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

■ BY ED CHRISTMAN

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

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

That scenario could include more bankruptcies, store closings, and a large return of product to music manufacturers, industry executives fear.

This year, Wherehouse Entertainment and Kemp Mill Music filed for Chapter 11 reorganizations, while Trans World Entertainment and the Pacific Harmony Fuels Creativity

■ BY MIKE LEVIN

BALI, Indonesia—Put two songwriters in a Los Angeles studio, and you either get a collaboration or a flat-out fight. Put 80 of them in a hotel in Bali, and you get a new take on the creative process and a huge room-service bill.

By picking up the 10-day tab (via associated companies) for Pacific Harmony/Indonesia 1995 here and in Japan’s original bands to come out there, and you get a new take on the creative process and a huge room-service bill.

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

Brazil’s Retail Sector Faces Changing Economic Climate

■ BY ENOR PAIANO

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

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

Tavares says that the decline was caused by department stores and supermarkets, which began selling records in 1987.

The volume discount those large chains receive from the major record companies allows them to sell records at extremely low prices, sometimes cheaper than the wholesale price that small retailers receive.

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

According to Mauro Pires, GM of the Lado A chain, which has six stores (Continued on page 20)
Enya was your private discovery.  
She was your personal secret.  
So, it must have been YOU who bought all  

18,961,754 albums sold worldwide.

ENYA The Memory of Trees  
(4/2-4/10)  


You just told one person. Oh, that explains it.
many congratulations to

SIR CLIFF RICHARD

on receiving his knighthood

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

The current studio album 'Songs From Heathcliff', sees the release of the new single 'Had To Be' on 27th November, a duet with Olivia Newton John.
Deems Taylor Awards Celebrate Authors, Publishers, B’casters

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

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

The ASCAP Deems Taylor Awards have been, for almost three decades, a wonderful way for the songwriters, composers, and music publisher community to honor the authors, critics, and broadcasters who have brought music to the American public.

The broadcast award in television will be presented to WGBH Boston and the BBC for the 10-part documentary “Rock & Roll,” which was produced for PBS. The broadcast award in radio will be presented to Chorus America for creating and producing “The First Art,” a national radio series featuring performances by member ensembles.

The editors and writers of the winning works are Mary Ellen Barrett, for “Irving Berlin: A Daughter’s Memoir” (Simon & Schuster); Theodore Bilich, for “Theo” (HarperCollins); Humphrey Burton, for “Leonard Bernstein” (Doubleday/Saul Chaplin, for “The Golden Age Of Movie Musicals And Me” (University of Oklahoma Press); Joseph Kernan, for “Write All The Time: Down: Essays On Music” (University of California Press); Richard Kramer, for “Distant Clocks: Schubert And The Coming Of Song” (University of Chicago Press); Jeffrey Kressky, for “A Reader’s Guide To The Chopin Preludes” (Greenwood); Thomas H. Riins, for “Just Before Jazz” (Smithsonian Institution Press).

The broadcast award in television will be presented to WGBH Boston and the BBC for the 10-part documentary “Rock & Roll,” which was produced for PBS.
EMI Music Has Record Sales In 1st Half Of ’95

BY JEFF CLARK-MEADS

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

The Thorn EMI figures for the six months ended Sept. 30 show that music division sales were up 28.8%, and profits were up by 28%, compared with the same period last year.

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

The company says that without the Toshiba-EMI consolidation—

Questions Arise At MCA As Morris Succeeds Teller

BY CRAIG ROSEN

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

One only thing was certain at press time—that Palmeese’s successor will not be Elektra Entertainment Group chairman/CEO Sylvia Rhone, at least as long as she is under contract.

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

Morris was named as Teller’s successor November 9, just hours after the ousting of Warner Music Group chairman/CEO Michael Fuchs, making it one of the most dramatic single-day executive shuffle in recent industry history.

Palmease resigned four days later, leaving Morris to handle the daily operations.

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

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

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

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

“During his ten-year current as managing editor, Ken helped build and oversee a staff that allowed Billboard to enjoy a period of steady growth and ever-increasing editorial excellence,”

says Lambert. “It is vital that we further capitalize on Ken’s unique skills to fully exploit the Music Group’s potential.”

Survey: Storyline Is Key To Effective Videoclips

BY CRAIG ROSEN

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

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

The findings indicate an interest in an engaging narrative, with 28% of respondents expressing a preference for videos with storylines and 22% saying they enjoyed when artists acted out a song video.

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

Jon Stewart To Host Billboard Music Awards

NEW YORK—Talk show personality Jon Stewart is pegged to host the 1996 Billboard Music Awards Dec. 6 at the New York Coliseum here.

Stewart is best known for his acclaimed syndicated daily talk show, “The Jon Stewart Show,” which ran from September 1984 to June 1996.

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

The Billboard Music Awards honor the year’s No. 1 artists and songs as determined by year-end data.

(Continued on page 9)</ grenn
When they ask for the world this holiday season, give it to them.

Reggae Africa (IRS-28187)

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

Sif Salia: New Music From The Middle East (IRS-32235)

Yale Brazil (IRS-31153)

Salsa, Merengue, Mambo! (IRS-31791)

Nana Vasconcelos "Storytelling" (IRS-33444)

Celtic: A Best Of Ireland (IRS-31216)

Call Of The Valley (IRS-32865)

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

NEW IN JANUARY '96

ASTOR PIAZZOLLA: Luna (33595)
THOMAS MAFUMO: Chimurenga Forever (33582)
YOSEFA: The Desert Speaks (33579)

ALSO AVAILABLE:

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

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

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

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

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

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

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

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

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

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

Little Richard

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

Larry Gallin

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

Charlie Daniels

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

Vince Gill

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

Dave Brubeck

"I've been visiting bars, restaurants and retail establishments every day for over 30 years. If it's fair to legislate away the songwriter part of my career?"

Willie Nelson

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

Walter Murphy

"If you pass this bill, it will be the end of songwriting. How can Congress say it has no value?"

Bill Smich

"It's hard to understand why I should have to give my creative efforts away to people who don't respect my work, but still want to use it for their benefit."

Kenny G

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

Dave Brubeck

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Bill Smich

"It's hard to understand why I should have to give my creative efforts away to people who don't respect my work, but still want to use it for their benefit."

Kenny G

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

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

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

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

Dozens of battles were fought in state legislatures to defeat or amend legislation that would have made it extremely difficult for performing rights organizations to license restaurants, bars and a wide spectrum of retail businesses. State legislatures around the nation watched as model anti-songwriter legislation was defeated in New Jersey through a veto by Governor Christine Todd Whitman.
In October, the U.S. passed the Performance Right in Sound Recording Act (Billboard, Oct 21). There are two important issues to take into account before openly testing this partial commitment to the legal dispositions of the Berne Convention, of which the U.S. became a member in 1989 (Billboard, March 25, 1989).

The new U.S. performance right does not provide for specific rights to be paid for analog broadcasts. Yet performance-right laws in other Berne-member countries apply not only to digital but to any and all uses, creating a broader rights-collecting base. In all of Latin America, including Mexico, there are distinct and operational performance-right structures in place that apply to analog broadcasts. Brazil, which rose to become the seventh-largest world music market in 1994, according to the IFPI, was one of the few places that could practice a performance right on a regular basis. The first such payment was made in Brazil in 1967, following standards set forth by the 1961 Rome Convention on neighboring rights (performance or connected rights).

Performance-right payments emanating from radio stations, live public performances, and club plays throughout the Americas, significantly enlarging the copyright-collecting arena and confirming not only the law.

VOICES CARRY

Mobile DJ Frustrated By Inability To Purchase Edited Promo Items

I am a mobile DJ who performs at many junior high and high school dances. The students who attend these events are avid fans of Geffen Records act White Zombie, especially the song “More Human Than Human.” When I went to purchase this song, I noticed an explicit-ly-warning sticker on not only the full-length CD, but on various import CD singles. The Newbury Comics store in Brain-tree, Mass., informed me that this song was never released as a domestic single, so the only way to purchase for a DJ purpose are those mentioned above.

All of these versions contain frequent uses of a certain profanity, best described as “MJ.” My concern is that I cannot play these versions, as the school principals in attendance forbid such language at the dances. I have heard clean versions of this song on both WAAF Worcester, Mass., and MTV. These are the versions I would like to play but am unable to purchase. WAAF informed me that it is playing item number PRO CD 4727A (a promo-only item), which contains two versions, a clean one and the album version with profanity. Obviously, MTV is using the clean version for its audio track. I was informed by Geffen’s distributor, Uni, that this version is available only as a promotional item. I do not think it is entirely fair or ethical to use radio and MTV to promote an artist’s songs and then deny the public the opportunity to purchase the versions they are being solicited with.

I am suggesting any form of censorship. I find acts like Snoop Doggy Dogg, Lenny Nails, and Alanis Morissette find it impossible to express their creative sides without explicit songs, so be it. However, the practice of record companies promoting via radio and video versions of songs that the public is unable to buy is wrong. In the case of White Zombie, the only way one can obtain the clean version of the hit is to either be a radio DJ or work for MTV. Consumers do not get the same options that labels give to radio and MTV.

Mobile DJs do not have the same choices as broadcasters, and this is very frustrating. We also function as an indirect promotional arm of record labels in that we are in a position to play songs for the entertainment of audiences who are the most likely purchasers of a given band’s material and often a parent. I am uncomfortable with “explicit lyrics” and seek out clean versions whenever possible. If I were unable to purchase a clean edit of a popular song for my junior high audiences, I usually have to tape it off the radio or off MTV, thereby depriving the record company of income and the artists of various royalties.

In this a situation that labels wish to encourage? By promoting one clean version of a song and then selling another prohibitively-ripped version over the counter, labels are engaging in a cynical and harmful type of “bait and switch,” and it is plain wrong.

Billboard is owned by the Mass. Music Co., in Rockford, Mass.

PAJAMA PARTY APPLAUDS DAPHNE

As Daphne’s first producers, we were excited to see Larry Flick’s piece about her “Imagene” single (“Daphne” Billboard, Nov 18). We were thrilled with her success. However, we must correct Flick’s reference to Pajama Party as a “veteran trio.” The group is alive and well and currently in the studio recording a new single, albeit sans Daphne and Freestyle.

Peggy Sendras
Jim Kien
Sendras-Klein Productions, Inc.
Brooklyn, N.Y.

TOP DOGG VERSUS UNDERDOGG

While I understand that the point of mayor O’Malley’s commentary (Billboard, Nov. 18) was to point out that there are two important issues to take into account before openly testing this partial commitment to the legal dispositions of the Berne Convention, of which the U.S. became a member in 1989 (Billboard, March 25, 1989).

The new U.S. performance right does not provide for specific rights to be paid for analog broadcasts. Yet performance-right laws in other Berne-member countries apply not only to digital but to any and all uses, creating a broader rights-collecting base. In all of Latin America, including Mexico, there are distinct and operational performance-right structures in place that apply to analog broadcasts. Brazil, which rose to become the seventh-largest world music market in 1994, according to the IFPI, was one of the few places that could practice a performance right on a regular basis. The first such payment was made in Brazil in 1967, following standards set forth by the 1961 Rome Convention on neighboring rights (performance or connected rights).
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www.americanradiohistory.com
Arista Builds Simon ‘Anticipation’
Label To Release 30-Year Retrospective Box

BY CRAIG ROSEN

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

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

The set will be priced at the U.S. at $29.98 for CDs and $39.98 for cassettes.

For Simon, compiling the set, which includes material recorded for Elektra, Warner Bros., Arista, United Artists, and Angel, was a labor of love. In fact, Arista did not obtain the last songs for the set until early November, forcing the album’s release to be delayed by two weeks.

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

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

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

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

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

“They were going to be on the ’No Set’ compilation,” Simon says. (Continued on page 101)

One Year Into VH1 Makeover, Change Evident, Image Slick

BY BRETT ATWOOD

LOS ANGELES—One year after VH1 began a major makeover campaign to “suck in” new viewership, the channel is aiming to fulfill its ambitious promise of providing never before clips, music-themed original programming, and a slicker image.

The 10-year-old channel, which is available to approximately 58 million U.S. subscribers, is banking on the restructured format to lure the active adult viewer between the ages of 25 and 44—an audience that is highly lucrative to its advertisers (Billboard, Oct. 22, 1994).

VH1 has stuck to its word by adding a mix of original programming, a news department with seasoned staffers, and a logo.

NorthWord Press Makes Migration To Nature Tapes

BY TRUDI MILLER ROSENBLUM

NEW YORK—For nature-book publisher NorthWord Press, branching out into audio recordings was a natural. But president/owner Tom Klein never guessed that those recordings, which began as a sideline for the book publisher, would grow into the lion’s share of the company’s business.

As recently as Jan. 26, 1995, Reelz recorded during the early 1960s with producer Paul Buckmaster.

“They were going to be on the ‘No Set’ compilation,” Simon says. (Continued on page 101)

Decca Celebrates Buddy Holly Artists Gather For Compilation

BY CHEF FLUPPO

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

A modest museum devoted to the Lubbock rocker will finally open in his hometown, a new biography is being published, and his first record label is planning a compilation for his 30-year-old eruption of the Hollies.


“This will be treated as a major Holly event worldwide,” says Decca executive VP/GM Sheila Shipley Biddle. “This is not a tribute album. There was a real taboo here against tribute albums. We were burned out with them, and re-lease was burned out with them.”

Decca instead, she says, is “a product of the project as a celebration.”

The project started, Shipley Biddle says, when Decca senior VP/head of A&R Mark Wright was looking for some rumored unreleased Holly tapes. The tapes have surfaced, but he and Shipley Biddle (Continued on page 95)
German Market’s Sales Slowdown Similar To U.K.’s

BY WOLFGANG SPAHR

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

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

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

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

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

Says Stein, “Results so far are more or less on par with the previous year, meaning that there were real losses in the single-digit-inflation-adjusted currency in the January-June period last year, but after that, it slacked considerably, particularly in July and August.

Total sales of 96.5 million albums and singles in the first nine months of 1995—a 3.2% rise—CD singles were able to more than double their share from over one in every five to over one in every three single-platinum singles. CD singles continue to dominate the market, with over 75% of all single sales.

In the albums market—where unit sales rose a total of 2.3% in the first three quarters of 1995—CD sales rose 17.6% to 61.2 million units, raising the CD share to 65%.

HONG KONG—With a handsome collection of gold singles and platinum albums, Air Supply was among the most popular acts in the U.S. during the ’80s. With two new Asia-based video products, band members Graham Russell and Russell Hitchcock are pushing Western music into the inner sanctum of Asian pop audiences during the ’90s.

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

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

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

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

The project was announced at BMG Entertainment International’s annual Asia-Pacific conference in Hong Kong and received such a positive response from local managing directors and marketing managers that BMG A&R/marketing VP for Asia-Pacific Stuart Rubin is forecasting unit sales of 600,000 for the region’s first-asian laserdisc and approximately 90,000 for the karaoke laserdisc.

“This is the one we’ve been waiting to do,” he says. “It’s a totally integrated project that is perfect for TV marketing. Air Supply embraced it from the start, because their melodies and lyrics fit right into Asia’s emotional connection to love songs.”

The concept is part of BMG’s worldwide move into Asia, where it has established a number of subsidiary genre-specific imprints that will allow the parent label to maintain its separate identities.

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

Copeland says the relaunching of I.R.S.—a wholly owned EMI Music company that operates under the aegis of EMI Records Group North America (Billboard, May 6)—was spurred in part by the major-label modern rock explosion of recent years.

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

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

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

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

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

I.R.S. is working “Shine,” a track from “Camp Grenada,” an album released earlier this year by Los Angeles’ Ghetto Giant Music.

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

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

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

Erin Gilligan is promoted to director of Atlantic Classics.

Mike Levin

Artist & Music

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

BY CHRIS MORRIS

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

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

Copeland says the relaunching of I.R.S.—a wholly owned EMI Music company that operates under the aegis of EMI Records Group North America (Billboard, May 6)—was spurred in part by the major-label modern rock explosion of recent years.

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

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

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

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

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

I.R.S. is working “Shine,” a track from “Camp Grenada,” an album released earlier this year by Los Angeles’ Ghetto Giant Music.

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

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

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

Erin Gilligan is promoted to director of international media relations for Atlantic Records in New York. She was manager of international media relations.

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

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

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

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

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Artists & Music

Residency Tours Building Fan Bases
Repeat Performances Create Familiarity

BY JIM BESSMAN

NEW YORK—The residency tour, a recent development, is suddenly the rage. New artists, developing artists, and even long-established artists are being booked for multiple low-ticket dates in small clubs within a manageable region, typically on the same night each week for a month or so. The repeat performances allow an act’s following to build, often from scratch, over the period of the residency, giving added ammunition to record companies and agents in promoting and booking the acts.

Among the many artists who have employed residency tours recently are Jim Lauderdale, Francis Dunnery, Boxing Gandhis, Melissa Perri- nck, Terrell, Candy Butchers, Pete Droege, Green Apple Quickstep, Jesus, Chris Whitley, Truly, Jill Sob- tile, Our Lady Peace, Ben Arnold, the Rake’s Progress, and even Dono- van and Johnny Cash.

In November–October Northeast residency was represen- tative of how such tours are scheduled. It involved two consecu- tive Monday nights at the Metronome in Burlington, VT; four consecutive Tuesdays in New York, split between Brownie’s and the Mercury Lounge; four Wednesdays in a row in Boston, one at TT the Bear followed by three at the Mid- dle East, five successive Thursdays at North Star bar in Philadelphia; and each Friday in October at Washing- ton, D.C.’s Atlantic.

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

To Atlantic’s Victor Go Spoils
Of Alex Lifeson’s Rush Roots

BY PAUL Verna

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

That’s because the song’s distinctly Rush-like guitar track is the work of Rush axemen Alex Lifeson and Victor Rutledge; it’s his first major project outside the band he co-founded in 1969 with bassist/organist Geddy Lee.

Although Victor bears Lifeson’s unmistakable sonic imprint, it is more a collaboration than a solo outing. Arthur Ushar, who has produced musicians in the group’s self-titled debut—due Jan. 9—are bassist Les Claypool from Bay Area rock act Primus and I Mother Earth drummer/writer Ed Roman (both self- professed Rush freaks), acclaimed Canadian vocalist/songwriter Dabelle, local session players Bill Iliel (guitar), Brian Boyd (drums), and Blake Manning (bass); and Lifeson’s wife, Char- lene, and 18-year-old son, Adrian. For the world outside of Canada, the album will be on Atlantic Records. In Canada, it will be released on Anthem/MCA Canada.

“A Victor developed, it became a band project rather than an all-star wank-fest,” says the self-effacing Life- son.

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

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

Musically, Victor is closer to alterna- tive bands, such as Soundgarden and Alice In Chains, than to Rush’s pro- gressive rock sound. According to Atlantic, plans to target the modern rock audience in addition to Rush’s core album rock and musician fan base.

“Rush is a very important band to us,” says Lifeson. “They’ve been our major influence.”

As a producer, Victor will also work the hard-hitting track “Don’t Care” to heavy metal outlets.

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

Touring is out of the question for Vic- tor because most of its members have other commitments, but it is left to the band to which is Lifeson’s responsibility to Rush, Lifeson, Lee, and Rush drum- mer/lyricist Neil Peart are currently writing material for their next album, which they plan to record early next year.

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

Clapton Honored At Silver Clef Auction;
Of-Frsted Requested Classic Hits Big Screen

PERFECTLY GOOD GUITARS: With Eric Clapton as the honoree, it was no surprise that guitars ruled at the 8th annual Nordoff-Robbins Silver Clef Award dinner and auction, held Nov. 16 at Roseland in New York. Accepting his honors, Clapton told the industry crowd that music had worked its therapeutic wonders for him more than once—and then to proceed to make the winning bid of $17,000 for a Gibson “Lucille” guitar signed by B.B. King. Clapton’s own per- sonalized Fender Stratocaster was auctioned off to dinner chair- man Bob Krasnow for $28,000. But the hottest axe was a Pete Townshend “smashed” guitar from the last Who tour that was bought at PolyGram exec Eric Krollfeldt for $25,000.

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

The Dec. 29 premiere of the movie, which was produced by Alan J. Pakula, and will be accompanied by new scores by Richard Einhorn, and will be released on video by Metromedia, Inc.

The History of Rock ’n’ Roll by Melinda Newman

O N THE ROAD: 311 has been dubbed as the opening act for the winter leg of Lenny Kravitz’s tour starting Dec 27 . . . RCA set 1996 Monis Life is a club tour being scheduled. . . Following stints opening for KMFDM & Filter, God Lives Underground starts its tour heading through this month . . . John Hiatt and Bonepony are on a club tour through December.

www.americanradiohistory.com
Dan Baird Rolls Out A ‘Buffalo Nickel’ On American Recordings

BY CHRIS MORRIS

LOS ANGELES—Probably to no one’s surprise, Dan Baird’s new American Recordings album, “Buffalo Nickel,” due Jan. 15, is a straight-ahead rock ‘n’ roll album in the classical mold. And don’t expect the former Georgia Satellite lead singer to go “altern-ative” any time soon.

“Somewhere between Charles Ives, John Coltrane, and Hendrix, somebody’s done it, pal, so just give me the shit,” Baird says with a cackle. “And those people are all dead.”

He adds, “Hopefully, people will be able to go, ‘Yeah, God, this is good.’ What’s good is good—it doesn’t just have to be modern.”

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

While the musical style of “Buffalo Nickel” may be familiar, some of the writing on the album shows a more serious intent than Baird has evinced in the past. The album’s first track and leadoff single, “Younger Face” (pub-lished by Baird’s Where’s the Check Music, which is administered by Warner-Tamerlane Publishing/BMI), is a rocking yet somber song about aging local heroes.

When the darker bent of his songs is mentioned, Baird says, “Yeah, yeah, I’ll admit it, Serrry! Come on, it can’t be all funny, and it can’t be all trage. Life just isn’t either one.”

“Younger Face” will be serviced to radio Tuesday (28).

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

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

TO VICTOR GO THE SPOILS (Continued from preceding page)

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

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

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

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

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

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

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

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

“There are probably a lot of Alex fans in those stores,” she says. “We already opened up many of these places for the Neil album. We’ve done a lot of cross-referencing with Rush material, alerting people that if you’re a Rush fan, you’ll probably like this, too.”

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

Lifeson says that Victor only endeared his Rush bandmates more to him. “When we got back to work, we got closer than we’ve been in a long time,” he says of Lee and Peart.

“We’ve reached a new level of maturity in the way we work. It’s a brotherhood that goes beyond family.”

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

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

Lifeson’s music is published through Leskut Music, which is administered through Core Music.

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

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

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

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PACIFIC HARMONY FUELS CREATIVITY
(Continued from page 1)

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

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

But whichever the event's stated purpose—after half a dozen a day—was the break from studio rigidity. Or maybe it was something they put in the water. After the first tentative meetings, composers from both sides of the Pacific moved easily from group to group, pooling out a melody or lyric when they clicked with each other. Meine said, "As the first day's work in any group, every day gets easier to know the people you are with and to understand what they want to create."

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

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


Many of the U.S. writers arrived with a track record of pop-writing success in Asia but with no real ability to exploit it. Musician and Filipina Veranacio Saturno took turns with a local melody; the Asian version was full of minor keys and a cascade of notes, the Western one used major chords and left much of the tune to the imagination. "One of my goals is to try and teach some of the neat things that Asian music is so internationally appealing," said Saturno.

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

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

There was no mistaking the U.S. dominance in the resort's hotel rooms, but instead of being distractive, it helped to cut through much of the musical formality that many feared would stiffen Asian songwriting. For some, like Hong Kong's Sandy Lam, initial intimidation soon evaporated. Ma said that Lorber and American Randy Sharp had an "opened our eyes and desire to connect (that) really brought things out of me."

Almost all of the Westerners were in Indonesia's stated goal was to more than let to the experience wash over them. Lorber caught the sense of a gamelinstrumental provided the sound into "This Could Be The Night," an ethereal jazz mix with Ma and Sharp. The trio relied on Indonesian Alida Ogum to adapt a soaring local melody on "Your Secret's Safe With Me."

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

Perhaps the most intriguing scene for songwriters was to be in a room with the remarkable rock-oriented talents of Husdon, Jackson, and Sussa Jameson, with Tommy Sharp pecking around the corner. Ed Solkovar braved the storm and ended up adding a slick rhythm for "Inside Out," the hardest-edged song of the event.

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

If there was a jam session happening, Hudson was the one who was in the baton. "He's very musical," said one Indonesian composer to the U.S. "What really amazed me was the respect he gave to everyone here, as long as they were willing to contribute."

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

Once an arrangement was laid down on the few pieces of recording equipment available, a song started to resist tinkering. Guitarist Parker watched patiently as McClintock and Saturno worked out the driving melody to "Where Do We Go From Here." But when Lisa Fischer's vocalist turned the song from pop to R&B, and Parker added a '70s rhythm guitar track, the song became a leading candidate for any future album.

If there was a tutorial on U.S. presentation, it came from Furniture Row's Brenda Russell's fronting on "One By One.," a joint venture with fellow American Gary Burr and Australian Jane Ross-Scott. "Still pulls out, I know ours how powerful a song can be," said Indonesian Maryati Soe-

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

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

teria Shaw, Dave Koz, Allan Rich, Jerry Huang from Hong Kong, and Tito Somarsono from Indonesia, then a great number of A&R executives should start calling their travel agents.

Shaw's Nashville slant proved a perfect foil for the Asians' pop focus, and Koz's saxophone helped make the song a highlight of the conference.

There was an obvious hesitation by locals to get involved with English lyrics, but the problem was minor for Britain's Cathy Dennis, the most prolific writer of the event, who contributed to five entire compositions. "What got me more than anything else was that he had told me he is thinking of me"—was how much we all wanted to learn from each other," Dennis said. "It may be lyrically American, but it is spiritually Indonesian."

At the Jakarta Hilton, the suites and ties came out for the seminars and business meetings. It was a bit of a comedown after the creative high of Bali, but someone had to interpret the reality of copyright, royalties, and songwriting politics. Two days of presentations covered the basics of publishing, performing rights societies, and management, vital information for an industry Music Publishing and a force behind Pacific Harmony's organization.

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

Reactions like this brought home the message that the international music industry's yen and yang of business and creativity has familiar roots in many cultures.
“Look at Jewel: We started with a brand-new artist out of the box, playing residencies in front of a few people at first; then, by the fourth time, 300 people wall-to-wall in small clubs. We went on to put her with Peter Murphy and then Catherine Wheel and Belly, but we started the ball rolling based on residencies and building a groundswell in specific regions.”

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

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

ICM booked the Jewel residencies, as well as those for Shokobe, Our Lady Peace, Dancy, and others. “There’s a sense of awareness of Jewel, who didn’t have much airplay at any given time in many cities, and the foundation is clearly the residency,” says Elson. “I was incredibly skeptical of putting her on with Peter Murphy in New York, but it sold out and she did great, and I think it was because New York knew who she was because she had done two residencies there.”

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

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

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

“It’s microwaving,” says Geiger. “Instead of giving the whole world one-two-hour window, you offer many short. Not everybody can make it to a one-night show, and residencies have a residual effect in that if people hear about it through review or word of mouth, they come around to later shows.”

Geiger notes that the Donovan residency has garnered major press and that Drogé’s New York appearances have raised interest at MTV.

“Here we had an unknown artist who was very good live, who we knew was mainstream enough in appeal that we could much a lot of people in front of him who would resonate with good feeling and word-of-mouth and get enough market saturation to feel a presence—which is very easy to gauge in radio plays and retail sales. He comes to town once, and nobody cares.”

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

(Continued on page 40)

Next Up. The latest up-and-coming Dallas-area band is Adams’s Farm, whose “Superfecta” was due Dec. 5 on Rainmaker, which spawned Deep Blue Something’s “KID” Dallas was the first single on "There Is Nothing That Rhymes With Race (Hold Dear)," the first single. Major-label interest is brewing due to the band’s shows with Deep Blue Something.

Andrews says the only criteria for choosing songs for the album was if they all liked a song and if they could find a way to record it differently than the original. However, don’t expect the Replicants to perform their innovative covers live. Andrews says the project was assembled in the studio and the band hasn’t even performed the songs live. "Originally, this was a project just for fun," says Matt Marshall, the Zoo A&R and alternative marketing executive who signed the band. "But it came out so well, we’re taking it serious and planning to make it like a normal record now."

The album has been serviced to college, metal, modern rock, and album rock radio. The label is waiting for feedback before deciding which song to service as a single and for which to make a video in January. So far, modern rockers KROQ Los Angeles, KITS (Live 105) San Francisco, WKQX (Q101) Chicago, and album rock WXQ/TO New York are toying with various selections, such as “Destination Unknown.”

The album’s new single is due in the spring, which makes it a surprise release. While Failure’s next set is due in mid- to late 1998.

\section*{REGIONAL HEATSEEKERS \#1's}

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

BY J.R. REYNOLDS

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

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

Correct is a subsidiary of Grindstone Entertainment and is independently distributed through Independent National Distributors Inc. "Audio Sedative" is slated for domestic release Jan. 9.

Mannish features rap duo Kevin "Jekill" Hicks and Scotty "Jive" Blanton, both of whom were born and raised in Los Angeles.

Despite the fact that g-funk is the sound of choice among West Coast rappers, Mannish has a freestyle flavor more closely associated with East Coast rappers. However, the duo insists that they aren’t favoring any one style. Jekill says, "Our music is universal, and we don’t try to sound East Coast or West Coast. We just roll with our own flow and do what we gotta do."

Mannish regards itself as an alternative hip-hop group that wants to avoid obvious rap stereotypes. "Our music has a hard edge to it, but we don’t want to be put in the same category of other crews that are always talking about gags, bitches, and boes all the time," says Jive.

The pair says away from sampling and instead creates original loops and beats and puts a heavy emphasis on meaningful lyrics. Jekill enjoys jazz, and when writing, he sits under a black light and listens to jazz radio.

"But we like all music," he says. "I can listen to Bob Marley and still hear original things that he prophesied way back when that still apply today."

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

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

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

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

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

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

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

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

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

"We released it commercially Sept. 29," he adds.

(Continued on page 30)
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!

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Francois Millet
331-4549-2933

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

Contact
Ken Piotrowski
212-536-5223

Reach Billboard's 200,000 readers worldwide.
December 2, 1995

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

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

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

Love,

Love,  

& The Bad Boy Entertainment Family
### Billboard Hot R&B Airplay

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### Billboard Hot R&B Singles A-Z

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**Notes:**

- Billboard Hot R&B Airplay and Hot R&B Singles A-Z are charts that rank the most popular R&B songs in the United States based on radio airplay and retail sales, respectively. These charts are published weekly by Billboard magazine. The charts are compiled using a combination of sales data and airplay data from Nielsen Broadcast Data Systems and other sources.

- The charts are not directly related to the mentioned text content regarding Arbitron/Communications, ASCAP/SMC, BMI, and others. The text content seems to include relationships and impressions computed from the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

- The title of “Don’t Take It Personally” by Brownstone is mentioned incorrectly with the title “RUFF RYDERS” in the Billboard Hot R&B Airplay chart.

- The title of “Don’t Take It Personally” by Brownstone is also listed incorrectly as “RUFF RYDERS” in the Billboard Hot R&B Singles A-Z chart.

- The text content appears to be a mix of references to various music charts and other unrelated information that does not provide a coherent narrative or context within the Billboard charts.
| **Watts Gangstas Don’t Turn Their Backs On Free Speech** |

**The American Civil Liberties Union (ACLU)** of Southern California has filed a federal lawsuit against the city of Inglewood. The ACLU claims that a city-wide ban on free speech in the area is an unconstitutional violation of the First Amendment. The ad, which features the same artwork as the album's front cover, depicts group members standing with their backs to a scale piled with white powder. The message that the Watts Gangstas was attempting to send: Turn your backs on drugs. The back of the album shows the group facing a scale stacked with cassettes and CDs.

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

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

---

**by Havelock Nelson**

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

---

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

In addition to the individual offerings, whose lyrical content “does not reflect the views of the Honorary Laureate Far- rakhan and the Nation of Islam.” There’s an all-star chorus line, “Where Ya At,” which contains the voices of Kane, Ice-T, Ice Cube, Mobb Deep, Chuck D, DJ Yella, Smooth B, Dr. Dre, E-40, and Dr. Dre, the latter’s only contribution being the title track.

(Continued on next page)
**BREATHE AGAIN** *“Exhale (Shoop Shoop)” by Whitney Houston (Arista) hangs onto the No. 1 position on the Hot R&B Singles chart this week. But coming on strong, at No. 2, is “One Sweet Day” by Mariah Carey and Bozzi. It, too, has been a big hit at radio ever since Carey’s album was released. In its first week on the R&B singles chart, it is already No. 1 at WTTG Washington, D.C., and WSTL St. Louis. It has a healthy gain in airplay but gets jammed by the top two singles.

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

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

**STEAL AWAY** It seems that radio is doing its own thing when it comes to deciding what should be a single. Steal Away is getting less attention than usual to current singles and are being lumped into album cuts. The release of R. Kelly’s self-titled album, which debuts at No. 1 on the Top R&B Albums chart and The Billboard 200, and in the “Waiting To Exhale” soundtrack (Arista), which debuts at No. 2 on the R&B chart, has spurred a lot of album activity. This is especially true for R. Kelly, whose “Down Low,” which features Ronald Isley, is hurting the airplay of his current single, “You Remind Me Of Nothing.”

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

**MAKING A MOVE** “You Put A Move On My Heart” by Quincy Jones Introducing Tamia (Qwest/Warner Bros.) takes the honors for Greatest Gainer/Sales and Airplay. This week it is top five at eight stations, including WZAK Cleveland, KMJQ Houston, and WHUR Washington, D.C. Jones also gets a No. 2 in another of those sets that receives substantial airplay, as “Heaven’s Girl,” which features R. Kelly, Ronald Isley, Aaron Hall, Charlie Wilson, and Naomi Campbell, and Moody’s “My Love For Lovin’,” which features Brian McKnight, Take 6, Rachelle Ferrell, and, of course, James Moody, start to heat up at radio.

**BUBBLING UNDER**

**R&B SINGLES**

**RAP COLUMN** *(Continued from preceding page)*

**RAP FACTS:** On Nov. 18, Method Man, Redman, Onyx, Eric Sermon, and Suga (the artist formerly known as Sweet Tee) wrapped the 20-track Def Jam Compilations II Men (Columbia) in Oct. 6. The organiser of the event, and also the artists, expressed an interest in bringing live rap to the back to the people, so tickets are only $10. In order to keep costs low, the acts travelled together on one bus.

“We’re selling a ton of records, but kids just aren’t coming out to see shows the way they used to when EPMD, Run-DM.C., and Public Enemy were selling out thousands of people. ‘People need to see us to get the true, full hip-hop flavor.”

**BE WARE OF MY CREW** by LBC Crew is the first single from the upcoming Warner Bros. Records soundtrack to “The Line Between Love & Hate.” It’s also the opening salvo from Snoop Dogg’s new Doggy Style Records, and they have selected to distribute a new hip-hop label.

**QUICK HITS:** DJ Yella has signed with Street Life-Scotti Bros. Records. **Russell Simmons** will go online with the Silt on the Wall 90s. **Bonnie Michel**, new-じる singer who went to No. 1 before Mary J. Blige. She returns with The Dogg Pound’s current single, “Let’s Play House.” Da Youngsta’s are no longer signed to EastWest. “I’ll Make You Famous,” their fourth album, will be dropped independently on Pop Art Records.

**MANIFEST** *(Continued from page 2)*

**Since the single’s release, Correct has held campaigns at independent retailers in which the single is 90% and encouraged other product-placement discounts. “Because their music is popular with 12-inch consumers, we made sure to keep stores specializing in 12-inch singles.”

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

**Correct is considering licensing deals to distribute “Audio Sedative” internationally.**

**“Jive U Man,” the second single, is more radio-friendly than “Expect That” and will be serviced to mainstream R&B and crossover radio.**

**Promotional copies of the single will be sent to DJs and record pools first week in December.” The release date of “Jive U Man” will probably coincide with the album’s release date in January,” Harwood says.

The label plans to send Manifest on a concert tour of clubs and colleges beginning in February. The group is not yet signed to a booking agency.
SOUNDS OF BLACKNESS HIT A PEAK WITH ‘CHILDREN’

INTO THE GROOVE: Few acts can refresh our somewhat jaded ears faster than an inspirational pearl from Sounds Of Blackness. With “Children Of The World,” from their second album, “The Pressure,” the urban-gospel troupe surpasses the creative quality of its debut and the hit of 1995 anthem “The Pressure.” Junior Vasquez plays a key role in the realization of this revelatory jam, with post-production that complements Jason Miles’ original studio concoction by deftly skirting the line between primal tribal-rhythm drama and church-styled soul. Dubheads will dig the X-Beat version, though nothing matches the Roots mix, which is highly programmable without losing song-writer Nona Hendryx’s lyrical plea for unity.

“Children Of The World” is the debut single from the Spacewheel-distributed Lightyear Entertainment Records. Talk about your splashy introductions.

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

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

If you are the type who prefers hi-NRG music in its purest and most razor-sharp form, then your post-Michael Jackson effort, “Open The Door To Your Heart,” is a required swirling experience. Released on Zomba U.K., this is the kind of record that some of those great old touch-down routines were made for—including our favorite lift-spin-and-spiral-dip move from “Saturday Night Fever.” Varney has the suave, leading-man demeanor needed to rekindle track work, and he makes most of the song’s delicious string arrangement.

But you can’t find “Open The Door To Your Heart” in your trusty import bin, this cut can also be found on the “NRG For The ‘90s” portion of this month’s Hot Tracks remix service package. Actually, Hot Tracks producer Steven Tucker did a fine job of tightening up the track and extending the intro, which makes for easier danceable use.

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

We have no problem admitting that we have long been in the minority in failing to understand the hip allure of Japanese pop sensation Pizzicato Five. But we have begun to rethink our position. For one, the act’s new Madaton/Atlantic album, “The Sound Of Music,” is far more focused in its writing than past efforts.

Admittedly, our interest has been heightened by Satoshie Tomie’s slick remix of the forthcoming single, “Happy Sad.” The diminutive producer effectively fleshes out the funk-fortified track with rattling house percussion and sparsely placed disco strings, thus considerably boosting its commercial potential on and off the dancefloor. Soul-oriented folks should go directly to the Stereophonic sound, while harder heads should find the Ultimate F-U dub appropriately aggressive.

COOKIE MOUNTAIN: Several ancient moments into the engaging “Tales From The Magic Mountain” and we predict that you will be checking the CD spine to confirm that you are in fact listening to Urban Cookie Collective. The kitchen-sink flavor of the Euro act’s previous recordings has been replaced with fluttering disco colors, smooth popy melodies, and literate, thoughtful lyrics. Do not be fooled: “Tales From The Magic Mountain” is plenty of fun and remixed with cutting edge chops. But the group’s masterpiece, Rohan Heath, is clearly now thinking beyond the next quick-fix hit and has written songs that will stay fresh long after this set has faded from front-burner chart competition. He has found kindred spirits in the Development Corporation production clique and in singer Diane Charlemagne, which enhance the subtle spiritual subtext of Heath’s compositions.

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

“Tales From The Magic Mountain” is just released in the U.K. on Pulse-8 Records and in various parts of Europe on M1. Both labels have U.S. affiliates that would benefit from such a strong album. It remains to be seen which will be the winner.

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

For starters, dip into the jump-started interpretation of the Brothers Johnson, 1980 chestnut “Stomp,” which features no less than Coolio, Luniz, Yo-Yo, Shaquille O’Neal, and the cast of the stage show “Stomp.” It’s a smoker that demands a fashionable club remix, even though the album version is certainly tough enough to rock urban-ori-ented crowds. bw.

Equally dope is Brandy’s smoldering, hit-bound rendition of the Michael Jackson classic “Rock With You,” which cruises at a jazzy retro-funk pace with some smooth rhyme injection by Heavy D, and Gloria Estefan’s startlingly sensual performance of another Brothers Johnson gem, “Is It Love That We’re Missin?”

Jones exposes a side of La Glo’s vocal personality that we did not believe existed . . . but that we will need to experience again and again. Meanwhile, Brandy reveals the confidence and growing maturity needed to eventually move beyond flavor-of-the-month status into a career of creative breadth and longevity. (And if this cut isn’t enough to convince you, chew on her espressivo-like turn on the Babyface-helmed “Sit-ting Up In My Room” on Arista’s fine “Waiting To Exhale” soundtrack.)

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

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

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

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

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

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

**CLUB PLAY**

- Compiled from a national sample of dance club playlists.
- #1: Highest position in the chart.
- **NEW**: Chart debut.

- Top 10
  - Dina Ross
  - Raw Stylus
  - Real Jiccoy
  - Loo Yin Yang
  - Gloria Estefan
  - ELL Mac
  - Janet Jackson
  - May Day Myles
  - La Bouche
  - Barbara Tucker
  - Taylor Dayne
  - Chazz
  - Betty Midler
  - Mariah Carey
  - Frankie Knuckles featuring Adeva
  - K.D. Lang
  - Arthe I. Man Party
  - Donna Summer
  - Lift
  - Bruce Roberts
  - Boy George
  - Deborah Cox
  - The Chemical Brothers
  - Joy Beltran
  - Sparks
  - The Fab 5
  - E.L.C. Skelton G.V.
  - Euro Susan
  - Monaco
  - Genus/Vega
  - Taylor Dayne
  - Onyx
  - Funky
  - Ice Cream
  - The Bachelors
  - Black Magic
  - L.V.
  - Method Man
  - Silk
  - Diana Ross
  - Bone Thugs-N-Harmony
  - Devo
  - Michael Jackson

- **GREATEST Gainer**
  - Absolutely Amazing
  - Jessica Simpson
  - Wet
  - Buena Vista Social Club
  - The Trammps
  - Height
  - The Rembrandts
  - N Sync
  - The Mighty Dub Kats
  - Onyx
  - Funky
  - Ice Cream
  - The Bachelors
  - Black Magic
  - L.V.
  - Method Man
  - Silk
  - Diana Ross
  - Bone Thugs-N-Harmony
  - Devo
  - Michael Jackson

**MAXI-SINGLES SALES**

- Compiled from a national sub sample of record stores.
- #1: Highest position in the chart.
- **NEW**: Chart debut.

- Top 10
  - Mariah Carey & Boyz II Men
  - Whitney Houston
  - Ace of Base
  - Groove Theory
  - Planet Soul
  - Shif N Wessun
  - Snoop Dogg
  - Pharoah
  - Goodie Mob
  - Carole Boyer

- **Greatest Gainer**
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
  - Everything But The Girl
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**A MUST BUY FOR '95!**

Billboard’s 1995 Record Retailing Directory

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

Billboard’s 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.
Women Break Through On Mercury
Twain, Terri Clark Among Label’s Successes

BY CHET FLIPPO

NASHVILLE—Imagine Luke Lewis’ quips that he’s “not a Terri Clarkatarian,” which he described as an artist with “super, super, super high profile,” now that he’s faced with a bit of an awkward dilemma. Lewis’ company has been instrumental in increasing the presence of women in Nashville’s music industry. However, the current roster of artists is predominantly male. Lewis’ vision for the label is to have a diversified lineup, and he emphasizes the importance of supporting women in the industry. 

Twain and Clark are among the artists who have contributed to this shift. Clark has established herself as a powerhouse artist with hits like “Redneck Girl,” while Twain has become a seasoned performer with a strong fan base. Their success is a testament to the growing acceptance of female artists in the country music industry.

Great Moments in TV Broadcasting: So there was President Clinton holding hands with Hillary Clinton while watching Shania Twain’s acoustic set of “The Woman In Me (Needs The Man In You)” on “A Gala For The President: A Performance At Ford’s Theatre.”

In celebration of its 25th anniversary, Rounder Records is reissuing a number of albums that have been indicative of the label’s diversification over the years. These albums include a variety of genres, such as rock, blues, folk, and the music of Louisiana. The boxes also feature an executive director photo shoot for the label’s hit record “Boots.”

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The album of the week is the one by Terri Clark. Clark’s song “Redneck Girl” has been a hit on the charts. The album has been promoted heavily on radio, and it’s expected to be a significant success.

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THAT'S THE WOMAN RING ON HER IT'S NOTHING DWIGHT A.REYNOLDS,J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)
HERE COMES THE RAIN THE MAVERICKS J.STROUD,D.STONE (C.HINESLEY)

THE CAR (SHENANDOAH'S SPICEGROVES HEDGES)

AIRLOVERS LOVE LESSON J.BROWN (E.LAUDER, H.HERTZ, J.POWELL, J.ROBERS)
AIRBORN ON A BOTTLE J.DAVIS (B.FOWLER, M.STONE)
I WILL ALWAYS LOVE YOU DOLLY PARTON, VANCE GILL (M.CURB)
TROUBLE MARK, CHESSA L. (B.CUMMINGS, D.HYANNI, H.RAY)

BORN IN THE DARK DOUG STONE (R.ANGEL, T.BRANN, J.SANCHEZ)
HERE COMES THE RAIN THE MERRIWEATHERS M.LINDSEY, J.CAIN, R.O'NEAL
I JUST CAN'T STAND TO BE UNHAPPY B.BECKETT, J.BROWN, W.PARKER (M.A.SPRINGER)
STAND AS STRONG AS SACE S.HAYS, D.JEAN L., J.SANCHEZ (B.BCCHT)

WHEN A WOMAN LOVES A MAN'S BLUE BROTHERS, (B.CUMMINGS, D.HYANNI, H.RAY)
LOVE STAY, WITH ME! J.LEYERS (W.ROBERTS)
NOTHING D.WRIGHT, J.YORK (J.S.CALLOWAY)

WHEN BOY MEETS GIRL TERRI CLARK (M.DURYEA, R.SANCHEZ)
SAFE IN THE ARMS OF LOVE RED OSBORN, E.CHERRY, K.CAMPBELL, J.P.BUNCH (R.O'NEAL)
I CAN'T HELP MYSELF, I'M FALLING IN LOVE J.MCCARTY, B.MARSHALL (C.BURG)

IT MIGHT BE HILLARY'S FAITH HILL (J.MCCARTY, B.MARSHALL)

IT'S NOT THE END OF THE WORLD WITH BETH HILTON, B.ESEY, R.EZELL (T.BL MERWYN)
IF I HAD ANY PRIDE LEFT AT ALL JOHN BERRY (J.MCCARTY, B.MARSHALL)
SHE'S EVERY WOMAN GARTH BROOKS (A.BROWN, D.HUTCHENS, J.WALLACE)

THE WORLD HAD A FRONT PORCH THE GONG SHOWS (B.BCCHT)


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

compilations from a national sample of airplay supplied by broadcast data systems radio service. 150 country stations are electronically monitored 24 hours a day 7 days a week. songs ranked by number of detections.
Country singles A-Z publishers/performance rights/sheet music

**Country Express**: After a ballyhooed No. 27 debut on Billboard’s Hot Country Singles & Tracks chart, “The Fever” by Garth Brooks inches up to No. 24 but is ineligible for a bullet because it actually sees a decrease in airplay. The fall was minimal, with the final detection tally showing a mere 0.5 nine stations in nationwide networks. To avoid unmentionable early deliveries. No advance copies of the single or the album, “Fresh Horses,” were sent to radio. However, Dierks Stivler delivered three additional cuts from the album Nov. 21, the day it reached retail.

Later that day, the Fresh Horses album appeared on programmers’ desks via overnight delivery. On that day, listener “release party” promotions were held nationwide.

Dawn Garnishour, marketing director at WSBN Nashville, says that the station co-sponsored its release party with Country Music Television at a local Blockbuster Music store. During the four-hour remote broadcast, Garnishour says, the Brooks set sold more than 150 units per hour.

Terry Stevens, national promotion director at Capitol Nashville, says programmers who were uncomfortable with “The Fever” (Billboard, Nov. 5) have relaxed their initial resistance after hearing the entire Brooks project. Stevens thinks it will take a couple of weeks of airplay to accurately distill the most popular cuts, but early feedback suggests “That Ol’ Wind,” “Beaches Of Cheyenne,” and the more traditional “Cowboys And Angels” are front-runners.

**Ballot Box**: George Strait’s “Check Yes Or No” (MCA) clings to the top spot on Hot Country Singles & Tracks for a fourth week. Two of Strait’s 1990 singles spent five weeks in that position: “Love Without End, Amen” and “I’ve Come To Expect It From You.” The videogroove for the Strait single cut has been wildly popular on CMT and remains in heavy rotation with more than 35 plays this week.

**Empire of the Air**: Five releases surpass the 5,000 detections required for Airpower status. Tim McGraw’s “Can’t Be Really Gone” (Curb) leads the pack, jumping 18-15 after just eight weeks on the chart. With an increase of more than 400 spins, Bryan White (Asylum) shows the most growth among the Airpower winners with “Rebecca Lynn,” rising 23-14. Other Airpower tracks are “Go Best High On That Mountain” by Vincent Gill (MCA), which moves 1-2; “The Cat” by Jeff Carson (MC) Curb), which rises 21-16; and “Love Lessons” by Tracy Byrd (MCA), which remains at No. 17 for a second week.

**Women Break Through on Mercury**

(Continued from page 31)

He also feels that what finally overcame skepticism on the part of radio, the press, and the industry was the fact that Twain tapped into a new audience. “I think we found a segment of the audience that hadn’t been spoken to. Young females are reaching big to Shania and to Terri. I think that the phenomenon that we kind of accidentally bumped into. Shania chose to make a strong record from a female point of view. She is not one of her peers and has the same point of view as young females.”

Twain agrees. “I’m glad I can get away with being myself. Five years ago, it wouldn’t have been acceptable for a woman to be so frank. I just write what I feel.”

Clark says, “Women are singing songs for women who want to hear them. Women in country can be independent without being male bashing. My song is tongue in cheek.”

“The male-bashing thing is not a problem,” Twain says. “My songs are not that serious. I’m just saying this is the way I am a woman—like or leave it.”

Mattea feels women’s role in music is “keeping the diversity alive. There is less of a ‘male mentality’ in the industry when it comes to the female. We seem to be allowed, even encouraged, to be individuals, not just women.”

Richey says, “Women are moving the boundaries. Some of the songs are from a woman’s point of view, and they’re written by women. The topics are real life, true life, which is what I loved about the older country music.”
**COUNTRY ALBUMS**

**FOR WEEK ENDING DEC. 2, 1995**

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**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILeD, AND PROVIDED BY**

**Billboard**

**FOR WEEK ENDING DEC. 2, 1995**

**Top Country Catalog Albums**

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**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILeD, AND PROVIDED BY**

**SoundScan**, Inc.

**FOR WEEK ENDING DEC. 2, 1995**

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**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILeD, AND PROVIDED BY**

**Billboard**

**FOR WEEK ENDING DEC. 2, 1995**
Warner’s Sáenz Adds President Stripes

by John Lannert


Sáenz’s new position, which takes effect (1), calls for a new Argentinean executive to oversee operations at Warner Music Mexico, where he retains his title as managing director, and WEA Latina, Warner’s U.S. Latin imprint. Sergio Rozenblat will remain VGM of WEA Latina.

Sáenz says in a prepared statement: “After [the North American Free Trade Agreement], the geographic barriers between the U.S. and Mexico have been diminishing every day, with events in the U.S. Latin market having repercussions in Mexico, and vice versa. The union of these two highly creative record companies represents a new cycle in the progression of our activities in North America, and, functioning as one, they will develop joint projects, particularly in the area of A&R.”

Among the more noted artists signed to Warner Mexico are Luis Miguel, Maná, Café Tacuba, and La Ley. WEA Latina’s biggest acts are Olga Tañón and Toño Rosario.

AWARD-WINNING GLORIA ESTEFAN: Epic/Sony superstar Gloria Estefan was awarded in awards at Spain’s Premio Ondas for her third Latin album, and won a trophy for best video of the year at the Billboard Latin Music Video Awards for her 1994 hit “Everlasting Love.” In addition, Miami’s favorite daughter was awarded five platinum discs in Colombia for her latest release, “Abriendo Puertas.”

The album’s second single, “Mas Alla,” was serviced to radio last week. And in case you haven’t heard, U.S. retailing behemoth Reebok & Co. will sponsor Estefan’s 1996 North American concert tour, slated to begin July 18 in Atlanta.

WINTER NUMERO DOS: Tower Records opened its second store in Mexico City Nov. 16 at the Pabellón Alta Vista in the upscale Mexican municipality of Alta Vista. Ariola/ BMG diva Rocío Durcal aided the proceedings with a ceremonial snip of the ribbon that graced the entrance to the store. Also on hand for the event was Coome, hypercharming front man of Warner Mexico’s Café Tacuba.

Despite the enduring, brutal monetary crisis in Mexico, Tower is expected to open one or two more stores in the capital next year.

Robert Olsen, who formerly oversaw Tower’s operations in Mexico, is relocating to Buenos Aires to head up a new Tower outlet. Katie Kirby will replace Olsen.

THE GOOD LIFE: How about Emilio (known to his Tejano music fans as Emiliano Navaire) cracking the Hot Country Singles & Tracks chart on his very first try? Emilio’s leadoff single, “It’s Not The End Of The World,” peaked at No. 35 a couple of weeks ago, and the tear-eyed ballad still looks alive, having entered the top 20 of the Country Singles Sales chart.

Moreover, Emilio’s solid country debut record, “Life Is Good” (Capitol...Continued on next page)
LATIN NOTAS (Continued from preceding page)

singer believed by Di Blassio to have a big future. Di Blassio’s latest Ariola/BMG album, “Latino,” was released in November.

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

RELEASE UPDATE, BRAZIL: Just out on Continental/Warner is yet another self-titled smash album by setenta ids Leandro & Leonardo. The leadoff hit single is “Eu Juro,” a Portuguese-language cover of the Bozy II Men/John Michael Montgomery anthem “I Swear.” A Spanish-language counterpart of L&L’s Portuguese album has been shipped by WEA Latina. In addition, Continental has dropped “Gente De Fe” by star-duo Anitta & Luan Santana, and the group’s hit “Bando” has been included in the soundtrack of the film “Lakewood.”

ARGENTINA NOTAS: Los Auténticos Decadentes, famous for their wild brand of Latin rock, have released “Mi Vida Loca,” their fourth album and their second for BMG. Produced by Afo Verde and Pablo Durand, the album is nearing gold (300,000 units sold) and features guest artists Gustavo Santocanali and a type of Uruguay folk band called a murga. Litto Nebbia, a pioneer of Argentine rock who is now president of indie imprint Melopea and the main catalyst of the label’s

(Continued on next page)
**TOP CLASSICAL ALBUMS**

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**TOP OFF-PRICE CLASSICAL**

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**Latin Notas**

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awesome catalog of tango, folkloric, and jazz records, is being showcased on an interactive CD-ROM titled “Picares de Vida.” Produced by a new outlet called Lideras En Tecologia, the package contains a comprehensive account of Nebbia’s career that features 40 songs, 30 minutes of video footage, and 300 photos and rare interviews. Barely one week after completing its sixth Latin American tour in October, pop/rock-er Viola Palmala E Vampires began recording its label debut for EMI Argentina, after cutting three records for Argentine indie Barca Records. The album, which has the working title “Sepia, Blasco Y Negro,” contains songs composed during the band’s March/August/September tour of Peru, Colombia, the U.S., and Mexico...Alligator’s blues notable Katie Webster, Kenny Neal, and Tinsley Ellis headed the second edition of the Alligator Blues Festival Sept. 29 at Obras Stadium in Buenos Aires. The happening was part of a heavy promotion for BMG’s Records’ compilation “Alligator Blues Classics” by the year’s top pop and pop-teen personality Bobby Flore. Also performing at the event was Argentinean blues acts La Missinippi and Las Blanclasus.

**Chart Notes:** At press time, it appeared that Enrique Iglesias’ first single, “Si Tu Te Vas” (Fonovisa), was poised to land the hot country markets. Iglesias’ No. 1 spot on the Hot Latin Tracks chart is from Iglesias’ fast-selling, self-titled album.

Assistance in preparing this column provided by Marcelo Fernandez-Bilbao in Buenos Aires.
RESIDENCY TOURS BUILDING FAN BASES

(Continued from page 21)

progress and achieving something,” Echoing Geiger, Dregas adds that radio programmers and press who had been unable to make the early shows would often arrange up to the third or fourth ones: “They have no excuses if you play their town four or five weeks in a row,” he says. “Another positive is that you actually get a chance to meet and hang out with the people who do come out. So we tried to change the show from week to week, with one acoustic and the next electric and the next half-and-half, and we changed the set lists, so it made us grow and kept it interesting.”

Alamo Sounds’ Ryan Wilson’s Progress is following last month’s three-week Northeast residency (in Asbury Park, N.J., Philadelphia, Washington, D.C., Boston, Albany, N.Y., and Port Chester, N.Y.) with a Midwest residency in Chicago, Minneapolis, and Madison, Wis., before a two-week return run in the Northeast, this time supporting the Bogner.

“Rather than be a support slot for a great headliner and return to the region four months later as a club—which is worthless—we’re trying to penetrate a region and be perceived as a headliner,” says manager Pati de Vries, who, with label support, has combined her band’s residencies with retail contests and giveaways. “It works,” she says. “Our mailing list has doubled, clubs sell out by the last time they play. We cover a ton of miles and get radio airplay [too].”

Key to a residency’s success, notes de Vries, is finding promoters at clubs that are willing to work with management, record company, agent, and act. One such place is New York’s Pech’s, which has housed residencies by Dunphy, GRP act Candy Butchers, Boxing Cheadum, and Jeff Buckley.

Buckley, a Columbia Records artist, played at Pech in July as part of the label’s one-year anniversary. “I called a residency because of the spirit of the whole thing,” says Buckley. “I was able to live and work with radio and retail, so I was able to talk about my band seven times a week, and that, in a week, is a residency in its finest.”

A number of residencies have been set up for the next six months, with several that will be announced later this year. A number of residencies have been set up for the next six months, with several that will be announced later this year.
Rasheed Finds ‘Gangsta’s Paradise’ Producer Scores Big With Collaborative Hit

BY HAVELOCK NELSON

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

Coolio, the rapper who performed the plaintive hit alongside singer L.V., says: “It took me to a whole new level of business. I started being recognized by kids, as well as my grandparents.”

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

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

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

After recontextualizing it, he invited L.V. to hear it. “I was hosting a party at my house,” he says, “and I brought him into the studio for a minute. He immediately flipped ‘Pastime’ to ‘gangsta’s’ and started singing a chorus.

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

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

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

Rasheed continues, “but we went back and re-did the vocals. From there, it took about seven weeks for the sample to clear.”

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

In general, Rasheed’s modus operandi involves collaboration.

“I’m more of the music guy; I’m into melodies and hooks,” he says. “I like working with different lyricists and think it’s better for artists to write what they perform, because they will then be more invested.

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

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

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

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

HOUSEHOLD SONGS: As a songwriter, Ralph Blane, who died Nov. 13 at the age of 81, was not a household name, but many of his songs were. One of his gems, written with longtime collaborator Hugh Martin, is in the process of being cut in Japan, and will offer material by the late conductor/composer Leonard Bernstein’s great Broadway scores—“On The Town,” “Wonderful Town,” and “West Side Story,” not to mention his ballet “ Fancy Free” —take place in the city.

In addition to the Orchestr of St. Luke’s, conducted by Eric Stern, the cast includes Donna Murphy, Mandy Patinkin, Audra McDonald, Richard Muenz, and Eric Schaeffer. The album’s producer is Tommy Krasker.


PRINT ON THE PRINT: The following are best-selling folios from Music Sales:
1. AC/DC: “Ballbreaker” (guitar tablature).
2. Tori Amos: “The Bee Sides.”

Words & Music

by Iris Lichtman

Published By Story Songs (ASCAP)

RASHEED

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

‘THEY’RE PLAYING MY SONG’

‘CATS IN THE CRADLE’

Written by Harry and Sandra Chapin

Published By Story Songs (ASCAP)

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

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

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

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GROOVLAND

Published By Grooveland

Jim’s Ukulele

Carole King

Jim’s Ukulele (eBay) / Carole King

“Grooveland is a band that’s been around for about 20 years,” Jim’s Ukulele Cymbal describes the group’s sound. “We’ve been around for about 20 years,” the group’s leader explains. “We’ve been around for about 20 years,” the group’s leader explains.

The earliest version of “Cat’s In The Cradle” can be found on Ricky Skaggs’ wonderful new Atlantic album, “Solid Grundy.”
The irony isn't lost on Paul Leary that he may become better known as a record producer than as the co-founder and guitarist of those paragons of absurdist psychedelic stomp, the But- 
choris Surfers. "I may not know what I'm doing," Leary says, "but I don't let that stop me."

An audio auto-didact from years of making recorded records with the Butchurh Surfers, Leary's forays into more formal pro-
ducing has yielded surprising success. He co-produced the Meat Puppets' first hit album, 1985's "Too High To Die," and he was behind Austin, Texas, singer/song-
writer savant Daniel Johnston's critically acclaimed "Fun." This year, Leary has the Meat Puppets' latest album, "No Joke!" and the Surfers' "Sacrilicious" to his credit.

With his modest, laid-back style, Leary seems more of an ideal sound-
ning board and brew partner than a conventional record producer. Emphasiz-
ing the overall good-time vibe of a ses-
sion, he favors creative instinct over technical precision.

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

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

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

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

"No Joke!" was recorded at Phase Four studio in Phoenix and mixed at West Street Recording in Los Angeles, with engi-

neer Chris Shaw working behind Newe Total Recall consoles. Leary recorded and mixed the raucous Surfers' album with frequent engineering partner Stuart Sullivan on the vintage API board at Austin's Arlyn Recording Studio.

But as a veteran of unlikely record-
situations, Leary isn't precious about his surroundings or gear. The humped Johnston album—on which Leary arranged the songs and played various instruments, as well as engi-
nearing the tracks on Afad—was "a true unplugged record," Leary says.

"We had to move the only freezer in his parents' garage to record the vocals."

With the Butchurh Surfers, Leary helped concoct some of rock's most
notorious albums on the fly. The band
recorded "Locust Abortion Techni-
cian" in the house near Athens, Ga.,
where it watered down the time, track-
ing on an archaic Ampex one-inch, 15-
inch-per-second, eight-track, tape tape
machine.

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

Having since come up in the world, Leary and the other Butchurh Surfers are working with producer Steve Thompson (Blues Traveler) at Beavis-

crate Studios, in Beavercreek, N.Y. The band's next album is due in the

spring on Capitol Records and will con-
tain everything from "punk rock to church hymns," Leary says.

Contact with more experienced pro-
ducers has helped Leary refine his approach to production, though not so much from a technical or aesthetic standpoint, he says, as from a psycho-
logical one. From former Led Zeppelin bassist John Paul Jones—who pro-
duced the last Butchurh Surfers album, "Independent Worm Saloon"—Leary learned that a producer who acts as "a captain at the helm" can serve a band well by helping it to "shrug off all the politics and expectations and keep the record a work of art."

Leary had a recent discussion with

Epic staff producer Michael Beinhorn
who provided additional philosophical insight.

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

According to Leary, one thing his
experience has taught him about mak-

ing records is that "you just never
know what people are going to like. You

do something you think is great, and people hate it, and you work on the thing and think you're struggling, and people end up loving it. It's still a mys-
tery to me. It's like tossing bones."

**NEW PRODUCTS & SERVICES**

**MACKIE DESIGNS** of Woodville, Wash., took advantage of the captive audience at its

overfloting booth at the recent Audio Engineering Society Conference in New

York to introduce its long-awaited Ultra-
mix Universal Automation System for

its 8-bus consoles. The system includes

the Ultra-84 (VCA gain cell), Ultraxm

Pro soundware for Macintosh, and the

Ultra-Pilot Fader Pack. Priced at $2,797,

the package provides automation for up
to 32 channels, including left/right pan-
ing, insert, send, mute, solo, auto fill, cue, and virtually any mixer and Mac computer, according to Mackie.

The console manufacturer also unveiled the 1202VZL, a "new and

improved" version of its famous 1202 12-channel mixer. Among its features are three-band equalization, a separate stereo bus, a single function, balanced XLR out-
puts, a new monitoring cue section, a low-cut filter, and extra low impedance. To accom-
pany the 1202VZL, which retains all the features of its predecessor, is priced at $429. Fin-
ally, Mackie reports that its recently introduced SR24 x 4 and SR32 x 4 consoles,

designed for the sound-reinforcement market, are cropping up in production and

broadcast facilities and major recording studios. The SR24 x 4 is listed at $1,690, while the 32-channel version is $2,999.

**PHILIPS KEY MODULES** introduced pro and semi-pro sound enhancers at AES: the

IS 5022 and IS 5021, respectively. The units offer a digital sound processor, digital-

to-analog converter, and 20-bit analog-
to-digital converter. They perform such functions as de-clicking, noise reduction, stereo enhancement, simple equaliza-
tion, jitter removal, and sample-rate conversion. The IS 5021 features a "smart" design with analog interfaces and digital SPDIF inputs, while the IS 5022 is a rack-mountable unit with balanced and unbalanced analog connections and digital SPDIF and AES/EBU inputs.

Other functions of the units include single-ended noise reduction, digital compres-
sion/expansion, spatial stereo, quantization noise imaging, digital EQ, stereo balance and level controls, pitch adjustment, and multilevel digital level indicators. The units are priced at $2,400 ($5022) and $1,200 ($5021).

**TASCAM** bombarded AES with new products, including the 802 double auto-

mated cassette deck; the MD-456 and MD-90 MD MiniDisc units; the M2000 MKII recording console, the successor to the company's original M2000 series; the Porta 
80 Ministudio cassette multitrack recorder; the DA-F1 portable DAT unit; and the professional DA-20 DAT recorder. Also, Tascam announced that its groundbreak-
ing DA-86 digital multi-track system won an Emmy Award "for creating a low-
cost and reliable system for digital multiple-track audio recording," according to a

(Continued on next page)
statement from the Montebello, Calif.-based company.

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

The GML/Macintosh Interface attaches any lab-model Mac to a new VME Motorola 68040 processor in the GML computer via a high-speed Ethernet link, according to the GML announcement. Among the system’s features are a fully graphical user front end; a speed increase for off-line editing of 2000-8000% with respect to other automation systems; a command-line interface on the Mac that duplicates standard GML system instructions; increased reliability and standardization with file operations currently handled by Macintosh; simplified Mac backup; and automatic naming of mix saves.

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

SONY ELECTRONICS unveiled three new professional DAT recorders at AES: the PCM-2600, PCM-3600, and DTC-A8. Replacing the Sony PCM-2700A, the PCM-2600 features four heads for read-after-write confidence monitoring; four-motor, direct-drive transport; high-resolution converters with switchable Super Bit Mapping circuitry in the analog-digital signal path; balanced XLR analog inputs and outputs; and AES/EBU digital ports. Pricing for the PCM-2600 has not been announced yet. The PCM-2600 replaces the PCM-2600. The new unit features a two-head, four-motor, direct-drive transport, high-resolution converters with SBM; unbalanced, RCA, and quarter-inch analog connections; and coaxial S/PDIF digital ports. An optional footswitch allows for hands-free operation. The DTC-A8 is priced at $1,395.

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

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

OTHER LOCATIONS

PIANIST Danny Wright recorded his 14th album at Dallas Sound Lab for Motown; the sessions were produced by Julie Twe... Also in Dallas, at Planet Dallas, Interscope’s Toadies and Reverend Horton Heat recorded for an RCA compilation. The sessions were produced by Ralph Sall and engineer Dr. Peter McCabe and Rick Kennedy; Planet Dallas engineers included Marc Mann and Amado Carrasco also worked on the projects... LaFace/Arista Johnny Gill recorded at Doppler Studio in Atlanta with producers Tony Rich, engineer Boy Shoy, and assistant Alex Lowe... John Hampton mixed four songs in Ardent Studios B room for Aaron Tippin’s upcoming RCA release; Steve Gibson produced, while Erik Fleetr... assistant. Also at Ardent, Joe Hardy produced Danish blues artist Henning Staerk for BMG/Arista; Skidd Mills assisted Hardy... Mushroom Studio...
Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard’s worldwide reach is unrivaled.

Put it to work for you.
MIDAS Touch Funds Aussie Bands
Gov’t Loan Program To Assist Industry

BY CHRISTIE ELIEZER

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

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

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

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

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

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

Newton estimates an annual $500,000 from these sources. Large corporations, he says, are more comfortable supporting a project that is not subsidy-based and has stringent safeguards and a wide enough range of programs to fit in with their marketing.

“MIDAS comes at a crucial time for this industry,” he says. “Things have gotten better since the summit, but the problems of earning incomes of musicians, which average $8,150 a year, and the plight of recording studios affected by slashed recording budgets and [poor] management skills have to be addressed.”

The major labels’ contribution is through a deal struck with the government six months ago. An earlier decision to allow parallel importation of records was overturned in return for record-company investment in new talent of $8 million over 10 years. Details of the investment strategy are currently being finalized.

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

Other funding programs provide for local and international touring and global showcases; demos by musicians and professional songwriters; international marketing through participation in overseas trade shows and promotion of products to enlarge foreign markets; development of business skills and employment of financial and marketing specialists; producing and distributing new radio programs; marketing of Aboriginal and Torres Strait product; and assistance with advanced training, skill seminars, and sessions.

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

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

(Continued on page 17)

Tsunekawa Named President Of WEA Japan

BY STEVE McCLURE

TOKYO—Warner Music International has named Mitsuaki Tsunekawa president of WEA Japan. Tsunekawa, 51, joins the Warner Music Japan division after nearly 30 years with Nichion Inc., Japan’s biggest music publisher, where he was most recently GM.

“Mr. Tsunekawa is one of the most important leaders within the Japanese music publishing business,” says WMJ chairman Ryuzu “Junior” Kosugi. “He has been instrumental in developing the concept of the television tie-in and is recognized as possessing one of the sharpest minds in the industry. Based on this experience, Mr. Tsunekawa has established strong connections with nearly every major production company in Japan, and our expectations are high that he will become a magnet for attracting new and established talent to WEA Japan.”

Kosugi has served as WEA Japan’s acting president since Ikuzo Oritaquit that post to take over as president of PolyGram K.K. earlier this year.

Tsunekawa’s appointment takes effect Dec. 11. “I am excited by the opportunity to work for such a visionary company as Warner Music Japan and such a creative executive as ‘Junior’ Kosugi,” he says. “He and I share the same vision for the growth and development of the company.”

(Continued on page 17)

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

BY MARK DEZZANI

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

EMI, which owns two other plants in Europe—at Swindon in the U.K. (see page 76) and Udien in the Netherlands—will make the plant a major exporter, according to Roberto Citterio, managing director of EMI’s Italian and Greek companies.

“The new plant will be a provider exclusively to EMI affiliates throughout Europe,” he says. “The new production lines will have a maximum capacity of 80 million pieces annually, and by 1997 we project a volume of 45 million units.”

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

Most of Italy’s multinational affili-
Lieberg Celebrates 25 Years On The Road

BY ELLIE WEINERT

MUNICH—The only thing that has been on the road longer than Marc Lieberg is the white line between the lanes. The Frankfurt-based promoter, who has handled and German tours of pop and rock's biggest artists, is celebrating 25 years in the business.

Lieberg began in a band in the early years of the Bat-era before entering journalism as current affairs editor for the Associated Press; these experiences proved to be major assets when he turned to promoting concerts in the late '80s.

It was then that he began organizing some of Germany's major outdoor shows and, in 1970, founded Mamma Concerts with Marcel Avram. The name of the company comprises the first syllable of each partner's first name.

Lieberg and Avram worked together until 1986, when Avram joined with Fritz Herr. Lieberg's new business partner is Ossi Hoppe.

Asked how the concert business has changed during the past 25 years, Lieberg said: "Technological innovation over the years plays a preeminent role and has brought about the most changes and the biggest challenges.

"When I started out, nobody knew exactly what the prerequisites for this business were. We improvised quite a lot, and it was more or less learning by doing. The concert infrastructure wasn't as complete as it is today. Nowadays, if the technical equipment does not function, the concert doesn't either. In this respect, we can't be as spontaneous behind the scenes as the artist is on stage."

"Unlike any other industry, our business cannot be automated, since we are dependent on manpower for setting up stages and lighting and the rest. We wish to present the maximum to the concertgoer and are constantly under time pressure."

Lieberg feels that the human side of the business has experienced a revolution in the past 25 years. "Twenty-five years ago, personal emotions and rapport played a much greater role; nowadays, things have become more impersonal."

"Personalities play a minor role as far as artist acquisition is concerned; money plays the primary role. In addition, costs have skyrocketed. That's a natural fact and there no use crying about it."

In an industry in which things are constantly changing, Lieberg has experienced the inception of the Euro- pean Union. "We are barely at home in Europe's largest market—and also in sight of the old Eastern Bloc countries—and we cooperate with local promoters who do their thing. 

In the future, Lieberg says that he hopes for more cooperation between young entrepreneurs, agents, and managers and the more experienced veterans of his generation.

LIEBERG IS EAGER TO OPTIMIZE CURRENT AFFAIRS EDITOR FOR THE ASSOCIATED PRESS; THESE EXPERIENCES PROVED TO BE MAJOR ASSETS WHEN HE TURNED TO PROMOTING CONCERTS IN THE LATE '80S.

"I hope that we will experience more of the exotic innovations from music artists such as Green Day, Offspring, or Alanis Morissette, for example, and I hope that we can continue to play a part in supporting new trends."

International

Retailing Down Under. The inaugural convention of the Australian Music Retailers Assn. in Sydney recently brought together music brokers from three continents for three days of showcases and discussions focused on the theme "Music Retail Towards 2000." Gathered, from left, are Denis Handlin, managing director/CEO, Sony Music Entertainment Australia, and a keynoter from the event; Barry Bull, chairman of AMRA, Pam Horovitz, executive VP of the U.S. National Assn. of Recording Merchandisers, and Stuart McAllister, chief executive of the HMV Group, who also gave a keynote address.

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Western Acts Rock The Vote In Russian Campaign

BY ERIKN TOUNMOHAMED

MOSCOW—Western pop and rock acts are playing an integral part in Russia’s prime minister Viktor Chernomyrdin’s re-election campaign, however, not all of them are aware that they are supporting a political movement.

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

These shows were the first in a series of concerts that coincides with the Russian parliamentary elections Dec. 19. Other shows in the cultural section of Chernomyrdin’s campaign will feature classical music, ballet, and fashion shows.

Another Western star scheduled to appear is Carlos Santana. One of the first Western acts to play outdoor events going on in Moscow at the time, he is scheduled to appear at the 4,000-capacity Kremlin Palace Dec. 7 and 8. Glenn Hughes, formerly of Deep Purple and Black Sabbath, is due to play the 2,000-capacity DK Gorkyova Nov. 23.

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

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

The music element of the campaign is being run by Vladimir Kiselev of concert promoter White Nights. White Nights spokesman Anton Chukayev says, “There will be no direct political propaganda during the event,” he adds, “but we are not sure whether all Western acts are aware that they are taking part in an election.”

Chernomyrdin’s campaign has overshadowed that of rival parties that do not have the resources required to ensure that the assistance of Western artists will attract public attention.

MIDAS TO FUND AUSTRALIAN MUSIC

(Continued from page 54)

or her art without any interference.

Tom Kehoe, manager of Gotham Audio studios, says, “There’s been so little investment in the [production] sector and the talent pool that you’d think all major studios have closed down in this time, and many engineers and producers have had to find work abroad—that I think any scheme that involves significant local recording in a local environment using local resources.

However, Breck Fleel, drummer for Mushroom Records set the Angels, questions the decision-making behind the loans. “The music business is all about the survival of the fittest; what’s the point to some dreadful band that should not be encouraged from getting funding (even though it made a better pitch)” he asks.

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

MIDAS is modeled on Canada’s successful Foundation to Assist Canadian Talent on Records program, which was instrumental in the early careers of K.d. Lang, Alanis Morissette, Steven MeKiennt, and Tea Party. Given that FACTOR’s 10-year investment of almost $10 million in independent recording goes to only 14 acts, it’s not surprising that they give up control of their music for.

International

SOCAN Awards Honor Bryan Adams

3 Of His Songs For Airplay In Canadian Country

BY LARRY LOBLANC

TORONTO—With three songs that have been aired more than 100,000 times on Canadian radio, Bryan Adams was the big winner at the 15th annual awards of the Canadian Society of Authors, Publishers and Composers of Canada’s sixth annual awards luncheon Dec. 15. Adams won SOCAN Classics Awards for “The Best Was Yet To Come,” co-written with his ex-partner Jim Vallance; “Straight From The Heart,” co-written with Eric Kagnoff; and Adams’s self-penned No. 1 hit of 1985, “Heaven.”

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

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

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

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

The SOCAN event, which was hosted by Denise Donlon, director of music programming for MuchMusic, also honored the songwriters and publishers whose songs received the most radio airplay in 1994. The ceremony mostly paid tribute to Canadian composers in the pop, country, jazz, film, and television fields.

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

The Jazz V. Jazz Concert Music Award went to composer R. Murray Schafer. Jane Bunnett received the SOCAN Jazz Award, and Canadian actor/director David Furr, Tom Sesenieek repeated their triumph from last year, winning the SOCAN Film and Television Award. Gary Baker and Frank Myers composition “I Swear,” recorded by John Michael Montgomery and Al-1e-One, was named the most performed international song in Canada in 1994.

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

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

“Hasn’t It Me Yet,” co-written by Jim Cuddy & Greg Keelor. Performed by Blue Rodeo.

“Soul’s Road,” co-written by Lawrence Gowen and Annette Ducharme. Performed by Gowan.

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

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


The four most popular Canadian country songs in 1994 were as follows:


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


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


Bryan Adams and Eric Kagnoff: “Straight From The Heart,” performed by Adams.

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

Dan Hill and Barry Mann: “When We Touch.” Performed by Hill, Cleo Laine, Oscar Peterson, and The Manhattan Transfers.


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

Ken Tobias: “Stay Awhile,” performed by The Young Doctors, and “10,000 Miles Want To Make Must,” performed by Tobias.

MAPLE BRIEFS

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

The CANADA COUNCIL, in partnership with the Canadian Broadcasting Corporation and the Canadian government, has established the 50th anniversary of the United Nations with a four-CD boxed set of music by Canadian performers to honor the UN event. Among those performing on the four-CD boxed set are Leonard Cohen, Gilles Vigneault, Glenn Gould, Kenny Burrell, Ian & Sylvia, Kostas, Jane Booker, and the Lee Pfi Ming Ensemble.

By Michael Timmins. Performed by Cowboy Junkies.

Country music.
in São Paulo shopping malls, the major record companies seem unconcerned about depending on just a few retailers. Retailers' woes increased earlier this year, when the Brazilian government tightened its economic policies in order to cap inflation.

**Discoteca 2001**

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

At the end of inflation, however, consumers seemed to lose a measure of their real purchasing power, because they began to bounce checks, and the retailers, besides suffering from the clients' debt, lost the 30- to 60-day margin that inflation had given them. As a result, two large Brazilian music retailers were forced to seek Chapter 11-type protection from creditors (see story, page 52).

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

Gabriela M. de Barros, from the Discoteca 2001 chain, which operates 12 stores in São Paulo, says that the major record companies have taken other charges off their prices, such as interest on credit transactions and shipment costs.

However, Mauro Scalabrini, sales director at BMG, counters that the interest cost is nothing new and had been hidden in prices during inflationary times. "People had no idea what they were paying for," says Scalabrini. "The difference now is that the retailers know what they're buying."

Some record companies acknowledge the hard times that small retailers are encountering. "It's true that the margins for the retailers are tight," says Francisco Gomes, sales manager at Warner-Continental. The major record companies sell releases to music retailers for a wholesale price of about $12; the titles usually sell to consumers for about $21. "It may look like a great profit, but with shipment, interest, and skyrocketing taxes, the business gets hard," says Gomes. Sources also note that large department store and supermarket chains can sometimes sell releases for $12 at retail, due to their volume discounts from the major labels.

Despite the pressure, Brazil's record industry trade association, ABPD, expects revenues to reach $700 million in 1995, a 25% increase over the previous year.

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

With its listening stations, TV sets, modern displays, and great stock of CDs, Planet Music gave consumers something they'd never seen before. "We're changing the consumers' mentality," says Carlos Branco, owner of Planet Music. "People used to think that if they found their favorite CD, they had to go to Tower Records in New York."

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

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

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

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

Another company planning to invest in a megastore is the recently formed BMJ, a merger between the 100-store Comilli and the São Paulo-based chain 6 de Outubro. BMJ operates 125 new Musicstore outlets nationwide.

"The stores without a good stock, lots of displays to show the product, and space for the consumer to move around won't survive," says "an owner, who is a former owner of 6 de Outubro and is now a partner in BMJ. Tavares notes that retailers also need to broaden their product range beyond music. "Record stores have always sold accessories, but now, besides blank tapes, there are videocds, videocassettes, and multimedia."

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

**A BRASILIAN STORY COMES TO BRAZIL**

The arrival of international recordjobber Handlennan in 1993 was preceded by Allens and Co., the largest record supplier in Brazil. However, the story is directly tied to Wal-Mart, which wanted a major CD supplier for the stores it opened Nov. 20 in São Paulo. In late 1994, Wal-Mart asked Handlennan to be its CD supplier, and the company rushed to open a branch there. In just four months, Handlennan opened an office, hired personnel, built a warehouse for more than 40,000 CD's, and bought the product.

Allens and Co., operating in Brazil since 1990, when it purchased the distributor Discmusic. In late 1994, Allens bought two big record clubs, Carta Brasil and Brasillan. Last year Allens' revenues were $85 million; this year they are projected to grow to $100 million.

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

While parallel imports have been a significant issue in Europe, they have not (Continued on page 97)
Credited With The Region’s Largest Market, Brazilian Music Industry Is Optimistic About The Future

BY JOHN LANNERT

In a year that witnessed a steep downturn for most of the recording industry in Latin America, Brazil has risen from inflationary ashes to become the largest record market in the region. And it won’t be a surprise if, next year, Brazil becomes the sixth-largest market in the world,” declares Manoel Camero, president of Brazil’s recording trade association, Associação Brasileira dos Produtores de Discos (ABPD).

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

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

IMPRESSIVE NUMBERS

Camero expects the revenue generated by the Brazilian record industry in 1995 to reach $700 million—a whopping 25% increase over 1994. He adds that his revenue projection is based on anticipated sales of more than 70 million units and says 80% of the sales will come from CDs, with the balance being generated by the fast-disappearing vinyl (8%) and cassettes (7%).

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

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

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

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

Still, most label executives, such as Luis Oscar Niemeyer, MD BMG Brazil, fret that delinquent debt remains uncomfortably high. “Nowadays, we are being very selective as to whom we will sell,” says Niemeyer. But he points out that, despite the uneasy credit environment, he expects the domestic market to keep growing.

After several years of sub-par performances caused primarily by unrelenting inflation, the near-moribund Brazilian record industry finally came to life last year, after the government introduced its anti-inflation program called the Real Plan. Almost overnight, the monthly inflation rate plummeted from 50% to 5%, and, suddenly, Brazilian consumers had real purchasing power. Brazil’s record industry boomed. Ironically, the skyrocketing domestic consumption resulting from the Real Plan precipitated Brazil’s finance minister, Pedro Malan, to put on the brakes.

Camero opines that the underlying stability of Brazil’s economy will allow the record business to continue to expand in 1996, albeit at a slower pace, say around 5%.

The loan bumper the toy scenario painted by Camero is piracy, particularly involving cassettes. While he offers no specifics as to what the Brazilian record industry would do to combat counterfeiters, Camero assures avuncural firmness that the labels are pushing to identify and prosecute the most serious offenders.

With their eyes and ears faithfully cast toward the government’s economic initiatives, Brazil’s record executives are equally sanguine as Camero.

LAS OPINIONES

Brazilian Execs Sound Off On Music And The Economy

BY ENOR PAIANO AND JOHN LANNERT

Though many retailers in Brazil are still in arrears to the domestic record labels due to the government’s credit-tightening measures, nearly all record executives in Brazil was optimistic about the future of the Brazilian record market.

And as the government slowly drops interest rates, the labels are betting the market starts heating up just in time for the usual hectic holiday season.

Apart from the majors, there are several indies which have thrived through specialization, such as Paradox (dance) and Velas (MPB), while other indies benefited from major-label distribution.

The following are capsule profiles of Brazil’s most important major and indie labels (listed alphabetically), as well as commentary by executives from these companies regarding the Brazilian record industry.

BMG

Label MD Luis Oscar Niemeyer foresees a 15% to 20% increase in the Brazilian market in 1995, with continued growth in 1996. Though concerned about past due payments from retailers, he’s hopeful the situation will improve, since the Brazilian government loosened interest rates in September.

Nonetheless, Niemeyer cautions, “We have to be careful. Everything looks good, but we don’t want to sell more than the client can afford. We also need to pay attention to the government, because things can change very quickly.”

Lulu Santos

BMG’s best-selling acts in 1995 have been romantic samba act Só Pra Contrair and veteran pop/rockers Lulu Santos. BMG has just released a new album by Só Pra Contrair (“O Samba Não Tem Fronteiras”) and one from another big-selling, romandia samba act, Grupo Raça (“Para Emoção”), plus the label’s annual Carnaval-themed, multi-artist compendium entitled “Samba De Enredo/Escolas De Samba.”

Other prominent artists signed to BMG are superstar Gal Costa, Chico Buarque, veteran vocalists Fabio Jr. and Joanna, Bahian act Chiclete Com Banana, rock group Engenhos Do Hawaii and irreverent humorist Falcão. As in the rest of Latin America, Los Del Río’s “Macarena” has become a big hit in Brazil.

CID

This veteran indie label located in Rio de Janeiro has more...
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The concert market is relatively new in Brazil. Until the 1990s, it was customary for artists to perform in clubs and tony society affairs merely for free food or (more commonly) drinks.

The professionalism of Brazil's concert scene emerged in the '60s with the arrival of Marcos Lázaro. A native Argentine on tour in Brazil with a circus, Lázaro switched to Brazil's concert market. By 1967, he was managing top Brazilian stars Elis Regina and Roberto Carlos, among others.

Lázaro introduced formal, written contracts and advance payments, a practice considered impolite at the time. Previously, concert promoters, particularly in small towns, would disappear with the cash once the show had finished. Thus, the advance payment improved the concert business in the back country, creating a strong market for national acts.

ROCKIN' RIO

The market for international artists first exploded in the mid-'80s, about the time the military regime gave way to representational government. The multi-artist Rock In Rio Festival in 1985 and its 1991 successor, Rock In Rio II, underscored the notion that international artists could realize prosperity as concert attractions in Brazil.

In 1985, Dudo Promoções produced its inaugural Free Jazz Festival. In the ensuing 10 years, Free Jazz brought in a stellar array of global notables, including Miles Davis, James Brown, Wynton Marsalis and Stevie Wonder.

Sylvia Gardenberg, who, along with her sister Monique, manages Dudo, credits Rock In Rio for putting Brazil on the global concert map. "Rock In Rio proved to the world that Brazil was a reliable market," says Sylvia, noting that, when Dudo began operation, it "had to pay $800 in advance for the artists. Now we don't pay more than $100."

In 1987, the giant cigarette company Souza Cruz, whose Free brand was one of the Free Jazz sponsors, became a sponsor for another new festival, Hollywood Rock. Mills & Niemeyer promoted the successful festival until 1992, when major shareholder Luis Oscar Niemeyer left the company to become MD of BMG Brazil. The remaining MKN partners founded a new concert promotion outfit called Promoter, which has since produced Hollywood Rock.

"We wanted to introduce another standard for rock concerts, in terms of organization, sound, lighting and security," says Promoter director Francisco Dutrado, who claims that Promoter initiated electronic ticketing in Brazil.

Dodi Cirena, president of DC-Set, and Phil Rodriguez, president of Water Brother Productions, are veteran promoters who have witnessed and participated in the development of the Brazilian concert scene over the past 15 years. Both observe that the Brazilian concert market is more active than ever.

THE COMPETITION

Recalls Cirena, "Ten years ago, an international concert was something so important that it monopolized the whole life of a city; nowadays there are concerts all the time. And in a big city like São Paulo or Rio, there are at least two international concerts a week. It's not big news anymore—and the competition is going to get worse."

"Sometimes I have to compete with myself," says Rodriguez, who points out that he promoted 80 international concerts in 1994. This year he brought to Brazil another standout slate of artists, including Brian Ferry, Beastie Boys, Pantera, Roxette,Slash, Black Uhuru, M People, Cypress Hill and Bon Jovi, plus non-music shows like the Harlem Globetrotters.

"When there were just a few concerts, it was a party for everybody, but it wasn't professional," says Rodriguez, adding that "doing concerts is like being a pilot—the more hours of flight the better."

If so, then Cirena and Rodriguez have become two of the better navigators of Brazil's concert terrain. Cirena's DC-Set, which started in Porto Alegre, has evolved into three companies: DC-Set Empreendimentos, which operates many businesses, including 78 Pizza Hut franchises; DC-Set Agência, a talent agency for many artists (Simone, João Bosco, Emilio Santiago), as well as a management company that handles superstar Roberto Carlos; and DC-Set Produções, which is responsible for national and international events, led by Michael Jackson's 1993 concerts, recent tours by Liza Minnelli and Donna Summer, and the Walt Disney World On Ice tour.

Rodriguez, a Cuban-American reared in Rio who now is located in Miami, began promoting concerts in Latin America 18 years ago. He signed numerous international acts to the Rock In Rio shows and currently is the largest promoter of international talent in Brazil.

WORLD-CLASS CONCERTS

"The biggest change in this market," says Rodriguez, "has been the sophistication of the domestic concert industry. Those companies involved in sound, lighting, security and stage design improved their know-how and equipment very fast and today are among the best in the world." Rodriguez notes, for example, that the Monsters Of Rock festival was staged by Brazilian companies.

International events like Monsters Of Rock showcase the splashy, big-city side of the concert market in Brazil. But the market's largest business, says Tom Gomes, publisher of the entertainment guide Show Business, is still in rural locales, usually at agricultural and livestock fairs and festivals.

Gomes estimates Brazil's domestic concert market to be worth $300 million, with 30% of the revenue derived from town fairs. Judging from his daily conversations with agents and promoters, Gomes calculates that there are 40 "name" artists in Brazil who command at least $40,000 per concert.

Still, Brazil's overall concert market—domestic and international—is difficult to determine because almost every show benefits from some sort of sponsor that rarely reveals its financial support. Though a sponsor's financial muscle is obviously beneficial to the success of a concert, many promoters wish that sponsors would take a long-term view of the concert industry.

"The sponsors come and go with the economy's ups and downs," says Dueto's Sylvia Gardenberg.

"From my perspective," says Water Brothers' Rodriguez, "it seems the big sponsors want to sponsor one or two mega-events, instead of getting involved with a music series similar to a U.S. program like the Budweiser Music Series or the Miller Music Series."

According to longtime promoter Manoel Poladian, a difference must be realized between concerts featuring sponsors and concerts promoted by sponsors. "When a big company does a festival, it's not interested in selling tickets—it wants to sell cigarettes, soft drinks, beer, whatever," declares Poladian. "If there is a loss, no problem, because it's a marketing expense anyway."

A pioneer in sponsorship deals, Poladian started linking multinational companies with concerts in the '70s, at a time when many firms still considered music events (especially those aimed at a young audience) politically and financially dangerous.

In recent years, Poladian has brought David Bowie, Sting and the Amnesty International Tour to Brazil. Further, Poladian has announced he will promote four Rolling Stones concerts slated to take place in April 1996.

PROFITS AND COSTS

One indicator that plainly shows Brazil's concert industry to be healthy is ticket prices: They have tripled in the past two years, going from about $8 to a current average of $25.

But with ticket prices moving upward, too, are the costs of promoting shows. Artists' fees have soared. Roberto Carlos goes for $200,000, up from $160,000 just a few months ago. Event and long-sized rock groups like Ultraje a Rigor raised its concert fee to $12,000 from $8,000—even though the band has not recorded in the '90s. Its biggest hit, "A Gente Somos Íntiul", was released in 1985.

Other expenses are skyrocketing as well, such as sound.
SOUNDS OF BRAZIL

OLODUM

Leandro e Leonardo

Roberta Miranda

Gilberto Gil

Zélia Duncan

Kid

MUSIC FOR THE WORLD

The variety and creativeness of Brazilian music at its best.
Great artists breaking boundaries.
Brazilian Pop Music: Hard To Define, But Easy To Sell

BY ENOR PAIANO

The recent surge in the Brazilian market has given new life to a genre the casual Brazilian music fan can recognize, but perhaps cannot define: MPB. An acronym for “Música Popular Brasileira” (Brazilian Popular Music), MPB could be loosely described as pop music adorned with Brazilian rhythmic, harmonic and melodic elements.

And popular MPB artists of the ’70s and ’80s, unable to secure recording contracts in the past several years, are being rediscovered by a new generation of music enthusiasts. Further, such MPB stalwarts as Marisa Monte, Caetano Veloso and Djavan have become big album sellers playing to large crowds who once again are hearing their music on the radio.

Monte, who appeals to a younger demographic, seems to be the lightning rod of MPB’s resurgence. Her 1994 EMI album, “Rosa E Carvão (Rose And Charcoal),” has gone double-platinum, selling more than 500,000 units.

Moreover, Monte won four awards at MTV Brasil’s inaugural Video Music Awards Brasil, held Aug. 31. MTV already had recognized the resurgence of MPB earlier this year when the channel debuted “Território Nacional,” a weekly program featuring interviews and videos of MPB acts.

Other MPB artists scoring impressive sales figures are PolyGram’s Veloso, whose 1994 Spanish-language album, “Tina Estampa,” sold 250,000 units; Sony star Djavan, who rang up 200,000 copies of his 1994 record, “Novena”; Gal Costa, whose 1995 album, “Mina D’Aqua Do Meu Canto (BMG),” has surpassed 150,000 units sold; and Adriana Calcanhotto, whose 1994 release, “A Fabrica Do Poema (Sony),” reached 110,000 units.

MPB has even found a concert home, as well. In August, a new 1,500-seat concert hall called Tom Brasil, named in honor of famed Brazilian composer Antônio Carlos “Tom” Jobim, premiered in São Paulo under the direction of Fernando Faro, an acclaimed producer of TV music programs.

ATTRACTION THE YOUTH

Faro notes that MPB’s renaissance has come across as a fresh new sound for Brazil’s youthful aficionados. “Since this music had been out of the market, the young fans are now discovering something they didn’t know about,” says Faro, adding that many 15- to 25-year-old concertgoers are attending the shows at Tom Brasil.

MPB first appeared in the ’70s via a pantheon of emerging stars, including Veloso, Costa, Chico Buarque de Holanda, Milton Nascimento, Gilberto Gil, Edu Lobo and Maria Bethânia. These budding luminaries blended sophisticated harmonies with lyrics laced with political overtones. Over the years, however, as more artists identified themselves as MPB acts, the genre’s defining characteristics became hard to identify.

While MPB currently enjoys re-established popularity, the origin of the genre’s comeback seems to first have taken root back in 1992, with the creation of a record label called Velas. The upstart label was formed by noted MPB composers Ivan Lins and Victor Martins, who established the imprint after failing to land recording deals for their artist clients. Eschewing the music tag MPB for the more encompassing term “Brazilian music,” Martins recalls how difficult it was to interest multinational record companies in his acts. “The majors thought Brazilian music wasn’t worth the investment,” he says.

Velas succeeded in reintroducing long-forgotten composers, such as Guinga and Edu Lobo. Among the best-selling records released by Velas is a posthumous album by Eliz Regina titled “Elis Ao Vivo,” which sold 100,000 units, and two albums by Ivan Lins, which sold 60,000 units each. Velas’ catalog has grown to 140 titles.

Several other small labels have followed Velas’ lead, such as Rio de Janeiro-based Drôulas, owned by composer Ronaldo Bastos, and São Paulo-based Dlubli, founded by attorney/composer José Carlos Costa Neto.

Concurrent with the launch of the MPB index was the return of MPB to Brazilian radio. In 1994, the São Paulo station Musical was in the midst of changing its programming and commissioned the ad agency McGann-Erikson to research the musical preference of the station’s listeners.

MPB turned out to be the overwhelming genre of choice, and soon Musical became the “100% MPB Station.” The station soared 10 notches to become No. 11 overall and No. 2 with adults.

“We tried to make the programming as traditional as possible,” says Maurício Barreira. Nevertheless, Musical rotates some artists not usually considered MPB, including Marina Lima, Luiz Santos and Lobo.

“Even if they’re pop/rock artists,” says Barreira, “if our public likes them, we include them in our playlist—but not too much, we don’t want to lose the personality of the station.”

DEFYING DEFINITION

What, then, is MPB?

Answers Tom Brasil’s Fario. “There’s no such thing as pure, roots-based Brazilian music. Since the beginning, Brazilian music has been mixed with fox-trot, schottische, rumba and tango, so there’s no point in having any one definition.” Indeed, Faro describes Tom Brasil merely as “a house for Brazilian music and the Brazilian musician.”

The return of MPB coincides with the increasing popularity of domestic music in Brazil. The difference with MPB is that the music is not necessarily as market-friendly as other genres. The nebulous musical idiom fulfills more artistic objectives rather than immediate commercial goals. Maybe the nebulous notice garnered by an old-school genre could be called a victory of quality over quantity.

LAS OPINIONS

Continued from page 32

EMI

Jo Gouveia, president of EMI Brazil, reckons the current debt morass with domestic retailers may well depend on the upcoming holiday season.

“If the year-end sales are at least as good as last year, then I think the problem will be over,” says Gouveia, “because the retailers will be able to reduce stock and have some liquidity to pay us.”

In any case, retailing in Brazil “is going to change with the entrance of foreign retailers. We just need that one to open here, and the rest will come,” says Gouveia, who thinks the international retailers will Computorize and better monitor the Brazilian market. “Then we will have a better idea of what we are selling and where.”

Gouveia is excited about the recent signing of Maria Bethânia, whose debut is due out next June or July. EMI’s top sellers in 1995 have been veteran rock trio Paralamas and two romantic sambas acts, Neotróde Jr. and Art Populor. A current hit act is wacky rock act Marianas Assinas, with its eponymous label how.

Also just released is product by Fernanda Abreu (“Da Lata”), Marina Lima (“Abrigo”), Renato Russo (“Renato Russo”), Moraes Moreira (“Acutico”) and the recently signed Lobão (“Nostalgia Da Modernidade”)

EXCELENTE

Carlos Eduardo Miranda, a former journalist and manager of speed-metal act Sepultura, recently founded Excelete, along with three members of Warner rock group Titãs. Miranda previously demonstrated that there was a market for alternative rock when he headed up Banguela Records. That label put out an eponymous album in 1994 by rock band Raimundos, which sold 180,000 copies. Raimundos now is signed to WEA Music Brasil.

Banguela eventually folded after Warner declined to renew a one-year distribution pact. Based in São Paulo, Excelete, which is distributed by PolyGram, is slated to release forthcoming product by rap act Cambio Negro, veteran blues group Blues Eriticos, Bahian metal act Mundo Livre and teen rock acts Little Quad and Graforas.

INDIE RECORDS

This new imprint founded by industry veterans Alan Otto Barrington Powley, Liber Gadelha and Oskávio Paes is concentrating on reggae and a street samba called pagode. In October, the Rio de Janeiro-based company, which is distributed by DBH, released the eponymous album by pagode duo Delta & Rola. Other records put out by the label in November include titles from Rio pagode act Sintoma Total, upstart reggae act Bantu, and Emerg metal reggae band Tribo De Jhal.

Three projects highlight the first half of next year: The January release “Cult Reggae Series” is a multi-artist package containing material from Jamaica’s small reggae imprints, and a March festival called “DJ MIX DJ” will introduce a 12-volume

Continued on page 60
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Jose Antonio Perdomo, the President of The Brazilian Composers Association (UBC) and the Managing Director of EMI Music Publishing Brazil, is in danger because he has successfully fought for fair, just and legal performance rights collections since 1989.

Nevertheless, a Parliamentary Commission, set up earlier this year, ostensibly to detect irregularities in the collection system, has sought to change its focus, attacking not only the credibility and honesty of Mr. Perdomo, but also that of the entire music publishing industry. Indeed, a number of current and former congressmen in the Brazilian Parliament who are owners of radio and television companies are either members of or prominent supporters of the Commission. These are the very companies and individuals that stand to benefit from the non-payment of performing rights.

Jose Antonio Perdomo has been harassed, threatened, and even shot.

We call upon all other interested parties to support our position and urge the Brazilian Government to direct the Commission to concentrate its attention on its original agenda – the protection of authors’ and publishers’ rights and the equitable collection and distribution of performing rights from radio and television in Brazil.

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LAS OPINIONS
Continued from page 35

collection of rap/dance music from DJ International Multimedia. In April, Indie plans to start dropping product by U.S. acid-az label Insane Records.

NATASHA
Established in 1993 by longtime industry players Connie Loper and Felipe Liberena, this Rio label distributes Walt Disney Records in Brazil. The soundtrack to the Disney mega-hit "The Lion King" with singing stars Daniela Mercury and Jon Secada duetting in Portuguese, has passed the 100,000 sales mark.

Apart from its Disney activities, Natasha is concentrating on four areas: children's music (Natasha is releasing a musical version of Brazil's most famous children's play, "Pluto, O Fantasminha," featuring four tracks recorded by Brazilian icons Caetano Veloso, Djavan, Chico Buarque and Milton Nascimento); dance music (the label is seeking sophisticated and underground artists); alternative rock (releasing product by international rock acts Morphine, Belly, Pavement and Throwing Muses); and soundtracks and domestic acts (having already put out albums by Brazilian singers Dani and Taciana Barros, as well as the soundtrack to the Brazilian film "O Quartelilha," composed and performed by Veloso.

Liberena asserts that the Brazilian industry's main problem lies with "retailers who were used to playing inflation and now don't know what to do." Natasha currently owns a back catalog of 64 titles and is distributed by BMG.

PARADOXX
Founded three years ago by industry veteran Silvio Arnaudo Calligaris as a vehicle to develop the then-expanding dance music market, this Sao Paulo-based imprint has released more than 150 titles, most of which are compilations.

"Ironically, what made this successful was a combination of two precautions," says Calligaris. "First, the majors already knew about the dance boom, but they hesitated because dance music does not create a back catalog, nor does it establish artists. Second, radio did not want to play national dance music, believing the public didn't want it."

But Paradoxx and radio network Jovem Pan teamed to produce the label's biggest smash—a compilation entitled "Big Hit Jovem Pan," which sold more than 250,000 units.

Anchored by a nationwide network of sales representatives and distributors, Paradoxx also partnered other compilation sets with radio stations and television channels.

When other labels jumped into the dance fray, Paradoxx began to broaden its activities. The company now represents British blues and jazz label Charly Records and U.S. rock imprint Epitaph Records.

POLYGRAM
After spending the past two years mining PolyGram's short deep catalog to good effect, label president Marcos Maynard has turned his attention toward breaking and marketing acts currently signed to the roster.

Among Maynard's priorities is classy chanteuse Simone, who was inked in September. Her label premiere, titled "25 De Dezembro (December 25)"—coincidentally, Simone's birthday—honauts a duet with Milton Nascimento and features several Christmas songs. Interestingly, Maynard says Brazilian artists seldom record Christmas tunes.

Singer-songwriter legend Caetano Veloso also is set to release a live album, "Fina Estampa II." Also out are albums by tita enega act Chicozinho & Nordeste, hot samba-reggae act Neninho and standout Bahian roots band Timbalada.

While generally upbeat about the Brazilian market, Maynard contends that if the government relieves credit "somewhat, without causing inflation, then next year could be similar to this year, but with smaller growth."

Maynard figures the Brazilian market could enhance even more with additional sales outlets. "There are 1,000 points of sale for records in Brazil and 8,000 points of sale for videos," he says. "This market would grow like crazy if there were more places to buy the product."

ROCK IT RECORDS
In 1992, Dafoe Villa-Lobos, guitarist for popular rock act Legião Urbana, launched this indie label from a Rio de Janeiro record store by the same name. Focusing primarily on alternative pop and rock acts from Brazil, Rock It released product as an indie until last year, when Villa-Lobos formed a partnership with BMG. Details of the deal were not revealed, but BMG assumed the distribution responsibilities for Rock It. The label's latest release is "Mundo Passionale" by a pop act called the Sex Beatles.

SONY
One of the most important developments at Sony in the past year, says label president Roberto Augusto, was the division in 1994 of Sony into two labels: Columbia and Epic. Chaos. Augusto comments that he made the move to provide more focused attention to the promotion and marketing of the smaller rosters of the upstart labels.

This division of labels has helped Sony's growth, because the A&R director is more effective working with fewer people," says Augusto, who praises Columbia A&R director Miguel Plopczki and Epic-Chaos &R director Jorge Davidson. Augusto also singles out marketing director Luis Andre Calabresa for his efforts.

Unlike other labels that have experienced success with romantic samba, Sony has hit pay dirt with reggae artists Skank and Gidade Negra, along with rap act Gabriel O Pensador.

Sony also has released a powerhouse batch of albums for the holiday season. Among the artists who have released records are Roberto Carlos (his annual eponymous album), recent signee Jorge Ben Jor ("Homosapiens"), Martinho Da Vida ("Tia Delicia, Tia Gosto"), Julio Iglesias ("Julio Iglesias"), Angélica ("Angelica"), Asa De Agua ("A Lenda"), Ara Ketu ("Ara Ketu Dec."), Joao Bosco ("Da Lecencia Meu Senhor") and João Marcelo ("Joleo Marcelo Boscoli & Cia.")

In addition, Sony has shipped the latest album by Angela Maria, titled "Duets," which features the 50+balladeer diva teaming with a nonpareil cast of vocal partners, including Roberto Carlos, Caetano Veloso, Gal Costa, Maria Bethania, Milton Nascimento, Djavan, Chico Buarque, Ney Matogrosso, Fagner, Alcione, Estudio Santiago and Nana Gaimarn.

Augusto says that Sony also is introducing the CD-ROM format to Brazil for the first time, along with the CD Plus.

TINNITUS
Distributed by PolyGram, this boutique indie headquartered in Sao Paulo releases product revered by critics but shunned by consumers. In the past year since its creation, the label has...
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put out 16 albums of startling variety, from heavy metal to ambient music sporting 60 minutes of sounds of the sea.

What I look for is international music with an unmistakable Brazilian accent," says label owner-producer Pena Schnit, who notes that his label's product has not sold well because "there are very few outlets for the kind of music I produce."

VELAS

Formed in 1992 by esteemed composers Victor Martins and Ivan Lins, Velas has accumulated 120 titles and has spun off two new imprints: Crescendo, dedicated to sertanejo and romantic pop music, and Primal, which focuses on heavy metal and rock.

Velas is distributed by Alliance Entertainment in the U.S., has opened an office in New York and is pursuing licensing deals for product from the U.S. and Japan. Velas currently distributes Cuban label Egrem and Cogumelo, the Belo Horizonte imprint that first released Sepultura and continues to produce heavy metal from the Brazilian state Minas Gerais. The label's biggest-selling records to date are a 1977 live album by Elís Regina (100,000 units sold) and two records by Lins that sold about 60,000 copies apiece. The label's other strong seller is alter-ego-composer Aline Saty.

WARNER

A close third in market share behind PolyGram and Sony as of September, Warner bidected into WEA Music Brasil and Continental earlier this year. Warner MD Beto Boaventura says the split was made to better market Warner's domestic artists. Warner now acts as a corporate parent.

Boaventura credits the success of the two labels to their management directors, Sergio Alfonso (WEA Music Brasil) and João Rossini (Continental).

Like several of his counterparts, Boaventura voices concern about the domestic industry's overdue debt, but adds, "We look forward to '96 with confidence, because the economy is stable."

Meanwhile, however, Boaventura admits that caution is the key word for the short term. "You have to impose limitations on credit and to ensure that nobody goes beyond what they can afford." he says.

Among WEAs Brasil's big-name artists who have put out product in the past few weeks are Titãs, Raimundos and Gilberto Gil. In October, Continental dropped the latest album by sertanejo superstars Leandro & Leonardo. Olodum was slated to release a live album on Continental in November.

Moreover, Boaventura cites upcoming sertanejo acts João Paulo & Daniel as a promising duo that has sold 250,000 units of its latest album.

While noting that romantic samba is the dominant genre in Brazil these days, Boaventura predicts that the market will trend back toward a rock and pop sound.

THE CONCERT MARKET

Continued from page 54

lighting and security fees. "Worst of all are the media costs," says Poladian, noting that one 30-second prime-time spot on Globo, shown only in São Paulo, costs $12,000. "Some time ago, concert promoters had special prices on TV," says Poladian. "Now, not only do we have to pay full price, but sometimes when there's a sponsor, the network wants to double the rate."

To avoid high media expense, some promoters have employed other means to promote their shows. The Rio promoter Agi, promoter of Australian Connection—a series of 30 concerts featuring lesser-known Australian acts like Hoodoo Gurus, James Reyne and Spy X Spy—recently began using mainly street posters and word-of-mouth, primarily among the surfers, to promote its concerts. One of the shows drew 10,500 concertgoers to Rio's Metropolitan Theatre.

"Since those bands' fees were relatively cheap, we could make a profit, even with high production costs," says Agi partner Yanco Barbosa.

The Metropolitan itself has begun to buy and promote a varied assortment of artists, among them Luciano Pavarotti, Diana Ross, Caetano Veloso and Gilberto Gil. "We soon realized that it would be difficult to have a top [concert schedule] by only renting the venue, so we began to create some events and to buy concerts, assuming the risk," says Gabrieli Monteiro de Barros, director of Metropolitan, which is owned by veteran nightclub impresario Ricardo Amaral.

Another concert hall producing its own events is São Paulo's Tom Brasil, a 1,500-seat facility that opened in August with a concert by bosa nova pioneer João Gilberto. Other artists who have performed there are Veloso, Milton Nascimento, Paulinho da Viola and Ivan Lins.

The heated concert activity in Brazil may attract even more newcomers to the scene. But heavy competition, increasing costs and a limited number of sponsors ensures that only the strong will survive.

"The important thing about the Brazilian concert scene nowadays," comments Poladian, "is that it's mature and serious. But it also has its limits."

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It’s War For CD-ROM Shelf Space
Some Suppliers Try Alternative Selling Options

BY MARILYN A. GILLEN

LOS ANGELES—It’s called the shelf-space squeeze—"bottleneck problem," and it’s certainly not unique to computer software: Too much product, too few slots at retail. But with thousands of CD-ROM titles released this year, and an average of only 200-300 carried in any one of the major computer software retail outlets, the pinch on computer software suppliers is especially acute now. Factor in another telling statistic—of the 3,500 mainstream consumer CD-ROM titles released in 1994, only 6% turned a profit, according to industry analysts at SIMBA Information—and the picture is increasingly gloomy.

"It’s a bloodbath out there because of this bruising competition for shelf space," says Josh Bernoff, a senior analyst at Cambridge, Mass.-based Forrester Research, which follows the new media business. "With thousands and thousands of titles competing for a coveted 250-300 slots at a CompUSA, you are going to have a lot more losers than winners, and it’s only going to get worse before a shake-out comes and it finally gets better.

The lingering death of the floppy disc—still holding in on the face of an inevitable and rapid shift to CD-based software—is also adding to the squeeze, say analysts, who note that savvy retailers are not about to abandon the floppy disc market until it is truly belly-up. Aggressive and sometimes painful price-cutting (Microsoft just clipped 20%-45% off its most popular consumer CD-ROM titles) is one way that publishers are competing for prime in-store real estate.

Lower prices are meant to speed turnover. Many titles have 90 days or less to prove their worth to the computer store retailer. "Otherwise, it’s, ‘Next!’" says Dan Lavin, a senior industry analyst at San Jose, Calif.-based Dataquest. "That doesn’t leave a lot of time for a smaller publisher to build an audience for his product."

Says Patty Stonecipher, senior VP of Microsoft’s consumer division, "Our own research tells us that overall software growth could be even greater if software prices were designed to hit the levels of those for books and movies." Prelaunch tests of the lower Microsoft prices found some retailers tripling the number of titles they sold, she adds.

A greater emphasis on eye-grabbing point-of-purchase materials and in-store support and a greater responsiveness to retailer concerns are other weapons in suppliers’ arsenals in the escalating shelf-space war. One kid’s title supplier will customize its CD-ROM packaging to "whatever works best for the retailer’s particular setup," according to a company executive, while a number of publishers are supplying key accounts with in-store support staff this holiday season—to demonstrate titles and answer customer questions—on their own dime.

But even as they wage this particularly fierce shelf-space war, a growing number of suppliers are quietly inching away from the computer store battlefield—or at least putting a small number of their titles into distribution baskets other than computer specialists, such as Egghead.

"Traditional retail is, and will certainly remain for the foreseeable future, our primary distribution vehicle," says Bob Citelli, VP of sales for software publisher Books That Work, which is blazing a CD-ROM sales trail for its how-to discs in home improvement chains. "But it’s not our only one anymore. Given the current climate, it can’t be."

"The software business today is a lot like the movie business, in that you make some money in domestic box office, but 60% of your revenues may come from overseas rights, cable rights, video sales, television, etc.," says Ed Bernstein, Ed is former director of Broderbund’s product development and current president of Sausalito, Calif.-based start-up Palladium Interactive, which includes education channel sales among its distribution vehicles.

"For us, half our revenues are going to come from traditional domestic retail over time, but the rest is going to come from new and developing channels that we are beginning to pry open," Bernstein says.

MICRO-DISTRIBUTION

Two of those new channels are music chains and bookstores, which along with mass merchants and other "alternative" distribution channels are predicted by Forrester Research to "take over" the consumer CD-ROM market from computer specialists by 1998.

The channels score high marks on potential from suppliers, but lower grades on current real-world value. "Right now, the volumes that they show a 68% increase in gross sales over October 1994. At Warner Audio Video Enter- tainment (formerly Warner Audio books), net sales from July through October were up 14% over last year. At Dove Audio, year-to-date sales are up 60%.

Part of the reason is an exceptionally strong slate of releases. The summer and fall 1995 list is a veritable "who’s who" of best-selling authors: Michael Crichton, Ken Follett, Anne Rice, Sue Grafton, Rosamunde Pilcher, Tom Clancy, Mary Higgins Clark, Amy Tan, Larry McMurtry, and Patricia Cornwell. Colin Powell’s "My American Journey" (Random House) is a tremendous success, as is Nicholas Evans’ debut novel, "The Horse Whis perer" (BDD).

"So far, it’s been our strongest, season ever," says Pat Johnson, VP publisher at Random House Audio, whose best sellers include the "Jurassic Park" sequel "The Lost World" by Crichton, "A Place Called Freedom" by Follett, and "I, Like For Lawless" by Grafton, in addition to Powell. The cornucopia of big titles is a certainly a major part of it—we’ve never had a list quite this strong," she says. "But we’re seeing growth across the board in all areas. I think awareness has a lot to do with it.

In 1995, we’re really building the audiobook business to the point..."
Retail Rings Up For Counter AID ’95

BY DOUGLAS REECE

Los Angeles—Retail is once again teaming with the music industry’s AIDS charity LIFEnet to help raise money for those with HIV/AIDS.

Counter AID ’95, which runs Friday (Dec. 7), is LIFEnet’s largest fund-raiser. The event’s organizers request store customers to round up their purchases to the nearest dollar, with the difference going to LIFEnet. Retailers will also offer point-of-purchase displays with tear-off bar-coded $1 donations.

Tim Rosta, executive director of LIFEnet, says the goal is to sign on 1,200 stores, each of which could raise $500, resulting in $575,000 for the organization. At press time, 1,200 stores across the country have signed on for Counter AID.

Retail outlets already set to work with LIFEnet on the fund-raiser include HMV, Tower, Virgin Mega-stores, Blockbuster J&R Music World, Spec’s, Borders, and Hard Rock Cafe/West Coast, as well as a multitude of independent record stores nationwide.

The event features special in-stores by performers and celebrities on Saturday (Dec. 8). Among those slated to staff cash registers in New York are salespeople of LIFEnet stores are Faith Evans, members of Dinosaur Jr and Sponge, Kathy Matiosa, Naomi Campbell, and Coolin. Los Angeles mall will have appearances by Traci Lords, Meshell NdegeOcello, and “Weird Al” Yankovic. Artists will also be on hand at stores in Miami and Atlanta.

“This is the kind of thing we have found artists love to do,” says Rosta. “They love to perform, and they get to talk with their fans. It’s a lot of fun for them.”

Fourth Quarter Boosts Audio/Video Business

(Continued from preceding page)

importantly, in units per title, because more consumers are coming to the party.” Just released and selling strongly are Simon & Schuster’s “Charles Kuralt’s America” and “No Ordinary Time” by Mario Cuomo.

“The business continues to grow from year to year at a healthy pace,” says Jenny Frost. VP/publisher at BDD Audio, whose current best sellers include Fat Conroy’s “Beach Music,” Pilcher’s “Coming Home,” and “Coupleplebo” by Paul Reiser of TV’s “Mad About You.” “It doesn’t grow from year to year as much as it did three years ago, but for a maturing business it’s an impressive rate. There are also sociological indications: The number of titles each quarter, and that is the reason that retailers and cashiers are becoming more familiar with it,” says Rosta. “We really have to rely on them to be our fund-raisers that week, because the event is only as good as the people behind the counters.”

Hundred of volunteers, including several company teams, will supplement the effort by appearing at stores and selling items from the LIFEnet displays. The best fund-raisers will also be awarded to the stores.

“The event gets better every year, and the reason is that retailers and cashiers are becoming more familiar with it,” says Rosta. “We’re proud to be a part of Counter AID, and we’re looking forward to it growing each year.”

Home Video: Live Home Video appoints Tim McCreary Southeast regional sales manager in Lexington, Ky. and Marie Di Perna New York regional sales manager for Audio Video and Tracking. She handled sales and marketing for Trama Team Video.

Leila Willoughby was named president of the New England chapter of the Video Software Dealers Assn. She was a board member.

Executive Turntable

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science

Billboard Top Kid Audio:

FOR WEEK ENDING DECEMBER 2, 1995

**ARIST/ SERIES**
**TITLE**

1 2 & 3 13
VARIOUS ARTISTS
CLASSIC DISNEY VOL. 1 - 10 YEARS OF DISNEY MAGIC
WALT DISNEY 60465 (10.98/16.98)

2 3 & 4 12
READ-ALONG
WALT DISNEY 60276 (5.98 Cassette)

3 7 & 8 3
SING-ALONG
WALT DISNEY 60523 (9.98 Cassette)

4 2 & 5 5
VARIOUS ARTISTS
WALT DISNEY 60883 (9.98/16.98)

5 5 & 6 13
VARIOUS ARTISTS
CLASSIC DISNEY VOL. II - 20 YEARS OF DISNEY MAGIC
WALT DISNEY 60666 (10.98/16.98)

6 8 & 9 4
READ-ALONG
WALT DISNEY 60262 (5.98 Cassette)

7 8 & 9 4
BARNEY
BARNEY BARNEY'S SLEEP TIME SONGS
BARNEY MUSIC (9.98/16.98)

8 12 & 13
CEDARMONT KIDS CLASSICS
CHRISTMAS FAVORITES
BENSON 058 (3.98/5.98)

9 11 & 12
CEDARMONT KIDS CLASSICS
CHRISTMAS CAROLS
BENSON 059 (3.98/6.98)

10 6 & 5 8
VARIOUS ARTISTS
THE MUSIC OF DISNEY'S CINDERELLA
WALT DISNEY 60256 (9.98/16.98)

11 24 & 2
READ-ALONG
WALT DISNEY 60265 (9.98 Cassette)

12 10 & 13
BARNEY
BARNEY'S FAVORITES VOL. 1
WALT DISNEY 60876 (10.98 Cassette)

13 9 & 13
SING-ALONG
WALT DISNEY 60876 (10.98 Cassette)

14 11 & 12
READ-ALONG
WALT DISNEY 60254 (9.98 Cassette)

15 13 & 13
KENNY LOGGINS
RETURN TO POOH CORNER
SONY WONDER 57674/COLUMBIA (9.98/16.98)

16 13 & 13
SING-ALONG
WALT DISNEY 6057 (10.98 Cassette)

17 16 & 8
BARNEY
BARNEY'S FAVORITES VOL. 2
WALT DISNEY 73333/EMI (9.98/16.98)

18 NEW
READ-ALONG
POCAHONTAS: LISTEN WITH YOUR HEART
WALT DISNEY 60263 (9.98 Cassette)

19 22 & 12
READ-ALONG
THE LION KING: FAR FROM THE PRIDE LANDS
WALT DISNEY 60257 (9.98 Cassette)

20 20 & 2
READ-ALONG
THE LION KING: BRIGHTEST STAR
WALT DISNEY 60264 (5.98 Cassette)

21 14 & 12
CEDARMONT KIDS CLASSICS
ACTION BIBLE SONGS
BENSON 217 (3.98/9.98)

22 RE-ENTRY
BARNEY
BARNEY AND BABY BOBS BAND
BARNEY PUBLISHING 9996 (15.95 Cassette)

23 23 & 12
MY FIRST READ-ALONG
WALT DISNEY 60259 (5.99 Cassette)

24 25 & 12
MY FIRST SING-ALONG
WALT DISNEY 60259 (5.99 Cassette)

25 21 & 13
VARIOUS ARTISTS FEATURING LEROY
THE LION KING: RHYTHM OF THE PLAINS
WALT DISNEY 60267 (11.98/16.98)

*Children's recordings. Original soundtracks excluded. **Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. ***A Recording for sales of 1 million units, with multi-Platinum seals ranked by a formula to lower the symbol. Most albums available on cassette and CD. *Audience indicates only LP is available. Most tapes, prices, and CD prices for VHS and BMG tapes, are subject to change. Prices marked C,D, are equivalent prices, which are projected from wholesale prices. © 1995, Billboard/BPI Communications, and Soundscan, Inc.
National Record Mart Has Its Eyes On Acquiring Wherehouse

WHICH WAY TO THE COURT: Wherehouse Entertainment, which is operating under protection of Chapter 11 laws, is actively seeking a suitor to acquire the company as part of its reorganization plan, according to Jerry Goldress, Wherehouse's chairman/CEO. Goldress says the company's financial advisers are in the process of putting together a "book."

Meanwhile, several suitors have started looking at the company, he says, declining to specify names.

It's not surprising that National Record Mart and the Musicland Group seem to be the most interested parties. Camelot Music is also considered to be among the potential suitors for the Torrance, Calif., based Wherehouse, which operates 310 stores.

Bill Teitelbaum, the chairman/CEO/president of Pittsburgh-based National Record Mart, has long harbored a desire to buy another large chain, and privately he has been courting the Wherehouse chain for most of the last 18 months. During that time, Wherehouse's overleveraged balance sheet cast uncertainty on the chain's future, and it looked likely it would be sold.

Teitelbaum has long been regarded as a financial player in music retailing, rather than a strategic one. But April 1996 will mark 10 years of ownership of National Record Mart, a chain he bought in a leveraged buyout for about $10 million. Ten years in, Retail Track's opinion, is long enough to qualify Teitelbaum as a long-term strategic player, and I recently pointed out to NRM senior management, who seemed unaware of the impending sell-off, I was amused to receive an NRM press release two weeks later alerting me to the possibility.

But putting out that press release may not have been sweet for Teitelbaum considering he rescued NRM from the jaws of almost certain bankruptcy in January, 1993, putting together 20 stores and, Smith's the Wall chain for about $10 million. (At the time, Teitelbaum was figuratively hanging from a cliff, with creditors jumping up and down on his fingers.)

Teitelbaum is nothing if not a shrewd businessman, and in financial circles he has acquired a reputation as an expert "bottom fisher." Since overcoming NRM's financial troubles, he has been involved in negotiations to acquire a number of small chains. The only deal consummated was the one he completed for Leonard Smith stores in November 1996. Due to his tendency to bottom-fish—and the ensuing long negotiations, stalling, and on-again-off-again status of deals associated with pursuing such a tactic—Teitelbaum is generally considered to be long on desire but short on credibility at the acquisition negotiating table.

In the Wherehouse situation, however, he is being treated as the most serious contender for the chain, sources say. That's because he has shown up at the negotiating table with a deep-pocketed investor willing to back him. Retail Track—and it pains me to admit this—has been unable to determine who that investor is.

But the presence of a mysterious investor raises a number of interesting questions concerning the future status of NRM's ownership. Currently, NRM is a publicly traded company, with Teitelbaum owning a large share of the company's stock. If NRM acquired Wherehouse, would the investor merely supply debt financing or would it take an ownership position in the chain. If NRM acquired Wherehouse, the investor merely supply debt financing or would it take an ownership position in the chain. If NRM acquired Wherehouse, would the investor merely supply debt financing or would it take an ownership position in the chain. If NRM acquired Wherehouse, would the investor merely supply debt financing or would it take an ownership position in the chain. Teitelbaum was unavailable to comment.

It will also be interesting to see what the stock market makes of NRM's involvement. At press time, NRM's stock opened at a bid of $1.76.

Although Musicland is considered to be the second-most-interesting party in Wherehouse, many participants note that the company has its own cash flow concerns at the moment and wonder if it is viable to consider Musicland a potential suitor.

Similarly, Camelot Music has an overleveraged balance sheet, and industry insiders question the resolve of its parent, Investcorp, to buy another chain. A Musicland spokesman said the chain doesn't comment on acquisition speculation. Camelot executives didn't return phone calls seeking comment.

On another Wherehouse front, the company's bankruptcy proceedings are breaking new ground for the music industry. Camelot has filed a "prepetition" plan, for the first time in industry history, according to members of the credit community, some of the majors are supplying post-petition credit to a chain in bankruptcy.

While it is common in other industries to supply such credit, which is second to and takes priority over prepetition debt, the music majors have never provided such credit, preferring to sell to bankrupt retailers on a CDD basis.

The ingredient that is spurring some of the majors—so far, they are WEA and Sony—of post-petition credit is a change in the bankruptcy code that allows a company operating in Chapter 11 to make a one-time return of goods to creditors willing to supply a new credit line. In exchange, the returned goods can be supplied to prepetition debt.

In the case of WEA, sources say, the company is supplying $6 million in post-petition credit to Wherehouse and receiving $2 million in returns, which would be subtracted from WEA's pre-petition total claim of $8.2 million.

With this maneuver, WEA gets a head start in recouping some of its potential Wherehouse losses, but it also takes on added risk in the form of bankruptcy new credit.

In other news, Wherehouse has until Dec. 1 to file its reorganization plan, but on Thursday (30) there is a hearing in on its plea for a 120-day extension.
WAREHOUSE SHUFFLE: In early August, just days after Alliance Entertainment Corp. closed its purchase of Independent National Distributors Inc., AEC Music Distribution CEO Duncan Hutchison suggested that the status quo would prevail at the companies in the immediate future. At the time, Hutchison said, “I’m absolutely positive that nothing is going to happen this year in terms of consolidation.”

Well, guess again.

About three weeks ago, AEC Music Distribution sent a letter to its customers that read in part, “In order to streamline our operation and improve our service to you, AEC Music Distribution has decided to consolidate our fulfillment operations through INDI’s warehouses and, as of Nov. 13, to close the AEC Music Distribution warehouse located in Miami.”

INDI is now shipping all orders out of its warehouses in Secaucus, N.J. (Malverne), Dallas (Big State), and San Fernando, Calif. (California Record Distributors).

When reminded of his August statement, Hutchison, who couldn’t be accused of lacking a sense of humor, says, “I absolutely will never say absolutely again.”

Explaining the move, Hutchison says, “We thought we were going to be [in Miami] a lot longer … [but] we started generating a huge amount of business.”

One source suggests that AEC’s quick shift to INDI for fulfillment was a reaction to complaints about customer service, and that the distributor’s lone warehouse in the Southeast couldn’t handle the shipping traffic conveniently or easily. The company has now, for all intents and purposes, shifted to a branch system.

Clearly, AEC’s move signifies that the consolidation of its distribution holdings will come much more quickly than the protracted unification of its one-stop holdings.

The larger importance of this quick shift is uncertain, but it reflects the confidence that AEC has in INDI’s operational expertise.

More action to come soon? Hutchison, without irony, says, “I’m absolutely sure there’ll be ongoing change.”

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AEC Absolutely Distributing Via INDI

by Chris Morris

FISH FLIES EAST: Rounder Records’ purchase of Chicago-based Flying Fish Records (Billboard, Sept. 2), which was scheduled to be finalized Nov. 20, will apparently begin a new chapter for Flying Fish in more ways than one.

A somewhat panicked source in Chicago called to say that in early November, Flying Fish’s staff of nine was informed that layoffs were imminent and that, upon completion of the deal with Rounder, the label would relocate to its new parent’s offices in Cambridge, Mass.

When the purchase was announced in August, Rounder partner Marian Leighton Levy said the label would remain in Chicago and its staff would stay in place.

While Rounder executives softpedal matters, they make it apparent that big changes are in fact afoot for the historic 21-year-old Windy City folk label.

“At this point, we have guaranteed all employees positions through the end of the year,” says Rounder head of business affairs John Virant. “Beyond that, we are contemplating continuing to work with at least a couple of [Flying Fish employees] … it is true that we plan to bring the operation to Cambridge and consolidate it with the operation here.”

Virant says that Flying Fish CEO Jim Netter will stay on board with a couple of other staffers for “a more extended transition period.”

Rounder co-founder and partner Ken Irwin says that Rounder has started to consolidate new artists for Flying Fish, adding, “We’re trying to continue on, trying to retain the spirit of what we can do.”

FLAG WAVING: Tooling through one of our reference books recently, we came upon an entry on the Lazy Cowgirls, one of L.A.’s most potent punk-edged rock bands. The bio noted that the band “called it a career in 1993. Better to burn out than to fade away.”

This item must have come as news to the band’s tour-like, high-energy front man, Pat Todd, whose long-lived unit just released a new album, “Ragged Soul,” the first full-length Cowgirls opus in five years.

“The band never broke up,” Todd says. “We got rid of two guys who were in the band with [guitarist D.D. Weekend] and myself. It took six or seven months for us to get a lineup together.”

However, the Cowgirls never quit recording: They released a single and a 10-inch EP on Sympathy for the Record Industry in ’92 and ’93, respectively, and a rip-snorting single, “Frustration, Tragedy & Lies,” last year. That hard-nosed track is one of the primo cuts on “Ragged Soul,” on the Matador-distributed Crypt label.

The current Cowgirls—Todd, Weekend, guitarist and fellow Indiana native Michael Leigh, drummer Ed Huertero, and bassist Todd Brewer (ex-Cremation)—continue to lay down a thrashing, hard rock wall that echoes the intensity of past bands without slavishly copying their sound.

“Something we key on is timelessness, instead of being timely,” Todd says. He relates the Cowgirls’ work to such antecedents as the Velvet Underground, the New York Dolls, the Stooges, and the Rolling Stones, adding that the best rock music “is human; it’s got some feeling, and the people show their souls somehow.”

He could be describing the fierce soulfulness of such new Cowgirls numbers as “I Can’t Be Satisfied,” “Too Much—One More Time,” “Still On The Losing Side,” and “Bought Your Life.”

The band is supporting its new album with a no-holds-barred touring stint, which took it through 40 European dates in September and October. The 35-show U.S. leg, which began in Texas last week and will sweep around the country before concluding in New Orleans, wraps Dec. 17.
Merchants & Marketing

Rock'n'Role Models: "You can whine all day, and it won't get you anywhere," says Craig Taubman, "I know—I've done it.

But Taubman's too busy to complain anymore about the plight of children's performers without major labels. And the leader of kid rock group Atlantic Starr, just built into his current prosperity, Taubman's tireless, aggressive self-promotion is what fills his dance card. He realized that "Getting there is half the separate, successful career he's carved for himself as a writer and performer of secular Jewish music has nothing to do with being Jewish and being a kid's artist—to go out on the road with a four-piece band, for instance.

move are relatively small, and the types of products they sell are often pretty esoteric—or certainly very narrowly limited," says Bernstein. "But the bookstores particularly are an exciting area for us, and one that we certainly intend to pursue."

Proving the axiom about necessity and innovation, first-tier and other computer software suppliers are aggressively pursuing alternative distribution vehicles while still going through traditional retail. One major publisher is even negotiating with Avon to have one of its titles included in its home sales catalog.

But while peddling their wares door to door is certainly on the extreme end of the spectrum, other computer software suppliers are traveling innovative sales paths. Books include setting up shop in nontraditional venues, from pubs to sporting goods stores; selling directly to customers online; getting product into—in some cases this will change through direct-mail clubs or TV infomercials; and establishing CD-ROM "microshops" inside nontraditional retailers.

Discovery Channel Multimedia, a unit of Discovery Communications, is looking to have a CD-ROM on its retail road: Its parent company acquired an 11-store retail chain earlier this year, in which the company will sell its own CD-ROMs alongside a variety of other branded merchandise, including home videos. The company plans to grow the chain to over 300 locations within the next 48 months, according to chairman/CEO John Hendricks. Having one's own chain in which to sell is a rare luxury, but having one's own channel isn't, some publishers argue.

"If you've got a title with a definable niche market—whether it's sports or music or cooking—you're fortunate," says Scott Wallack, a look for an outlet where your target customer is going to be anyway," says David Billstrom, president of publisher Media Mosaic. "For Media Mosaic, we've had it happen. We've been able to cater to those devotees of the new indoor rock-climbing fad."

Even so, Taubman's pro-active approach to the children's entertainment industry has reaped out-of-the-ordinary rewards. For starters, his newest kids release on Sweet Louisa "The Big Book of Jewish Discovery," just won a Parents' Choice gold award, which, he notes, "helps our sales." He's just coming off a national tour with his band. Taubman writes the music for the Fox Kids TV program "Rimba's Island," now in its second season. "I write 80 songs a season," says Taubman. "In two weeks, I have five or six of my songs on TV."

Walt Disney Home Video distributes the video, of which there are currently three.

Taubman says that "You're My Best Friend," his composition from the movie "Annie," "is cross-promoting my name and likeness through the video—it's stuck with 'Featuring: 'You're My Best Friend.'”

He has written a musical number (Continued on next page)

It's War for CD-ROM Shelf Space

(Continued from page 65)

Online Option

But perhaps the most intriguing—and potentially pricey—outlet for suppliers caught in the shelf-space squeeze is the online world, where e-mail mailers mean limitless "stock."

Already traditional retailers like Egghead, as well as scores of direct-sales specialists, have opened "stores" on the Internet's World Wide Web to sell software online for delivery via mail order, and more are on the way.

Software publishers have also rushed online—but for the moment they are primarily (but not exclusively) marketing, not selling, for fear of offending their traditional retailer partners. "It's a marketing tool for the '90s, and a revenue tool beyond," says a marketing executive at a leading games company.

Microsoft is honing this sharpest tip of cutting-edge CD-ROM distributors with a pilot test of online sales—and online electronic delivery—of its software, in conjunction with select retailer partners.

"It's a test of the technology, and of the business," says Ed Bellera, director of reseller strategy for Microsoft. "We want to see, one, if it works, and two, if it makes good business sense for us and for our retailers."

Microsoft products being made available to retailers for electronic download by consumers include several of Microsoft's popular consumer software titles, such as "Microsoft Flight Simulator." Pricing is comparable to that in traditional retail outlets.

"Nobody is saying that retail is the bad guy in this," says Palladium Interactive's Bernstein. "They're terminals. That's why we are so focused on it to survive in this business, we are going to need multiple channels of distribution. Two hundred titles (in the store) isn't going to work anymore."
### Top Christmas Albums

**Billboard**

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<th>Week Ending December 2, 1995</th>
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<td><strong>COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE AND RADIO SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</strong></td>
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**CHILD'S PLAY**

(Continued from preceding page)

For the upcoming live-action film "Pinecloche" (with Martin Landau and Jonathan Taylor Thomas) called "All For One," Taubman also set to compose songs for a new Viacom/Paramount TV series based on Don Freeman's charming "Cor- dury" books, and he is talking to a pair of manufacturers about developing a CD-ROM based on "My Jewish Discovery." Plus, says Taubman, "We're in development on a Craig's Co. TV show—with a new album that would tie to the show."

Let's not forget that this guy was one of Walt Disney Records' Music Box artists before Disney discontinued its live-performer division. He's in an ideal position to bemoan his hard luck, but Taubman has no such sentiments to express. "Disney's in the business of making money, and the forces were working right out for them. We're in the music business; we can make great music, but we have to do great business."

Great business, he says, entails many things. Paramount among them is developing personal relationships with retailers. Taubman feels that doing in-store concerts is as valuable as playing for hundreds in an auditorium. "We've also gotten really active in promoting our shows, working with the venues," he says. An organization called M.O.M. helps fill seats with warm bodies.

"We send postcards to our mailing list, asking each mom to tell 10 others about an upcoming show," he says. "We offer merchandise to support their efforts; we put up signs in stores like Imaginarium and Noodle Kiddoo." Taubman also arranges to have local choirs in each city perform with Craig 'a Co., guaranteeing that up to 50 sets of parents and relatives of the choristers will come to the shows.

"The more we keep active," Taubman says, "the more things come our way."
Los Angeles—“Soundtrack available online”.

Julie D’Angelo, Rhino’s manager of licensing and the audio producer, says that “Fox Hunt” is a fully filmed motion-interactive game of theatrical quality. She adds, “Soundtracks from films have certainly proven that there is a strong market for these types of album music and active music buyers, this extension is a natural for us.”

Our first priority was finding songs that were appropriate for the game, says Jennifer Pyken of L.A.-

based Tri-tone Music, who was brought in as music supervisor by Capcom and took the project to.

In that sense, we approached it just like we would an album.

But we also kept in mind the audience, which is relatively young but with wide-ranging taste in new music.

Artists were “thrilled,” Pyken adds, to be included in the game soundtrack.

Some promotion includes an online-“theme tune” to the soundtrack, and vice versa, as well as a novel: The songs themselves actually serve as the soundtrack for the game. Pyken adds, Plans are in the works for a limited-offer “pack-in” of the audio soundtrack.

The pack-in approach is one that has been gaining steam in the game world.

Most.html

Los Angeles—OmniMedia aims to put the “plus” into Video CD.

The U.K.-based company is launching its Video CD Plus into the European market this winter, with plans to bring it to the U.S. in early ’96.

The format combines the full-screen MPEG-1 video of the Video CD format with increased interactive elements, including the so-called “prime time” activities using the RIM Backstage Pass feature.

The online link is also planned for “Sade Interactive,” an in-the-works Video CD Plus title, which will include nine full-length videos plus the “Live” CD and Viacom’s “MTV Unplugged” CD.

“TV-quality video is simply the Holy Grail of multimedia,” Hodgson says, “but you have to see and expect to see when they look at video, even if that video is on a computer.”

OmniMedia is producing its own titles, including its Video CD Plus debut disc, “Ultimate Video Jukebox,” which streets Dec. 1 in the U.K. at $17.99 (approximately $32).

The title offers 10 full music videos licensed from a variety of labels.

There will be an online link available at launch, Hodgson says, connecting users with a modern and Netcast software to related artist World Wide Web sites on the Internet.

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New Demand For Used Cassettes
Sales Of Previously Viewed Tapes Thriving

[By Eileen Fitzpatrick]

LOS ANGELES—Despite falling prices for new sell-through releases, the used cassette market is thriving and providing stores with a competitive edge over mass merchant and discount chains.

“The consumption of previously viewed tapes has increased because of the growth of self-through product offerings,” says Robert M. “Bud” Kugler, president of MCA Universal Home Video. “The higher price is for rental tapes not reprinted for sell-through.”

Kugler says the company can buy a used copy of a title, such as MCA/Universal Home Video’s “Casper,” for $5.00 and sell it to a retailer for $10.00, which marks up the cassette to $30.00. It’s something mass merchants can’t readily do.

Discounters, in fact, work from the opposite direction, often low-balling new releases to lose-leader status. So used tapes can offer video dealers a competitive advantage without sacrifice.

(Continued on page 75)

Pioneer Tries To Have Its Laserdisc And Eat Its DVD Cake, Too

COVERING ALL BASES: Pioneer Entertainment thinks it finally has a way to guarantee the longevity of the laserdisc. It’s called digital videodisc. Pioneer executives in New York last month indicated that they were betting part of their future on DVD. At the same time, they were demonstrating the starting sonic power of the AC-3 digital system that’s being used on such laserdisc titles as the limited-edition “Amadeus” due out next month.

Pioneer believes it’s been a good year for the laser business, although second-half player sales declined from the first-half figures. In the past three years, however, Japanese manufacturers have sold nearly 1 million units, doubling a slow-moving machine population that had taken since 1978 to cross seven figures. So, cynics might argue, just when the laserdisc sector appears to be taking off, along comes DVD. Sorry, guys.

Michael Fidler, senior VP of new technology and strategic planning for Pioneer Electronics’ home electronics division, acknowledges that player demand is going to dip and that a successful DVD could be trumping laserdisc in three to five years. But that much time is forever in home entertainment—long enough to exploit the format while preparing for the third millennium, he argues. And publicity light on DVD can’t help but shine on laserdisc as well.

Pioneer is busy positioning itself. The entertainment arm will acquire DVD replication rights whenever feasible. Electronic near field, is preparing the introduction of a combi-player. Fidler says, “covers the majority of the optical disc family.” It will play laserdisc, CD, and DVD. Price and launch date are still to be determined, but Fidler expects to unveil plans no later than the Electronic Industries Assn’s Digital Destination fete in Orlando, Fla., next month (a replacement for the EIA Summer Consumer Electronics Show, long a June fixture in Chicago until lagging attendance forced its cancellation a couple of years ago).

Digital Destination is being promoted as the place to be for new DVD Members of the DVD alliance, Pioneer included, will show off their players in preparation for a fall retail launch. The studios won’t miss the opportunity to parade introductory catalogs.

All this assumes that the chasm separating the two DVD camps—MCCD from Sony and Philips on one side; SD from Toho, Matsuhashi, Pioneer, etc. on the other—will be bridged shortly. Fidler and others dismiss reports of pitched battles between Sony/Philips and the SD camp as about what you would expect with so many parties churning up the same turf. The two key issues, according to Fidler: the name for the single standard and a formula that will allow an equitable sharing of technology.

Sony and Philips are fighting for the inclusion of “CD” in the name as a legacy of their labs. The SD alliance is fighting just as fiercely to keep “CD” out. When the dust settles, says Fidler, “I have no doubt there will be a single standard.” Representatives of all parties met at the recent Consumer Electronics Show in Las Vegas to announce that they were continuing to work toward resolution of outstanding issues. Final specifications for the standard are due in mid-December. The betting is that the first DVD players will appear in the late third quarter ’96, possibly on or just after Labor Day (Sept. 2). Prices are anyone’s guess at this juncture.

While it waits, Pioneer Entertainment plugs away with laserdisc. Mindful of a potentially limited lifespan, soft-core sales are up 10% this year, and “customers are buying more,” says Rick Buehler, sales and marketing division director. His “Starzage” disc reached 100,000 units, “Forest Gump” topped 150,000. Pioneer Executives’s retail wheels remain the music chains: Laserdisc is 20%-25% of Musicland Group’s dollar revenues and 30% of Camelot’s, Buehler says.

But, DVD is now a factor in much of what Pioneer does. As Buehler notes, “We’re pursuing DVD rights with everything we’re licensing.” But the new format is just mounting the long and winding road to 2 million laserdisc players. “We still feel it will be quite awhile before DVD gets to the multimillion level,” says Fidler, looking back on Pioneer’s years of hard work.

VIDBITS: Ten-year-old West Coast Duplicating will become Mediaco Inc. next year, as the company adds CD, CD-ROM, and DVD to its 750,000-square-foot plant, West Coast—which duplicates for MGM-UA, Turner, New Line, and Orion—dropped another name change a few years ago when it ran into trademark problems. Rank Video Services America is building a second dubbing and packaging fulfillment center in North Little Rock, Ark., less than six months after opening its first. Output will double to 150 million two-hour cassettes a year.
**Shelf Talk by Eileen Fitzpatrick**

**VID SONG BRINGS CINDY SUIT; RETURN OF WINNIE THE POOH**

*LET THE GOODTIMES ROLL:* Virginia Records has slapped a copyright infringement lawsuit against Crawford Video, claiming the company failed to get permission to use a song featured in her 1992 exercise video, *Shape Your Body.*

In the lawsuit, filed Nov. 18 in Los Angeles District Court, Virginia says Crawford failed to receive clearance for “Big Wheels In Shanty Town,” from the 1991 self-titled album by Rain Tree Crow. Virginia is seeking an injunction and preventing orders against sales of the tape.

Named in the lawsuit are Crawford Records and GoodTimes Home Video, which distributes the cassette. Also named are Crawford’s production company, Propaganda Films, and Too Tall Productions.

*RINGING IN THE NEW YEAR:* Buena Vista Home Video is filling its first-quarter release schedule with an old-fashioned double feature and a new-fashioned Winnie the Pooh.

Buena Vista will release the live-action features “The Big Green” and “A Kid In King Arthur’s Court,” each priced at $19.99 and available Jan. 31.

When consumers purchase both titles, they qualify for a $6 rebate, the largest ever for a Buena Vista feature. Consumers also have the option of purchasing either title plus a Walt Disney Family Film video, including *Angels In The Outfield,* “Cool Runnings,” “The Santa Clause,” or “The Three Musketeers,” to receive a rebate.

A spokesman for Buena Vista says that releasing the two titles on the same day was a case of being in the right place at the right time. “Both are in the family live-action genre, and their windows from theatrical to video were about the same,” he says. “So we decided to put them out together.”

*FOR WEEK ENDING DECEMBER 2, 1995*

**Top Video Sales**

**FOR WEEK ENDING DECEMBER 2, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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</table>

*The Billboard Top Video Sales chart is compiled from a national sample of retail store sales reports.*
USED CASSETTES
(Continued from page 73)

facing profits.

In addition, Distribution Video & Audio and other used-tape vendors offer a guaranteed sales policy, in contrast to the studios, which generally restrict returns to 20%. Dealers also use previously viewed tapes to fill out catalog inventory, especially for their foreign and special-interest sections.

"More and more collectors don't want to wait for foreign titles to be reprinted," says Bill Holt, rental buyer at Philadelphia-based TLA Video: "It's not making the used business bigger, but it's making it a steady one."

TLA Video keeps an inventory of about 1,000 used videos. Union, N.J.-based Palmer has an average of 100 cassettes in each of its 80 stores. Bailer says sales of previously viewed cassettes account for about 3.5% of total revenues.

The biggest advantage that used cassettes offer retailers is the chance to reprice rentals before the studios get around to doing so six months later. A case in point is Buena Vista Home Video's "Pulp Fiction." It's among the hottest used titles on the market, and TLA is selling it for $24.99.

Some retailers were able to price "Pulp Fiction" as much as $5 higher than other used tapes. A few have taken customer pre-orders that require a $5 deposit for placement on a previously viewed "Pulp Fiction" priority list.

As an added incentive for used sales, Buena Vista offered a $2 rebate. "We've sold about 100 copies so far," says Holt.

However, most dealers agree that the title's cult following has pushed used sales, and price point, above the norm. "There are not three other titles a year that have that kind of demand," says a West Coast source.

"B" movies, once a staple in close-out bins, aren't participating in the used-tape bonanza. "Three years ago, there was no such thing as a $9.95 or $14.95 hit title," says Kugler. "The drop in pricing has squeezed out secondary titles."

Kugler and Gross say most of their business comes from stocking new outlets with rental inventory, which creates many genres. As consolidation forces store closures, more cassettes have become available. Used tape prices are so attractive that even this year's 20% drop in rentals hasn't discouraged people from opening locations.

"The rental business may be flat," says Video Group Distributors' Gross, "but the number of new store openings is not flat."

ECI
(Continued from page 73)

"Another reason for working with Gemstar is that they managed to persuade all the major manufacturers to incorporate VideoPlus in their hardware," says Lewis.

Unlike the National Captioning Institute, which has charitable status in the U.S., ECI is a limited company; the two directors are Lewis and the executive in charge of subtitling, Chas Donaldson. "The charitable law was too restrictive, both for this country and especially with Europe," Lewis says. "The NCI does not have a stake in ECI, although ECI pays them for use of the proprietary software."
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  Time Period: 12:30 PM - 1:00 PM

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  Time Period: 12:30 PM - 1:00 PM

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  Flight #2: 2/12 - 2/17/96

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NATIONAL PROMOTIONS!

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- On-Jure (Microsoft's Splash Kids and Universal's CYBERWALK)
- Radio AHHS promotions (2/12 - 2/17/96)

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Hold The Matches: 'Video Fireplace,' Others, Bring Ambience To VCRs

BY TERRI HORAK

NEW YORK—Looking to add a little snap, crackle, and pop to this year's Christmas festivities? A copy of “Your Christmas Yule Log Fireplace” on cassette could be just the thing.

At least that's the intention of Steve Siporin, creator of “Video Fireplace” and other mood videos available through his company, Video Naturals, based in Palm Springs, Calif. While the idea of a faux fire—on tape, no less—may inspire snickers, Siporin finds that the simplest products can best stimulate the imagination.

"I've been amazed," Siporin says, "at the different slices of life that find uses for my videos." In addition to "Your Christmas Yule Log Fireplace," which has a soundtrack of traditional Christmas music, Video Naturals' $19.95 line includes the nonseasonal "Video Fireplace," "Video Aquarium," and "Ocean Waves," all with natural sounds, and "Light Sculpture," which has soothing music.

Siporin's tapes have found their way into offbeat places. An Aspen, Colo., limousine company ran "Video Fireplace" in its cars for a time. "It was a huge hit," says Todd Miller, president of Ute City Limousine.

The only problem: Passengers complained about being too warm.

The Kohler Design Center runs "Video Aquarium" in its children's bathroom display.

The director of the forthcoming Jim Carrey movie "The Cable Guy" is considering using one of the videos as a plot gag; this would not be the first time that Video Naturals get the Hollywood treatment.

Siporin appreciates the business that jokers and running water can generate. But the real purpose of the tapes, made in real time with few cuts, is to create a relaxing mood. The biggest audience of all elderly people, he says. "They want things that are interesting and beautiful without much stress."

While Siporin does most of his business through several national catalogs, the line is distributed by Baker & Taylor and ARK Media Group in San Francisco. Alan Kessler, president of ARK, which reaches many video retailers, says that Siporin knows his audience. "The strongest sales are from the 50 and over generation," Kessler notes. "Most of his customers want more."

The retail history of "Video Fireplace" has been hit and miss since its 1982 arrival as the VCR version of the television yule log. But the concept hasn't had much of a problem getting publicity at this time every year.

Cable America's Talking Network online magazine is featuring "Your Christmas Yule Log Fireplace" and "Video Aquarium" in an article on holiday products. In fact, publicity has been so easy to come by that Siporin received media attention even before he had a product.

In the fall of 1981, he says, he ran an ad in a cable magazine. "I thought that if anyone answered, then I'd make the product, but I didn't get one answer."

However, the ad did catch the attention of a producer at "Entertainment Tonight," which led to an on-air feature, which led to a financial backer, which enabled Siporin to begin production.

A few months after the title debuted, an Alaskan cable operator started running "Video Fireplace." That, plus other press, resulted in Siporin's first movie break: The tape was written into the script for the Steve Martin movie "The Lonely Guy," released in 1984.

Siporin, an assistant director on "Butch Cassidy And The Sundance Kid" and "Harper Valley P.T.A.,” estimates that he has sold approximately 250,000 copies from his entire line.

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### Billboard - Top Video Rentals

**FOR WEEK ENDING DECEMBER 2, 1995**

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<thead>
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<th>Title (Rating)</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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<td>Hallmark Home Entertainment 60013</td>
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<td>22 10</td>
<td>KISS OF DEATH (R)</td>
<td>FoxVideo 99762</td>
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<td>26 14</td>
<td>OLD DOG (PG)</td>
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<td>THE CURSE (PG-13)</td>
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<td>35 24</td>
<td>SISTER MY SISTER (PG)</td>
<td>A-E Video</td>
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<tr>
<td>37 32</td>
<td>THE BABYSITTER (PG)</td>
<td>Republic Pictures Home Video 6202</td>
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</table>
LASER SCANS (Continued from preceding page)

presentation and adds Spielberg’s home movies, new videotaped interviews with the principals, live shark footage, outtakes, storyboards, production photos, a copy of Peter Benchley’s novel, and the John Williams soundtrack on CD. The pressing is limited to 10,000 copies, which should be devoured by voracious laser collectors.

DIE HARD REBATE: Consumers who purchase all three of the Image/Fox Video THX laser editions of the “Die Hard” trilogy will be eligible for a $15 rebate, says Image spokesman Garrett Lee. The new versions, launching in December and January, are already pushing “Die Hard” and “Die Hard 2: Die Harder” toward the 100,000-unit mark for cumulative sales (including previous laser releases).

DOORS DELUXE: MCA/Universal will launch “The Doors Collection” (218 mins., extras, $69.98) on laserdisc Dec. 19. Included will be three Doors home videos—“Dance On Fire,” “Live At The Hollywood Bowl,” and “The Soft Parade”—all directed by keyboardist Ray Manzarek. Included on the disc will be audio commentary by the three surviving members of the famed band and laser-exclusive supplemental material, such as rare Manzarek student films (one of which features singer Jim Morrison’s first on-camera appearance), excerpts from drummer John Densmore’s one-man play, a jazz adaptation of “The End” by guitarist Robbie Krieger, and a look at assorted Doors memorabilia.

AC-3 ‘ZHIVAGO’: Just out from MGM/UA is “Doctor Zhivago: 30th Anniversary Edition” (wide, AC-3, extras, $95.98), a super-special edition that includes an introduction by Omar Sharif, screen tests, interviews, and behind-the-scenes footage. The movie has been digitally remastered. Also available in “Fluke” ($34.98) with Matthew Modine and Eric Stoltz.

MGM/UA will unveil Paul Verhoeven’s “Showgirls” (AC-3, $39.99) on disc Dec. 26, followed by “Hackers” ($34.98) Feb. 13.

WIDE AND WATURE: MCA/Universal borrows “Waterworld” (wide, THX, $34.98) on Jan. 30, one week after the VHS release. Due this month and next are “Tinymaster” (wide, $44.98), “Beastmaster III: The Eye Of Braxua” ($34.98), the low-priced “The Land Before Time III: The Time Of The Great Giving” (CLV/CAV, $24.98), the Abbott & Costello double bill “Hold That Ghost”/”The Time Of Their Lives” ($9.98), and double feature “Bend Of The River”/”The Far Country” ($9.98), directed by Anthony Mann and starring James Stewart.

HOUSETON, WE’VE GOT THX: Just out from MCA/Universal is “Apollo 13” (wide, THX, $34.98), which offers stunning visual and audio quality, plus the original theatrical aspect ratio. Also new: “Lily In Winter” ($34.98), “Mirage” ($34.98), and the boxed set “The Golden Age Of Science-Fiction Thrillers, Vol. 2” (four movies, $99.98).

WARNER REPRISE recently released “The Pretenders: Isle Of View” (77 mins., $29.98), which captures a live acoustic performance by the band at London’s Jacob Street Studios this year. WarnerVision has bowed “Hootie & The Blowfish: Summer Camp With Trucks” on disc (90 mins., $29.98), offering a live performance.

### Billboard Top Laserdisc Sales

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Week Ending</th>
<th>Retail Price</th>
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<tr>
<td>3</td>
<td>The Lion King</td>
<td>Walt Disney Home Video</td>
<td>2979</td>
<td>Animated</td>
<td>1994</td>
<td>$29.99</td>
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<tr>
<td>4</td>
<td>Cinderella</td>
<td>Walt Disney Home Video</td>
<td>410</td>
<td>Animated</td>
<td>1995</td>
<td>$29.99</td>
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<td>7</td>
<td>Star Wars</td>
<td>FoxVideo</td>
<td>8763-95</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1997</td>
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<tr>
<td>8</td>
<td>Empire Strikes Back</td>
<td>FoxVideo</td>
<td>8764-95</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1998</td>
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<td>Liam Neeson, Jessica Lange</td>
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<td>French Kiss</td>
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<td>8823-85</td>
<td>Meg Ryan, Kevin Kline</td>
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<td>Star Trek Generations</td>
<td>Mirror Home Video</td>
<td>32988</td>
<td>William Shatner, Patrick Stewart</td>
<td>1994</td>
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<td>16</td>
<td>Miracle Of 34th Street</td>
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<td>8699-95</td>
<td>Richard Attenborough, Elizabeth Perkins</td>
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<td>18</td>
<td>Re-Animator</td>
<td>Elite Entertainment</td>
<td>4323</td>
<td>Jeffrey Combs, David Gale</td>
<td>1985</td>
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<td>The Quick And The Dead</td>
<td>Columbia TriStar Home Video</td>
<td>7316</td>
<td>Sharon Stone, Gene Hackman</td>
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<td>David Caruso, Nicolas Cage</td>
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<td>23</td>
<td>Farewell</td>
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<td>10625</td>
<td>Stella Stevens, Enrico Loverso</td>
<td>1995</td>
<td>$34.99</td>
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<td>25</td>
<td>Stargate</td>
<td>Live Home Video</td>
<td>20190</td>
<td>Kurt Russell, James Spader</td>
<td>1994</td>
<td>$44.98</td>
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</table>

* ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ** ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.


**REVIEWS & PREVIEWS**

**POP**

**DON HENLEY**

Alken's: Henley's Greatest Hits

PRODUCERS: Various

GetBen 24834

*Published in Time To My Love, Oct. 26.

**ENYA**

The Memory Of Trees

PRODUCERS: Nicky Ryan

*Published in Time To My Love, Nov. 26.

**PASSENGERS**

Passengers: Original Soundtracks 1

PRODUCERS: Various

Int 314 524 166

Group consisting of the members of U2 plus their longtime associate Brian Eno sounds like a perfect marriage between the Irish superstars' leading-edge rock sound and the celtic folksinger-producer's most recent acoustic sessions. Made up of tunes written for mostly imaginary films, the album plays like an ambient music extravaganza, except where U2 lead singer Bono adds his voice to the mix, infusing it with a refreshing tunefulness. Most compelling vocal tracks are "Mia Seguiva," with Bono and Eno's piano; "1644," with Bono and Eno's sax; and "Lis Avr Patrice," a cumbia-influenced piece, and "Hu Okashi," featuring Japanese-American performance artist Rit Takashima. Other standout tracks include instrumental "United Colors" and spacey "One Minute Warning."
hard-edged g-funk style. Instead of rays made up by thugs for thugs, the mate-
rion on this sophomore set delivers
grooves to grow on, embracing such topics as self-respect, gay rights, and impor-
tance of organization. The grooves support-
ning them are mellow and joyously melodic, but it sounds single "Too Toys" sports a stirring chorus courtesy of for-
mer Kool & the Gang vocalist James "JJ" Taylor “Exercise Yo' Game;" to Bl-
side, meanwhile, brings E-40, Kam, and Coosho protégés 4Thru in the light-

COUNTRY

PRAIRIE OYSTER

Only One Man

PRODUCERS: Steve Fishel and Prairie Oyster

Zero 74456-11115

For a band that masters so many styles—from a honky-tonk yarn to rock and roll and on—Prairie Oyster's new disc maintains a remarkable level of distinct individuality. Happens when you've been around awhile. And it doesn't hurt to be a little wry, either.

This Canadian sextet should spend more time out of the basement.

RONNIE AVERA

We Leave the Weather

PRODUCER: Joe Thomas

River North R 51421 11454

It was on a lovely Mercury, Reeves first outing on a Nashville indie label finds her with more confidence and an easier delivery. A superlative interpreter; she's found her gems by such writers as Neil Young, Bob Mccullum, and Bob Crosby. Her new cover song ("One Way Ticket," written by Jimmib Grubbin) is an elo-
quent string-written statement that very much fits the ambitious, young audi-

JAZZ

STEVE GROSSMAN

Time To Smile

PRODUCER: Sanders Bert Geisse & Kevin Jones

Dreyz 35696

Steve Grossman's latest straight-ahead set brings him together with trumpeter Terence Blanchard for the first time. Jones and Grossman's co-producer, Elvin Jones in an ideal showcase for his grit-

CLASSICAL

RAMELLE: Happiness and Arices

Marc Minkowski, Jean-Paoulou Feuclour, Veronique Gens, Bernad Fernandez, Ensemble des Concerts, Opéra de Bordeaux, Philharmonie de Louvre

PRODUCER: Arpad Pohlmann

Arca 440 953

The most tragic of Rameela's operas is also among his most beautiful creations, overwhelming as it is with ravishing melodies, breathtaking instrumental color, and affecting vocal parts. In this sump-
tive but relatively small period of time, Conduet Marc Minkowski brings out the power of the ensemble properly and the performers' intri-

tions. The turns though the production is never less than exciting, there are some moments—as in Fernandina's renditions of Phedre's deeply moving laments—when it takes its breath away.

CHRISTMAS

THE TRACTORS

Merry and Bright Christmas

PRODUCERS: Steve Rippy & Walt Richmond

Anita 18895

Developing an unconventional Christmas album, but one that rocks out. It's an eclectic mix of traditional and original material and will deliver exactly what the Tractors (from Rippy and Richmond) are known for: big, bright, and brash. Love Irving Berlin, Christmas music obviously means a lot to these guys, and it shows.

FUN FACTORY: Celebration '94

PRODUCER: r.a.i.l.

WRITERS: B. An, M. Cottura

PUBLICIST: J. Miller/Paradigm

Eumal/McCollum/Williamson (R.

Crown/Red 1129-128

5997

A group of musicians who are combined for rock and roll, this red-hot duo is made to dance as it's always the case. Nowadays, one of the discs' more influential, the hit single was the basis for a movie. Will any of this future's biggest hit, too, you are very likely to be holding the choruses for hours after the first time you hear it.

M. C. HAMMER Goes Un Yoder (5.17)

PRODUCER: r.a.i.l.

WRITERS: D. Paul, M. Hammer

PUBLICIST: J. Miller/Paradigm

Crown/Red 1129-128

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To The Stars (45/M.C. Hammer

PUBLICIST: J. Miller/Paradigm

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To The Stars (45/M.C. Hammer

PUBLICIST: J. Miller/Paradigm

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To The Stars (45/M.C. Hamm
about following your heart. The production complements the lead singer's soulful crowd voice, and the result is a song that should open doors at country radio for the Armadillos.

DANCE

CHERYL "PEPSI" RILEY GOOD LovE

(no tour listed)

PRODUCER: Richie Meeks

WRITER: not noted

PUBLISHER: not listed

RECORDING COMPANY: White

REVIEW:

Pleasure 65 (12-inch single)

It has been far too long since Riley regaled her die-hard R&B fans with her no-nonsense diva stylings. She more than made up for her absence with this charging pop/soul mover, in which she reveals increased power and a far more flexible range. Adding to this double-record set's hit potential is Eric "K. Smoove" Miller's post-production. He complements the song, while also injecting an extra splash of soul and a hypnotic loop or two. Just lovely. Contact: 201-545-7070

BRUTAL ACID My Definition Of House Music

(no tour listed)

PRODUCER: Brutal RT, Anthony Acid

WRITERS: Brutal RT, Anthony Acid

PUBLISHER: Emotive, ASCAP

RECORDING COMPANY: Emotive 07591 (12-inch single)

Pairing off renegade underground groovers from Bill and Anthony Acid (who previously made house music with "Program") is once again extremely fruitful. This deesy, tribal-infused dub is covered with infectious keyboard loops and tasty vocal bits, adding up to an anemic effort that is

ROCK SHE WROTE

WOMEN WRITE ABOUT ROCK, POP AND RAP

Edited by Evelyn McDonnell and Ann Pow

Delta Music, $15.95

Focusing on women in music sometimes seems like a daunting exercise in political correctness; it segregates women and tries to create a sense of group identity and purpose where one may not exist. Instead of women who are in the band, this book is devoted to women who are in the press, and instead of applying the dismissive shoehorn, it honors their differences. Despite the overwhelming majority of male (and white) journalists, writers, and editors, women have made many strides on the page, and "Rock She Wrote" documents some of the achievements of those journalists, in all their fury and trite-

Ann Powers and Evelyn McDonnell, who are, respectively, editor at and contributor to The Village Voice, and who write for a host of other publications, have put together a wide and far for these selections, which date as far back as 1970 and traverse the spectrum of publishing, from Design and L.A. Weekly to Bitch and Rollerderby. The authors themselves range from professional journalists Lisa Robinson and Caroline Coo to Frontier Records founder Lisa Fletcher, the writer Mary Gaitkell, and Rolling Stone Press editor Holly George-Warren.

Like music writing in general, some of the prose here is witty and insightful, some is so graceful as a cameol on a Schwinz, some is irritating and pompous. And not all of it is published material anyway; or shouldn't be, anyway. One entry is an indignant press release for Olympia, Wash., indie label Kill Rock Songs written by "visual artist and writer" Tuvie-li. Lisa Carver's "Why I Want To Kaje Olivia Newton-John (Because I'm A Troubled Young Girl)" and Jaan Uhelszki's "I Dreamed I Was Onstage With Kiss In My Missionary Breasts" are entertaining in their irreverence. Susan Brownmiller's "Yoko And John" offers a refreshingly short revision of Yoko-bashing. And Martha Mifflin's "The Fallacy Of Feminism In Rock," Christina Kelly's "I Hate Going Back" and Laura Tversky's "Devils Or Angels? The Female Teenage Audience Examined" are all eyes-on-the-narrow range of roles for women in music, whether they be fans or music-

However, for the editors' hard work at making this sometimes enlightening, sometimes obtuse endeavor worthwhile, it will do to find anything within the book itself; curiously, all of the table contents does not include page numbers.

BETH RENAUD

Randy Newman with LYLE Lovett

You've Got A Friend In Me

PRODUCERS: Frank Wolf,_art Davis, Jim Shingleton, Randy Newman

WRITER: J.R. Newman

PUBLISHER: Warner Bros., ASCAP

RECORDING COMPANY: Warner Bros.

This shuffling pop ditty from the tsunami-track to the Disney film "Toy Story" has already begun to draw kudos from music-industry makers-and with good reason. Newman imbues this olde-worlde track with his self-created context of jazz-honky-tonk instrument, and the result is a delightful comple-

mental, as his unmistakable gruff to his every note. A rare record-

Randy Newman

VAMPIRE SAVES BISHA

A 1515

PRODUCER: David Koplowitz 

WRITERS: Cetera's recent

PUBLISHER: P/E Productions

RECORDING COMPANY: Virgin 11062 (12-inch single)

Boothe's second offering from the experi-

mental "Outside" album may prove to be too elusive for those programmers in search of a more obvious pop hook. However, those who are willing to give this a few spins will unravel a pleasant but sub-

pop track that is worth the wait.

AZTEC CAMERA Silt 14 210

PRODUCERS: Dave Storer, Alan Winstany

WRITER: R. Raine

PUBLISHER: MITCHELL BMG

RECORDING COMPANY: Ministry

This should be a breakthrough hit for the band, and it is. It's a love song about an ancient Aztec culture and it is a true hit. Contact: 201-545-7070

HAUNTINGS: A CLASSIC COLLECTION

By various authors

Edited by JohnTour R. Whitney

AEC

REVIEW: AEC

NORTHERN FRIGHTS: A DARK FANTASY ANTHOLOGY

By various authors

Edited by Robert N. Brown

AEC

REVIEW: AEC

MLB UNBELIEVABLE!

On the 1991 World Series

PRODUCERS: David Klein, Brian Col

WRITER: S. Brown

PUBLISHER: Touchstone

RECORDING COMPANY: Volta 11206 (12-inch single)

To add to the baseball fever, see the next entry, which is about a hook play by Moho Deep.

ROLLING STONES VODIO LOUNGE CD-RO

Virgin Records/GE Entertainment

REVIEW: Virgin Records

At last long, the fans unpretentious world-class music CD-ROM, one that bongtime pro-

The software is easy to use and the layout is logical. The program can be operated by a variety of users, including those with limited computer experience. The program is fully featured and includes features that are not available in other programs. It is a great choice for anyone looking for a comprehensive music CD-ROM.

FELIX! Milestone

(Continued from preceding page)

HOME VIDEO: All new titles released in all-price categories are eligible. Send review copies to Catherine Appelstedt, 38171 Brighton Court, Alsbach, Va. 22305. ENTERACTIVE: Send review copies to Marilyn Gillen, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90010. BOOKS: Send review copies to Paul Verme, Tribuin, 1515 Broadway, New York, N.Y. 10036. AUDIOBOOKS: Send review copies to Trailblazer Software, 1515 Broadway, New York, N.Y. 10036.
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Generous Artists A Boon For Radio
Acts Going Above And Beyond Promo Duties

LOUIS ANGELES—Radio station promotion and marketing directors have been known to bend over backward to persuade artists to perform free at benefit concerts, donate their prized possessions for charity auctions, and engage in wacky promotions. However, as radio builds solid relationships not only with label reps but with the talent, artists sometimes go above and beyond the normal show of support for a station without any coercion.

Recently, Heatseekers chart toppers Blessid Union Of Souls elected to stay on-air at hometown station top 40 WRQK (Q102) Cincinnati for 28 hours and to sing listener requests to raise money for the family of Torry Koch.

Koch was a 13-year-old girl with cystic fibrosis, who succumbed to complications from a double lung transplant; her family is having a hard time paying the $600,000 hospital bill.

The band, who met Koch, sang snippets of 75-100 songs—everything from its EMI hit “I Believe” to Simon & Garfunkel’s “Bridge Over Troubled Water”—for donations ranging from $5 to $100. The station raised about $60,000, according to Von Freeman, Q102 marketing director.

“We were doing our morning show, and someone mentioned that the Koch family’s medical bills were hundreds of thousands, so we figured we’d hang out and help them out,” says Blessid Union Of Souls’ Eliot Sloan. “[Q102 was] the station that started this record. They went on it four months before the impact date of the company, but since this is our hometown, we probably would’ve done it anyway.”

Sloan says the band, which had to leave Cincinnati the following day to continue its tour, had a great time with the Q102 staff and would do it again if needed.

Freeman says the key to receiving promotional kindnesses is cultivating great relationships with artists, managers, and record labels.

Paula Abdul, who has been on Q102’s morning show before, has even offered to sing at the wedding of morning show co-host Linda Welby if her boyfriend ever proposes to her. “It was a running bit on the show with Linda talking about her live-in boyfriend not asking her to marry him,” Freeman says. “So Paula went on the air saying that if he asks, she’ll sing at the wedding.”

Similarly, hot AC KSSK-FM Honolulu's Kenny Loggins to interrupt his concert to let former KSSK creative director Cliff Richards get on stage in front of 12,000 people to ask his girlfriend, news director Erika Engle, to marry him.

Lorrie Morgan held up her concert in Nashville for 20 hours to meet and greet listeners of country WPOC Baltimore, who were late getting to the show because of a thunderstorm.

Another act of nobility bestowed upon WPOC was when Pam Tillis honored her commitment to host the station’s morning show the day after she took home the Country Music Association Award for female vocalist of the year. When the station booked Tillis, officials didn’t know she would win the coveted award.

“That next morning, I talked to our PD saying that I didn’t think she’d show up, but we both agreed that we’d understand if she didn’t. Then she walks in and stayed for an hour and a half,” says Sheila Silverstein, promotion director at WPOC.

However, it is rare that a major superstar approaches a radio station for the promotion of a lifetime. This happened at modern rock-leaning top 40 WHTZ (Z100) New York, when Madonna approached the station to promote her now-famous pajama party to premiere the new video for her song “Bedtime Stories” from her Warner Bros. album of the same name.

“It’s the power of the radio station,” says Theresa Beyer, director of marketing at Z100, on why Madonna chose the station to publicize the party. “Radio always gets the short end of the stick. But no one can do more creative or better promotions than radio does. (Continued on next page)
## Hot Adult Contemporary Recurrent

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<td>I KNOW YOU LOVE ME</td>
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<td>10,000 YEARS</td>
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## Radio Programming

**Promo Vehicles Swell To Size Of Semis, Motor Homes**

by Carrie Borzillo

LOUISIANA—With the concept of radio vans cruising the boulevard no longer a novelty, stations and vehicle manufacturers are spinning their wheels to establish a new generation of high-profile promotional vehicles.

Already, the industry has witnessed the likes of the "Arross" Camaro, the "Thee-qua" and the "Hunvvee" (aka "the hummer"). Now, the latest trend seems to follow the motto "the bigger the better.

Top-40 KIIS Los Angeles recently unveiled a 46-foot, 18-wheel mammoth cruiser, dubbed the "KISS-FM Mega-cruiser.

Atlanta-based Marketed Measuring, meanwhile, has introduced "Radio Diner Deluxe," a motor home version of the original "Radio Diners" that were developed in 1994. The company is also designing two 40-foot vehicles, "Monster Cruiser" and "Star Cruiser," planned for 1996 debuts.

**One of a Kind**

"There is nothing like this," says Karen Tobin, VP of marketing at KIIS, who describes the Mega-cruiser as more of an "attraction" than a vehicle. "We had limited KIIS Cruises' before, but this was our built ourselves from the axe up. When we had the 'KISS Cruisers' out in '98, it was ahead of its time. Now the 'Mega-cruiser' is ahead of its time.

The two-story truck was designed by KIIS chief engineer Mike Callaghan, who says that the "coolest thing about it is when you show up and the music is playing and a door in the side opens up and the stage rolls out."

The Mega-cruiser's 9-by-7-foot stage area includes three radio studios, including a 6-by-8-foot portable studio; two phone kiosks, undersigned by Airtraffic; and a 70-inch video screen, which is also hooked to the Internet.

In addition, there is a 16-by-15-foot stage for the cruiser's road, a green room, kitchen, restroom, moon hub, and 4,800 watts of sound provided by BOSE Corp., which engineered the cruiser with a $90,000 sound system.

**Generous Artists A Boon for Radio**

(Continued from preceding page)

For her to choose us, a radio station, to debut a video, says a lot. We were the ones to invite MTV to broadcast from (7/10) so we thought they'd cover our tour.

Buyers say that Madonna not only handled this unique opportunity to the station, but was an active participant at the station and worked with the station.

New Yorkers invited to strut their liner and boxes and dance until the wee hours as the artists performed.

Another amazing example of an artist offering the unattainable took place at modern rock WNNX (96X). Atlanta two years ago, Evan Dando, the pinup lead singer of the Lemonheads, met a 49X listener and Lemonheads fan at one of the station's concerts. The band was performing and agreed to go to the recently dumped girl's high-school prom with her.

Other artists have given up days to accommodate the needs of a radio station. For instance, Naughty By Nature agreed to appear in top to bottom on 40th rhythm WQHT (Hot 97) New York's TV commercial, which ended up becoming a grueling, five-day production. The shoot entailed three recording sessions to customize a song for the spot, a video shot in two locations on two separate days, and those video shoots were a disaster.

"We've supported them a lot over the years," says Rocco Mucrier, director of marketing and advertising at Hot 97.

"They're one of the staple acts in hip-hop. One reason they've been able to last so long is that they are very professional and care about relationships with those they've worked with. We've done a lot of stuff with them over the years, and they saw this as an opportunity to get additional exposure."

While strong relationships are the key to luring artists to lend a promotional hand, sometimes simply asking an artist on-air to do something extraordinary will work.

"If you ask them on-air, it's hard for them to say no," jokes Jim Furgeson, marketing and promotion director at country WNYY New York. "But when they say yes and then end up following up on it, it's even better."

The station had David Lee Murphy on its morning show only one day, and it turned out that Murphy and the morning team, Kai Brown and David Temple, all loved martini.

The duo asked Murphy to embark on what turned out to be an eight-hour martini-tasting journey to every joint they could find, from the Bamboo Room to the Harley Davidson Cafe, in search of the perfect cocktail.

"It was done in front of the camera, but when we opened it up, it was their best," says Furgeson.

**MONSTER SPECS**

Measured Marketing's "Monster Cruiser" will feature four 30-inch bar stools, three 30-inch DJ stools, and a customized studio, among other specifications.

The standard lease option runs from $4,764.90 a month for 60 months to $5,897.11 a month for a month.

The "Star Cruiser" will feature an inside studio and a roof/deck room, both with roll-out awnings. It seats 20 people.

While the two cruisers are still in the design stages, Measured Marketing has already scheduled "Airstream Radio Diner" prototypes. The new vehicle comes with a self-contained motor home and is taller and 10 feet longer than the 96-foot trailer version.

It includes a traditional American diner design with seating for 20 guests and room for three DJs in the DD room.

**Tuning In At Home**

Fifty percent of home-based entrepreneurs say that they listen to the radio while working. Thirty-six percent of their counterparts in traditional office settings listen at work.

Other findings of a recently released study conducted by AT&T Home Business Resources reveal that most of those who tune in at work, 84 percent listen to music stations, 22 percent to talk radio, and 10 percent to all-news stations.

Among music stations, country was the favorite, followed by classic rock and top 40.
Mr. Mirainga terrorizing the peaceful Mexican shrimp town of Rocky Point. "It's all dirt roads down there. You can't really burn out, but you can definitely do some good Rockford Files stuff. It's just a good feeling to burn out and do all the tricks you see on TV... or at least try them."

One time we went down to Mexico to get a leg in my brother's Cherokee, but there was a unexpected turn on the road. We were up on two wheels and didn't want to roll it, so we ended up catching big air into the dunes. My brother is still pissed about that.

Poturalski says that Mr. Mirainga's current mode of transportation, a Chevy touring van with a trailer, isn't quite up to the band's racing specifications.

"You know," he says, "with the trailer, it just doesn't have the pickup we need."

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**Billboard**

**FOR WEEK ENDING DECEMBER 2, 1995**

**Album Rock Tracks**

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<td>Goo Goo Dolls</td>
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**Modern Rock Tracks**

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Citcasters Calls Off OmniAmerica Buy; Group W To Assume CBS Group Name

JUST WHEN YOU wondered if radio might be merged into a single corporate entity, Citcaster Inc., the non-existent company with no money and no assets, and Blue Heaven, the non-existent company with no money and no assets, have announced an “unwinding” its previously announced purchase of OmniAmerica Group. In a joint statement, the CEO of Citcasters, is only saying “various reasons” were involved in the decision. Citcasters currently operates 12 FMs and four AMs.

Meanwhile, with Group W's $54.4 billion purchase of CBS approved by CBS shareholders, the company announced that the combined group of 39 stations will operate as CBS Radio—not Group W. Westinghouse chief Michael Jordan says, “The CBS name and the Eye—is incomparable logo—will define our identity and future in broadcasting.”

And speaking of identity, the staff at WTTW (Chicago) is practicing wildly giddily over the mention of the station's 777-FILM phone line on the Nov. 16 episode of “Seinfeld.” The phone line involved is Turner changing his number from 555-FLIK, one digit from hot 97's “Movie Phone” line. Instead of complaining about receiving hundreds of wrong numbers, Kramer decided to answer as the voice of the service, saying, “Hello and welcome to Movie Phone, both it's you by The New York Times and Hot 97.”

“I was at a roast when it happened, and my pager went crazy. I got paged almost eight times inside of 10 minutes,” mostly from industry folks, says Steve Smith, director of programming for Hot 97 and sister station WRK.

The “Seinfeld” episode was actually, the No. 2-rated show of the week (behind “EC”), bringing in 33.3 million viewers, according to Nielsen.

PROGRAMMING: NO MORE TALK

Following word that WLS-FM Chicago is planning a complete format change before the new year, the station has begun playing nothing but Christmas music.

RR attrit WBLS New York, which just (re)hired Frankie Crocker as PD, is now calling itself Power 107.5. Also, The Deli, a classic rock station, whose new morning driver Ken Webb's co-host will be daughter, Tere Webb. What hasn't changed much is the format, which is still half gold and half current/recurrent.

KSTZ Des Moines, Iowa, operations manager Kipper McGee exits for the PD slot at oldies KBZT (K-Best 98) San Diego. KSTZ segue's from AC to a rock-based top 40/adult approach.

KSF (Kiss 107.3) Kansas City, Mo., PD Chuck Geiger exits, Music director Booker Madison, who had left. Illeg.

WNRR Pittsburgh, may now stay PD Clarke Ingram is upgmed to OM at top 40 WPXY Rochester, N.Y., and sister AC WVOR following the exit of WVOR PD C.C. Mathews for the PD slot at top 40 WDJJ Louisville, Ky. Mathews worked at WDJJ when it changed from top 40 to oldies in the 1980s. MD JBL. Rice adds assistant PD stripes at WPXY. WVOR AD Dave LeFerouze is upped to PD.

Don Christi officially gets the nod as the new PD at WKWH Louisville, sister (of WDJX). The former WKHO Dayton, Ohio, PD had been acting PD at WKWH since Bruce Logan's departure.

WIVY (Coast 102.9) Jacksonville, Fla., moves from top 40 to adult more gold-based AC. APD/MD mind host Jeff Donavan goes to productions, program director John Daniel exits for WQOG Greenville, S.C.

WWSL Pittsburgh, PA's Paul Orr exits. He is looking for a new opportunity and can be reached at 800-905-4677. SFX Broadcasting regional PD Buddy Scott will handle Orr's duties until a new PD is named.

At press time, Greg Williams was still PD, though “on leave,” of KDLE (Power 95.9) Wichita, Kan. Midday host Chance Logan is named OM.

Brian Landrum is upped from promotion director to PD at WOKI Knoxville, Tenn. He succeeds Vic Del Giorno, who exits. Landrum will retail his promotions duties for now.

According to Mike McCoy, one-year PD of top 40 KJYO Oklahoma City, focus groups have shown that listeners perceive the station as having huge promotions and giving away free prizes, whether, however, “I'm willing to bet that we have the smallest budget promotion of any of the top stations” McCoy says.

So how does Clear Channel's KJYO, which was up 10.1-10.3 in the last fall Arbitrned, enforce that image? With a lot of town promotions and buylocal campaigns, McCoy says, “We ascertain where our listeners were, and it became evident that almost everybody called us one person, a huge building.

People just wanted to talk, so we let them express their emotions. When we went through the archives from the spring book, there were many comments from listeners who were grateful to us. It really built a emotional bond, and now this continues forever,” he says. “It was surprising how many stations were afraid to break format during the spring book. Letting people really say what they felt about the station was important.

McCoy, Myron Montgomery/Ocean counties, N.J., MD/PD. Mind host Jim Kelly joins WPLY (Y100) Philadelphia for the fall book, as Michael "Jumpin'" Perez becomes permanent. Former WWWW Detroit morning man Joe Wade Formicola joins current WYCD (Young Country) for that shift. Current WYCD morning man Dr. Don Carpenter moves back to his regular slot.

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Panel Explores Music Video Outlets
Low-Power TV, Kiosks Among New Avenues

**PRODUCTION NOTES**

**LOS ANGELES**

Randee St. Nicholas is the eye behind Queen Latifah’s “Hard Times” clip, the song for which is taken from the “It Ain’t Nothing But A She Thing” compilation. The video was produced by John Hopgood, while Robert Brinkman directed photography on the Planet production. St. Nicholas also directed Faith Hill’s “It Matters To Me.” The video was produced by John Thorpe, while Brinkman directed photography. Paul Hunter directed the new Twizt clip “Eastside L.I.F.” for F.M. Rocks. Roberto Schaefer directed photography.

**NEW YORK**

Jeffrey W. Byrd directed Donnell Jones’ “In Da Hood.” Craig Fanning executive-produced, while Dave Daniels directed photography. GPA director Dwayne B. Perryman III shot Real Live’s “Real Live Shot.” Sean Kornia’s new video by director John Gatto and Christine Chase co-produced. Grand Iowan’s “The Different” was directed by the Collective’s Steven Goldmann. Director of photography duties were split between Jamie Rosenburg (New York) and Chuck Hatcher (Nashville). Goldmann and Rosenburg also secured for Shaan Twin’s “(If You’re Not In It For Love) I’m Outta Here!” Gordin and Susan Bowman co-produced.

**NASHVILLE**

Dwight Yoakam directed his own clip “Nothing” for Sunshine Filmworks. Liam Lunson produced. Martina McBride’s “Wild Angels” was directed by Thom Oliphant, while Jamie Rosenburg directed photography. David Martin and Philip Cheney co-directed.

**OTHER CITIES**

The Fugues’ “Take It and Rape” clip was directed by Guy Guillet, while Marc Smerling produced. Wells Hacket directed photography on the Jamaica Archive. David L. King directed Pictures. Lance “Un” Rivera directed Nonchalant’s “5 O’Clock” for 361 Degrees Inc. La Fre M. Schaefer produced, while Igor Sunara directed photography.

**Dope Clips.** Priority artist Homicide recently wrapped his first clip for “Get What You Came For,” taken from the “Legal Dope” compilation. The video, shot in Los Angeles, was directed by Antoine Fugua. Shown, from left, are producer Mark McNair; Fugua, and Homicide.

**MORE CONFERENCE NEWS:** It was exciting to meet so many new faces at the Billboard Music Video Conference. The event was well-attended, and there were many issues in the music video community that came to surface during the numerous panels. I am anxious to hear from those who were able to attend the Hot Topics panel this year about possible topics for next year’s conference. Please feel free to call me at 213-325-2289 or E-mail at btettelo@ix.netcom.com.

**JAZZY MOVES:** Kenneth Burgmaier tells The Eye that Artua, Col.-based “Jazz Alley PC” which was honored as best local/regional show in the jazz/ac category, soon will be coming to new markets.

The program will begin airing on the Austin (Texas) Music Network in early July. MuchMusic director Marshall Teichner, who runs the place-based music video service, said, “Jazz Alley TV” has peaked a deal to begin airing on Network One, which reaches about 20 million homes.

**MVA NEWS:** The Music Video Assn. announced its new board of directors for its 1997 meeting, held at the Billboard Music Video Conference. Telemotion’s Laurel Sylvan will assume the presidency in January 1996, replacing Relativity’s Sean Ferndahl. Following are the remaining members of the board of directors and their terms:

- Gary Barnette (Billboard, Los Angeles, Calif.), director-at-large;
- Steve Davis (EIA), treasurer;
- Bette T. Touchette (EIA), secretary;
- Michelle Coates (Music Video Assn., Los Angeles), director-at-large; and
- Frank Polito (Film Music Producers Association, Los Angeles), director-at-large.

**MVA ARTFEST:** Artwork from many of the music video industry’s top directors was displayed at an exhibit, held by the West Coast chapter of the Music Video Production Assn. The MVA ArtFest ’95, held Nov. 16 in Santa Monica, Calif., contained pieces by directors such as Spike Jones, Samuel Meyer, Baptiste Mondino, Stephanie Sedanou, and Kevin Kerslake.

The Eye’s favorite was “Roger,” the living sculpture by director Tony Kaye, which consisted of a large man and an easy chair made into a steel-frame structure. This "event lets the community know that music video directors do much more with their art than create music videos," says Mark Shore, West Coast chairman for the MVA. "Many music video creators are involved in sculpture, photography, and painting. Some even play in bands. We want to make this an annual event."

Three bands that feature video directors as members played at the event: Liquor Cabinet (with Propaganda’s Steve Hanni); Down, Girl (with Talking Trees’ Chris Burns); and The Abe Lincoln Story (with Original Films’ Jonathan Stearns).

**HOUSE FALLING:** The TBS series “Live From The House Of Blues” has been cancelled. The live music program, low-key, block-origination pilot, had its summer run on a national cable network restaurant and nightclub venue, has been on the air since the beginning of June but has never drawn very high ratings.
Music Video

Programming

All Eyes Of The Industry On Billboard Music Video Conference And Awards

LOS ANGELES—The top executives in the music video industry gathered for the 17th annual Billboard Music Video Conference, Nov. 8-18 at the Loews Santa Monica (Calif.) Beach Hotel. Highlights included issue-intensive panels; Billboard's second MultiMedia Expo, which offered displays of the new technology; and a joint keynote address by Quincy Jones and Herbie Hancock. Nighttime activities included an opening-night party sponsored by MTV Networks; an artist showcase party sponsored by the Box and Sony Music; and the Billboard Music Video Awards, hosted by Todd Rundgren. (Photos: Alison Leigh/BPI)
Atlantic's Doug Cohn, left, joins Arista's Andrew Berkowitz and Atlantic's Marybeth Kammerer in celebration of their labels' multiple victories at the Billboard Music Video Awards.

Priority video production coordinator Anderson Broussard III, left, chills out with South Illinois University film student Praz.

Mercury artist Martin Page, far right, enjoys the opening-night reception. Joining Page, from left, are Mercury's Jeff Newman, manager Diane Poncher, Billboard's Brett Atwood, and the Box's John Robson.

Awards show host Todd Rundgren, left, interacts with Wolfram Video's Wolf Zimmerman after the show.

Pictured, from left, are MOR Music's Chris Parr and the Music Zone's Tammy Lowrie teaming with AristoMedia's Craig Bann, Jae Heme, and Jon Howard to discuss the fine points of music video programming.

Renewing old friendships at the MTV party, from left, are ZTV's Max Leinwand, MCA's Dennis Boerner, and Reprise's Wendy Griffiths.

Tommy Boy artist L.V., left, teams with fellow awards-show presenter Scott Bros. rapper Skee-Lo, who was nominated in three categories for his "I Wish" clip.

Industry executives discuss the effect of the Internet on the music video community at the "Online Opportunities" panel. Pictured, from left, are peermusic's Brady L. Benton, Data Translation's Lori Dustin, BoxTop Interactive's Charles Corso, Billboard's Brett Atwood, MTV's Matt Farber, and Columbia's Mark Ghuneim.

Tommy Boy artist L.V. is boxed in by executives of the Box and Tommy Boy.

Mercury's Diane Earl, left, "Rock Rap's" Dante Moratto, center, and the Music Video Assn.'s Jill Karagezian converge at the MTV party.

Many industry experts gathered for the "Multimedia And Music Video: The Real Deal" panel. Preparing to take the stage for the panel, from left, are artist Todd Rundgren, multimedia producer Charly Prevost, Launch's Deborah Russell, director Douglas Gayeton, Apple's Duncan Kennedy, and Blink Media's Josh Warner.
FOR WEEK ENDING NOVEMBER 17, 1995

BILLBOARD SURVEY UNCOVERS TRENDS

(Continued from page 6)

reached No. 1 and sold almost three million units; Garth Brooks’ The Sevens
was sold more than 8 million units; and the Foo Fighters’ self-titled debut album,
which sold more than 1 million units.

“Our special market activities had a strong first half due to the excep-
tional performance of Green’s Greatest Hits and four Slow Jams albums featured in
the Billboard charts, as well as higher than expected premium and mail-order business.

The company says that Virgin was bolstered by albums from Lenny Kravitz, Shaggy, Paula Abdul, Sac-
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MUSIC OF BUDDY HOLLY REMEMBERED BY DECCA ‘CELEBRATION’
(Continued from page 10)

Talked with MCA chairman Bruce Hinton, the latter expressed a desire to honor Holly’s 60th birthday and 40th anniversary with a unique project.

What they ended up with, Shipley Biddy says, is a rare collection of artists, none of whom are on Decca, which is the company that bought the rights to Holly’s music.

Twelve solo artists or duets each contribute a track, each with a different feel. “The work in producing the album resulted in three release delays, but eventually Decca got a package with which it was happy.”

The interpretations are as diverse as the artists (see story below). Their lyrics reflect the reunited British rock group the Hollies sing with Buddy Holly. Nan- ci Griffith teams with Holly’s original backing band, the Crickets. Los Lobos turn “Midnight Shift” into a shifting rap chant. The Tractors simply treat “Think It Over” as another Tractors song. Raul Malo does a reverent Orbison-meets-Hollies impression, while Marty Stuart and Steve Earle get down and dirty with “Crying, Waiting, Hoping.” Waylon and Willie Nelson unite with Knopfler, and Suzy Bogguss sings with Dave Edmunds. The set also features Mary Chapin Carpenter, John Hiatt, and others.

Decca was careful in selecting artists, Shipley Biddy says. “We didn’t want to rush out to just get artists because they might sell records.”

What they got will surprise many people. As Decca says, these aren’t just cameos by famous names. These songs were vigorously run through and reworked, demonstrating the durability of Holly’s music.

The album will be worked on Dee- ca for North America and Japan, and on MCA in the rest of the world.

MULTIFORMAT PLAN

“It’s a project with a single, a 12-inch plan,” Shipley Biddy says. “We’ll have singles to work in multiformats. The L.A. office will be involved in picking singles.” But Biddy says we won’t use any country radio, so possibly a Dirty Band single in the spring. And we have the right to use a Nanci Griffith video for that. Nanci’s single I could see working in two or three markets—AC, college, country.

“We’re talking about making the Buddy Holly and the Hollies film (‘Peggy Sue Got Married’) a pop release, and we’ll start a video shoot in January. Having a single and a video will hopefully reposition it as a Holly [song].”

TNM will televise a two-part documentary of the making of the film. “We got press on the song ‘holy’” on Feb. 5 and 6, and world- wide rights to the documentary are being negotiated.

Quango is the brainchild of West Coast DJs Jason Bentley and Bruno and Guzze, both of whom host programs on National Public Radio station KCRW Los Angeles.

“I had been working on my show, ‘Metropolis,’ since 1986, and active- ly promoting alternative dance con- cepts, while Quango was experiment- ing with the wide world of hip-hop sounds on his show,” says Bentley, whose résumé also includes co- founding influential music and style magazine Urb and working in A&R at the now defunct indie dance label Planet Earth.

“We discovered that we had a lot in common about our music and decided to develop what would become Quango.”

Industry veteran George Guez serves as the business mind of Quango. “He’s the one (who makes) our abstract fantasies become reality,” Bentley says.

Guez adds, “I execute the ideas that come here. I can finish what they’ve started.”

Quango’s connection to ILS happened only after lots of effort. “I was trying to make a mix-taped lands in the hands of Indi- an singer Chris Blackwell. “It was filled with all kinds of unusual sounds and music. I heard him talking about it while he was touring over a period of time. He loved the music.”

Kenny Seiden notes that the deal was struck largely on the strength of that tape. “The key was the vision of a label that could do important things,” he says.

One of Quango’s top priorities for 1996 will be the domestic release of ‘Quango’ and ‘Peggy Sue Got Married’s’ two-CD ca- ssettes and a mix-tape. “I was able to cause effort by venerable U.K. act Bomb The Bass. Due during the first quarter, that set features appear- ences by vocalists Justin Warfield and Spiky T., among others.

“That album exemplifies the beauty of this situation.” Bentley says. “We get to expose music without the pressure to go to No. 1 on any chart. Island is looking to us to experiment—everything else is a bonus.”

BILLBOARD AWARDS
(Continued from page 6)

compiled from Billboard’s weekly and biweekly charts covering the pe- riod from December 1994 to De- cember 1995. Complete year-end charts will appear in Billboard’s “Year In Music” Dec. 23 issue.

The show is slated to feature perfor- mances by Tina Turner, Coolio, the Black Crowes, the Spin Doctors & the Blowfish, TLC, Shawna Tain, and Michael Bolton. In addition to the year-end awards, Joni Mitchell will receive the Artistic Achievement Award, Billboard’s highest honor for creative achievement, which will be present- ed by Peter Gabriel, Janet Jackson, and Michael Bolton.

The show will be broadcast live on Fox at 8 p.m. EST. It will be tape- recorded on U.S. terrestrial television and will be seen at later dates by more than 240 million viewers across the globe.

This is the sixth consecutive year the awards will be broadcast on Fox. Kevin Wall is the executive producer of this year’s show; Paul Flatter is the producer.
## Hot 100 Airplay

**FOR WEEK ENDING DECEMBER 2, 1995**

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label/Distributing Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Someone to Love</td>
<td>J.D. Souther (1) (J.D. Souther)</td>
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<td>2</td>
<td>All Over You</td>
<td>India.Arie (1) (Atlantic)</td>
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<tr>
<td>3</td>
<td>Someone Like You</td>
<td>Selena Gomez (EMI Latin / EMI)</td>
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<tr>
<td>4</td>
<td>The I Love You Song</td>
<td>Whitney Houston (EMI)</td>
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<td>5</td>
<td>The Space Between</td>
<td>'Til Tuesday (PolyGram)</td>
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<tr>
<td>6</td>
<td>I’ll Stand by You</td>
<td>Everclear (PolyGram)</td>
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<td>7</td>
<td>The Way I Love You</td>
<td>Whitney Houston (Mega, BMI / Careless)</td>
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<td>8</td>
<td>Don’t Let Me Be Misunderstood</td>
<td>Nina Simone (Sire/Warner Bros.)</td>
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<td>9</td>
<td>I’ll Be There</td>
<td>Whitney Houston (Epic, P)</td>
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<td>10</td>
<td>Time after Time</td>
<td>Barbra Streisand (Columbia, BMG)</td>
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## Hot 100 Singles Sales

**FOR WEEK ENDING DECEMBER 2, 1995**

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<td>1</td>
<td>One Sweet Day</td>
<td>Des'ree (EMI UK / EMI)</td>
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<td>2</td>
<td>I Know You Love Me Too Much</td>
<td>Faith Evans (Bad Boy / Arista)</td>
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<td>3</td>
<td>Take a Bow</td>
<td>Spice Girls (London, BMG / Parlophone)</td>
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<td>I’m Not the Only One</td>
<td>McFadden, Debroh, Jr. / Bad Boy / Arista</td>
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<td>5</td>
<td>I’ll Never Love Again</td>
<td>Whitney Houston (Fontana, BMG / Arista)</td>
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<td>6</td>
<td>The One I’ve Been Waiting For</td>
<td>Shania Twain (RCA / BMG)</td>
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<td>7</td>
<td>I’ll Be There for You</td>
<td>Bruce Springsteen (Columbia, BMG)</td>
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<td>8</td>
<td>The Power of Love</td>
<td>R. Kelly (Jive)</td>
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<td>Build Me Up Buttercup</td>
<td>The Vapors (Beggars Banquet)</td>
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<td>10</td>
<td>Love You Like a Love Song</td>
<td>Whitney Houston (Mega, BMI / Careless)</td>
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*Records compiled from a national sample of POS (point of sale) combined retail and rack copy units which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.*
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Size: 7" x 9-1/4" 416 pages.
**THE BILLBOARD.200.**

**FOR WEEK ENDING DECEMBER 2, 1995**

**THE TOP-SELLING ALBUMS COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND Rack SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY**

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<td>ATLANTIC</td>
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<td>RICK ROSS</td>
<td>WARNER BROS.</td>
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<td>7</td>
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<td>GETACHU flirt THE clicks</td>
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<tr>
<td>THE BEACH BOYS</td>
<td>CAPITOL</td>
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<td>10,98/16,98</td>
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<tr>
<td>joyce conway</td>
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<td>1</td>
<td>1</td>
<td>3</td>
<td>10,98/16,98</td>
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<tr>
<td>JOYCE CONWAY</td>
<td>WARNER BROS.</td>
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<td>1</td>
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<td>10,98/16,98</td>
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</table>
In the 1990s, Perlman has been working on recording klezmer music, which he describes as a "natural affinity" for him. However, he has also learned to play other instruments, such as the violin, which he started playing at the age of 4.

Perlman's journey has been captured on video and disc: a hourlong music video featuring Perlman with the klezmer group Klezmatics, and a VH1 special, "I Am a Jew: Reflections of a Jewish Musician," with the Andy Statman Klezmer Orchestra. PBS producer Glenn DuBois, the music director for Perlman with the American Jewish Committee's "House," says Perlman has a "willing and open mind" to new ideas.

"I've never done this music before, but I was born with it," says Perlman, who was exposed to klezmer music by his parents, who emigrated from Poland to Israel.

Perlman grew up learning the sounds of klezmer and "in Israel, it's a part of who you are, it's not just a vehicle to give and get attention to. It's like breathing. There's no such thing as being involved in klezmer. You go to a party or a wedding, and if you hear music, that's what you hear."

Klezmer (the word means "musician" in Hebrew) is a 1,000-year-old musical tradition. It encompasses the itinerant, highly trained violinists, fiddlers, and drummers who played during weddings and holidays, including the famous klezmer band "The Klezmatics," who have been collaborating with Perlman on the klezmer thing for some time now.

Perlman is also working with Tara, a distribution company that specializes in Jewish retail outlets, such as liquor stores, drug stores, and specialty shops. The company has been putting out the string that was intended," she says. The song also includes lyrics about Perlman's family background, such as his father, Michael Perlman's tour there.

Perlman and his partner, the American Jewish Committee's "House," have been collaborating on a klezmer project, and the collaboration has been a "pleasure," according to Perlman. "I feel that most people putting on a CD can get tired of hearing the same old stories. It's time for something new," she says.

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## Billboard 200

### For the Week Ending December 2, 1995

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number of Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Better Than Ezra</td>
<td>The Maverick's</td>
<td>RCA</td>
<td>8</td>
<td>123</td>
</tr>
<tr>
<td>2</td>
<td>Lisa Loeb &amp; Nine Stories</td>
<td>Better Than Ezra (Ghost Face Killer)</td>
<td>Epic</td>
<td>8</td>
<td>123</td>
</tr>
<tr>
<td>3</td>
<td>Faith Hill</td>
<td>Something</td>
<td>Arista</td>
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<td>R.E.M.</td>
<td>123456789</td>
<td>Reprise</td>
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<tr>
<td>5</td>
<td>Elton John</td>
<td>Something</td>
<td>Reprise</td>
<td>8</td>
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<tr>
<td>6</td>
<td>Queen</td>
<td>Something</td>
<td>Reprise</td>
<td>8</td>
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<tr>
<td>7</td>
<td>Elton John</td>
<td>Something</td>
<td>Reprise</td>
<td>8</td>
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<td>Something</td>
<td>Reprise</td>
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<td>11</td>
<td>Elton John</td>
<td>Something</td>
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<td>8</td>
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<td>14</td>
<td>Queen</td>
<td>Something</td>
<td>Reprise</td>
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<td>Elton John</td>
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<td>Queen</td>
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</table>

### Top Albums of the Week

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Very Best of Bob Marley &amp; the Wailers</td>
<td>Bob Marley &amp; the Wailers</td>
<td>1</td>
</tr>
<tr>
<td>The Best of the 50's</td>
<td>Various Artists</td>
<td>2</td>
</tr>
<tr>
<td>The Very Best of the 70's</td>
<td>Various Artists</td>
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</tr>
<tr>
<td>The Very Best of the 80's</td>
<td>Various Artists</td>
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<tr>
<td>The Very Best of the 90's</td>
<td>Various Artists</td>
<td>5</td>
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<tr>
<td>The Very Best of Bob Dylan</td>
<td>Bob Dylan</td>
<td>6</td>
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<tr>
<td>The Very Best of the Beatles</td>
<td>The Beatles</td>
<td>7</td>
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<tr>
<td>The Very Best of the Rolling Stones</td>
<td>The Rolling Stones</td>
<td>8</td>
</tr>
<tr>
<td>The Very Best of the Beach Boys</td>
<td>The Beach Boys</td>
<td>9</td>
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<tr>
<td>The Very Best of the Eagles</td>
<td>The Eagles</td>
<td>10</td>
</tr>
<tr>
<td>The Very Best of the Grateful Dead</td>
<td>The Grateful Dead</td>
<td>11</td>
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<tr>
<td>The Very Best of the Who</td>
<td>The Who</td>
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<tr>
<td>The Very Best of the Doors</td>
<td>The Doors</td>
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### Top Singles

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<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>Unchained Melody</td>
<td>The Righteous Brothers</td>
<td>1</td>
</tr>
<tr>
<td>My Way</td>
<td>Frank Sinatra</td>
<td>2</td>
</tr>
<tr>
<td>The Look of Love</td>
<td>Frank Sinatra</td>
<td>3</td>
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<tr>
<td>Over the Rainbow</td>
<td>Frank Sinatra</td>
<td>4</td>
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<tr>
<td>The Thrill Is Gone</td>
<td>B.B. King</td>
<td>5</td>
</tr>
<tr>
<td>What a Wonderful World</td>
<td>Louis Armstrong</td>
<td>6</td>
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<tr>
<td>Day After Day</td>
<td>Andy Williams</td>
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</tr>
<tr>
<td>Mack the Knife</td>
<td>Bert Kaempfert &amp; His Orchestra</td>
<td>8</td>
</tr>
<tr>
<td>The Night They Called Me Maudie</td>
<td>Billie Holiday</td>
<td>9</td>
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<tr>
<td>Let's Have a Party</td>
<td>Elvis Presley</td>
<td>10</td>
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<tr>
<td>The Night They Called Me Maudie</td>
<td>Billie Holiday</td>
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<td>Unchained Melody</td>
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## Notes

- The list includes the top 100 albums and singles for the week ending December 2, 1995.
- The chart is based on sales data from Billboard magazine.
- The peak positions are indicated in bold.
- This chart is part of the Billboard Year-End Charts, which总结了年度热门歌曲和专辑。

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**Source:** www.americanradiohistory.com
VH1 To Produce A Variety of New Series For 1996

Following are descriptions of some of the new series VH1 has on the horizon.

**VH1 To Produce A Variety of New Series For 1996**

**Fiction**

This documentary series will...
to explode, a lot of music retailers didn't have expertise, nor were they financially sound. But it was the wave of the future, and they all jumped on the bandwagon. The flip side is true; the retail chains have very sophisticated business people who don't necessarily have the expertise all the experts in the world can stop what's coming at them.

Another senior distribution executive says the problem is that people who have never done retail before now it's just a matter of who will it will take. That executive adds that he fears some "awfully big accounts" may wind up in the mall.

Music manufacturers say they realize that the problems retailers are experiencing will more or less be repeated next year in the form of returns. They are probably going to see returns like crazy," says a financial executive with one of the major labels.

This year was marked by high returns, also, according to label executives. Usually, returns from the previous holiday season have to be sold by March, but in 1995 most of the majors experienced a 20%–30% return rate through June.

With the glut of superstar releases due this quarter (Billboard, Nov. 11), "developing artists are getting every floor and being turned down," he says. "The wholesale product will sell through, says the head of sales at one major label.

However, Madison predicts that the glut of big releases will result in labels continuing to work current releases in the first quarter, providing 1996 with a brighter start.

Music industry executives also fear that the music consumer has his mind on alternate entertainment products, which, some say, is one reason why the music market has seen such flat year-to-year sales.

"We are being affected by other media," says one senior distribution executive. "You have Sega, Nintendo, CD-ROM, Windows, and the Internet; it has to affect music sales."

Indeed, music manufacturers say that the successful drive to build large multimedia stores has contributed to the problem of overbuilding. Distribution executives estimate that the retail space has grown 25% over the last two years. The "fundamental problem of too much retail space hasn't corrected itself on its own," says one senior executive. "Retail is overbuilt, and it needs to contract. To me, the price war is accelerating, we have to get that pressure on everybody that the guys who weren't making it to the long run now aren't going to make it in the short run. They will go out of business sooner."

The president of one major retail chain concurs with that assessment, but says, "This price war is the real problem. When you lose 5% or 6% in margin over a year, if you can get your margin back to 5%, you can get through the rest of your problems."

Terry Woolworth, president of 145-unit, Owensboro, Ky.-based WaxWorks, agrees. "Greed drove expansion. Everybody thought we had to grow, instead of making sure we were profitable. We oversaturated ourselves, and now we can see, having hindsight, that we made bad deals. There are stores to close. I am concentrating not on how many stores I have, but how many profitable stores.

But what is hurting retail, Woolworth says, is the product's perceived value. "The consumer is judging us at levels we never got to stop if we are going to maintain a viable retail industry," he says. "We wouldn't have had such a drastic change in retailers' balance sheets if it weren't for the discounts."
Angeles modern rock trio Geron, in the first quarter of 1996, the label plans to release their debut album, "The Fence," a new studio album by founding U.K. punk act the Buzzcocks, and a best-of compilation by William Orbit's group Torche Song. Over The Rhine, the new signee Three Day Weekley are scheduled to go into the studio at year's end.

In addition, dada is expected to deliver an album for the first quarter that will be a priority for the label. The album is expected to contain a contract negotiation with four acts.

**TRADITIONAL ROCK**

I.R.S. has established its subsidiary, El Dorado Records as an outlet for what Copeland calls "traditional rock product—that rock's not all balls to the wall.

So far, the imprint has released Peter Frampton's "Frampton Comes Alive!" and "Avalancha," also distributed in the karaoke project. Both albums are sold in Western markets, with the U.K. market handling in the U.S. and coproduced by I.R.S.'s subsidiary, I.R.S. Records.

ART SUPPLY BREESES BACK WITH ASIAN PROJECTS

When the label's first wave of activity, Copeland says, was "now and forever," it was the Asian wave. "We've made sure that we've got a presence in the market, and we're going to keep doing that."

The video portion was taken from two Air Supply concerts in Taiwan in July. Both shows were backed by the Taipei Philharmonic Orchestra's string section. The disc will also include five nonkaraoke music videos.

"Now And Forever," featuring 13 live songs from the concerts, and is set for U.S. and European release in January by Giant. The Asian version will be distributed by BMG and includes two previously unreleased tracks: "Now And Forever" and "The Way I Feel," which were recorded in a Taipei hotel room between concerts.

It is the first greatest-hits album since Audio CD, which was released from 1995 to 1992, while the karaoke album will be the duo's first video effort since 1992.

A Singapore-based regional satellite TV channel that offers 24-hour karaoke, has already signed on to run special promotional telecasts of the album.

The commercial value is huge. Sales of karaoke software in the Asia-Pacifice region are estimated at $200 million-$250 million, approximately one-quarter of the entire video market. Top Chinese discs regularly sell approximately 200,000 units. Air Supply's laserdisc will wholesale for about $65 (Denver's will run about $50), and will also be available on VHS. CD-Video and CD-ROM versions could be out in 1996.

Hitchcock and Russell's experience in Asia extends back to 1986, and the duo have never missed touring annually. In 1995, they were involved in a five-week promotional tour, a five-week concert tour (including six dates in China, as well as promotion for the karaoke project.

"We knew that BMG would be the one who would be able to make it happen because of [Gar-
diner] and a commitment to the type of quality this thing needed," says Hitchcock. "It was a perfect opportu-
nity to do something really personal for our 20th anniversary."

**SALES SLOWDOWN IN GERMANY ECHOES U.K.**

(Continued from page 13)

Nine months of 1995—volume sales of the dominant CD format increased 6.8% with 11.4 million units. CD sales were stimulated by low-price CDs (the category increased 22.3% in unit sales) and, to a lesser extent, new releases.

Full-priced CDs increased unit volume by 5.7% in the first nine months of the year. However, there was a slight decline in premium-quality catalog product. Mid-price CDs were down 3.2%. With a total volume of 21.9 million, cassette continued their decline and finished 15.4% down from the same period last year.

Vinyl albums accounted for only 300,000 units and now occupy noth-

ing more than a market niche.

"The success of local productions, which rocketed to the top of the Ger-
man charts, is gratifying," says Stein. He states that Pur, Die Fantas-
tastischen Vier, Die Ärzte, BAP, and Herbert Grönemeyer, along with consistently successful German dance productions, prove that local creativity has reached international levels of quality.

Both he and Russell admit they have been so impressed with the re-

sults of "Now And Forever Karaoke" that they are discussing future pro-

jects with local BMG artists, such as the Arctic Monkeys.

"They're all very close, and we remain partners on our publishing company [Bugle Songs]."

Another key longtime I.R.S. em-

ployee departed in 1995: GM/senior

VP Barbara Bolan, who left for Vir-

gin Records.

Copeland says that Boberg's exit "freed up a big chunk of money, so I've been hiring more radio people and expanding the company."

"I brought in former Mercury and American executive] Mike Bone [as senior VP/GM] . . . I've been very happy having another who's a pro, who's been around, and has a whole bunch of other inputs."

Copeland says that I.R.S. plans to bring in three or four more promo-

tion people, which will bring the pro-

motional staff to 12. At one point, the label's promo team numbered only three.

**BILLBOARD ONLINE**

With Billboard Online's newest enhancements underway, users can now witness the countdown to the Billboard Awards show airing December 6, access exclusive information on the best unsigned acts, and see what's selling in stores each week.

Check out Larry Flick's December "Ask The Experts," featuring a Q&A forum between users and Steve Flaster, General Manager of Unique Distributing, a leading one-stop distributor specializing in urban/dance music. This month's topic: The Nuts and Bolts of Indie Distribution.

For more information about Billboard Online, call Vince Beeze at 212-536-1402/1-800-449-1402 or fax him at 212-536-5310.

Musician magazine is now accept-

ing entries for its 1996 Best Unsi-

gned Band competition. Featuring an all-star panel of judges comprised of Steve Winwood, Pearl Jam's Stone Gossard, Adrian Belew, Juliana Hatfield, Jimmy Jam, Pat Metheny and Matthew Sweet, the contest creates a unique opportunity for unsigned bands and artists to showcase their talents.

Winners will be featured on Musician's Best Unsigned Bands CD. In addition, they will appear in the pages of Musician magazine and receive thousands of dollars worth of equipment.

The deadline for entries is December 31, 1995. Information and entry forms can be attained by calling 800-BUB-7096.
band the Map Togs.

Tower in Nashville threw a midnight sale that drew a crowd of 300; Beatles buyers received free postcards and a chance to win an autographed Beatles lithograph for $4,000. According to supervisor Emily Hapwell, the Beatles ruled two midnight sales, versus 100 units of "Fresh Horses" and 25 of "The Ghost Of Tom Joad."

But Brooks received his own fate at Tower in Music City: The store closed at 2 a.m. and reopened at 6:30, with a live radio remote by country WISX-FM.

All six CD Connection stores in Ohio opened at midnight to sell the big releases, and the Beatles were the clear winner, according to John Manes, buyer at the Dayton, Ohio-based chain. "Anthology" sold 80% of its "first week" Brooks album sold about 50, Springsteen came in a distant third, with seven copies sold.

Rex Bush, president of Cema, says that 2.5 million units of "Anthology" hit stores on Nov. 20, with another 1.5 million hitting the marketplace by Nov. 22, leaving the initial print of 4 million units. The sest has a suggested list price of $31.99 for CD.

As of Nov. 21, only 20 stores out of 17,000 had a problem with shipments. "This is probably the foremost exciting first-day sales on a new release in this industry," Bush says. "With two more documentary shows to go, I am now betting that the Beatles will move more than 1 million units in its first week."

That would give "Anthology" the highest debut-week sales volume for an album since SoundScan began projecting sales in 1991.

Some street-date violations on the Beatles Anthology" were reported, with mass merchandisers and nontraditional retailers the main culprits.

According to Manes of CD Connection, Kmart put the Beatles album on sale in Dayton on Monday afternoon. Manes called Capitol, which in turn apparently called Kmart, and eventually the album was taken from the shelves.

Bush concedes that there were probably more street-date violations than usual. When store employees showed up at work in the morning, Bush says, "people were standing in line, but the cash register had changed so, and began selling it right away."

He adds, "But we are policing the stores."

Tower's L.A. regional manager, Bob Feteri, says that the regional supermarket chain Walgreens, which is selling "Anthology" at $22.99, voted the album out at noon on Nov. 20. Best Buy quickly followed suit, according to Feteri.

Some store personnel maintained that their companies approved breaking the street date. Eric Finley, a district media manager at Best Buy's Perimeter store in Atlanta, says the outlet had a "corporate OK" to place the album at $22.99 at noon on Nov. 20. A Nov. 21 wire-service report quoted a Target manager in Albuquerque, N.M., who said that the chain's Minneapolis home office approved putting the album on sale one day early.

While Best Buy's "Anthology" price of $22.99 was only $1 lower than the \$23.99 advertised at several traditional retail music chain outlets, the 220-unit chain executives were prepared to have a discontinue of a free-limited-edition interview CD (Billboard, Nov. 25).

At Best Buy's West Los Angeles store, which opened last week, "Anthology" had sold 2,000 units by mid-Nov. 21, according to media assistant Brian Roth.

At least preparing this story was provided by Chief Flippah and Den- bar Ernst Priw at Nashville

\section*{QUESTIONS ARISE AT MCA AS MORRIS SUCCEEDS TELLER}

\subsection*{1. \section*{International Buyer's Guide}}
\begin{itemize}
\item The worldwide music & video business directory jam-packed with record & video co's, music publishers, distributors, \& production companies.
\end{itemize}

\subsection*{2. International Talent & Touring Directory}
\begin{itemize}
\item The source for U.S. & international talent, booking agencies, facilities, services & production companies.
\end{itemize}

\subsection*{3. Record Retailing Directory}
\begin{itemize}
\item Detaled information on thousands of independent music stores & chain operations across the USA. $136
\end{itemize}

\subsection*{4. International Tape/Disc Directory}
\begin{itemize}
\item All the info on professional services & suppliers to the audio/video industry. $50
\end{itemize}

\subsection*{5. Nashville 615/County Music Sourcebook}
\begin{itemize}
\item The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $50
\end{itemize}

\begin{itemize}
\item The ultimate guide to radio & record promotion. Los Angeles Radio Station (Country, Rock, Top 40), Record Companies, Radio Syndicators & Top 100 Arbitron Markets. $75 cash.
\end{itemize}

\subsection*{7. International Latin Music Buyer's Guide}
\begin{itemize}
\item The essential guide for finding business contacts in the latin music marketplace. $90
\end{itemize}

\subsection*{C. ESSENTIAL RECORDING & Equipment & Studio Directory}
\begin{itemize}
\item All the facts on professional recording equipment, studios & equipment usage. Get your free copy today!
\end{itemize}

\section*{A ‘Sweet Day’ At No. 1 For Carey, Boyz}

\section*{PERSONAL BESTS: Two artists who debut in the top 10 of The Billboard 200 have established new career highs. R. Kelly's self-titled album enters at No. 1, besting the No. 2 peak for his previous solo release. R&B singer-songwriter Meli Etheridge is now at No. 6 with "Your Little Secret." Her previous high mark was the No. 15 postponing of "Yes I Am."

\section*{Still in the House: Matthew Page's "Music Of Stones And Light" begins its second year on the Hot Adult Contemporary chart. The Mercury artist broke the AC top 20 earlier in the fall, and he hit No. 2 with his single "Yellow" when he hit the 51-week mark, but the single showed no hint of dropping off the chart, as it reverses course by moving 19-18. Page fans should note that one of his older songs has shown up on a new Rhino release. Check out the CD of the Monkees' "Pool It" album for a cover of "Secret Agent Man," a song Page co-wrote for the British outfit "Tight Fit."

\section*{TWELFTH MONTH: Larry Cohen of Tarrytown, Conn., notes that "Collective Soul" is still in the top 20 during the month of December. You might remember that just last year, the Four Seasons were in the top 10 at this time with their B.E. album, "60,'63 (Oh, What A Night)." Cohen says the last time a month in the title of a top 40 hit coincided with the month of the song's reign was in 1992, when "November Rain" by Guns N' Roses was No. 40 the week of Nov. 7.}
Faith is golden
and it's growing stronger every day.

Faith Evans

Her debut album.
Now Gold-plus and making believers out of everyone.
From her #1 Gold debut hit, "You Used To Love Me" to her new smash "Soon As I Get Home" she's building a massive audience of "Faithful" listeners.
With a coast to coast tour, cover stories in VIBE and YSB and her presence on the Waiting To Exhale soundtrack,
Faith Evans is a voice to believe in for years to come.

"Faith's voice has the range and strength to make achingly difficult runs sound effortless. More classic than nouveau." - VIBE
"Packed with sensual, smoky R&B. Set to take her place at the top of the mountain of young soul divas." - ENTERTAINMENT WEEKLY

Executive Producer: Sean "Puffy" Combs
"beside every bad boy, there's a bad girl."
VAN DYKE PARKS

"I sure hope it's all of step..."

L.A. TIMES

"Park's bacchanalian raps are pop... Completely out of step with the times... and completely foreign."

A double-dose of nostalgia with Wilson's unmistakable Beach Boys harmonies applied to Single collaborator

Billboard

"Walk room beside... Song's cycle... "The Sound... "Sunflower... and "Jumping for a new American pop masterpiece."

"Orange Crate Art

and Van Dyke Parks

Brian Wilson