outlet, including Latin music, he says. “The Late Night/Drum & Bass at the Kingsmen, Knockers Otis, Johnny Pacheco,” he says. “We did fairly well with both pop and Latin music, until 1983, when there was a double explosion for us.” One of those explosions was the Beatles; the other was the steady-selling Latino genre.

“All along Broadway and Fifth Avenue, there were a lot of shops with sewing machines, making clothing,” he says. “Most of the operators were Latinos, either from the Dominican Republic or Puerto Rico. On Friday night after everybody got paid, people would hang out, and we were the first place they passed with their paycheck.”

At that time, Moskowitz and a partner purchased the Times Square location and a store in the Union Square Station. The latter, which opened in 1989 and closed in 1996, was initially owned by four partners, and Moskowitz, a college graduate who also finished a year of law school, was employed only three months. After a stint in the Army, Moskowitz says that he got into the record business “by accident.” When three of the owners decided to leave the Union Square location, Moskowitz bought it, and he and his partner operated the business until 1997, when he became the sole owner.

Today, almost 25 years later, Moskowitz operates the one store, with eight employees, some of whom have been with him for 15 years. Among his longtime employees are Luc Dorsinville, who has been at the store since 1995. Other key employees are buyers Harry Sepulveda and Cary Guerrier, the latter of whom is a math teacher at New Utrecht High School.

One, of the key ingredients in making the store a success, Moskowitz says, “Our people have worked here for 25 years, 22 years, and 15 years, which is unusual for retail. Also, they are very knowledgeable about music, not like” in the chain stores, he says. “It’s like a family here.”

Because of the knowledgeable staff and its strong niche in Latino music, the store enjoys a “good reputation” and draws customers who either know the store or seek it out. In fact, Record Mart has an international following and has been featured in many TV news and magazine features.

Record Mart, which buys direct from manufacturers, also carries classic hits, and jazz. “We still sell a lot of jazz,” says Moskowitz. “We can sell almost anything, but we are limited by our space.” The store has about 40,000 square feet of selling space, and—since it uses the green-sleeve system—another 600 square feet of storage. Also, Record Mart does a big close-out business, carrying a full rack of long-out-of-print vinyl albums, priced at less than $3.

With only 400 square feet of selling space, Record Mart must make every square inch count. The store’s hit, pictured here, is above the door leading to the storage area. (**Billboard photo**)

**EXECUTIVE TURNTABLE**

**DISTRIBUTION.** The final executive line-up of the newly formed WEA Inc. (Billboard, Nov. 11) in New York as follows: David Mount, chairman/CEO; Richard Marquardt Sr., vice chairman; Ellis Kern, president/COO; Rich Wietema, executive VP/DJOO; John O’Connell, exec VPF; Frank Apostolos, exec VP/finance; George Ross, exec VP sales and marketing; Arthur Kern, exec VP sales and marketing, WEA media services; Larry Weiss, exec VP, operations, and information services; Michael White, exec VP of administration, general counsel; Fran Albright, senior VP, music sales; and Lee Albeck, VP supply chain improvements.

PolyGram Group Distribution in New York promotes Sue Perloff to manager of new release publications and Jayne Cohen to manager of sales administration. They were senior coordinators in sales administration.

**HOME VIDEO.** Sarah Olson-Grawes is promoted to VP of marketing for New Line Home Video in Los Angeles. She was executive director of marketing.

Cynthia B. Rhea is named VP of marketing for HBO Home Video in New York. She was senior VP and group account director for Snapple at Kirshenbaum & Bond.

**RECORD MART, INC.**

**BILLBOARD RETAIL IS COMING SOON TO A STORE NEAR YOU!**

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GLOBAL EXPANSION KEYS MUSIC GROWTH

(Continued from page 77)

As print magazines on CD-ROM.

For the limited entertainment business,
over all revenues for publicly held
companies rose 10.6% to $16.5 billion.
Operating income increased 14.8% to
$1.5 billion.

The biggest element of music busi-
ness growth has been the spectacular
success of Walt Disney Co. with its ani-
mated films in theaters and, especial-
ly, on home video.

Veronis believes that "family-
oriented content will continue to
drive tape sales."

The firm also says that with the pen-
etration of VCRs into homes near-
ly complete, retailers will be "in-
duced to raise prices on their sell-through product."

The firm says the average
price will reach $14 by 1999.

The TV/radio segment of the
communications industry showed 11.3%
revenue growth last year with a 32.9% increase in operating income.

Veronis Suhler says that radio's advertising growth will "continue to
outpace all other measured media,
except cable" because of its "adapt-
ability, mobility, format popularity, and
affordability."

The banking firm combines cable
TV with satellite businesses in a seg-
ment called subscription video serv-
ices. Revenues rose 10.6% last year
and operating income rose 6.6%. The
report concludes that advances in dig-
ital compression will "increase channel
capacity over the next few years."

Revenues, Operating Income, Operating
Cash Flow, and Assets of Publicly Reporting
Interactive Digital Media Companies
($ MILLIONS)

<table>
<thead>
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SOURCE: VERONIS SUHLER & ASSOCIATES

JESSE MOSKOWITZ
Best Buy’s Beatles Strategy Puts Leader In Loss-Leader

When BEST BUY engages in loss-leader pricing, it serves the store better than its competitors. But Best Buy also does a lot of things right that its fellow chains would do well by imitating.

For example, take a look at the promotion Best Buy has devised to market the Beatles' “Anthology,” due out Tuesday (21). The 220-unit, Minneapolis-based chain has put together a companion premium—a limited-edition interview CD with a 24-page booklet of rare Beatles photos—which it will give to people who buy “Anthology” at the chain’s stores.

Best Buy has printed 200,000 units of the CD, which can also be purchased separately, at a list price of $1.99, under a one-per-customer limit. The interviews on the CDs include chats with the Fab Four just after their historic Shea stadium show in New York, the infamous “Jesus” press conference, and one where the topic was the Maharishi, as well as some of their Christmas messages. Total time is about 65 minutes. The booklet contains shots from the band’s first U.S. tour that recently surfaced at an auction at Sotheby’s.

In explaining the origin of the interview CD, Best Buy senior VP of marketing Jeff Abrams, and merchandise manager Gary Arnold say they knew

the Beatles anthology and documentary would be a big event. “So we wanted to create a tie-in to the event where we became part of the event,” says Abrams. And that desire evolved into the idea to create a limited-edition CD.

Best Buy did the entire package in-house, including getting the necessary legal clearances. “Capitol has been aware of our plans, but they are not a part of the project,” says Abrams. “It was all done through our contacts.”

Abrams says the package shows the quality of work that Best Buy can do as a company. Surprisingly, Best Buy is not mentioned anywhere on the package, expect as distributor; Abrams and Arnold are credited as executive producers.

Abrams would not disclose how much Best Buy spent in assembling the package. But in preparing to market the album, chain executives figured that $1.99 would be the big price at which other accounts would sell it, says Abrams. (That would be 55 cents less than Cema’s box-plot price on the album of $21.54.) “We wanted to go out at $22.99, above Cema’s minimum advertised price of $22.88 for that title.”

In order to be at MAP, which is above the $19.99 that Best Buy figures its competitors will be pricing the album, Abrams came up with the value-added incentive to get customers into stores.

In order to promote the package, Best Buy created a TV spot that looks like it was shot in 1964 and will run it during ABC’s documentary, being broadcast on Sunday (16), as well as at other times. The commercial will tout Capitol’s “Anthology,” as well as Best Buy’s limited-edition CD.

The promotion will also be backed up by a complete broadcast and print campaign, as well as in-store promotions at the chain. As part of the latter, Best Buy will have midnight sales on Monday (20) in 180 of its stores.

As the release date approaches, many in the industry are having fun speculating how much “Anthology” will sell in its first week. Word has it that Capitol is shooting for a million units, or the highest volume ever attained in a debut week. That would be an impressive if not impossible feat, considering it’s a double album.

Best Buy clearly believes that the momentum created by the documentary will push the album to the million mark. That’s why it has bought 150,000 units and is aiming to sell 200,000-250,000 in the first week.

In talking about the overall Best Buy promotion, Abrams says, “We hope it will be one of the greatest marketing campaigns ever done by a music retailer.”

There are naysayers who complain that offering the interview CD as a premium is Best Buy’s way of work to disguise yet another loss-leader pricing strategy. But that clearly overlooks that this is event marketing on a grand scale. Not only will it help Best Buy to sell plenty of Beatles CDs, but it also strongly positions the consumer electronics retailer as a music merchant.

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Swinging At Exoticon '95;
Country Dick Montana Dies

Lounging Around: On Nov. 4, Declarations of Independents broke out the cigarette holder, smoking jacket, and fed and sauntered down to Exoticon '95 at the Park Plaza Hotel in L.A. The festival, which took over the second floor of the gorgeous old hotel abutting MacArthur Park, was styled as a celebration of all things exotic, from surf sounds to nouveau “space age bachelor pad music.” It featured performances by such indie-label acts as Combustible Edison, the Phantom Surfers, the Joey Alruda Sextet, Davie Allan & the Arrows, and the Wonderful World Of Joey.

More than 1,000 people—many of them dressed to the nines in vintage Hawaiian shirts and cocktail dresses—teemed through the building to check out the living lounge sounds and peruse labels' wares at the “Mahalo Marketplace,” where such indies as Del Fi, Will, Vanguard, GNP Crescendo, and Dionysus set up booths.

The event drove home the fact that the current boom in lounge culture and its attendant boost to bachelor pad music of the '50s and '60s (Billboard, Sept. 9) is very much an indie-based phenomenon. And the hits just keep on coming: According to Del Fi VP of creative services Bryan Thomas, the L.A. label operated by Bob Krae, the repository of some classic '60s surf (Billboard, Aug. 19), is planning a tribute album dedicated to the late composer Henry Mancini for early 1996. The compilation, “The New Mancini Generation,” is tentatively set to include contributions by Alruda, Los Straitjackets, the Insect Surfers, the Blue Hawaiians, the Boardwalkers, and several Flag Waving faces—Combustible Edison, the Friends Of Dean Martinez, and Spain.

Adios Amigo: We were deeply saddened to learn of the sudden death last week of Country Dick Montanas, 40, drummer and singer for San Diego's Beat Farmers. He was felled Nov. 8 by a heart attack while on stage at the Longhorn Saloon in Whaler, British Columbia. We knew Country Dick for close to a decade and interviewed him in this space in June 1994, when the Beat Farmers released "Viking Lullabies," the group's first release for Austin, Texas-based Sector 2 Records. The label had just released the Farmers' second effort for it, "Manifold."

Country Dick began and ended his career as an indie artist. Under his real name, Dan McLain, he was a member of the late-'70s San Diego garage rock unit the Crawdaddys, which recorded for L.A.'s Bomp Records, and went on to join punk unit the Penetrators. He cofounded the Beat Farmers in 1981.

In recent years, Country Dick also performed with the Pleasure Barons, a touring roots/lounge unit that included Dave Alvin, Rosie Flores, John Doe of X, Mojo Nixon, and fellow Beat Farmer Joey Harris. The group released an album on Oakland, Calif.-based High Tone Records. The musician had apparently won a long battle with thyroid cancer. After a prolonged layoff, the Farmers returned to live performing last year.

On stage, clad in a battered cowboy hat and an ancient, rippling overcoat, Country Dick was the Farmers' court jester. We have indelible memories of ribald L.A. shows by the band and of Country Dick preciously balancing his towering frame atop tiny nightclub tables as he waved a longneck in his hand and warbled such lurching vocal tracks as "California Kid" and "Happi Boy."

We'll miss the occasional hilarious phone calls that came in over the years; the outrageous ramblings of "The Beat Farmers Almanac," a bawdy-filled puro-

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Catalog albums are older titles which have previously appeared on the Billboard 200 Top Albums chart and are regarded as significant sales. Recording industry sales of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 10 million units, with million sales indicated by a numerical following the title. Most albums available on cassette and CD. Asterisks indicate vinyl LP is available. Tape prices, and CD prices for WEA and BMG labels, are suggested tapes. Tape prices, market, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Reissues posted for the Billboard title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.
in mid-November of an IFPI office in Moscow. The organization has been working in the country since the end of last year. Headed by Irina Savel'yeva, the operation will fulfill main functions: to inform and advise the Russian government, to coordinate anti-piracy operations, to investigate and oversee market research, and to smooth the commercial development of Russia's fledgling record industry.

Savel'yeva, IFPI's senior legal adviser in Russia and a lawyer and former professor of law at Moscow University, helped draft the country's 1993 copyright law. Assisted by her experience as an intern at a Washington, D.C., law firm, she is part of a team that helped produce copyright protections in keeping with Western standards. That law and those standards now form the foundation for the IFPI's work in Russia.

Savel'yeva emphasizes that the Russian government is keen to assist the Western industry's cause in the wake of the new copyright law. However, it lacks expertise and experience.

Nonetheless, a high-level governmental meeting in the summer established a ministerial commission to tackle piracy. The commission's role is to oversee and coordinate the activities of all of Russia's law enforcement agencies, from the police to the customs and tax authorities.

Savel'yeva says that, despite the boom in crime in Russia since the collapse of communism, the protection of intellectual property is on the list of priorities. "The state authorities are starting to understand that they are losing taxes to the pirates and that this money is being used to support crime," she says. "They are also aware that piracy is detrimental to Russian culture and national identity."

Russia's piracy, however, is not all home-grown. "Most of the pirate CDs come from Bulgaria and China, and, as with any normal state authorities, the Russian authorities want to protect their market."

IFPI's Moscow office will eventually employ an antipiracy coordination officer, who will assist the authorities with guidance on recognizing pirate product and how to proceed when it is found. The coordinator will also seek to help coordinate the activities of the various government agencies involved in the fight.

In terms of market research, Savel'yeva says, "It is very difficult to find reliable figures in Russia." She says that IFPI intends to show Russian research companies the needs of the Western record industry and to interest them in the formats used by IFPI in collating the world's sales figures.

"Despite all the difficulties in Russia, there are people who know enough and have sound enough practices to conduct real market research.

"It will be IFPI's role, she says, to precipitate reliable market research by a commercial company rather than conduct research itself.

As for market development, Savel'yeva points out that the Russian music market, in the form that is recognized by the West, effectively came into being only two years ago with the implementation of the copyright law.

She states that much progress has been made in those two years, but says, "Many people in the Russian record industry are still influenced by basic legal notions. I heard a group of record producers discussing the meaning of a symbol on a record that is a letter B in a circle. It actually means that neighboring rights are protected, but some people thought it was related to the publisher, and some people thought they meant the record was copyrighted."

Savel'yeva says an important role of the IFPI office will be to precipitate the education and instruction the Russian industry needs.

However, she strongly refutes suggestions that the Russian industry is no more sophisticated now than it was when the country began to open up five years ago. "The first civilized basis for copyright in Russia appeared only in 1993, when the law was passed. At that time, the provisions of the law were so much higher than what was happening in real life; now, we are talking about this law and its implementation in practice. The development here is real."

That development will be further assisted, she says, by Western record companies giving the Russians a direct line of access to their product. "What is badly needed here is legitimate repertoire. If legitimate repertoire is not available here, then it's impossible to fight the pirates."

The antipiracy battle will, though, be assisted at the other end of the music consumption chain: by the shifting attitudes of Russian record buyers. "There is a parallel between Western music and Western food. When Western food first became available here, everybody was excited about it. Now they realize that not all Western food is good."

"When Western music was not available here, people were content with any kind we have. Now, if they like the music, they want the best recording available, and they avoid the pirate product."

"There is also an element of prestige in owning a genuine recording, and for a music industry professional it would be considered very unprofessional indeed to own a pirate record."

DECLARATIONS OF INDEPENDENTS

(Collected from page 61)

Catch an astonishing young blues guitarist on a local L.A. cable-access show. For a long time, we wondered why this immensely talented guy didn't have a record deal.

Now we're wondering no longer, for James Armstrong has just released his debut, "Sleeping With A Stranger," on HighTone Records.

The record displays all the attributes of the 31-year-old musician's guitar...a sublime understated guitar style, rough, emotive vocals, and melodic, well-observed songs (some co-authored by Armstrong's producer, Bruce Bromberg, who performed similar duties for another prominent blues disc, Robert Cray).

Armstrong was tutored by one of the greatest, guitarist-players, Irving Ashby, an integral lifelong member of Nat "King" Cole's orchestra. "My father was very good friends with Irving Ashby," Armstrong says. "When I was fumbling around with the guitar, I'd go over to his house. He was an amazing, amazing man."

It may have been this early schooling that helped Armstrong develop his unorthodox writing approach, which is light-years beyond conventional I-IV-V progressions. "There are so many things you can add," he says, "and a lot of people don't agree with it, if it's not a Muddy Waters or Howlin' Wolf kind of change."

"Sleeping With A Stranger" is packed with intriguing cuts: like the title track, the ruminating "Hard, Hard Blues" and "Midnight Again," and "The Devil's Livin' There," a searing acoustic-based number about Los Angeles, which Armstrong abandoned for Northern California 18 months ago.

Starting in December, Armstrong will tour California and the Western United States before embarking on a European tour in January. He'll bring along his working band, which includes keyboardist Tommy McNeil as principal instrumental foil.

"I've got to have as close to a [Hammond] B-3 [organ] sound as I can get," Armstrong says. "It's sort of becoming a lost art."
History Of Music: Not On CD, But CD-ROM

LOS ANGELES—With intricately cross-referenced information on 800,000 recordings, 100,000 writers, 90,000 artists, 300,000 publishers, and 10,000 producers, along with 500 million song titles, 62,000 chart entries, 7,000 biographies/reviews, 6,000 labels, and 300 genres, "ROCKnROM: The Ultimate Database Of Popular Music" is an interactive disc developed by Michael Wadleigh, promises: "blow your mind."

"The CD-ROM, available for PCs through publisher Penguin Electronic and due soon for Macintosh, is a mind-bending compendium of popular music as it has unfolded over the last 40 years. Co-developed with U.K.-based System Simulation and in partnership with information providers including Billboard and the U.K.'s Mechanical Copyright Protection Society, the CD-ROM includes information on every work that has charted in the U.S. or U.K. over the last 40 years, along with truckloads of data on publishers, artists, and the like."

"The information is out there," says Wadleigh, director of the classic "Woodstock" film, "but it could take you your lifetime to track down exactly what you need to know about any one song or album or artist. We've put it all together in one package by partnering with some of the best content people in the business and tied it all together so that everything is linked to everything else, so that you can keep going deeper and deeper in your exploration of what is the most profitable art form on the planet."

Using "Infinity Links," the disc connects each of its 500 million facts and related and relevant bits of information, Wadleigh says. Beginning with an artist bio, a user can click on a song, for instance, and get the complete song history, including the writer, current owner, and others who have recorded it. Clicking on any of those other artists will take the user to his or her history, and so on.

"This is the first true relational database," says Wadleigh. "Every single entry is linked to everything else—everything that Eric Clapton is linked to every other reference, automatically."

The innovative structure mimics the real-world interrelationships of musicians and music forms, Wadleigh says. "It's a giant cobweb, and everything and everyone touches somewhere," he says. "What we've done is let you select anything or anyone to be your starting point, or nexus, and then let you navigate out to everything connected to it—all the labels, the side people who played on any album, the publishers who handled the songs, and so on."

Because of the huge amount of data the disc contains, audio and video elements didn't make the cut, Wadleigh says, but those multimedia treats are planned for future spin-offs. "When we have R&B and country editions, then we'll add in the audio and the video," he says.

Graphic elements do abound, though, including charts spanning decades, he says. Users can choose to assemble any artist's chart history, to track a particular song week by week, or to study what toppled the charts decade by decade.

"Nothing is static," Wadleigh says. "The disc itself comes together on the fly based on the way any user wants to look at something."

"Interactive are all we are doing," says the disc. "This is simply a mind-boggling weapon for research and analysis," Wadleigh says.

An online migration, as well as a consumer edition, are among future plans.

‘Surf This Disc’ For Rykodisc Catalog Info

LOS ANGELES—Rykodisc is putting its catalog where its multimedia is. The Salem, Mass.-based company has put its entire catalog on an interactive disc and is putting that disc directly into the hands of its potential customers, who can use it to browse, to play, and even to shop.

"Surf This Disc: The CD-ROM Guide To The Music Of Rykodisc/Handzo Records," which hits the streets Nov. 30, offers a private tour through the label's vaults, where visitors wandering the virtual halls will uncover more than 500 albums and 200 artists. Every album boasts audioclip samples, and 75 include companion videoclips, according to Rykodisc special projects director Lisa Ziraldo.

Each album entry also contains artist biographies, album descriptions, and archival photos. Also included are a time line feature and a cartoon history of Rykodisc, as well as an interactive "scavenger hunt" offering a variety of awards, including the grand prize of every album in the catalog.

In "browsing" mode, users can search for something of interest by a particular genre, instrument, geographic origin, or featured musician, while serious shoppers can home in on specific artist names or album titles. "A shopping" feature lets users compile their shopping list, which will then be printed out and taken to the nearest record store, Murray says, or E-mailed or faxed directly to retail for fulfillment via mail order.

"Surf This Disc" is being made available via mail order for a $3 shipping and handling charge, and plans are currently being developed for other distribution mechanisms. "We'd like to see retail become our primary distribution source," Murray says, "where we can get it away for free in-store." The plan is to include a coupon element key to participating retailers, he adds, so that when a user prints out his or her shopping list, the program will create an appropriate discount coupon.

PGR was on the forefront of CD-ROM-based product catalogs with its "Interactive New Release Book," which was unveiled last year (Billboard, Nov. 19, 1994). The monthly PGR books, developed with Philips Media, are aimed at retail accounts, not consumers, and allow them to view product sheets, listen to songs, and watch video samples, as well as to construct and print out orders to be faxed or E-mailed in.

A growing number of record labels are putting their entire catalogs online, complete with catalog numbers and ordering information.

Suppliers Turn To The Good Book
Sony Wonder, Time-Life Join For Bible Series

BY EILEEN FITZPATRICK

LOS ANGELES—Maybe it's the influence of politicians touting family values or pronouncements from the White House calling for moralistic programming. But whatever the reasons, the Bible is becoming a hot video franchise.

Such suppliers as GoodTimes Home Video and Turner Home Entertainment have sold Bible-based videos for the past several years. Now, a newly hatched Time-Life Video & Television unit Sony Wonder joint venture should give the category greater mainstream distribution.

Under the partnership, Time-Life and Sony Wonder will produce and distribute six 90-minute animated tapes (featuring the voice of Kathie Lee Gifford, among others) based on "The Beginning Bible." Published by Sisters, Ore.-based Questar Publications, this children's Bible has sold more than 2 million copies, according to Time-Life.

Time-Life began selling the video series via direct response this month. Individual tapes are priced at $14.99 plus $3.50 shipping and handling. A holiday gift pack, priced at $39.99 plus $5.50 shipping and handling, is also available. Titles include "The Nativity," "Creation," and "Noah's Ark."

"For the last few years, we've been watching the trend of families trying to find moral foundations for their kids," says Time-Life VP of children's programming Bridget Boel. "And the Bible is a good place to start."

Boel says the series targets pre-schoolers, who, in this programming category at least, have been ignored. In addition to Time-Life's extensive list of buyers of its children's titles, the company determined to expand its small video division and make it a major inducement to the EPM meeting.

LANEY NOTES. Actual demand for the Tuesday release was "not exciting," he says. Laney, who has been running the video division of its parent company — owned operations and Sony Wonder — says he feels that the number of customers responding, and their fervor, as he calls it, diminished in 1996. Critics' Choice's next catalog, due in January, will have only 25% titles at 25% off. While he considers the selection ample, Laney acknowledges that the sale is "not exciting."

UPDATE. Video Update chairman Daniel Potter has heard the talk that some of the newly public chains are candidates for acquisition. But don't count the St. Paul, Minn., company among them.

"We want to be an acquirer," he says, "not an acquisitor."

Potter claims to have plenty of cash to push Video Update beyond the 400-store mark next year, about double the present count. If the Nunday-listed stock reaches and holds a predetermined price, Potter can convert a class of warrants to $70 million cash. "We think that will happen in the next six months," he says.

The stock market has battered the public chains in recent weeks, but Video Update remains relatively unscathed. Potter says he runs a tighter ship; a Wall Street analyst thinks it's because many of the shares, now less than 10%, are owned by small store investors who want Video Update to make it even if they can't.

Potter wants to expand his small East Coast foothold — three stores in the Philadelphia area with 10 more planned — but New Jersey-based Palmer Video isn't part of the master plan. Palmer has positioned itself as a gateway to the New York market. Potter, however, doesn't think much of the prospect. Despite all the publicity of Palmer's smaller edges, he considers the chain to be in a "turn-around situation" not to his liking. Potter also doesn't think much of the chains that are on the verge of going public. In his view, they aren't major players.

Video Update is opening one store a week, converting franchises to company-owned operations and prospecting for acquisitions among the 4,000 outlets Potter believes fit his supermarket formula. "We'll get a healthy return," he says.

Doughboy Success A Spur To Turner ‘Sponsorship Summits’

BY EILEEN FITZPATRICK

LOS ANGELES—Based on the successful partnership between Pillsbury and "The Swan Princess," Turner Home Entertainment will begin hosting "sponsorship summits" next year, at which packaged goods companies can evaluate titles and make marketing matches.

"We want to meet with sponsors eight to 10 months ahead of release date," Terry, director of promotion Steve Langston told attendees of the seventh annual EPM Entertainment Conference. "This way, the cereal guys can tie in with the fast-food or toy guys."

The marketing VP Richard Pinsson considers this one-stop shopping approach an opportunity to showcase all Turner Broadcasting properties. Other divisions, including movie makers New Line Cinema and Castle Rock, are welcome to attend the season, he adds.

The first summit is on THE 1996 Agenda. "It's past the idea stage, but we're not done yet," Pinsson said during the EPM meeting held here Nov. 12-14. Presenting a case study of the Pillsbury cross-promotion, Langston said...

(Sister Act.

It's all in their genes as these sexy siblings show off family ties of the most beautiful kind. "Playboy's Sisters." A sizzling celebration of sisterly love that your customers just can't wait to take home!

Playboy Home Video
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www.americanradiohistory.com
**Bailout Partners Take Control Of Hemdale**

**HEMDALE HAPPENINGS:** Financially troubled Hemdale Communications has been thrown a lifeline by a former studio attorney and a furniture manufacturer.

The attorney is Ray Bennett. His partner in the Hemdale bailout is Larry Glauber, head of Hollywood-based Prime Options, a timber and furniture maker with interests in broadcasting. Bennett has been named chairman, while Glauber will serve as president of Hemdale.

Eight months ago, Hemdale Home Video president Eric Parkinson advanced to co-chairman/CEO of the movie independent, outsting long-time president Derek Gibson and founder John Daly (Billboard, March 18). This time around, Bennett says, Parkinson will get his old title back at the video division, ousted Dorian Langdon.

If this sounds like another chapter of Hollywood musical chairs, it is, and no one plays better than Hemdale. With the exception of Parkinson, the video division has seen more changes than a Jiffy Lube. In the last year, staff has been whittled from 70 to about 30, with some key sales personnel, including Tom Schon and Pat McDonough, departing.

Bennett says he doesn't know how much cash it would take to keep Hemdale afloat, but he and Glauber are willing to provide “as much as it needs.” The company is reportedly $18 million in the red.

One of Hemdale’s largest debts is with West Coast Video Duplication. When Hemdale first reorganized in March, Parkinson said the collaborator had been paid $2 million toward the bill. But Bennett didn’t know the status of the West Coast account.

Bennett says the top priority will be to “get product in the pipeline” as soon as possible. When the first batch of new releases was nearly a year ago.

**GOING BATTY:** Tight-lipped Warner Home Video is blabbing about first-week sales for “Batman Forever,” which the usually silent supplier says reached 8 million cassettes.

Distributors say the title shipped 9 million units, and retailers generally gave the video high marks after first-day sales (Billboard, Nov. 11). A statement from Warner says the newest “Batman” installment will outsell its two predecessors. According to trade sources, the original “Batman” shipped 13.5 million tapes, but about half came back. “Batman Returns” shipped 4.6 million, mostly of which eventually sold through.

One reason “Batman Forever” may be taking off better than the others could be that it is priced at $19.98, $6 more than the previous suggested list prices. Some retailers are advertising “Batman Forever” as low as $13.50.

Meanwhile, the supplier is tapping its next sell-through title, “The Amazing

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**Top Video Sales**

<table>
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<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>DISTRIBUTING LABEL, Catalog Number</th>
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| 4 | THE LAST ACTION HERO | Warner Home Video | Mickey Rourke, Steven Seagal |
| 3 | THE SANTA CLAUSE | Buena Vista Home Video 3633 | Tim Allen, Fred Willard |
| 2 | SPACE ADVENTURE: THE LIGHTSPEED ADVENTURE | Fox Video | John Ritter, Mark Hamill |
| 1 | PLAYBOY: THE BEST OF PAMELA ANDERSON | Playboy Home Video | Pamela Anderson, Mark Hamill |
| 6 | LEGENDS OF THE FALL | Columbia TriStar Home Video 78723 | Brad Pitt, Anthony Hopkins |
| 5 | LITTLE WOMEN | Columbia TriStar Home Video 01023 | Winona Ryder, Susan Sarandon |
| 4 | A GOOFY MOVIE | Buena Vista Home Video 4558 | Bill Pullman, Robin Williams |
| 3 | TOY STORY | Buena Vista Home Video 19100 | Tom Hanks, Tim Allen |
| 2 | PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES | Playboy Home Video | Various Artists |
| 1 | PLAYBOY: LIVE FROM AUSTIN, TEXAS | Playboy Video | Various Artists |

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**Billboard**

For the Week Ending November 25, 1995

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**RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. RIAA double platinum cert. for a minimum of 250,000 units or a dollar volume of $5 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. RIAA platinum cert. for a minimum of 250,000 units or a dollar volume of $5 million at retail for theatrically released programs, or at least 50,000 units and $2 million in retail for nontheatrical titles. © 1995, Billboard/BPI Communications.**
U.K. Vid Rentals
Show Slight Gain

BY PETER DEAN

LONDON—The British Video Assn. used the ceremony for its annual BVA Awards to announce its latest trade figures for the U.K. market. Things are bad, said BVA, but they could be a lot worse. Rentals managed to stagger to a 2% gain over the first half of the year, better than many trade observers had reason to hope. Added to self-through, retail showed a surprisingly vigorous 8% increase.

Rental improvements came despite an abnormally hot summer that drove even couch potatoes outdoors. The studios had even less to complain about. Revenue from shipments by BVA members into the rental market jumped 20% during the January-July period, compared to the same stretch in 1994. Some suppliers showed increased market share. PolyGram Video, for example, doubled its chart representation from nine titles to 18.

Comedy has been the biggest renting genre this year, with 18% of chart entries accounting for 29% of transactions, due in part to the continued popularity of PolyGram’s “Four Weddings And A Funeral,” the first title to ever rent more than 6 million times. In contrast, drama’s 25% share of releases was (Continued on page 89)

DOUGHBOY SUCCESS

(Continued from page 88)

that, before “The Swan Princess,” Turner had been unable to secure a partner with the marketing weight of the Doughboy for any video.

“I chased the guy at Pillsbury for three or four years,” Langston says. “But we didn’t have a property before that was a good, strong fit.”

Although the title had four other tie-in promotions, Pillsbury came out the big winner, according to Langston, recording its best August ever, with a 36% increase in sales over the same month in 1994. More than 1,000 stores entered the promotion’s display contest, which bestowed a trip to Europe on the winning retailer and his sales rep.

But other partners benefited as well. Lifetouch Photos, located in J.C. Penney stores, sold several thousand photo packages by promoting the title with a free 8-by-10 print. The giveaway was used as an incentive to promote purchases of high-priced packages.

McCains, which advertised the title on 10 million juice-box packages, gained shelf space in grocery outlets by tying in with “The Swan Princess,” Langston said. The title reached retail Aug. 1.

Maintaining these connections is a reason THE will host a sponsorship summit, Pinson says. “We want to build our cross-promotion business, and we want to be able to continue to go back to the ones we’ve already done business with.”

Although the just-announced slate of features from Turner Pictures won’t be available for another two or three years, one property sure to be considered is the fall 1996 movie “The Real Adventures Of Johnny Quest,” which had been life as the “Johnny Quest” TV series. In addition, THE will be seeking partners for the Turner Cartoon Network and Turner Classic Movies labels, expected next year.
**‘Kidsongs’ Go Biggles-Time**

by Moira McCormick

Biggles were set to appear in Macy’s Thanksgiving parade, along with some of the program’s child performers.

"We were so well that we’re excited about the fresh aspect we’re bringing to it,” says Mervin. “Adding a character layer is necessary in the current atmosphere. Serving as mascots, the Biggles can only enhance the property.”

FAIRY GODMOTHER APPEARED-
In their first joint promotion since MCA/Universal Home Video took over production and distribution of book publisher Price Stern Sloan’s cluttered line, MCA and PSS sponsored a seven-year character-appearance tour at nine Borders Books & Music stores Nov.-Sunday (19).

The tour spotlighted PSS’ best-selling children’s book, "Whee Sing,” with Little Bunny Foo Foo, the prankster rabbit from “Whee Sing In
(Continued on next page)
pany also bought the names of sub-

scribers to Christian magazines and will 

alert them to the series’ availability.

When the direct-response campaign is 

finished in mid-96, Sony Wonder will 

take the product to retail. The two 

partners have already begun 

work on seven additional programs.

While Sony and Time-Life focus on 
estimating home video in the sole 

belt, Turner Home Entertainment VP of 

marketing Richard Pinson that says 
his 13-tape series titled “The Greatest 

Adventures Of The Bible,” has moved 

from a niche release to an evergreen, 

selling consistently year after year. 

“Because they are basically kids 

dishes, but the stories appeal to a broad 

base,” says Pinson. “They convey 

morals as opposed to being religious.”

Boel agrees that for Christian-

them, themed programming is 

appeal to mainstream, religion should be 

left out. “Our tapes are very non-

 denominational,” she says. “We’re not 

proselytizing anyone.”

According to the Christian Book-

industry Assn. in Colorado Springs, 

tape’s share of total sales dou-

bled to 3% in 1995, the last year 

for which figures are available, from 1.5% 

in 1997.

“The quickest way to get the Bible 
taped to is through a video,” says Family 

Books. These children’s series are 

Cedarwood Kids, a division of 

Bensonville, Massachusetts. Two 

years ago, the company released a chil-

dren’s audio series, which was first dis-

tributed only to the Christian market.

The response was so strong that we 

thought it would work in the home 

video market,” says Benson national 

accounts executive Mike Gay. After getting 

product into Musicland, Target Stores, 

Blockbuster, and Camelot, the compa-

ny produced two videos, “Action Bible 

Songs” and “Silly Songs.”

Benson has shipped 50,000 units of 

each title, some to mainstream 

retailers, of which Musicland is the 

largest. A combination video/audio 

configuration may be marketed at $12.99 

in December, Gay says.

Similar to the Barney series, “Action 

Bible Songs” and “Silly Songs” feature 

wholesome kids doing cute things as 

they sing standards ranging from “I’m 

In The Lord’s Army” to “Do Your 

Evil Hang Low?”

“These are songs that are well-

known enough that even people who 
don’t go to church will know,” says Gay.

While most suppliers and retailers 

are concentrating on the kids market, 

GoodTimes has aimed “Chariton 

Hston Presents The Bible” at adults. The 

four-tape series, available since late 

1995, has sold nearly 1 million units 

worldwide, according to GoodTimes 

senior VP Jeff Baker.

“There’s a lot of kids product that 

uses the voices of Glenn Close or 

Jack Nicholson, but with our series the 
biggest thing is [Hston’s] face on the box,” 

Baker says. Hston, who played 

Moses in Cecil B. DeMille’s “The Ten 

Commandments,” bears star power and 

reliability for an adult audience.

Sales have really depended on the 

power of Hston,” says Baker. “He 
came to us with the project, and the 
tapes sell year after year. They haven’t 
dropped off one bit.”

Hston’s next challenge will be to 

translate the video series into a CD-

ROM called “Chariton Hston’s 

Bible.” The Bible interactive 

New Testa-

ment disc will be available this fall, with 

the Old Testament following in the 

first quarter of 1996. Each is priced at $30.95. 

Hston narrates the interactive 

guide, with some portions of the sound-

track recorded at the historic 

amphitheater in Bet She’an, Israel. 

Hston’s Agamon Films produced the 

CD-ROM. GT Interactive, a GoodTimes 

Entertainment subsidiary, handles 

distribution.

But most suppliers agree that kids 

product is an easier sell and that 

Christian product is ripe for mainstream dis-

tribution, because Christian book-

stores don’t reach enough customers.

“A lot of Christians don’t go to Chris-

elian bookstores,” says Gay. “They’re 

shopping at Wal-Mart and Target.”
**CALENDAR**

**NOVEMBER**

Nov. 20, High Note: Where it’s AL panel and performance sponsored by the Chicago chapter of NARAS, Dome Room, Chicago. 312-786-1171.

Nov. 29, Tenth Annual Salute to The American Songwriter, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-1718.


**DECEMBER**


**LIFELINES**

**BIRTHS**

Girl, Harley Lee, to Doug and Debbie Bial, Oct. 18 in Maplewood, N.J. Father is VP of Big Daddy Music Distribution.

Boy, Nicholas Paul, to Tanya and Paul Simpson, Oct. 31 in Trenton, N.J. Mother is midday personality at WMQG New York. Father is an independent record producer.

Boy, Joshua Daniel, to Jim and Teresa Scherer, Nov. 9 in Nashville. Father is VP of A&R for Arista.

**MARRIAGES**

Ken Sharp to Terri Conway, Oct. 22 in Fort Washington, Pa. Groom is director of research and development at Musicom, a Philadelphia-based music marketing company. He is also a recording artist whose debut album, “Six Hundred Highland Avenue,” was recently released in Japan on M&M Records; the author of “Overnight Sensation: The Story Of The raspberries,” and co-author of “Meet The Beatles... Again.”

**DEATHS**

Raymond Raspberry, 65, while receiving dialysis treatments, Oct. 20 in Los Angeles. Raspberry was a major gospel songwriter whose songs include “I Want To Be More Like Jesus,” “I’ll Let Nothing Separate Me From The Love Of God,” and “Teach Somebody’s Life.” As a pianist, he accompanied some of gospel’s biggest stars, including Mahalia Jackson, the Clara Ward Singers, and Wynona Carr. In 1954, he formed the Raspberry Singers, one of the first gospel acts to record in Spanish and one of the first all-male gospel groups. In 1966, the group disbanded when Raspberry moved to New York. In the early ‘70s, he moved to Los Angeles and organized a female version of the Raspberries.

**GOOD WORKS**

BEING “POSITIVE” ABOUT AIDS: Michael Franti of Spearhead, Capitol Records, and the national Centers for Disease Control and Prevention have organized a World AIDS Day radio campaign Dec. 1 to inform listeners about testing for AIDS. That’s the theme of the group’s new single, “Pozitive,” and the goal is to have it played by 200 radio stations at noon Dec. 1. The performance will be immediately followed by broadcast of the telephone number for the CDC’s National AIDS Hotline. Local AIDS groups are also being organized for the campaign. The event is being handled by Dorothy Triplett, the CDC’s assistant director for Minority Health Services, and by Capitol’s Phil Costello, Danny Bery, and Clark Staub. Contact: Bill Adler at 212-645-0061; fax 212-645-9561.

AMONG THOSE HONORED: Andrea Gianis, senior VP of Atlantic Records, was honored Nov. 9 at the YWCA/NYC’s 22nd annual salute to woman achievers. The luncheon marked the 125th anniversary of the YWCA of the City of New York, and more than 100 women were inducted into the YWCA’s Academy of Woman Achievers. Gianis joined Atlantic in 1980. Contact: Atlantic Records at 212-275-2000.

**FOR THE RECORD**

In the Nov. 1 issue, a caption for a photo of Diane Warren should have conveyed the wrong impression about her publishing affiliations. Warren’s publishing interests are represented by Realsong, a company she owns. Her affiliation with EMI Music Publishing is a subpublishing deal for all territories outside the U.S. and Canada.

**Update**

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

**GARY BURR HITS THE COUNTRY GOLD**

(Continued from page 68)

Obviously, Burr survived his cold spell and, in the process, learned more about being a commercial writer. He admits there was a time when he didn’t have that commercial appeal. “If a had a ballad, they were basically bizarre psychodramas like ‘He loved her. He lost her. He lost her.’ My publisher [Bill Montgomery of House of Gold] told me to say, ‘Just once, if you write a positive love song, you might have a career. Have you ever considered that?’ Or do you like wearing a hairnet and serving ice cream?” Burr recalls with a laugh. “I said I’d give it a try.

“So I wrote one positive ballad and turned it in. It got recorded and went to No. 1 [‘Make My Life With You’]. And I didn’t write another positive ballad for probably another year. He kept saying, ‘See, I thought we proved something here. I thought that you would see that you did it. You made money. Do it again. [Don’t write a song], make money, wait a year, make more money. Don’t want to make money more often?’ So I put away the psychodrama killer songs, and I started writing tender love ballads.

But Burr’s prolific career didn’t go unnoticed by cuts by a variety of artists, from Billy Joe Royal to Conway Twitty, while still living in Connecticut, but he moved to Nashville in 1985 to be more involved in all aspects of the music industry. One of the things he appreciates about the city is the abundance of great co-writers. Burr’s frequent collaborators include Jim McGuire, Victoria Shaw, Bob Di-Piero, John Jarrard, Susan Longacre, Robert Ellis Orrall, Vince Melamed, Tom Shuprito, and Don Schlitz.

Burr tries to give those outside the industry a glimpse into the songwriting process on a new television pilot that features he and fellow tunesmiths Shaw, Mike Reid, and Hugh Prestwood. The show is currently being pitched to networks. The past few years have been great for Burr, and although he’s hoping to continue his winning streak at country radio, he’s realistic. Burr describes his work as “left of center, pop-oriented country,” which may not stay in style.

“Everything comes in and out of vogue,” he says. “When you have a certain relevancy to what the public wants to listen to and you’ve got your finger on that pulse, then you’re hot and everybody loves your stuff. I can’t picture keeping that relevance for a long period of time. I think it can come and go, and ebb and flow.

But Burr’s heart is to have that ebb and flow and not give up and run away when you’re in a valley... You just hunker down and write more stuff, and pretty soon it all comes around again.”

**Digital Dough.** Peter, Paul & Mary’s Peter Yarrow, left, meets with Linda Bocchi, executive director of the Alliance of Artists and Recording Companies, backstage before the group’s recent concert in New York. Peter Yarrow’s annual fundraising dinner award shows Yarrow, an AARC board member, the first of 300 royalty checks that were mailed to artists represented by AARC in 1992-93 DART royalty distribution proceedings.

**FEBRUARY**


**Jimmy Jones, 52, of a liver ailment, Nov. 7 in Texas City, Texas. Jones was a bass player who performed on the popular singles “Lover’s Holiday” and “Picking Wild Mountain Berries,” both by Peggy Scott and Jujo Benson, and “Knock On Wood” by Eddie Floyd, as well as recordings by T-Bone Walker, Wilson Pickett, Percy Sledge, Johnny Vincent, among others. He is survived by his wife, Carolyn, and three children, Debbie, Allen, and Donald.

Country Dick Montana, 40, of an apparent heart attack, Nov. 8 in Whistler, British Columbia. Montana was drummer and vocalist for the Beat Farmers. An influential figure on the San Diego music scene, Montana ran one of the first alternative music stores in the city and was head of the Kinks Preservation Society. He then joined garage rock band the Crowddaddys, which released two albums, and performed with San Diego band the Penetrators. In 1988, he formed the Beat Farmers, whose first album, “Tales Of The New West,” was released on Rhino Records in 1985. The band moved on to Curb Records and released three studio albums (“Poor & Famous,” “The Pursuit Of Happiness,” and “Van Go”), a live album, and a recent “best of” collection. In 1993, the band signed with Austin, Texas-based Sector 2 Records and the following year released “Viking Lullabies.” The Beat Farmers were on tour in support of their latest album, “Manifold,” and were performing at the Longhorn Saloon in Whistler when Montana collapsed. Montana had recently completed a solo album called “The Devil Lied To Me,” which is scheduled for release in 1996. He was also a member of the Pleasure Barons, featuring Beat Farmer Joey Harris, John Dee, Mojo Nixon, Dave Alvin, Rosie Flores, Kathy Moffatt, and others (see story page 81).

Henry Frankel, 89, of heart failure, Nov. 10 in Los Angeles. Frankel’s 50-year career spanned many entertain-ment fields: vaudeville, theater, radio, and television. He worked with such show-business luminaries as Ginger Rogers, Bob Hope, Lena Horne, Orson Welles, Jackie Gleason, and Tony Mar- tin. He was talent coordinator and part of the production team for “The Steve Allen Show,” “The Flip Wilson Comedy Show,” and “The Dean Martin Show.” He was survived by his wife, Rose; son, Steven; daughter, Joanne; and granddaughter, Jennifer.

Send information to Lifelines, c/o Billboard, 1515 Broadway 14th Floor, New York, N.Y. 10036 within six weeks of the event.
**BRUCE SPRINGSTEEN**

**The Ghost Of Tom Joad**

PRODUCERS: Bruce Springsteen & Chuck Plotkin

Columbia 67484

New, predominantly acoustic album from the Boss is as stark as any record he’s ever made. Filled with heart-wrenching tales of wanderers, drug runners, ex-cons, ill-fated immigrants, and other wayward spirits, this home-spun effort will remind listeners of the groundbreaking “Nebraska”—only now the focus is on the border dramas of the U.S. Southwest and Mexico. This record will not re-establish Bruce as the album rock icon he was in the ’80s, but rather, takes his narrative artistry to new levels, right up there with the great American novelists. Highlights include “Youngstown” (the most radio-friendly cut), the sadistic “My Best Was Never Good Enough,” the title track, “Straight Time,” “Highway 29,” and “Dry Lighting.”

**VARIOUS ARTISTS**

Waiting To Exhale—Original Soundtrack Album

PRODUCER: Babyface

Arista 18795

Soundtrack to latest Whitney Houston film is a true diva-rama, packed with prime tunes written by Babyface and performed by such established female hit makers as Houston, Toni Braxton, Aretha Franklin, Brandy, TLC, Mary J. Blige, Chaka Khan, SWV, Chante Moore, Patti LaBelle, For Real, and CeCe Winans, plus rising stars Nona Marae, Faith Evans, and Shanna. Musically, the collection is made for mainstream pop, R&B, and AC radio; standouts include Houston’s breathy lead single, “Exhale (Shoop Shoop),” Brandy’s passionate “Let It Flow,” TLC’s saucy “This Is How We Love,” Moore’s jazzy “W,” and the Houston-Winans trumpet song “Count On Me.” An impeccable timelapse album with unlimited hit potential.

**DC TALK**

Jesus Freak

PRODUCERS: Tommy McVay & Mark Harmonmann

Foresight 5180

“My Talk to You,” “Dear God,” the trio’s second single, is a stirring, hip-hop style track. It’s also a statement of purpose from the group’s standpoint. The songs stand out for their uplifting lyrics and spiritual message. Vocals are crisp and clear, and the production is clean and polished. Overall, a great album that will appeal to a wide audience.

**THE LUCKY CHARMS**

Tired

PRODUCER: Steve Perry

Dakota Arts 40022

Debut album from this Boston-area quartet showcases an intriguing collection of folk-pop with entrancing, often hallucinogenic grooves and a blend of male and female vocals that recall Prefab Sprout and the Darling Buds. Highlights of a stylish, hard-to-categorize set include the acoustic psychedelia of “Cokedrinks,” the lilting harmonica harmonies of “Jedi,” the Neil Diamond-styled acoustic rock of “A Man I Said,” and the hyperactive cover of Michael Jackson’s “Beat It” that will get you up on your feet.

**THE EMBARRASSMENT**

Heyday

REISSUE PRODUCERS: Bill Gothard, Jim Gillespie

Bar None SG

Indie-rockers the Embarrassment were the pride of Wiltshire, Kan. In the early ’90s, when they rebuilt pop music with a unique blend of orchestral harmonies, riveting guitar work, and witty, hyperfuturistic lyrics, along with a quirky intensity by John Nichols. (After their breakup, drummer Brent Glessner went on to become a De La Soul and guitarist Bill Gothard joined Big Dippas) Such alternative rock stars as Freedly Johnston and Matthew Sweet have long enjoyed the riches of Embarrassment, and now everyone can sample the awesomely beautiful “Wellesley,” the punkoid throb of “Dnings,” the psychedelic ritualism of “Spica Eyes,” the darkly discordant aura of “Death Travels West,” and their jagged, skeletal, yearning melody of “Lucky.”

**VITAL REISSUES™**

**THE CARS**

The Cars Anthology—Just What I Needed

COMPILATION PRODUCERS: The Cars & David McLees

Elektra/Rio 73506

More than mere hitmakers, the Cars were the only band of their period that successfully bridged the gap between pop, rock, new wave, and punk. All of their hits are collected on this outstanding two-CD set, along with an impressive collection of demos, B-sides, and other rare and previously unreleased material. From the instantly recognizable intro to “Just What I Needed” to the dusty strains of “Drive” to an uncommonly faithful cover of Iggy Pop’s “Pumpin,” this collection screams “party mix” at every turn. It’s also a reminder of the quality and consistency of the Cars’ output.

**WASHINGTON COMMISSION ON RACE AND ETHNICITY**

Ensuring diversity within your organization

This report by the Washington Commission on Race and Ethnicity highlights the importance of diversity and inclusion in the workplace. It provides recommendations for creating a more inclusive workplace, including strategies for recruitment, retention, and leadership development.

**R & B**

**MONA CAMPBELL**

An Evening With Mona Campbell

PRODUCER: David M. Weintraub

Phase 2003

Veteran artist and mother of actress/voicist Tisha Campbell (sisters noteworthy set using frugal vocal stylings over shimmering mid-tempo and slowed-down ballads) backed by expert production, artist renders melodic utterances similar in texture to the works of Nancy Wilson and Leontyne Price. (Continued on next page)
**NEW AGE**

**VARIOUS ARTISTS**

**Aurora Gratulations Vols. 1 & 2**

**PRODUCTS:** CDs, vinyl, cassette tapes, some of which are released.

Even more so than usual, these CDs come from the musicians circle of Happy Rhodes, the singer/songwriter who has garnered their interest.

**ARTIST:** A new generation of rhythm tunes that Verve Jazz Masters

**LABEL:** RCA

**RECOMMENDATION:** The label offers the group's latest release, composed with a feel-good vibe.

**Note:** The reviews mention the CD's success in reaching the top chart positions and receiving critical acclaim.

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**LATIN**

**RICARDO MONTANER**

**Vive Del Alma**

**PRODUCTS:** Not listed

**EMI**

**SYNOPSIS:** One hot, beautiful song from a new generation.

**ARTIST:** Ricardo Montaner

**LABEL:** EMI

**RECOMMENDATION:** The album features a mix of Latin rhythms and pop sounds, with Montaner's distinct style.

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**JAZZ**

**PHIL WOODS QUINTET**

**An Altar to Remember**

**PRODUCTS:** CD, cassette tape

**ECM**

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

**ARTIST:** Phil Woods

**LABEL:** ECM

---

**RAP**

**KRIS KROSS**

**The Ecstasy**

**PRODUCTS:** Not listed

**INTERVIEW:** The interviews with the band members highlight their personal history and the influence of their background in the music industry.

**ARTIST:** Kris Kross

**LABEL:** Not listed

---

**MUSIC WORLD**

**ROBERTO ROSEN**

**Oxen**

**PRODUCTS:** CD, cassette, vinyl

**TMBUK T**

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

**ARTIST:** Roberto Rosen

**LABEL:** TMBUK T

---

**CLASSICAL**

**KISSING THE LEGENDARY 1964 MUNICH CONCERT**

**ARTIST:** Georg Kinsky

**LABEL:** Not listed

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

**RECOMMENDATION:** The album features the concert's original performers, with a modern recording that captures the essence of the original performance.

---

**ALBUMS**

**SPOTLIGHT:** Releases nominated for the best overall work award.

**ARTIST:** Brian Wilson

**LABEL:** Not listed

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

**RECOMMENDATION:** The album features Wilson's iconic sound, with innovative arrangements and a fresh take on his classic material.

---

**SINGLES**

**PICTURE:** CD singles

**ARTIST:** Various artists

**LABEL:** Not listed

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

**RECOMMENDATION:** The CD singles feature a mix of new artists and established names, each with their own unique style.

---

**REVIEWS & PREVIEWS**

**BRASILIAN**

**Vermelho**

**PRODUCTS:** CD

**RECOMMENDATION:** The release features the classicブラジリアンサウンド style that has been a staple of the genre for decades.

---

**SPOTLIGHT:** Releases nominated for the best overall work award.

**ARTIST:** Brian Wilson

**LABEL:** Not listed

**SYNOPSIS:** A new generation of rhythm tunes that Verve Jazz Masters

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**LABEL:** Not listed

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**RECOMMENDATION:** The CD singles feature a mix of new artists and established names, each with their own unique style.
Dre, who co-wrote this smooth-grooved rap track, Kris Kross is messily tossed toward the oft-avoided transition to maturity in the musical world. Check it out.

L.B.C. CREW Beware

Although gangsta records are more plentiful than ever these days, one record remains a hit. When the group was formed by Tray Hutton, a young rapper from South Central, the ruffly-led rap rolls over a rapid baseline and steady backbeat. From the soundtrack to the film "A Thin Line Between Love And Hate."

THE WORST OF THE WOMEN COUNTRY: VOLUMES 1-2

So, if you're a fan of the music's more brash and brassy side, you've come to the right place. Several of five albums, one-minute outtake from the filming of their latest video "Life Goes on." And a lot to say about all five albums of the band's career. "I'm Free," you'll find, is built to please: the group's newest and strongest fan base.

THE MENACE

The life and times of a true legend in this fittingly understated documentary film. From her influential childhood in Oakland, Calif., to her university years and her career in Paris (where she played host to such artists as Paulino, Alice D. Thomas, Elisa, and others), Claire is a wonderful glimpse of a dazzling stage career, with a great deal of footage of her performing and being interviewed by important musical figures.

THE UNDERTAKERS

The book does impart a sense of Virgin's pioneering role as a little label that became a giant. Launched in the fall of 1973 with Mike Oldfield's landmark album "Tubular Bells," Virgin soon branched out into less arty, more controversial territory, like punk. By signing the Sex Pistols after they were dumped by EMI, Virgin became synonymous with the punk revolt. It later picked up the Skids, penetration, the Bette, Howard DeVolo, and Magazine, plus such post-punk pioneers as XTC and Devo (whom Virgin lost in a court battle to Warner Bros.).

Although Virgin's involvement with punk put the label in the media spotlight—place that Branson revered in, as he does today—did not generate as much cash flow as Oldfield and Tangerine Dream. Consequently, Virgin trimmed its staff and roster in the late '70s and took a less idealistic, more mainstream direction by signing Phil Collins, Japan, and Ian Gillan. It has since delivered huge records by artists as varied as UB40, Genesis, Peter Gabriel, Ziggy Marley, Iggy Pop, Soul II Soul, Boy George & Culture Club, Public Image, Janet Jackson, the Rolling Stones, Roy Orbison, Michael Nyman, Neneh Cherry, Smashing Pumpkins, the Meat Puppets, Radio 4, and Public Image Ltd, to name a few. This book will serve a useful purpose if it whets readers' appetites for the story of Virgin in its entirety, both in the entertainment business and beyond.

MUSIC

Little Texas: Greatest Hits

50 minutes. $14.98

Nine vignettes from their first three albums, one-minute outtake from the filming of their latest video "Life Goes on." And a lot to say about all five albums of the band's career. "I'm Free," you'll find, is built to please: the group's newest and strongest fan base.

THE WOMEN OF THE WORLD

Robert Aldrich's 1965 documentary film, "The Wild Wild World of Porn," is as shocking and amusing today as it was when it was released. The film, which is more a exposé of the sex industry than a pornographic one, explores the lives of the women who work in the adult entertainment business. Various interviews, including those with the performers themselves, provide insight into the world of adult film-making.

DOCUmenTARY

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BY DOUGLAS REECE

LOS ANGELES—Although the ramifications of the cyberworld remain questionable for most radio formats, many new age/eclectic programmers and artists are finding the online community to be user-friendly.

By studying station playlists posted online and maintaining electronic-mail correspondence, a growing number of artists and programmers are approaching each other and developing relationships that would be unheard of at mainstream radio. Both parties cite the convenience of being plugged in, as well as the unprecedented contact between programmer and artist, as the impetus behind their correspondence.

New age pianist Robin Spielberg says that her activity on the Internet has resulted in airplay, interviews, and feature segments on several stations, including “It Came From The Net” on WORT Madison, Wis.

The show, hosted by Greg Taylor as a special segment of his weekly “Remember Those Quiet Evenings,” features music sent in response to his online postings.

“When you make your presence known on the Internet by virtue of being a critic or programmer, people are going to get in touch with you,” Taylor says. “We’re sort of back to this troubadour model where all these guys are hoofing around with their music like it’s the 18th century.”

Spielberg credits much of her airplay success to researching playlists posted online.

“I’ll watch and see what a radio station is posting for a month and ask myself if I fit in with what they’re doing, or whether I’d be wasting $15 by sending them my stuff,” she says. “I’ve found my chances of getting airplay are much higher when I know exactly what a show is playing.”

Much like mainstream radio, programmers are picking up hints about what to play from their colleague’s playlists. However, some believe that this may homogenize the usual mix of sound found on noncommercial radio.

“Somewhere in the future, as more stations begin to communicate closely with each other, we may see something similar to a syndicated program,” says artist Mark Rownd.

EMBRACING TECHNOLOGY

Some music producers in the new age community, including Rownd, are embracing the relatively new technology and finding ways to exploit the information and ease of communication that it offers.

Spielberg points out that the knowledge she gains from playlists helps her carry on an intelligent E-mail dialog with programmers.

These conversations, which often begin with informal inquiries about an artist or a station’s playlist, sometimes evolve into airplay.

Joel Becker, host of the new age program “Soundscape” on WJCD Norfolk, Va., has been named Arbitron’s number 1 DJ for the last 12 months, as well as the “No. 3” station, 210+, in that market. Becker says the exchange of E-mails with artists such as Peter Buffett, Bob Moussey, and Paul Adams has made a definite impression on his playlist.

“arbitron’s director of data collection named

New Post A Reaction To Errors In Survey

BY CHUCK TAYLOR

Following a meeting Nov. 14 of its goals committee, Arbitron announced that Norm Haaf has been named to the newly created position of director of data collection.

The appointment comes on the heels of the ratings company’s recent wrangles with sampling misallocations during Phase 1 of its fall Arbitron survey in seven radio markets: Buffalo, N.Y., Fresno, Calif., Albuquerque, N.M., Dallas, Milwaukee, New York, and Philadelphıa.

Broadcasters have made clear their disdain with the problems in a number of markets. In Buffalo, for example, a number of GMs said they shouldn’t have to pay for results of the fall book and actually asked Arbitron to withhold Arbitronds and the next seasonal ratings.

Arbitron agreed to credit client stations in Buffalo, Milwaukee, Dallas, and Albuquerque. Stations will be refunded the amount they would have spent for October, November, and December Arbitronds.

But Haaf’s appointment sends a stronger message, clearly meant to symbolize Arbitron’s vow to get quality control back on track for the long term.

“This is not a routine personnel announcement,” says Arbitron VP of communications Thos Mocarsky. “It is very much related to the efforts Arbitron is undertaking to solve its problems after the seven-market snafu we had.

“We realized that if we make one person responsible for data collection, we’ll get a better grasp on our quality,” he says.

Haaf, a 22-year veteran of Arbitron, was most recently director of operations for Arbitron NewMedia. During its TV ratings heyday, he maintained a panel of 20,000 households and people meters in 20 markets. In his new role, Haaf will be responsible for research and promotions.

Mocarsky added that Haaf’s role will complement Arbitron’s January appointment of Brad Feldhaus as director of information processing. “He is responsible for diaries from the time they get in the door until the time the report gets into the hands of our clients,” he says.

Now, under Norm Haaf, we also have someone overseeing the entire process of getting diaries to respondents.”

Early industry response is positive. Bill Kelly, GM of WKBN Youngstown, Ohio, and chairman of Arbitron’s advisory council—as well as one of the more vocal critics of the allocation trauma—welcomes the announcement.

“The Arbitron advisory council has been closely advising Arbitron to get its quality act in order,” he says. “The appointment of Mr. Haaf, who has an excellent reputation, is absolutely a step in the right direction to solve this nagging quality problem.”

Another step taken: Arbitron has announced plans to hire an outside auditing and consulting firm to review its production processes. “It’s the best way to give our customers the information they need to make informed judgements about the quality of the radio ratings service they depend on,” said Arbitron president Steve Morris in a press release.

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First there were credible charts.  
Now there’s incredible news!
Forget eggnog. With a slew of radio specials available for the holiday broadcast periods, many stations will have plenty to wistle their way through the season.

For readers of this format, in a real sense, the veritable Feast of Thanksgiving, Christmas, and New Year's programming awaits.

**THANKSGIVING BLUES**
For stations that feel like singing the blues during Thanksgiving weekend, Media Networks have a couple of specials for them.

**NETWORKS & SYNDICATION**

Faith Hill, Shania Twain, and Ty England talk about gifts they've received and give, special holiday moments, and their plans for the holidays. The show, produced by Audio Productions, features interviews and performances from Tim McGraw, Hattie Keltemp and Baker & Meyers.

The first cut of CBS America's two-part, four-hour special, “Fiesta Navideñas, Estrellas, Música Y La Magia De Disney” (Holiday Festivities, Stars, Music, And The Magic Of Disney), airs on Thanksgiving weekend from Walt Disney World in Florida.

**COUNTRY TO CLASSICAL**
The kickoff to the Christmas season actually airs on Thanksgiving weekend. It's SW Networks' special edition of "Country's Most Wanted," honoring the Queen of Country, Vince Gill. Carl P. Mayfield, who will premiere Clint Black's new RCA Nashville album, "Looking For Christmas."

WWI holiday specials include "Christmas Around The Country" a three-hour show with country greats remembering Christmases past.

**NEW AGE PROGRAMMERS, ARTISTS TOUCH BASE ONLINE**
(Continued from preceding page)

more innovative ways. The folks making the most progressive and innovative moves in record promotion and marketing on the Internet have been the indepies.

Besides being an unusually effective means of releasing compelling online technology pieces geographic boundaries, creating an interesting platform for exchanges of music on a worldwide basis.

Scott Raymond, programmer at Parasol's College's WKPR KpKlouphee, N. V. partner in the New Age Music, says that he discovered and began playing Finland's Eno Sear and England's Paul Nagel after making contact with them online.

Spiegel, too, has found the international exposure afforded by being online rewarding. "I've had radio play in Russia, Holland, Hong Kong, Canada and in the Middle East," he says. "And though I'm not selling albums there, there is something satisfying to me as an artist that I'm being heard at places all around the world."

**WINDOW MAY BE CLOSING**
Still, as the number of people online steadily increases, the window of opportunity for such relationships may be closing.

As an indication of this trend, larger new age shows are already experiencing a flood of E-mail, which has proven to be a strain.

Forest, host of the commercially syndicated new age show "Musical Starstreams," welcomes the confluence of E-mail but finds the volume becomes burdensome.

"I'm getting about 30-40 E-mail messages a day, and a lot of it is unsolicited stuff, which sometimes annoys me. My e-mail says, 'I know some of you programmers' that are getting hundreds. It gets so frustrating that they make their e-mail addresses private.

Even Rownd admits that the end may be near for the artist/entrepreneur looking to get the attention of radio producers. "Not necessarily, as more and more news gets out about this, programmers are getting to inundated with E-mail," he says. "At that point, this type of consciousness will cease to function, because you won't be able to get your information through anymore."
Following the footsteps of countless rock songs that have sprung from the beehive of America's alienated youth, Bob Dylan's tellingly titled "Uninvited" landed at No. 28 on the Modern Rock Tracks chart this week. I reflected back on my teenage period of growing up and never hanging out with any clique, says singer-songwriter Chris Kennedy. "I'd usually be in my room playing guitar and writing songs rather than going out and getting drunk. I kind of regret that I never belonged to a group of people that would go down to the beach or go out and wreak havoc."

Still, Kennedy insists he was better off in the creature comforts of his suburban New Jersey digs. "The song came from the point of view that I'm uninvited, but I'm happy to be alone. I tried to make it an affirming tune. I didn't want it to sound like 'I'm a loner, and I'm afraid, and I'm in my room.' I was choosing to be on my own, and I would actually rather be on my own." Kennedy's appreciation of all things solitary hasn't subsided since Bob Dylan's popularity began declining to the point that "I had the option of going to a party or hanging out alone, I'd probably want to be alone." He's not worried about being the odd one out, however. "I don't have a problem being on my own, either. You know, it's not this big, heavy deal. Even though I've got a bladder infection, I'm fighting a cold, and I'm away from my wife, I'm having a lot of fun doing what I like to do and meeting a lot of great people. It's also a good feeling to have people approach me who know a tune that I wrote."

**Billboard® FOR WEEK ENDING NOVEMBER 25, 1995**

**Modern Rock Tracks**

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<th>TRACK TITLE</th>
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<td>MY FRIENDS</td>
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Radio Programming

SFX, Multi-Market To Divide 19 Stations: Ex-Owner Of WKZB Fined $15,000 By FCC

Robert F.X. Sillerman's New York-based SFX Broadcasting has agreed to pay $233.5 million for the 19 radio stations owned by Jim Thompson's Liberty Broadcasting. SFX is buying 11 of those stations to Multi-Market Radio for $100.1 million. SFX holds onto stations in major markets: WXTR, WXVR, and WDVE in Pittsburgh; WMJZ/WMQX Providence, R.I.; and WGNA-AM/FM, WPXJ, and WTHY Albany, N.Y. Multi-Market currently owns 15 stations in eight markets.

Even though the FCC was essentially lighted out Nov. 14 due to the shutdown of the federal government, authorizations for SFX Broadcasting to hand out so hefty fines.

First, Eddie Bond, former owner of WKZB (now WORT) Drew, Miss., was penalized $15,000 for three mistakes: premature control of the station before FCC approval, letting a prospective buyer take control, and letting current owner (now SFX) sit for three months before execution of a leasing agreement. With Modern World Media; however, it ceased programming as an airwave violation.

On another note, poet, speaker, and author Maya Angelou has been invited by United Media Radio Networks, a Dallas-based hot-format radio feature called “Awakenings.” The poetry readings are to debut in mid-January.

Vox Joe is saddened to report the death of veteran Cleveland DJ Gary Dee, who died Nov. 10 of heart failure at 66. Dee, whose shows included Cleve- land's WHK and WWWE, and WPXK Washington, D.C., was widely considered to be the shock jock predecessor to Don Imus, Howard Stern, and their counterparts.

UPSETS: Sudden Departure

There are wide eyes at WXLI (XLI2) Orlando, Fla., over the sudden departure of GM Randy Rehbein by Chuck Taylor with reporting by Douglass Reese

to Don Imus, Howard Stern, and their counterparts.

Pennsylvania. The new head at WKZB, now WORT, is Jim G. Watson, executive producer of the station.

By-Byes

KPLX Dallas morning man Steve Fjellman has the station.

A live morning show hosted by former KULP morning man Doug Dahlgren and will be cross-promoted on the FM.

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Advertising Workshop Full Of Advice

Added Value, Ratings, Payments Discussed

By Chris Morris

LOS ANGELES—Music video programmers should consider record labels to be more than just their subsidizers, panelists told the audience at a Nov. 9 advertising workshop at Billboard's 15th Annual Music Video Conference here.

The workshop, moderated by Gary Fisher, Columbia Records director of video promotion, ran through such concerns as the importance of added value to advertisers, retail promotion, ratings, and the eternal bargain: getting paid.

Implicity brushing back programmers' traditional notion that record companies should use their dollars to help float regional shows, Mark Ousley, whose production company mounts video shows in more than 20 U.S. markets, said, "You shouldn't look at the record companies as your way of survival. That should be fun extra money. You should not look at, every week, having a record company in your pocket." Ousley added, "From $1,000 from a record company, I can do a $5,000 contest. It makes sense not always put that money in your pocket."

Fisher noted that added value beyond a paid spot is a plum opportunity for advertisers, and other panelists echoed his sentiments. "These are the kinds of things we look for when we select our labels," commented Rick Pierce of a number of our artists don't get radio play," said Glenn Lajeski, senior VP of artist development at MCA Records. "We're looking at ways to tap specific markets and get additional exposure for videos we spend a fortune for."

Out-of-industry advertisers are looking for the same thing, suggested Ousley, who noted such promotional perks as the "Arby's Pick Hit Video of the Week," tagged on one of his programs with the name of the restaurant fast-food restaurant.

Ousley also wisely recalled that one show was shot on location in a Louisville, Ky., club that had a Dodge truck on display. "We just happened to shoot something from the truck, or in front of the truck, every week," he said. "They've been with us [as advertisers] for 62 weeks." Ratings are the key to pulling in national ad dollars, the panelists maintained. Andy Kawanami, PD for California Music Channel, displayed a sales "one sheet" that showed his daily program hopping "Daybreak" in ratings for its late-afternoon time slot in San Francisco.

"First week out of the box, we beat them. We didn't tell people about it," Kawanami said. When several audience members complained that no adequate ratings systems existed for cable broadcasts, Kawanami replied, "If you don't have the numbers, you've got to sell around them."

However, panelist Terri Ball, Tower Records national advertising manager, said, "As far as buying spots, this whole ratings game is not necessarily something we look at. We have to be able to hear from you and get paperwork."

In soliciting a national advertiser for a buy, Ousley suggested that the best way to approach a company was not through its home office, but through the local sales manager familiar with the market.

Some creativity in setting things up doesn't hurt, he suggested. In one case, he said, "I got a mannequin arm and wrote on it in Magic Marker. "I'd give my right arm for 10 minutes with you," and sent it to 'em Fei EC." Some in the audience complained of problems with their promotional partners at retail. Ball said, "You have to try to get it corrected or pull out." But she admitted, "It probably is a tough battle at a store level."

Ousley suggested that a little schmoozing would not hurt the relationship. "Put the store manager's name on the credits to the show."

Addressing basics, Fisher and Ousley noted that anyone who has trouble getting paid probably isn't supplying advertisers with affordably priced or heavily compensated by their station outlets.

However, when Fisher suggested that the same process applied to promotional spots, Ousley said, "Document promo spots is an animal I don't want to see. It's way out of hand."

To this, Ball said, "Proof that it ran is important," and Ousley replied, "Twelve hundred [contest] entries is proof enough."

Production executive Mike Ousley speaks his mind during the advertising workshop at Billboard's Music Video Conference. Show left, and Columbia Records director of video promotion Gary Fisher. California Music Channel PD Andy Kawanami, MCA Records senior VP of artist development Glen Lajeski, the Tower Group national advertising manager Terr Ball, and Ousley.

News And Schmooze About At Billboard Music Vid Conference

S HAKE IT: The music video industry and its movers and shakers came together for the 17th annual Billboard Music Video Conference, held Nov. 9-10 at the Loews Santa Monica Hotel in Santa Monica, Calif.

The three-day event was filled with plenty of news and schmoozing. Among the highlights:

T HE INDIVIDUALIST: Pop music and multimedia pioneer Todd Rundgren hosted the Billboard Music Video Awards, held Nov. 10. Rundgren's biting humor and sarcastic wit added an energetic boost to the two-hour-plus event. The performer has a new album and multimedia disc, "This Is Not a Video," on Digital Entertainment.

David Hasselhoff, who had been announced as the host for the event, backed out due to a scheduling conflict.

However, several celebrities were present to give out awards on the show, including David Foster, Jill Sobule, L.V., Skee Lo, Martin Page, and F. Gary Gray. Ken Ober (former MTV "Remote Control" host) and Susan Olsen (aka Cindy Brady on "The Brady Bunch") presented the final awards for Maximum Vision clip of the year and best director of the year. The duo also co-hosted a talk show on KLAX (Real Radio) Los Angeles and said they were unable to host the show because Arista emerged as the labels with the most awards at the event. For a complete wrap-up of the winners, see page 1.

C OUNTRY CUTS: At the country event, some attendees noted the short shrift given to video promotion by Nashville labels. Co-facilitator Jon Howard of the Nashville-based promotion firm AristaMedia pointed out that few Music City labels have video promotion staffs.

"Video is almost the red-haired stepchild of the industry," Howard said.

Mike Ousley of Ousley Productions in Birmingham, Ala., added, "If you're spending $7 million a year on videos, it doesn't make sense to spend $40,000 or $50,000 to promote them."

Jeff Walker of AristaMedia pointed out that "there's really no formula in terms of how to promote video in Nashville labels, where video may fall under the direction of departments as diverse as publicity, promotions, and production management."
The discussion also focused on the recent production cutbacks at some Nashville labels (Billboard, Nov. 11).

Scott Rattray, manager of film and video at Arista, Nashville, said, "I've done four videos this year. It'd be fine with me. I don't get paid on commission." Rattray added that a "more strategic approach" to video production was necessary: "Have fees, do them better, and set them up... needs to be more of a focused thing, because it's costing a lot of money."

The country session's co-facilitator Baw Harvey, whose syndicated en program "Country Connection" is seen in 100 markets, noted that new artists are getting squeezed out of the crowded country video field.

"There are so many artists, so many videos," he noted. "It's hard to overlook a Video. It's hard to take a risk on a Shelly Lynne."

Howard said that with opportunities narrowing at such network outlets as CNN and CMT, regional country video shows deserve more attention. He noted that the local show in Birmingham, for example, commands a potential audience of 1.5 million households.

R RBAT RESULTS: Local R&B and rap programmers and major-label executives exchanged heated words about the direction of advertising and promotional support provided to local music video programs.

There was open discussion between producers of newly established shows who felt the majors were not offering advertising and promotion support commensurate to the airplay given to their artists—and veteran programmers who have well-earned places in the music business and feel they are being left out of obtaining label support.

According to co-moderator Steve Stevenson, Warner Bros. music video promotion VP, having a show on the air is not enough to gain significant financial support from record companies.

"Labels are more apt to support those programmers who come to us with a formal marketing plan that's creative and sound," said Stevenson.

Immediately following the R&B forum, the new Urban Video Assn. held a meeting to help plot its future.

One of the main concerns expressed at the meeting was a lack of respect for the company that organizes the event. However, no consensus was reached on how the organization might achieve that.

We mailed out more than 200 surveys requesting comments and suggestions, but we only got four back," said one UVA board member.

"If this organization is going to (Continued on next page)
advancing the career of the LaFace/Arista act. The video was also honored in the best R&B/Dance category.

For the second year in a row, Spike Jonze was honored as the year’s top director. Jonze directed one of the year’s most talked-about clips: Weezer’s “Buddy Holly,” which transplanted the modern rock act onto the set of the sitcom “Happy Days.” Last year, Jonze was honored for his work on the Beastie Boys’ “Sabotage” and other videos.

The Weezer video was also acknowledged as clip of the year and best new artist clip in the alternative/modern rock category.

Atlantic and Arista emerged as the labels with the most awards at the event, which was hosted by pioneer rock/multimedia artist Todd Rundgren. His latest album, “The Individualist,” an enhanced CD, was recently released by Digital Entertainment.

Celebrity presenters at the event included David Foster, Skee-Lo, Martin Page, Jill Sobule, L.V., and Gray. TV and radio personalities Ken Ober and Susan Olsen, who co-host a talk show on KLIX (Real Radio) Los Angeles, were also presenters at the two-hour plus event. The show featured a live performance by 1410/Lava/Arista act the Go-Go’s.

Director Hype Williams shot three of the evening’s winning clips and co-directed a fourth. Williams is the eye behind Brandy’s “I Wanna Be Down (Remix),” which won the award for best new artist clip in the rap category. He also lensed Brandy’s “Baby,” and Montell Jordan’s “This Is How We Do It,” which tied for the best new artist clip honors in the R&B/Urban category.

Williams also co-directed Craig Mack’s “Flava In Ya Ear (Remix)” with Skee-Lo, who directed the project. That video was named best clip of the year in the rap category.

Michael and Janet Jackson’s multi-million-dollar “Scream” video was honored as best clip in the pop/rock category.

Andy Kawanami, PD of “California Music Channel,” collects awards for best local show in the pop/rock, R&B, and dance categories. (Photo: Alison Leigh/BPI)

As Hype Williams, Bob Lindsey for Metrolight Films.

THE GREAT COUNTRY DEBATE

(Continued from page 14)

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lively, appropriate business models for the instant media and the changing nature of the relationship between record labels and video programmers, and the changing conceptions of music video distribution brought about by online advances were some of the threads picked up in keynote addresses, panel discussions, and hallway discussions throughout the conference and its MultiMedia Expo, held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. (see story, page 101).

Underscoring it all, though, was a persuade that music marketing and making technologies is a tool for creative people from all disciplines, not a dictator of their craft. "Bottom line, let's not get lost in the technology and forget that it's the spirituality that we must keep our eye on," music historian C. Quincy Jones, even while extolling the likes of the fiber-optic technology used on his new Quest Records album "Q's Jook Joint," said. "Data from distant locales without having to gather them all in one studio."

The 25-time Grammy winner, who worked on a companion CD-ROM version of the album, due out next year, offered the perspective of someone making a 50-year career in the industry—one who has seen what fellow keynoter Herbie Hancock summed up as "a whole world of new technologies in 5 years." "We must just constantly apply the technology that's available to the enhancement of the craft," Hancock said. "Today, not too long ago, the long-playing record was considered cutting-edge and more than a little intimidating. "The record business has now evolved to the point that the game is played in the home."

Hancock, who is at work on his own computer-based C.Q Jones, even in conjunction with software company Graphix Zone, noted that there can be a real danger in "getting dazzled by the next whiz and fizzle wagon and not seeing how intimidating it can be just as dangerous.

"The more you know, the more powerful you will become aware of," Hancock said. "The great news is that, unlike the old days, now anyone can produce a music video at the cost of a CD."

Josh Warner, founder of L.A.-based Da Dumb and a consultant on Virgin Records' forthcoming Rolling Stones CD-ROM, noted that test-marketing proved that the video clips often were more popular with users. "Video is going to be really powerful in the (enhanced CD) format, and when we start offering video that people can't see anywhere else, then the market will be really kicking," he said.

Deborah Russell, associate editor of CD-ROM-based magazine Launch and moderator of the panel "Multimedia And Music Video," encouraged forethought of multimedia extensions during all stages of creating music and music videos. "We're hungry for that extra material that you can offer" from a video shoot, recording session, or live performance, she said.

Charles Prevost, a multimedia producer who has worked on enhanced CD titles including Electra's recent "Moby Dick," noted that he is working on a new enhanced CD for Curb Records artist Tim McGraw, who had not yet made his latest videoclip when the project began. "So they put an extra $10,000 into it to shoot three endings, so that we can have three options to incorporate into the end cut." "The new concept is nonlinear storytelling—a story that is different for each videoclip, and that's a challenge that music video producers have control over," said artist and multimedia pioneer Todd Rundgren, whose enhanced CD "The Individualist" is out on Digital Entertainment. "What we may not have control over is final presentation, warned Gayeton. "The people who control the technology dictate what it's ultimately going to appear as on the disc, because they tell you what can and can't be done, even if it's not true," he said.

"Challenge those assumptions," added Rundgren. "Because there are no experts yet.

**ONLINE CHALLENGES**

There is no one expert opinion yet on exactly how the online explosion will change the music industry, but the certainty exists that change will come and is already underway.

Matt Farber, VP of programming and new business development for MTV Networks, referred to his company's launch of MTV Online as "a shadow network that we're building that's really an electronic version of MTV." "The distinction," he added, "is that in our view, online should be more like a radio station than a TV network in that it's live, so you have to keep it dynamic and always changing.

"It's a view shared by labels, such as Columbia Records, that are launching ambitious World Wide Web sites and stocking them with videoclips, audioclips, and more. "Online is one giant ROM, except that it changes every minute," said Mark Ghuneim, VP of online and emerging technologies at Columbia.

Rhino expects labels to extend their current partnership they have with video programmers, such as MTV, into the online medium, and to forget that "We'd like to see links back and forth between our sites and ours, maybe, or cross-promotions," he said. "We'd like both to benefit mutually beneficial but extend it into a new medium."

The sentiment is echoed by music publishers, who feel that the digital transmission of music and music videos online is a new medium that must be separately licensed. "The idea that 30-second OK is a myth, or that promotional use is OK is a myth," said Brady L. Benton, manager of the film, TV and new media department at peer-music. "If this for promotional purposes, very likely we are going to give you a gratis license, but we will demand you be licensed, and we'd like some credit."

Perhaps the online forecast with the potential power of long-term implications for music video broadcasting is one put forward by MTV's Farber. "Anybody can own their own program now," he said. Or their own record label, added Charles Como, founder of online developer Box Top Entertainment.

A new MPEG-1 video encoder due next spring from Marlboro, Mass.-based audio/video company Digital Creations is aimed at "the masses" with its $1,000 price tag, according to GM Lori Dustin, as compared to comparable systems now available at 20-50 times that price. The product, not yet named, is designed to allow users to post their own music videos with CD-quality audio online in a form that can be easily and instantly accessed by users.

"The pieces are in place for artists to go out and do it themselves online—market, promote, and sell," he said. "Get going on yourselves now," said Ghuneim to programmers, producers, and labels alike. "You've got to get going and do it without you."

**THE GREAT COUNTRY DEBATE**

(Continued from preceding page)

That's the fine line that I walk all the time," says Funds. "The Catch-22 here is to be unique and familiar at the same time, and it gets harder and harder. I'm not going to say I'm going to play safe, but I'm going to play it smart and not go too far off to the left."

Stroud adds, "We have to be able to give our listening audience new music, but there is a danger of losing our audience if we stray too far from the roots. As a producer, I am sensitive to that, because I'm hired to make hit records for the artist I'm working for, so I have to consider what radio wants. I'm not saying we shouldn't stretch the format boundaries a little bit. As a record industry, what we're trying to do is to be different and stay fresh."
DUELING DIVAS: “Exhale (Shoop Shoop)” by Whitney Houston (Arista) blasts on to Billboard’s Hot 100 Singles chart at No. 5, ending the eight-week run for Mariah Carey’s “Fantasy” (Columbia). Houston’s becomes the third single this year—and in chart history—to debut at No. 1 on the Hot 100, following “Fantasy” and Michael Jackson’s “You Are Not Alone” (Epic). “Exhale” achieved this feat with only four weeks between its initial radio play and commercial release date, one week less than “Fantasy” and several weeks less than “Alone.” “Exhale’s” solid debut is largely spurred by an impressive week at retail; it sold close to 125,000 units in its first week of release to grab the crown on the Hot 100 Singles Sales chart. On the Hot 100 Airplay chart, “Exhale” moves 16-15 and has plenty of room to grow. But Houston’s reign at the top could be short-lived: “One Sweet Day” by Carey and Boyz II Men (Columbia) is set to debut next week. The commercial single is already in stores. If it has a strong week at retail, “Day” could easily debut at No. 1; it is already No. 2 in airplay. A huge retail week seems probable considering the sales histories of both Carey and Boyz II Men.

THEY KEEP GROWING AND GROWING: The biggest point gainer on the chart is L.L. Cool J’s “Hey Lover” (Def Jam/RAL/Island). It jumps 35-5 on the Hot 100 and 16-4 on the sales chart. “Lover’s” huge sales increase is due mainly to the commercial release of the cassette single; until now, it has only been available on mail order promotions. It continues to sell a solid top 10 on Hot 100 radio/crossover radio, where it is top 10 at nine stations, including No. 1 at WJMH Greensboro, N.C. Another single that developed at crossover radio is the second-biggest point gainer on the week: TLC’s “Get to the City.” The group’s second album, “No. 1 Hit Factory” (LaFace/Arista). “Biggitt” continues to grow at top 40, its point increase this week is largely from sales. On the radio side, it is top five at 14 monitored stations and No. 1 at WHHI Indianapolis. TLC’s labelmate Ace Of Base, at No. 20, has the third-biggest point gain with “Beautiful Life.” (Arthur). It too showed significant growth in sales, moving 36-15 on the sales chart. “Life” also continues to increase in airplay and is currently No. 1 at WFHN (Fun 107) New Bedford, Mass., and WVSR Charleston, W.Va. Although it holds at No. 17 in a tight region of the chart, “Breakfast At Tiffany’s” by Depeche Mode (Sire) is the fourth-biggest overall point gainer. It shows its biggest increase yet since its debut five weeks ago. “Breakfast” is No. 1 at five stations, including KALC Denver.

BELOW THE TOP 20: The winner of the Greatest Gainer/Sales award, at No. 26, is “Bullet With Butterfly Wings” by Smashing Pumpkins (Virgin). It moves 45-82 in sales while continuing its airplay rise. “Bullet” is No. 1 at 10 stations, including WMMS Cleveland and KNNK Seattle. The winner of the Great est Gainer/Airplay award is “Time” by Hootie & the Blowfish (Atlantic). It moves 61-47 on the Hot 100 and 57-45 on the airplay chart. “Time” is top five at nine stations and No. 1 at WKRZ Wilkes-Barre, Pa.

QUICK CUT: Re-entering the chart, at No. 83, is Bon Jovi with “Lie To Me” (Sire). Despite the fact that its debut at No. 1 on the chart was listed only as “Pain,” because that was the only side receiving airplay, “Lie To Me” now has officially become the A-side and is receiving more spins than “Pain.”

COMMENTARY ON WORK FOR HIRED QUESTIONED (Continued from page 10)

music charts will appear in the Dec. 28 issue of Billboard.

The live performances on the awards show will include music legende T. Will navigate the collection of songs from “Goldene” from the much-anticipated James Bond film. R&B great Green will join Hootie & the Blowfish and a gospel choir for a special performance. Also due to play are TLC, Shania Twain, the Go Goo Dolls and the Mamadamo.

The two-hour show will be broadcast at 8 p.m. EST; it will be tape- delayed for other U.S. time zones and will be shown by more than 240 million viewers across the globe.

This is the sixth consecutive year the awards will be broadcast on Fox, Kevin Wall is the executive producer of this year’s show; Paul Flattery is the producer.

NEW WEA POLICY TAKES ON LOSS-LEADER PRICING
(Continued from page 1)

more comprehensive than the MAP policies of Cema, BMG Distribution, Sony Music Distribution, and Uni Dis- trict. Each of these four compa- nies disallows reimbursement of co-op funds, but only the majors can enforce running the MAP guidelines, but continues to pay the merchant for other ads that are available.

PGD is the only other major distri- butor that has taken a strong stand on loss-leader pricing. PGD’s policy sus- pends the company’s MAP at No. 1, providing the company’s front-line CDs below cost for 90 days.

Music specialty retailers have com- plained about the profit margins lost due to the lack of response from major record companies toward loss-leader pricing strategies. PGD’s MAP can’t cover more electronics chains, particu- larly Circuit City and Best Buy.

Merchants say that the ma- jor will pull all future ads if they are available in advert- ising funds to those two chains, they are effectively subsidizing those companies’ loss-leader tactics. The ma-

JOEY COLLY, who is based in New York, “Mr. Anderson’s line-of-trade comparison is quite alarming, but it may only mean that we have been reading the same cases and legal texts.”

Collins adds, “There are certain areas where I can see the acceptance of record business contracts and a unique, limited terminology which pervades the business—and there are only a limited number of ways to effectively and efficiently write about the operation of such agree- ments in a business. Any similari- ty in language between my Comment- tary article and that of Mr. Anderson’s law-journal article must, therefore, be a coincidence of necesa- tion.”

Georgina Challis, senior VP and general counsel of the Billboard Mu- sic Group, says, “Obviously Bill- board is most distressed by this contra- versy, and we sincerely hope this matter is resolved swiftly.”

Collins’ clients include the group Brooklyn Funk Essentials, as well as Bullet Records and Victory Records. Anderson, on the other hand, will be leaving the law school and in continuing legal-education lectures and entertainment-industry conferences. Joey Collins, who is based in New York.

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### THE TOP-SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS

**FOR WEEK ENDING NOVEMBER 25, 1995**

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<th>No.</th>
<th>Week Ending</th>
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<th>Suggested List Price or Equal For Cassette(s)</th>
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<th>Aria Certification for Shipment</th>
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<td>VARIOUS ARTISTS</td>
<td>11.98/16.98</td>
<td>TONY TAYLOR</td>
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<td>48</td>
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<td>44</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
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<td>12.98/16.98</td>
<td>7 SOUNDTRACK</td>
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</tbody>
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### Notes
- Albums with the greatest sales gain this week.
- Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs), a numerical following the symbol. *Aria indicates IF available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked ** are recommended.
- Albums with the greatest percentage growth. Heatseaker impact show albums from heatseekers this week.

### Additional Information
- ARIA certification for shipment of 1 million union units (500,000 for EPs), with tilters included by tendrils. tape prices marked ** are recommended, which are depicted with wholesale prices. Greatest
- Chart shows chart’s largest unit increase. Peaceetter indicates biggest percentage growth. Heatseaker impact show albums from heatseekers this week. ** indicates past or present Heatseeker title. 1995, Billboard/BPI Communications, and Soundscan, Inc.
think of how lucky I've been to have worked with so many great musicians, and that's the joy of it.”

Cocker’s gritty, blues-laden vocal cords are the driving force behind such hits as his 1966 cover of “With A Little Help From My Friends” and such sublime classics as his interpretations of The Letter” and “You Are So Beautiful,” which peaked at No. 4 in 1970 and No. 5 in 1975, respectively.

During his storied career, Cocker has played with such notables as Jimmy Page, whose guitar solo on “Penthouse Pillar” is featured on “With A Little Help From My Friends,” and Leon Russell, who backed him on “The Letter.”

Yet, between hits, Cocker battled years of substance abuse. “The mere fact that he is alive and touring is amazing,” says A&M executive director of artist relations/catalog development Bob Garcia. “He’s one of the originals.”

In the ’80s, Cocker made a comeback when “Up Where We Belong” topped the Hot 100. The single was certified platinum and earned the artist—along with singer Jennifer Warnes—a Grammy for best pop performance by a duo or group.

The song also won Cocker, whose original music is published through TRO-Essen, an Academy Award for best original song from the film. Cocker was also featured in a Gere film “An Officer And A Gentleman.”

According to industry observers, “The Long Voyage Home” is long overdue for an artist of Cocker’s tenure.

Ray Barkhert, senior buyer for 38-store, Troy, Mich.-based Harmony House Records & Tapes says a major selling point of the set is the fact that it spans Cocker’s entire career and not just the A&M years.

Barkhert says, “Customers don’t want to spend $50 for a boxed set if it doesn’t include favorites from other labels.”

Steve Abrams, VP/head buyer of Bloomington, Minn.-based, 151-store Best Buy, “Joe is a great performer, and we’re looking forward to this collection, because we anticipate it being one of the better boxed sets of the fall for us.”

To build consumer awareness, the label released an 11-track sampler featuring material from “The Long Voyage Home” to triple-A and classic rock radio on Oct. 31.

Triple-A KBCO Denver assistant music director Nathan Perry says prospects are good for significant airplay of “The Long Voyage Home” because the station already plays a lot of Cocker tracks.

His music is timeless and seems to transcend the changes that music has been through during the last few decades,” he says.

Classic rock station KFRC San Francisco PD John McCrae says, “Joe is real; an unselfish hero for his role in getting blues music played on rock stations. A lot has been made of his old friend Eric Clapton’s contributions, but if you look back at Cocker’s music career, you see that Joe’s right there too.”

In fact, Cocker says he has long been inspired by blues and R&B vocalists. “First of all, Ray Charles,” Cocker says. “I heard Ray, I was not waiting back. There were others like Dinah Washington, Marvin Gaye, Aretha (Franklin), and so many more.”

The label has no plans to release singles from the boxed set. “We haven’t discounted releasing a single before the album hits the market now, so we’re taking a wait-and-see position,” Garcia says.

“The Long Voyage Home” is a “great way to re-establish Cocker’s name,” Garcia adds. The label has been soliciting publications for reviews, and will use the release as a source of exposure for the collection.

In addition, select Cocker tracks have found their way onto CB radio station hit mixes. Garcia says, “Certainly as a Musician and CD Review.

Garcia says the label is looking into alternative methods of reaching Cocker fans, such as CB radio and the Internet.

The set was originally scheduled to be released in conjunction with the staging of Woodstock ’94. Cocker performed at the event at the original Woodstock in 1969. However, the set’s release was delayed due to licensing and clearance glitches and the discovery of additional unheard tracks in label vaults.

A&M is planning special retail counter displays and will issue direct mail postcards to increase awareness.

Radio and television advertisement spots, as well as ads in consumer and trade publications, are scheduled.

Garcia says, “We re-created the ‘Cocker Power!’ tie-dyed T-shirt for the biggest selling points and will be using it as a promotion item.”

In 1989, A&M released Cocker’s debut album, “With A Little Help From My Friends,” featuring iTunes and the Grease Band. It peaked at No. 35 on The Billboard 200. The same year, the label released “Joe’s Garage,” which hit No.11 and was followed in 1970 by “Mad Dogs And Englishmen.”

The set, which includes “45s Live” and “Ballad Of A Millionaire,” remains the highest-charting album of Cocker’s career.

Cocker’s first three sets were his biggest-selling works, and each was certified gold by the Recording Industry Assn. of America.

Cocker went on to make five more A&M albums before recording.

3M TO STOP MAKING AUDIO, VIDEOTAPE

(Sony, a Vista to Form Web Site)

(Sony, a Vista to Form Web Site)

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SONY, LINK A TO FORM WEB SITE

(Continued from page 19)

access to portions of songs in the Sony catalog. In addition, it will allow users to place orders for Sony albums. A &M consumer affairs executive Butch Booth thinks tape suppliers could benefit.

“Eventually, we knew, there would be a crack in the dam, and 3M is the first,” Booth says.

Meanwhile, on the audio side, Jim Nevius, director of the PolyGram Tape Facility in Edison, N.J., calls the 3M move “the first domino to fall in the demise of tape.” “Certainly, it compels consumers to look toward another direction,” he says, although he notes that “tape has not been universally abandoned.”

Adds another audio duplication source, “It’s another sign of the digital age.”

However, Nevius says PolyGram is still using “quite a lot” of analog tape. “Certainly there is a market out there for it... Everyone assumes [3M] will sell the division.”

Assistance in preparing this story was provided by Paul Veron.
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<tr>
<th>WEEK</th>
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<td>I WILL DOWNS</td>
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<td>111</td>
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<td>112</td>
<td>6</td>
<td>KIRK FRANKLIN &amp; FAITH EVANS</td>
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<td>114</td>
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**Ratings (Top 40 songs according to Billboard Hot 100)**

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<thead>
<tr>
<th>TITLE</th>
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<tr>
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<td>&quot;BONE THUGS-HEARTS OF DARKNESS&quot;</td>
<td>LEE SMITH</td>
<td>15</td>
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<tr>
<td>&quot;CAN'T BE TROUBLE IN THE GOOD OLD SUMMER TIMES&quot;</td>
<td>ANTHONY K</td>
<td>14</td>
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<td>&quot;CAN'T GET ENOUGH OF YOU(THAT'S WHAT I'M FOREVER LEAVING)&quot;</td>
<td>RICHIE HADDOCK</td>
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<td>&quot;CAN'T HELP MYSELF&quot;</td>
<td>BILL WITHERS</td>
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**Eleven of the Top 20 Songs**

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<td>KORN</td>
<td>MATH</td>
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**Top Albums (200 Charts)**

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<td>YANNI</td>
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</table>
You Are What You Is. Fans dress as Frank Zappa for Rykodisc's "You Are What You Is" Halloween costume contest to celebrate the rerelease of Zappa's S3-album catalog. The contest was held at HMV Records in New York. Fans were encouraged to dress as Zappa or as characters from Zappa's songs. Shown in front row, left, are Rich Balco, HMV manager, Wayne McLeod, REP sales; Deb Cardenas, REP sales; Ken Feldman, HMV field marketing manager; and John Hammond, Rykodisc director of marketing.

All In The Family. Elektra's Gerald and Eddie Levert celebrate the release of their duet album, "Father And Son." The album's first single, "Already Missing You," is a top 10 hit on Billboard's R&B Singles chart. Shown, from left, are Gerald Levert, Richard Nash, Elektra senior VP of urban promotion; Karen Mason, Elektra senior director of urban marketing; Merlin Bobb, Elektra senior VP of A&R; Sylvia Rhone, chairman of EEG, and Eddie Levert.

Holiday Cheer. Epic Records executives enjoy a preview of Luther Vandross' album "This Is Christmas," which includes seven holiday-themed original songs and three traditional favorites. Shown at New York's Hit Factory, from left, are Ron Sweeney, executive VP of black music; Vandross; and Lamont Boles, VP of black music.

What's The Frequency, Tony? Discovery artist Toni Price, who has gotten critical acclaim for her current album, "Hey," has become official jingle singer for KEYE-TV Austin, Texas. The station, which recently switched affiliations from Fox to CBS, was visited by CBS News anchor Dan Rather, at whose birthday party Price performed. Shown at the birthday party, from left, are Price, Robin Rather, Dan's daughter; Dan Rather; and Jean Rather, Dan's wife.

Sweet Success. Zoo Entertainment artist Matthew Sweet celebrates gold certification of his album "100% Fun" backstage before his sold-out show at Chicago's Vic Theater. Sweet's label debut, "Girlfriend," also went gold. Shown, from left, are Billy Burs, Zoo Midwest regional promotion/marketing manager; Sweet; and Lou Maglia, Zoo president.

All Systems Go. Edel Co., one of Europe's largest independent record labels, throws a party at New York's System to celebrate the opening of its New York office. The company will be called edel America Records in the U.S. Shown in back row, from left, are Johnny Z, Crazed Management; Michael Haenley, edel Co. CEO/founder, and Jorg Hacker, edel Co. A&R director. In front row, from left, are John McNally, edel America Records A&R; Biff Naked, edel artist, who performed at the party; Marsha Z, Crazed Management; Jonathan First, edel America Records GM; and Peter Kamoll, manager of Biff Naked.

It's Beginning To Look A Lot Like Christmas. Taping the "Sam's Place" Christmas TV special at Nashville's Ryman Auditorium, from left, are Hal Ketchum, Steven Curtis Chapman, Alison Krauss, Amy Grant, and Gary Chapman. Steven Curtis Chapman performed selections from his Sparrow album "The Music Of Christmas," including the single "Christmas Is All In The Heart." He will co-host the Young Messiah Farewell tour with Twila Paris beginning Friday (24).
BETWEEN THE BULLETS

by Geoff Mayfield

GO ASK ALICE: Alice In Chains holds off a strong challenge by labelmate Mariah Carey and debuts at No. 1 on The Billboard 200, the second time in a row that the Seattle band has came out on top of that chart's penthouse. Last year, their album "Out Of Love" EP also debuted at No. 1; prior albums peaked at Nos. 6 and 42.

Thanks to the lead song, "Grind," which moves to No. 7 on Album Rock Tracks, ranks No. 3 at MTV, and peaked at No. 18 on Modern Rock Tracks. Alice's new album covers 25 more titles than its four slots (No. 94, 54, 221, and 58) in Billboard's Billboard chart's first four weeks at No. 13. A 12.5% sales kick helps rookie Alannis Morissette (145,000 units) move 4-3, while last week's chart champ, The Dogg Pound (140,000 units), sees a 48.4% sales decline—a typical second-week slide for a big rap album—and settles in at No. 4.

BOUNCING BACK: Of the many high-profile artists who have released albums since the start of September, Mariah Carey is the only one who has completely avoided a fast evaporation of sales. Her "Daydream" album spent the first three of its six chart weeks at No. 1, has never ranked lower than No. 32, and has sold 195,000 (185,000 units) and 33% more than "Jar's" first week. A 25.5% sales kick helps rookie Alannis Morissette (145,000 units) move 4-3, while last week's chart champ, The Dogg Pound (140,000 units), sees a 48.4% sales decline—a typical second-week slide for a big rap album—and settles in at No. 4.

FAT TUESDAYS: The new Bruce Springsteen set and the double Stevie Wonder hits package have been moved from Nov. 14 to Tuesday, but the crop of Christmas sets on Billboard 200 this week is only a sliver of last year's. Early retail action suggests that R. Kelly will debut at No. 1, while the Melissa Etheridge set, the star-studded soundtrack from Whitney Houston's "Waiting To Exhale," and the Rolling Stones' album should open near the top of the heap. The issue after that will be a tug of war between the Beatles and Garth Brooks.

Meanwhile, the bustle of the Nov. 7 schedule, with new albums from Madonna, Genius/GZA, and Cooio joining Alice In Chains in the first 11 slots, causes five backward holidays on this week's Billboard 200. In all, 22 albums make their first appearances on the big chart.

POLISHING SANTA'S SLEET: With the top eight albums each exceeding the 100,000-unit mark; new seasonal titles hitting The Billboard 200 at Nos. 173 (various artists), 189 (Kirk Franklin & the Family), and 190 (Luther Vandross); and the new Mannheim Steamroller starting to pick up steam (18-21 with a 69% sales increase), the industry will have a lot like Christmas. You'll find other new seasonal titles lighting up our specialty-album chart, while Christmas sets from previous years occupy the first four slots on Top Pop Catalog Albums. Among these are 189 (No. 1), 188 (No. 2), and 189 (No. 3), which reminds me to remind you about our rule on Christmas titles, which is that a seasonal title must be new in order to appear on our current chart—albums. Otherwise, such albums are designated as catalog items.

In case you're wondering, the pair of Tesh titles at Nos. 2 and 3 on the catalog list owe a bulk of their sales to a plug on QVC. And, speaking of Tesh, his albums bear new catalog numbers, which reflects the shift by his GTS label from independent distribution to PGB (Billboard, Oct. 21). You'll see new item numbers for Tesh in the next Billboard on our biweekly Top Pop Albums and Pop Contemporary charts.

By the by, Top Christmas Albums, the 49-position chart that contains new and old titles, returns next week. It will appear again in the Dec. 16 and Dec. 23 issues, with one more bow in the first issue of 1996 (Jan. 6).
es, massage oil, clothing, and other goods.

All of that supplements the estimated 25 million music units American Gramaphone has sold since its formation, the record company, says.

Davis calls his "connect the dots" theory of marketing.

THE SAGA OF "CONVOY"

The "Convoy" saga came about when Davis was an ad man at the Buzell Jacobs agency in Omaha. He recalls that while Bill Fries was a truck driver named C.W. McCall and won a Clio Award. MGM Records asked the duo to consider recording a C.W. McCall single. The result, 1974's "Old Home Filler-Up A'N' Keep On-A-Truckin' Cafe," went to No. 19 on Billboard's singles chart.

In late 1975, Davis and Fries recorded a McCall album for MGM, "Black Books," and "Convoy," the fifth single from that release, exploded, selling millions and inspiring a movie of the same name.

"Gone Are the Days" and Fries were doing "techno country," with its French horns and big backup vocal groups. Fries, the group's singer, went on the road as C.W. McCall and toured and recorded successfully for years. He was later elected mayor of Omaha.

Davis continued writing country songs in partnership with Fries but returned to his true love, which he calls "surf music."

In the mid-'70s, Davis was music director at a studio in Omaha and worked at night recording his symphonies. "I still talk to that third movement saying, 'We really like it, but there's no way to sell it. But I'd like to buy 50 copies for myself.' I was a very nervous label president and their secretaries."" YOU GOTTA HAVE A NAME"

Shortly thereafter came his conceptual breakthrough, Davis says. "It's funny, looking back now, that nobody said, 'What's this group?'" He got a better answer after making a record, he said. "Some of the record guys were saying, 'You gotta have a name. What's this group's name?' This was around the time of Iron Butterfly and so on, so I named my 'group' Mannheim Steamroller, which is the eponymous instrument out of the 18th century."

Despairing of commercial success, Davis decided to try self-marketing, "Doing an advertising thing. I was really taking the name American Gramaphone in an attempt to emulate punk label Deutsche Gramophone."

His logic misapplied the second word and the company remains "American Gramophone."

Davis says he gets the best audio equipment available and uses six live musicians on stage. "I'm the master, the Mannheim Steamroller parts, such as rhythm and harmonies."

We all play all of the ancient instruments, on a large scale. We're all classically trained; two of the guys were in the McCall country project.

To present the music, Davis relies on "a festival of lights, where we perform in front of the ancient music instruments, says Davis.

There are seven Light Cannons going simultaneous, projecting different peripheral views, with speakers that create the exact sound of that hall in England, don't come out of its echo content. So we end up playing live to the film. It's like doing a film score backward." CATALOG SALES

The folksy, 26-page, full-color American Gramaphone catalog begins with a low-key letter from Davis, complete with bad jokes and some hints about how to order back issues. The pages offer the three Christmas albums, cinnamon hot chocolate, and Steamroller pull-overs, as well as a special offer: the three albums and the hot chocolate in a Steamroller-inscribed wooden CD crate.

Davis says he gets the best audio equipment available and uses six live musicians on stage. "Every day, the 'Sunday Morning Coffee' album spawned Davis' very successful gourmet coffee line."

We've framed rare scores, regular scores for bands and instrumentalists, desserts and dessert music, massage music and massage oil, Steamroller polo shirts, and 'high-end yummies.'"

Available too is music from other artists on the label, including the veteran pop group America. Mike Post's TV scores, and John Rutter & the Camerata Singers. Through his direct-mail business, it is strong, Davis' Christmas releases are big sellers at music retail chains (see story, this page).

On the future prospects go, Davis says he is working on a Christmas movie and an adventure series called "Seven Wonders Of The Natural World," for which he recently climbed and camped on Mt. McKinley for 10 days, capturing images and sounds.

The label itself, he said, will stay pretty much as it is. "We're not actively recruiting artists. If the right ones come along, yes. The goal of our company is not to become the biggest record company in the world. Our goal is, like, to be the greatest."

AG's Mannheim Steamroller Sales Are Anything But Flat

BY DON JEFFREY

NEW YORK—Music retailers say that strong consumer anticipation and successful in-store promotions have resulted in a surprisingly strong early sales performance for Mannheim Steamroller's latest Christmas album.

The title, "Christmas In The Aire," is No. 15 this week in its ninth week on Billboard's Holiday album chart. The American Gramaphone release is independently distributed.

Tony Jamie, buyer for 150-store National Record Mart, says, "It's impressive this early to be selling that high up in the charts."

The album has been in NRM's top 10, and sales are increasing weekly. Last week it sold 1,100 units; the week before, 68.

"It's our No. 1 selling title this week. It beat all the pop, beat everything," says Jamie. "We have 116-store Borders Books & Music. We put it out early and exposed it to our customers."

He adds, "This will break my initial sales chart that I worked out in August, which was pretty aggressive. I expected to break 10,000 units. Now I expect to do much better."

Susan Peterson, senior buyer for music at the 675-store Target, notes that "Christmas In The Aire" is among Target's top 20 and that her chain accounts for more than 20% of American Gramaphone's sales.

"We do a very high percentage of the business," she says. "It has a very strong following. It fits our demographics."

Consumer expectations have been high for the release. The first two Christmas albums by Mannheim came out in 1984 and 1988, and many fans were expecting a third in 1992.

"They've got a great track record," says McMullen. "It's been a run of successful albums, and the third Mannheim Steamroller has been kind of waiting for a new one, because it's such a familiar sound. So, it's had the benefit of all the Rahman albums associated with Christmas."

The album has been placed in Borders windows, which are located by the front door of the store. "It's merchandise so everybody coming into the store sees it," says McMullen.

Borders has the title exclusive priced at $11.99. Some competitors in Borders' markets have been selling the album for as much as $19.

NRM has also been promoting the release heavily. "We had two two-page spreads in each of our catalogs, and we utilized them in about 80% of our stores," says Jamie. "One holds 300 units and lights up. It incorporates all three titles."

Target's Peterson adds, "We give it a lot of play in the stores."

Although it is a Christmas album, some retailers believe the release may have staying power after the holidays because of the act's popularity.

"We'll probably retain it year-round just to have a piece in the store," says Jamie. "Although most of the sales are on CD, Borders reports that the cassette version has also been moving well. It's easier to toss in the car," says McMullen.

EUROPEAN SOCIETIES OPPOSE EMI AGENCY

(Continued from page 10)

SINGLE-MARKET PHENOMENON

Central licensing itself is a relatively simple phenomenon produced by the single European market. Historically, Europe's record companies have handled their own licenses, a purely domestic basis. They secured their licensing fees from, and paid their mechanizations to, their sole collecting society in their country.

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

However, the open market across the 15-nation European Union means that record companies can now sell their national licenses to any collecting society within the Union.

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

EMI feels, though, that this process has gone too far, arguing that its future deals abroad, fees that have been given to record companies are detrimental to publishers' and writers' interests.

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Lee Ritenour  •  Nelson Rangell
Chick Corea  •  Russ Freeman
Spyro Gyra  •  David Benoit
Arturo Sandoval  •  Dave Grusin

Whitney Shoop Shoop's To No. 1 Debut

**Whitney Houston** can breathe a little easier, as she becomes the third artist and second female in history to debut at the top of the Hot 100. The first single from the "Waiting To Exhale" soundtrack enters at No. 1, displacing Mariah Carey’s "Fantasy," which had a healthy eight-week run.

"Exhale (Shoop Shoop)," written and produced by Babyface, is the first soundtrack single to begin its chart life at the summit. The other two singles that started out at No. 1 are "You Are Not Alone" by Michael Jackson and the above-mentioned "Fantasy." That means this is the first time that two consecutive No. 1 singles have debuted at the zenith.

"Exhale" is Houston's 11th No. 1 hit on the Hot 100. That puts her in a tie with Madonna for fifth place among artists with the most chart-toppers, behind the Beatles (20), Elvis Presley (17), Michael Jackson (16), and the Supremes (12). Houston has amassed her 11 No. 1 hits in just over 10 years, starting with "Saving All My Love For You" in October 1985.

Artista's success with "Waiting To Exhale" is just beginning. The album is chockablock with potential No. 1 titles, making it a likely contender to match or beat the record for most No. 1 hits from one soundtrack. The record-holder is "Saturday Night Fever," with four.

Houston's last No. 1 single was also from a motion picture, "I Will Always Love You" from "The Bodyguard" held onto the pole position for a record 14 weeks. It's unlikely "Exhale" will have an opportunity to run that long, take a look at the Hot 100 Airplay chart, where Mariah Carey has the top two titles with "Fantasy" and "One Sweet Day." The latter title is now in stores and has the potential to debut at No. 1 next week.

**CHART BEAT.**

by Fred Bronson

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**MARKET WATCH**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**YEAR-TO-DATE OVERALL UNIT SALES 1994 1995**

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**YEAR-TO-DATE SALES BY ALBUM FORMAT 1994 1995**

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*Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.*
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PETTY
and the
HEARTBREAKERS

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