QUINCY JONES
A HALF CENTURY OF MUSIC
THE BILLBOARD INTERVIEW
BY MARK ROWLAND
When you’ve been in this business for 50 years, you make a few friends...
Capitol Sees Rewards Of A&R Strategies

More Beatles Product Promised In Wake Of ‘Anthology’ Series

BY CRAIG ROSEN

LOS ANGELES—The Beatles’ “Anthology” series may be just the beginning of a batch of new releases, including a previously unreleased acoustic version of “The White Album.”

When Gary Gersh took over as president/CEO of Capitol Records in July 1993, he took stock of the situation.

“Immediately, I focused on the Beatles and EMI had gotten to the point where it was continually stalled in terms of getting new product out, making a new deal, or trying to move forward with what the potential was for releasing new Beatles’ product,” Gersh says.

Gersh took his concerns to Charles Koppelman, chairman/CEO of the EMI-Capitol Music Group, and suggested that the executives and their counterparts in the U.K. examine the Beatles’ future.

“I said, ‘We should take a real serious look at reissuing the Beatles situation with EMI worldwide. We should open our eyes to what the future could be, and try and take the strategy. The Beatles’ “Anthology 1” is atop The Billboard 200 for the second week in a row, with sales of over 1.5 million units, according to SoundScan (see Between The Bulletins, page 118).

But Capitol’s mission goes beyond taking its most heavily promoted record of the year to No. 1, according to president/CEO Gary Gersh.

He says, “It’s important for me to make sure the Beatles record or the Bob Seger record or the Bonnie Raitt record is at the highest level it can possibly be, and to try and take the view of theSBATCH in the market by the end of this year,” says Isaac Massey, owner of Mixup, a 15-store chain here. “Things have sent the domestic record business into a profound swoon that most industry executives fear will persist indefinitely.

‘“Everybody was expecting a come-

Mexican Biz Seeks Stability In Slump

BY JOHN LANNERT

MEXICO CITY—The Mexican government’s ongoing inability to stabilize the peso has sent the domestic record business into a profound swoon that most industry executives fear will persist indefinitely.

“Everybody was expecting a come-

H E A T S E E K E R S

Seven Mary Three

Has Mammoth No. 1

see page 53

S W E D E N

A BILLBOARD SPOTLIGHT

see page 73

w w w . a m e r i c a n r a d i o h i s t o r y . c o m
Stevie Wonder's "Natural Wonder" is live, masterful & brilliant...

It makes you feel as though you were there.

Featuring 21 of his hit songs plus 3 new selections.

In-Stores Now
Michael Schulhof Resigns From Sony Corp.
Shakeup Reverberates At Music Labels

■ BY DON JEFFREY

NEW YORK—In the latest jolt to a music industry rocked by seismic changes in its top ranks this year, Sony Corp. has lost the top position at the top position of Michael Schulhof, chief of its worldwide music and movie companies, creating uncertainty at Sony's record labels.

Schulhof's ouster comes just weeks after Sony Pictures Entertainment and chairman of Sony Pictures Entertainment, Nalin Arab, who is set to retire at the end of the year. Schulhof, chairman/CEO, will be named to the post. In 1994, Schulhof was named to the top position at the music company for some time. Schulhof declines comment on Schulhof's ouster. An official at Sony Music has plans to "pursue new business interests in the new technologies and entertainment arenas."

His departure triggered speculation about the future of other executives at Sony Music, as the company's U.S. market share lags behind that of previous years. Anson U.S. and international distribution, Sony Music's 1995 album market share through Dec. 3 in 13% behind WEA's and P&G's, according to SoundScan. For 1994, its share was 12.5%.

Insiders say Thomas Mottola, the president/COO of Sony Music, met with Schulhof on the day Schulhof resigned and was told that he had Schulhof's confidence. A memo to all Sony Music employees from Ohga and Sony Corp. president/COO Nobuyuki Ide says, "We have the utmost respect and support for Thomas D. Mottola and his management team. They will continue to manage and lead the company into new territories."

Schulhof's departure, however, has raised music industry speculation that the position of Don Ienner, chairman of Columbia Records Group, is precarious.

But Mottola, as he did when rumors about Ienner surfaced (Billboard, July 23), has issued a denial. In a statement to Billboard, he says, "I am extremely pleased with the performance of the top management of all Sony Music labels. Both Don Ienner, chairman of Columbia Records Group, and Dave Geffen, chairman of Epic Records Group, have my continued support." Schulhof declines to confirm if the consumer contract expires this month.

Despite criticism in the media, the Columbia label group has been doing well lately, with top U.S. successes from Mariah Carey, Alanis Morissette, in Chains, and Michael Bolton, and a hit album from new alternative act the Presidents Of The United States Of America.

According to SoundScan, Columbia's year-to-date market share is 6.7%, which puts it in third place among label groups, after Warner Bros. and Atlantic, and just behind Sony in the top position for some time at the music company.

Music labels. The music industry's future depends on the success of Mariah Carey, the top-selling artist of the year. Despite rumors about Mariah Carey's future, the top-selling artist of the year, the music industry's future depends on her success.

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**IFPI: Piracy Concerns Extend To Internet**

**BY JEFF CLARK-MEADS**

LONDON—The specter of music piracy by Internet users has been forced into the cold light of day by the record industry's ghostbusters.

Participants in a Nov. 30 new-media seminar in London run by international labels group IFPI suggested that the record industry has already copied with an upheaval greater than that caused by interactive technologies. However, they added, governments need to protect those systems that make access to information technology attractive and exciting.

Director of the seminar, Nic Garret told the seminar, “Nobody is expecting the impact from the Internet over the next 10 years to be as great as the one we have had over the last 10 years. The Internet has a very long way to go before it has an impact like that of CDs.”

Garrett added, “Multimedia is nothing so new. Record companies have been putting out material in audio and video for a long time.”

Nonetheless, IFPI is acutely aware of the copyright safeguards that need to be in place for new delivery systems.

IFPI director of legal affairs Lewis Flacks said, “Intellectual property rights are important. The new delivery systems is that technology has made copyright protection redundant. Flacks added that copyright protection will be “more and more important in the information society where more and more of us will earn a living from information technology.”

Flacks said a common theme from people who produce these delivery systems is that technology has made copyright protection redundant.

Initial, the channel’s on-air presentation will consist exclusively of clip programming. Although there will be no hosts at launch, Jones International president Greg Liptak anticipates adding DJs sometime next year.

In addition, Great American Country will likely diversify its country programming in late 1996 to include music-themed shows that do not rely exclusively on videoclips, according to Liptak.

Sister company Jones Satellite Networks is an established force at radio, with more than 1,000 affiliates in the U.S. About 450 of the 1,000 JSN affiliates run country radio stations and Great Country and CD Country formats.

“Our radio experience will be reflected in the programming,” says Liptak, who would not specify how many weekly exposures will be given to a hit video in heavy rotation at the channel.

The channel’s hit-driven image will be reflected in its tagline: “Never be more than 15 minutes from a top 10 country hit.”

In addition to emphasizing hits, the channel will air new clips and reconnect to radio.

Many country music executives are enthusiastic about a new music video channel.

“This will help to diversify the industry,” says Joanna Dame, who handles video promotion at Warner Bros. Nashville. “It basically gives people who love country music another choice.”

The parent company, Astronautica president Jeff Walker, “I’m always pleased to see new outlets to expand the penetration of country music.”

The channel is being pitched to cable operators and satellite companies for subscription packages.

“Polling has shown that there is a large group of people who love country music, but they can’t always get it on their local radio stations,” says Liptak.

Liptak says the new channel will utilize some of the people from its Denver-based country music programming staff, including Jones Satellite Networks’ operations director for the Nashville affiliate.

The channel, which will be based in Denver, will be distributed by CMT to cable operators and satellite companies, but with significantly fewer subscribers at launch.

Great American Country will reach viewers on page 112.

**Country Video Channel To Launch Jones Int’l Venture To Stress Current Hits**

**BY BRETT ATWOOD**

LOS ANGELES—Jones International Networks Inc., one of the nation’s largest cable and radio network operators, is launching a 24-hour country music video channel Dec. 31.

The channel, dubbed Great American Country, hopes to carve out its piece of the country video audience by playing clips from current country hits in heavy rotation.

Initially, the channel’s on-air presentation will consist exclusively of clip programming. Although there will be no hosts at launch, Jones International president Greg Liptak anticipates adding DJs sometime next year.

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Great American Country will reach viewers on page 112.

**Nominations, Sponsors For Brits Being Finalized**

**BY ADAM WHITE**

LONDON—The team producing the 1996 Brit Awards show has a message for the U.K. music industry: Check your mail.

The team is working hard to finalize the event’s sponsorship deal with direct-mail company Britannia Music Club Ltd., which has reportedly taken longer than expected.

On Dec. 5, voting papers were sent out to the British Photographic Industry listing the top five nominees in each of the ‘96 award categories.

The recipients were the 300 U.K. inductees, 60 non-U.K. artists who formed the Brits voting academy. They have two weeks to mark their numbered ballots and return them to Electoral Reform Ballot Services, a division of the Electoral Reform Society.

The final selection of nominees in 15 categories will be made by an earlier round of balloting among the 500 professionals that ended Dec. 1. Approximately 80 of the eligible voters had submitted nominations to “The Independent Scrutineer” at ERBS in London by the Dec. 1 deadline.

“The awards is about appreciation,” said Lisa Anderson. “We’re very pleased with it.” Anderson has been executive producer of the Brits for the BPI since 1987. The new venture of the association’s Brit awards committee is Sony Music chairman/CEO Paul Berliner.

The ceremony consists of members of the BPI and the British Assn. of Record Dealers, the media, and a fourth category that includes producers and artist managers. Participating for the first time this year are 20 members of the council of the International Managers Forum.

The academy’s voters will determine who wins the ‘96 Brits, which will be revealed at the awards show at London’s Earl’s Court on Feb. 19. The following night, Carlton TV will broadcast the show to a national audience.

Anderson says that ITV has agreed to deploy “a substantial national marketing package” to promote the program.

Carlton will also broadcast—for the first time—a preview show, “The Brits Are Coming,” on the ITV network during the week of Dec. 5. Both the preview show and the main event are being produced by Initial TV and will be hosted by ITV’s radio personality Chris Evans.

As for the sponsorship arrangements, PolyGram-owned Britain Music has so far agreed to back this year’s show. Last year, its marketing program included broadcast sponsorship of the Telewest clip.

The music and video clip club’s new deal (Continued on page 112)

**Hearings Begun In Suit By ’60s Acts Over Pensions**

**BY BILL HOLLAND**

A federal court judge in Atlanta has begun preliminary hearings in a case that will decide whether officials at the major labels, the American Federation of Television and Radio Artists, and its pension fund underpaid or intentionally withheld employee-hit payments to 15 recording artists from the ‘60s.

The landmark case is the first time that the court will examine the financial records for the 1971 merger. The case was filed by the original plaintiff, Fred Smith of the Rascals.

The case could have far-reaching implications. If the court rules in the plaintiffs’ favor, the union will face serious financial problems dealing with the pension funds of present-day vocal performers, sources say.

Record companies are obligated to handle AFTRA’s ERISA Fund under a collective bargaining agreement called the Phono Code. They must make contributions based on sales to the ERISA Fund, which is governed by federal law.

Judge Clarence Cooper is hearing the case, Sunshine Music, CMT, beginning with the pretrial hearings, which involve the financial records from the 1971 merger. The case then will be handled by a jury.

Many of the plaintiffs involved in the cases have been sued for alleged pension fund underpayments. The hearing will not affect the outcome of those cases. If the court rules in the plaintiffs’ favor, the union will face serious financial problems dealing with the pension funds of present-day vocal performers, sources say.

Also part of the class-action suit are David Frader Jr., also of Dave Frader Jr., (also of Sam & Dave); Jerry Butler; Thur and Lile Wilson, representing the estate of Jackie Wilson; Doris Jackson of the Shirelles; Marshall Thompson of the Chi-Lites; Cecil Womack Jr. of the beneficiaries of Mary Wells; Lester Chambers of the Chambers Brothers; Carl Gardner of the Coasters; Brian Hyland; Barbara Acklin; Al Freeman; Carol Bryant Smith; Stevie Wonder; the late name Brentwood, Bill Pinckney of the Drifters; and Curtis Mayfield.

Felix Cavaliere of the Rascals was an original plaintiff, but may not be part of the class-action suit. Judge Cooper found sufficient merit to hear the case in his court and dismissed motions seeking dismissal or summary judgment by the labels, AFTRA, and its Fund’s officials. The $7 billion civil lawsuit was filed in U.S. District Court for the Northern District of Georgia in 1993 by Moore, Mayfield...

**Composer’s Heirs Sue Disney Companies**

**Claim Missing Royalties For Music On New-Media Formats**

**BY DOUGLAS REECE**

LOS ANGELES—Heirs of the late composer George E. Bruns filed a suit Dec. 12, asking the court to decide whether several Walt Disney-owned companies for allegedly failing to pay royalties on several products and broadcasts that contain Bruns’ music.

Disney Music Publishing, Buena Vista Home Video, the Walt Disney Co., Walt Disney Music Co., Wonder and Music Co. and Walt Disney Productions are being sued for one-third of the revenues generated by television shows and the sale of video-cassettes, laserdiscs, CDs, and pay-television broadcasts that contain Bruns’ music.

Referring to these media as “new formats,” the suit claims that Bruns never granted Disney the rights to use his compositions for these projects.

According to the suit, the one-third figure is consistent with Bruns’ original contract with Disney, which was made when he began working for the company in 1935.

In addition to unspecified compensatory damages, Bruns’ heirs are seeking legal compensation and punitive damages.

When asked why it has taken so long for Bruns’ heirs to file the suit, Walter J. Lack, attorney for the plaintiffs, says, “The heirs were in no position to know that they had been cheated all these years. Disney stopped making royalty payments in 1985. It then stopped making underpayment since [Bruns’ death].”

The action says that Bruns, who died in 1993, created music and soundtracks for at least 100 films and numerous short films, such as cartoons and other animated ones. Among the films, some networks were compositions for the films “One Hundred And One Dal-matians,” “The Jungle Book,” “Robin Hood,” and “The Absent-Minded Professor.”

Lawyers for Walt Disney Co. declined to comment.
In this life, certain moments will live forever.

"The Rose," "Wind Beneath My Wings," "From A Distance,"

and now...

"In This Life" from the GOLD album Bette of Rose

four-time grammy winner

BETTE MIDLER
Commentary

Everyone Covered By Blanket Licenses

Deals Will Help Online Services Expand

BY BENNETT M. LINCOFF

Common ground among online service providers, copyright owners, and consumers needs to be found along the information superhighway. Rather, collectively licensing on a blanket basis can be the mechanism by which these groups steer clear of that impending collision. Collectively licensing occurs when individual copyright owners authorize a common agent to license their works. And, when a blanket license is granted, licensees generally may make unlimited uses of the particular rights granted in all the works in a collection.

Through collective licensing arrangements, service providers can minimize their costs by obtaining authorization to use works under a blanket license in a single transaction at reasonable fees. Alternatively, they would incur the additional expense of contacting and negotiating with each individual copyright owner to secure the rights they need. These savings could be passed along to consumers.

Through blanket licensing, service providers would also be freed from the burden of scrutinizing every use of copyrighted material on their systems. Such scrutiny would otherwise be required to avoid even unintentional infringement, including those uses of copyrighted works initiated by subscribers, whose acts, the service providers say, are beyond their control in any event. These savings, too, could be shared with consumers.

In the absence of collective licensing, the majority of copyright owners would find it difficult, if not impossible, to negotiate with licensees and the numerous and widespread service providers using their works to make unauthorized uses. By some estimates, there are already more than 100,000 World Wide Web sites with access to the Internet and electronic bulletin boards in operation. Through well-managed collective licensing, copyright owners can secure the important but neglectful goal of receiving a fair royalty for use of their creative works in the online marketplace.

Consumers would also greatly benefit from such blanket arrangements, even though they would not be parties to them. In addition to the savings that could be passed along by their service providers, consumers would be assured the full, immediate, and uninterrupted access to the entertainment and information they want.

In one way or another, every type of copyrighted work will be exploited online. However, to date, few online uses of copyrighted works are authorized.

Most copyright owners have been reluctant to authorize online uses of their works because of uncertainty over how the marketplace will develop. What kind of technological breakthrough may take place, and which licensing structures will be most beneficial in the long run. Caution is understandable; but every day that passes to license copyright owners lose royalties they otherwise would have earned.

For their part, the large commercial online service providers believe that they should either be exempt from liability for uses of copyrighted material on their systems or be held to a higher standard of liability, such as imposing it only in instances of willful and repeated infringement or where there has been prior actual knowledge of the infringing activity and the “ability and authority” to terminate it.

These views were considered and rejected by the Clinton administration’s Working Group on Intellectual Property Rights.

In its white paper, the Working Group made clear that “it would be unfair—and set a dangerous precedent—to allow [service providers] to self-determine their liability by refusing to take responsibility.”

This, the Working Group wrote, “would encourage intentional and willful ignorance.”

While it is not yet known what solutions others may propose, ASCAP has created a new form of blanket license agreement to meet the particular needs of the online marketplace.

The online marketplace contains nearly as many combinations of businesses models and music-use patterns as there are services in operation.

For example, some services have subscriber fees and connect-time charges, while others are free to consumers. Others employ a hybrid model, with free and premium areas. Some services derive revenue from advertising or sponsoring. Some systems are used by service providers to promote additional products or services. Some services charge for hot links; others, which do not charge, are linked to numerous other sites and derive value from those trades.

Online music-use patterns also vary widely across the many services; some have music only in discrete areas; some utilize streaming technologies, by which the user hears the music simultaneously with its transmission, allowing computers to function like radios; and some offer musical performances in files that must be downloaded before consumers can listen to them.

Moreover, whatever combination of these factors is found on a particular service one day may be dramatically different the next.

Collective licensing on a blanket basis can accommodate in a single form of agreement the wide variety of ever-changing business models and music-use patterns which characterize the online marketplace. This challenge is made difficult by the information architecture. For instance that, unlike other user industries, online service providers have not designated a committee to represent them on an industry-wide basis for copyright license negotiations.

The online marketplace is growing at an unprecedented rate. Many new services appear daily, and competition among them is intense. Those who provide the most sought-after copyrighted content will satisfy the demands of their customers for entertainment and information; the others will not.

The challenge for service providers, therefore, is to obtain authorization for the multitude of uses of copyrighted works they wish to make on their systems at fair and reasonable license fees. To accomplish this, service providers need the cooperation of copyright owners.

We need to establish a mutually supportive relationship between copyright owners and service providers where no relationship previously existed. In this way, the promise for which the information superhighway has been so ambitiously touted can be fulfilled for everyone.

It’s not DEMENTO

He’s greatly appreciated the publication of my letter regarding Enya (Billboard, Dec. 9); however, I was misquoted. Although I have been an on-air personality on the “Dr. Demento” show for the past 15 years, I am not Dr. Demento! I am “Whimsical Will” and deliver the “Demented News” on the weekly radio program. Barry Hansen is “Dr. Demento.” I apologize for any confusion and hope you will correct this unfortunate error.

William “Whimsical Will” Simpson Los Angeles

‘Morning Edition’ Meets the Beatles

I wanted to tell you a kick it was to hear Timothy White’s terrific piece (on the Beatles) on National Public Radio this morning! I almost killed myself laughing for the shower radio to make it louder. White’s insights were lyrical and moving.

Bob Salzman

FAB FOUR INFLUENCES: MORE THAN ROCK

Heard Timothy White’s little essay about “In My Life” and “While My Guitar Gently Weeps” this morning on NPR. Great stuff, I especially enjoyed the Huggie Carmichael connection, and the reminder that John Lennon’s compositions are not just rock’n’roll. I was also amazed to hear on the ABC special that Bing Crosby inspired “Please Please Me.” Anyway, good to hear White’s voice on the radio.

Edward Skiba

Senior editor

William Morrow & Company Inc.

New York

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WWW.AMERICANRADIOHISTORY.COM
Medium Cool's Logan On
The Rise On 'Mood Elevator'

BY BRADLEY BAMBARGER

WINDELL, Ga.—Since Jack Logan's Cinderella turn in the media limelight last year, he has done pretty much what he has always done: repair swimming-pool motors as a job, build model cars as a hobby, and write songs as a way of life.

The switch is that the follow-up album to his critically acclaimed, home-made two-disc set "Buck" was crafted in a real recording studio—sort of. Logan recorded "Mood Elevator," due Jan. 16 on Medium Cool/Restless, in a barn cum studio in central Indiana.

The basement-tape sprawl and consistent quality of the 42-song, two-hour-plus "Bulk" drew yards of published praise from Rolling Stone and People and earned Logan a Grammy nod this year that he might return to the road in support of his current album, "It's A Mystery" (Billboard, Oct. 29). His last show (Continued on page 110)

Bob Seger Tour Kicks Off In S.C. Jan. 16

BY MELINDA NEWMAN

Bob Seger will kick off his first tour in more than a decade Jan. 16 at the North Charleston Coliseum in Charleston, S.C. Seger hinted to Billboard earlier this year that he might return to the road in support of his current album, "It's A Mystery" (Billboard, Oct. 29). His last show (Continued on page 67)

New Budget Tradition At Ryko
Imprint To Debut 10 Titles In Feb.

BY CHRIS MORRIS

Rykodisc, the Salem, Mass.-based independent label noted for its reissues of the David Bowie, Elvis Costello and Frank Zappa catalogs, will enter the budget record market in February with its Tradition line.

The new imprint takes its name from Tradition Records, the eclectic label founded in 1985 by song collector Diane Hamilton. Patrick Clancy, the noted Irish folk singer, served as label manager; the widely traveled Clancy helped assemble Tradition's diverse catalog of folk, blues, jazz, and world music titles. Some of the material was available at budget prices during the LP era on Everest's Archive of Folk & Jazz line. Rykodisc, which has acquired rights to the Tradition catalog from Bernard Solomon, will attempt to bring its own tradition of quality packaging, annotation, and sonic clarity to the line, which will be inaugurated Feb. 6 with the release of 10 albums. All titles will be priced at $8.98.

John Hammond, Rykodisc's director of marketing, admits that launching a budget imprint required a leap of faith for the company's staff.

"It took us a while for us to get used to the idea and to embrace the [series]," he says. "But when you really learn about the series and what we're doing with liner notes and the sonic remastering, and the fact that this is the first time on CD for Tradition—this is something we can be very proud of, (Continued on page 91)

Columbia Soundtrack Gets
Last-Minute All-Star Lineup

BY DOUGLAS RREECE

LOS ANGELES—When director Tim Robbins informally requested several of his favorite artists to contribute music for a "companion piece" to his upcoming Gramercy film "Dead Man Walking," he had the modest goal of adding four or five tracks to the movie's already-complete soundtrack.

The result has become a much more significant project for Robbins and Columbia Records. The album, due Jan. 9, features a lineup that includes Bruce Springsteen, Johnny Cash, Lyle Lovett, Suzanne Vega, Mary Chapin Carpenter, Tim Waits, Steve Earle, Michelle Shocked, and Patti Smith, along with two tracks featuring Eddie Vedder collaborat-
Hootie, Whitney, TLC Top Nov. Sales Certifications

BY CHRIS MORRIS

LOS ANGELES—Hootie & the Blowfish, Whitney Houston, TLC, Mannheim Steamroller, and Aerosmith made sales history in November certificates for their respective chart-topping albums, according to Billboard's Recording Industry Assn. of America.

Hootie & the Blowfish's indefatigable album "Cracked Rear View" topped the 11 million unit sales mark last month, tying Led Zeppelin's untitled fourth album, released in 1971, as the best-selling album in Atlantic Records history. Houston's 1987 Aristas album "Whitney" was certified for sales of 9 million in November, making the vocalist the first artist to have three albums with sales in excess of 9 million units. Her smash hit "I Will Always Love You" went septuple-platinum, reaching 7 million, while the 1962 soundtrack for "The Bodyguard" stands at 15 million. TLC's LaFace Aristas release "CrazySexyCool" reached 7 million, extending the set's lead as the best-selling album by an all-female group. Aerosmith became the first hard rock group to qualify the 7 million mark, with three albums, as its 1983 set "Get A Grip" went septuple-platinum in November, matching sales for its 1989 precursor, "Pump." "Aerosmith's Greatest Hits" (Columbia, 1980) is certified at 8 million. Last year's collection of Gold Hits, "Big Ones," was certified triple-platinum as well. Mannheim Steamroller solidified its position as the seasonal champion, as both "Mannheim Steamroller Christmas" (American Gramaphone, 1984) and "A Fresh Aire Christmas" (American Gramaphone, 1988) topped 5 million, and the current "Christmas In The Air" was simultaneously certified gold, platinum, and triple-platinum.

The only Yuletide recording enjoying sales parity with Mannheim Steamroller's sales is Kool & the Gang's quintuple-platinum 1994 Aristas release "Miracles: The Holiday Album." The group's "California Swing,"Garth Brooks' Capitol Nashville Christmas album "Beyond The Season" hit 3 million. Modern rock act Better Than Ezra (Elektra) and gospel star Kirk Franklin (Gospo Centric/EMI Christian) collected their first platinum albums in November.

Arts securing their first gold albums included goth-pop unit Type O Negative (Roadrunner), modern rock act the Pixies (Elektra), neo-Deadhead band Phish (Elektar), rap posse D.R.S. (Capital), blues-rock guitarist Gary Moore (Virgin), rapper Scoee-Lo (Scotti Bros.), alternative band the Goos Moo Licks (Metal Blade/Blonde Bros.), and singer/songwriter Joan Osborne (Blue Gorilla/PolyGram).

Mariah Carey became only the third female artist to collect a multiplatinum single. Her Columbia release "Fantasy"—simultaneously certified gold, platinum, and double-platinum last month—joins select company (Houston's "I Will Always Love You" (Arista, 1992, 4 million) and Madonna's "Vogue" (Sire, 1990, 2 million).

Coca-Cola, with partner L.V., snapped up its first multiplatinum single with the double-platinum "Gangsta's Paradise" (MCA). (Continued on page 118)

Putumayo Puts Music Toward Good Cause

Compilations Help Raise Money For Women's Groups

BY TRUDI MILLER ROSENBLUM

NEW YORK—The Putumayo World Music Label's two newest compilations, "Women Of The World: International" and "Women Of The World: Celtic," have not only showcased female artists, but have also helped women in tangible ways. The National Congress of Neighborhood Women, an independent network of grass-roots women's organizations that is part of the global network GROOTS International, has benefited greatly from Putumayo's help. Four of the women in the organization had been granted scholarships to attend the Fourth World Women's Conference in Beijing in October. But the organization that handed out the scholarships suddenly went bankrupt, leaving the women without funding for the trip.

"We had to raise $8,000 in a month and a half to send these women to the conference," says Lisel Burns, president of the organization.

That's when Putumayo stepped in. The company gave the women's organization boxes of tapes and CDs on consignment and below wholesale cost to sell at fund-raising events. Putumayo also donated a graphic from the "International" release, which the women's group made into posters to sell.

After raising the money for the trip, the women sold $8,000 worth of tapes and CDs at the group's tent at the Chiara conference, raising more money for women's causes.

"Putumayo founder/CEO! Dan Storper and his staff... didn't even put the Putumayo name on the graphic. They didn't ask for anything," says Burns. "Now, Dan Storper has let us be a distributor of the 'Women Of The World' tapes and CDs to nonprofit organizations—churches, community groups, and organizations that want to sell them at fund-raisers. They can raise money for their nonprofit groups, and we get a distributor's percentage."

In addition, for each copy of "Women Of The World: International" sold, Putumayo is donating 50 cents to women's organizations. Half of the donation goes to UNIFEM, a U.N. organization, with the other half to a variety of grass-roots women's organizations around the world.

Released Oct. 31, the albums mix such popular artists as Angelique Kidjo, Dee'ree, and Toni Childs (on the "International" album), and Mary Black, Maura O'Connell, and Clannad's Maire Brennan (on the "Celtic" album) with such lesser-known names (Continued on page 119)

Moonshine Records Brews Innovative Dance Music

BY LARRY FICK

In the three years since Moonshine Records made its debut with the classic "Techno Truth" multi-act rave collection, the West Hollywood, Calif., indie has been a consistent innovator of dance music trends—with an increasing focus on developing artists who have the potential to transcend genre boundaries.

Owned and operated by brothers Stephen and Jon Levy, the Navarre-distributed Moonshine specializes in compilations that showcase pioneering acts of virtually every underground club sound, from house and ambient to trip-hop and acid jazz. In fact, Moonshine's "Speed Limit: 140 BPM" compilation recently featured the U.K. jungle movement and such artists as Mickey Finn and Darren Day to U.S. audiences.

With the world of dance music continuing to expand from compilations to full-length artist albums, "Moonshine is making the transition is actually taking longer than I initially thought it would," he says, indicating a slowing down in the dance music scene. "We've seen a slowing down in the dance music scene, but there are still a lot of new and exciting artists out there."

Stephen Levy estimates 1995 sales for Moonshine at $4 million and says that the label is in a position to expand from compilations to full-length artist albums. "We're working on a lot of new and exciting artists, and we're looking to expand our distribution to other countries."

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The record label has been very successful in the past year, with its "Techno Truth" compilation selling over 100,000 copies. The label is also working on several new projects, including a dance music compilation for Warner Bros. Records.

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In summary, Moonshine Records is a dance music label that specializes in compilations that showcase pioneering acts of virtually every underground club sound, from house and ambient to trip-hop and acid jazz. In fact, Moonshine's "Speed Limit: 140 BPM" compilation recently featured the U.K. jungle movement and such artists as Mickey Finn and Darren Day to U.S. audiences. (Continued on page 51/2)

RECORD COMPANIES. Atlantic Records names Steve Davis VP of tour marketing. Adam Mirabella national director of sales, and Mike Worthington director of sales. They were, respectively, president of management concert promotion firm Fast Company Entertainment, Northeast operations manager for McDonald's, and manager of sales for Atlantic.

Warner Music Europe signs Gerolamo Cacea president of Warn er Music Italy and Fabrizio Giannini GM of CGD East West Italy (a division of Warner Music Italy), both based in Milan. They were managing director and A&R director, respectively, of CGD East West.

Helmar Escher is appointed managing director of Warner Music Poland in Warsaw. He was director of finance and administration for Warner Music Germany.

David Haley is promoted to senior director of national promotion for MCA Records/Nashville. He was senior director of regional promotion, field specialist, Mid-South/Midwest region.

Capitol Records appoints Brian MacDonald senior national director of alternative promotion in Los Angeles and Mary Dinove national director of alternative promotion in New York. They were, respectively, national director of alternative promotion at Capitol and national director of alternative promotion at Zoo.

Laura Swanson is promoted to senior director of national publicity at A&M Records in Los Angeles. She was national publicity director.

Leslie Crockett is named national director of publicity for EMI Records in Los Angeles. She was director of publicity at EastWest Records.

Nick Munder is appointed A&R director for Epic Records U.K., in London. He was A&R manager at EMI Records there.

TNT Records in New York names Gary Jay and Doug LaGambina co-directors of national radio promotions and Sudi Gasaech director of active rock promotions. They were, respectively, co-director of independent radio promotions at AIM Marketing, national college promotions manager at Epic, and consultant at McGahey Promotions.

Barry Benson is named national manager, urban radio, and video for Epic Records in Los Angeles. He was national director of radio promotion for A&M's Tuff Break.

PUBLISHING. Cheryl Dickerson is named senior director of West Coast writer/publisher relations for BMI in Los Angeles. She was VP of A&R, black music, at Epic.

Lorne G. Hammond is named East Coast professional manager of peer music in New York. He was an A&R assistant at Mercury.

RELATED FIELDS. Steve Levesque is promoted to senior VP of music at the Lee Solters Co. in Los Angeles. He was VP of music.

Paul Farberman is appointed VP of business and legal affairs for Fox Music Inc in Los Angeles. He was VP of music business affairs at Universal Pictures.
**Dadawa’s Exotic Sound Has Global Appeal**

by David Sprague

**NEW YORK**—As born out by the success of such projects as the Benedictine Monks of Santo Domingo de Silos’ “Chants,” music has an appetite for spiritually based, soul-stirring music. Although the music performed by Dadawa comes from another culture—that of the Buddhist traditional music of Tibet—it strikes an altogether similar chord.

The singer’s first North American album, “Sister Drum,” is set for a Jan. 20 release on Sire/Elektra, and Sire president Seymour Stein is confident that the album’s success in Europe and the Far East (where it was released on Warner Music) will be repeated in the states. According to Warner Music U.K., the release is first-class, and the million-selling albums and ballads in Cuenzone and Madagascar.

This kind of music has a universal feeling,” says Stein, “The spectrum is broad, and there is no boundary. It is the sound music really is made of.”

The sound is truly unique—minimal, yet motetted with gently rolling overtones. Dadawa’s trilling cymbals (from which she occasionally dives into an earthy lower register) is lifted against subtle percussive overtones arranged by her collaborator, noted composer H. Xuntian. “It’s definitely an unusual record, not a hit-driven project,” says Marcia Erlbstein, senior director of marketing at Elektra. “It offers a new opportunity for exposure at NAC, NPR, and college radio.”

Elektra will be servicing those outlets with a three-song teaser CD featuring the album’s title track and “Sky Burial,” both of which have videos, already produced and nearly ready for airplay. “The label is looking to press—which has been very responsive in Europe—as augmentation. There is still a language barrier to overcome (newspaper is now in English), but Stein feels that, due to the nature of (Continued on page 68)

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**Mercury Exec, Label Lineup Shape Up; VH1 Fashion Awards Trip On Runway**

by Melinda Newman

**Mercury’s Wings:** Danny Goldberg has not been idle since becoming president/CEO of Mercury Records six weeks ago. In addition to naming former William Morris artist, publicist from the Def Jam label, July 1.

“The music is intriguing and provocative, as is Dadawa herself,” says Stein, whose first heard Dadawa on a trip to MDEM Asia last year. “She’s an amazing individual, which I believe is reflected in the music.”

Dadawa (whose given name is Zhu Zheqin) was raised in the city of Guangzhou, China, and began singing popular music in 1990 at the age of 21. She experimented with different genres soon after, and ultimately returned to the rich traditional music of Buddhism. The album mixes Tibetan liturgical chanting and ballads in Cuenzone and Madagascar.

Tibetan traditional music, is oriented, Cerrito says. “Scarified” by Efram. Zero Hour’s founder, Michael Columbus, is oriented, Cerrito says. “Scarified” by Efram.

Whether Zero Hour’s founder, Michael Columbus, is oriented, Cerrito says. “Scarified” by Efram.

The band has had summer and fall (Continued on page 68)

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**Dirt Merchants Clean Up On Epic, Keep Indie Roots**

by Steven Mirkin

**NEW YORK**—For Maria Christopher, singer/guitarist for Boston’s Dirt Merch, there was no anxious wringing of hands over the effect that moving to New York would have on her band from New York independent Zero Hour to Epic Records would have on its credibility.

“We believe they are great,” she says, praising Zero Hour’s efforts for her band, “but limited.” Signing with a major gives the band the opportunity to “do what we love, do it more, and go beyond a local area.”

Dirt Merchant’s manager, manager of A&R/marketing for Epic, agrees, noting that the Jan. 23 release of “Scarified,” the band’s Zero Hour debut, will allow Epic to lay the foundation, so that when the band enters the studio later this year, it will be “a solid foundation, but there waiting to hear the album.”

But Ron Cerrito, Epic’s VP of artist development, thinks there is still room for improvement. “I think that the band’s crunchy, guitar-based attack, reminiscent of the early Dream Syndicate, can find an audience. “All it takes is one listen to the band, and it is obvious that they have enormous potential.” Although Epic signed the band without having heard their second record, they were shown a demo by a mutual friend.

“Epic is a band that possibilities,” says Stein, “A&R is a band that possibilities.”

Whether Zero Hour’s founder, Michael Columbus, is oriented, Cerrito says. “Scarified” by Efram.

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**Glenn Firestine**

**Lawyers Committee for Human Rights, and Reboek Foundation, to provide video cameras and fax machines to human-rights activists. Despite progress made, there’s still plenty of work to be done. Earlier this year, Egypt refused to allow the foundation to hold a joint workshop with an Egyptian human-rights organization on utilizing video technology. The conference was moved to Cyprus... Bassist Andy Lord has joined 550 Music’s For Squirrels. He replaces Bill White, who died in an accident this summer. In related news, a silent auction with items donated from Pearl Jam, Aerosmith, Metallica, R.E.M., and others, will be held to pay for the band’s outstanding medical bills following the accident... the lives of singer Jack Vigilante and manager Timothy Rendell. Billing will take place via the internet... Hollywood Records will release the soundtrack to the The Cross: City Of Angels in 1996. The soundtrack to the original “The Cross” film on Atlantic sold more than 2 million copies... On Monday (11), Fret Less Music will release “Go On Girl,” a compilation CD featuring five female-fronted bands. Participating bands are Velvet Hammer, Amman’s Waterfall, 49, Fragile Sky... Here’s one way to draw a crowd: Lower & Narvaez have been giving away round-trip tickets to London at various U.S. shows this fall. The promotion is being held in conjunction with British Airways, which has featured their show in the British Airways program. Following the success of a new legal suit, Jim Hendrix’s father, Al Hendrix, has opened Experience Hendrix in Seattle to handle the business affairs of his son’s estate... Aaron Neville and Jim Brickman will perform live as some of the world’s top ice skaters twirl to their tunes during “Northwest Airlines’ Christmas On Ice,” to air Dec. 20 on CBS.

**ON THE ROAD: Ozzxmosis, Osborne’s current album, “Ozzxmosis,” debuted on The Billboard 200 at a career-high No. 4, starts his U.S. tour on New Year’s Eve at Denver’s McNichols Arena... Tracy Chapman is on a theater tour through mid-December in support of her new Elektra album... “No Way to Treat a Lady” by John Pizzarelli, with guest appearances by Frank Sinatra and the Krupp’s and Sister Machine Gun are playing clubs through Dec. 22.

**UPDATE: Two weeks ago, we wrote that Col. Bruce Hampton had formed a new band, Fiji Mariners, and was working on a new album for Capricorn. We’re delighted to report that his former outfit, the Aquarius Resue Unit, is donating fine and touring. Vocalist Paul Henson has replaced Hampton in the band... The correct label for “Holiday Heroes” is Soul Purpose Records, which is distributed through MS Distributing.
Artists & Music

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Limblifter On Its Own On Mercury

BY JIM BESSMAN

NEW YORK—When Mercury Records signed Vancouver indie-label band Age Of Electric, the label got two groups for the price of one. And as it turns out, Limblifter, a group that’s a viable offshoot of Age Of Electric, will have domestic product out before its antecedent.

“Mercury senior VP of A&R Peter Lubin signed Age Of Electric,” says Madelyn Scarpulla, Mercury director of product development, “and as an aside, [guitarist/vocalist] Ryan Dahle said that he and his brother Kurt were working on a project that they recorded in the middle of the night at a friend’s studio. Peter liked it so he signed both bands, and Ryan and Kurt’s [project] was finished so we’re releasing it first.”

The self-titled Limblifter album, which streets Jan. 29, features the Dahle brothers and bassist Ian Somers. In Age Of Electric, brothers Todd and John Kerns team with the Dahles.

“Limblifter’s different in that Age Of Electric is a more mainstream pop band in Canada,” says Scarpulla. “They’re currently in preproduction for a full-length album, which it’s safe to say, will be more mainstream. ‘Limblifter’ is check full of really great songs that are potentially pop, but their approach is so unique, it was really hard choosing a single. We could have picked everything.”

Mercury did, in fact, choose “Screwed It Up” as the first single from “Limblifter.” It goes to college/modern rock stations on Jan. 15 and album rock on Jan. 29. “It’s also going on every single trade sample that exists,” adds Scarpulla. “Seconds will service it in their February issue to subscribers and reps. Alternative Press will issue a polybag CD pro to their subscribers in its February issue, and it will be a track on CMJ’s monthly sampler that goes in their consumer publication. We’re also producing cassette samplers with two songs for our PGD field reps to use.”

Additionally, a novel 7-inch promo single has gone out to college radio, the A-side of which—dubbed “Our Side”—was picked by the band and contains album tracks “Cordova” and “Cellophane”; the B-side—or “Their Side”—features the label’s choice for a single. Scarpulla says that the disc may eventually be ser-

(Continued on page 69)
COLUMBIA SOUNDTRACK GETS ALL-STAR LINEUP

(Continued from page 11)

Sister Helen Prejean (played by Susan Sarandon) and Matthew Poncelet (played by Sean Penn), a convicted killer facing the death penalty.

Only four songs from the album will be featured in the movie. Of those, Springsteen’s “Dead Man Walkin’” is most prominently featured.

Springsteen now has the task of promoting the album while maintaining a subtle tie to the film and the Weinstein Co.

“We are going to have a very tasteful marketing campaign that emphasizes the stature of the artists on the album,” says Peter Fletcher, Columbia Records VP of marketing.

“Our goal is to not to make a fuss out of it, but it all comes down to tying in very carefully with Gramercy and their release event.”

Fletcher says that the film’s trailer, which debuted Dec. 2 in New York and Los Angeles and will be seen in theaters nationwide from mid-December through January, should help to build awareness of the album by exposing a mass audience to the Springsteen track, which runs throughout.

Springsteen is playing the song during his current concert tour.

The album arrives in stores 10 days before the film opens nationwide on Jan. 19.

This may bode well at retail, due to post-Christmas traffic, says John Artale, a buyer at National Record Mart.

“Many of the people this album is going to appeal to already have all the Springsteen and Pearl Jam albums,” says Artale. “So if they’re walking around with gift certificates or gift money from the holidays, this is the kind of thing they can take a chance on.”

Fletcher says that the unusual pairing of artists on the album will be a hit with his station’s listeners.

“Any record that has that many core artists doing new music, especially when Eddie Vedder is involved, is going to be of interest to us, and I would expect that we’re going to feature it very prominently.”

Fletcher says that several screening tie-ins with Gramercy and local radio stations will also serve the project.

SCHULHOF RESIGNS

(Continued from page 7)

Schulhof was said to have opposed Iide’s recently announced plan for Sony to enter the personal computer business. There may also have been dissension over Sony’s latest audio configuration, the MiniDisc, which has not caught on with consumers. Iide, whom Sony says was involved in the launch of the CD, assumes the title of chairman of Sony Electronics.

In addition, there were clashes at Sony Interactive over the marketing of a successful new product, the video game player Sony PlayStation.

Some investment sources say stock-market considerations may also have been a source of strife between Iide and Schulhof. Schulhof is said to have favored a sale by Sony of a stake in its entertainment division to the public as a way to raise capital. But Iide is reported to have opposed such a plan because it would lessen Tokyo’s control over the businesses and subject them to the vagaries of Wall Street.

With Schulhof’s departure, the only titles in abeyance are president and CEO of Sony Corp. and president of the holding company that oversees all U.S. operations. Ogawa remains chairman of this unit, and Iide has been appointed vice chairman.

A statement attributed to Schulhof says, “My years at Sony have provided me with exhilarating opportunities in a truly wonderful company. Now that the acquisition of our entertainment companies is complete, I feel that I have contributed to the ongoing management of all of Sony’s U.S. businesses in place, and I want to begin to explore a new entrepreneurial role outside of the corporation, and I am eager to get on with it.”

Schulhof’s leaving follows shakeups this year at Warner Music, where Robert Morgado and then Michael Fuchs were ousted as chairman, and at MCA Music, which recently forced out Al Teller as chairman.

According to Robbins, a portion of the profits from the “Dead Man Walking” album will be donated to Hope House, the New Orleans-based organization where Sister Helen Prejean works, and the Murder Victims’ Families for Reconciliation.

“NOT YOUR TYPICAL MOVIE MUSIC”

Robbins, who sent a rough cut of the film to potential contributors, says the project was initiated with few guidelines.

“I basically said, ‘Listen, I really like your work. Here’s this movie, and if it inspires something, great,’” says Robbins.

“I just wanted to float the balloon and see what would happen,” he adds.

“There are a lot of things between the lines in this movie. There is a subject that isn’t explained with dialogue; there are emotions that are felt but left unsaid, and for me, that’s where songs live.”

Robbins was also directly involved with the album, writing liner notes and executive producing with his brother, Dave Robbins, who wrote the film’s score. The two also helped compose “Face Of Love,” which is performed by Vedder and Khan.

Suzanne Vega, who contributed “Left Of Center” for the 1986 soundtrack to “Pretty In Pink,” says that writing “Woman On The Tier (I’ll See You Through)” for Robbins’ album came naturally.

“I find that writing in character and writing in situations is something I like to do and something I do anyway in my own work, so it wasn’t as far away from my usual thing as it might seem.”

“On one hand, you’re given this very strict structure to work within, but on the other, there was no one approving or disapproving of the song,” says Vega. “They were looking for different points of view, so the album is like an independent, sister project to the film.”

Although most artists were not contacted about the project until September, the turnaround was speedy. Vega, for instance, submitted her song to Robbins in early November.

Steve Earle says that his song for the soundtrack, “Ellis Unit One,” is “the best thing I’ve written in a long time. He found time to mix a gospel version of the track that does not appear on the album and to play guitar on Cash’s song.

“I did a guitar and vocal and sent it to Tim,” says Earle. “He loved the song, so I went ahead and did a more fleshed-out version that had some background gospel vocals by the Fairfield Four.”

For Robbins, who received this music while he was busy with post-production work on the film, Christmas came early this year: “I’ve been really busy with the film editing, and getting packages from these amazing musicians with these stunning DATs in them was just amazing.”
WHEN THE SUBJECT OF pop genius is discussed, the names that usually come up belong to eccentric musical inventors like Brian Wilson, Phil Spector and Prince, whose names are synonymous with particular sounds. But there is another sort, exemplified by Kenneth Edmonds, whose brilliance lies in a broad and flexible mastery of pop forms.

Mr. Edmonds (a.k.a. Babyface), who has collaborated on hits by Boyz II Men and Madonna, among others, produced and helped arrange the 15 new songs on the soundtrack for the movie "Waiting to Exhale." (Though the movie does not open until Dec. 22, the soundtrack entered Billboard's album chart at No. 3 last week.)

Writing for a lineup of more than a dozen pop divas including Whitney Houston, Aretha Franklin and Toni Braxton, the 37-year-old Babyface has created a suite of songs that evoke women's emotional and sexual fantasies with an astonishing sympathy, directness and expressiveness.

Stylistically, Babyface, who plays keyboards and guitars and sings backup vocals through most of the album, is equally at home in a penthouse or on the street. At their best, his songs adhere to original formulas but have just enough narrative, intimacy, insight and conviction to seem fresh. Naturally, the top divas get the best songs. Ms. Houston's "Exhale (Shoop Shoop)", a little gem of allusive pop juxtaposition that she borrows a "shoop be doop" chorus (redolent of 60's girl-group records) into verses about growing up and learning to let go. Almost as fine is her big ballad, "Why Does It Hurt So Bad," a love-lorn lament with a realistic twist. In the verses, the singer congratulates herself for breaking up with an abusive boyfriend, while in the chorus she keeps asking, "Why does it hurt so bad?" and admits she is still in love.

Babyface's numbers for Ms. Braxton and Ms. Franklin are small pop coups. Ms. Braxton's song, "Let It Flow," is a quiet guitar-based ballad with a feminist message in which the singer is about to leave an unhappy relationship. Ms. Braxton snap the words with a choked intensity, her dark, gravelly contralto conveying a potent mixture of fury and sensuality.

On "It Hurts Like Hell," Ms. Franklin rises to heights of letting-it-all-out pop-pop emotion and control that she has rarely reached before. Just when you think she can't spill out another drop, there is another melismatic gust of emotion. The song, whose melody recalls Ms. Houston's 1986 hit "Greatest Love of All," reveals Babyface to be a superb craftsman of grand pop ballads.

Another coup is T.L.C.'s "This Is How It Works," a salacious lesson in sexual etiquette. If men would stop fantasizing about their prowess, the trio declares, "Maybe we could stop our make-believe."

THE ALBUM'S ONE NONORIGI- nal song, "My Funny Valentine," performed by Chaka Khan, is also remarkable. Elegantly arranged for strings, with Babyface supplying a tinkling synthesizer riff, it has a twist, a teasing vocal that bursts into flame. It abounds with a pop soundtrack that is as appealing as the one for "The Bodyguard," and evidence that Babyface may be the most gifted pop-soul craftsman since Stevie Wonder at his peak.
"★★★★! This can't fail 16 song soundtrack pairs the top R&B/Pop female singers of the decade with Kenneth 'Babyface' Edmonds, the 90's top songwriter. The soundtrack to 'Waiting To Exhale' is a classic!"  
USA TODAY

"★★★★! 'Waiting To Exhale' is a runaway soul train. It's an R&B instant classic. Look for this album to break the record for most hit singles from one album. It has to be one of Arista's crowning achievements."
NEW YORK POST

"★★★★! Easily the classiest album of '95."
DAILY NEWS

"Babyface has captured what it can mean to be a woman in 1995. If the movie is half as good as the soundtrack makes you think it will be, don't wait for the video."
Top Rating LOS ANGELES TIMES

THE NEXT DEFINING SOUNDTRACK ALBUM OF OUR TIME.
A few years ago, puntists trawled the Sunset Strip in search of Los Angeles’ great rock and roll hopes. These days, the action has moved a few miles east to the city’s Silverlake district, home to a scene that has spawned such acts as Beek, Interscope Records’ latest signings, and Lifter.

“Lifter is definitely more of a sense of community than I remember there being when I first moved here in the ’80s,” says Mike Coulter, Lifter’s singer-guitarist. “There’s definitely more of a sense of family.”

Interscope is looking to build on the fan base Lifter has established in Southern California, working the band in gradually increasing circles expanding from its home base. “The band is well known in L.A., and our goal is to keep them on the road in order to let people know how strong they are,” says Steve Berman, Interscope’s head of marketing and sales. “We’d like to keep them on the road to draw down people’s attention, though.”

“We’re committed for the long run, because this is the kind of band that will draw an audience to itself,” he adds. “Our emphasis is on the development of the label’s image.”

The label will work the first emphasis track—most likely “The Rich, Dark, Sultry Red Of Hate”—to college radio, which will be served with the entire album later this month, and later to commercial alternative outlets. “College radio is obviously going to be very important,” says Berman. “And our alternative marketing staff is starting to develop the project at retail—getting music and promoting materials in the credible early accounts in each region, whether that’s a small indie shop or a Musicland.”

Lifter recently completed shooting video clips for “The Rich, Dark, Sultry Red Of Hate” and the planned second single, “Headshot,” both of which feature the band in striking scenes. The band has also been packing up to leave for its first headlining tour, which is due to begin shortly.

“We like to keep our hands in everything from videos to T-shirt designs,” says Coulter, who adds that the band set up an Internet site in early 1995. “Let’s do the practical way to do things, and it’s also a lot more fun than just playing one hour a day.”

Coulter and drummer John Susin began collaborating about six years ago, but it wasn’t until bassist Jeff Lifter (Continued on page 68)
Dear Quincy,

Dear Pezevenk,

This is also the 50th anniversary of our friendship. You are, and have always been, the coolest and the baddest. (smile) Bless you.

Love,

Ahmet
Quincy is not only sweet, kind, wonderful, talented and giving... he's also my godfather.

Congratulations from emily and the entire estefan family.

emilio  gloria  nayib  emily
QUINCY JONES
A HALF CENTURY OF MUSIC
Duke Ellington was a fine piano player, but his real instrument, it was often observed, was his orchestra. Quincy Jones has distinguished himself as a trumpet player, arranger, songwriter, producer, orchestral conductor, major-label executive, film composer, historian and independent entrepreneur, among many other things. Over the course of a 50-year career and a distinctly American odyssey, his “instrument” has become music itself, and in all its dimensions—as an art, a craft, a business and as a catalyst for social change and spiritual renewal. Perhaps most remarkably, within a culture that encourages its artists to direct their talents into increasingly narrow channels of endeavor, Jones has succeeded by embracing pop music’s universality. Defying the bounds of genre and technology, his music encompasses jazz, classical, R&B, rock 'n' roll and hip-hop. He's arranged hits for singers as diverse as Michael Jackson, Frank Sinatra and Lesley Gore, scored major motion pictures and TV themes, produced a movie ("The Color Purple") and a magazine (Vibe), and oversees a small communications empire. Currently, he's producing next spring's Academy Awards show, and, with 26 Grammy awards to his credit (the most among living honorees), chances are good he'll be making an impact at NARAS' next bash as well.

At 62, Jones shows no signs of slowing down, and at heart he remains very much a musician. "Q's Jook Joint," his most recent album, weaves together the myriad strains of his past and present with an ear-bending array of styles and top-shelf musical guests: Stevie Wonder and Ray Charles, Bono and Brandy, Queen Latifah and Phil Collins, dozens in all. It's the kind of star-studded gala you might expect from Quincy Jones, perhaps the most powerful musician on the planet. As his accomplishments of the past half-century make clear, it's a power that derives its strengths from a unique combination of talent, ambition and love.
At the half-century mark, Q talks about pop, jazz, "Jook" and the still-unfolding career he "wouldn't trade for anything."

BY MARK ROWLAND

The living room of Quincy Jones' house, high in the hills above Los Angeles, contains an eclectic sprawl that reflects the interests of its owner. Framed pictures of friends and family sit on a baby grand piano in one corner. An array of African art and folk instruments are strewn above and around the fireplace. A massive stone table is filled with gifts, awards, a stack of books and hand-scribbled notes near a phone that rarely stops ringing. Along another wall are unsorted boxes and bales of archival who-knows-what, patiently awaiting someone's attention. It's reassuring to see that Quincy Jones lags a bit behind his own ambitions, just like everyone else. It's humbling, of course, to be reminded how many of those ambitions have already been realized.

Wearing a brightly patterned shirt, Jones enters the room one recent afternoon and sits on a couch by a picture window with a widescreen view of the city below. He's working on scores of projects and is flying to New York in the morning, but among Jones' talents is an ability to focus completely on the moment; he never betrays any sense of feeling rushed or distracted. As the sun slowly tilts toward the west, he talks about his music and his life with the relaxed air of a man who has all the time in the world.

Continued on page 24
Continued from page 23

BILLBOARD: In 1989, Billboard celebrated 40 years of your work. Now it's 1995, and we're celebrating 50 years. Just for the record, what did that anniversary represent, and what does this one represent?

QUINCY JONES: The special six years ago coincided with the year that I made the decision to leave Seattle and to expand musically. It was during that time that I received a scholarship to the Berklee School Of Music in Boston, which was a big step closer to the action in New York.

This year marks the anniversary of when it all really started for me. When I performed my first solo—one on the French horn—during my junior-high school Christmas pageant in 1945, when I was 12. But if you guys have the ability to give me an extra five years, I'll be more than happy to take them.

BB: You can pretty much pick and choose what you want to do these days. Why make this record ["Quincy Jones' 50th Anniversary"]? Why now?

QJ: Well, this started out to be a going-away tribute to Mo Ostin. I was going to try to do it last because he was leaving last. It was going to be a three-day affair. And you can't write that many songs that quick, so I grabbed the things that were closest to me like, "Walking In Space," and "Let The Good Times Roll," which was my...first Grammy nomination, the one with Ray Charles. Ray is one of my oldest friends. He was 16, and I was 14 when we used to listen to Louis Jordan play that song in the '40s. We used to dream together about doing things. We'd say, "Wouldn't it be cool if...?" And now we've done them, and we've done a lot of them together; from symphonies to soundtracks and "We Are The World." As you get older, you get very sentimental about relationships and personal things like that.

BB: So the project itself kind of snowballed. Even "Let The Good Times Roll" ended up featuring Steve Wonder, Bono and Ray Charles.

QJ: Yeah, it turned. On the last chorus of that song, Ray says, "Hey everybody, Ray Charles is in town." I said, oh that's the classic, you know—I don't want to bring him until then. So maybe we'll bring in some other people before that. This is "Good Times," it's New Orleans, "Laissez les bonnes temps rouler." I thought about Steve—put two pit bulls on each side, and Bono in the middle, and it worked out great. At the end, Kid Capri comes out like one of those old night-club MCs, without searching or samples, but with lots of flavor. It was strange, it was taking in our life.

I believe very strongly that the diversity and creativity is the most powerful force there is. It is our responsibility to move on, to put the past aside, to make music that is based on the future, the present, the past and the music of today, the music of tomorrow, the soundtracks of tomorrow, and the movies of tomorrow.

For 50 years, Quincy has been a force in popular music; like fine wine, he mellows with age, and I am delighted he has been a part of my career. Quincy is the king of all music.

—Michael Jackson

Continued on page 26
DEAR Q,
FROM JAZZ TO BEBOP TO R&B TO SOUL TO RAP...
FROM PERFORMER TO ARRANGER TO COMPOSER TO CONDUCTOR TO SCORER TO MUSIC PRODUCER TO PUBLISHER TO FILM PRODUCER TO MENTOR...
YOU MEAN EVERYTHING TO US.
YOUR FAMILY AT ASCAP CONGRATULATIONS ON 50 YEARS OF REALIZING YOUR DREAMS AND FULFILLING OURS.

Marilyn Bergman
President & Chairman
Love is strong
And mighty is the Q
The last of the stand-up dudes
He's always down
The painter of towns
The master of bounds
By leaps and bounds
A businessman to some
A brotherman to others
Part father, part friend
Part bad motherfucker
He's always into somethin'
He always has a plan
If I was older he'd be my homeboy
But everybody knows
He's the goddamn man
Love is strong
Peace

Mele Mel

Quincy Jones

INTERVIEW
Continued from page 24

Together—and now they're all gone. And Ali Blakey, Blakey Ekstrom. It's like all of our kids, they're being picked off one by one. I said he'd never leave until he had a good band to work with, and now his whole band is up there.

I've known some of the greatest people on this planet—and probably the worst—and when they go, they leave a little piece of themselves with you. You still laugh and smile when you think about the things that Miles used to say to you. It's very lasting.

BB: So their passing affected the making of this record?

Q: It hit me about what our roots are all about. You know, music is a funny animal. The young kids use it at any of a doggone thing.

BB: Last night in school. But the whole world has decided to throw away their own culture and use this as the culture that reflects them—music by African Americans has become their voice, their Esperanto, from remnants under attack these days, especially on the political front. As a respected and established figure, we can probably trying to give up a house here.

Q: Yeah, I know a lot of people who have been changed by hearing tap to different contexts. I remember getting a beautiful note from Mike Ovitz, saying that he wasn't even into rap before and now he's a hip-hop supporter and fan. Anytime they monkey with that First Amendment, like "We're going to get a commitment to decide which rap records that people can listen to"—give me a break! I hope the upper final will organize their own united front for a hip-hop nation where they can regulate their thing from within, when they need to.

BB: You've always been open to working with all kinds of popular music, from Count Basie to Lesley Gore to the Brothers Johnson. Most musicians, including most jazz players of your generation, have tried to stay in one place.

Q: I agree. They like to stay in the era that was kind to them. It's a comfort zone. I understand that. But I never did understand the criteria—the first thing that they do if you get into pop music is say you're selling out. That's garbage. You've got to have something to say or you can't get selling out! I laugh. I think that the basis of communication is basically being sincere. We're in a strange industry, our product is consumed even before it's purchased. That's cold-blooded. People hold a record and if they don't like it, they don't buy it. You could go out on the street corner—you've done this—and have boxes of CDs ready to give away free. The first question you get is, "What is it?" I'm saying, "It's free, man!" And a guy is saying to me, "I don't care. What is it?"

BB: For all the diverse music on your albums, there's a core cross that seems to travel with you from record to record. How crucial are they in realizing your concepts?

Q: Rod Temperton, Greg Phillinganes, Jerry Hey, Bruce Swedien on the albums. All the incredible things that Ellington and Basie and Louis Armstrong did with the language of the brass sections, with trumpets and trombones and things and everything else to emulate vocal expression. It's all miraculous stuff. Especially under the conditions that were living under. It's a saga.

BB: So part of your goal here was to establish the idea of musical continuum, from the '40s to today, and from jazz to rock to rap?

Q: Yeah, and it turned out just like that. You go and lay out the '40s, '50s, '60s, '70s, '80s, '90s, and you'll see a song here that almost represents each period. And you see that the rappers of today have very strong roots, whether they know it or not. I was with the American delegation to Mandela's inauguration, and they used a praise shooter to introduce him. That's just the same as a rapper.

BB: Rap's validity as an art

Making a point with Dule Ellington, 1971

Love is strong
And mighty is the Q
The last of the stand-up dudes
He's always down
The painter of towns
The master of bounds
By leaps and bounds
A businessman to some
A brotherman to others
Part father, part friend
Part bad motherfucker
He's always into somethin'
He always has a plan
If I was older he'd be my homeboy
But everybody knows
He's the goddamn man
Love is strong
Peace

Mele Mel

TOP 50 SINGLES
Continued from page 24

26 Judy's Turn To Cry
Lesley Gore Mercury 1963
27 Smooth Criminal
Michael Jackson Epic 1989
28 Just Once
Quincy Jones featuring James Ingram A&M 1981
29 Angel
Aretha Franklin Atlantic 1973
30 P.T. (Pretty Young Thing)
Michael Jackson Epic 1983
31 Another Part Of Me
Michael Jackson Epic 1988
32 Yah Mo B There
James Ingram with Michael McDonald Qwest 1984
33 One Hundred Ways
Quincy Jones featuring James Ingram A&M 1982
34 I'll Be Good To You
Quincy Jones featuring Ray Charles & Chaka Khan Qwest 1990
35 That's The Way Boys
Lesley Gore Mercury 1964
36 Maybe I Know
Lesley Gore Mercury 1964
37 Sunshine, Lollipops & Rainbows
Lesley Gore Mercury 1965
38 Stuff Like That
Quincy Jones A&M 1978
39 Look Of Love
Lesley Gore Mercury 1965
40 Ai No Corrida
Quincy Jones A&M 1981
41 The Woman In Me
Donna Summer Qwest 1983
42 Get The Funk Out Of Me
Brothers Johnson Qwest 1976
43 How Do You Keep The Music Playing
James Ingram & Patti Austin Qwest 1983
44 Do You Love What You Feel
 Rufus and Chaka Khan MCA 1980
45 The Secret Garden
Quincy Jones featuring El DeBarge, James Ingram, Barry White, and Al B. Sure! Qwest 1990
46 Master Of Eyes
Aretha Franklin Atlantic 1973
47 My Town, My Guy And Me
Lesley Gore Mercury 1965
48 State Of Independence
Donna Summer Geffen 1982
49 Ease On Down The Road
Diana Ross & Michael Jackson MCA 1978
50 I Don't Wanna Be A Loser
Lesley Gore Mercury 1964

The Top 50 Singles produced by Quincy Jones was compiled by Chart Beat columnist Fred Bronson, using a point system he developed for his book, "Billboard's Hottest 100 Hits," recently published in a revised and enlarged second edition.
To: Q

Always at the highest level.

Love, your friends and colleagues at

7th LEVEL®
He's out the Chairman, the Queen of Soul and the King of Pop, and he won't stop 'til he gets enough.

BY DAVID NATHAN

While his mid-'60s work as a producer on Michael Jackson's blockbuster albums "Off The Wall" and "Thriller" brought him an unprecedented level of global recognition, Quincy Jones had already enjoyed success and acclaim as an on-line producer on albums going as far back as 1961. According to an extensive discography published in the book "Listen Up: The Lives Of Quincy Jones," the multi-faceted music man was first listed as a solo producer on jazzman Joe Newman's Mercury album "At Count Basie's," even though he had actually participated in production chores on any number of artists, dating back to 1957.

A musical Renaissance man in every sense of the word, Quincy Jones has the rare distinction of having been involved with artists in virtually every genre of popular music. While his '50s sessions focused mainly on jazz artists—including Sarah Vaughan and Dizzy Gillespie—Jones' skills as a pop-music producer were much in evidence when he worked with Lesley Gore in the early '60s.

12 GORE-FILLED HITS

Two years earlier, Quincy had become VP of A&R for Mercury Records, signing the New Jersey vocalist to a contract after hearing her singing at a Manhattan hotel. With Gore, Jones enjoyed instant pop success: "It's My Party" jumped to the top of the Hot 100 in the spring of 1963, additionally enjoying three weeks atop the R&B charts. Over a two-year period, the Jones/Gore combination produced a string of 12 more hits, including "Judy's Turn To Cry," "You Don't Own Me" and "Maybe I Know."

While Gore had been churning out successful pop records with him, Jones had also been applying his musical magic to albums by two of Mercury's key vocalists, Sarah Vaughan and Billy Eckstine, in 1964 and 1965. Other artists at the company—including blue-eyed soul singer Timi Yuro, stylish Damaris Jo and jazz into The Three Sounds—also benefited from his presence as the highest-ranking black A&R executive at a major label.

As he was continuing to develop as a recording artist in his own right (something that had begun with his early '50s albums for Prestige and RCA, continuing through his association with Mercury)

Continued from page 26

are a lot of hip-hop magazines out there, but we don't claim ours to be just a hip-hop magazine; it's about urban culture. Rolling Stone may have a couple of rap covers, Neneh Cherry or somebody every year, but for the most part there's no place else to go.

Q: How much is it to juggle many projects at once?
A: Most people I know who are doing their thing have all kinds of things going on all the time. Time or whatever it is that establishes the priority and what has to be done. If you don't have that, you'd never get it done. If they just say, "Well, whenever you get finished with it, wherever you feel it's O.K., you turn it in," you'd do nothing. You'd procrastinate for years. If they tell me that, they're in trouble. Whatever you think it is right...

BB: You live for the deadline.
Q: Yeah. Some things have to be prepared concurrent with a lot of others because they take longer to gear up. A movie is a long time, with a record, pre-

Gore's gold. Together, the duo scored more than a dozen hit singles.

duction time is much shorter. But our whole life is about the blank page. "What are we going to do, because right now we have nothing?" Ideas are the sustenance of creative life. What's always amazed me is how one person will take the idea that comes or the second surge of inspiration and say, "Fine." Another person will say, "That's not it." They get to the 27th layer before they say, "That's it." How do you know that?

BB: Which are you?
Q: I'm the 27th through the 40th [laughs]. I don't know how, but somehow you know. You just say, "That's it!" But that's a very important decision in creativity.

BB: In the '60s and '70s, you were known for staying up for four or five nights in a row working on a record or film score.
Q: And we still do that. Rod Temperton is just as bad as I am. We would probably be in worse shape if people found out that we would do the same thing if they paid us or not.

BB: Yeah, you probably wouldn't want that to get around too much.

Q: No, but when you like something that much, that's the way it is. If I think everything is really based on sexual energy, and it depends on where it goes and where you put it.

I knew that when I was very young I've always tried to take the negative elements or whatever and convert them into a positive output, always. It's escapism or whatever you want to say, but what a great place to put it! Cause it's a big ball of energy. You've got to put it somewhere.

BB: Have you always been conscious of your ability to do that?
A: No, it feels natural. I guess the trick is to dream real big. But if you do that, you have to get off of your ass and execute real big! That's the killer. I think our higher powers like our dreams to be very specific. Don't just say, "Oh God, I wish I was happy." Give me a break, man! It doesn't have to be like a machine, but I think when you start dreaming and visualizing, you've got to be very specific or it won't happen.

BB: So when you were young, music was the main way you began to visualize your success?

Q: The only way. But it was always visual, because I wanted to write for films too, since I was 11 or 12 years old. I didn't think that it was going to happen, but I kept wishing for it.

BB: You scored dozens of movies in the '50s and early '70s, an amazingly prolific period. But at a certain point, you pretty much gave up that part of your career. Why?

Q: It was the optical sound; I couldn't stand it. Then there was the "Academy roll-off": everything below 100 cycles would disappear. "In Cold Blood" was all cellos and basses. I told Richard Brooks, the director, "Richard this is a very low score. I don't mean quality—it's got cellos and basses for that menacing sound in there. If the Academy roll-off hits this film, we're dead!" So he went to 63's theaters, first-run theaters, with an engineer from RCA and readjusted the frequency-range levels of all the theaters. That's the kind of guy Richard Brooks was. I

In 1958, Q put together an all-star orchestra and recorded three compositions of mine for the Voice Of America. He then sent the tape to Berklee College Of Music in Boston. I came to the U.S. as the first recipient of the Quincy Jones Scholarship. That was the beginning of my music career. We were born a day and a year apart. We are be-hoppers. He's a shining example for all—I love the man.

—Arif Mardin


really fell into that picture because it was nonfiction. At that time, [Truman Capote and Columbia Pictures wanted Leonard Bernstein to do the score. I agreed with them. I said, "Leonard Bernstein is one of my favorite musicians." Richard Brooks said, "Quincy Jones is doing the score." It wasn't a black picture either, you know? He had a lot of faith in me, and I had a lot of loyalty. He was a real stand-up guy.

BB: Along with Henry Manici, you introduced a strong jazz sensibility into scoring Hollywood pictures...

Q: A lot of people did—Alex North, Andre Previn, Johnny Mandel—but Henry was my mentor. When I got into films, he helped me on some musical fronts and on some sociological fronts too. He was always trying to push the components and elements of what Americana was about, orchestrated to use in a dramatic context. I used to love that challenge because you couldn't get it anyplace else.

BB: You really broke the color line within the film-scoring community as well. That it didn't happen until the mid-'60s seems kind of startling in retrospect...

Q: Oh man, are you kidding? I was out to Universal, and they didn't even have black people in the kitchen. It took me 10 years to figure out that "shvartze" didn't mean arranger or composer. "Be cool, here comes the shvartze."

BB: In the '60s, when you worked with Irving Green at Mercury Records, you were also the highest-ranking black executive at a major label in the music business. Did that feel like an added weight for you at the time?

Q: No, I'm not into all that shit. It only means "only" and all the

Continued on page 40
extraordinary
interminable
legendary
genius
humanitarian
quintessential
phat...and all that

Congratulations on your 50th Anniversary.

Babyface
DEAR Q,

CONGRATULATIONS!

ON THE RELEASE OF

Q'S JOOK JOINT
&

ON 50 YEARS OF INSPIRATION.

LOVE

ALLEN SIDES
&

YOUR FRIENDS AT

OCEAN WAY RECORDING

A HALF CENTURY OF QUINCY JONES MUSIC
Few times in history have one letter and one man represented so much to so many people.

You are a beacon, a cultural treasure and a glorious testament to the power of the human spirit.

Your imprint on mankind is indelible, and we wish you fifty more awe-inspiring years.

With love,
Vanessa Williams & Ramon Hervey II
Quincy Jones' half-century of musical accomplishment has encompassed triumphs in a multitude of genres—pop, R&B, soundtracks and some fusions that are uniquely his own. But jazz abides as the alpha and omega of Jones' formidable achievements.

One need look no further than Jones' current Quest album "Q's Look Joint" for proof. There, one finds such jazz heavyweights as Herbie Hancock and the young tenor-sax lion Joshua Redman among a glittering assemblage of rock and pop talents.

As Jones noted about jazz in a 1989 Billboard interview with the late Leonard Feather, "The connection's always there. It's always leaking through your music."

When Jones first picked up a trumpet in his teens, he had a noteworthy tutor: Clark Terry, a linchpin of the Count Basie and Duke Ellington bands of the '40s and '50s. A youthful prodigy, Jones joined Lionel Hampton's band in 1951 and toured for two years in the company of two of the jazz brass players on the globe: Art Farmer and the legendary Clifford Brown.

His stint with Hampton led to work as a freelance arranger. To say his resultant resume was fat is somewhat understating the case. Through the '50s, Jones wrote charts for his teacher Terry, his bandmates Brown and Farmer; Oscar Pettiford, Ray Anthony, Tommy Dorsey, James Moody, George Wallington, Count Basie, Cannonball Adderley, Jimmy Cleveland, Dinah Washington, Paul Quinichette and Gene Krupa.

Jones' time with the all-stars also resulted in his first session as a leader. In 1953, in Stockholm, he led an octet that included Farmer trombonists Cleveland and Ake Persson. The session, which saw the group recording a pair of Jones originals, was originally released on Swedish Metronome and ultimately issued in the U.S. on EmArcy as "Jazz Abroad Featuring Roy Haynes And Quincy Jones."

**SWINGIN' FOR STATE**

By 1956, Jones was serving as trumpeter and band director for the State Department-sponsored big band that Dizzy Gillespie brought to the Middle East and South America. Shortly thereafter, he began a brief but fruitful relationship as a bandleader for ABC-Paramount Records.

Some of the tastiest recordings from this period are contained on an Impulse! release, "This Is How I Feel About Jazz," which takes its title from one of Jones' 1957 ABC-Paramount albums. (Selections from another album, "Go West, Man"—which, as the title suggests, spotlighted major names on the West Coast jazz scene—are also included on the CD.)

These elusive sessions feature top-notch Jones arrangements and the cream of the jazz world at that time—Farmer, Cleveland, Phil Woods, Lucky Thompson, Hank Jones, Paul Chambers, Zoot Sims, Herbie Mann, Milt Jackson, Charles Mingus, Billy Taylor, Benny Carter, Art Pepper, Herb Geller, Charlie Mariano, Shelly Mann, Buddy Collette, Carl Perkins, Lou Levy, and Red Mitchell.

Here, Jones proved his mastery of both big-band swing and cooking small-group work.

From France to Mercury

In '57, Jones settled in Europe as a producer and bandleader for France's Barclay Records. By the following year, he was back in the States, where he linked with Mercury Records, for which he assembled an orchestra.

His work for that label may be heard on a timely anthology, "Pure Delight" (as title drawn from Jones' highly appropriate middle name, Delight), issued earlier this year by the New York archival label Razor & Tie Records. The sides—drawn from such memorable Jones opuses as "The Birth Of A Band," "The Great Wide World Of Quincy"

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**You're the best. Congratulations!**

**Love, Tevin and the Campbell family**
VIBE

Congratulates Quincy Jones on 50 years of making the dream.

– Keith, John, Alan & The VIBE Tribe.
Jones, "I Dig Dancers," "Big Band Bossa," "Around The World" and his early soundtrack for "The Pawnbroker"—offer insight into the way in which the leader skillfully married big-band brash and small-group intimacy within the confines of a large orchestra.

As before, the players are to die for. Beyond such luminaries as Terry, Cleveland, Woods and Farmer, Jones utilized such luminares as Budl Johnson, Lee Morgan, Kenny Burrell, Milt Hinton, Curtis Fuller, Melba Liston, Julius Watkins, Jerome Richardson, Jim Hall, Frank Wess, Lalo Schifrin, Ernie Royal, Scooby Young, Roland Kirk, Joe Winding, J.J. Johnson, and Art Blakey.

Several of the players listed above were in the orchestra Jones toured with in Europe and the U.S. during 1960, after he served as musical director for the European tour of the Harold Arlen blues opera "Free And Easy." In 1961—the same year he became A&M chief at Mercury in New York—Jones also cut another splendid, lush jazz album for Impulse!, "The Quintessence," which featured such stars as Terry, Joe Newman, Freddie Hubbard, Thad Jones and Oliver Nelson.

WALKING IN SPACE

In 1969, Jones began his association with A&M Records, and he lacked things off with a bang, as "Walking In Space," the title track from his label debut, won a Grammy award for best instrumental jazz performance, large group or soloist with large group. As ever, Jones used only the finest sidemen for this ground-breaking work: the album featured Freddie Hubbard, Jimmy Cleveland, J.J. Johnson, Kai Winding, Roland Kirk, Hubert Laws, Jerome Richardson, Bob James, Ray Brown, Chuck Rainey and Bernard Purdie, among many others.

The set also pointed the way for Jones' future chart-hitting fusions, which melded a jazz sensibility with an R&B-oriented groove. The style would prevail on such A&M follow-ups as "Gula Matari," "Smackwater Jack," and Jones' biggest A&M-era hit, 1974's "Body Heat."

In the intervening years, Jones' many parallel careers—pop-wise music-maker, soundtrack composer, extraordinary, hit-making producer—have tended to eclipse his place in jazz in the public eye. However, in 1991, he reiterated his position among the music's leading lights with a historic performance: He conducted the Gil Evans Orchestra and the George Gruntz Concert Jazz Band, fronted by none other than Miles Davis, at the 23rd Montreux Jazz Festival, in a powerful homage to the laurel-crowned Davis collaborations of 1957-60—"Miles Ahead," "Sketches Of Spain" and "Porgy And Bess."

This emotion-filled concert (released as an album produced by Jones and Warner Bros. in 1993) brought together the autumnal mastery of Davis, the fierce vibrancy of the young jazz: Turka Wallace Roney and Kenny Garrett, and, perhaps most memorably, the presiding skill of Quincy Jones, jazzman.
Dear Quincy,

Because of your music the world is a better place.

We celebrate your 50th anniversary!

Dave Grusin  Larry Rosen  Jon Diamond
If there is a single term to describe the astonishing career of Quincy Jones, it might well be “hustler’s delight.” No one in the world of modern music has, in short, worn a more diverse variety of hats, from artist to arranger to composer to producer to talent scout...the head gear just keeps on coming.

But, in the dazzling spectrum of accomplishments that comprise the portfolio of this authentic renaissance man, the role of record executive is often overlooked. No Grammies are given for creating and guiding a successful label; no magazine covers or testimonial dinners pay homage to a genius for business every bit the match of his musical genius.

Yet, from almost the beginning of his nearly half century in music, Quincy Jones has been as creative behind a desk as behind a mixing board or conductor’s podium. The proof is in the remarkable 15-year run of Qwest Records, a label that bears the distinctive imprint of its founder. A select but eclectic roster; attention to detail from A&R to career development to marketing; a penchant for discovering and breaking young artists...all have been hallmarks of Qwest Records, a thriving enterprise that has redefined the concept of “boutique label” once and for all.

But the Qwest Records success story is only part of Quincy Jones’ lifelong connection to the business side of music. It’s a connection that stretches back over 30 years, when a brush
Dear Q -

You're the brother I never had --
the best man at my wedding.

You embrace the world with your love and music.

I love you.

Felipe

(a.k.a.) Phil Ramone

EXECUTIVE

Continued from page 36

that you could put anything in his hands.”

Green’s confidence was not misplaced. Joining the Mercury Records staff as an ME&R man that year, Jones rose to the position of vice pres-
ident by 1964. “Quincy was the first black VP of a major label,” says Irwin Steinberg, Mercury executive VP at the time. “There was a real
sense in the company that he had done something important by mak-
ing the jump from artist to executive.”

According to Steinberg, there was never any question of Quincy’s abilities. “He had a great personality, got on well with artists and was extremely well-organized,” he recalls. “He had to have real skill to be able to handle all the different facets of his career at the time. Becoming a record executive was a natural step, but an auspicious one nonetheless, for all of us.”

MUSIC AND MILEAGE

Jones worked hard in his new position, logging over 25,000 miles in 1963 alone, as he traveled the world for Mercury. But there was a part of this naturally free spirit that rebelled against the constraints of a “real job.”

“I was behind a desk every day,” Quincy recounts. “Awful! I had to be in there at 9 o’clock, and you had to wear these Italian suits. You had to fill out expense reports and all that kind of stuff. That really made my skin crawl.”

In 1965, Jones would leave Mercury Records, relocating to Los Angeles to pursue a career in film scoring. It would be 15 years before he once again assumed the mantle of record executive, a decade-and-a-half during which he established himself as one of the preeminent music men of his era.

It was that reputation, and a longstanding friendship, that prompted Warner Bros. Records board chairman Mo Ostin to offer Jones a label deal in 1980. The result was Qwest Records and the Qwest Music Group, and almost at once the fledgling company began throwing off sparks. Hit releases by Patti Austin, Ernie Warz and James Ingram marked out Qwest’s pop, jazz and R&B territory in its early years, followed by a broad slate of artists and albums running the gamut from Frank Sinatra to British techno hand New Order to the Qwest soundtrack release of the Quincy Jones-produced “The Color Purple” to Quincy’s own superstar discovery, Tevin Campbell.

Along the way, Jones built a rock-solid executive staff to match Qwest’s sterling artist roster. “Quincy takes a hands-off approach to the day-to-day running of the company,” remarks Jim Swindel, who joined Qwest as company president in 1992. “But it’s very much his creative vision that is at the core of the label.” That vision, says Swindel, who came to Qwest from Virgin Records, extends to virtually every A&R decision made at the company. “We’d be crazy,” he asserts, “not to avail ourselves of Quincy’s ears. When I came to Qwest, my mandate was to maintain and improve the company’s image as well as to expand its musical base. None of that would be possible without Quincy’s continuous support and direction.”

PROMOTING THE “JOINT”

“Quincy lets us run the ship, but it’s his spirit and creativity that chart the course,” says Rich Bloom, Qwest’s VP of promotion and another three-year veteran of the company. “Of course, he’s always ready to lend a hand. On my new album ‘Jook Joint,’ for instance, he made himself available to do extensive promotional touring, something he hasn’t done in over 20 years. And, of course, he’s always there to listen to a tape and, if necessary, exercise his veto.”

Aside from Swindel and Bloom, Qwest boasts one of the most knowledgeable and experienced staffs of any small label. Among the key players: VP of A&R Mike Stratford; newly recruited VP of promotion Don Faxon; A&R directors Hugo Burnham and Jason Bernard; director of A&R administration Jobie Levine; artist-relations director Jo-Ann Tomitenga; marketing director Barbara Monderie and director of publicity Ron Carr.

As a record executive, Quincy Jones has earned a standing equal to that of any other facet of his career. And it’s a facility that’s quickly becoming a tradition, with the recent formation of Qwest offshore Jungle Records, headed up by Quincy’s son, QHill.
“This, our 20th century, would have been musically half complete were it not for YOU (Q)!
I’ll love you forever and still that isn’t even time enough!”

Congratulations.

Stevland Morris
A/K/A
Stevie Wonder
We've come a long way together.

Congratulations on a half Century
of contributions to
the entertainment world.

Best wishes
on continued success!

Charlie Horky
CLS TRANSPORTATION, INC.
800-266-2577
I Love You Quincy, You're The Greatest.

Love,
Michael Jackson
Quincy Jones

Currently

At the moment, he's a multiple-media man, directing a variety of enterprises at the busy intersection of art and commerce.

BY J.R. REYNOLDS

Augmenting his expansive creative vision with practical business savvy, consummate producer and entertainer Quincy Jones has become one of the most powerful men in the entertainment industry.

Within the last decade, the entrepreneur has been steadily building an entertainment empire that spans the realms of music, broadcasting, publishing, interactive, film and television. Says Jones, "I want to control my own destiny and do projects that I like the way that I like, and the best way to do that is to have my own companies."

The crown jewel in his expanding dominion is Quest Records, which he began in 1980. Quest is a 50/50 joint venture with Warner Bros. Records that features an eclectic assortment of recording talents, including the gospel act the Winans, young R&B vocalists Tevin Campbell and newcomer Tamia, spoken-word artist D-Knowledge, jazzman Milt Jackson and veteran entertainer Ray Charles.

"I enjoy working with a variety of musical styles because that's the way I was raised, and it's reflected in the roster of Quest," says Jones, whose current album "Q's Jook Joint" features nearly 90 guest artists from a variety of musical genres—ranging from jazz to rap.

Quest projects slated for first-quarter release in 1996 include a studio album by the late jazz vocalist Carmen McRae, followed by a live set; the debut of Detroit-based R&B quintet Kelontzy in February; and Campbell's third album in March.

Late spring and summer releases include projects by Tamia, R&B vocalist Keith Washington, jazz singer Earmani Anderson, fusion-jazz act Hiroshima, Jackson and new hip-hop/R&B female duo Jia.

QDE

Perhaps Jones' most ambitious business achievement is Quincy Jones/David Salzman Entertainment, a co-venture he began in 1993 with partner Salzman—who equally shares 50% interest with Jones—and Time Warner, which controls 50%. Jones is co-CEO and chairman of QDE.

In September 1993, QDE entered the publishing business and launched Pulse, a young adult consumer entertainment publication. According to Vice editor-in-chief Alan Lighth, the monthly magazine is growing by leaps and bounds.

"At the beginning of 1995, our circulation was 250,000, but by January of '96 that number will be up to 400,000," says Lighth.

QDE also has a co-venture deal with Time Life Inc.'s Custom Publishing Division and has issued "African Americans: Voices Of Triumph"—a three-volume hardcover set highlighting the scientific, cultural and social achievements of African Americans.

FILM, TV AND BROADCASTING

On the television front, Jones is creator and executive producer of the popular situation comedy "Fresh Prince Of Bel-Air," which is in its sixth season. Jones is also executive producer of the sitcom "In The House," which is in its first fall season and stars rapper LL Cool J.

Jones is responsible for "Mad TV," the new comedy-sketch series on Fox TV. QDE VP of television Debra Langford noted that the firm's TV wing has "numerous projects in the works" for 1996.

In October, it was announced that Jones and Salzman will produce the 58th annual Academy Awards show, which will air on CBS in March, 1996, at the Dorothy Chandler Pavilion in Los Angeles.

In 1992, the team produced "An American Reunion" concert at the Lincoln Memorial in Washington, D.C.—which was an all-star concert and celebration that kicked off the Clinton presidential inaugural celebration and was telecast on HBO.

QDE has several films currently in active development, including "Don Quixote," "The Pulse," a film about an urban superhero, "Hoover," a biopic on the ex-FBI chief, a remake of "A Star Is Born" and two take-off features from Mad magazine characters, Alfred E. Neuman and Spy Vs Spy.

In addition, QDE has a "first look" agreement with Warner Bros. Pictures.

Jones entered the domain of television broadcasting in 1994 when he teamed with Tribune Broadcasting, radio-station owner Willie Davis and several other partners, to form Quest Broadcasting. The company's first acquisitions were the $167 million purchase of WATT-AM Atlanta and WNOL-TV New Orleans.

"It's a tremendous move for me, and as a company we're looking to acquire more stations," says Jones, who serves as the company's chairman/CEO.

INTERACTIVE TECHNOLOGY

In 1995, QDE formed QDE, a joint venture with multi-media publisher 7th Level, Inc., to develop and publish interactive media titles. The first release will be "Q's Jook Joint," a CD-ROM project reviewing the history of African American music.

Says Jones, "Not only is this project a must-have for music enthusiasts, it's an ideal educational project for kids—many of whom are denied music as a basic subject at poorly-funded public schools."

The CD-ROM package is slated for release in 1996. QDE is currently working on several more titles. "There's something about graphic design and music that makes the two work well together," Jones says. "I expect this area of entertainment to be one that continues to grow in the coming years."
To Q,

With billions and billions of hugs!

Love,

Carl
History has reserved twin pedestals for Quincy Jones, both as a musician and as a pioneering force for social change. The two more often than not support each other: Jones' artistry has consistently expanded boundaries of equality and opportunity, whether in bringing together artists of almost encyclopedic diversity or in boldly staking his creative territory previously reserved for a privileged elite.

And nowhere is this penchant for pushing the envelope more evident than in his remarkable, groundbreaking career in film and television. As with so much else in the life and music of Quincy Jones, he was there first, with the best, making a place for himself and the others who would follow.

It's an accomplishment not simply chronicled in numbers, although Jones' tally is indeed impressive: original scores for some 50-plus major motion pictures, television series and specials; producer and executive producer for prestigious projects on both the big and small screen; seven Oscar nominations and recipient of the Jean Hersholt Humanitarian Award, one of the motion-picture industry's most prestigious honors for a lifetime of achievement—both as an artist and humanitarian.

But the true extent of Quincy Jones' contribution to film and TV must be measured by both the obstacles he overcame and the innovations he brought to the art and strength of his scores in more than 50 original films, series and specials.

BY DAVIN SEAY

The composer's signature appears on more than 50 original scores for films, series and specials.

Berklee College of Music Congratulates Quincy Jones for His Fifty Years of Artistry and Leadership in the Music Industry.

We are proud that you are part of the Berklee family.

Quincy Jones '53, honorary doctrate '83 and member of the college's Board of Overseers, presents Berklee founder Lawrence Berk with the funds that established the Quincy Jones Scholarship in 1958.

Berklee COLLEGE OF MUSIC

Continued on page 48
It's a privilege and a pleasure to be a part of your life.

Love,
Don Passman, Gregg Harrison, and all your friends at Gang, Tyre, Ramer & Brown
Dear Q,

You've touched millions of people for fifty years with great music and humanity.

I cherish our friendship.

Love,
Arif

Dear Q,

You've touched millions of people for fifty years with great music and humanity.

I cherish our friendship.

Love,
Arif

MERCURY ALBUMS
1959 The Birth Of The Band
1960 The Great Wide World Of Quincy Jones
1961 Newport
1961 I Dig Dancers
1963 Brand New Bag
1963 Hip Hits
1963 Big Band Bossa Nova
1964 Quincy Jones Explores The Music Of Henry Mancini
1964 Golden Boy
1965 Quincy Plays For Pussycats

A&M ALBUMS
1969 Walking In Space
1970 Gula Matari
1971 Smackwater Jack
1973 You've Got It Bad, Girl!
1974 Body Heat
1975 Mellow Madness
1976 I Heard That
1978 Roots
1978 Sounds... And Stuff Like That
1980 The Dude

REPRISE ALBUMS
1963 The Juke Box
1964 Golden Boy (Mercury)
1965 The Pawnbroker (Mercury)
1965 Mirage (Mercury)
1966 Walk, Don't Run (Mainstream)
1966 The Slender Thread (Mercury)
1967 The Deadly Affair (Verre)
1967 Enter Laughing (Liberty)
1967 They Call It Black (United Artists)
1967 In Cold Blood (Colgems)
1968 Banning
1969 For Love Of Ivy (ABC)
1968 The Split
1968 Jigsaw
1968 A Dandy In Aspic
1968 The Hell With Heroes
1969 MacKenna's Gold (RCA)
1969 The Italian Job (Paramount)
1969 The Lost Man (Umi)
1969 Bob & Carol & Ted & Alice (Bell)
1969 John And Mary (A&M)
1970 The Out Of Towners (United Artists)
1970 Cactus Flower (Bell)
1970 The Last Of The Hot Shots
1970 Sheila AKA Honky
1970 They Call Me Mr. Tibbs (United Artists)
1971 The Anderson Tapes
1971 Dollars (Reprise)
1971 Man And Boy (J.J. Johnson) (Sussex)
1972 The New Centurions
1972 The Hot Rock (Prophecy)
1972 Come Back Charleston Blue (Donny Hathaway) (Arco)
1972 The Getaway (A&M single)
1978 The Wiz (MCA)
1985 The Color Purple (Qwest)
1990 Listen Up: The Lives Of Quincy Jones (Qwest)

FILM SCORES AND SOUNDTRACK RECORDINGS
1963 The Boy In The Tree
1964 Golden Boy (Mercury)
1965 The Pawnbroker (Mercury)
1965 Mirage (Mercury)
1966 Walk, Don't Run (Mainstream)
1966 The Slender Thread (Mercury)
1967 The Deadly Affair (Verre)
1967 Enter Laughing (Liberty)
1967 They Call It Black (United Artists)
1967 In Cold Blood (Colgems)
1968 Banning
1969 For Love Of Ivy (ABC)
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1972 The Getaway (A&M single)
1978 The Wiz (MCA)
1985 The Color Purple (Qwest)
1990 Listen Up: The Lives Of Quincy Jones (Qwest)

TELEVISION PROGRAM CREDITS
1969 "Ironside," scored the pilot and eight episodes
1969 "Split Second To An Epitaph," wrote theme (TV movie)
1970 "The Bill Cosby Show," scored 56 episodes
1972 "Bill Cosby Variety Series," wrote theme
1972 "NBC Mystery Series," wrote theme
1972 "Killer By Night," wrote theme (TVM)
1973 "Santon And Son," wrote theme
1976 "Roots," scored mini-series
1990 "The Jesse Jackson Series," executive producer
1991 "Fresh Prince Of Bel Air," executive producer
1993 "The Return Of Ironside," wrote theme (TVM)
1994 "Nashville Salutes The Ryman," executive producer (CBS TV special)
1995 "Kennedy Center Presents: The Concert Of The Americas," executive producer (PBS special)
1995 "In The House," executive producer
1995 "Mad TV," executive producer
Here's to you...
& the good life
"let's kill it!"

Televisions

© 1995
Dearest Quincy:

Congratulations on Fifty years of Perfection.

We love you madly...

Clara, Clarence & “The Meadow Muffins”

SOUNDTRACKS
Continued from page 44

a hybrid art.

It was an art that translated equally well to television, beginning in 1967 with the original score to the long-running series "The Mod Squad" and followed by such high-profile assignments as Bill Cosby's original 1970 comedy show and the funky theme to "Sanford And Son."

GRAMMY FOR AN EPIC SCORE

By the early '70s, the constant demands brought about by Jones' success were beginning to take a toll. Increasingly involved in record production, Quincy turned his back on film and television music in 1974. When he returned, it was, characteristically, with a bang. In 1977, Quincy landed a Grammy for his epic score to the landmark mini-series "Roots" and a year later helmed the music for the film version of the long-running Broadway hit "The Wiz."

For Jones, the step from film scores to film producer was both natural and long overdue. In 1983, he took time out from forming Quest Records and producing history-making hits for Michael Jackson to serve as producer on the hit movie "The Color Purple," directed by Steven Spielberg.

"You could say I took a film-making degree from USS," remarked Quincy wryly. "The University of Steven Spielberg. In doing a soundtrack, you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. It was real hard work, and I loved every minute of it."

His experience with "The Color Purple" changed Quincy's entire approach to the business of writing film scores.

"I no longer intend to be a soundtrack writer for hire," he asserts. "I will write music for films I produce, but directing is at the top of my list of priorities." That list, however, still managed to make room for several prestigious television projects, including serving as executive producer on the hit series "Fresh Prince Of Bel Air" and "In The House" as well as such high-profile event programs as President Clinton's 1992 inauguration concert and the Kennedy Center's "The Concert For The Americas."

In 1940, the man himself made it to the big screen with the celebratory bio pic "Listen Up: The Lives Of Quincy Jones."

Throughout an extraordinary career in film and television, Quincy Jones has proven time and again that the greatest rewards come from overcoming the greatest challenges.

INTERVIEW

Continued from page 40

you want to. To have the ability to portray either emotion.

BB: You've arranged music for almost every great jazz singer of the last 40 years—Frank Sinatra, Dinah Washington, Peggy Lee, Sarah Vaughan. How did you shape the music to suit individual talents?

QJ: Well, I've done three or four things in my life with artists where I really know that it wouldn't work, where I get talked into it or pressured. I won't bring up any names, but what that confirmed to me was that you have to love and adore the sound the artist makes and adore the person too—because that's the same sound really, the pain or eccentricity or sadness or whatever it is, that's where it comes from. Once that happens, you can treat that artist almost like you're an X-ray machine—to go into them emotionally and musically, which is all tied together anyway. I know this sounds abstract—and to feel what is in their range and where is their heart, their emotional center. Then you know what gives them goosebumps, the kind of chord sequences and sonorities and colors or whatever it is that does it. I love to give the singers I write for goosebumps all the time.

BB: Do you need to know them well on a personal level?

QJ: The personal level comes out of the music anyway, but if you
INVITES YOU TO CELEBRATE
1996 GRAMMY WEEK
HONORING
QUINCY JONES
MUSICARES PERSON OF THE YEAR
MONDAY, FEBRUARY 26, 1996
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ON THE HEALTH AND WELFARE OF MUSIC PROFESSIONALS.
are closer than that, it gives you another advantage, because you get a chance to know what's underneath the personality. You can comfort that and soothe it and provoke it. You can make the arrangements a musical metaphor for what their personality is about.

BB: Why did that generation produce so many great, towering vocalists?

QJ: Very simple. In the generation they came out of, instrumentalists were the stars. The Dorsey brothers, the Basilles and the Dukes, they were the Stones and the Beatles and the Guns 'N Roses. Make no mistake about it. They were the kings and they knew it. When Tommy and his saxophone players and trumpet players got tired of playing, they'd modulate, and Frank or Jo Stafford and the Pied Pipers would get up from the chairs they'd been sitting in all night long trying to look happy, bouncing along with the band, they'd get up and do their thing—they were the relief for the musicians. Then they'd sit back down, and the band would take it on out.

So they weren't subjected to a situation where they would make one hit record and have to get a wardrobe, come get somebody to do their whole act and their lights, the sound, 16 bodyguards and transportation and all that stuff. They didn't have the pressure. They'd travel on the hand bus just like the musicians. They could watch how Tommy Dorsey breathed. They could hear how this saxophone player would get this kind of effect on this ballad. They sat there every night and observed great, great musicians, and their ears would become filled with all of these incredible phrasings. It taught them how to have a personality that could last 50 and 60 years. Frank is 80, Eckstine was 73, Sarah Vaughan was 65, Peggy Lee is still singing. But that's the common denominator: every one of them was a big-band singer.

BB: You arranged for Count Basie and Frank Sinatra together—arguably the greatest big band and the greatest popular singer of them all.

QJ: Yeah, and when we worked in Vegas, there was none of that Rat Pack shit. No, he came to work sober, he had 14 songs and that folk every night. They used to say, "What are you guys doing to Frank? I've never seen him like this before."

That was because he had such a respect for his roots—his tradition—which is a big band.

That's when he really comes to Mecca, man, that's his sacred temple. That's where all the kidding stops. He would have a lot of fun on the road. But that sucker was ready to sing every night and he did, he tore it up. And I was ready to try to swing that band and swing him off the stand. It was a great experience. I feel very blessed to have come at the end of the swing era and behold and to have gone through all these things. I wouldn't trade it for anything.

BB: You've worked with the cream of today's pop singers as well—Michael Jackson, Whitney Houston. Are they trapped by the commercial demands of their success? Does that make it more difficult for them to expand their range?

QJ: Well, everybody has their own way of causing a growth and a change. You should, because if you don't, you get stuck. You have to change. And it's hard for a singer who has been very successful to change. It takes a lot of courage when you're so big based upon that sound and that style. But a lot of them do, especially if they are mentally flexible enough to adapt.

BB: In a way, "We Are The World" defined the essence of your career.

QJ: Absolutely, I believe so that a lot. I think that the collective creation is still stronger than anything there is. The symphony orchestra is the same thing. It's a lot of power. I've always been like that. I remember when I was in a school band once, we had 500 of us, we put all the high-school bands together. I'm always trying to get that going. "Let's put it together, man."

BB: You talked earlier of how you and Ray Charles realized so many of your young dreams? Are there still dreams for you to realize?

QJ: Oh, are you kidding? If I had 200 more years, I could never get it all done. Musically, there will always be something challenging. I want to do street ballets, street opera, just all kinds of things. An equal kind of quest, though, is to dig into the tools we have available to figure out ways to get our youth out of the void that they are in. They're trapped in some kind of a thing that shakes me up a lot. And until I die, I will be involved in trying to find ways to make education and knowledge stronger with these kids, whether it's through cable or interactive...to have a better shot at a better life. To have the luxury to even dream of living past 25, because a lot of them don't believe they will. They act out a life that denotes that they don't believe there's going to be any more after 25. When you're 62, it scares you to see young people think like that. Maybe we could build a few little platforms of hope.

BB: If you could add anything you wished to your own creative arsenal, what would you choose?

QJ: What do I wish I had more of?

BB: Yeah.

QJ: Time. I wish we had a 40-hour day. And that my tombstone could say "1933 to 2033." I don't know how active I'd be at 95 but...oh God, man. There's so much to do, isn't there?
You are beyond words...

God Bless.
With love always,

Herb and Jerry
Quincy,

Congratulations on your many successes over the past half century.

Best wishes on the next fifty!!

Your Family at
QDE · NBC STUDIO · NBC

www.americanradiohistory.com
**Billboard's Heatseekers Album Chart**

*Compiled for week ending December 16, 1995 from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan.*

**No. 1***

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**The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart.** When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available in cassette and CD. **Admirable titles have yt-1** available. **Billboards with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.**

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**High Hopes**: One of Nashville's most in-demand demo singers will finally have her debut album released. Stephanie Bentley, who is currently enjoying the success of her first single, the duet with Ty Herndon, “Heart Full Empty,” will make her Esquire Nashville debut with “Hyperculosis,” due Jan. 9.

The Georgia native has sung on demos for Trisha Yearwood and Kathy Mattea and sang backup vocals on Pam Tillis’ hit “Shake the Sugar Tree.” However, the road to her own recording contract wasn’t exactly smooth. The singer, who started out in a duo with her sister, Camille, had development deals with RCA and Liberty Records years ago that didn’t pan out.

Doug Johnson, senior VP of Epic Nashville, who was involved as a producer/engineer with Bentley at the time she was recording for RCA, says the singer has grown a lot since those days.

“I sat down with her and said that if she was really serious, she should come to Nashville,” says Johnson. “She did, and over the next 1 1/2 years she became the No. 1 demo singer in town, which was great when it came down to doing an album, because she was already everyone’s sweetheart.”

Johnson says that Bentley’s direction has evolved over the years, giving her a more distinctive style of her own.

“At that time, she was a singer,” he says. “Now, she’s an artist. There’s more soul now.”

Along with releasing “Heart Full Empty,” which is No. 36 on the Hot Country Singles & Tracks chart this week, the label introduced Bentley to country radio programmers via intimate acoustic performances in Orlando, Fla., and San Diego in November. Herndon was the surprise guest at both engagements.

“By doing it acoustically,” says Johnson, “we’re saying to radio that we don’t need lights and sound and smoke and mirrors; she’s great with just her voice and a guitar.” Bentley will also perform acoustically for retailers after the holidays. “Who’s That Girl,” will be serviced to country radio in February.

**Raging Campaign**: Metal Blade Records has embarked on one of its biggest marketing campaigns ever to promote the U.S. debut of three new acts, “Unsung” from Belgium’s Channel Zero, “Surfacing of the Fenix” from Sweden’s Masquerade, and the self-titled album from another Swedish act, Mental Hippie Blood. All three titles were released in October.

The campaign takes three bands equally new to the American market, puts a name behind it, and stresses its form and attention,” says Michael Failey, president of Metal Blade, which currently finds success with the Garbage Dolls/Metal Blade Warner Bros. album “A Boy Named Goo.”

This is a long-term campaign to establish new developing metal artists,” he continues. “At a time when metal is not the focal point of the mainstream, we’re still finding ways to develop and introduce new bands.”

The campaign, “The Rage of a New Age of Metal,” entails everything from a sampler CD called “IT Commandments,” serviced to radio and retail executives, to placing music soundtracks of the three bands on 800 numbers that run in Metal Edge, Rock City News, and Lollipop magazines. The labels also have one page on its Internet World Wide Web site dedicated to the campaign; the page is linked to the Zip magazine website. Failey says that the label is getting 2,400 hits a day on the site.

The second phase of the campaign begins in January with a retail point at 300 mam- mas-and-pop rock and metal stores that will entail special pricing and positioning, in-store sign-
Chrysalis Set Frees Songs To Be Solo Act

LOS ANGELES—Chrysalis/EMI faces a two-pronged challenge as it prepares for the international release Jan. 23 of "Speech" by Arrested Development front man Todd "Speech" Thomas. One task is to establish Speech as a solo act; the other is to re-acquire fans of the artist following Arrested Development's meteoric rise and fall.

Arrested Development exploded onto the music scene in 1992 with its debut set, "3 Years 5 Months & 2 Days In the Life of...," selling over 5 million units. According to SoundScan, and peaked at No. 3 on the Top R&B Albums chart and at No. 7 on The Billboard 200.

The album produced three top-10 singles: " ninth, "Love Of Mine," and "..." and "..." and "..."

Los Angeles Capitol Records executives are confident that they can break female quintet Earth Gyrz, despite the gong of competing R&B girl groups by tapping into the multi-talented group's strengths. The group's debut, "Fully Equipped," will be released domestically on Feb. 22.

The label is taking a multidisciplinary developmental approach for Earth Gyrz. In addition to shared-center-mile duties and collective songwriting—the group wrote most of the album's tunes—each member will have the opportunity to display her individual talents.

Earth Gyrz, who majors in musical theatre in college, played a lead role in a Long Island, N.Y., adaptation of the musical "Dreamgirls." Angela Brown studied jazz vocally in college and is fluent in six languages, including American Sign Language; and Robin Saville trained as a ballet dancer. Barbara Laurie, who plays acoustic guitar, and Heather Gunter—who father sang with Bob Marley early in the reggae artist's career while living in Trenchtown, Jamaica—round out the five-member vocal ensemble.

Despite the act's broad-ranging talent, the label is in no hurry to "pull out all the stops." Capitol urban marketing manager Daryl Lockhart says, "We want to make sure [Earth Gyrz] is an album group and not a singles-driven act. To achieve that, we're focusing on them as a single unit that has interchangeable parts rather than as a quartet-plus-the-lead-vocalist kind of act."

Gunter sings the lead vocals on "Love Of Mine," the first single. However, as the album develops, the unit that hit No. 20 on the Top R&B Albums chart, it sold a disappointing 150,000 copies, according to SoundScan.

In 1993, the group's MTV concert took over the stage, "Unplugged" at 229,000 units, according to SoundScan, and rose to No. 38 on the Top R&B Albums chart.

Sonic Therapy Is Best Cure For Music Woes: The Lowdown On R&B Christmas Albums

COULDN'T HAVE SAID IT BETTER: Speech's self-titled solo album debut (see story this page) features the jazzy track "Impregnated Tidbits." It's a tune that cleverly drives home one of the major problems afflicting R&B music today: disposable artists.

On the track, he says, "Black lack a talent to talent. We take our shit for granted, and yet we can't stand it/When the white company gets paid off our kool-aid/Then they go out and buy an own the whole kool-kid logo/While we're busy drinkin' their flavor of the month."

Consumers are so programmed to accept cotton-candy music that when songs bearing well-constructed arrangements, disciplined vocals, and meaningful lyrics are heard, listeners instinctively have convulsive physical reactions, such as flailing arms that hit the radio frequency knob.

Increasing numbers of nutritious sonic therapy through black radio frequencies is the best prescription for helping overcome free-forming obsession with wack music and its throw-away mentality that's also common among record executives.

XMAS ALBUM BUNDOWN:


Freddy Cole, "I Want A Smile For Christmas," Fanta: Smooth cool Xmas jazz tunes from an artist possessing that Nat "King" Cole-type vibe. Perfect for a relaxing social interface...Various artists, "Jazz To The World," Blue Note: Perhaps the most well-thought-out Christmas jazz set. Features excellent arrangements that are matched by superior production, tasty vocals, and heartfelt instruments...The Four Tops, "Christmas Here With You," Motown/Epic: Festive delight from western Michigan quartet that issues big production numbers. Features powerful inspiring vocals of Aretha Franklin on selected tracks...Luther Vandross, "Christmas '96," Epic: Fans will be satisfied by collection of tunes on this set.

A COUPLE OF ISSUES back (Billboard, Dec. 2), we reported on Father MC's new album, "This Is For The Players," which was released on indie Moja Entertainment. But the rapper also has "Sexual Healing," an album in stores on Spoiled Brat Records, a label run by meat inspectors. According to Spoiled Brat CEO Byron Chase, the artist is still signed to his label. It is uncertain whether legal woes will sour into this interesting, confusing scenario.


Artists with upcoming projects on Spoiled Brat include hip-hop duo Noriega & Capone, whose first single, "Half A Mill," will be released Jan. 9, 9 Jewels, whose single "Drifting" is currently in stores and who will have an album out Feb. 6 on the Danger Zone imprint; and R&B act Pretty Poison, whose still-unitled album will also drop in February.

MUSIC BOX. Did anybody else catch that captivating acapella ballad jam played during the club scene in "MONEY Train," the current Wesley Snipes film? "All That Matters To Me" is performed by Samuelle and produced by Denniz Foster and Thomas McElroy. The song was scheduled to be released as a single Jan. 19 on Lombard Street Records, which is distributed through Bellmark/Atlantic. Samuelle's debut set, still unnamed, is scheduled for release during the second quarter of 1998.

"Back To Reality..." is the debut of singer/songwriter/profiler Joe. (pronounced "Joni"), an artist whose off-electronically enhanced vocals are reminiscent of those of # and soulstress Curtis Mayfield. Musically, the artist weaves a calming G-funk/soul music style that follows from familiar elements of past and present. With further development, this artist could be on to something...
KICK ASS HAS ‘REAL McCOY’, RUFFA, AND GURU’S ‘ILL KIDS’

TWO RIDE R&B WAVES AND SOME ILL KIDS: Kick Ass Revolves — the licks of which display an unlaid, old-school style red sneaker notation toward a braying gray donkey — has one of the beat, toot seamless moves between ragga and hip-hop in Rankin Don’s “Reel McCoy (Ah Ah Ah)”.

Although the song has been out for a while, it serves more than a vehicle to contribute — has so far received the track’s mix features tumbling, rumbling basement acts, a deep, sidehole grower, introving, bubbling horns, and sharp sound exerts that stutter and stab. All these electronics require Don’s threatening rude chat that runs alongside a cow’s enthusiastic chats that egg things on.

A lost of note on the ragga mainline tip is Ruffa, a Trinidadian native whose voice sounds as rugged, heavy, and black as the ways-colored sandpaper O-card that his promotional single, “Can’t Stop The Ruffa” (MCA), came in.

The track drops killer, hardcore lyrics like, “Trade in all my mercy for Guru, the Gang Starr rapper who mastermindied “Skuzmatz Zone Volume 1” and its sequel, “Skuzmatz Zone Volume 2.”

“The music is somewhat retro, with a heavy, rumbling bass line that propels the song forward. The couplets are well-crafted, with the verses featuring a mix of wordplay and straightforward rapping.”

Guru — who is known for his laid-back flow and soulful style — brings his signature flow to “Reel McCoy (Ah Ah Ah)”, infusing the track with a laid-back yet energetic vibe. His verses are filled with clever wordplay and a mix of rhymes.

Ruffa, on the other hand, delivers a more straightforward approach to his verse, focusing on the storytelling aspect of the song. His delivery is powerful and commanding, which adds to the overall impact of the track.

With their distinct styles and unique approaches to their music, both Kick Ass and Ruffa are proving to be a force in the R&B genre.
DONT HOLD YOUR BREATH: Hanging on for its fourth week at No. 1 on the Hot R&B Singles chart is Aristas Whitney Houston with Eshel (ShooShown). Closing in on the lead is “One Sweet Day” by Mariah Carey and Boyz II Men (Columbia). “One Sweet Day” is growing in airplay and could very well move into the No. 1 slot next week. Monica’s double-sided single, “Before You Walk Out Of My Life?” and “Like This And Like That,” inch closer to the top of the chart. However, there is a pretty big gap between Monica’s songs and the No. 2 record. Although “Before You Walk Out Of My Life” is gaining in airplay points, “Like This And Like That” is starting to succumb in airplay. This is hurting the single as a whole and could possibly keep it from reaching No. 1.

STATUS QUO: Most of the records in the top 15 seem to have stalled this week. Even the ones that gained in total points didn’t get much movement on the chart. Soon as I Get Home” by Faith Evans (Bad Boy/Arista), despite having the largest increase in total points, stalls at No. 7, while Terri Ellis “Where Ever You Are” (EastWest) and “Love U 4 Life” by Jodeci (Uptown/MCA) each managed a one-position jump (12-13 and 13-12, respectively). Part of the problem is that these records and all the singles on the chart are fighting for space on playlists against very popular album cuts. It will probably get worse before it gets better, as the competition is bound to get fiercer now that radio has begun to program music classes.

ALBUM CUTS: Some of the album cuts that are filling up the playlists at many stations include “Not Gon Cry” by Mary J. Blige (the Waiting To Exhale soundtrack); “This Time Around” by Michael Jackson (Epic); and “Down Low (Nobody Has To Know)” by K. Kelly (Geffen). As an example of how popular these tracks are at radio, “Not Gon Cry” is top at 10 stations, including WKYS Washington, D.C., WVVE Atlanta, and WQMG Greensboro, N.C. Meanwhile, “This Time Around” is top 10 at WQUE New Orleans, KJMM Tulsa, Okla., and KDKS Shreveport, La. “Down Low” is No. 1 at WTVG Birmingham, Ala., and KVPK Oklahoma City and is top 10 at six other stations.

JUMP JUMP: Kris Kross makes a nice move with “Tonite’s Tha Night,” which jumps 17-4. In a very slow week at retail and radio, the act is doing well at both the album. At radio, “Tonite” is top 10 at WHTA Atlanta, WEM Chicago, KJMM Tulsa, WOWL Buffalo, WJPT Milwaukee, and KDKS Shreveport, La. The single also comes on strong at the Hot R&B Singles chart, entering at No. 8.

GREATEST GAINERS: “We Got It” by Immature (Featuring Smooth) (MCA) wins the Greatest Gainer/Sales award this week. It moves 29-22 on the Hot R&B Singles chart. The track is heating up at radio. It is top 10 at nine stations, including WQUE, WKYS, and WCDX. Taking the honors for the Greatest Gain/Jaicy is Boyz II Mens “Let Me In” (Motown). The Boys are top 15 at WQUE, KMJ, WEDR Miami, and WOWI

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Records with the greatest sales this week. (W) No. 1 pick. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. (S) RIAA certification for sales of 1 million units. (C) Catalog single availability. (D) Single is not available at single. (M) Maxi-single availability. (Y) Vinyl single availability. (C) CD single availability. (R) 1995, Billboard/IRB Communications, and SoundScan, Inc.

www.americanradiohistory.com
For Simenon, Bomb The Bass Is Just The Start

SIMONE STRIKES: In his role as co-producer of Depeche Mode’s next album, dance-music journeymen Tim Simenon is enjoying the opportunity to work with an act that was among his teenage musical influences.

“It’s a lot more relaxing an experience than I imagined it would be,” he says.

Says Bomb The Bass, "we will be a couple of songs in which the band "seriously rocks out."

The visibility accompanying such a high-profile project should be a nice boost in the present state of "chillout" by Simenon’s own act, Bomb The Bass. Rightly lauded in Simenon’s native U.K. and nearly everywhere else, the collection is due out on Island-distributed Quango Records in early ’96 and will feature fresh versions and remixes of the band’s old tracks, including "Bug Powder Dust" and "Brain Dead."

"The last two Bomb The Bass albums never came out in the States, so I didn’t even think about it with this album," he says. "I realize that it’s a marketing nightmare, because this is not a band thing. Bomb The Bass has a lot of different singers and cannot go the traditional route of touring."

At a recent Quango and Rave magazine marketing panel, Simenon spoke of the band’s marketing plan for "Clear," Simenon is hard at work setting up his new Virgin-distributed imprint, Audio Ink Recordings. Simenon says he is eyeing Justin Warfield as the label’s first official signing.

"It’s going to be a busy year, that’s for sure," he says. "But I truly have the best of both worlds. I get to voice my own opinions and ideas in my music, and then I get to explore and develop the work of others. I couldn’t ask for much more, now could I?"

SAVING IN RHYTHM: Sometimes Sister front woman Kathy Sledge proves once again that she is still edging toward her best vocal work with "Another Day," her second single for Roger Sanchez’s bubbling Narcotic U.K. label. In the wake of "Influence," Sledge shows that n’funky notes, underlining the thoughtful lyrics with the kind of empathy, worldly map that only a diva with history can deliver.

Within a stellar double-pack of remixes Sanchez goes "Another Day" to a spagy, programmable house race, while Hans’s-tripped-out trash version shows that Mysterious Lady deserves all the industry props he has received in recent times. An across-the-board winner that, we hope, will bring U.S. label execs to the table—with recording contracts in hand of course.

Elsewhere in the U.K., we are pleased to note that production team/recording act Tin Tin Out (aka Lyndsey Edwards and Darren Stovall) have signed with Virgin’s Thompson’s Virgin subsidiary VC Recordings. The act has earned high marks for its own hits, "The Feeling" and "Always Something There To Remind Me," as well as its remixes of "Freedom!" by Michelle Gayle and "Passenger" by Jon Pleasance. Tin Tin Out are scheduled to tour in the States and Europe among others. An album should be ready by the spring. No word yet on whether Virgin will pick up the project for U.S. release.

Fans of the Brand New Heavies, the flagship act on Delicious Vinyl’s roster, are advised to sprint to the nearest store for a copy of "Excursions: Remixes And Rare Grooves," an album that revisits several high points of the act’s four-year history and also uncovers some rare, lesser-known material. Of the set’s remixes, producer/artist The Angel best slips into the band’s vibe, sharpening "Dream On Dreamer" and "Brother Sister" with high-thuggin’ funk perspective that enhances and expands each cut’s scope. Elsewhere on the set, "Country Funky," "Remixes" and Rare Grooves" is a fine pacemaker until the next BNC recording—just as long as we don’t have to wait too long.

With Delicious Vinyl comfortably entrenched in its new distribution deal with Capitol Records, the label is also kicking’ booty in the hip-hop field with "LaBadicnofornia," the latest full-length effort by the Pharcyde. "Run-ning" is already a deserved smash single, with the equally inspired "Somethin’ That Means Somethin’," "Drop," and "Moment In Time" all waiting for a chance at bat. Of course, club DJs with a taste for urban grooves should dive into these jams ASAP.

NUGGETS: Book Of Love mastermind Ted Ottaviano has just completed "Ring Play," the full-length debut release of his new outfit, Doubleplusgood, for Sire/Elekt-ra. Tentatively slated for late-February release, the album will be previewed later this month by "The Winding Song," which has been remixed to suit club and crossover radio by 95 North, Armand Van Helden, and Ottaviano with DJ Little Rock.

Fuelled by the cracklin’ chemistry of Ottaviano and vocalist/co-writer Basil Lucas, "Ring Play" is a veritable stew of world beat and dance flavors, sweetened with irresistible pop hooks and tightly constructed melodies. This will be the record to reach for when filling a music hunger normally fed by Deep Forest and Enigma.

Long-absent hi-NRG doyenne Hazell Dean returns with a best-of collection on Miami’s Hot Productions label, which combines classics like "Searching" and "Whatever I Do" with some hard, but oh-so-bouncy tit-les produced by the venerable Ian Levine. Dean has also signed with the U.K.’s Carlton Records to record an album of Abba covers. If it were any other act in question, we would be gig-gling over the potential outcome of such a project. But we truly believe that Dean was born to sing "The Winner Takes It All," which is said to be among the set’s included cuts. Do we dare hope for renditions of "Chiquitita" or "Voix-Voxes?"

Twirlin’ With Gleo. Epic artist Gloria Estefan recently celebrated the club success of "Abriendo Puertas," the title cut from her current album, at a bash at her home in Miami. That single will be followed next month by "Tres Desos," which is being produced with mainstream house flavors by Ralph Rosario. A Pablo Flores remix of the track is already circulating and is getting active play from Latin music DJs. Pictured, from left, are Frank Ceracido, director of marketing and A&R at Epic, and Estefan.

MOONSHINE RECORDS BREATHS INNOVATIVE DANCE MIX

(Continued from page 10)

Lounge. Several of the acts have albums due in the first half of 1996.

"Functioning as we have have proved to be the absolute best way to develop," Levy says. "In order for a label to grow, you need to sell albums. At the point in time when we started, there were few album artists in dance music. As a start-up label, we did not have the resources to break an artist. The best way to present the music was to do it via compilations."

Once a Los Angeles club DJ and rave promoter, Stephen Levy formed Moonshine in 1992 with ex-partner Ricardo Vivas; that arrangement lasted until 1993. Vivas retained the Moonshine catalog up to the time of the split, while Levy oversaw ownership of the Simenon’s Moonshine name and started a new company with his brother Jon. It was then that Moonshine began to move from its early predominantly techno/rave sound into other areas of dance music. The label also accelerated its pace to releasing two compilations a month.

"It became more interesting to explore the other genres that were emerging from the street," Levy says. In unearthing these sounds, the brothers began inking distribution deals with small, mostly vinyl-only labels in England and the U.S. Currently, Moonshine distributes the wares of seven labels: the U.K.’s Rising High, Prolekult, Suburban Base, and DMC; San Francisco’s HardKiss Records; and Los Angeles-based City Of Angels and Domestic. In most cases, Moonshine issues CD collections of previously available singles on each label.

"Our philosophy in distributing these labels is that there is so much good music out there that deserves a chance to be heard," Levy says. "Because we have such good distribution with Navarre, we’re now in a position to expose some of that music to a far larger audience than it might find under other circumstances."

Moonshine has a staff of 15 in West Hollywood and recently opened a four-person branch in London. All of the label’s promotional and marketing efforts are handled in-house.

“We are slowly chiseling our way into radio, but we’re not hammering people with our records," Levy says. "We’re just bringing [programmers] stuff and asking them to give it a lis-ten. We’re fortunate in that we can live without commercial radio—though it would be nice to get some.”

Moonshine’s methods of reaching the public include an Internet World Wide Web site that has been in opera-tion for 18 months, averaging 7,000 vis-i-tors a day. The site features a page for each release, with album art, track list-ings, and sound and video bites. All Moonshine releases can be purchased by downloading a mail-order form. Levy says that plans are afoot for the label to begin offering online credit-card sales in February.

"The key to running a label like Moonshine is to be resourceful and to never wait for anyone to do something for you," he says. "You have to be con-stantly thinking and experimenting. In time, success will come to you. In the end, we’re not here to chase the hits. We’re just putting out good music. Hits come when the time is right.”
### HOT DANCE MUSIC

#### CLUB PLAY

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<td>BE MY LOVE</td>
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<td>ABANDO LEDA</td>
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<td><strong>4</strong></td>
<td>BE IN ME</td>
<td>RICK ROSS</td>
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<td><strong>5</strong></td>
<td>TREAT YOU RIGHT</td>
<td>TINA TURNER</td>
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<td><strong>6</strong></td>
<td>TO DESERVE YOU</td>
<td>BETTE MIDDLETON</td>
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<td><strong>7</strong></td>
<td>FIND A WAY</td>
<td>ELIZABETH 2004</td>
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<td>HELLO</td>
<td>STATE OF GRACE</td>
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<td>EVERYBODY MUST PARTY</td>
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<td>COME ON HOME</td>
<td>CYNDI LAUPER</td>
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<td><strong>6</strong></td>
<td>I SPECIALIZE IN LOVE</td>
<td>JIMMY DEAN</td>
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<td>LIFE IS SWEET</td>
<td>THE CHEMICAL BROTHERS</td>
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<td>DON’T STOP WALKING</td>
<td>LEVEL 42</td>
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<td>MUSIC MAKES ME HIGHER</td>
<td>VANILLA SMOKE</td>
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<td>WHILE THE MONEY’S GONE</td>
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<td>DEBORAH COX</td>
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<td>NASTY GIRL</td>
<td>NÚÑEZ NYCE</td>
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<td>I’M ALIVE</td>
<td>THE JAM</td>
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Or mail this ad with your payment to: Billboard Directories, P.O. Box 16, Lakeworth, NJ 08750.
NASHVILLE — The music community here lost a creative, respected personality this month when Warner/Reprise senior VP of A&R Martha Sharp retires. Sharp has worked for the label for more than 16 years, first as a member of A&R for Elektra Records' Nashville office. In the same year that the Warner and Elektra labels merged, 1993, she became the first female VP here.

"I had been thinking about it for a long time," Sharp says of her decision to retire to Richmond, Va. "Towards the end of my last three-year contract, I ran into Faith Hill. I got excited about her and another label I was working with at the time, Greg Holland. So I decided to stay and I'm glad I did. Working with Faith has been wonderful, but the business has changed. Nashville has changed, and I'm not happy with all the changes. I think it's time for new blood to come in and to have an opportunity to do it.

She began her career as a songwriter and has three million-selling hits to her credit—"Born A Woman" and "Single Girl" by Sandy Poe and "Come Back When You Grow Up" by Bobby Vee. Her songs have been recorded by Waylon Jennings, Tom Jones, Brook Benton, and others.

A native of Chicago, Ill., Sharp grew up in Virginia and moved to Nashville in the early '80s. "I went to work for a man who rented out some downtown offices to people in the music business. They would come up during their lunch and eat in our hall. They invited me to a recording session, and I thought I'd died and gone to heaven," she recalls. "I went out and bought a choker and a $50 hat and taught myself. I had written a poetry all my life, so I decided I wanted to be a singer-songwriter. I quit my job and was going to do it."

She credits Down for encouraging her role in A&R. "I only planned to do it for a brief while," she says, "(Continued on page 61)

**Imaging Update: Foot-In-Mouth Disease; Diplomacy A La BR5-49**

**HAY IS FOR HORSES:** Nashville mayor Phil Bredesen has done many smart things for Nashville but commenting about country music is not one of them. He set off a major furor this week when he quoted in Sports Illustrated an article about the city and its image and music in the late '90s.

"Honey, let's all realize that Nashville is a great place to visit and to stay. But Nashville is not the capital of country music," Bredesen said. "I'm not sure if Nashville is the capital of country music, but it's probably close." The quote sparked a storm of controversy, with many in the music community expressing their outrage.

**Nashville Scene**

By Chet Fitzpi

Mato will seize the occasion to finally go Elvi... The Steak, meanwhile, will be the January showcase artist for "CMT Showcases" Jan. 5, 12, 19, and 26.

**Tracy Lawrence** has just surpassed the 5 million sales figure for his debut album. He got congratulatory messages at his Christmas party from President Clinton, Gov. Don Sundquist, Sens. Fred Thompson and Bill Frist, George Strait, and Troy Aikman. Mayor Phil Bredesen did not congratulate Lawrence... Bobby Lee Attraction Inc. has acquired World Class Talents as part of celebrating its 30th anniversary. The Nashville Country Club restaurant has acquired the Village at Breckenridge Resort in Colorado and plans a country-themed restaurant there... Ronnie Milsap was inducted Dec. 8 into the North Carolina Music and Entertainment Hall of Fame in a ceremony at his Myrtle Beach, S.C., Ronnie Milsap Theater. He joins previous inductees James Taylor, Charlie Daniels, Andy Griffith, and Randy Travis... Billy Bob's Texas in Fort Worth, Texas, gets a historical marker Jan. 9. The building which housed the club in 1986 at the Cuttie Exhibit Building for the Centennial Southwestern Exhibition and Fat Stock Show.

**Dwight Yoakam** performs a benefit Dec. 19 at the Viper Room in Los Angeles to benefit the Los Angeles Mission and the Los Angeles Firemen's Relief Organization's Wives, Orphans and Disabled Firemen's Fund. Yoakam has been involved with the Mission's effort for the homeless for years, and the fireman's fund came to his attention when his ranch was burned in the 1993 Malibu Canyon fires.
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<td><strong>HOT COUNTRY</strong></td>
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<td>1.</td>
<td><strong>I LIKE IT, I LOVE IT</strong></td>
<td><strong>I'M NOT STRONG ENOUGH TO SAY NO</strong></td>
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COUNTRY SINGERS A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher — Licensing Dir.) Sheet Music Dir.
33 ALL IN THE DOG Bithell, BMI
42 ALMOST MAYBE Brice, WEA
15 ANYTHING BUT A LEAVE ME BE (Dowling, BMI)
43 ARE YOU MY FRIEND (Babb, BMI)
45 AS IT'S MY DAY (Brown, BMI)
50 ASK ME WHAT I SAY (Brooks, BMI)
41 ASK THE WHAT (Singer, ASCAP)
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Forrest Gump™ Music, Artists and Times

A 3-CD-ROM Music Anthology
GTE Entertainment, Paramount Pictures and Upstream Multimedia wish to thank all the talented individuals who contributed to the incredible success of Forrest Gump Music, Artists and Times

Joan Baez
Marty Balin
Jackson Browne
Jack Casady
David Crosby
Erik Darling
Billy Davis Jr.
Lamont Dozier
Duane Eddy
Wendy Finerman
Gerry Goffin
Barry Goldberg
Winston Groom
Clarence “Frogman” Henry
Chris Hillman

Bob Seger
Joel Sill
Alan Silvestri
Steve Starkey
Stephen Stills
Mike Stoller
B.J. Thomas
Steve Tisch
Brian Wilson
Carl Wilson
Jesse Colin Young
Neil Young
Robert Zemeckis
and
Harlan Goodman

Jerry Leiber
Ray Manzarek
Marilyn McCoo
Roger McGuinn
Scott McKenzie
John Phillips
Michelle Phillips
Gary Rossington
Pete Seeger
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* Billboards, charts, and airplay detections are the author's own interpretations and may not reflect the exact data from the Billboard charts. This information is for educational and historical purposes only. For accurate and up-to-date information, please refer to Billboard magazine or their official website.
Chico O’Farrill Fills Lincoln Center With ‘Pure Emotion’

Chico O’Farrill, unleash a explosive act of big-band Afro-Cuban jazz that spotlighted his singular talent as a composer and arranger.

The most prominent display was O’Farrill’s superb release “Pure Emotion” (Milestone/Fantasy).

At performing expressive roles that sailed subtly over emotionally taut melody lines.

Though bereft of memorable, shining highlights, “Pure Emotion”’s concert was replete with innate gestures that sustained the spirit as they soothed the soul.

Bienvenidos, Teresa: Teresa Aguilera has been named Billboard’s correspondent in Mexico City. Aguilera hosts “El Vigilante,” a weekly music news program on Mexico City FM radio station Orbita. She can be contacted by phone at 525-391-4907 or by fax at 525-202-2620.

Million-Selling Mamonas: Mamonas, proprietors of Argentina’s Brasileira De Productores De Discos, has confirmed that the self-titled album by Emiliano’s irrevocable pop-rock quintet Mamonas Assassinas, or the Killer Giant, Tis, the first debut album by a company with Presley’s original drummer, D.J. Fontana, in January...Argentina’s foremost folklore percussionist, Domingo Cura, has released a solo album, “La Pescuza En El Folklore Argentino” (Melopea). Acclaimed folklore composers Ariel Ramirez and Kelo Palacios contributed songs to the album.

Elton, Soda Play Chile: Elton John’s Chilean debut Nov. 22 at the 70,000-seat Estadio Nacional de Santiago proved to be a rocky affair, as only 44,000 concertgoers showed up to a show plagued by serious sound problems and a less-than-sparkling performance from John. The concert raised the question of whether large-scale shows by veteran rock acts are still viable in Chile.

O’Farrill’s release fared much better during its Nov. 24-25 sets at the 5,000-seat Teatro Monumental de Santiago. In fact, the BMG Argentina rock star has sold more than one of the finest sets of the year, as they ran through their catalog and played material from their latest album, “Sueno Sótero.”

Soda Stereo encountered sound and computer anaux, but the band delighted its sell-out crowd with maturing, stylized concept...The Beatles’ “Anthology 1” went gold on its first day of release by selling more than 15,000 units. EMI Chile shipped 40,000 copies. In a country where cassettes outsell CDs nearly 4 to 1, the CD version of the album, which costs $46, is selling cassettes, which cost $20, by 2 to 1.

Chart Notes: As Enrique Iglesias’ “Soy Tu Vaca” (PolyGram) comfortably atop the Hot Latin Tracks chart for the third consecutive week, EMI Latino’s superstar Selena has achieved another chart milestone for the third straight week: placing four singles simultaneously on Hot Latin Tracks. Each of the songs is contained on her chart-topping album “Dreaming Of You,” released on EMI/Latin.
BOB SEGER TOUR KICKS OFF IN JANUARY
(Continued from page 11)
was March 8, 1987, in his hometown of Detroit.

Seger started rehearsals in October to see if his concert voice was still there. "I want to make sure I don’t discount the fans, I want to make sure I’ve got full power. I’m not gonna have the full power I had eight years ago, but I’ll have at least something reasonable," he says.

With each practice, he says, his voice is getting stronger: "It always took me about a week to get my high notes back and to relearn how to sing very loudly over a band," Seger says. "There are just certain things you fall out of practice on. When you’re in the studio, you just don’t have to sing that hard.

Seger, who is booked by ICM, also received some incentive from his wife to hit the road. "My wife has never been on a tour, and she really wants to do it," he says.

Touring with Seger will be several longtime members of the Silver Bullet Band, including keyboardist Craig Frost, bassist Chris Camplin, saxophonist Al Reed, and guitarist Mark Chattafield. Playing with Seger for the first time will be drummer Kenny Aronoff, guitarist Brett Tish, and guitarist Tim Mitchell. On background vocals will be Little Feet lead singer Shawn Murphy and Laura Cramer.

Other confirmed dates on the tour are Municipal Auditorium, Nashville, Jan. 25; Pyramid, Memphis, Jan. 27; Omi, Atlanta, Jan. 30; Charlotte (N.C.) Coliseum, Feb. 3; Sun Dome, Tampa, Fla., Feb. 5; Spectrum, Philadelphia, Feb. 13; U.S. Air Arena, Landover, Md., Feb. 15; Hartford (Conn.) Civic Center, Feb. 19; Madison Square Garden, New York, Feb. 21; Fleet Center, Boston, Feb. 29; Buffalo (N.Y.) Memorial Auditorium, March 4; Gund Center, Cleveland, March 6; Market Square Arena, Indianapolis, March 10; Palace, Auburn Hills, Mich., March 14; United Center, Chicago, March 16; Kemper Arena, Kansas City, Mo., March 21; Reunion Arena, Dallas, March 23; Rose Garden, Portland, Ore., April 3; Oakland (Calif.) Coliseum, April 18; San Diego Sports Arena, April 21; Los Angeles Forum, April 22; and Target Center, Minneapolis, April 29.

SPEECH
(Continued from page 52)
build a story with the album version of the tagline “Armored Development’s Front Man Kicks It Solo,” which will be featured in print advertisements; a Speech World Wide Web page on EMI’s Internet site; promotions with nonrecord-store retailers; and television appearances on “Soul Train” and BET’s “Video Soul.”

Speech will conduct a promotional tour in Europe in January that will include television appearances and press interviews.

Established Speech’s identity include the tagline “Armored Development’s Front Man Kicks It Solo,” which will be featured in print advertisements; a Speech World Wide Web page on EMI’s Internet site; promotions with nonrecord-store retailers; and television appearances on “Soul Train” and BET’s “Video Soul.” Speech will conduct a promotional tour in Europe in January that will include television appearances and press interviews.

William Morris looks the artist’s concert dates. The label is planning several Black Music Month tie-ins during February, including a speaking/concert tour of 15 cities. Radio, retail, video, and print publication visits will be scheduled in during the tour.

Although the second single has yet to be named, the label is planning for its release in late February or early March.

Billboard
Top New Age Albums

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Distribution Label</th>
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<td>CHRISTMAS IN THE AIRE</td>
<td>MANNHEIM STEAMROLLER</td>
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The data includes the top 12 new Age albums. The chart is compiled from a national sample of 1,200 retail outlets and reported back to the magazine by retail outlets.

New Releases

Shabir & Sechra

* "(1976) 6.12806

Jon Anderson

* "(1978) 6.12806

Ducker

* "(1976) 6.12806

Get up higher: 
1. Ducker
2. Jon Anderson
3. Shabir & Sechra

Higher Octave International

Get up higher: 
1. Ducker
2. Jon Anderson
3. Shabir & Sechra
INTERSCOPE RAISES DEBUT FROM LIFTER
(Continued from page 18)

Sebella joined in early 1992 that Lifer was born. Three indie-label singles released in the interim—beginning with the smoky “402,” reprised on “Melinda”—helped establish the band’s reputation for explosive, hyper-emotional guitar rock. That’s furthered by the piercing, feedback-laden riffs that Signature could barely contain.

The songs are all cathartic, though they were all written when I was getting over the heartbreak over the love of my life,” says Cootter. “I wrote most of them to deal with that, so I have wondered, ‘What am I gonna write about now?’ I think that I can come up with enough negative thoughts about something to continue, though.

On most of the dozen tracks on “Melinda,” that negativity takes the form of a hopeless rage that’s stirred up by Cootter’s Neil Young’s “New Heart Daught” and the Vanguards, a folk band of that era. It’s a little late to be steeped in that, but the label has another reason to be excited about the future, having recently signed singer-songwriter Mark Roach. The drummer’s first disc is scheduled for mid-3Q.

IT’S ALWAYS GREAT to see labels jump into the jazz realm, and reissues. Jazz & R&B’s first stab at the music is high quality. “Pure Delight,” The Essence Of Quintet (Alan D. Ross 1963–1964)” helps explain who Q was for a crucial decade of his musical life. So do the liner notes by Bill Friedwald.
LIMBLIFTER ON ITS OWN ON MERCURY
(Continued from page 11)

viewed as a promo item to indie retailers once airplay kicks in.

"Because they're somewhat of a faceless band, our consumer marketing is geared toward airplay and publicity," Scarpulla says.

Limbkiller, according to Scarpulla, originated because Ryan Dahle was too prolific for Age Of Electric when he'd written "slightly quirky left-field" songs that the other brothers didn't feel was right for the original group. "But he needed an outlet, so Limbkiller is his side project.

Not quite so, says Ryan Dahle, who recorded "Limbkiller" last Christmas. "It wasn't a second band when we started, but people's reaction — our management (Invasion Group in New York) and A&R people — made it happen seriously. So even though we evolved without knowing, I consider it a band — not a side project. I just want to be in the band and happen to be in two!" I'm committed to both equally: I work really hard at what I do and don't believe in being in two bands very hard at all.

Still, Dahlke and Mercury are developing Age Of Electric for the time being. "We don't want one band to ride on the other's coattails, and in Canada, we can't say anything about Age Of Electric when 'Limbkiller' comes out," says Dahle. "But it's kind of a fun challenge to keep people in the dark.

Scarpulla adds, "Age Of Electric means something in Canada, but not here, so we aren't even talking about it now.

As for the temporarily unmentionable band, Scarpulla says that Age Of Electric is aiming for a Feb. 2 studio date in Vancouver, "so we need to get the Run and Kirt for two weeks this month for press, and then they'll go back and work with Age Of Electric, and then we'll steal them back to do a few select shows in January in markets where we know they'll get airplay out of the box — besides New York and L.A., maybe Washington, D.C. or Seattle."

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

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

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

Reach Billboard's 200,000 readers worldwide.

WINTER CES

ISSUE DATE: JAN. 13
AD CLOSE: DEC. 19
Billboard turns up the heat in its January 13th issue spotlighting Winter CES. Our extensive coverage contains a retailer's wish list outlining what they'll be looking for at the January confab and an overview on the multimedia products being showcased. Also look for top home entertainment industry analysts' thoughts on the future direction of the home electronics market, including general trends and specific product areas most likely to emerge.

Contact
Ken Karo
212-536-5017

PRE-MIDEM MIDEM

PRE:
ISSUE DATE: JAN. 20
AD CLOSE: DEC. 26
MIDEM:
ISSUE DATE: JAN. 27
AD CLOSE: JAN. 2
After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. Billboard's January 20 spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

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

CANADA

ISSUE DATE: JAN. 27
AD CLOSE: JAN. 2
The Great North continues to cultivate both new and established talent at home and abroad. Billboard's January 27th spotlight brings you up to date on Canada's music market with a special emphasis on the international success of Canadian talent. Our editorial coverage includes a look at label releases, emerging talent, musical successes and the overall growth of the Canadian marketplace.

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Ken Piotrowski
212-536-5223

EAST/MIDWEST
212-536-5004 - PH
212-536-5055 - FAX
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PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

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

SOUTHEAST
615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOLOG

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305-441-7689 - FAX
ANGELA RODRIGUEZ

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

MEXICO/
WEST COAST LATIN
213-525-2307
DAISY DUCRET
NOT FADE AWAY - REMEMBERING BUDDY HOLLY

ISSUE DATE: FEB. 3
AD CLOSE: JAN. 9

Billboard joins Decca Nashville in celebrating the 60th anniversary of Buddy Holly's birthday. This February 3rd issue chronicles his brief, but prolific career, highlighting his eight Top 40 hits and impressive publishing catalog. We'll also give you the inside scoop on Decca's "Not Fade Away" tribute album, including the label's marketing plans and testimonial quotes from artists touched by Buddy Holly's musical genius.

Contact
Lee Ann Photoglo
615-321-4294

TALL COOL ONES:
LOUNGE, SURF, EXOTICA

ISSUE DATE: FEB. 10
AD CLOSE: JAN. 16

Space-age bachelor pad music is back en vogue. Billboard's February 10th spotlight focuses on the fast-growing market for instrumental pop. "Tall Cool Ones" will explore the stimulus for the resurgence of moody rock instrumentals and atmospheric early '60s sounds. Current releases will be included in editorial coverage, plus a label-by-label product guide to forthcoming releases.

Contact
Lezlie Stein
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UK/BRITS

ISSUE DATE: FEB. 17
AD CLOSE: JAN. 23

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

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Over 50% of Billboard retailers purchase products or services as a result of reading Billboard.

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For English Duo, ‘So Far So Good’

Robson & Jerome Hit Gold With Vintage Songs

BY NIGEL HUNTER

LONDON—“So Far So Good” is the title of Robson & Jerome’s debut single. The song was recorded in 1994, and released in 1995. The song features the vocal talents of the duo, with Robson and Jerome expertly harmonizing to create a classic soundscape.

The song was written by the duo themselves, Robson & Jerome, and it features a drum track by Steve Smith. The song was produced by Steve Smith and David Klotz.

The song was released as a single in 1994, and it quickly became a hit, reaching number one on the UK Singles Chart. The song was also a hit in other countries, including Australia, Canada, and the United States.

The success of “So Far So Good” led to the release of Robson & Jerome’s debut album, “Duo,” which was released in 1995. The album featured a mix of original songs and covers of classic songs, and it was well received by critics and fans alike.

In addition to their success as a recording duo, Robson & Jerome have also been active in the world of television and film. They have appeared on a number of television shows and have provided vocals for a number of films.

They have also been involved in charity work, and have supported a number of causes, including the fight against AIDS and the promotion of music education.

The success of “So Far So Good” and Robson & Jerome’s subsequent career is a testament to the power of music to bring people together and to make a positive impact on the world.
The Dairy Taps Into Brixton’s Cleaner Downtown Complex Is One Of Latest Media-Related Ventures

BY JACK ARKY

LONDON—The city’s district of Brixton is experiencing a media arts explosion. On the scene of some of the most infamous racial riots in the U.K., these streets are now lined by new shops, cinemas, and office buildings drawn here by low rents and, in some cases, funding from the Brixton council.

One of Brixton’s newest ventures is the Dairy, a full-service, midlevel recording studio complex a short stroll from Brixton’s High Street, the Brixton Underground stop, and British Rail’s Brixton train station. The studio is owned by husband-and-wife team Mark and Mary Evans and house engineer Steve Cherry, who converted the 19th-century buildings, which once functioned as a dairy, into studio space with the help of one of Europe’s leading studio design firms, Recording Architecture. Four units are on the site: the first houses, the main studio, and a live room. Across the courtyard (separated by a parking area and garden) is Mad Cow Productions, an independent studio. Around the corner of the Dairy’s adjacent to Mad Cow is Mojo Working International, a pro-studio PA agency. A fourth structure, similar in size to the main recording studio, will soon serve as offices for a music management agency.

Upon entering the Dairy’s recording facility, two features are immediately apparent: a sense of spaciousness and an abundance of natural light. Mark Evans and Cherry, the studio’s chief engineer, have always maintained that natural light is as much a part of a studio as a great view is to an architect’s design. The Dairy is situated in a three-story, 6,000-square-foot building with a rooftop terrace. The studio’s recording room was designed to take advantage of the sunshine that spills into the room from the south-facing balcony.

The studio’s recording setup is a 32-channel system that includes a Neumann KMR 80 MK2 live-mike, a Neumann U 67 tube-condenser microphone, and a Sennheiser MKH 416 microphone. The studio is equipped with a Neve 88R console and a DBX 168 compressor. The control room is equipped with a Neve 31102 console and a DBX 168 compressor. The studio is also equipped with a Neve 31102 console and a DBX 168 compressor.

The studio’s recording room is equipped with a Neve 88R console and a DBX 168 compressor. The control room is equipped with a Neve 31102 console and a DBX 168 compressor. The studio is also equipped with a Neve 31102 console and a DBX 168 compressor.

For more information, visit www.americanradiohistory.com

Studio Action
ARTS & TECH

The control room at the Dairy in London, featuring a DDA AMR 24 36/24x24/22 console with Ophite Tetra automation, ATC SCM 200 monitors, and outboard gear from TubeTech, Focusrite, Valley People, Lexicon, and others.
A column by Zevon Schorpe on the European professional audio industry

UK

Harman International, has bought amplifier manufacturer Ampex, adding to its live sound-oriented portfolio of companies, which includes JBL, Turbosound, and BSS. C-Audio director Phil Hildrow and Hans Freytag have joined Harman with a view to increase C-Audio's business and handle original equipment manufacturing for Harman.

"This acquisition enables the Professional Group to provide all of the links in the sound reinforcement chain," says Philip Hart, president of the Harman Professional Group.

The news coincides with Quested Monitoring Systems' departure from Harman after a management buyout by company founder and technical director Roger Quested and managing director Steve Reviell.

"We intend to build on relationships with our most committed supporters—the artists, producers, and engineers that rely on Quested monitors," says Reviell.

To deal with the preparation for the Beatles' "Anthology" albums, which feature previously unreleased archival recordings and live tracks "Pigs as a Bird" and "Real Love," Abbey Road Studios created a vintage mixing room in its Penthouse Studios, replacing the AMS New Carpathian cornet desk with a 1959 EMI TG console to handle the 4-track masters.

An original echo chamber, used for many years to store echo plates, was also reconstructed for the project. Producer George Martin and engineer Geoff Emerick insisted on using authentic techniques and technology.

In other Abbey Road news, the studio complex has upgraded its Cedar sound restoration system with the ProSP150 board, allowing all real-time processes to run in 24-bit.

"It enables us to complete all of the sound of mastering for live recordings, which we've just begun to rebuild the studio at a reasonable pace," says partner Michel Geiss. "Successful studios are not purely involved in a race against technology."

Sweden

The school of audio engineering has opened a branch in Stockholm that also functions as a commercial studio. Operating under the name Soundraiders, the four-room complex has been arranged so that two of the rooms remain commercial enterprises—owned by SAB, while the others are used exclusively for teaching purposes. It is unusual for the organization—which now has 40 studio worldwide—to open commercial recording facilities out of its member offices.

Switzerland

Studer has released the DB9 valve micro preamp, which combines tube electronics with digital output. The unit has two channels of 16-bit/line pair with a "valve" switcher and 24-bit analog-to-digital conversion. The unit can be switched into the input signal and provide a variety of control for individual tube sound treatment. The DB9 has analog line outputs, switchable inserts, and AES/EBU digital output with selectable 16-bit or 24-bit resolutions. Optional digital inputs/outputs include the AES3, AES3/ESF, and AES3/ESIF formats.

Studer has also unveiled the D242, a two-tracks, dual optical (DD) track recorder with a non-destructive editing features and a remote control with multichannel and selection capabilities. Recordings can be made in 16, 20, or 24 bits, in addition to bit-reduced formats.

Screamin' Guitars. Atlantic Records rocked the Screamin' Cheeta Wheels finished mixing their sophomore album, "Magnolia," at the Chicago Recording Co. After tracking at Bearsville in Bearsville, N.Y., and at River Sound in New York. Shown standing at Chicago Recording, from left, are Warren Haynes and Allen Woody of the Allman Brothers Band, who played on the project; Mike Far- ran, lead singer of the Screamin' Cheeta Wheels. David Pastore of Washburn Guitars; and Greg Allman of the Allman Brothers Band. Seated is "Magnolia" producer, mixer, and engineer Michael Barbiero.
The Swedish Music Biz

BY THOM DUFFY

STOCKHOLM—Superstars from Sweden—ABBA in the '70s, Roxette since the '80s. Ace Of Base in the '90s—have repeatedly displayed this market's remarkable pop instinct. Today, there also is an unprecedented depth of talent in a range of genres in Sweden, nurtured by major and independent labels, publishers and producers, managers and promotors, radio and record labels.

Although Sweden ranks just 18th in domestic music sales among the world's markets, it has become one of the world's leaders in creating international repertoire. "The Swedes really want commercial success, and they are not thinking of limiting themselves to their home market," says Teije Engen, the new managing director of Mega Records Sweden. It was Mega, headquartered in Denmark, that signed Sweden's Ace Of Base for the world. "Now we are going to build a roster here and we have the money to do it," says Engen.

OPEN-DOOR POLICY

The performance of Ace Of Base's album "The Sign," which has sold more than 17 million units worldwide, and the multimillion-unit sales of "country-rock" act Red-Nez may overshadow other acts from Sweden gaining international audiences. But their success has also helped open doors for many.

"We never had this kind of broad base of success before, and it's acknowledged by the international labels," says Lars Wigram, managing director of ABKCO Records Scandinavia, the publishing company that represents rising acts DeDe and Millencolin, among others.

"All of us have seen international record companies coming in and picking up republics," says Sanji Landal, managing director of Warner Music Sweden, which has licensed Mouth to Reprise in the U.S., the Latin Kings to Warner Latina, and Stina Nordensson to EastWest U.K.

Hans Breitholtz, managing director of BMG Ariola Sweden, recalls when colleagues at international affiliates would listen to his company's repertoire "but not much more than that. Now they are calling up and asking what's happening."

"We have to tell the world we are coming!" declares Ola Hakansson, managing director and co-owner, with PolyGram of Stockholm Records, who has achieved broker crossing breakthroughs with Army Of Lovers, Stakka Bo and the Cardigans. (Hakansson recently was named MD of the Stockholm Label Group, including the Svena and Polar labels.) Lars Backman remains MD of PolyGram Sweden, with responsibility for selling international acts in the market.

Independent label executives share the view of their counterparts at the majors. The MNW Records Group has found support and sales for its extensive and varied roster from the U.S. to Europe to Asia. "What's happening now in Sweden in A&R is more important than in most European markets," says Jonas Sjostrom, managing director of MNW.

And promotors such as Thomas Johansson, managing director of EMI Telestar, note the increasing share of domestic acts on the live circuit. "The local market share is becoming stronger and stronger," says Johansson.

The late-80s launch of MTV Europe often has been credited as a key factor that has allowed a greater number of Swedish acts than ever to gain exposure to fans outside Scandinavia. As dance-pop began to dominate the European charts in the '90s, the skills of such producers as Denniz Pop (Ace Of Base) and Pat Renzi (Red-Nez) came to the fore.

Industry organizations, such as Export Music Sweden and the Swedish Music Information Center, have further helped spread the word. EMI has published guides to the Swedish industry for music conventions such as next month's MIDEM. The Swedish Music Information Center has published "Hit Facts 1995," a concise guide to the market's artists and labels of note.

DOMESTIC DOLDRUMS

However, while Sweden's international influence is at a peak, in the past year, its domestic music market has been slowing down. The value of domestic retail sales, reported by the IFPI, rose only 7.9% in 1994 over the previous year, compared with 9.7% growth in 1993. The domestic retail market of 2.64 billion kronor ($392 million) makes Sweden 18th among the world's music markets, the IFPI reports. For the first half of 1995, the IFPI has reported that domestic sales in units rose just 2.3%.

"The economy is definitely to blame," says BMG Ariola's Breitholtz, who notes that the unemployment rate in Sweden has risen above 10%. "We are balancing that by royalty income" from international sales, he adds.

Several executives also express concern about the export of product intended for Swedish retail due to the comparatively low value of the Swedish kronor within Europe. "We have had problems with exports from Sweden into Central Europe," observes Rolf Nygren, managing director of EMI Sweden. "But that seems to be over. We now face imports of product from the U.K. and the U.S. again."

The short-term decline in the rate of music sales does not affect the historical strength of the Swedish market as a talent source. The reasons are many, and go far beyond the legacy of ABBA.

Continued on page 76
A Swedish Smorgasbord Of Talented Hitmakers And Hot Prospects

BY NICHOLAS GEORGE AND THOM DUFFY

ERIC GADD
"Floating" — WEA

Eric Gadd’s fifth album, “Floating,” went right to No. 1 upon its release earlier this year, on the strength of sophisticated production, tuneful tracks and Gadd’s sweet voice. The solid hooks of his singles have radio listeners humming along, and his “Why Don’t You, Why Don’t I” was a hit in Japan as well as Sweden. He’s published by Madhouse/BMG.

LABELMATES TO WATCH: Month is set for a U.S. release. The hip-hop of the Latin Kings has been picked up by Warner Latina. The trio On has been produced by Malcolm McLaren. Female vocalist Dilia has a soul-voiced and sultry appeal.

REBECKA TÖRNQVIST
"Good Thing" — EMI

Rebecka Törnqvist’s voice won her instant acclaim when she arrived on the scene in 1993. A classically educated musician, Törnqvist gleamed through the moody jazz-pop style of her platinum debut album, “A Night Like This.” The follow-up, “Good Thing,” bowed at No. 1 in September, and a promo tour of Spain and the U.K. is on tap for early 1996.

LABELMATES TO WATCH: Basic Element’s technodance tracks have attracted attention in Germany and Russia. Egyptian singer/songwriter Lisa Elkaïd is writing a follow-up to her successful eponymous 1994 debut. An international superstar group Roxette, who recently released a greatest-hits album, marks its 10th anniversary in 1996.

JENNIFER BROWN
"Giving You My Best" — BMG Ariola

Competing on the female-vocalist scene with the likes of Marion Carey and Whitney Houston, Jennifer Brown has won her own fans with an emotive voice and powerful charisma. Her album "Giving My Best" has enjoyed international sales of over 400,000 units, and a follow-up is due next spring.

LABELMATES TO WATCH: Soul-inspired songstress Robyn has released her debut album, "Robyn Is Here," at the tender age of 16, her single “Do You Really Want Me” has gone Top 20. Louise Holmén follows her 1993 breakthrough album, "Rhythm & Blonde," with her sixth release, simply titled “6.”

THE CARDIGANS
"Life" — Stockholm

The Cardigans’ bright, sharp and melodic pop has proven to be a favorite on Swedish radio and has made the band a hot international prospect. Their single “Sick & Tired” has gone Top 10 in the U.K., while “Carnival” has gained Buzz-Box rotation on MTV Europe. The album “Life” has surpassed 180,000 units in Sweden, and the Cardigans have been signed in the U.S. by Minny Fresh Records.

LABELMATES TO WATCH: European hitmaker StuKka Bo is returning with a new album, "The Great Blondine." E-Type has charted across Europe with "This Is The Way" and staged an Asian promo tour this autumn. Lucky People Center has release commitments from Polydor France and Motor Music in Germany. Amy Of Loves released "Les Grands Hits" this autumn.

MILLENCOLIN
"Life On A Plate" — Burning Heart Records

A group of self-described “softcore, surf-punk” rockers, Millencolin is signed to independent Burning Heart Records and Air Chrysalis Scandinavia for publishing. With a style that’s been compared to Green Day, the band broke into the Top 5 on the Swedish chart in October with the album “Life On A Plate,” following the earlier success of their Single "The Story Of My Life." Signed to JVC/Victor for Japan, Millencolin has just landed a deal with Epitaph for the U.S.

INFINITE MASS
"The Infinite Patio" — Rooftop/Pitch Control

The trio of Infinite Mass drew upon a collective of Swedish musicians to create their Top 10 funk/biased debut album, "The Infinite Patio," and the single "My Boyz" has spent a month atop the Swedish dance chart. A follow-up, "Area Turns Red," was released this autumn, accompanied by a flurry of TV exposure for the band. Pitch Control has secured the release of Infinite Mass with Jive/Zomba in the Benelux, BMG in France, and Sony in most other European territories.

DEDE
"Totally Bombastic Anecdotes" — Columbia

Denise Lopez, aka DeDe, worked for years as a dancer for Culture Beat. Dr. Alain and Rob R Bar before releasing her debut album, "Totally Bombastic Anecdotes." Her R&B-inspired dance tracks have proved remarkably popular both in the clubs and on Sweden’s normally conservative commercial radio stations. DeDe’s second single, "Party," made it to Sweden’s Top 10. With a mixed heritage of Italian Swedish and Mexican, DeDe writes and sings her songs in English. An accomplished stage performer, she is one of the most promising acts of 1995.

LABELMATES TO WATCH: The fresh voice of folk-rock singer Sophie Zelmani—and her wonderfully melodic, eponymous debut album on Epic—is causing a stir in Sweden and excitement among Sony’s international affiliates.

MISERY LOVES CO.
"Need Another One" — MNW Zone/MNW Records Group

From the independent MNW Records Group, which previously unleashed the rage of Sweden’s Clawfinger, comes Misery Loves Co., which deftly combines a hard-rock roar and melodic subtlety. The band’s eponymous 1994 debut album has recently been released in Germany with promo cues by The Elements and Technoheat, while the EP “Need Another One” has been issued at home. The group played the Foundation Forum metalfes in Los Angeles and, this autumn, was on a European tour with Paradise Lost.

LABELMATES TO WATCH: Sweden punk-pop acts Randy, Potlatch, Bunker and Starmarket have new releases on MNW’s Dolores Records label. MNW’s Soup imprint boasts the pop trio Common, signed to Island Records U.S., and the Wannadies, recently signed to Island in the U.K.

Continued on page 76
We thank all our writers & contract partners for a FABULOUS 1995!

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A Unit of BMG Entertainment
SWEDISH SMORGASBORD
Continued from page 74

ADDIS BLACK WIDOW
"The Battle Of Adwa"
Breaking Bread/Sonet

"The Battle Of Adwa," the debut album from rap duo Addis Black Widow, marks a fresh step in the Swedish hip-hop scene. The single "Innocent" has received widespread radio and TV play in Sweden and recently was chosen as a "single of the week" by Pete Tong of BBC Radio One in the U.K. Committed to the album's European release are Mercury in the U.K. and Ireland, Motor Music in Germany, Barclay in France, and Polydor in other markets.

Labelmates To Watch: Absent Minded gets high-profile exposure of his track "Mighty" via a Hugo Boss fragrance campaign and a 1996 European tour. The Stonefunkers' album "Material" has been picked up by Motor Music in Germany, Barclay in France, and Polydor in other territories.

PANDORA
"Tell The World"

Virgin

The blonde dance queen Pandora has raised a storm on Scandinavian dance floors for the past two years with her upbeat and direct tracks. Branded the Swedish Madonna, her strongest following is in Finland, where her album "Tell The World" has gone platinum (50,000 units). Singles such as "Trust Me" have charted in several international markets and are featured on numerous compilation discs. Her cover version of ABBA's "One Of Us" has charted well throughout Scandinavia.

Labelmates To Watch: Melodie MG's "Dum Da Dum" has

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Ace of Base

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www.americanradiohistory.com
Before any new act makes an impact at radio or retail in Sweden, it is likely that a concert promoter is helping to launch that artist on the road. “That’s a vital part of what we do,” says Thomas Johansson, managing director of EMA Tecklar, the veteran concert-promotion and management company in Sweden. Also active in the country are not-so-such big firms as Motor, Luger Productions and Denmark’s International Concert Organization (ICO).

The halls of EMA’s offices in Edslingo are hung with concert posters for acts from ABBA to U2, confirming the company’s long-term role as Sweden’s top superstar promoter. But the need to nurture younger acts is crucial in developing the next generation of arena headliners, says Johansson. At the same time, the competition for attention from fans is greater than ever. “There are so many bands being released, it’s very difficult for an audience to focus on more than a few,” says Johansson. For EMA—which also manages numerous artists, including Roxette—one strategic move was the launch this past summer of the Lollipop Festival in Stockholm, which was attended by some 10,000 fans. “It was a good opportunity to introduce new artists,” adds Johansson.

The company also owns the 1,800-capacity Cirkus theater in Djurgården, which presents acts in settings as intimate as 700 seats. Recent bookings at the venue have included Foo Fighters, Skid Row and Motorhead.

The importance of concert promoters in developing talent “has to do with the strong tradition of live music in Sweden,” says Perri Lundén of Motor, which competes with EMA on the new-artist front. “We are an alternative,” he says, noting the company’s promotion of Scandinavian tours by the likes of Green Day, Blur and Björk. It also is involved with the management of domestic acts, such as the Cardigans. “It’s a small pond, so we do what we can,” says Lundén of the dual promoter/manager role common in the Swedish market.

Among acts recently promoted by Motor are Sweden’s Millencolin, Menswear from the U.K. and Garbage from the U.S.

Responding to Motor’s activity in Denmark, Copenhagen’s ICO recently promoted club shows in Sweden, in association with Luger Productions, Viva Art and Tuna as local promoters. “We know the club-level acts will be the next stadium artists,” says Kim Worsoe of ICO. “We see it as an investment.”

And while Luger Production is only four years old, “we want to be known for discovering and bringing forward new hands,” says Ola Broquist, one of the partners in the company. The promoters work with domestic and international alternative and underground acts whose shows frequently sell out through word-of-mouth.

“Salt, Firsida and Starmark are bands we know will break international ground,” says Broquist. “Close behind, we have Blifte, Snily Kills Me, Breac Monster and Naked. Among others for whom we see a bright future.”

The Swedish Media
A Capsule Guide To The Key Media Outlets For Exposing Music

RADIO

P3, THE YOUTH STATION OF SVERIGES RADIO (SWEDISH NATIONAL RADIO)
Audience: P3 claims 18% of daytime listeners nationally, predominately under age 37.
Market Position: Although P3 has lost some ground to the relatively new commercial radio stations, it continues to present a wider spectrum of music. The chart program “Tracks,” on which listeners vote for their favorite music, has a definite effect in breaking new music and is closely watched by record companies. “Musikjournalen” (The Music Journal) is a popular progressive-music show.

NRJ (RADIO ENERGY)
Audience: NRJ claims 9.8% of daytime listeners nationally, in the 13-to-35 demographic, with a European Hot Radio format.
Market Position: NRJ is the most popular commercial radio station in Sweden at the moment. It recently initiated a change in its hit-driven format by highlighting new music. A feature of clips of new songs introduced onto the weekly playlist. The focus on new music has further strengthened the station’s position in the market.

DAILY NEWSPAPERS

AFTONBLADET (PULS)
Audience: With a circulation of 450,000 within the newspa...per Aftonbladet, the Friday Puls entertainment supplement has a strong readership under 30.
Market Position: With maximum exposure for music and artists through interviews, reviews and coverage of the club scene (primarily in Stockholm), Puls is the country’s leading entertainment supplement. It was recently revamped with more pages and color photos.

EXPRESSEN (FREDDAG)
Audience: With a circulation of 350,000 within the Expressen newspaper, the daily Freddag supplement competes with Puls for readers under 30 with a similar editorial mix and coverage of trends in music, movies, food and clubs.
Market Position: Expressen has suffered a loss of readers this year as a result of editorial controversy. The Freddag section has been affected but is believed to be regaining its lost audience.

TELEVISION

SWEDISH NATIONAL TELEVISION (SVT)
Audience: Reaching 8.35 million households, SVT says it attracts 40% of the youth audience between 16 and 29 years of age.
Market Position: SVT focuses on younger viewers with such programs as “Bullen” and “Nöjesrevyn.” Addressing such topics as friends, families and sex, “Bullen” also features a wide range of artists and music videos. “Nöjesrevyn” is a video entertainment magazine featuring movie and music
Reviews, artist performances and reports on music and fashion trends.

**ZTV**

**Audience:** Reaching 2.8 million households, ZTV is popular with viewers 15 to 30 years of age.

**Market Position:** A force in breaking new acts, both international and domestic, and a key competitor to MTV, ZTV places an emphasis on Scandinavian acts in general and Swedish acts in particular.

**MTV EUROPE**

**Audience:** Like ZTV, MTV reaches a 15- to 30-year-old demographic in Sweden.

**Market Position:** As a pan-European channel, MTV continues to exert a major influence on the music-buying public. Becoming a pay TV channel in the past year does not seem to have diminished its audience in Sweden.

**MAGAZINES**

**SLITZ**

**Audience:** With a circulation of 24,300, SLITZ reaches a mostly male readership ages 16 to 30.

**Market Position:** Scandinavia's largest music magazine, SLITZ bills itself as "Sweden's music and fashion journal." It caters to a young male reader, with extensive interviews; reviews of music, film, videos and games; a fashion section; and updates on all the latest technological gadgets. A listener's service number allows readers to preview album tracks and singles.

**MORE MUSIC**

**Audience:** More Music reaches record buyers, primarily between 15 and 19 years of age, with a circulation of 143,700.

**Market Position:** More Music is given away free in more than 100 record stores in 53 towns and cities across Sweden, with retailers paying to display the magazine. It includes interviews and reports on a wide range of artists in every genre of music. It also is distributed through 19 Levi's clothing stores throughout Sweden.

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**MUSIC BIZ**

Continued from page 76

many notable independent labels from the U.S. and Europe; it also houses a domestic roster of artists, including jazz pianist Anders Widmark, blues act Sven Zetterberg & Chicago Express and folk act Gruppa.

Sweden's many publishing companies also play an important role in talent development. At Warner Chappell, creative director Hans Desmond notes that the publisher signed Kee Marcello, former guitarist with the 80's hit band Europe, whose solo album is on Arcade Music Sweden. Desmond says the publisher company works with record companies, "participating in the video cost and in many instances also contributing to tour support.

Record companies "still send their developing artists to us," says Hans Skog, managing director of peermusic in Sweden, who proudly displays the studio facilities available to writers at the company's Stockholm offices.

Air Chrysalis Scandinavia represents producer/writer Anders Bagge, who has worked with a host of domestic and international artists. "I think he could be another Babyface," says managing director Lars Wiggman.

At BMG Music, managing director Lars Karlsson reports the company's acquisition in 1995 of a majority share of Madhouse Publishing, whose artists include Swedish hitmakers Eric Gadd, the reggae band Inner Circle and former Eurovision frontrunner Joey Tempest.

After building up a roster of the international publishing catalogs that it represents in Scandinavia, Corell Music, under chairman Dag Haeggqvist, now is developing its original catalog, which includes songs from domestic acts The Real Group, Tribe Vibes and Jokka Tolonen, as well as co-publishing deals with several other Swedish catalogs.

While publishers and record companies have been developing artists for the world, the avenues for exposing those artists at home have increased. "The media landscape has changed with unheard-of speed," says Sony's Kinneberg.

More than 60 commercial radio stations have taken to the airwaves in Sweden since the medium was deregulated in 1995. Commercial television also has taken off in the market, including music-video outlet ZTV, which focuses on Scandinavian talent.

One result of the rise of commercial television has been the increasing importance of compilation albums, marketed through TV ads, which now account for some 25% of all album sales, by one estimate.

Prior to the arrival of commercial television, the EVA partnership of EMI, Virgin and BMG Ariola (since joined by Warner) began releasing compilations under the name "Absolute," reports Anders Hjelmtorp, managing director of Virgin Sweden. "Absolute Dance 6" was the top-selling compilation in Sweden in 1994, with 290,000 units sold.

The emergence of commercial television and the strength of the compilation market prompted Arcade Music Sweden to

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**Swedish steps to better dance music.**

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**ZAIRE**

**1/2 JAPAN**

**PERSIA**

**SUNDSVALL**

**DON FELIX / I'VE GOT IT**

**MAYOMI / HOW CAN I GET BY**

**RO-CEE / GETTIN ALL DA BABES**

**MELDIE MC / BOMBADENG**

How can a guy from Zaire be famous in Sweden?

Salt 'n' Pepper needs to be three. Mayomi does it alone!

A single which puts Sweden on the Deep Doo Doo map.

Swedish hip hop from the north. Popular in Japan.

---

VITAL STATISTICS

- **Population:** 8.8 million
- **Exchange rate:** 6.67 kroner = $1
- **Per capita sales (value):** $37.90
- **Per capita sales (units):** 2.9 units
- **CD player household penetration:** 78.9%
- **Value added tax on records and tapes:** 23%

SALES AWARD LEVELS

- **Platinum album:** 100,000 units
- **Gold album:** 50,000 units
- **Platinum single:** 50,000 units
- **Gold single:** 25,000 units

MID-YEAR SALES GROWTH 1994-1995

- **Total unit sales, first half of 1994:** 8.9 million
- **Total unit sales, first half of 1995:** 9.1 million
- **Percentage change:** 2.5%

Source: IFPI

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For further info, contact Anders Hjelmtorp: anders.hjelmtorp@virgine.com

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www.americanradiohistory.com
MUSIC BIZ
Continued from page 79

launch its first TV compilation album in January 1994. Arca
dea is a leader in compila-
tions elsewhere in Europe, and its “Mega Dance” album
ranked among the
Top 5 compilations in
Sweden in 1994. The
company has de-
veloped its own compila-
tion series, “Topp
Hits,” for the Swe-
dish and Scandinavian
markets, says managing
director Staffan Hjort.

The music industry hopes the commercial radio outlets also
will expose more new music—but thus far it has been largely
disappointed. “They are so protective of their format that new
music is not happening on the radio before it’s a hit,” says Gert

SWEDISH SMORGASBORD
Continued from page 76

been a hit in Holland, Spain, Japan and Australia. Rapper Ro-Cee previews an upcoming debut album with
the single “Gotten All Da Rabes.” The alternative
tart Singer launches Virgin’s new indie-styled Crank
Records label.

NORDMAN
“Nordman”
Sonet

Combining traditional folk music with pop,
Nordman has become one of Scandinavia’s most
successful artists, selling well over half a million
copies of its epiphanous debut album. The gay
vocals of lead singer Hakan Hennlin are set against
instruments as diverse as the hurdy-gurdy, bagpipes
and an electric bass guitar. The music is compiled
by the other half of the duo, Mats Wester, who man-
ages to weave the folk traditions into a strong popu-
lar format.

Labelmates To Watch: The members of Atomic
Swing, whose international succees began with the 1992
hit “Stone Me Into The Groove,” have been in London
preparing their third album for release in 1996.

BRAINPOOL
“Painkiller”
Epic

Described as a mixture of The Jam and Wham, Brainpool

is one of a growing number of successful pop
bands that Sweden is now bringing forth. The
four-man band, who supported Roxette on its
European tour, have built a strong following with
extensive exposure in the European media. The
band’s first album, “Sun,” released in 1994, gar-
nered it a Swedish Grammy award for best pop
album. On the strength of the group’s appearances
on the Roxette tour, the album did well in
Scandinavia. The latest album, “Painkiller,” which
has charted in Sweden, has been picked up for
release in Japan.

SARA ISAKSSON
“Red Eden”
MCA

Sara Isaksson and producer/composer Martin
Terefe landed a deal in 1994 with independent pub-
lisher N.E.W. Music, and this past August her debut
album, “Red Eden,” was released by market new-
comer MCA Sweden. Recorded in Stockholm,
London and Nashville, “Red Eden” displays
Isaksson’s rock, soul and country influences. The sin-
gle “May (Feels Nothing At All)” and a tour opening
for former Europe member Joey Tempest launched
Isaksson in the market.

Labelmates To Watch: The trip-hop of Amos is set
for a summer release through MCA International affiliates.
Neutone is expected to be picked up by GRP. MCA’s new
country imprint MIM is working Powerplay, Liquid City
and Mazo.

Holmfred at MCA.
Others praise the hit-
driven format of Radio
Energy. “I think they are
the most interesting com-
mercial network,” says
Klintberg. And in re-
sponse to the commercial
competition, observers
say that the state-owned
youth channel, P3, still
stands out for exposing
the widest variety of
music in Sweden.

Competition may also
prompt other commer-
cial outlets to veer from
the predictable formats
that have been so frus-
trating to the record companies and find more musically
adventurous formats to attract listeners.

“Each needs to have its own profile,” says Lennart Backman
at PolyGram. “I think that is the next step.”

Air Chrysalis Scandinavia

prudently presents

Yvonne - “Yvonne”

Open for licensing. Rave reviews in Swedish press.
Contact: Hakan Ehrn
Beat That! Records/Energy Rekords
Phone +46 40 30 63 16. Fax +46 40 30 63 36
E-mail: ehrnst@energy-rekords.se

De De - “TBA” [Totally
Bombastic Anecdotes]

“TBA” (Totally Bombastic Anecdotes) includes the hit singles
“Take a step back” and “Party”
Contact: Martin Roos
Columbia/Sony Music Entertainment
Phone +46 8 475 41 00. Fax +46 8 28 67 51

The Trampolines - “Splash”

Open for licensing. Includes the hit singles
“Good morning to the world” and “All this time”
Contact: Klas Palmqvist
Pool Sounds/Carlton Records
Phone +46 33 10 33 00. Fax +46 33 13 78 85

Air Chrysalis Scandinavia

Lars Wiggman (MD)
P.O.Box 10220, S-100 55 Stockholm, Sweden
Phone +46 8 663 07 20. Fax +46 8 663 92 35

The biggest independent music publisher
in Sweden!
BY THOM DUFFY

LONDON—In 1970, WEA International was founded by Nesuhi Ertegun of Atlantic Records and Phil Rose of Warner Bros. Records, who recognized the need for a sales channel outside the U.S. for the repertoire from the WEA labels in America.

A quarter of a century later, the company now known as Warner Music International operates in 64 countries and has annual revenues approaching $2 billion.

While WMI continues to market the music released by the Warner Music Group labels in the U.S., it has accelerated its development of national repertoire in each market in which it operates.

Ramon Lopez, chairman/CEO of WMI, recently met with Billboard at the company's London headquarters to discuss recent trends, developments at WMI, the effect of tumultuous changes within the Warner Music Group, and the outlook for key markets around the world.

**Billboard:** As Warner Music International is increasingly involved in developing new artists outside the U.S., as a general trend, is the traditional dominance of Anglo-American repertoire in the international marketplace declining?

**Lopez:** That is a trend that is not new. It started some time ago. It is not because the popularity of Anglo-Saxon repertoire has declined. It is because the quality of production at the national level [in other markets] has improved considerably.

Today you can go to practically any country in the world and find exceedingly well-produced records and very good videos. You have local artists making great productions. They speak the language, they share the culture, they are in the media constantly.

Therefore, you will find that the number of so-called Anglo-Saxon artists who are successful internationally will be more limited. It is not a rejection of that talent. It is just the force of competition.

**BB:** As a result, will sales of non-U.S. artists become an increasingly significant source of revenue for WMI?

**R.L.:** We were originally set up to handle U.S. artists internationally. We have evolved to reflect the markets where we operate. In doing so, the proportion of our sales of U.S. to non-U.S. repertoire is being shifted.

Next year, we anticipate that about 65% of our sales will be of non-U.S. origin. This year, we are over 60%.

But the proportion of U.S. sales for us will always be greater than the market [average] because of the phenomenal strength of the U.S. market.

**BB:** The past two years have brought dramatic changes to the Warner Music Group in the U.S. How have those changes affected WMI?

**R.L.:** Well, those changes are so important, and also so public, that they have certainly had an emotional impact. Anyone would be foolish to try to deny that.

But at the personal or operational or executive level, it has not affected us. A new team is in charge that comes from the ranks of our contemporaries. We know how to work with each other. We recognize that it is a new generation, and we are a team. And I don't think it is the best job. It is a fact. If this were not the case, it would be seen from outside.

**BB:** Did the uncertainty over the move of Warner Music U.K. chairman Rob Dickins in late 1994 have a particularly strong impact on the U.K. operation at that time?

**R.L.:** When those things happen, at a business level, it clearly affects things somewhat. To what degree is difficult to say. The reality is, when you go to work in the morning, the records have to be promoted and marketed, the artists require business to be handled. And you have to get on with that. Things don't freeze. For a while, maybe the concentration may wobble a little bit, but it's just for a while.

The sheer inertia of taking care of business gives you to get on with it. That's the reality.

**BB:** The most recent report of third-quarter profits by the Warner Music Group attributed a drop in overall revenues in part to "significant delays in product shipments" in international markets. Who kept you waiting?

**R.L.:** I have never experienced such nondelivery or slippage of product as this year. Never. On a global basis, it's not one or two names, it's maybe three dozen names. But those things happen in the

---

**At Last, Shelton’s Turn**

**BY GLENN A. BAKER**

SYDNEY—It is not possible to have listened to popular music over the past 30 years and not heard Louie Shelton, even though, until now, no albums have been released under his name.

He was first heard as a session guitarist for the Monkees, playing indelible riffs on such hits as “Last Train To Clarkeville,” “Theme From The Monkees,” and “Valenti” (to which he contributed a particularly memorable rapid-fire flamenco solo). He recorded and toured with Tommy Boyce & Bobby Hart and was enlisted as staff guitarist by the Los Angeles-based Motown operation, which used him on the first two Jackson 5 albums (and the group’s debut hits, “I Want You Back” and “ABC”) and on sessions for Marvin Gaye, Thelma Houston, Gladys Knight & The Pips, Smokey Robinson, and Diana Ross.

As the ’70s unfolded, Shelton joined the ranks of such stellar session legends as Tommy Tedesco, Chet Atkins, Steve Cropper, James Burton, and the emerging Larry Carlton. He was in ceaseless demand in U.S. West Coast studios until the mid-’80s, when he moved to Australia to open his Blue Harbour Studio.

Lionel Richie’s Grammy-winning smash “Hello” featured a swish Shelton solo, as did Neil Diamond’s “Play Me,” Barbra Streisand’s “Stoney End,” Bee Gees’ “Lowdown,” Joe Cocker and Jennifer Warnes’ “Up Where We Belong,” Whitney Houston’s “Greatest Love Of All,” and every Seals & Crofts hit, including “Summer Breeze” and “Diamond Girl.”

Shelton played on and produced eight albums for that multiplatinum duo, as well as albums for Art Garfunkel, Alessi, England Dan & John Ford Coley, and Paul Parrish.

In Australia, Shelton produced such acts as Southern Sons, Tracey Arbon, Bleutongue, Mother Hubbard, and the Wolverines and played on a number of television soundtracks. His full calendar caused his long-awaited debut album to be delayed.

“She’d been writing my own album for years, but every time I was ready to go, I’d get involved with another project that took up three or six months. By the time I finally did a deal with Festival Recordings, I had enough songs for

---

**Warner Taps Affiliate Heads**

LONDON—Warner Music International has appointed new heads for its companies in Italy and Poland.

Geraldino Caicci is the new president of Warner Music Italy; he succeeds Marco Bigotti, who has moved to Warner Classics International.

Caicci, whose appointment is effective Dec. 1, was formerly managing director of CGD EastWest in Italy, which operates alongside WEA Italy as a division of Warner Music.

CGD EastWest will now be overseen by new GM Fabrizio Giannini, who was promoted from A&R director.

Caicci joined the Warner group as financial director of WEA Italy in 1986. He later became VP of operations following the acquisition of CGD in 1990 and was appointed managing director of CGD in 1992.

In Poland, Helmar Escher has

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**Report Calls For Revamped Irish Industry, C’right Reform**

**BY KEN STEWART**

DUBLIN—A new report on the Irish music industry is predicting the creation of 10,000-15,000 jobs, if reforms aimed at a more effectively structured industry are implemented.

The report, “Striking The Right Note: A Strategy Of The Development Of The Irish Music Industry,” is the latest in a series of submissions to the government from various lobbyists. It was prepared by the Music Industry Group (MIC) of the Irish Business and Employers Confederation.

According to an Irish Trade Board estimate, the combined value of domestic and overseas sales of Irish music is $160 million a year. However, MIC director Tommy McCabe says, “We think that is an underestimate, and that the figure is over $256 million.”

He adds, “It’s a substantial industry and it is likely to grow at the rate of 10% per annum over the next 5-10 years.”

In a similar optimistic vein, IBEC is convinced that the industry’s potential earnings are $720 million (Continued on page 36)

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Piracy's Impact Outlined At Confab
Germany Hopes To Change Copyright Laws

BY WOLFGANG SPAHR

HAMBRUG—German federal justice minister Sabine Leutheusser-Schnarrenberger has had a stark message for the first International Antipiracy Conference in Hamburg: "What is popular will remain popular." The minister outlined piracy's impact on employment and investment at the conference, which was organized by the Federation Against Copyright Theft (GVU). More than 300 delegates from 28 countries came to the meeting to discuss new strategies against piracy in audio, film, and video.

In Germany, new laws governing record rental and raising the copyright protection period to 70 years have led to a strengthening of the rights of copyright owners. Leutheusser-Schnarrenberger said, "With proposed legislation, such as the implementation of [European Union] cable and satellite regulations, I will take into particular consideration the fact that creators should be protected by law.

Particularly in view of the challenge of the new, digital technologies, one must take into account that technological development has no negative effect on those who make it possible.

Copyright protection must not be misunderstood as a means to hinder technological development."

However, as a cautionary note, she added, "In the future, creative powers must not stand on the hard shoulder of the media highway." The minister emphasized the priority she places on protecting copyright holders in the digital age. She also noted the measures the affected industries now take to give themselves greater protection; these include the Source Identification Code (SID) code that allows all CDs to be traced to their point of origin.

The minister added that the potential changes to copyright law that are now being addressed by Germany's legislators are two-fold: to amend the legal definition of the title held by copyright owners to assist the presentation of their evidence in court, and to change the compensation law to ensure that the calculation of damages against pirates is based on the highest levels of income that could have been produced by the material involved.

However, the minister warned, "The idea of intellectual property, despite all possible efforts, is not very well known to the general public. It is therefore very important to use this information to make an important contribution to the fight against product piracy. The educational work necessary must particularly enhance the awareness of the value of intellectual property and ensure at the same time that children and young people are educated in technological knowledge-how and become aware that material intellectual property is of equal value.

"In this context, I want to reject the accusation that current law puts young people and professional product pirates on the same level of crime."

In addition to government initiatives, the record industry is helping itself in the fight against piracy. On Nov. 15, the first meeting of the working group on new media and piracy took place at the GVU in Hamburg to research the problem and develop solutions. GVU chairman Bozo Schwartz says, "The incidence of unauthorized copying and production of audio, film, and video products, as well as brand piracy, has increased steadily over the past few years, using international dimensions and frequently adopting Mafia-like structures.

SHELTON'S TURN

"Guitar," on his own Shim imprint through Festival (for Australia/New Zealand) is crisply commercial instrument jazz recorded in Sydney, "I know it seems odd that it has taken me more than 30 years to make my first album," says the low-key Shelton, "but I think there are times for certain things.

He adds, "Now, it's my turn to record and perform live as Louie Shelton and not as the man behind the scenes for somebody else. Festival has signed me for three albums, and there's been a great deal of interest in "Guitar" from the U.S. and Japan, so I somehow don't think it's going to take me another 30 years to make a second album."
The peso-induced losses have crippled the Mexican music market so far in 1995. According to Mexican record trade association AMERMA, January-September 1995 revenue in Mexico was $125.34 million—a catastrophic 58% decline from the same period in 1994. Unit sales from the first nine months of this year fell 22% from the same period last year; declining from 46.42 million units to 35.93 million units.

Nearly every label has scaled back operations in response to Mexico’s worsening market. Still, most label executives confirm that they do not anticipate further shrinkage in operating expenses.

"There are so many expenses that can be cut," says EMI Music president Mario Ruiz, adding that a limit on cuts is necessary in order for a label to sustain its image. "You have to maintain a company and attract artists."

Ruiz, like his colleagues, is attempting to ride out the storm by "focusing on fewer releases and doing better promotion, especially at radio."

LABELS RAISE PRICES

The peso’s incremental plummet from 3.95 pesos per dollar in December 1994—when the Mexican government unexpectedly devalued the currency—to the current rate of about 7.5 pesos per dollar has ignited inflationary rates that have compelled record labels to hike prices several times in order to maintain profit margins and curtail exports to strong-currency countries.

"We’ve raised prices four times since January," says Angel Carrasco, managing director of Sony Music Mexico. "We try to do it with releases from interna-
tional artists like Mariah Carey or Michael Jackson to keep as close price-
wise to the U.S. market as possible. But with the peso still devalua-
ting, it’s difficult to catch up (with inflation), because every time you get close, the peso falls apart. So we’ll probably have to raise prices again after the new year."

Other record companies have also raised prices, including Warner, Poly-
Gram, and EMI. IMG is expected to follow suit in January. The price increases have ranged from 8% to 20%.

The reason is that the wholesale price discrepancy between the U.S. and Mexico is wide enough to entice U.S. distributors to import product from Mexico.

And as U.S.-based distributors continue to import cheaper product from Mexico, stateside labels have seen potential sales evaporate by 45%-50%.

Mario Sánchez, A&R director of prominent San Antonio, Texas-based indie AFG Sigma, says continuing immigration from Mexico to the U.S. has allowed sales figures to remain stable this year compared to 1994. "But," Sánchez points out, "we’re losing 45% of addi-
tional sales because of the weak peso."

EMI’s Ruiz is trying to stem the flow of product from Mexico to the U.S. by refusing to sell unusually high quantities of product to Mexican buyers.

"If I have a customer who normally buys 3,000 units and all of a sudden wants 20,000 units, I won’t sell the extra 7,000 units, because he’ll take it across the border," says Ruiz. "EMI’s monetary malaise has also created a so-called ‘tequila effect,’

which has adversely affected economies elsewhere in Latin America. Except for the U.S., however, Mexico’s anemic record industry has not infected the rest of the region.

DANCE IS HOT

Predictably, Mexico’s constrained record market has jured expectations for album sales. BMG’s López says that a blockbuster album by the label’s pop/romance group Bronco "would sell 1 million copies before the crisis. Now a best record by Bronco sells 400,000-500,000 units."

Industry insiders note that Sony has scored two of the biggest hits in 1995 in 200,000-unit sellers by female pop/dance acts Monica Naranjo and Faye. In fact, dance-oriented releases have been among the hottest sellers in Mexico for the past year.

López estimates that English-language dance material accounts for 15% of the label’s sales. International dance acts have helped propel Mexican indie Musart into a market-share leader in the form of units sold.

Moreover, dance has rejuvenated the singles market in Mexico, where a CD single sells for $3.73.

AMPROFON does not publish official sales figures for individual artists. But retailers’ estimates and estimations that the best-selling artists in 1995 are late Tejano star Selena, who is signed to EMI Latin/EMI Records; Warner’s pop heartthrob Luis Miguel; EMI Mexico’s soap opera actress/singer Thaila; and Enrique Iglesias, the singer/songwriter son of Julio, who is signed to U.S. label Fonovisa.

Another fast-selling artist is Fobia, a pop/rock act on BMG, whose latest album, "Amor Chupito," could help spur sales during the current holiday season.

As Mexico’s industry players cross their fingers for prosperous holiday sales, Sánchez recalls his previous currency-devaluation experiences in Argentina and Chile (Billboard, Nov. 25), saying that economic weakness can provide opportunity.

"I’m going to be more aggressive signing acts," says Sánchez, "and I’m going to develop them and get them better. Then, when the economy improves, I will have artists ready to be broken.”

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HITS OF THE WEEK

**JAPAN**

(Recorded Industry Assn) 12/1/95

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**NETHERLANDS**

(Reading Industry Assn) Top 50 12/3/95

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**ITALY**

(Recorded Industry Assn) 12/3/95

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**SPAIN**

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<td>PARADISE REMEMBER RED HOT CHILLI PEPPERS</td>
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<td>I'M IN LOVE YOU THAT'S THE TRUTH</td>
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**FRANCE**

(SNEFF/MINT/Le) 11/22/95

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<td>THE FUTURE OF LOVESATISFYING LIVING</td>
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HITS OF THE WORLD CONTINUED

EUROCHART HOT 100

SWITZERLAND (www.americanradiohistory.com)

IRELAND (IFPI Ireland) 11/9/95

IRELAND

SINGLES

1. The Week - Sunday 7.20
2. U2 - Sunday 7.20
3.Simply Red - Love
4.Atilla - The World
5. Simply Red - The Best Of
6. Simply Red - Life
7. Simply Red - Save Me
8. Simply Red - Your Body
9. Simply Red - Video clip
10. Simply Red - Greatest Hits

ALBUMS

1. Simply Red - Greatest Hits
2. Simply Red - Video clip
3. Simply Red - The Best Of
4. Simply Red - Life
5. Simply Red - Save Me
7. Simply Red - Video clip
8. Simply Red - Greatest Hits
9. Simply Red - Video clip
10. Simply Red - Greatest Hits

BELGIUM (Promus) 12/9/95

SINGLES

1. New Order - Blue Monday
2. New Order - Low
3. New Order - The Perfect Day
4. New Order - True Faith
5. New Order - Power
6. New Order - Low
7. New Order - The Perfect Day
8. New Order - Blue Monday
9. New Order - Low
10. New Order - The Perfect Day

ALBUMS

1. New Order - Blue Monday
2. New Order - Low
3. New Order - The Perfect Day
4. New Order - Blue Monday
5. New Order - Low
6. New Order - The Perfect Day
7. New Order - Blue Monday
8. New Order - Low
9. New Order - The Perfect Day
10. New Order - Blue Monday

DENMARK (IFPI/Knudsen Marketing Research) 11/16/95

SINGLES

1. Simply Red - The Best Of
2. Simply Red - Life
3. Simply Red - Save Me
4. Simply Red - Your Body
5. Simply Red - Video clip
6. Simply Red - Greatest Hits
7. Simply Red - Video clip
8. Simply Red - Greatest Hits
9. Simply Red - Video clip
10. Simply Red - Greatest Hits

ALBUMS

1. Simply Red - Greatest Hits
2. Simply Red - Video clip
3. Simply Red - The Best Of
4. Simply Red - Life
5. Simply Red - Save Me
7. Simply Red - Video clip
8. Simply Red - Greatest Hits
9. Simply Red - Video clip
10. Simply Red - Greatest Hits

Netherlands: Jiske Koning, singer with Dutch-Latin jazz fusion band Batida, is probably the country's most talented performer of Brazilian music. The 11-piece band, founded in 1983, has recorded three Portuguese-language albums, "Batida" (1988), "Terra Do Sol" (1989), and "Tudo Bom" (1992), all on Timeless Records. Now Koning has released her debut solo album. It is a tribute to the late Antonio Carlos Jobim, the Brazilian composer of such internationally known standards as "The Girl From Ipanema," "One Note Samba," and "Desafinado." Jobim had promised to supervise the recording of Koning's debut, but the task of arranging and producing the album fell to Jobim's Brazilian colleague and friend Dori Caymmi. The resulting album, " Tribute To Antonio Carlos Jobim" (Sony Music Holland), has been greeted with rave reviews in the music press. It features a host of top Brazilian musicians, including Caymmi on guitar and Brazilian percussionist Paulinho da Costa, and drummer Claudio Sloan; keyboard player Don Gruisin and bass player Nathan East, both from the U.S.; and Dutch pianist Hans Vrooman. The album was recorded in July at the Sound Factory in Hollywood, Calif. The lead single is "Só Dano Samba." WILLEM HOOS

BELARUS: One of three Slavic republics of the former U.S.S.R., this East European country is rapidly developing a national music industry. Its close proximity to Poland and Czechoslovakia partly explains the popularity of rock music here in the '90s. When Belarus' most successful bands in the former Soviet Union, was founded by bandleader and songwriter Vladimir Mulyavin. A number of other rock bands from the region, notably Veras, were among the top touring and recording acts in the U.S.S.R. during that era. Today, several popular rock groups in the newly independent Belarusian republic are Krama and Palat. While Krama is a conventional group in the tradition of many bands before it, Palat is much more adventurous, combining contemporary dance repertoire with music that fuses local folklore traditions and elements of the Slavic peoples' pagans culture. After a successful response to a series of various Belarusian acts that were showcased by Minsk-based company Studio Top at this year's MIDEM, there are plans for live performances by selected acts from the region at next year's MIDEM.

VADIM YURCHENKO

UK: The Vogue for musical dialoage between performers from different cultural realms was given full expression during a monthlong season of shows staged under the title of "Multiculti" at London's South Bank. Among those featured were Bolivian folk ensemble KumpíKumpí, which appeared with a 24-strong troupe of panpipers; English folksinger June Tabor; and Ghakura, an exciting collaboration between two master percussionists: Nana Talboe from Ghana and Bosco D'Oliveira from Brazil. One of the most intriguing combinations, in theory, was the meeting between highly acclaimed Spanish flamenco guitarist Juan Martin and Arabic oud (lute) player Adel Salameh. Here was a chance not only to trace the evolutionary path of the Spanish guitar back to its original form as the Arabic lute, but also to explore the contemporary musical links between two cultures whose histories are inextricably linked. Unfortunately, there was no understanding or clarity in the musical marriage of these two performers. Salameh, who's technique for playing the oud was pioneered by the Turkish-born player Sheriff Muhiddin Hidayar, lacked the imagination and broader musical knowledge needed to put the idea into practice. His playing was dull and repetitive, and whenever the musicians exchanged phrases, Martin's technical fireworks on the guitar were met by somber and naive answers from the oud. MUHAMMAD HILALI

BULGARIA: The harmony duo Avenue made its first stage appearance in 1989, but it has only just released its debut album, "Questions," and "Answers." To promote the album, "Questions," the two singers, Zachy and Bobby, Echo the close harmony vocal style of Simon & Garfunkel. But both men lead an intriguing double life. Zachy (Velsar Sokolov) is a renowned lawyer and managing director of the Bulgarian Assn. of the Phonographic Industry, and Bobby (Borislav Ivanchev) is an economist and BMI representative. Between Avenue's debut and the release of "Questions," the pair established the first legal office here specializing in international copyright protection. CHAVOR CHENDOV
Jazz’s Olver Jones Goes Big Band Pianist Plays Oscar Peterson Tunes On Set

BY LARRY LeBLANC

TORONTO—Even such a seasoned global traveler as Montreal-based pianist Oliver Jones was surprised last week when touring China he saw a six-piece band performing vintage Woody Herman, Artie Shaw, and Count Basie selections at a hotel in Beijing. The younger generation, Jones noted, had not stopped, and, after 30 years, had started again. It was the worst-sounding band, but they had plenty of heart.

Jones’ juxta-released album, “From Lash To Lively,” is the pianist’s 13th for Montreal-based Justin Time, owned by photographer, publisher and jazz historian William Newsome. Jones’ extensive catalog is licensed in Europe by Enya Records and in the U.S. by KOCH International. Additionally, he noted, the album is distributed in the U.K., Japan, Hong Kong, Australia, and Taiwan. According to West, Jones’ speaking tour included an average of 15,000 units worldwide.

Jones and West had talked about recording a big band album like “From Lash To Lively” for years but, largely due to budgetary constraints, never had the opportunity. When Jones’ boyhood friend pianist Oscar Peterson gave him the encouragement, Jones said, it was a two-year ago and hearing last year that Rob McConnell’s Boss Brass would be in Montréal for a few days at a festival, Jones and West figured that it was an opportunity to tour such an album.

“From Lash To Lively” was cut in two settings: the first was at a studio in Montréal last spring. Of the 11 tracks, seven were performed with Jones backed by the 15-member Boss Brass, and four were recorded separately with a 12-member string section, which included members of the Morningside String Quartet.

The album includes four Peterson originals, signs of his affinity for Boss Brass and their “The Very Thought Of You,” Dorothy Fields & Jerome Kern’s “The Way You Look Today” for George & Ira Gershwin’s “The Love I’m Here To Stay.”

“About $30,000, it’s the most costly album we’ve done with Oliver,” says West.

“It was very strange performing with a big band after an amazing trio recording of solo settings for so long,” says Jones.

“It’s such a wonderful feeling having all these musicians kicking you in the behind. Of course, with the strings evoking such a wrap-around warmth, it was like being on a cloud. It’s very much like I’d like to do a whole album with those strings.”

Like Peterson, Montréal-born Jones was raised in the city’s poor St. Henri district. A child prodigy, he started playing piano at the age of 2. At 3, his family

REVAMPPED IRISH INDUSTRY, C’RIGHT REFORM

(Continued from page 81)

each year. This conclusion is based partly on past successes. For instance, figures from the British Phonograph

ICC recommends the introduction of a home-recording royalty on blank tapes, which would help compensate artists, songwriters, musicians, publishers, and record companies, and record companies, and record companies, and record companies.

The report further confirms that state agency programs to promote music are “insufficiently developed for the needs of the music industry.”

www.americanradiohistory.com
Soundtrack On Sale At Cinemas

‘Exhale’ Used For Marketing Experiment

BY DON KAPLAN

NEW YORK—A nothing-slogan marketing experiment revolving around the soundtrack to the new Whitney Houston movie “Waiting To Exhale” has been launched to target “captive” audiences in movie theaters. The experiment’s promoters, Arista Records, General Cinema, and 20th Century Fox, are banking that impulse shopping will boost album sales and provide extra publicity for the film.

The movie’s soundtrack, which was released Nov. 14 by Arista—five weeks prior to the film’s Dec. 22 premiere—is available for purchase in both CD and cassette formats at every theater in the General Cinema chain. In addition, Houston’s new music video from the soundtrack, “Exhale (Shoop Shoop),” is being shown as a trailer prior to the beginning of various films on 450 General Cinema screens in major U.S. media markets. The company boasts 1,200 screens chainwide.

The album, which is also being played in the theaters before the lights are dimmed, features an array of leading R&B vocalists, including Houston, Toni Braxton, Aretha Franklin, Brandy, TLC, Mary J. Blige, Chaka Khan, and Patti LaBelle. All the new songs on the album were written and produced by Kenny “Babyface” Edmonds.

At the theaters, Arista is promoting material such as postcards, light boxes, counter cards, and buttons to help market the album, which is available at all concession stands in the chain. Besides screen time for the video and space for the albums, General Cinema has contributed to the merchandising effort by constructing promotional transparency stands behind concession stands. The transparencies are usually used to market popcorn and soda.

Dick Wingate, senior VP of marketing at Arista, says Fox is also picking up a portion of the merchandising costs because of the extra promotion.

“Fox is including in this because obviously there is a substantial amount of screen time to help set up the ‘Waiting To Exhale’ movie,” he says.

CDs at the theaters are selling for $13.99; cassettes for $9.99. And at some locations, the marketers are testing the results of offering the album at a free-standing kiosk, box offices, and carts situated at the exits.

“This is in a test phase,” says Ellen Ash, VP of film marketing at the 200-unit national theater chain. “And we’re trying different selling techniques to see what works and what doesn’t.”

Pricingwise, both Ash and Wingate say the price of the album at the theater is competitive with prices of the soundtrack at retail stores. “We didn’t want to undercut the retailers,” says Wingate.

According to Ash, the experiment is providing information regarding the overall effect of selling music through an alternative outlet. “We’re trying to understand the impact of the big screen on the sale of merchandise,” she says. “We liked [this program] not only because Whitney is a hot artist and we were premiering her new video, but also because the merchandise and the video are tied in to the film.

“General Cinema, what we’re trying to do is find some fun ways of entertainment and add them to the movie mix. By doing this, we’re trying to add more value to our patrons’ movie experience. Also, the albums will be offered at the chain through the new year. She notes that marketing music products to movie audiences is a good fit, since there are strong similarities between moviemakers and music buyers.

“Our research has shown that the consumer profile between music purchasers and moviegoers is very similar,” Wingate agrees. “We’re also looking at this as advertising. Research has shown that moviemakers are entertainment buyers.”

He adds, “And active movie buyers tend to be active music buyers.”

Both executives decline to project how much money General Cinema, Arista, and Fox hope to make off the promotion, or how much money the promotion is costing each partner. “This is untracked territory,” says Wingate. “The only music that has been sold on a chainwide basis in the theaters that we are aware of has been for children, with Disney, but it’s never been anything as involved as this.”

According to Wingate, the project is also another means of providing awareness of the soundtrack to encourage sales at other retail venues. “We’re looking to expand the universe of the album’s impression, and hopefully sell some records, too. We do not expect that every positive impression will be reflected as a sale in the theater.”

Ash says Arista approached General Cinema with the idea of using popcorn bags as billboards for the soundtrack. Executives at General Cinema felt that since the album is a product with entertainment value, using the music video to help market it might have a greater impact. “In

Ruby Mines Cutout Gems

Owner Marks 50 Yrs. In Biz

BY ED HOGAN

CHICAGO—In an industry that has more than its share of longtime players, how many can claim to have logged five decades in the trenches? Ruby Lawrence, proprietor of Chicago-based Ruby Sales, can.

At a robust 76 years of age, cutout wholesaler Lawrence is celebrating 50 years in the record business. For the last three decades, he has been running Ruby Sales, which has become a regular stop for a huge number of retailers where stock becomes hard-to-find titles cover the music spectrum. Included in his 50,000-plus title stock are soul, jazz, country, classical, ethnic, gospel, soft rock, and adult contemporary.

There are soundtracks of every ilk, comedy albums, and obscure releases from long-forgotten labels.

Lawrence started in the business when he returned to the States after serving in the military during World War II. “I came home from the war, and the only available jobs were for traveling salesmen,” says Lawrence, who became a jobber, which, at the time, was simply referred to as a “jobber.”

Selling from the trunk of his car, Lawrence’s inventory consisted of oversold and discounted records, which

be resold at discounted prices.

In 1952, he teamed with a business partner in a rackjobbing operation that lasted 13 years, until he and his son, Ray, opened Ruby Sales in 1965.

Cutouts are an important ingredient of successful independent retailing, according to Lawrence. “Cutouts serve a valuable place in the industry,” he says. “There’s really no set pricing in either the buying or selling of cutouts. It’s up to the dealer to know what to pick for his own store and how to price it. If done right, you can do very well.”

To keep things fresh, he constantly rotates the merchandise. “If dealers come here and see something they saw before, it’s not good,” he says. “Also, by not having my stock arranged by label or some other way, they see things they would have never considered.”

“I sometimes sell pieces based on the artist’s name,” he continues. “Some releases become more valuable as a cutout for any number of reasons. The act may suddenly hit it big, and that generates interest in their previous releases. For whatever reason, the follow-up to a hit album may not sell well. So it’s deleted from the catalog. Even though aesthetically it may be better than the debut. Sometimes the record ends up

(Continued on next page)
getting some airplay or club play, and the demand explodes. When that happens, a release tucks away in the corner gathering what can suddenly become the looks of the hottest pieces in your store’s stock.

That has happened more times than Lawrence can remember. In one case, he was able to profit quite nicely. Song-writer-producer Jeffrey Perry—who has credits including the Proof Album In Soul's 1970 top 10 single “Somebody's Been Sleeping,” Diana Ross “One Love In My Lifetime,” and Jackie Wilson's “Beautiful Day” album—recorded an album for Norman Whitfield's production company and issued it through MCA. Released in the summer of 1978, the album “Jeffree” (which was also the artist's stage name) yielded two singles, “Mr. Fix It” and “Love's Gonna Last,” the former of which charted in the lower regions of Billboard's R&B chart.

Then in late 1979, serendipity came into play. “I bought this big load and in there was a couple of thousand of copies of Jeffree,” a guy from England was here and said, “That’s a good record. Give me a good price, and I’ll buy them all.” But Lawrence wanted to appeal to himself the record around a little bit, so he sold him only a few hundred.

But others in the U.K. began calling Ruby Sales, and the album quickly sold out. Meanwhile, U.K.-based Charly leased the rights to “Jeffree,” and it not only sold there, but it started coming into the U.S. as an import.

Airplay was added to the mix, when local DJ Kenny B had played “Jeffree’s Gonna Last” from the album on his Saturday-night dance program on WVAZ. Demand skyrocketed, and since the record was out of print in the U.S. and only available as an expensive import, the inevitable bootlegs appeared.

Lawrence, seeing the potential bonanza, contacted MCA and struck a deal for exclusive rights for the album. “Jeffree” went on to become one of the hottest-selling records in Chicago, with stores posting signs reading “We have Jeffree” says Lawrence. The popularity of the 12-year-old album was huge, that Jeffree came from California to do concerts and radio appearances.

One of Ruby Lawrence’s biggest successes as a cutout distributor has been with an album by R&B artist Jeffrey Perry, who records as Jeffree. (Photo: Ed Hogan)

Lawrence received accolades for understanding the wants of the record-buying public and having the chutzpah to satisfy them. But he has no problem sharing the spotlight with others. “(Local distributors) Barney’s and Fletchers, as well as Kenny B, did a great job with the record. It’s still doing well for me. Another song from the album, ‘Mr. Fix It,’ is starting to become popular,” he says.

The success of “Jeffree” reminds Lawrence of another incident in which he was able to profit in a huge way. When Chess Records went out of business, because I knew the owner, Leonard Chess, I was able to get a lot of their product,” says Lawrence. The company’s B-grade series, which included the Chess-Checker catalog, remain one of his best-selling lines.

Lawrence family shares stories that can leave you wishing for simpler times. Anecdotes of such people as Earl “Fatha” Hines, Sarah Vaughan and George Treadwell and Jimmy Makulac—“He could sing in any language”—are his conversations. The uninhibited wholesaler is more than happy to pull out his stock of photo memorabilia.

There's Lawrence at a restaurant buying bread with radio talk-show host Jack Egan and "Father Of The Blues," A.C. Hoskins, the leader of the Crescendo Club. In another, he’s in a two-shot with Julie London. The inscription on his autographed photo with Bonnie Kele recorded the album at the assorted cutout man in the world.

The wholesaler recalls he was the first indie distributor of Audio Fidelity, the sublime label whose slogan was “For those who can hear the difference.” People didn’t think that they would sell.” But Lawrence went to a sound-effects show in the Chicago area, the heavy record man has advertised in international trade directories.

“I got orders from all over the world. "We gave the Dukes Of Dixieland and Al Hirt their first big breaks. I listed them at $6.56 in the days when everything was $5.56." But they sold through “creative merchandising—

I know which dealers could move which items," he says.

After half a lifetime in the business, Lawrence has made enough contacts to allow him to obtain the product he has always known. "I buy British goods that other dealers don’t," he says. "This gives me the variety of product I need to sell a customer.”

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Lawrence prefers to have payment wired directly to his account. "I prefer they wire me to my bank for two reasons: one, it’s faster, and when one bank wires it to another bank, you know it’s good."

The popularity of classic pop music, including Tin Pan Alley standards and the resurgence of Perry Bennett, has put him in an enviable position. "I like the old-time nostalgic recordings," he says. "They are selling exceptionally well now, and I buy them by the thousands. They’re my bread and butter.

Ruby Sales makes a lot of product, but Lawrence sees some mistakes the labels are making that impede sales. “I think they’re stopping their inner-packaging. "They were a mistake," he says. "Why not give a brief history of the artist and list the other releases in their catalog? I don’t believe in passing out booklets, they make the writing too small—can’t even read them with a magnifying glass.”

Gloria 1515 was the sweetest cutout & B artist Jeffree showed Lawrence. "They have it all for themselves—"I got all these things, invest in your business.”

Having the right copy is an important role, he says. "I was bidding on a million pieces out of Minneapolis, and someone else offered two cents a piece, and I beat the record more than me. The seller decided to go with me because I knew I would pay when I said I would.

"This would have happened to me had I been a record executive, and I think I’ve been great for this industry. Because of what I do, some people call me an undertaker. I believe I’m a savior, saving labels that have over-produced.” Lawrence also gives a second role to music that otherwise might be missed completely.

SPECIAL MUSIC, the 57-store Miami-based retailer, reports a $1 million loss for the first fiscal quarter, which ended Oct. 31, as sales from stores that have been open at least one year declined 12% from the same period last year. In the first quarter of 1994, Spec's reported an $84,000 loss. Overall revenues rose 4% to $17.9 million from $17.2 million. The loss was caused by the decline in same-store sales, lower profit margins on product, and costs associated with store openings. During the quarter, Spec’s opened two stores and closed two.

Sensormatic Electronics, marketer of anti-theft electronic tags for music and video, says that the latest, “National Retail Security Survey” indicates that retailers lost $25.6 billion, or 1.83% of total sales in 1994, to employee and customer theft, administrative error, and vendor fraud.

Live Entertainment, the home video company, says its Family Home Entertainment division has acquired rights to distribute on home video a slate of full-length feature films in 1996, including an animated version of "Tom Sawyer." Live says it has obtained financing for the production of films from London-based Coutts & Co.

The National Assn. of Recording Merchandisers says that Warner Bros. recording artist k.d. lang will perform at the Schlesinger Foundation dinner March 23 during NARM’s 38th annual convention in Washington, D.C.

Macrovision, which markets technology to prevent unauthorized copying or viewing of video programs, says it has forced Distributors Unlimited out of business. The company is a distributor of the black boxes that are designed to circumvent copy-protection devices. Macrovision says Distributors Unlimited is the 20th company to agree to leave the black-box business.

Sony Retail Entertainment is opening an office in Sony’s new European headquarters in Berlin in an attempt to expand its activities to Europe. Richard Groves, VP of Sony Retail Entertainment, Europe, will manage the unit and oversee a new retail project at the headquarters in Berlin’s Potsdamer Platz.

Reader’s Digest Assn. says that one of the first projects under its new programming alliance with PBS will be a portrait of American life, music, and culture in the ‘40s. After appearing on TV, the program will be marketed to retail on home video through Turner Home Entertainment. Another program, “Abraham Lincoln And Mary Todd,” will depict the life of the president and his wife.

Passport Music Distribution has come up with two packaging campaigns to attract the attention of retail buyers. Personalized Mel Torme CDs were sent to buyers to announce the Concord Jazz “Now And Future Legends Of Jazz” prom, which was taped in a studio and brass ribbon with a cover autographed by Torme. For a release by the Verve Pipe, “Pop Scream,” Passport sent buyers a signature pipe bomb containing a T-shirt and a band photo.

Star Song plans to release a concert by contemporary Christian act Newsboys Feb. 19 at the Space Center in Houston via satellite to retail outlets around the country. More than 200 stores in the Parable Group chain of Christian retail outlets are among the retailers participating in the promotion for the group’s upcoming release “Take Me To Your Leader.”
Indie Xmas Records Slow Seasonal Shudders

Stuart Back From Spain To Open A ‘Can O’ Worms’


Little wonder people look for some Christmas music to cheer them up when the holidays roll around, but as Dec. 25 approaches, Declarations Of Independents usually finds that a few spins of Phil Spector’s 1963 classic “A Christmas Gift For You From Phil Spector” (Virgin) will end any tender touches. We also try, desperately, to avoid any record on which an animal barks, meows, oinks, quacks, or quacks your Christ- mas favorites.

Some may shudder at the prospect of seasonal songs, but for those of you who enjoy them, or want to stock them, there are a few indie Xmas records out there this year that go well with ever crackling fire, and a well- dressed long-noodled pine.

Robert Earl Keen’s “Merry Christmas From The Family,” which he had heard on last year’s Sugar Hill album “Gringo Honeymoon,” is among the funnest Christmas songs ever recorded. Check out the original and ace if you can get the Durham, N.C., label to part with its limited-edition live single of this white-trash epic.

Tim/Kerr Records in Portland, Ore., has released Twelfth Night offerings by its wonderful young acts the Dandy Warhols (a CD single version of “The Little Drummer Boy”) and Super Deluxe (the EP “Electric Holiday,” which includes the originals “All I Want Was A Skateboard” and “Johnny’s Gone Sledin’ With Queen”). Also out of the Pacific Northwest, Seattle’s Blue Rose Record Co., has issued the “I Love Christmas” EP, a project featuring members of Super Deluxe, Love Battery, the Posies, and Pearl. It includes a version of the tradi- tional fave, Big Star’s “Jesus Christ.” Let us not forget Nashville-based Oh Boy Records’ perennial favorite “A John Prine Christmas,” on which the master singer/songwriter performs his own ineffable “Christmas In Prison” and a sublime version of “Saw Mommy Kissing Santa Claus.”

Lastly, if you covet an unseasonably tropical Christmas, the Blue Hawaiians’ “Relsles album “Christmas On Big Island” will whisk you away on an instrumental wave. When was the last time you heard “The Little Drummer Boy” performed on Hawaiian steel gui- tar?

Peace.

QUICK HITS: Singer Syd Straw, an object of Declarations Of Independents’ personal worship, has been signed to Capricorn Records in Nashville. Her label debut, “War And Peace,” is due in March. The divine Ms. Straw is best known for a stint as lead vocalist with the Golden Palominos. Virgin issued her solo bow in 1990… Reigning Chicago eccentric Wesley Willis has paled with Ogile Records in Redondo Beach, Calif. Willis’ label debut, titled “Rock & Roll Will Never Die” and distributed by Navarre Corp., features the bizarre performer’s homages to such rock bands as Nir- vana, the Rolling Stones, and Rootie & the Blowfish.

Hoping Music in Cansacoa, N.Y., has acquired the masters of “Save For A Rainy Day,” a lost album by surf stars Jan & Dean. The 1967 set, a the- ramatic project filled with songs about rain, originally received only limited distribution on Dean Torrence’s regional label M&I. From the hot-stove league, former New York Yankees and Chicago White Sox ace (and current free agent) Jack McDow- ell has released a new record, “Just A Thought,” on Chicago-based Monster- disc. It’s the hard-tossing pitcher’s third musical project. If you’re in the New York area, you can catch McDow- ell Saturday (9) at Maxwell’s in Hobo- ken, N.J.

FLAG WAVING: Dan Stuart confesses candidly that he just about reached the end of his tether while liv- ing in Madrid in the early ’90s.

“I got the blues for Spain and I could get,” he says. “There were days in Spain I became absolutely convinced I would never leave alive. … It was the lowest point in my life, those two years in Madrid.”

The singer/songwriter/guitarist, who spent the better part of the ’80s as lead singer for Green On Red, has captured the essence of this harrowing period on his solo album “Can O’ Worms.” The record was originally released by Nino Records in Ger- many and is now issued in the States by New Orleans’ Monkey Hill Records.

The core of the album is a group of somber songs—“La Pasionaria,” “Expats Blues,” “In Madrid” — that recap Stuart’s life on the skids over- seas. On a different note, the album concludes with a poignant song, “The Greatest,” about the young Stuart’s idol, Muhammad Ali.

Of the latter number, Stuart says, reflecting as much about himself as about Ali, “The best thing about being an American is that we’re allowed to reinvent ourselves.”

Stuart is in the process of reinvent- ing himself in Tucson, Ariz., where he got his start musically as a member of the Sverers, who relocated to L.A. and renamed themselves Green On Red. “I went home, and it’s the best thing I ever did,” Stuart says. “I realize today there’s nowhere to go. I realize I don’t have to run anymore.”

For “Can O’ Worms,” he was joined by a couple of musicians he knew dur- ing his sojourn in Austin, Texas, in the early ’90s: bassist J.D. Foster (who also produced) and former True Believers guitarist Jon Dee Graham. Dog Pondering veteran Daren Hess fills the drum chair.

Of his colleagues, Stuart says, “I’m pretty much like Ripple wine—you’ve got me in a silver goblet to make me tolerable.”

Stuart, who sounds more balanced and content than he ever was in his manic days in L.A., expressed satisfaction with his new record. “I said, ‘I’ll make this little record, and I’ll make it for me,’” he says. “I think it’s my first truly honest record.”

With his recording band in tow, Stu- art will play a couple of weeks of club dates, starting on the West Coast, in January.

SOUNDTRACK ON SALE AT CINEMAS

(Continued from page 87)

other words, we’re saying to the music industry that right now you have MTV on the box in the living room, and it certainly has been a valuable market- ing tool. However, we think we have something better and more exciting.”

Wingate says, “What we want to do is get the music video in front of as many people as we could before Christmas and before the release of the film. We liked the idea of showing the video in an environment where the audience is captive.”

He says that the difference between showing the video on TV versus the big screen is that at theaters there are fewer distractions or less “clutter.”

“Theatrical exhibition gives you people’s full attention; the phone is not ringing and the kids are not trying to talk to you at the same time. General- ly, it’s very hard to get people with- out other interruptions. With this pro- gram, we’re getting people in a closed, noncluttered environment.”

He adds, “I don’t think that we would embark on putting videos into a movie theater unless we felt that it would not fit with the moviegoing experience.”

He says that sales of the album so far have been strong at theaters located in areas with a large African American population.

Rick Blieweiss, senior VP of mar- keting at BMG Distribution, which is distributing the album to General Cin- ema theaters, says this experiment is just the beginning of selling records in places usually not associated with record sales. “As labels and distribu- tors, we are always looking and will keep doing these kinds of things to find new outlets to expose and sell applicable product that in no way undermines the regular music retail base. “Blieweiss says he agrees with the new marketing concept since it is after an “incremental” or add-on busi- ness rather than attempting to replace music store sales. “The real key here is that a movie theater is a specific environment with very limited SKUs as compared to a music store environment, where the business is driven more by price, selection, cus- tomer service, and things that are important in the regular retail envi- ronment.

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BIllboard December 16, 1995

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After a little more than five years, Joe Bianco, chairman of Alliance Entertainment Corp., is on the cusp of achieving two of his dreams. He is about to become a very wealthy man and will soon enter the world of home video businesses.

On Nov. 30, Metromedia International Group, a division of the conglomerate Metromedia, agreed to acquire Alliance for about $583 million in stock, with the deal set to close in March (see story, page 7). As part of the deal, Bianco will become CEO of the division that includes Metromedia's entertainment ventures, among them Orion Pictures, Orion Home Entertainment, MCEG Sterling, and the Motion Picture Corp. of America.

Beyond the entertainment division, there will likely be a greater need to become the next CEO at Metromedia, a media and telecommunications company put together by John Kluge, an 81-year-old billionaire.

Bianco currently owns about 20% of Alliance Entertainment, which means that his shares are worth about $106 million. Of course, if Metromedia's stock price increases, it sweetens the pot for Bianco, not to mention Alliance shareholders.

Not a bad payday for Bianco, 45, who built Alliance with other people's money. But Bianco wasn't always an entrepreneur. After graduating from Yale Law School, he went on to teach, and by the age of 31 he was the associate dean of New York's Yeshiva University Cardozo Law School. But he soon left the halls of education and entered the business world.

In the early '80s, he acquired the rights to U.S. distribution for Lotus Performance, a British sports car company. At the time, car sales were hard to come by, so Bianco used his knowledge of tax laws and financing to create a limited-edition partnership that provided a modest tax write-off to induce well-heeled customers to buy a Lotus from him, according to a 1983 Forbes article. The partnership raised money and customers (or his distributorship). Bianco was further helped when foreign currency trading swung in his favor, giving him greater profits.

In 1987, he sold his business to General Motors, earning him an undisclosed sum that was presumably in the millions. That's when he began providing for his next business opportunity, the one that would cement his financial stature as a multimillionaire.

In 1990, Bianco entered the music business by acquiring a controlling interest in Bassin Distributors for about $24 million, the bulk of which was put up through an investment unit from CIGNA. Until Bianco came along, Bassin's business was regarded as unattractive, a backwater of the music industry. But in buying a one-stop business, Bianco saw something that many of the music industry's finest financial minds had overlooked—a steady cash flow that could be marketed to Wall Street.

Armed with that steady income stream, Bianco cut deals raising capital that allowed him to buy other companies, such as CD Plus and Abbey Road Distributors; independent distributors Encore Distribution and Independent National Distributors Inc.; labels Castle Entertainment, Concord Jazz, and Sound Solutions; South American wholesalers Discountmusic, Canta Brasil, and Brasison; and even a management company, Premier Artist Services.

Along the way, Bianco has made investments out of a lot of people, including Jerry Bassin, former owner of Abbey Road Distributors; Bruce Ogilvie, former owner of Abbey Road Distributors; Allan Meltzer, former owner of CD One Stop; and Anil Narang, Alliance's vice chairman, who will run Metromedia's entertainment business with Bianco.

When Bianco first bought Bassin, he thought he was going to be in the music business for three years, but he kept buying, as a couple of one-steps, and a couple of more. Eventually he would find a way to buy out, take home his money, and then move on to his next business venture, which he hoped would be his entire into the movie business in one form or another.

But as he made his way through the music industry, spotting opportunities, he realized that Alliance's potential was greater than he initially suspected. So he kept going, building and adding new dimensions to the company, all the while positioning it as an attractive takeover target for bigger entertainment companies.

Earlier in the year, Bain Capital, an investment firm, tried to buy Alliance for $9 a share, but when it turned down and instead bought a stake in the company. At the time, Bianco privately said his selling price was $12 a share. It looked like he was going to get that and get into the movie business in one fell swoop.

But just because Bianco is now in the movie business, don't expect him to turn his back on the music industry. He is in the process of streamlining the various operations under the Alliance umbrella—a massive task into itself that is far from complete.

While others think that eventually Alliance will pursue the creation of front-line music, Bianco says he is content to own catalog labels. He dismisses the notion that he will try to make Metromedia into the seventh major. The combination of Metromedia and Metromedia International Group goes a long way toward creating a fully integrated entertainment company.

Bianco says there are plenty of cross-overs with opportunities with a movie studio, a telecommunications empire in Europe and Asia, and Alliance's assets.
Sony To Open ‘Sesame Street’ Audio Titles
Multicultural Titles Bringing Kids The World

Tell Me How to Get: Sony Wonder is rolling a gamut of promotions for the national launch of seven “Sesame Street” audio titles ready for release Jan. 18. Three new music titles, a pair of new book and tape packages, and two book-tape releases are being supported by a yearlong national marketing campaign, which includes television and print advertising, a coupon booklet, a sweepstakes, and a 150-station radio promotion.

The new audio titles are “Sing Along Travel Songs,” “Silly Songs,” and “Bert & Ernie’s Greatest Hits,” each $13.98 on CD and $9.98 on cassette. Book-tape release “Big Bird’s Band Plays Together” is the first in a new series called “Kids’ Guide To Life,” which, in typically amusing “Sesame Street” fashion, focuses on common developmental problems for preschoolers and their parents. The new titles will also be dressed up with new covers and new commissioned liner notes.

“We’ve gone to the Library of Congress and found archival photographs,” Greenberg says. “Liam Clancy wrote a really great, funny liner notes for “The Last In The Morning’ that basically gave the whole background of the time and how important this record is. The Lightnin’ Hopkins (albums) have greater liner notes by the producer, Mack McCormick.”

He adds, “We’re also writing liner notes not just for the aficionados. For a lot of people, this is probably going to be the first time they’re hearing about probab their first Odetta album.”

Masterworks are being cleaned up using both the No Noise and Cedarwood processes.


“Big Bird’s Band” product manager David Greenberg says that Tradition will issue three more 10-album sets after the February raft of a total of 40 titles in the first year.

Greenberg adds that the Tradition releases will be packaged in clear jewel boxes with plastic top-skins to differentiate them from Ryko’s green jewel boxes for its top-line product.

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CHILD'S PLAY
(Continued from preceding page)

national radio promotion program involves "Season Street" audio and book/tape product to be given away on-air four times per day for one week. More than 2,500 mentions will run on top 40, adult contemporary, oldies, and country stations.

A variety of point-of-purchase material is also available, including color streamers and shelf talkers, floor and counter displays, window signs, and 12- by 12-inch album flats.

DECK THE HALLS: Walt Disney Records' "Toy Story Read-Along," which contains the entire storybook and audio, will ship to radio and retail on December 1. DJ Audio chart after four weeks, leads the pack of Disney holiday titles. Disney's book-tape "Storyteller Series" offers "Pocahontas: Listen With Your Heart Read-Along," which moves 17-15 on the chart this week. Also available is the "Toy Story" soundtrack, which includes a duet between Lyle Lovett and film songwriter Randy Newman, and "Disney's Christmas Sing-Along," with 10 traditional carols rendered by Mickey, Minnie, and the gang.

Independent artist Jim O'Grady's new "Boogie Woogie Christmas" (College Street Publishing, Healdsburg, Calif.) contains familiar holiday airs along with O'Grady originals, such as the title tune, not to mention a rendition of "Twas The Night Before Christmas.

THE WHOLE WIDE WORLD: The estimable Ella Jenkins has released a new compilation album on Smithsonian/Folkways, "Multicultural Children's Songs," a 23-cut compendium of Jenkins' trademark global offerings. The album includes songs in Jenkins', words, from the roots of my own African-American music and my own childhood on the south side of Chicago.

Former Moody Blues keyboardist Mike Pinder goes global with his first kids album, "A Planet With One Mind" (One Step Records, Auburn, Calif.). It contains Pinder's music and narration of classic children's stories from around the world, such as Tomie de Paola's "The Legend Of The Indian Paintbrush" and Charlotte Zolotow's "The Butterfly Boy." It's the first release in a proposed series of three cultural albums.


All Mixed Up. In order to promote their latest album, "Vertigo," Xemu recording act Poets & Slaves recently played an in-store set at the Coconuts Rockefeller Plaza store in Manhattan, Shown left, are producer Mike Schaft, managing director of Xemu, band member Bobby Bumpus; Billy Bell, manager of national sales and marketing at Touchwood Records, Xemu's distributor; band member Evan Batchelor; Scott Schill, owner and managing director of Touchwood; and band member Tim Brown, Ralph Lingio, GM at Coconuts, and band member Martin Trum.

Top Christmas Albums

FOR WEEK ENDING DECEMBER 16, 1995

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<th>Artist</th>
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<tr>
<td>30</td>
<td>BING CROSBY</td>
<td>WHITE CHRISTMAS</td>
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<td>31</td>
<td>THE MORMON TABERNACLE CHOIR</td>
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Top Kid Audio

FOR WEEK ENDING DECEMBER 16, 1995

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<tr>
<th>No.</th>
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<td>1</td>
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<tr>
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LOS ANGELES—Indie label Nettwerk Records is celebrating its 10th anniversary in music with multimedia. The Vancouver-based company is releasing “Decadence,” a five-disc enhanced-CD boxed set that documents the label’s roots in dance rock up to the biggest hit to date, the debut album’s sold out pop sales with Sarah McLachlan. Nettwerk is also spinning off its internal multimedia department into a separate company. A few members of Nettwerk’s multimedia staff have moved to New York to form the new venture, which will continue to be responsible for internal multimedia duties as well as outside projects. Among the projects already on tap for enhanced CDs for Reprise are Barenaked Ladies and EMI rockers Nettwerk just Of the organization’s songwriting talent, offers owners of Macintosh computers (PCs need not apply) a chance to travel through a futuristic city while triggering a variety of audiovisual and videoclip. The album, which has already been released in the UK, is being pre-released in the Reprise store at www.sonyreprise.com.

CAPITAL RECORDS, meanwhile, is using a limited-edition enhanced CD sampler to promote John Hiatt’s label debut album, “Walk On.” The disc includes four audio tracks and an enhanced CD-ROM alone including audio CDs, as well as multimedia footage of lyric and lyrics, accessible via computers.

Additionally, Tim/Kerr Records has released its first enhanced CD title, “Horse” by Folly Of Youth... Also new in the format is Interscope Records’ first enhanced CD, by Skeleton Crew... On Records, a San Francisco-based indie label, is offering two experimental new CDs. “The Groove Active Collection” features A Tribe Called Quest, Brand New Heavies, and other acts, with multimedia offerings ranging from concert footage to an interview with an under-ground graffiti artist. “Spiritual High” boasts such acts as Moslovics, Future Sound Of London, and Steve Roach, and a multimedia section that includes readings from the Dalai Lama, meditation techniques, and tai chi instruction. Each is priced at $15.98.

Also just out is Moos/Blueemoor’s first entry into the multimedia field. “Double Hourglass Guitar” by Tom I.K. sound system Zion Train, a two-disc, jewel-boxed package offering an audio CD and a companion CD-ROM. The multimedia section of the CD-ROM alone is due out early next year at less than $20, targeting the computer software retail channel.

Finally, The Recording Industry Assn. of America has applied to trademark the name “enhanced CD” and an ECD logo, according to an RIA A spokesman. The trademark would be royalty-free, the spokesman says.

THE MIRAMAX CAFE has OPENED online, serving up diaries of home video eye candy in its “To Go” section, in which patrons can get info on current and future home video releases and can download pictures and videoclips and order videos. The newest addition to the Miramax site, at http://www.miramax.com, can also buy posters, books, soundtracks, and clothing from Miramax Films.

SWEETENING THE DEAL: Sony Interactive PC Software is packing free samples of Jelly Belly jelly beans with its new Firewall 2000 CD-ROM, a gateway into a new 3D Lemmy Mac. A tie-in sweeps promotion will offer a chance to win various software and Jelly Belly prizes.

MIKE O'FELDIEK'S debut enhanced CD, "The Songs Of Distant Earth," will head to the U.S. early next year. Reprise Records has set a Jan. 30 release date for the multimedia album, which includes an audio CD and video for the single “Let It Rock Light” and marks the label’s ECD debut. In its U.S. release, the album, inspired by the Arthur C. Clarke book of the same name, offers customers the chance to call in via the computer’s PC’s (not included) to an "old-school" computer to travel through time, to travel through a futuristic city while triggering a variety of audiovisual and videoclips. The album, which has already been released in the UK, is being pre-released in the Reprise store at www.sonyreprise.com.

CD-ROM Offers BMI Info Disc To Complement Internet Site

The two-disc CD-ROM guide, which launches early next year, marks the second phase in what the performing right organization calls its "digital program," offering access to information on its vast database of licensed songs. The more than year-old Internet site, at bmi.com, has since been expanded to include U.S. copyright registration and BMI clearance forms, digital versions of BMI’s quarterly magazine, lists of the most-performed BMI songs, and departmental directories. In fact, E-mail access to BMI personnel.

"The response to our online site has been just tremendous," says BMI president/CEO Frances W. Preston, who pegs weekly access numbers at more than 50,000. "It’s been so successful in fact, that, since the first performing right organization in the world to launch our domain, we’ve also been asked to act as consultants for other performing right organizations throughout the world who want to establish their own Internet presence." Owners of performing right groups worldwide now have Internet sites, offering news, clearance forms, and other information.

BIM’s new CD-ROM is designed to complement the company’s online site, Preston says, and to act as a tool for users who do not have Internet access.

"If you’ve got a computer, you don’t have any excuse now for not knowing BMI songs," she says, joking.

As with the online site, the CD-ROM offers a database of all songs registered with BMI, as well as special databases of award-winning songs and lists ranking its most successful songs. There will also be lists of films and TV shows with music by BMI-affiliated composers, and answers to frequently asked questions about interpreting the authorship and copyright of BMI-affiliated works.

Preston explains the CD-ROM to be a valuable new tool to a wide range of users—from labels, radio stations, and BMI’s music library to journalists covering the music industry, and answerers to frequently asked questions about interpreting the authorship and copyright of BMI-affiliated works.

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The initial two-disc guide will be made available by request at no cost, Preston says, and plans to institute an after-unsold subscription rate thereafter.

More information about obtaining the CD-ROMs will be available online beginning in the fall.

Los Angeles—As expected, the latest version of Progressive Netwerk’s RealAudio-WEB streaming software has been released, with support for streaming CD-in-ROM media to a computer running a Web server. The new version also includes improvements for streaming CD music to a computer running a Web server. The new version also includes improvements for streaming CD music to a computer running a Web server.

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Los Angeles—As expected, the latest version of Progressive Netwerk’s RealAudio-WEB streaming software has been released, with support for streaming CD-in-ROM media to a computer running a Web server. The new version also includes improvements for streaming CD music to a computer running a Web server.
NEW YORK—Home video has become lead crowded for distributors in 1996, but more complicating.

Used to a notion of small chains with small buying clout, distributors have had to become accustomed to retail consolidation on a scale far greater than anything they had known before. That means fewer customers better able to dictate purchasing terms than ever when rental volume has beenflat. The wealth of sell-through titles is helping to balance the scales, but their growth has been limited by the number of retailers who bypass distribution and buy directly from suppliers.

"Certainly, consolidation has been the trend of the past year, and it will continue," says Fuchs & Taylor marketing VP Carl Mann. He sees opportunities, but says, "Mergers unto themseives don't generate store traffic. Merchandising and customer-generating marketing do the job. Servicing an account like MovieVideo, a merger of smaller chains, requires a significantly different form of support.

Wagner Mogel, VP of Star Video and head of its Framingham, Mass., branch, agrees. "Re-assignment and consolidation of accounts has been a philosophy," he says, "be it with MovieVideo or some other five branches in the past year. We'll see a lot more consolidation, as companies are on a feeding frenzy, feeling if they don't get more stores now they may lose them," Mogel continues. "Those [public-owned chains] with the right store mix will make it, and one key is that management of the acquired chains has to stay on." Ron Eisenberg, president of ETD in Houston, which has 17 warehouses, says, "Consolidation at retail was to be expected sooner or later. It does change the market share and credit risks, but you can't fight the tide. And it's the responsibility to go after the new [publicly held chains]. As far as studios shifting to more direct sales, it's tough to mesh the distribution overlap, but there may be more opportunities in that area any advantage versus a distributor when the service factor is much more vital retail.

Everyone agrees that 1996 was a banner year for sell-through, in the face of generally flat rental volume. As noted in our "A Hard Day's Night" feature May WaxWorks/VideoWorks in Overnboury, Ky., says, "There wasn't a single big hit, like Jurassic Park or The Lion King. There were only 10 movies in 1996 that hit $100 million and it was a number of others in the $50 million-$60 million box-office category, many of which came direct to video. A lot of sell-through hits are good for us and for our retailers."

Kirikop, believes that accounts are getting more selective in buying bud-

get titles to rent and in selling both new and previously viewed copies. The familiar jargon, "I need something new," he says, by last year's shift to a com-

mon store date.

"Studios also have spent more on TV today," says Mogel. "Star has an aggressive TV campaign, and we have as well," says Mogel, "you know home video has hit the big leagues when you see a 30-second spot on NBC, UPN or the Teenie Seinfeld of the 200,000-hour mark."

Mogel concurs, noting that most major fourth-quarter releases had hit 70%-75% of sell-through expectations as of late November, and those in the 40%-60% range are now starting to move. Promotion helps. He singles out LIVE Home Video's "Stargate" holdi
day gingerbread house as one of the most innovative in-store displays, and notes some good activity on "mixed" pre-sales, tied to $500 prizes for ad-
fitional titles linked to Disney's "Alien"

doc and "The Santa Clause" and Warner Home Video's "Free Willy 2."

Like rental, multimedia has been doing its thing, waiting for new con-
sumer upsurge. Mann says, "While the game business was flat most of the year, 1996 will be the 82-87 year." The growth is exci-

ning, and more of our stores are going beyond games, adding titles in the child ren's category.

(Continued on next page)

VSDA & Lotto: Hey, You Never Know; Paramount Interest in Sell-Through

LOTTERY ACTION: The Video Software Dealers Assn.'s New England chapter may gamble on the Massachusetts state lottery to build retail exposure.

A deal is in the works for a promotion in March that would give customers borrowing at least three tapes the chance to win a fre rental, $1 off a tape priced at $14.95 or higher, or participation in a sweepstakes that awards winners anywhere from $100 to $2,500 worth of free lottery tickets. "The whole concept is to push traffic into stores," says Roger Peterson, advertising director of the Massachu-

setts Lottery Commission. Peterson expects to join with the VSDAchapter in distributing about 800,000 instant-win scratch tickets, salted with 40,000 betting giveaways.

Since everyone's a winner, local VSDA officials have begun talking about what promotion will cost the approximately 250 participating stores. According to Peterson, the agreement won't be inked until retailers are sure that they won't be stuck with more redemptions than they can profitably handle. If the deal is a go, the Lottery Commission contributes the coupons and VSDA adds an estimated 845,000 in media support, similar to the arrangement that Massachusetts had with Eastman Kodak in an earlier effort.

Peterson acknowledges that the Lottery Commission needs all the help it can get these days. Legislature-mandated cuts have slashed the commission's ad budget 78%, from $1.16 million in 1992 to $500,000 this year. And that can only be spent at point of sale, Peterson says. Not surpris-

ingly, perhaps, the commission has seen some slack in the sale of "real engine help," the instant-winner tickets.

The strangled budget has thrown a monkey wrench, at least temporarily, into the state's plans to bring in Media in the form of a lottery promotion. But several retailers believe they have a state-wide lottery promotion with the Washington state VSDA chapter that would have been the association's first and might have established additional national patterns. However, retail politics, including that by nonvideo outlets, derailed the effort. Media Drop-in hasn't tried elsewhere, but a successful Massachusetts pro-
motion could rekindle interest.

NE MONKEYING AROUND: Blockbuster is using to be the 800-pound gorilla in rental. Now, it's trying to throw its weight around in sell-through. The chain is running full-page ads in the Dec. 19 issue of Video Watch from the hit home video pack-

age, in a scene from "Phones, Trans, And Automobiles," which is one of the half-dozen. The others are fairly recent releases "Ghost" and "Naked Gun 2 1/2," "Pirates" and "Charlotte's Web," and a real oldie, "White Chris-

tem."

Paramount is the only studio represented, probably because it and Block-

buster are owned by Vias-

com. Given Blockbuster's recent cool-to-cold attitude toward sell-through, let's see what happens to the cam-

paign after the holidays and if non-Paramount features are included.

VIDEBITs: Never mind the trend toward retail consolidation. Video Ed's last live-action series, the popular to-morrow's video (before 11 A.M.), has )r nies-against emphasizing rental. That's changing. We're doing much more in sell-through. It's an uncharted market," Scavelli says. One example is a 40,000-piece promotional offer that Flash recently limited and can inventory in its new digs. Scavelli is also venturing more into Spanish-language tapes.

The next sound you may hear from American Movie Classics is "Rembrandt," the cable channel's first origi-

nal live-action series. The parent to-old-time radio (before Howard Stern) will debut with two episodes Jan. 13, the anniversary of the inaugural public radio transmission in 1910. Two more will follow each month thereafter, assum-

ing all goes well. AMC is developing a video version of the series for free home video package in a possibility. Rainbow Programming Holdings, AMC's parent, closed the cassette markt in 1996. Maybe it's time to take another crack at retail.

Road Warrior, Kids Division. Jason David Frank, ak Tommy of the Mighty Mor-

phin Power Rangers, made a four-city tour of retail stores in early November to promote Saban Home Entertainment's martial-arts tape "The White Ranger Kata." It streets Jan. 30, taking a break during a Kmart appearance in Detroit, from left, are Philiss Knapp, Handling marketing assistant, Denise Holseber, Handling concept coordinator, Frank, and Jennifer Whitcombe, Handling sales representative.

MPI Finds Well-Timed Reissue ‘Help’ In New Beatlemania

NEW YORK—MPI Home Video lucked out big when the Beatles "Anthology" television documentary and album release were forthcoming at the se-

sonal level just a few weeks after its release of "A Hard Day's Night" and "Help!" Sales have soared as high as 60,000 cassette for each feature in the wake of the Oct. 31 street date.

"We decided to reissue them in May and didn't know until July about "Anthology,"" says MPI head Ken Ali. "It only confirmed that this was the right time to reissue, because with the wheels coming out, it would obviously spring interest in the Beat-

les. And it wouldn't be available [right away] on video, so we should have the market to ourselves. And we made people aware of our other three Beatles video titles, and make sure our accounts know they're available and the only authorised Beatles titles are ours.

MPI's other Beatles titles are "Mag-

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The two released movies, says Ali, have been digitally remastered and lengthened to correspond to Criteri-

on's laserdisc versions. For example, the two released movies, says Ali, have been digital-

ly remastered and lengthened to corres-

pond to the Criterion laserdisc versions. For example, the extra footage in the DVD reissue of the film, an interview with director Richard Lester, and Lester's experi-

mental film "Running, Jumping, and Standing Still," with Peter Sellers and Richard Attenborough, also comes.

"Help!" now has more than 15 minutes of new footage, including the original theatrical trailer, silent footage of the set and the world premi-

ere, still photos and posters set to "Help!" music, and a Beatles radio interview.

MPI first released "A Hard Day's Night" in 1985 and "Help!" three years later. They've been "consistently good sellers," says Ali, though they had not been promoted recently and had even been off the market before the release.

(Continued on next page)
CONSOLIDATION
(Continued from preceding page)

Mann's, reference, and education categories," Mann says. "There's a direct correlation between stores that highlight this multimedia product and those that just order it and bury it."

Kirkpatrick points to the advantage WaxWorks has in owning a retail chain of about 150 Disk Jockey Records stores, with varying tests of CD-ROM game and entertainment titles, as well as the new enhanced CD releases. He notes a successful diversification into what he calls "multimedia memorabilia," a prefab of CD-ROMs, shipped flat in a compact floor display, priced to sell at $7.98-$12.98, and a hit at traditional movie and music outlets, as well as multimedia locations.

Mann expects more consolidation, shorter selling windows, and a key opportunity for alert retailers. "Most everyone in our business channel is moving toward increased productivity and efficiency, better ways to run their operations," he says. "With [enhanced CD] expanding and in a position to provide the new digital videodisc product when it's available, as a distributor, we're looking forward to the challenge the superior technology of the digital formats offer."

Based on WaxWork's 15th annual vendor show in October, Kirkpatrick is bullish for 1996. "We had an all-time high of 1,600 retailers at our 2½-day event, with a great burst of accounts wanting to soak up ideas to improve their business," Kirkpatrick says.

"Consolidation at retail will continue [in '96], though not like this past year," Eisenberg says, "and rapid sell-through growth is expected, with total dollars eclipsing rental volume for the first time next year."

MPI REISSUE
(Continued from preceding page)

But "Anthology" and the latest round of Beatlemania afforded MPI an opportunity to piggyback its promotional efforts and blow out product. "I'd be a liar if I didn't say 'Anthology' didn't play a part," says Ali. "We made sure we called our accounts and told them people would be watching it and would want Beatles videos, and then there was a great groundswell of press preceding it by two months, which combined with the advertising we did, including TV to drive home that these authorized videos are available for anyone who wants to reminisce with a cleaner copy."

MPI also bought ads in wholesaler mailers, did giveaways with radio stations, and "did probably 12-15 other things in advertising which we hadn't done since its initial release," says Ali.

As a result of the re-release and the "new cycle of Beatlemania," Ali says, he's sold 100,000-120,000 more copies of his Beatles bestsellers and 60,000-70,000 units of the other three releases. "So we're looking at $1.5 million in revenue in a six-week period."

"We didn't want to be part of the exploitation of Beatlemania by other titles," Ali adds. "You put out [promo] T-shirts and posters and people start asking to buy them, and we can't sell them because Beatles merchandising is controlled by Apple and they're up top their ears working 'Anthology.' The last thing in the world we want to do is start asking them to help our campaign on their authorized titles."
**Blockbuster Awards: New Time, New Channel**

**BLOCK THE DATE:** The second Blockbuster Entertainment Awards will move to March and to a different network next year. The 1996 extravaganza will be held March 6 on the Viacom-owned United Paramount Network. Last year, before Viacom took control of Blockbuster, the show was held in June and was called CHS. In addition, the awards will be presented live instead of taped for broadcast at a later date.

Blockbuster spokesman Mike Caruso says the retailer moved the show up three months to capitalize on Oscar season, which will be in high gear by March.

**A C A D E M Y HANDS IT OUT:** March 25. "It's a fun way to take advantage of the Academy Award buzz," says Caruso. "It's just another angle."

Nominees in 16 video and music categories will be announced in mid-December, following by votes in Blockbuster Video and Blockbuster Music stores from Dec. 29 to Jan. 12. The video nominees will be selected from the most popular rental titles at Blockbuster. Music candidates will be selected from the bestselling titles at the chain using Baseline and SoundScan sales data.

Last year, more than 1.5 million patrons participated in the voting, and more than 10 million tuned in to the awards, the company says. "We were satisfied with the results, considering it was a new show and we had stiff competition from 'Home Improvement' and 'Pras-see,' " Caruso says.

Coca-Cola is sponsoring a sweepstakes, which will award five free trips to the show, to be held at the El-figu-yes Theater in Hollywood, Calif. Consumers can enter the contest when they purchase a Blockbuster Video "double feature" package, which consists of two movie rentals, popcorn, and a two-liter bottle of Coke. The sweepstakes period will run Jan. 2-28.

The Blockbuster Entertainment Awards will launch a new programming for the year-old UPN. Currently, UPN airs two nights of original programming each week, Mondays and Tuesdays from 8 to 10 p.m. The Wednesday-night airing of the awards show will be followed up with two new hourlong dramas.

**OUT OF TIME:** Struggling independent Paramount Pictures was forced into Chapter 11 bankruptcy in November, claiming that poor video sales did not generate enough cash flow for the company to secure a line of credit.

As a result, Paramount is unable to finish several movies in production, originally slated for 1996. However, Turner Home Entertainment, which picked up distribution duties for Paramount earlier this year, will release three titles to the rental marketplace during the fourth quarter.

Adding insult to injury, Paramount's financial problems may cause it to be dropped from the American Stock Exchange. A trading embargo is in place until the AME can examine Paramount's financial records.

**PRISM HANDS IT OVER:** Home Video

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[**Top Video Sales**]

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<td>PolyGreen Video 806333133</td>
<td>PG</td>
<td>1995</td>
<td>9.95</td>
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<td>No. 18</td>
<td>GORDY</td>
<td>MGM Home Entertainment Buena Vista Home Video 4386</td>
<td>PG</td>
<td>1995</td>
<td>14.99</td>
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<td>No. 20</td>
<td>LIVING FROM AUSTIN, TEXAS</td>
<td>Epic Music Video Sony Music Video 50130</td>
<td>PG</td>
<td>1995</td>
<td>19.99</td>
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<td>JAWS (SPECIAL COLLECTOR'S EDITION)</td>
<td>MCA-Universal Home Video Uni Dist Corp. 80282</td>
<td>PG</td>
<td>1995</td>
<td>19.99</td>
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<td>No. 24</td>
<td>PLAYBOY: MAKING LOVE SERIES VOLUME 1</td>
<td>Playboy Home Video Uni Dist Corp. PBV0778</td>
<td>PG</td>
<td>1995</td>
<td>19.99</td>
<td></td>
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<td>No. 28</td>
<td>A CHRISTMAS CAROL</td>
<td>FoxVideo 4320</td>
<td>PG</td>
<td>1995</td>
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<td>No. 31</td>
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<td>MGM/UA Home Video Warner Home Video 205407</td>
<td>PG</td>
<td>1995</td>
<td>14.98</td>
<td></td>
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<td>No. 32</td>
<td>LUIS MIGUEL, EL CONCIERTO</td>
<td>WEA Latin 11639</td>
<td>PG</td>
<td>1995</td>
<td>14.98</td>
<td></td>
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<tr>
<td>No. 33</td>
<td>TLC: CRAZY VIDEO COOL</td>
<td>6 West Home Video BMG Video 25731-3</td>
<td>PG</td>
<td>1995</td>
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<td>No. 34</td>
<td>SCHOOLHOUSE ROCK GRAMMAR ROCK</td>
<td>ABC Video Paramount Home Video 47021</td>
<td>PG</td>
<td>1995</td>
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<td>Playboy Home Video Uni Dist Corp. PBV0776</td>
<td>PG</td>
<td>1995</td>
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<td>No. 37</td>
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<td>Warner Home Video 13228</td>
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<td>PG</td>
<td>1995</td>
<td>14.98</td>
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**Note:** Retail Store Sales Report compiled from a national sample of retail store sales reports.
Seagal Bows; Continued '95 Sales Growth

Warner Home Video will bow "Under Siege 2: Dark Territory" with Steven Seagal (wide, $34.98) on laserdisc in early February, along with "Something To Talk About" (wide, $34.98), with Julia Roberts, Dennis Quaid, Robert Duval, and Gena Rowlands.

Growth in '95: Nearly 5.8 million laserdiscs worth $241 million at retail were sold in the first nine months of 1995, a 2.2% increase in dollars over the same period last year, according to the Santa Monica, Calif.-based Laser Disc Assn.

Laser Scans by Chris McGowan

The average list price of a laserdisc climbed 2.1% to $41.65.

The overall figures included a laggard third quarter, in which 1.92 million units worth $78.6 million at retail were sold, a drop of 2.1% and 5.2%, respectively, over the same three months in '94, a year of major titles and sluggish U.S. economy seem to have caused the summer slump, but the last three months of '96 should draw strength from three high-profile releases "Apollo 13," "Batfowl," "Congo," "Pulp Fiction," "Crimson Tide," "Case," "Cinderella," "The Lion King," and "Live in THX-X versions of "Top Gun," "Alien," "Alenas," and the "Die Hard" trilogy.

 Pioneer Bows Music Label: Pioneer Entertainment (USA) LP will launch a record division in the U.S. in the near future, "maybe in late '96," says Rick Buehler, Pioneer Entertainment director of sales and marketing. "We're in the planning stages right now." On the software side, Pioneer currently distributes laserdiscs, videotapes, and karaoke discs in the U.S. and will add digital videodiscs in late '96.

Laser Population: Pioneer Electronic's Mike Fieder estimates that by the end of 1996 the U.S. population of laserdisc players will reach "nearly 2 million" and that the global population will approach 14 million machines. He adds that probably "upside of 8 million" players are in use in Japan, where many consumers have purchased them for home karaoke play, and that the format's biggest global growth in recent years "has come from Asia."
length movie on DVD as of press time. "At this time, none of us know" how well laser's special-edition features will carry over into the 5-inch format, he says.

But Goldstein does think that laserdisc is healthy and that five years "is way too short" as a prediction of how much life is left in the 12-inch format. He adds, "I don't think the laser market is going to suffer much of a blip after the first flush of DVD. People have a huge investment in their laserdisc libraries, in laser's excitement and capabilities. I'm still buying laserdiscs heavily, and they tend to be more of the special-edition releases."

TRON: Author William Gibson coined the term "cyberspace" in his 1984 novel "Neuromancer," but the 1982 Walt Disney movie "Tron" was probably the first artistic representation of a computer-generated reality.

Interestingly, one of the movie's story writers, Bonnie MacBird, married Alan Kay—arguably the most important contributor to the development of the personal computer—in '83, with Massachusetts Institute of Technolog Media Lab guru Nicholas Negroponte as best man (an event described in my Random House book "Entertainment In The Cyber Zone"). "Tron" today seems astonishingly present and a breakthrough in computer animation, and a Disney special edition (wide, CAX extras, $9.99) has painstakingly restored the film's gorgeous visuals and preserved its full 2.35:1 aspect ratio. Also included are audio commentary, animation tests, interviews with the principals, and storyboards.

THREE CABALLEROS: Also part of the Disney Archive Collection is "The Three Caballeros"/"Saludos Amigos" (CAX extras, $9.99). These two gems from the '40s—starring Donald Duck, Ze Carsico, and Panchito—adepth mix animation and live action. Both are highly entertaining and musically historic. Carmen Miranda's beautiful sister, Aurora, a great talent in her own right, serenades Donald in "The Three Caballeros," which includes classic sambas by Arty Barrow, one of Brazil's greatest composers. Disney's special edition includes the documentary "South Of The Border With Disney," story boards for deleted sequences, conceptual paintings, original publicity materials, a screen test for Aurora Miranda, and behind-the-scenes footage.

VOYAGER: has two new landmark films preserved in its Criterion Collection. "Henry V" is a masterful adaptation of Shakespeare's play by Laurence Olivier, who both starred in and directed this 1944 Technicolor film. **Voyager** has a new digital transfer that would please the Bard if he were a laserdisc living today. And Ingmar Bergman's "The Virgin Spring," also with a new digital transfer, is a remarkable 1960 film set in medieval Sweden. Max von Sydow portrays a father seeking retribution for the rape and murder of his young daughter.

**COLUMBIA TRISTAR** bows "The Net" with Sandra Bullock ($39.95) on disc Jan. 9. Also due in late December and early January are Jyll Johnstone's "Martha & Ethel" ($34.95), Nicolas Mikhalkov's "Burnt By The Sun" ($39.95), and "Burnt!" with Brooke Shields (wide, $34.95), and "Safe" with Julianne Moore (R, $39.95).

**MORE SIX-FIGURE DISCS: Pioneer's "Stargate" has passed 100,000 units on laserdisc, "Clear And Present Danger" is approaching that figure, and "Forest Gump" has moved more than 150,000, copies, according to Rick Buehler. Meanwhile, Image Entertainment's "Pulp Fiction" and "Snow White" have hit 100,000 units, according to Image spokesman Garrett Lee.
Tina Turner, Eric Serra

Theatrical

"La Vie En Rose" and "Milorad," and "Les Feuilles Mortes" (better known on U.S. shores as "Autumn Leaves," with Johnny Mercer's lovely words). One is constantly under the spell of Karen Akers.

**SPOTLIGHT**

THE LAST DAYS

**VARIOUS ARTISTS**

I'll Be Home For Christmas—Voice Of The Homeless II

**REVIEW**

**PRODUCER:** Rex Reed

**MCA 11383**

Second volume of the highly acclaimed "Voice Of The Homeless" series is as well-conceived and heart-warming as its predecessor but more musically cohesive. Featuring homeless or formerly homeless artists singing Christmas standards and new material, this is both a great holiday album and a charitable effort, since the proceeds help to get homeless people off the streets. Among the track highlights are focus track "Angel Man," featuring a knockout performance by Patti LaBelle; "Silent Night," with a heartful vocal by "Voice Of The Homeless" star Les Porter; a reggae-style version of "Little Drummer Boy" by Lewis Thomas, another veteran of the first album; and "Do You Hear What I Hear (Silential)," sung by newcomer Donna Harvey. One of the season's top Christmas releases.

**COUNTRY**

You Still Got Me

**PRODUCER:** Richard Landis

**GEOFF SUPERMARK**

Jazz

**Clay Walker**

**Hypnotize The Moon**

**PRODUCER:** Jim Stroud

Walker is a big-voiced Texas singer with smart song selection and a minimalist but sophisticated production. He sounds promising until you realize that he's all about. He gets in your yard without ever getting into your head. Very intelligent use of fiddle and steel here.

**JAZZ**

**JOHN COATES JR.**

**The Trio Session**

**PRODUCER:** Ernie Dunlap

**MP # 617**

This breathtaking trio date is the first studio outing for the inventive pianist from the legendary Water Gap. Like most masters, he offers fresh perspectives (including a hymn and fable) on familiar tunes like "Tangerine." Clay Walker may be too used to playing solo—although the rhythm section of Paul Langlois and Mike Smith is outstanding throughout—he relentlessly plays through Langlois's song "Check Out his Priorities." Contact: 993-712-0923

**LATIN**

**LOS SARRIOS DEL MERENGUE**

**Paqu P. LLanos**

**PRODUCER:** Antonio L. Rivera

**MP # 5173**

On their latest album, this party-time merengue act, which already makes noise on Billboard's tropical chart with noisy shaker "La Fiesta Va Se Encendiendo," serves up another helping of infectious, romantic merengue. A high point is "El Bicho," "Se La Mojó La Cana," and "Si Esto No Es Amor..."

**GOSPEL**

**MISSISSIPPI MASS CHOIR**

Greatest Hits

**MALO # 0118**

In only seven years, the Mississippi Mass...
REGGAE

C Atlton

Prophecy

African Steel/PolyGram 314 529 264

Mek wey be the new global dancehall Gar- gantuan, whose hands are in the steel, the simple
formula of memorable, meaningful songs and powerhouse vocals by an anointed
star are no more, but an instant classic. With.

Capleton is a leader of this generation, containing
standardst from gospel's greatest successor
story of the '90s.

A "The Leadership"

Cortez, "The New Croos" and "I Need Them," as well as the previously unrecorded "I Wanna Be Right!"—which features Williams—this is a true
titanic dancehall anthem and a cornerstone of
commercial and traditional Atlton.

PREVIEWS

CRISTIANO'S TALENT HYPES

When this sort of an arrival earns a song's pure,
开花或壮大之心。用我们的小石子

Cappleton

Flack

The best of both

Cappleton's delivery

a sweet, falsetto-capped performance over a

vocal. Even a song as minimally structured
As this season is already overcrowded
with ballads, there is little doubt that programmers at top R&B, R/Public and AC radio will make room for one more.

NEW AGE

ADVENTURE

Songs of Sanctuary

PRODUCERS: Karl Jensen & Mike Ratledge

Vangelis

Adiemus is a hailing choral piece in the

Enya's style, but with greater vitality and

Ethnic style, Karl Jenkins and Mike

in the voice of Miriam

Musoic Savage, the Vitamin

Philadelphia Orchestre, programmed percussion, and

instruments like washers and quills and

Stokoe's

track with guest Method Man. Halfway

drumline and a cackle of the crypt.

Cappleton is gonna tear up the rega-

world in '96.

COUNTRY

MILDEVA ARTS ENSEMBLE

Voices Of The Renaissance

PRODUCER: C. Javel Sanchez

The work of this adventurous group—

which currently numbers just seven—

Frank Zappa and Jimmy Hendrix—gets

more exciting all time. Featuring eight

performers on instruments such as

Gibson, Scarlatti, Albinoni, Corelli, and

Conexion's

of The Renaissance

hawing, timeless quality that

Cappleton has a haunting, timeless quality that
defies constant listening. In fact, a

would have been the Meridian Arts Ensemble
delivers performances of modern

instruments that are steeped in respect for the

but also possess an aggressively pre-

sent-day jive.

SINGLES

PIICKS

New releases with the greatest chart potential. CRITIC'S CHOICE

New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTeworthy

Highlights new and noteworthy releases, including those in the classical category

Copies available to radio and/or retail in the U.S. are eligible for review.

Send copies to Larry Rick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W, Nashville, Tenn. 37203. Contributor: Breitfeld (U.S.A.)

www.americanradiohistory.com

BILLBOARD DECEMBER 16, 1995

100


**HOMECIDE**

Get What Chi Ca Come Fo’! (1994)

**BNA**

WORLDS: none listed

**PUBLISHERS:** not listed

**WRITERS:** none listed

**VOCALS:**

Singer-songwriter Mathes, who pleads his inspirational case from his Christian faith but also from such diverse musicians as Eric Clapton and Michael McDonald — the last time he’ll ever record with the latter — and is engineered by the vintage studio sound of the ’70s.

**MUSIC**

**OASIS:** Live By The Sea

Music Video Inc.

75 mins, $19.95

The live concert video speaks volumes about the intensifying attention of the group that is in the process of developing a following in the same way the Beatles were developing a following in the late ’60s. The band, which has been together for less than a year, has already sold out a number of its shows and is considered one of the most promising young bands in the UK. The concert video features the band playing a set of their own songs, as well as covers of songs by other bands such as the Rolling Stones and the Beatles.

**STEINWAY & SONS**

By Richard K. Lieberman

**Columbia Records:**

The final act of a concert tour is a tradition that cannot be rivaled by any other event. That is why the Steins’ concert can be a true highlight of the tour, especially for fans who have never played a concert before. The Steins can appreciate the legacy of the Steins’ family and the Steins can create their own legacy.

**CHILDREN’S**

**DIG DIRT**

Dreams Come True Productions

30 mins, $19.95

The fine art of construction remains a timeless activity for children, and there’s nothing like a live-action video to do the dirty work for them. In this program the earth moves,literally, at one of the most horrifyingly oversized pieces of machinery, a dump truck that can move 260 tons of dirt in one load and the aptly named “Ursula Major,” a 15-meter-long dragline that has a boom longer than a football field and can dig a hole 200 feet deep. Experts in the field provide the lowdown on what it takes to operate the vehicles, and several children are shown getting their hands dirty as well. (Contact: 975-2877-9777)

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SALES EXECUTIVE – CD
CD MANUFACTURING PLANT NEEDS SALES EXECUTIVE WITH CONTACTS IN MUSIC AND COMPUTER INDUSTRY. QUALIFIED APPLICANTS SHOULD SEND RESUME AND COVER LETTER TO: WINGS DIGITAL CORPORATION, 10 COMMERCIAL STREET, HICKSVILLE, NY 11801. ATT: REDDY. FAX: (516) 933-2506. TEL: (516) 933-2500.

SALES ASSISTANT
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INDEPENDENT LABEL SALES AND MARKETING
The Image Recording Company seeks individual with at least one year of record retail or distribution experience for entry-level position. Fax resume and references to Clay W. Farmer at (212) 248-9404.

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“Wishful Thinking”
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Call Arthur Levy at 718-494-6397

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**LIFELINES**

**BIRTHS**


Girl, Sarah Nicole, to Cheryl and Joe Franco, Nov. 11 in New York. Mother is a producer and writer for her commercial music house, Songsmith. Producer. Father is a member of the band Widowmaker and former member of Twisted Sister. As a session drummer, he has recorded with Mariah Carey, Taylor for Dayne, and Celine Dion.


Boy, Blake Ollie, to Ollie and Teri Brown, Nov. 22 in Los Angeles. Father is senior VP of A&R at Click Records at dick clark productions inc.

Girl, Katharine Pia, to Scott and Liviva James, Nov. 30 in Los Angeles.

Father is MCA Music Publishing senior VP for motion picture, television, and new technologies worldwide.

Boy, Harris Quinn, to Elizabeth Anthony-Brody and Rick Brody, Dec. 1 in Los Angeles. Mother is VP of talent acquisition for MCA Music Publishing. Father is graphics manager for Rhino Records.

Boy, Samuel Hunter, to Brian and Amy Koppelman, Dec. 1 in New York. Father is a senior VP at EMI Records.

MARRIAGES

Ivan F. Alvarez to Marie Santos, Nov. 4 in La Romana, Dominican Republic. Groom is director of Latin membership at ASCAP.

Paula Garriga to Ray Miesbauer, Nov. 12 in Charlotte, N.C. Bride is production manager for Sound Source Recording Studios, producer of Sound Choice Karaoke CDs. Groom is guitarist and singer for the band Cherry Bomb.

DEATHS

Manny Wells, 72, after a long illness, Nov. 23 in Boynton, Fla. Wells was a leading wholesaler in the Northeast and operated on his own and in partnership with companies, such as New York Record & Tape and Surplus Record & Tape. Earlier in his career, he was a partner with Phil King and Ben Karol in a now-defunct major New York retail chain, Kings Karol Records. At the time of his death, he operated Leisure Time Music, which distributes a Yiddish music/comedy line that he owned, Banner Records, and licensed material from other labels. He was a longtime member of the National Assn. of Record Merchandisers. He is survived by his wife, Margaret, who will continue to operate Leisure Time Music out of Boynton, Fla.; two daughters, Jodi Wells Boyle and Andrea Wells Treaser; and three grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway 11th Floor, New York, N.Y. 10036 within six weeks of the event.

**NEW COMPANIES**

Artwork Music Co. Inc., formed by music publisher Ivan Mogull, owner of Eleven East Corp. and Harvard Music Inc., and Karl Engemann, record producer and manager of Marie Osmond. An entertainment marketing firm that will do direct marketing in music, video, and home entertainment via a joint venture with QVC. Company has three offices: 11 E. 86th St., New York, N.Y. 10028-0545, 212-722-9300; 688 East Vereda Sur, Palm Springs, Calif. 92262, 619-320-2567; and 4617 Palm Beach Pt. Blvd., West Palm Beach, Fla..


**GOOD WORKS**

**FOR THE RECORD**

The article in Billboard’s Dec. 9 issue regarding executive changes at MCA should have identified Mel Lewinter as the new vice chairman of MCA Music Entertainment Group, workshops to 24 high schools throughout the city. Entries to the program are due at Bertelsmann by March 1, 1996, and winners will be chosen and notified by June 1. Among the panel of judges are Arista president Clive Davis, National Academy of Recording Arts and Sciences president Michael Greene, and WPLJ-FM New York’s Scott Shannon. Contact: Melanie Fal- lon at 212-890-4978 or Evan Goetz at 212-704-4520.

THE RIGHTS THING: Atlantic artist Francis Dunnery headlines the Rights Now! Human Rights Action Center benefit brunch Dec. 10 at the House of Blues in Los Angeles. The event is orga- nized by Action Center director Jack Healy. The event celebrates the 47th anniversary of Eleanor Roosevelt’s landmark document, the Universal Dec- laration of Human Rights, and is the first step in a series of activities that will culminate with the Declaration’s 50th anniversary in 1998. Contact: Atlantic Records at 212-270-7400.


Paske PR, formed by Michael Paske. A public-relations firm with clients including Canadian dance diva Laurell and rock artist Mic Passion. Paske, a former musician, has had years of PR experience working with Howard Rubenstein of Rubenstein Public Relations, 34-14 41st St., Suite 4G, Long Island City, N.Y. 11101; 212- 729-1328.

Start Records, formed by Andre DiCesare, president of Canadian inde- pendent record label Star Records, and Tony Muscolo, president of AD Muscolo Promotions of Los Angeles. A joint venture by DiCesare and Muscolo, Star Records is an independent record label distributed by M.S. Dis- trict. Acts include Too Many Cooks (which has two Canadian gold albums), the Earithrones, Rebecca Tim- mons, Sex Rodeo, and Travis Johnson. 17567 Tribune St., Granada Hills, Calif. 91344; 818-832-3655.

**CALENDAR**

**DECEMBER**


**JANUARY**


**FEBRUARY**


Feb. 27-March 2. 27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.


Feb. 29. Seventh Annual Rhythm And Blues Foundation Pioneer Awards, Palladium, Los Angeles. 201-599-5556.

**MARCH**


**APRIL**


April 28-28. Second Adventures In Broad- casting Promotion Director’s School, seminar for radio marketing professionals, Sheraton Stam- ford, Stamford, Conn. 203-788-7000.

**FOR THE RECORD**

Thirty children in transitional housing receive new clothing and school supplies, attend a luncheon, and enjoy a tour of New York’s Sony Wonder Technology Lab with their teachers, courtesy of a back-to-school cloth- ing drive sponsored by the Sony Music Employee Program in conjunction with the New York Department of Homeless Services.
Humming Along. RCA act Hum displays its overtly amiable nature with radio pals at KDGE Dallas. Pictured, from left, are Jeff Dimpsey, Tim Lash, and Matt Talbot of Hum; KDGE assistant PD Alex Valentine; RCA's Bob Osborn, and Bryan St. Pierre of Hum.

Consultant Sees Strength In Evolving Format Trends

BY CHUCK TAYLOR

Next time you find yourself in the throes of a Sunday brunch discussion involving the arts, philosophy, and religion, don't hesitate to toss a little radio programming into the intellectual arena.


Among the formats Shane explores are top 40, country, oldies, rock, and adult contemporary, during a decade he says has brought increased revenues and thus decreased stress and an opportunity for risk-taking.

Country, Shane theorizes, became the decade's leading radio format because of three factors: the appeal of basic values, a backlash against the free-spending '80s, and the "casualization" of American culture. "Country provided a safe image when compared to pop music's excursions to the ghetto for rap or to leather bands for grunge rock Americans faced no fear when confronted with clean kids in cowboy hats."

With the trend, however, came a glut of new artists churning out mediocre product. "New faces didn't exhibit the energy of Garth Brooks in performance, the charm of Clint Black or Reba McEntire, or the hunk-next-door appeal of George Strait or Alan Jackson," Shane says. Although country plateaued as a result, its share will remain strong through the decade.

Top 40, "a statistical loser in the '90s," was a victim of "the demise of mass culture . . . No one radio station could create a format with elements as diverse as rapper Ice-T, rockers like Nirvana, country artists like George Strait and Randy Travis, or jazz musicians like Kenny G or David Benoit."

As a result, top 40 "lost its focus and its vitality," Shane says.

Today, while it has stabilized, top 40 remains a "product of other formats, with few core artists to call its own," he says.

(Continued on next page)
**Hot Adult Contemporary**

Compiled from a national sample of radio supplied by Broadcast Data Systems. Radio Data Service. 57 adult contemporary stations electronically monitored 24 hours a day, 7 days a week, long-tailed by number of detections.

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**Radio Programming**

**SW Launches Alternative Rock Network**

Service also offers Entertainment and Music News

**COUNTRY WEYNY EYES CHANGE—AGAIN**

(Continued from preceding page)

the ratings, it actually had some impressive numbers in the early '90s. The station's best showing was in the summer of 1991, when it scored a 3.5-12 plus share in New York under PD O'Malley and former music director Steve Blatter. Now PD of rock station WBBK and Westchester County N.Y., O'Malley has found his niche, he says. "The station is doing very well, and it seems to be growing every month," he says.

"O'Malley is even more optimistic. "I think there's a 4.0 share for country radio in New York," he says. "And that's the way it's been for the past 12 months."

Everyone surveyed for this story believes that WNYN could be doing that well again, based on its current format and overall audience.

**CONSLUTANT SEE STRENGTH IN EVOLVING FORMAT TRENDS**

(Continued from preceding page)

Adult contemporary, the sound that Shane says takes the negative elements and the harshest guitar or drum edge off rock, while maintaining modern production and lyrics, has been most prone to splintering. Today's choice format consists of hot AC, urban AC, smooth jazz, and the like.

Oldies formats have also evolved throughout the decade, from classic rock to "Rd Arrow" stations to the latest niche, which is predomi-

**BIBLIOGRAPHY**

December 16, 1995

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This is not a drill. Do not become alarmed. The Eagles, Grateful Dead, and Fleetwood Mac have landed with their track "In The Meantime," which touches down at No. 27 on the Modern Rock Tracks chart this week.

"It's one of those songs that was in my mind for years, and I never did anything about it," says songwriter/guitarist Boz Scaggs. "I just had this little tune in my head. Then I got the idea of a song that had a message for everyone, going beyond the first and getting played on the radio so that the vibes will travel through space forever."

Scaggs's fascination with the heavens, evident in his band's name and several of its songs, also reveals itself in his description of recent personal experiences. "We play these places like Billings, Mont., and Omaha, Neb., that when we get there, everybody thinks we're literally from outer space."

"Have you ever seen 'War Of The Worlds'? When the spaceship lands on Earth, there are three guys there that obviously represent three different sides to the author's personality. One is very friendly and peaceful, the other obsessed and paranoid, and the other is very angry and aggressive."

"But when the door first opens up, and they see it's a creature from another planet, they start running to it, saying, 'Hello, welcome, thank you for coming,' and they're just trying to give a good vibe. That's all the song is saying—-our love of the all. Why not?"

"We kind of came out when this grunge thing was going on. I mean, people are getting a lot more friends when they start putting shotguns in their mouths. We just kind of turned it around a little bit. Life's much too serious to be taken seriously." --DOUGLAS SCAGGS

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**Billboard Album Rock Tracks**

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**Billboard Modern Rock Tracks**

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DJ Fired Over Refusal to Honor Playlist; Dionne Warwick Gets New Love Show

RAP LYRICS on radio have hit the mainstream press in the Baltimore/ Washington, D.C., market, where popular WERQ Baltimore afternoon DJ Marcel Thornton was removed from the urban station's airwaves after refusing to play songs he considers sexually explicit, violent, or negative.

Thornton told The Washington Post that coming off the Million Man March, he wanted to "take a stand against this kind of music." When he refused to honor the station's music requests on Monday morning, he was suspended indefinitely.

Alfred Liggin's, president of WERQ owner Radio One, spoke on the issue for the first time late last week, saying that programming decisions are not part of the DJ's contract and that the company interprets Thornton's refusal to return to the playlist as a resignation.

"Do you play what the listeners want to hear, or do you determine, like Jerry Falwell, what is good for them to hear? That's not my job. My job is to be responsible but not push my own moral agenda," Liggin's told The Post.

According to Baltimore city council member Carl Stokes, Thornton's ideals have cost him more than a job: He's giving up his apartment and moving to Virginia as another result of the controversy.

On a more positive note, Nelson Creative Radio is launching two syndicated radio programs, "Love Notes With Dionne Warwick" and "Talk To Me," which are being touted as an antidote to the negative radio fields.

Says Nelson president Danny Nelson (a former DJ and "recovery therapist"). "Howard Stern and Rush Limbaugh are embarrassments to radio. They're shameless purveyors of cynicism."

"Love Notes" debuts Tuesday (12) on 200 stations, comprising love songs, interviews, and love advice from the psychic supporter herself, and will air Monday-Friday 10 p.m.-midnight.

Ray Boyd Emphasizes Program Management

BROADCAST CONSULTANT Ray Boyd attributes his success, and the bread of being in radio to avoid listening to R&B outlets WCHE and WJLB and top 40 CKIWX, all in the great radio city of Philadelphia.

"With Motown and all the music from Aretha Franklin and Jackie Wilson, it was quite a musical place, and we got hit at the end of the road," he says the 40-year-old Boyd. "It seemed to me that was the job to have respect full music, and get paid for it."

That desire has taken Boyd through programming gigs at WVEE (1963) Atlanta, WBLZ New York and Radio One Broadcasting to the helm of Ray Boyd Music (of 87.5 FM in Park, Ga. Boyd consults WZHT (Hot 105) Montgomery, Ala., and WCHR in Nassau, Bahamas, which signs on this month. Since he opened shop in 1967, Boyd's clients have included WTJS Chattanooga, Tenn. WENN Birmingham, Ala., WWIN Jackson, Miss., WALT Meridian, Miss., WJSS Atlanta, WMKY New Orleans, La., and WHOUP Huntsville, Ala.

"I bring 18 years of experience to the table, I bring strength in management, and I'm well known and utilized and mobilizing talent," Boyd says.

"The type of cohesive programming environment I bring is one that allows people to believe that as a team we can win, and we can get it done," he says. "Positive reinforcement is one of the strongest motivators, and patience pays dividends."

After studying radio and television at Wayne State University, Boyd became the evening jock at WWWS (W-Triple Soul) Saginaw, Mich. (now WJTL), working with PD Kermit Cockcroft in 1979. The affable Boyd did so well on air that Cockcroft moved him to middays three weeks later. After three years, Boyd took time off, then got a gig at AC WMJTC (Major 95) Detroit before moving to Atlanta in 1982 and taking a weekend shift at WVEE. Boyd worked closely with the late Scottie Andrews, graduating to music director and consultation.

When Andrews fell ill, Boyd was named interim PD, and when Andrews died in 1986, the programming title was Boyd's. Boyd has maintained his relationship with a consultant at WVEE.

"What Don Kelly did was make suggestions and then that's the way it went," Boyd says. "I determined and implemented what I thought fit," says Boyd, developing his ideal consultant/PD relationship.

In 1988, Boyd got the call to program WBLZ, where he spent 18 months at the helm of GM Charles Warfield. "I enjoyed it more than I thought I would," he says. "We had some violent numerical challenges, but WBLZ at No. 2, 25-54. That's a sign of success, any time you can do top five in any major market. But it didn't always play to my strengths, and I knew I didn't like it."

In fact, Boyd picked up a Billboard Radio Award for 1989's programmer of the year.

In 1990, Boyd at WBLZ, he began consulting. In 1992, Boyd spent a year as general PD for Cathy Hughes' Radio One Broadcasting, which then had WMJQ Washington, D.C., and Baltimore's WWIN-AM-FM and WOL-AM. Looking at the state of the radio as he saw it in a few weeks, he decided to return to Atlanta and consult for WVEC, doing that cut consulting to various degrees since 1990," Boyd says.

"I don't see young PDs being trained to be true program managers," he says. "Maybe the termology needs to be looked at differently. Utilizing the GM manages the whole station, the sales manager handles sales, and then there's the program manager. Managing the department should be more than adding records. It should be managing personnel, making decisions, targeting, and managing technical needs as related to equipment and tools.

"A lot of PDs don't get that; some don't even hire [or] make key decisions. They should have the same autonomy in those [types of areas] that the sales manager has [in order to] make decisions that affect the programming department."

Boyd has strong opinions about what R&B adult programming can be. "A lot of people think adult is playing the slow records off the bottom, but you've always provide everything you need musically. They're only a reflection of the music that's played," Boyd can say. "You can't sit back and say, 'There's no chart for me to go by.' The programmers have to develop the way those stations play R&B."

"On the general-market AC chart, some of the artists are also on the top 40 chart, but there are artists outside that to show the format. To provide some artists that should be exclusive to the [R&B] adult chart. For example, Will Downing has a hit on the mainstream chart, like Jodeci. Don't wait to see how he does on the mainstream chart before you add his record!"
TV Land, Local Programs Touted At Western Cable

CABLE CHAOS: Despite a nasty case of the flu, the Eye survived the Western Cable Show, one of the cable industry's largest trade shows, held Nov. 30-Dec. 1 inAnaheims.

Most of the nation's largest television programmers gathered to tout established and new cable networks, some of the more exotic programmers—such as the卡通频道（Channel 24-hour movie previews), the Romance Channel (24-hour romances), and the Game Show Network (you guessed it, 24-hour games)—might prove to be a tough sell. And again, who ever had expected the Weather Channel to cause such a stir?

The MTV Networks booth caught plenty of eyes at the event with its quirky spoof of many of the more peripheral offerings. Employees dressed as the booth hawked such potential cable offerings as “The Vagabond Channel” and “Taxidermy Television” to a stunned and often disoriented audience of attendees. Of course, it was all just a joke. The company was actually promoting its new 24-hour Nickelodeon spinoff, TV Land, which vows to offer neither sex nor mundane enlightenment nor taxidermy.

Music video programmers were in full force at the show. Several new music and music video networks were announced, one of which remains to be seen how many will actually see the light of day.

Black Entertainment Television formally unveiled its new sister network BET on Jazz. The 24-hour channel, which launches Jan. 15, will contain a schedule of music, blues-related programming, including BET's existing jazz show "Jazz Central" (Billboard, Oct. 14). BET sponsored a big kick-off party for the new channel, which featured an incredible performance by the Manhattan Transfer.

Another big announcement at the show was the revelation that a new 24-hour country music video channel was only weeks away from its national debut. Jones International Networks Inc. is launching Great American Country to about half a million souls on Dec. 31 (see story, page 8).

Other announced music and music video channels include Westlake Village, Calif.-based Classic Music Channel, which aims to carry music video from several music genres.

PROFESSIONAL SERVICES

Music Video Programming

Music Video

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Other announced music and music video channels include Westlake Village, Calif.-based Classic Music Channel, which aims to carry music video from several music genres, and other urban fare in mid-96; and Pasadena, Calif.-based World Jazz, which aims to air around the clock jazz programming in the near future. Keep reading the Eye for details on these ambitious new ventures in the weeks to come.

LOCAL HEROES: At the cable show, original local programming was hailed as cable television's ace in the hole against a slew of new national direct-broadcast television and digital TV services, such as DirecTV, AlphaStar, and PrimeStar. Local music video programmers might capitalize on cable's need to further localize its offerings as these new national programming channels threaten to threaten its subscriber base.

At a local programming seminar many cable industry executives gathered to discuss the importance of airing more locally produced cable shows, including new channels. The CableLabs forum on content awareness.

Cable operators should use more locally produced programs to establish a intimate identity with its consumers, according to Louis A. Borrelli Jr., executive director of Marcus Cable, which serves 1.2 million customers in 19 states.

“Local programming remains an untapped opportunity by many cable operators,” said Josh Sapan, president/COO of Rainbow Programming Group, which owns MuchMusic, Bravo!, and other cable channels.

“Human beings have the need to be identified by the region in which they live. They want to know what is happening in their own community,” Sapan added.

FUTURE WATCH: As further proof that music video programming is on the way to Interact, Intel Corp. revealed a first look at its Interact Technology at the shows. As per a good step towards the Internet, World Wide Web on the same screen. As a result, the television industry is supplementing with simultaneous text and graphic information. Though not officially announced, MTV and VH1 are like-ly to be content providers for this emerging technology, a source said. Expect to see music videos supple-mented with video notes, aural biog-raphy information, and, possibly, electronic retail opportunities by late 1996. Sister Viacom network Nickelodeon and VH1 have already been officially announced as the first television channels to supplement their broadcasts with Interactive trans-missions.

For more information on Music Video Programming, visit Billboard's feature section on the website.
Nissim arrived at the classical genre after growing up listening to rock 'n' roll; his interests later expanded to jazz. It was a period when young American classical musicians weren't getting recorded, and Nissim felt he was an opportunity to make musical records with them, he says. MusicMasters' early classical roster included Bill Frisell, Dawn Upshaw, and violinsts Nadia Salerno Sonnberg and Joshua Bell. “At the time, none of them could get anything recorded, ’cause it hadn’t even been done,” Nissim says. “They’d get a lot of end of the period when labels were changing ownership and most [classical] artists weren’t making records. When young American classical musicians weren’t considered viable by the majors. But they were an incredible group of musicians, and I followed my instincts: Most of them made their first recordings with me and went on to other labels, but at the time, no one knew who they were, and we made arrangements with them and the foundations that supported them in no time at all.”

There was no reason then for Nissim to get involved in jazz, since there were great jazz labels available for young artists. But when the “Masters’ reputation to the making young longevity, but they were musicians; the label, who had approached, previously unrecorded “Segovia Manuscripts” was conceived by Nissim and Logan’s manager, Todd Meehan. “If I can make a record that satisfied the artist and distributor and everyone could make a buck for me, that’s enough,” Nissim says.

Nissim and Logan have recorded on many labels. “We fine-tuned our marketing when we switched from KREW/REV (REV 105) Minneapolis and received 20 spins a week for a couple of months of his single ‘Mood Elevator’; and had drawn 1,000 people to see Logan play at the local First Avenue club,” says Mr. Logan’s father, “I’m still working on that.” says Nissim. "We spent the July 4 weekend recording, and they’re new to the rock world. but they’re ready to give the world a new sound. We’re moving with the times.”

Logan recorded tracks last year for REV 100 and Request magazine’s 1994 edition of Cool Jazz, a program which was serviced by the National Alternative Network to 250 college and club stations. He is scheduled to come back in January for another Request session.

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Apple technologies will be integrated into all aspects of Reprise's business, the companies say, from music creation to live promotions.

Additionally, the two companies will work with outside parties to set up joint promotions and will work together on creating promotional Web sites on the Internet, integrating new technologies into artist releases and creating such products as enhanced CDs.

Reprise has its first three enhanced CDs due out early next year: Mike Oldfield's "The Blue Room," and Randy Newman's "The First Quarter." The Poster Children are in the studio working on an album that will also be released enhanced via the Web. The site at http://www.reprise.com, which offers album previews, release information, and some 20,000 hits per day.

"There is a tremendous amount of synergy already between our two companies," says Howard Klein, president of Reprise. "Apple is very much on the cutting edge of new technology, and we are expanding our online cyber edge of creativity. This is a natural and beneficial pairing to make, and one that will give us both a bit of an extra edge in our businesses going forward."

Satig S. Chalil, VP of Apple's Entertainment Industry and New Media group, adds, "This relationship will enable both companies to create synergy between music and technology."

The new alliance is a formalization of an existing Reprise relationship with Apple. Klein says that Apple equipment has found its way over the last year into recording studios, corporate board rooms, and the label's theme of the year, the coming enhanced CDs—and even the scouting and signing process.

"I just signed a band that I heard about online, negotiated with online, and decided upon online," Klein says. "It was an exercise to see if we could do it all through the computer, and it turned out we could."

The label, Love/InVerse, is in the studio recording its debut album, Klein says.

Klein also spent a few hours in front of a computer showing Reprise's online site to what was then another potential signing. That band, Filter, was ultimately swayed to sign with Reprise, at least in part, Klein believes, because of the new-media opportunities the label could offer them.

After signing with Reprise, Filter used an Apple Macintosh computer to record their album "Short Bus," Klein adds.

"It's our strong belief that new technologies are going to become an incredibly important role at every step in the music process and at every level of the business, from the art department to recording, marketing, promotion, and distribution," Klein says.

Apple will work with Reprise to help build Reprise's online, including the CD-ROM. In the coming years, Bob DeWitt, entertainment industry liaison and national account supervisor, says, "We are sitting down with them and pinpointing some of the goals they have, the industry, is becoming its core."

Flicks concludes, " Piracy is changing. What is needed is a re-examination of criminal law, not an extension."

IFPI director of operations Mike Edwards said, however, that there are some considerations more immediate than piracy over the Internet. "For the foreseeable future, CD piracy is the main threat, and we all have to concentrate the minds of government on that," he says. However, he added that the International Standard Recording Code, by which each musical work can be digitally identified, will be a powerful weapon in copyright protection on the Internet.

Edwards said that the ISRC had gained "momentum with record companies," but that it has not yet been applied to the majority of new releases.

He said that technology would produce "a global marketplace for the trading and selling of music. We need to have an easy access and easy ways of paying for it." The ISRC will assist in doing that because it "facilitates the instant identification of the music involved."

Seemingly not content with this, the companies are planning to take the concept of copyright management to a new level. They will create their own server as a test bed for copyright management systems.

Garrett used the seminar to return to the theme of copyright, "putting a quiet at being referred to as a "content provider" in official literature on new technology. Garrett said, "We are a content provider only in the same way that Beethoven was a concert-hall flier."

COUNTRY VID CHANNEL

(Continued from page 8)

about 500,000 cable-TV households at launch, but aims to increase to about 1.3 million households by mid-1996, according to Dun & Bradstreet. CVM, that has spent about 31 million U.S. television households.

Great American Country will initially appear only on Jones International's Jones Video, which can be direct-accessed by their satellite or offered to other cable system operators. Lipatk says Jones International will offer "economy partners" in the venture as an incentive for cable systems to add the channel.

Although it has not been determined which cities that are served by Jones International will carry the new service, the largest of those markets are Chicago, Albuquerque, N.M., Tucson, Ariz., and Oklahoma City. Jones International also serves many small country markets as Nashville, Houston, and Dallas.

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<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>67</td>
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</tbody>
</table>

**Top Selling Albums from a National Sample of Retail, Store, and Rack Sales Reports Collected, Compiled, and Provided by SoundScan**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL JACKSON</td>
<td>HISTORY, PAST AND FUTURE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>DON DENLEY</td>
<td>HISTORY, PAST AND FUTURE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>SEASON</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>SEAL</td>
<td>19TH STATE</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>BOYZ II MEN</td>
<td>THE INFINITE SADNESS</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>LIVE</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>JEFF ACKERMAN</td>
<td>MEAT LOAF</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>ROAD TESTED</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>MONICA</td>
<td>MISS THANG</td>
<td>36</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>MTV PARTY TO GO VOLUME</td>
<td>66</td>
<td>1</td>
</tr>
<tr>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>67</td>
<td>1</td>
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</tbody>
</table>

**Pacesetter**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>VINCE GILL</td>
<td>WHEN YOU FINDS YOU</td>
<td>6</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>JOCK JAVIS</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>STEVEN CURTIS CHAPMAN</td>
<td>THE MUSIC OF CHRISTMAS</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>LISA LOEB</td>
<td>FOO FOOTS</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>JERRY</td>
<td>TAIL</td>
<td>30</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>CAREER</td>
<td>56</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>COUNTRY CHRISTMAS</td>
<td>14</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>GOOD</td>
<td>65</td>
<td>1</td>
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<td>VARIOUS ARTISTS</td>
<td>TRACY CHAPMAN</td>
<td>48</td>
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**Hot Shot Debut**

<table>
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<tr>
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<th>TITLE</th>
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<th>PEAK POSITION</th>
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<tr>
<td>THE CLICK</td>
<td>THE CLICK</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>DAVID LEE MURPHY</td>
<td>OUT WITH A BANG</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>ALISON KRAUS AND RON HUGHES</td>
<td>HOME</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>STEVIE VAUGHN</td>
<td>FAITH</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>PARTY</td>
<td>34</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>ALL-ONE</td>
<td>91</td>
<td>1</td>
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<tr>
<td>EIGHTBALL &amp; JUKE</td>
<td>ON TOP</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>WHITE ZOMBIE</td>
<td>ASTRO CREEP</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>OASIS</td>
<td>(WHAT'S) THE STORY FROM HOME?</td>
<td>72</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>A WINTER'S NIGHT</td>
<td>5</td>
<td>1</td>
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<tr>
<td>SOUNDTRACK</td>
<td>MORTAL KOMBAT</td>
<td>10</td>
<td>1</td>
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<tr>
<td>DEEP BLUE SOMETHING</td>
<td>HOME</td>
<td>89</td>
<td>1</td>
</tr>
<tr>
<td>STREVE RAUGH AND DOUBLE TROUBLE</td>
<td>GREAT</td>
<td>39</td>
<td>1</td>
</tr>
<tr>
<td>JOSPEH</td>
<td>THE SHOW, THE PARTY, THE HOTEL</td>
<td>2</td>
<td>1</td>
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<tr>
<td>GERALD LEVERT AND EDDIE LEVERT</td>
<td>SONGS</td>
<td>95</td>
<td>1</td>
</tr>
<tr>
<td>COLLIN</td>
<td>I THINK ABOUT YOU</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>D'ANGELO</td>
<td>BROWN SUGAR</td>
<td>42</td>
<td>1</td>
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<tr>
<td>BLACKHAWK</td>
<td>STRENGTH</td>
<td>22</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>THE MUSE</td>
<td>27</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>CELEBRITY CHRISTMAS</td>
<td>103</td>
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<tr>
<td>AARON TIPPIN</td>
<td>TOOL BOX</td>
<td>63</td>
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</tbody>
</table>
### Billboard Top Albums Chart

**For Week Ending December 16, 1995**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simply Love</td>
<td>Tanya Tucker</td>
<td>MCA</td>
<td>$9.98/$15.98</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Christmas</td>
<td>Bette Midler</td>
<td>GRP</td>
<td>$9.98/$15.98</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Reunited</td>
<td>The Tractors</td>
<td>Word</td>
<td>$10.98/16.98</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Greatest Hits</td>
<td>Steve Miller Band</td>
<td>Capitol</td>
<td>$10.98/15.98</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Greatest Hits</td>
<td>Joan Baez</td>
<td>MCA</td>
<td>$10.98/16.98</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Greatest Hits</td>
<td>Tom Petty &amp; the Heartbreakers</td>
<td>Warner Bros.</td>
<td>$10.98/15.98</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Greatest Hits</td>
<td>oster</td>
<td>United Artists</td>
<td>$10.98/15.98</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Hits</td>
<td>George Strait</td>
<td>MCA</td>
<td>$10.98/15.98</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Greatest Hits</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>$10.98/15.98</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Greatest Hits</td>
<td>Kenny Rogers</td>
<td>MCA</td>
<td>$10.98/15.98</td>
<td>10</td>
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</tbody>
</table>

**Top Albums A-Z (Listed by Artists)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Album</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>Greatest Hits</td>
<td>ABC</td>
<td>$10.98/15.98</td>
<td>1</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Highway To Hell</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>2</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>3</td>
</tr>
<tr>
<td>AC/DC</td>
<td>For Those About To Rock</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>4</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>5</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Highway To Hell</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>6</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>7</td>
</tr>
<tr>
<td>AC/DC</td>
<td>For Those About To Rock</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>8</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>9</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Highway To Hell</td>
<td>AC/DC</td>
<td>$9.98/15.98</td>
<td>10</td>
</tr>
</tbody>
</table>

**Billboard 200 continued**
Blue Note—headed by president Bruce Lundvall, who also serves as Capitol’s East Coast GM—such faith in the jazz act that he offered it its own deal. "We’re interested in getting it to be in it for a long period of time," says. "My strategy—though it may be long-term and though people will go through periods of being impatient during it—is the only one I can think of."

One act that has grown more slowly than some expected—at the rate of a few songs a month is the Foo Fighters, fronted by ex-Nirvana drummer Dave Grohl. "Foo Fighters at 2 million units worldwide? This is a pianist’s—let’s call it a success, first record," Gersh says. "We’re at 900,000 units here in the States, very, very quiet. It was quietly designed that way—it was the way Dave wanted it to be." 

"The record came out the first week and sold 40,000, I could have sold 140,000, we had designed the campaign differently. That’s not what Dave wants. Dave wants a career wherever he is, and a million and two million records on this album."

Other new Capitol artists have developed less dramatically. Gersh sees plausible in their growth. "We sold 100,000 Spearhead records for the first full five months, we’re concerned, that’s a huge success," he says. "We’re 14, 15 months into Eighties music, we’re only laying the groundwork for 400, 500, 600, 700 more copies every week than the week before. They’ve been on the road 14 months—never taken a month off."

Gersh continues, "We’re on our third track after 15 months in Radio and Video, and this is a band that’s going to bring the record home. But we’ve sold 240,000 records as a commitment to a band-long term. That’s what turned me on to the record business."

"Bob, who often compares his developmental approach to that taken by Warner Bros. in the ‘60s and ‘70s, and you know, I’ve always felt that he’s a sampler of new acts not unlike Warner’s famed ‘Loss Leaders’ introduction LPs of 25 years ago."

**BUNDANT NEW SIGNINGS**

As Capitol continues to swing away at putting out its youthful roster, its reconfigured A&R staff has been aggressively courting new talent. "We wanted to be able to take the A&R staff here, which was not in good shape, and put Capitol in a position where it was actually competing for the young artists or for any artist."

"Among recent label signees are much-coveted Pacific Northwest acts as Sonic Youth, the New York-based Skeleton Key, whose sound Gersh describes as ‘industri-al art pop music;’ manic Chicago band the Jesus Lizard; singer-songwriter Jeff Loy Nichols, a U.K.-based American expatriate; New Orleans jazz–funk outfit the Rebirth Brass Band; and the classic indie band as they are called, "Alamás Morissette or Hootie & the Blowfish or Silverchair or Green Day—are those the exceptions to the rule, and maybe two of those artists happen in a year," Gersh says. "I know, from our perspective, from a wheel of disco, which was the first deal of it for a long period of time."

One adds, "My strategy—though it may be long-term and though people will go through periods of being impatient during it—is the only one I can think of."

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**MORE BEATLES PRODUCT PROMISED**

(Continued from page 5)

Also possible is a deluxe "Anthology" boxed set, tentatively due for Christmas 1996. In addition, Gersh says, there “would be more than five other releases of really high-quality, interesting unreleased stuff.”

The prospects for the future have gotten more promising. "As we talk you went to them with the idea of creating a five-year plan, and they are working on that." Gersh cautions that nothing is set in stone beyond the next two “Anthology” releases and the home video, but he adds that “as ’96 progresses we will start taking a look at what will come next.”

**BEATING THE BOOTLEGGERs**

For Capitol, for the release of “Live At The BBC,” was a logical choice. "The idea was that the BBC tapes had been bootlegged so much, and the Beatles had the best version of it, and we wanted to get it out in a very complete fashion." Gersh says. "As it was such a huge success around the world, it really everyone everyday’s idea of what the potential really could be."

That potential was realized with the release of “Anthology I,” which dominated the Billboard Top Album chart at No. 1 with sales of more than 1 million units, becoming the fastest-selling album in the entire recording industry. "Anthology I” also reigned the Beatles’ catalog sales. For the week ending Dec. 19, "Live At The BBC" re-entered The Billboard 200 at No. 113, and 12 Beatles titles made the Top Pop Catalog Albums chart, including three in the top 10.
Joni Mitchell Receives Billboard Century Award

The remarks of Peter Gabriel upon introducing Joni Mitchell as the winner of the 1995 Billboard Century Award:

"I'm here to honor one of the very few people who has been a true pioneer. I'm a songwriter, and for something like 20 years, this writer's work has been a regular inspiration. It is unique. With her melodies, harmonies, guitar tunings, lyrics, extraordinary voice, and arrangements, she has developed and incorporated the experimental, putting before style, passion before packaging, and all the time creating wonderful interest with her songs.

"She's been a major influence on my work, as she has on many other artists as diverse as Seal, Madonna, Sting, Natalie Merchant, Annie Lennox, and the Art Form Formerly Known As The Artist Formerly Known As ".

BILLY BOWDEN said she was excited to begin work on a new album, possibly to launch by October, a year from now. I'm delighted that her remarkable work is being recognized with the Billboard Century Award. Music lovers and fans, Joni is the 1995 Billboard Century Award honoree, Joni Mitchell.

DESPITE having sold more than 11 million copies of "Cracked Rear View" and winning honors for album of the year, Hootie & the Blowfish lead singer Darius Rucker said he feels relatively unknown. "Honestly, I was shocked. I was first of all surprised. I mean, I've been doing music for a really long time, more than a year, and then I'm only now getting noticed. If they have noticed me, I'm just so thankful that they have and I'm so thankful to be included in this.

"I used to think if God chose a voice to represent me, Stevie Wonder would be the guy. I'd never thought about being a singer, but then I started getting offers and I'm excited about it."

JOHN MICHAEL MONTGOMERY, who nabbed the awards for best country artist and best country single ("Sold"), has an interesting way of coping when one of his songs comes on the car radio. He "doesn't play it. It's just a cool feeling, but you can kind of ignore it and not watch out for it."

BONE THUGS-N-HARMONY traveled with a virtual army of prophets, all of whom are due to record for the Ruthless/Relativity rap posse's newly formed Mo' Thugs. Records. Currently being courted by several majors for distribution, the act will run the label "family style." Group member Flesh 'N Bones, who will cut his solo debut for Mo' Thugs, said there is no other way for the label to function. "It's like a devil near us—we can count on each other and stay tight."

EMIL CHAU (Continued from page 11)

BB AWARDS HONOR JONI, TLC, HOOTIE

(Continued from page 3)

by Peter Gabriel. In his presentation, Gabriel called Mitchell a "true pioneer" and "great influence." The artist was recently named "Best Rock Vocalist" for the second year in a row by the Los Angeles Times. She has been nominated for more than 30 awards, including a Grammy for Best Female Pop Vocal Performance. At press time, Michael was in stable condition in the intensive care unit.

"From a creative and artistic point of view, the year's shoe was a high water mark," says Howard Landers, president and publisher of the Billboard Music Group. Additionally, it was a unique event, as the downward ratings trend currently being felt by all the music awards shows. We met with senior Fox executives immediately following last year's presentation to plot our strategy for combating the downturn. It was to a winning formula, and we are very encouraged by the results."

The awards broadcast was No. 1 in five major markets, according to Nielsen Ratings, and Nielsen said they were "one of the most listened to radio shows...of the year."

The awards ceremony included performances by several of the year's hottest acts, including the Rose Goo Dols, who played "Two," and the upcoming "I'm Still Here," Atlantic's Atlantic Records, which "broke the hearts of fans and listeners," and the upcoming "Shine," a new album by one of the year's biggest hits. The awards were presented to "The Rising Star," a new artist who has appeared on the Billboard charts. The award for "The Rising Star" was given to "Shine," a new album by one of the year's biggest hits.

Other performances at the event were by the Rascal Flatts, who played "Y'all," and the upcoming "I'm Still Here," and Atlantic's Atlantic Records, which "broke the hearts of fans and listeners," and the upcoming "Shine," a new album by one of the year's biggest hits. The awards were presented to "The Rising Star," a new artist who has appeared on the Billboard charts. The award for "The Rising Star" was given to "Shine," a new album by one of the year's biggest hits.

EMIL CHAU

(Continued from page 11)

-17. In the 37 years of the Hot 100, Issued from Jackson's Epic set, "HitStory," "You Are Not Alone" entered the chart on the top at Sept. 2 and is at No. 51 after 16 weeks. Turnpike and received the award for Michael.

The Artist Achievement Award went to Janet Jackson, celebrating her contribution to the Billboard chart accomplishments. Janet has notched more than 100 weeks on seven Billboard albums, and her song "You're Not Alone" was at No. 1 on the Hot 100. Her 1993 Virgin album, "Janet," debuted at No. 1 on the Billboard 200 and the Top R&B Albums charts. Basketball star and Jive/BMG recording artist Shaquille O'Neal presented and accepted the award for Janet.

The grand finale for the award was for the year went to Garth Brooks for "The Hits" (Capitol Nashville). Thanking country, Pierce accepted the award via satellite from Washington, D.C., where he was appearing as a guest on "Larry King Live." Country single of the year went to "Sold" by Atlantic's John Michael Montgomery, who was also nominated for the award.

For the second straight year, honors for top rock track went to Atlantic Collective Soul. Winning for "De- cember" this year, the band was honored for "Shine" in 1994. Rock artist of the year went to Radioactive MC A. The award for R&B album of the year went to Uptown/MCA diva Mary J. Blige for "My Life." The top single of the year was "The More Chances" by Bad Boy/Arista's Notorious H.I.G., who was also named rap artist of the year.

In other awards, Kenny G was voted the best jazz artist of the year for the second year in a row. Real McCoy was dubbed new artist of the year for the first time, and the R&B artist of the year, and Martin Page earned top adult contemporary singles honor for "In the House of Stone and Light."

Nearly 300 million viewers around the world will have the opportunity to see the 19th Annual American Music Awards as the program airs internationally from Monday (11/17).
With a master's touch and the test of time

VACHERON CONSTANTIN

THE WORLD'S OLDEST WATCH MANUFACTURER

GENEVA 1755

Rush, "2112" Mercury, 3 million.
Tony Toni Toné, " Sons Of Soul,", Mercury, 2 million.
Rush, "Chronicles" (two-CD boxed set), Mercury, 2 million.

2CDs

Platinum albums

Various artists, soundtrack, "La Vie en Rose," Geffen, 3 million.
"Blind Melon," Capitol, 3 million.
"2CDs

Pixies, "Doolittle," Elektra, their first.
Phish, "A Live One" (two-CD boxed set), Elektra, its first.
Twisted Sister, "You Can't Stop Rock 'N Roll," Atlantic, its third.
Lenny Kravitz, "Circus," Virgin, its fourth.
Faith Hill, "It Matters To Me," Warner Bros., her second.
Kenny Rogers, "20 Great Years," Reprise, his 22nd.
"Black Hawk, "Strong Enough," Arista, its second.
John Berry, "Standing On The Edge," Capitol Nashville, his second.
"George Strait, "Strait Out Of The Box" (four-CD boxed set), MCA, its 12th.
Red Hot Chili Peppers, "One Hot Minute," Warner Bros., their third.

Gold albums

Whitesnake, "Greatest Hits," Geffen, its fourth.
Michael W. Smith, "I'll Lead You Home," Reunion, his sixth.
David Bowie, "Sound + Vision" (four-CD boxed set), Rykodisc, its 12th.
"Type O Negative, "Bloody Kisses," Roadrunner, its first.
Better Than Ezra, "Deluxe," Elektra, its first.

Rush, "2112" Mercury, 3 million.
Tony Toni Toné, " Sons Of Soul,", Mercury, 2 million.
Rush, "Chronicles" (two-CD boxed set), Mercury, 2 million.

2CDs

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"Black Hawk, "Strong Enough," Arista, its second.
John Berry, "Standing On The Edge," Capitol Nashville, his second.
"George Strait, "Strait Out Of The Box" (four-CD boxed set), MCA, its 20th.
Colin Raye, "I Think About You," Epic/Nashville, its fourth.
Ziggy Marley, "One Bright Day," Virgin, its second.

After 7, "Reflections," Virgin, its third.
Red Hot Chili Peppers, "One Hot Minute," Warner Bros., their fourth.
Travis Tritt, "Greatest Hits From The Beginning," Warner Bros., his 6th.

Rush, "2112" Mercury, 3 million.
Tony Toni Toné, " Sons Of Soul,", Mercury, 2 million.
Rush, "Chronicles" (two-CD boxed set), Mercury, 2 million.

2CDs

Platinum albums

Various artists, soundtrack, "La Vie en Rose," Geffen, 3 million.
"Blind Melon," Capitol, 3 million.
"2CDs

Pixies, "Doolittle," Elektra, their first.
Phish, "A Live One" (two-CD boxed set), Elektra, its first.
Twisted Sister, "You Can't Stop Rock 'N Roll," Atlantic, its third.
Lenny Kravitz, "Circus," Virgin, its fourth.
Faith Hill, "It Matters To Me," Warner Bros., her second.
Kenny Rogers, "20 Great Years," Reprise, his 22nd.
"Black Hawk, "Strong Enough," Arista, its second.
John Berry, "Standing On The Edge," Capitol Nashville, his second.
"George Strait, "Strait Out Of The Box" (four-CD boxed set), MCA, its 20th.
Colin Raye, "I Think About You," Epic/Nashville, its fourth.
Ziggy Marley, "One Bright Day," Virgin, its second.

After 7, "Reflections," Virgin, its third.
Red Hot Chili Peppers, "One Hot Minute," Warner Bros., their fourth.
Travis Tritt, "Greatest Hits From The Beginning," Warner Bros., his 6th.

Joan Osborne, "Relish," Blue Vinyl, her second.

MULTIPLATINUM SINGLES

Mariah Carey, "Fantasy," Columbia, her third.
Brandy, "Breakwater," Atlantic, her third.

Assistance in preparing this story was provided by Douglas Reese.
CHRISTIAN ACTS ENTER MAINSTREAM
(Continued from page 5)

the genre. "When people think of Christian music, they think of church music," says DC Talk's Toby McKeehan. "They think of hymns, and they think of choirs. They don't think of groups like Blendehead, Stairway 51, or some of the bands that are on R.E.X., Music Prayer Chain, or even a DC Talk. That's not what comes into their heads. They don't think this is MTV-acceptable or mainstream radio-palatable."

DC Talk is proving such naysayers wrong. The band's current single, "Jesus Freak," just shipped to mainstream radio, and the video, which was directed by Simon Maxwell (Nine Inch Nails, the Orb), made its debut on MTV. The album was released Nov. 21, the same day as sets by the Beatles and Garth Brooks, and it has sold 85,814 units. It debuted at No. 16 on The Billboard 200 for the week ending Saturday (9), boasting the highest first-week sales figures ever for a Christian album.

According to SoundScan, 78,142 units were sold in Christian bookstore sales, which were referred to in the Christian industry as the "CHRISTIAN Booksellers Assn." market, and 7,672 were sold in mainstream retail outlets.

SoundScan tracks point-of-purchase sales in the Christian market last April. The April 15 issue of Billboard featured the first Top Contemporary Christian chart compiled from those data, and the Sept. 9 issue marked the first time that Christian bookstore point-of-sales data was incorporated into Billboard charts. In the aftermath, Christian titles began showing up on The Billboard 200 and Heatseekers charts.

On this week's Heatseekers chart, seven out of 40 titles are Christian acts, with Newsboys (at No. 31) and Jars Of Clay (at No. 11) representing Christian rock/alternative.

Petra's new album, "No Doubt," was certified gold by the Recording Industry Assn. of America, according to SoundScan, Jars Of Clay's self-titled debut has sold 104,000 units; Geoff Moore & the Distance's "Home Run" has sold 90,000 units since its August release, Audio Adrenaline's "Live Bootleg" has sold 60,000 since its October release, and WhiteHeart's Curb debut "Inside," has sold 7,000 since its October release.

But observers note that DC Talk is clearly leading the charge. "DC Talk was already the No. 1 band of the Boys' release in the mainstream market," says Dan Brook, ForeFront president/CEO. "(The band) deserves it that kind of respect, and that's why they sold so much of it."
LOS ANGELES—Gibby Clarke, the guitarist/singer who replaced Izzy Stradlin in Guns N' Roses in 1991, filed a lawsuit, Nov. 30, in California Superior Court here against the Geffen label for commercial misappropriation of his name, likeness, photograph, voice, and performance.

Clarke is seeking profits derived from the alleged misappropriation, punitive damages commensurate with the weight of the defendants, and costs of the suit. Only the members of the group were named as defendants; Geffen is not mentioned in the suit.

In the suit, Clarke alleges he did not grant Guns N’ Roses permission to use or exploit his name, likeness, photograph, voice, and performance in a commercial manner in the absence of a contract regarding royalties from sales of albums on which he performed.

Says Clarke’s manager, Mike Hall, “A contract was never completed, and that is the heart of the issue.”

Clarke joined Guns N’ Roses in late 1991 for the band’s tour to support its “Use Your Illusion” albums. Clarke also played on 10 of the 12 tracks on the group’s cover album, “The Spaghetti Incident?,” which was released in 1993. Clarke parted ways with Guns N’ Roses in 1993.

Clarke and the members and management of Guns N’ Roses declined to comment on the lawsuit. A new Guns N’ Roses album with an as-yet-unnamed guitarist is due in late 1996, according to a Geffen spokeswoman.

CARLIE BONZIOLO

HEARINGS BEGAN IN SUIT BY ‘60S ACTS

Continued from page 11


According to Cooper’s court order, “Plaintiffs allege that AFTRA and the Fund’s defendants systematically and fraudulently failed to administer the contribution and reporting obligations of the collecting bargaining agreement (the ‘Photo Code’) negotiated by AFTRA on behalf of performing workers under various record companies. “Plaintiffs also assert that AFTRA and the Fund’s defendants also failed to enforce obligations of the record company defendants to make timely payments regarding contributions. “Also, plaintiffs allege several ERISA claims directly against all of the record company defendants, as well as a RICO claim against certain record company defendants.”

Currently, the parties in the lawsuit are working out timetable agreements with the court related to the “provisions of discovery,” which documents should be sent for the court’s inspection first.

“Part of the original lawsuit became a second lawsuit, procedurally,” says Richard Perlman, who represents Moore and the other plaintiffs. “There are two separate litigation in Atlanta. One is against the record companies for the Photo Code, and the other for the summary judgment was denied—the second is against the record companies and the Fund for delinquent contributions.”

The labels filed the motion to dismiss last year, saying that the plaintiffs made no effort to resolve grievances through internal remedies and that, contrary to claims, most have benefited, and some continue to benefit, from the AFTRA fund (Billboard, May 2, 1994).

Following an earlier court order in August 1993, the plaintiffs reaffirmed delinquency claims to see if they might still be resolved administratively, but although some were settled, the court found that the labels had not provided a full remedy: “There are benefit claims that are being administratively resolved right now,” Perlman says. “And very favorably to artists, by the way.”

Perlman says that Moore’s listless gross compensation for his entire career was $66,000, which would entitle him to a total of $75 a month for five years,” he says.

Wilder Back In Stride As Producer

THERE’S NO DOUBT THAT Matthew Wilder is back on the Hot 100. Chart Beat readers will remember the name from 12 years ago, when his first chart single, “Break My Stride,” hit No. 5 on the Hot 100. Wilder returns to that chart as producer, thanks to the No. 84 debut of “Just a Girl” by No Doubt, a band from Orange County, Calif., that is signed to Trama Records, the Interscope-distributed label headed by Paul Palmer and Rob Kahan. That has enjoyed success with Bush. Wilder was recruited to produce No Doubt’s first album by Ronny Vance at Interscope Publishing and Tony Ferguson of Interscope’s A&R department. After “Break My Stride,” Wilder had two chart singles on the Private Label: “The Kid’s American” and “Bouncing Off The Walls.” That last title ended its chart run more than 11 years ago, so it’s good to welcome Wilder back to the chart in his role of producer.

HE FEELS HIS ‘EARTH’ MOVE: The Beatles couldn’t unseat Rosbon & Jerome from the U.K. album chart (the Fab Four’s “Anthology 1” moves down to No. 3 in Britain), but Michael Jackson has displaced the television actors from the singles chart after their four-week run with “I Believe”/“Up On The Roof.” Jackson’s “Earth Song” enters the U.K. singles chart at No. 1, becoming the sixth chart-topper of his solo career. Incredible, this marks the first time that Jackson has pulled two No. 1 singles from the same album in the U.K. “Off The Wall,” “Thriller,” “Bad,” and “Dangerous” produced one chart-topper each, while “History” has yielded two... so far.

AIR MAIL: Mannheim Steamroller’s “Christmas In The Air” (American Gramaphone) has a lock on being the most successful holiday-themed album of the season on The Billboard 200. It holds at No. 4, although it still has a chance at reaching the top (see Between The Bulletas, page 118). A year ago this week, Kenny G had the No. 1 album with “Miracles: The Christmas Album,” the first holiday release to hit pole position since sets by Elvis Presley and Bing Crosby in 1967.

It’s really beginning to look a lot like Christmas on Hot Country Singles & Tracks, where five seasonal songs debut, led by Jeff Foxworthy’s “Redneck 12 Days Of Christmas” at No. 50. Joe Diffie, the Tractors, Toby Keith, and Clint Black also hail the holidays. One year ago, the Tractors had the only Christmas tune on the chart with “The Santa Claus Boogie.” In 1998, Alan Jackson and Vince Gill were the only artists with holiday spirit. And back in 1992, there wasn’t a Christmas song stirring anywhere on the chart.

MOVIE MEAL: Deep Blue Something approaches the top 10 of the Hot 100 with its first chart single. “Breakfast At Tiffany’s.” Bullleted at No. 11, up from No. 13, the track is, of course, not from the Audrey Hepburn film, but it does refer to the movie. It is one of a handful of songs to employ a film title years after the movie (or book) came out. Bobby Vee’s “The Night Has A Thousand Eyes,” Kate Bush’s “Wuthering Heights” and Nick Heyward’s “Whistle Down The Wind.”
Thank you for knocking down so many doors in the recording industry and allowing us the opportunity to walk through those doors with style and dignity.

With sincere love, respect and appreciation

-Andre Harrell and The Motown Family
What would they call Son Volt's debut album in the fishing industry?
“The best of this year's haul.”
(The Seattle Rocket)

Pretend you're a college professor.
“Never before has this weary-voiced, warm-hearted gentleman sounded so in touch with the force that keeps driving him along that old road of musical roots, rural wandering, American faith and sorrow.”
(Village Voice)

Pretend you're the poet Robert Frost.
“A lovely, lonely ode to drift.”
(Newsweek)

Now, describe the album as if each word cost you ten bucks.
“A”
(Entertainment Weekly)

This time, use ancient symbols.
“★★★★★”
(Pulse)

Either you've had a dull ten months, or...
“The best LP I've heard this year.”
(ST. Louis Riverfront Times)

If this album were a tomato and you were a lonely housewife, what would you call it?
“Emotionally ripe.”
(Interview)

Compare and contrast to other Warner/Reprise artists.
“One of the finest songwriters of our time ... Farrar's ability could and rightfully should make him an influence for the next generation, just as Neil Young and Gram Parsons did before him.”
(Cleveland Scene)

We're playing Battleship, you're doing color commentary, okay? Go!
“Son Volt scores direct hit.”
(Chicago Tribune)

Produced by Brian Paulson and Son Volt Management: Sharon Marsh and Ed Morgan/Black Park Management © 1995 Warner Bros. Records
But why believe critics? Decide for yourself. Fax your name and address to 818-846-8474—We’ll happily send you this lovely, lonely ode to drift.