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## It's 'Meant To Be' For Arista's Davis

■ BY CHET FLIPPO

NASHVILLE—It should have happened the first time around for Linda Davis, but it didn't. She was coming off her Grammy Award-winning duet with

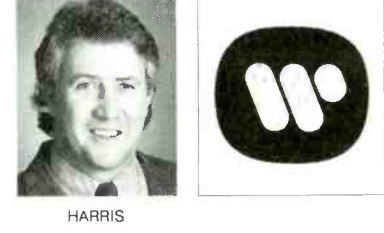


Reba McEntire on "Does He Love You." Arista signed her, the album was hurried out, and it just sat there. "To capitalize on that Grammy," says Arista/Nashville president Tim DuBois, "we rushed it, and it was a mistake. You make mistakes when you get greedy and in a hurry, and I was both." Davis learned from the episode. "I just sat out for a year," she says, "and

## Warner Revamps Hong Kong Office

■ BY MIKE LEVIN

HONG KONG—Warner Music International is embarking upon a radical



reorganization of its Asia-Pacific operations as it tries to regain its share in key Chinese and Southeast Asian markets. Most of the changes will hap-

## THE CANADIAN INVASION

### Juno Awards Celebrate 25 Years Of Artistry

■ BY CRAIG ROSEN and CHRIS MORRIS



When the 25th anniversary of the Juno Awards, the Canadian recording industry's annual honors, is celebrated March 10 at Cops Coliseum in Hamilton, Ontario, rock sensation Alanis Morissette and skyrocketing country star Shania Twain are likely to be big winners. It won't be the first time that the women have been recognized by the members of the Canadian Academy of Recording Arts and Sciences. Prior to their U.S. breakthroughs, Twain was nominated for female country

### 550 Music's Celine Dion Boosting Global Status

■ BY LARRY LeBLANC



TORONTO—While her 1993 Epic album "The Colour Of My Love" boosted Celine Dion's international profile, 550 Music is predicting that sales of its March follow-up, "Falling Into You," will be even more impressive. "There is no better singer on Earth right now," says Polly Anthony, president of 550 Music. "There are people who can hit higher notes or do vocal gymnastics, but nobody with as good a voice. Selling 2.9 million records [in the U.S.] on her last album is spectacular, and to sell 8 million outside

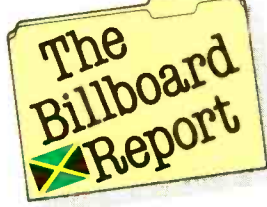
### THE MODERN AGE



## Women Increase Number, Scope Of Roles In Reggae

■ BY ELENA OUMANO

Reggae music may appear to be a bastion of masculine supremacy, but women are increasingly shaping the genre. "Women really rule on that little island [of Jamaica]," says Olivia "Babsy" Grange, president of Epic-affiliated Specs-Shang Musik, with a laugh. "We just let our men believe they do." From top U.S. label positions to jills of all trades (jobs within the indie grass-roots industry) women are increasingly



## Asylum's White: Mature Country

■ BY CARRIE BORZILLO

There's no rest in sight for country's newest rising star, 21-year-old



Bryan White. Just as White's self-titled Asylum debut album is reaching new heights, the label is readying the March release of its follow-up, "Between Now And Forever."

## EMI Still Battling Collecting Groups

■ BY JEFF CLARK-MEADS

LONDON—On the eve of MIDEM, EMI Music Publishing Worldwide



chairman/CEO Martin Bandier is promising an escalation of his compa-



**CANADA**  
 A BILLBOARD SPOTLIGHT

SEE PAGE 73



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# Val Azzoli Promoted At Atlantic Group Shares Chair/CEO Title With Ahmet Ertegun

BY DON JEFFREY

NEW YORK—In what is viewed as a sign of stability at Warner Music, Val Azzoli has been promoted from president to co-chairman/co-CEO of the Atlantic Group. He shares the title with label founder Ahmet Ertegun.

A six-year veteran of Atlantic, Azzoli assumes the title that his mentor, Doug Morris, held two years ago. He oversees the label that has had the leading U.S. market share for the past two years.

No one will be appointed to fill the position of president. "It's not in the immediate future," says Azzoli. "It's something that will evolve." He will continue to head Atlantic Records.

"Our biggest accomplishment is and will be to continue the legacy of breaking new acts," says Azzoli, who worked in artist management before joining Atlantic in 1990.

This is the first significant executive change at Warner Music since Michael Fuchs was fired as chairman/CEO last year and replaced by Robert Daly and Terry Semel, the co-chiefs of Time Warner's movie company, Warner Bros. Pictures. In an interview, Daly maintains that the disruptions at the music group are over and that no one will be named to oversee the label groups.

Daly says, "Clearly, we have said in the time we've been given responsibility for running the music group that we intend to stay with people who are presently in their jobs—Russ [Thyret, chairman of Warner Bros. Records] and Sylvia [Rhone, chairman of Elektra Entertainment] and Val—and that there would be nobody between them and us."

Of Azzoli's appointment, Daly says, "This was something that was planned before Terry and I were here, and we endorsed the plan to promote him to his new titles. In my experience of the last two months, I'm very impressed with him. He's done a great job, and he brings a lot of excitement to the running of the Atlantic Group. He seems to have a very good relationship with people."

Azzoli and his executive team have a big challenge in repeating the success of last year, when the debut release by Hootie & the Blowfish sold more than 7 million copies in the U.S. and became the No. 1 album of the year.

Looking to break several rock acts this year, Atlantic has its first apparent success with Seven Mary Three, whose Mammoth release "American Standard" climbed to No. 40 on this week's Billboard 200 from No. 56. "It's nice to break a record in the first month

of the year," Azzoli says. Other acts for which Azzoli has high hopes are Jewel, Poe, Everything But The Girl, and Bottle Rock-ets.

"One of the things that's been apparent this past year is that it takes longer to break an act," he says. "We're going to be very, very patient. And once an act is broken,



AZZOLI



ERTEGUN

we're going to stay with it longer."

Atlantic has achieved a long-term goal of becoming a successful full-service label, with acts in pop, rock, classical, R&B, jazz, country, and world music. It has developed or acquired such imprints as Lava, Tag, Mammoth, Celtic Heartbeat, Atlantic Classics, and Mesa/Bluemoon.

One controversial element in the Atlantic mix has been Interscope Records. Gangsta

rap on the label from Tupac Shakur and Snoop Doggy Dogg brought intense pressure upon parent company Time Warner from politicians and special-interest groups. Atlantic has ceased distributing the rap albums but is still Interscope's distributing label for releases by such rock acts as Bush, Deep Blue Something, and Toadies. Azzoli says that Atlantic will continue to work Interscope recordings "until they find another home."

Azzoli does not rule out a future role for rap at Atlantic. "One of the things that's important for a label is to be represented in what's happening on the street," he says.

While Azzoli, a 41-year-old Toronto native, will be responsible for the running of the label group, Ertegun, a 50-year veteran of the music business, will continue to play an active role in its future, if not its day-to-day operations.

"He and I will be consulting very closely, as we have in the past," says Ertegun. "More than ever, I will be involved, because Val and I get along extremely well, and we have a lot of enthusiasm about the future of this company."

He adds, "[Morris] and I hired him in con-

(Continued on page 118)

## Virgin, Janet Jackson Renew Partnership With Long-Term Pact

BY JEFF CLARK-MEADS

LONDON—Virgin Records is remaining relaxed about speculation surrounding the cost of its new deal with Janet Jackson.

The reason, says Virgin Music Group Worldwide chairman/CEO Ken Berry, is that the renewed partnership is about more than money. "Janet is a very intelligent and knowledgeable woman, and she's not going to put her career in the hands of just anyone. If she'd felt Virgin couldn't do the job, she'd have gone somewhere else," he says.

Virgin's new deal with Jackson is described as a "long-term, worldwide pact";

it follows a previous agreement that covered just one album, 1993's "janet.," which has sold 10 million units.

Says Berry, "When we signed her last time—which was shortly before Virgin was sold, though we didn't know it at the time—it was quite an expensive deal, but we felt it was worth it because Janet was one of those artists that had everything it takes."

Asked about the relationship between label and artist, he adds, "Everyone likes Janet. She is a really lovely person. She is talented and creative. There's nothing quite like working with a talented, creative, lovely person."

Berry states that even though the new deal will be of significantly longer duration

(Continued on page 119)



JACKSON



### THIS WEEK IN BILLBOARD

#### GOOD NEWS FOR POWER STATION

Power Station, the New York recording studio that recently filed for bankruptcy protection, has made a deal with holding company MediaMuse, which is now a 50% owner. Studio Action editor Paul Verna has the story. **Page 40**

#### FIGHTING FOR SHELF SPACE

Branded video product like Playboy, Barney, Jane Fonda, NFL, and Power Rangers are established shelf-space leaders, but the competition is keen and trends must be monitored. Associate home video editor Eileen Fitzpatrick reports. **Page 97**

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## U.K.'s Bickerton Named Int'l Consultant At SESAC

■ BY JEFF CLARK-MEADS and IRV LICHTMAN

LONDON—U.S. performing rights society SESAC, testing the waters for a full-scale commitment to an overseas profile, has appointed Wayne Bickerton, former chairman of the U.K.'s Performing Right Society, as consultant acting as international director.

"Our dream scenario," says SESAC co-chairman Freddie Gershon in New York, "is to end up with SESAC publishing affiliates in the U.S. who can get their foreign money faster and with less local deductions.

"The basic point we want to address is, how do we do this? Do we do it on our own? With another society? Or with a consortium of societies in some collective way?"

In addition to its European game plan, Gershon says, Bickerton will weigh possibilities in the Pacific Rim, an area that is, he says, "very critical to us." While at PRS, Bickerton signed a reciprocal contract between PRS and the new Chinese agency MCSC.



BICKERTON

Bickerton, who completed his chairmanship of PRS at the end of 1995 and re-signed as council director of the organization Jan. 16, says he intends to demonstrate to British songwriters that SESAC is a more attractive proposition than its larger rivals BMI and ASCAP.

(Continued on page 108)

## Shutters Close On Low-Profit Stores Saturated Retail Sector Is Clearing Out

■ BY ED CHRISTMAN

NEW YORK—Since Christmas, music retail chains have been closing unprofitable stores in a retrenching to bring the overbuilt sector back into equilibrium.

Trans World Entertainment Corp. has closed 30 stores, with an additional 30 closures planned by the end of January. Sources say that the Musicland Group and Blockbuster Music will each close about 30 units and that Warehouse Entertainment has already closed 20 stores.

Other chains, such as North Canton, Ohio-based Camelot Music and Owensboro, Ky.-based WaxWorks, are also said to be closing stores, but executives at those companies failed to respond to phone inquiries by press time.

Troy, Mich.-based Handleman Co. is closing about 62 Entertainment Zone-leased departments inside Sears out-

lets (Billboard, Jan. 20), and Beltsville, Md.-based Kemp Mill Music continues to close outlets. It has gone from 37 outlets to six.

Music retail has been in turmoil for the last 18 months, as a price war has exacerbated the problem of excess retail space. Several factors are responsible for the retail saturation: Music retail has become overbuilt due to the influx of music departments at such segments as consumer electronic chains and bookstores; mall developers have tended to place three or four 6,000- to 8,000-square-foot-music stores in malls that previously were serviced by two 2,500-square-foot stores; and Media Play, Virgin, Tower Records, and HMV are conducting a superstore race in strip centers.

Trans World's total closings have reached 189. The Albany, N.Y.-based chain announced 129 closures at an ambitious restructuring last spring but

apparently felt it was necessary to go beyond its initial plans. By Jan. 31, the end of its fiscal year, the chain will have 525 stores.

In Torrance, Calif., Warehouse has been rejecting leases and closing stores since it filed for Chapter 11 reorganization last August. Initially, the chain closed 29 stores; in early January, it closed about 20 more, bringing the chain's total to 296. Management, which has put the chain up for sale, says it might close more stores.

While many industry observers say that the shutterings are necessary if music retail is to become healthy again, representatives for the Musicland Group and Blockbuster Music say the shutterings at their respective chains are part of the normal process of pruning their store portfolios.

Company spokesman Wally Knief says Fort Lauderdale, Fla.-based

(Continued on page 125)

## TRIPS Agreement Protects Rights On Back Catalog

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is warning companies to adopt a new level of caution over licenses they acquire at MIDEM. Labels body IFPI says that this year a new law and the stinging penalties it carries should make people look closely when they are offered "well-known songs by well-known artists."

IFPI points out that on Jan. 1, the Trade Related Intellectual Property Rights (TRIPS) agreement became effective in the 125 countries of the World Trade Organization.

An IFPI representative says, "The coming into force of TRIPS means that bootlegging and the unauthorized use of back catalog are illegal in all signatory countries."

The representative explains that U.S. repertoire is now protected worldwide. Previously, some early recordings—notably the Elvis Presley catalog—slipped through the net in some European territories. However, TRIPS means that all signatory countries have a uniform protection period of at least 50 years for all existing repertoire. This is distinct from provisions that countries have in their own domestic legislation.

Says the IFPI representative, "For the first time ever in an international treaty dealing with intellectual property rights, signatories are obliged to comply with specified levels of enforcement. These include mandatory criminal procedures and penalties, including imprisonment.

"This new law places a heavy responsibility on people seeking licenses at MIDEM, particularly when they are being offered rights to recordings of well-known songs by well-known artists.

"They must make sure that the potential licensor does, in fact, have the rights he says he is offering," the representative adds. "Getting an indemnity is no longer enough; an indemnity will not protect anyone against a potential prison sentence."

MIDEM runs Sunday-Thursday (21-25) in Cannes.



**Welcome Home.** EMI recording group Blessid Union Of Souls stops by the EMI office in New York to receive plaques commemorating gold sales of the group's debut album, "Home," which includes the No. 1 single "I Believe" and the top 10 single "Let Me Be The One." The latest single, "Oh, Virginia," was released Jan. 15. Shown in the front row, from left, are Larry Stessel, EMI senior VP/GM; band members Jeff Pence, C.P. Roth, and Tony Clark; and Larry Braverman, EMI senior director of marketing. In the back row, from left, are Jon Birge, EMI senior VP of artist development; Pete Ganbarg, EMI senior director of A&R; band member Eliot Sloan; Davitt Sigerson, EMI president/CEO; band member Eddie Hedges; Joe Parker, EMI senior VP of sales; and Peter Napoliello, EMI senior VP of promotion.

## Vets Morgado, Yetnikoff Bounce Back Two Execs Work Behind Scenes On New Ventures

■ BY DON JEFFREY

NEW YORK—Former music moguls Bob Morgado and Walter Yetnikoff have resurfaced in the business with new companies and a few label deals, according to several sources.

Morgado, who was dismissed last year as chairman/CEO of Warner Music Group after six months of corporate infighting, has opened Maroley Communications, a holding company that will acquire, launch, and operate music, filmed entertainment, and possibly telecommunications companies worldwide.

Maroley is seeking to raise \$200 million-\$300 million from private sources. Morgado is said to have made a significant investment of his own from a Time Warner severance agreement that totaled nearly \$60 million.

Yetnikoff, who was fired as chairman of Sony Music in 1990, has been quietly moving forward with his company, Vel Vel Music Industries, acquiring stakes in small labels, financing new labels, and

striking distribution deals.

Sources say he has purchased nearly 50% of indie label Razor & Tie, but his spokesman and Razor & Tie co-owner Craig Balsam both decline comment. As previously reported, Yetnikoff plans to start a new label with Allan Pepper, co-owner of New York nightclub the Bot-

## Video Retailers, Lured By Financing, Prepare IPOs

■ BY SETH GOLDSTEIN

NEW YORK—The promise of equity financing continues to drive video retailers into the stock market, even though at least 40% has been knocked off the share prices of the four publicly held chains in recent months.

Undeterred, Suncoast Motion Picture Co., West Coast Entertainment, and Rentrak are readying initial public offerings to pay for recent acquisitions and fuel new expansions.

The Musicland Group is furthest along, with plans to spin off 30% of Suncoast, which will use most of the proceeds to open 70 sell-through-only stores over the next two years. The capitalization should be completed in February.

Also forthcoming is the long-awaited offer from West Coast Entertainment, which is hoping to raise an estimated \$99.4 million. West Coast filed

the preliminary S-1 registration with the Securities and Exchange Commission Jan. 12, four days after Suncoast, but isn't likely to go public for several months.

Rentrak's offer is the least developed. Wall Street analysts who were reached on the eve of a dinner meeting with company management, including chairman Ron Berger, weren't sure whether they would be fed an underwriting or just the talk of one.

According to sources, Rentrak, al-

(Continued on page 125)

## Gibbons Named Chairman Of The Board At Spec's

NEW YORK—Spec's Music has named Barry Gibbons, a former chairman/CEO of Burger King Corp., as chairman of the board, replacing company founder Martin Spector, who will assume the position of honorary chairman.

Ann Loeff, president/CEO of the chain, says Spec's "wants to get involved with other facets of the music business besides retail, and Barry has a good strategic mind and is very good at brand marketing. He can help enhance and grow the chain. He seems to be a perfect fit."

Gibbons says he sees two challenges ahead for the chain. "We have to make our core business perform better," he says, adding that the chain has to develop new income streams as well.

Gibbons says that Spec's is too reliant on the retailing of CDs and that it has to diversify within the music industry. "Without giving away strategies, we believe we have a strong brand name in Florida and that there is still a lot of opportunity for growth in the music business," he says.

Gibbons adds that by looking at areas like musical instruments,

(Continued on page 125)

## VIACOM PREZ/CEO FRANK BIONDI FIRED

■ BY DON JEFFREY

NEW YORK—Viacom has fired president/CEO Frank Biondi over problems with the 1994 acquisitions of music/video retailer Blockbuster Entertainment and movie/home video company Paramount Communications, according to analysts.



BIONDI

Sumner Redstone, Viacom's chair-

man and principal stockholder, will assume the title of CEO "effective immediately," the New York-based company says. The position of president will not be immediately filled.

Viacom has created an executive committee to oversee the entertainment conglomerate's various businesses and to develop growth strategies. It includes Steven Berrard, president/CEO of Blockbuster Entertainment Group, and Tom Freston, chairman/CEO of MTV Networks.

(Continued on page 119)

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■ BILLBOARD OFFICES:

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1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

**Washington, D.C.**

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

**Nashville**

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

**Los Angeles**

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex 66-4969

fax 213-525-2394/2395

**London**

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

sales fax 44-171-323-2314

edit fax 44-171-631-0428

**Tokyo**

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-Ku, Tokyo 102, Japan

3-3262-7246

fax 3-3262-7247



# Commentary

## Performers Shouldn't Rule Out Colleges

■ BY ADAM S. TOBEY

Two years ago an associate of mine, Eric German, wrote a commentary expressing the need for acts to *not* remove themselves from the college market (Billboard, Feb. 12, 1994). In summation, German said that colleges are essential in the development of new artists; forgetting this not only acts against the best interests of performers but also alienates the fans who make those same artists superstars. Unfortunately, little has changed since that piece appeared. If such a trend continues, both performers and fans will lose in the long run.

What is the college market? To answer this question, you have to look at what music is being played on college campuses. This question is not as easy to answer as it once was. Rap and hip-hop are gaining more and more ground, as is harder, more electronic music.

In general, college radio is a haven for music that is neither ready for nor known to commercial stations and markets. In the past, such acts as R.E.M. and Pearl Jam fell into this category. Their music was not outlandish, but in their infancy these bands were different enough that they were not embraced by the major markets. The same can be said of many acts today.

College radio is, in a way, a proving ground and clearinghouse for music. An act may have a wonderful life in the college music scene and never move to other arenas, but it may also use college radio as a launching pad to further its career. Live, Rusted Root, and Blues Traveler are all examples of acts that have made the transition from college to commercial airplay.

College concerts also give such acts a

chance to be heard. They are a way for acts to showcase themselves to the people who support them.

There is a difference between college concerts and promoter shows on college campuses. If a promoter uses a college venue, the show is not a college concert. Many schools that have large arenas rent their facilities to promoters. In effect, such a concert is no different than one at the local concert hall. A college concert is one that is produced and directed by the school. A promoter is not concerned with giving students reduced ticket



**'College concerts are not limited to developing artists.'**

Adam S. Tobey is senior VP of Concert Ideas, Woodstock, N.Y.

prices or easy access to these tickets: College shows are designed to make the performance affordable and accessible to students.

Yet, fewer acts are playing colleges, and those that do are seeking higher prices. Why is this happening? There are several factors. Clubs and larger venues are getting more of the acts that a few years ago would be found only on college campuses.

College concerts are not flawless. The schools cannot always provide everything acts want. Students are not professionals, and mistakes will be made. Universities also have a great deal of bureaucracy to deal with. Promoters do not. Risk management and mosh-

ing-related problems cause most campuses to be very careful and take extra time when considering an act. Promoters can decide in hours. Venues can be hard to find, and colleges often cannot come up with the money that acts want.

Yet consider what colleges do offer: dedicated fans, an excellent testing ground, eager workers, loyal fans. Demographically, colleges are where the base support is. Violent Femmes and They Might Be Giants are excellent examples of acts that realize and remember the vitality of the college market. This is where they got their start, and they keep supporting the college circuit.

The Goo Goo Dolls are another example. To this day, the band still makes time for colleges. If they had not stuck to their roots, would they be where they are today?

At what point does an act move beyond the college market? I would say never. Currently, Billy Joel, Alanis Morissette, Natalie Merchant, Gin Blossoms, and the Dave Matthews Band are doing limited college tours. All these performers know the value of colleges and know it is important to maintain their ties to the college world.

College concerts are not strictly limited to developing artists. Consider the possibilities if Bruce Springsteen or Stevie Wonder did a series of small, college-produced shows. These are two phenomenal acts that are legends in the music world. Yet their young fan bases have decreased because of their relative inaccessibility to younger audiences. If larger acts returned to their roots, even if just for a brief time, the potential for new and renewed support is enormous. Such ideas may be somewhat farfetched, but the theme remains the same: Colleges are a wonderful source for support.

### LETTERS

#### STRAIGHTENING THE RECORD

In the Jan. 13 article headlined "BPI Sues Local Authorities Who Dropped Piracy Case," the author writes the following: "However, now the BPI [British Phonographic Industry] is suing one of them for not being cooperative enough." The reality, however, is that our lawyers issued a Writ against Solihull Metropolitan Council as a procedural technicality, with the full approval of Solihull.

Additionally, the BPI, via our member companies, is suing five defendants. In order to gain a delivery of the illegal 7,000 recordings from these defendants in the High Court, we were advised that we would initially have to sue Solihull, as the recordings were still in their custody.

The initial hearing in the High Court was successful in that an order was made for the recordings to be delivered to our lawyers pending a further hearing on Feb. 26.

I hope this puts the record straight.

David Martin  
Head of Operations/Anti-Piracy Unit  
British Phonographic Industry

#### RECORDING THE STRAITENING

In his commentary "The Arts Vs. 'The Contract With America'" (Billboard, Jan. 13), Michael Greene, president/CEO of NARAS, brilliantly articulated why each of us, whether

a member of the arts community or not, needs to protect the arts from the fringe group in Congress, those who wrote the Contract and those 70-plus members of the freshman Republican league who somehow think they were voted in to end America's cultural superiority.

The members of the insurgent right have once again misjudged the American voter, and it is easy to see them backpedaling to dig out the 1996 elections. No matter how they attempt to soften the rhetoric, we must remember that they are extremists bent on changing government in ways that do more harm than good.

In the U.S. Constitution, Article 1, Section 8, it is written that Congress shall promote the sciences and the useful arts. To do otherwise would be to defy the law of the land. President Clinton has refused to sign the balanced budget deal until those of the radical right come to their senses on these issues. In essence, he is betting his political future that those like Michael Greene, his constituent members in Congress, and we citizens stand firmly behind him on Election Day!

Tim Hurst  
Promotion Manager  
Cincinnati Market  
Reprise Records  
Cincinnati

Michael Greene, like most liberals today, just doesn't get it and actually has the gall to think John Adams (a deceased white guy of European descent who used to have President Clinton's job) would support his cause. Come on! All the Founding Fathers—Federalist or Republican—favored a limited government and would no doubt be sickened by the appalling mess that is Washington, D.C., today. Myself, that meanie Newt Gingrich, and we religious types have no qualms with the existence of the sort of art you champion, we just resent being forced (i.e. taxed) to pay for it. For every 29 cents per year you mention, there are thousands more lobbyists like you forcing us (i.e. getting taxes) to pay for their 29 cents per year.

If I want your kind of art, I will pay for it voluntarily just as I pay for my kind of art—and I actually have in the past. Check out Karen Finley next to Gershwin in my music collection: I may like one more than the other, but I am the only one who is out the money in the matter, and I have no one to blame but myself. A government that is under a staggering debt is not the only answer. To paraphrase our first lady, you seem like an intelligent man, I'm sure you can find another way to achieve your goals.

Will Cornell  
Dallas

# PATTY LOVELESS

## THE TROUBLE WITH THE TRUTH

*the follow-up to*

*When Fallen Angels Fly*

1995 CMA Album of the Year

*also*

1995 Best Country Album

— ENTERTAINMENT WEEKLY

1995 Album of the Year

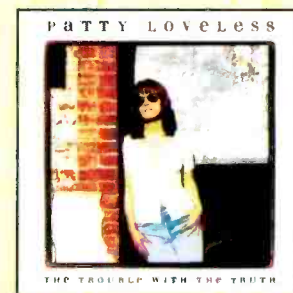
— STEREO REVIEW

1995 Best Country Album

— NASHVILLE MUSIC AWARD

*“The plaintiveness  
is that catch in the  
throat, the one that  
gulps back pain to  
twist irony around  
truism. Loveless,  
whose very name sug-  
gests a solitude that  
soldiers on, gets the  
reciprocal ache in  
‘You Don’t Even  
Know Who I Am’”*

— TIME



THE TROUBLE WITH THE TRUTH

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*“You Don’t Even Know Who I Am”*

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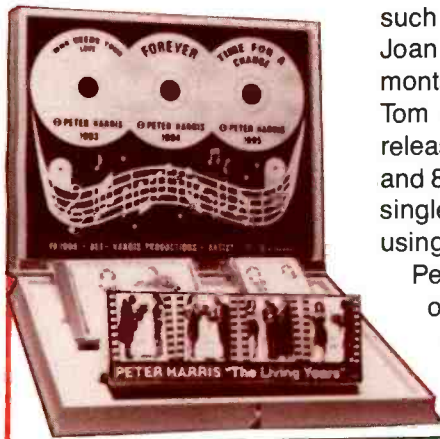


# PETER HARRIS

## His Music...His Life

### Now His Story!...

**PETER HARRIS**  
THE GOLD  
COLLECTION



This box contains:

- The three mastered singles on cassette and CD
- "Living Years" pictorial booklet
- Mirrored glass etching exclusively designed by R. Yacovone
- Sheet music for all three songs
- A treatment based on an original screenplay (Who Needs Your Love? — The Peter Harris Story) written by Robert Bruzio

**On May 3, 1995** Peter Falciglia was gunned down in a music store in the Bronx. Peter was a former bass player for singer Dion DiMucci in the 60's. (Then known as Pete Baron). During this period, Peter had written/recorded several songs such as "I Need Someone" (later covered by Joan Jett), "So Wrong" (backed by The Belmonts), "Lonliest Guy In The World" (written by Tom Bogdanny), and "Lookout for Cindy" all released on the Sabina Records label. In the 70's and 80's Peter continued writing and released the single "Stand Tall" on Laurie Records label using his pseudonym 'Just Ram.' In the 90's, Peter, now calling himself Peter Harris collaborated with record producer/arranger Rob Sabino and pianist Richie B to record three 'Top 40' songs: "Who Needs Your Love," "Forever," and "Time For A Change." Sabino had formerly worked on projects with artists such as Ashford and Simpson, Bryan Adams, Michael Bolton, Paul Simon, Peter Frampton, Art Garfunkle, Todd Rundgren, Mick Jagger, and Madonna. The boxed set "Peter Harris — The Gold Collection" is designed to be presented to the major record labels as well as film and production companies.

*Bee Harris* PRODUCTIONS

**BEE HARRIS PRODUCTIONS** was formed with a vision to fulfill Peter's dream — "to have the world hear his music" — as it was with his idol, John Lennon. With writers, artists, and musicians on staff, Bee Harris is focused on presenting to the major record labels his final mastered recordings and we are further developing the screenplay "Who Needs Your Love" — for The Peter Harris Story.



**Richie B — V.P.**

- associate producer of Peter Harris album "Who Needs Your Love"
- formed chord progressions and melody line for three songs
- assisted in editing songs and final mixdown
- formulated boxed set idea for presentation package
- currently producing music/rock video for three songs



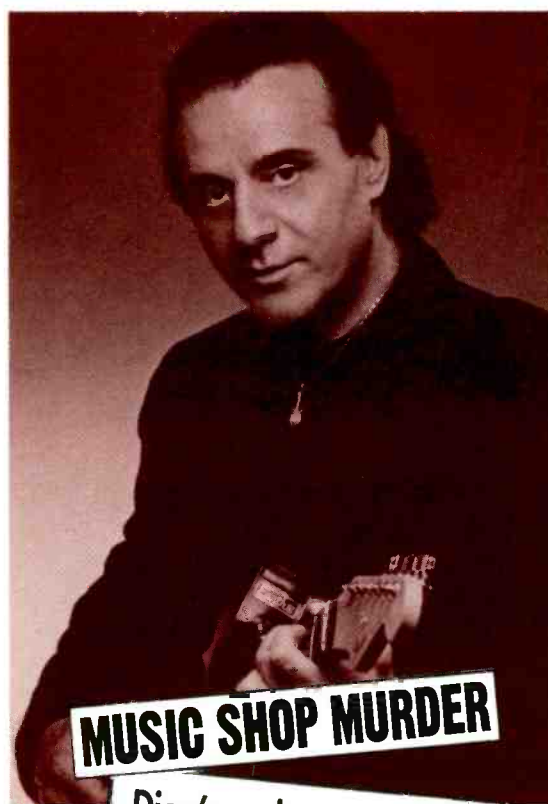
**Cindy Harris — Pres.**

- executive producer on Peter Harris project
- art direction and design for packaging final product
- produced "Living Years" pictorial booklet included in boxed set
- story line for motion picture screenplay



**Robert Bruzio — Writer**

- writer of the "Who Needs Your Love — The Peter Harris Story" screenplay
- wrote and produced independent short/promotional trailer "Streetwise"
- principal actor on upcoming motion picture
- appeared on major television soap operas ("One Life To Live"/"Loving")



## MUSIC SHOP MURDER

### Dion's ex-bassist slain, Bronx store owner hurt

A former bass player for pop singer Dion was killed and his friend was critically wounded when two gunmen stormed a music store in The Bronx.

Peter Falciglia, 52, who once played on such hits as "The Wanderer" and "Teen-ager in Love," was Music at 974 East Gun Hill Road to help his friend, store owner Michael Palomba, close up shop Wednesday night.

Suddenly, at 8:07 p.m., police said, two men in their 20s burst in, shouting word.

Falciglia neck and F struck in ombe, who White Plain condition at

The last th member brother Be hospital, screaming, not God, nr brief

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Where protesters grew didn't have to dodge ball

Where hellwax and bath rooms operated with the

where of a capilla — in

Where there are the 200

They grew up just like you

Maybe Peter Falciglia would have appreciated the

The Bronx is a major store

the two things that de

### Thugs reign where doo-wop once was king

YOU remember doo-wop? You remember a

Where protesters grew didn't have to dodge ball

Where hellwax and bath rooms operated with the

where of a capilla — in

Where there are the 200

They grew up just like you

Maybe Peter Falciglia would have appreciated the

The Bronx is a major store

the two things that de

# Heavy D. Fills Harrell's Post As Uptown Prez

BY J.R. REYNOLDS

LOS ANGELES—Uptown Records A&R VP and veteran rap artist Dwight "Heavy D." Meyers has been promoted to president of Uptown. The announcement was made by MCA Music Entertainment Group chairman/CEO Doug Morris.

The appointment, long anticipated by industry observers, fills the post that was vacated by former Uptown president and founder Andre Harrell when he sold his joint-venture interest in the label to partner MCA and became president of Motown (Billboard, Oct. 14, 1995).

Meyers reports to Morris. Uptown has an estimated value of \$80 million-\$100 million, according to sources. The label will receive market-



HEAVY D.

ing, sales, and promotion support from New York-based MCA label Universal Records and will remain headquartered in New York.

Uptown burst onto the music scene in 1986 and established itself as a cutting-edge force in hip-hop with rap act Heavy D. & the Boyz and such platinum-selling acts as Jodeci and Mary J. Blige.

In 1995, Uptown was ranked No. 1 among the year's R&B labels, with 21 charting albums and singles in Billboard's year-end issue. It also ranked No. 1 among album labels, with six charting titles (Billboard, Dec. 23).

"The most important thing is maintaining the success that Uptown has experienced in the past," says Meyers.

As an Uptown A&R executive, Meyers signed the hip-hop/R&B act Soul For Real, whose debut 1995 set, "Candy Rain," sold 781,000 units, according to SoundScan, and peaked at No. 5 on the Top R&B Albums chart.

Meyers also oversaw the 1995 releases by Blige, "My Life," and Jodeci, "The Show, The After Party, The Hotel." Both of these hit No. 1 on the Top R&B Albums chart and sold 1.8 million and 1 million units, respectively, according to SoundScan.

As an artist, Meyers has demonstrated a commercial staying power uncommon among rap acts. Heavy D. & the Boyz have recorded five albums since debuting in 1987; four of them were certified gold or platinum.

Meyers says that his careers as artist and executive have prepared him for the center seat at Uptown. "Since I never really had a manager, I worked closely with [Harrell], watching and observing just how this business works—both from an artist level and from an executive perspective," says Meyers. "And even though I've got some big shoes to fill, I'm confident that Uptown will continue to deliver the same kind of quality music that people have come to expect from us."

Upcoming releases from the label include "You," the second single from Monifah, in February, followed by the March release of the vocalist's debut album, "Moods... Moment."

Other releases will include a debut album by rapper McGruff, scheduled for the third quarter, and the sophomore set from Soul For Real. A solo set by Heavy D. is planned for release in 1996.

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5 TIMES PLATINUM

4 GRAMMY  
NOMINATIONS

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BEST FEMALE COUNTRY VOCAL PERFORMANCE

FOR "ANY MAN OF MINE"

BEST COUNTRY SONG FOR "ANY MAN OF MINE"

BEST COUNTRY ALBUM FOR "THE WOMAN IN ME"

3 AMERICAN  
MUSIC AWARD  
NOMINATIONS

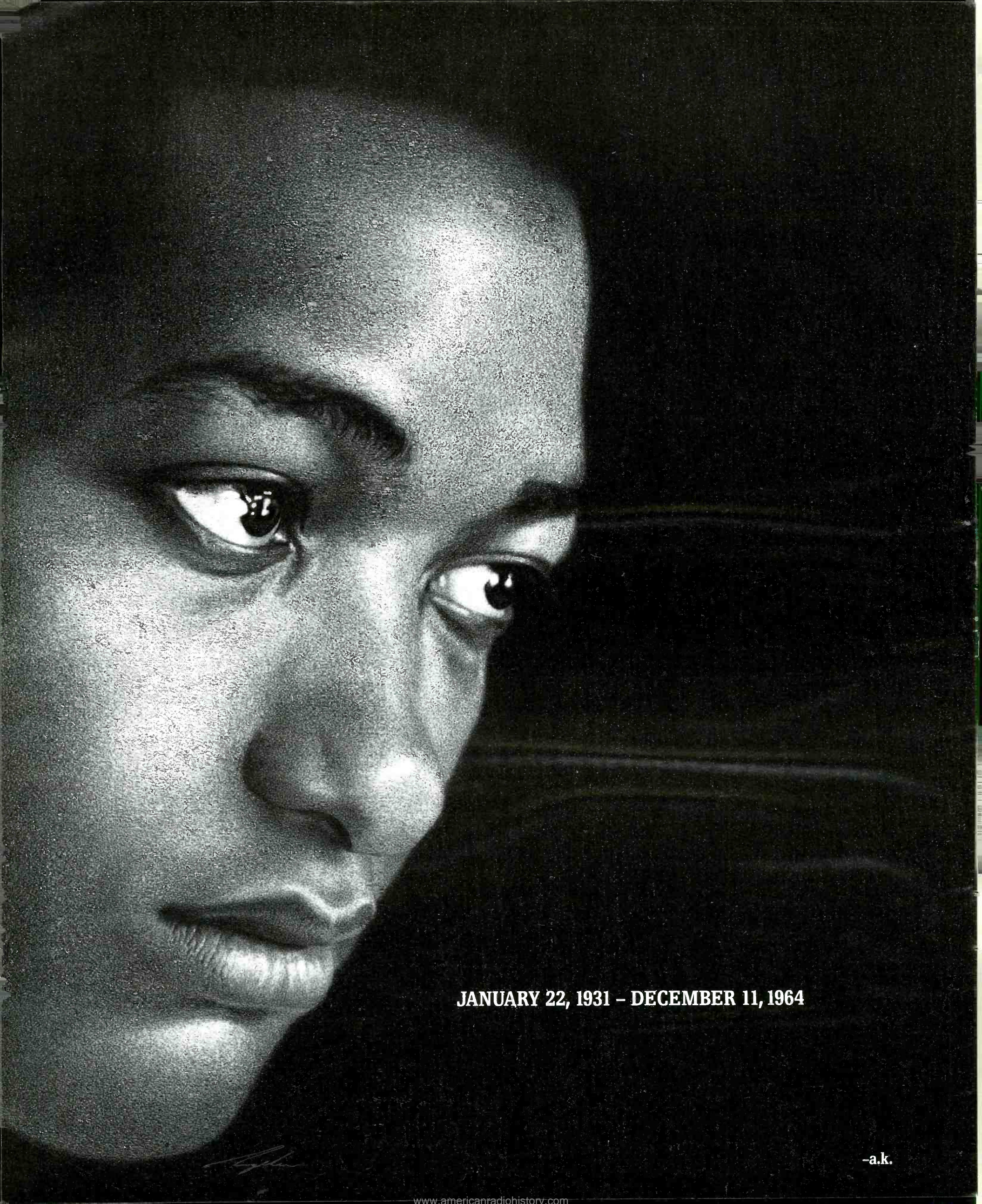
FAVORITE COUNTRY ALBUM FOR "THE WOMAN IN ME"

FAVORITE FEMALE COUNTRY ARTIST

FAVORITE NEW COUNTRY ARTIST



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JANUARY 22, 1931 - DECEMBER 11, 1964

-a.k.

# Artists & Music

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

## CMP's Summers Overloads Senses On 'Synaesthesia'

■ BY BRADLEY BAMBARGER

It is the rare musician who is able to scale artistic summits in one career, much less two. Former Police guitarist Andy Summers has forged an inspired second act with his genre-defying solo albums and continues this progression with the sensual alchemy of "Synaesthesia."

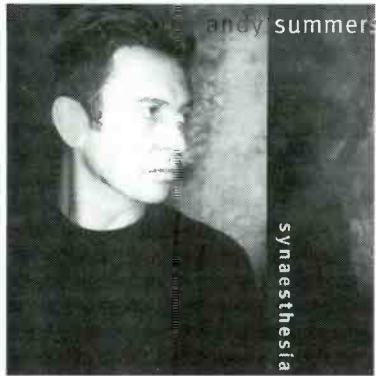
Due Jan. 23 on CMP Records, "Synaesthesia" is Summers' sixth and finest album of improvisatory guitarscapes and forward-minded compositions. Erudite yet earthy, the album holds a host of allusions—from minimalism and the modes of India to Latin rhythms and grunge guitar.

Summers took the title and concept for this heady mix from an art movement of the late 19th and early 20th centuries. Pioneer synaesthetists, such as the painter Kandinsky and the composer Scriabin, sought a union of the senses in their work. Kandinsky aspired to a symphony of colors and shapes, and Scriabin pursued multimedia long before the Macintosh, building a color keyboard through which hues could be generated to match chords.

"The way I'm using synaesthesia with this album is similar to the way we used synchronicity in the Police, drawing connections rather than conclusions," Summers says. "I may not be a true synaesthetist, but I admire those who seek an ecstatic unity in the arts."

"My goal is to be right there on the edge," Summers adds, "to make truly contemporary music that encompasses a lot of elements and that isn't predictable."

Summers and his bandmates—primarily Ginger Baker on drums and Jerry Watts on bass—weave a deep, dark web on such standout tracks as "Cubano Rebob," "Meshes Of The Afternoon," and "Low Flying Doves." But it's a tune like "Monk Hangs Ten" that shows how much fun Summers' recombinant approach can be. The song combines a wayward Thelonious Monk-style melody with speed metal riffs and



surf beats, adding a disembodied tango for a bridge and a free solo passage.

Summers' discography revolves around a string of intriguing albums on Private Music, including 1988's ethereal "Mysterious Barricades," a nod to the miniatures of French composer Erik Satie; "The Golden Wire," a gor-

(Continued on page 108)

## Gin Blossoms Cultivate Fan Base 2nd A&M Set To Get Back-To-Basics Tack

■ BY MELINDA NEWMAN

NEW YORK—When the Gin Blossoms finally came off the road after almost 2½ years of constant touring behind 1992's multiplatinum "New Miserable Experience," the band was faced with several options: "One was to rush a record out to capitalize on our popularity of the moment," says songwriter/guitarist/singer Jesse Valenzuela. "But we didn't feel we'd make our best record, so we thought, 'What the hell. Let's take our time and make the record we want to make,' and if we lose some kids along the way who are listening to other bands, we'll just tour again."

The result is "Congratulations, I'm Sorry," which comes out on A&M Records Feb. 13. The first single, the harmonica-laced, cascading "Follow You Down," goes to AC, top 40, triple-A, alternative, and album rock radio on Wednesday (24).

A refreshing "take nothing for grant-

ed" attitude surrounds the band and its label and management. Despite the success of "New Miserable Experience" and the belief that the new album can do even better, no one thinks that the band can add new audience layers without first securing its fan base. So the label's strategy is to take a few steps back, work radio and retail with the zeal normally reserved for a new band, and not get cocky.

"With a band that's had so much success at pop radio, we have to make sure we develop a real image for them," says Mike Regan, senior director of product development at A&M. "You have a lot of bands that achieve pop success but don't have a vision for a long-term career or how to leave a lasting impression."

One of the label's goals for the album is to make the band's singles must-adds at



several radio formats. "It's a little too soon to say they're a core artist for us," says Dan Bowen, PD at top 40 WNCI Columbus, Ohio. "But they certainly have the potential to be one. I don't know what it is about their records, but they don't burn out quickly. We're absolutely looking forward to having something new from them even though 'Til I Hear It From You' [from the 'Empire Records' soundtrack] is still testing like crazy."

A&M is eschewing flashy album pre-

(Continued on page 108)



**An American At London.** London Records has signed American soprano Renee Fleming, seated center, to an exclusive contract. She is shown, seated from left, with London/Decca senior VP of A&R Evans Mirageas and London Records U.S. VP Greg Barbero. Standing, from left, are executive producer Andrew Cornall and producer Michael Woolcock.

## Annie Lennox Live Set Prompts Limited-Edition Arista Release

■ BY JEFF CLARK-MEADS

LONDON—A live set that was "too good to waste" is giving new pleasure to Annie Lennox fans worldwide.

Despite the singer's antipathy to any record that is less than circumstantial, Lennox's eight-track "Live In Central Park" is giving a global audience a glimpse of her on-stage power.

Lennox's manager, Simon Fuller, explains that the Sept. 9, 1995, show in New York's Central Park was staged purely as a TV special. However, a crescendo of enthusiasm from Arista in the U.S. started pressure toward releasing the show as an album.

Fuller says, "Annie didn't want to do that, because she hadn't thought of the show in those terms. Every album she makes is a labor of love, and doing



an album from the show was not part of her plans or mine."

However, he adds that they were eventually persuaded that the quality

(Continued on page 108)

**MOTOWN** COMING SOON!...  
**JOHNNY GILL HORACE BROWN**  
**LADAE & THE WHITEHEAD BROS.**  
**MOTOWN...IT'S ON!**

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## Festival Founder, Label Exec Launch Records 420

■ BY CARRIE BORZILLO

LOS ANGELES—Dave Frey, manager of Blues Traveler and co-founder of the H.O.R.D.E. festival, and Jim Lewi, former GM of W.A.R.? Records, have formed Records 420 via a partnership with Hollywood Records.

The label, which is named after the San Rafael, Calif., police code for "marijuana smoking in progress," will be wholly owned by Frey and Lewi. Hollywood will finance the label, which will be distributed by PolyGram. However, 420 has the option of releasing titles through independent distribution as well.

While there will be no official job titles at 420, Lewi will essentially serve as GM and run the day-to-day opera-

tions. For now, he is based out of his home in Boulder, Colo., but will open an office in Aspen, Colo., in May. Frey, who will continue to manage Blues Traveler, the Jono Manson Band, and Triple Fast Action and run the H.O.R.D.E. festival, will stay in New York and act as a creative consultant for 420.

Former W.A.R.? product manager Rob Bordan will serve as director of marketing. Lewi plans to hire one person to handle radio promotion and one to handle retail.

A&R responsibilities will be shared by Frey, Lewi, Hollywood president Bob Pfeifer, and Hollywood director of A&R John Dee.

No bands have been signed to the label yet, but Lewi and Frey plan to re-

(Continued on page 115)

## Shanachie Teams For New Alternative Imprint

### First Release: N.Y. Club's Live Recordings

■ BY PAUL VERNA

NEW YORK—In a move intended to strengthen its standing in the college/alternative rock community, New York-area independent label Shanachie Records has signed a licensing agreement with local start-up Fortified Records.

Launched by self-styled "anti-folk" artist Lach, Fortified is headquartered at Lower East Side haunt the Sidewalk Cafe, where Lach runs a floating club he calls the Fort.

The first release under the Fortified/Shanachie imprint will be a compilation of live recordings from the Fort at Sidewalk, titled "Lach's Anti-Hoot." Scheduled for an April

release, the collection features Hamell On Trial (which has just signed with Mercury Records), Jane Brody, Mark Johnson, Zane Campbell, the Humans, Jen's Revenge,

to deliver masters and Shanachie to handle pressing, distribution, marketing, and promotion, according to Shanachie A&R rep Charlie Dahan. In addition, Lach says he will oversee promotion and marketing of Fortified/Shanachie titles.

Dahan says he discovered the Fort scene while pursuing local band the Hush, which was showcasing regularly at the club. "The more I hung out there, the more I saw this interesting mixture—kind of jazzy, kind of torchy, alternative rock, experimental stuff," says Dahan.

Comparing the Sidewalk to the heyday of CBGB and Thread Waxing Space, Dahan says he felt the scene

(Continued on page 126)

Tom Nishioka, Mr. Scarecrow, Tom Clark, Paula Carino, Major Matt Mason U.S.A., Animal Head, Mucka Furgason, and Lach—who performs at the club as a solo artist and with his band, the Sextet Offensive.

The agreement calls for Fortified

## TVT Records Launches Soundtrax Label; Low-Budget 'Work' Films Are Targeted

■ BY DOUGLAS REECE

New York-based TVT Records, which scored big with the "Mortal Kombat" soundtrack in 1995, plans to capitalize on that success with the launch of TVT Soundtrax.

The division will be headed by Patricia Joseph, who has been in TVT's A&R department for the last five years.

According to TVT CEO/president Steve Gottlieb, TVT Soundtrax will base the majority of its personnel, including a specialized marketing staff, in New York. The company also plans to hire a representative in Los Angeles.

The formation of TVT Soundtrax follows TVT's release of soundtracks for the films "Seven," "Hideaway," "Grumpier Old Men," and "Mortal Kombat" in 1995. Its latest soundtrack release, "Two If By Sea," was issued Jan. 15.

Gottlieb says that the new label is a natural progression. "As an outgrowth of getting our artists' music in movies, we've developed relationships with stu-

dios, music supervisors, and directors, and that's how the opportunity to do soundtracks arose," he says.

Gottlieb says the new label is likely to continue TVT's tradition of servicing studios with small-budgeted, less star-powered soundtracks.

"There is a lot of competition between labels for the most high-profile, music-intensive films that are going to be packaged with superstar artists," says Gottlieb. "So there is a real opening for the 'work' films that are going to require finding just the right, perhaps less obvious, music to work with."

With the 1995 release of its "Mortal Kombat" album, TVT proved that a soundtrack could be successful without having big-name talent. According to SoundScan, the album has sold 675,000 units.

Completed in three weeks, "Mortal Kombat" also helped establish the label's reputation with studios for its quick turnaround (Billboard, Sept. 30, 1995).

Gottlieb says that speed and attention to detail will be the new label's em-

phasis and selling point.

"Unlike some of the major distributors, which require months and months of preparation, we're able to turn on a dime," he says.

"The pressure on studios and directors is such that the director wants as much time as possible in post-production, but the studio wants [the soundtrack] released as quickly as possible," Gottlieb says. "Often, it doesn't give them the lead time that some of the major record companies require."

Along with his staff, Gottlieb credits TVT's music library and the label's distribution arm with assisting in speedy production.

He also says that the new label will bolster its service by aggressively plotting ad campaigns directed toward the music audience and by making sure that studios' needs, such as getting promotional CDs in time for release, are fulfilled.

Assistance in preparing this story was provided by Craig Rosen.



**Go Phish!** Elektra executives present Phish with plaques commemorating gold sales of the band's double album "A Live One." Phish played a sold-out New Year's Eve show at New York's Madison Square Garden. Shown in back row, from left, are band member Mike Gordon; Beth Jacobson, VP of press and artist development, Elektra; John Paluska, band manager; band member Trey Anastasio; Sylvia Rhone, chairman, Elektra; Greg Thompson, senior VP of promotion, Elektra; band member Page McConnell; and John Cortez, local promotion manager, Elektra. In front row, from left, are Lisa Frank, VP of artist development, Elektra; band member Jon Fishman; Steve Kleinberg, senior VP of marketing, Elektra; and Alan Voss, executive VP/GM, Elektra.

## EXECUTIVE TURNTABLE

**BILLBOARD MUSIC GROUP.** Lee Ann Photoglo is promoted to national account manager of Country Airplay Monitor in Nashville, **Andrea Thompson** to national account manager of Top 40 Airplay Monitor in New York, **Robert Massey** to national account manager of R&B Airplay Monitor in Los Angeles, and **Art Phillips** to national account manager of Rock Airplay Monitor in Los Angeles. They were, respectively, Southeast advertising manager of Billboard, account manager of Top 40 Airplay Monitor, account manager of R&B Airplay Monitor, and account manager of Rock Airplay Monitor.

**RECORD COMPANIES.** Richard Palmese is named senior VP of promotion at Arista Records in New York. He was president of MCA Records.

**Steve Greenberg** is named VP of A&R at Mercury Records in New York. He was VP of A&R at Big Beat



PALMESE



GREENBERG



EISENTHAL



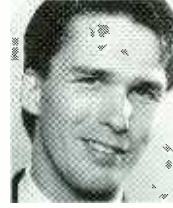
SHACK



HOUSE



GROSS



SEVERSON



MAGALLON

Records.

**Julia Eisenthal** is promoted to VP of product marketing at Columbia Records in New York. She was director of marketing.

**Andrew Shack** is promoted to VP of business and legal affairs at Priority Records in Los Angeles. He was executive director of business and legal affairs.

**Midge Stathis** is promoted to VP of North American operations for Warner Music International in New York. She was director.

**Jeff House** is promoted to senior

director of street marketing and rap promotions at Arista Records in New York. He was national director of rap promotions and marketing.

**Jennifer Gross** is named director of product management at MCA Records in Los Angeles. She was director of media and artist relations at Mute Records.

**Mike Severson** is appointed director of mid-South regional promotion for MCA/Nashville. He was director of Southwest regional promotion at Decca Records in Dallas.

**Rene Magallon** is named national

director of triple-A/CHR promotion for Discovery Records in Los Angeles. She was director of promotion and marketing at Caliber Records.

Elektra Entertainment Group in New York names **Karen Taylor** associate director of marketing, **Anne Kristoff** associate director of press and artist development, and **Paul Uterano** national sales manager. They were, respectively, national director of R&B publicity for EMI, manager of press and artist development for Elektra, and marketing coordinator for Elektra.

**RELATED FIELDS.** MTV names **Lisa Berger** senior VP of series development in Los Angeles, **Van Toffler** executive VP of MTV Productions in New York, **David Gale** senior VP of MTV Films in Los Angeles, and **Abby Terkuhle** creative director of MTV Productions in Los Angeles. They were, respectively, VP of talent development of MTV, executive VP of programming enterprises of MTV, president of Pacific Western Productions, and executive VP/creative director of MTV.

A N T H O L O G Y

1

1958-1964

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## Lou Reed 'Reeling' On Long-Awaited Set Warner Bros. Artist Courts Int'l Fan Base

BY MELINDA NEWMAN

NEW YORK—It's an image that stays in one's mind. Lou Reed, one of rock's most iconoclastic performers, sitting in typing class.

"When I was in high school, my parents made me take typing so I would have a job to fall back on," Reed says. "So Lou Reed of the Velvet Underground knows how to type."

Little could mom and pop Reed have realized the prescience of their directive: Reed's new Warner Bros. album, "Set The Twilight Reeling," was written entirely on computer. The record is set for release Feb. 20.

"I understand the romance of wanting to write with a pen and nice legal pad, and off you go, but what good is it if you can't read it? . . . I have very, very bad handwriting, and I can't read what I wrote as little as an hour later," Reed says. "You feel like a moron."

"Set The Twilight Reeling" is Reed's first record of new material since 1992, and retailers are ready for some new Lou.

"For obvious reasons, he always does well in our store," says Tim Devin, manager of Tower Records in downtown Manhattan, N.Y. "If the new record is

anything like [1989's] 'New York,' it will be huge."

Four years between albums is an abnormally long stretch for Reed, but he stresses that he has hardly been idle since the release of 1992's "Magic And Loss," a stunning record that explored death and the human spirit in unbearably sad, yet uplifting and positive, ways.



REED

"That album took a lot out of me," says Reed. "So I was really obsessed with getting it out to people, because I knew how much resistance there would be. It got tagged as 'Lou Reed's Death Record,' and the thing was, it wasn't meant to be that at all, and it was a bad thing to be tagged with, because it kind of chilled the record dead."

Following the album's release, Reed went on tour, got divorced, and reunited with the Velvet Underground for a brief European outing.

However, the most time-consuming project for him was developing the sound for the new album. "In a recording studio, I get a sound, and I know on the

record it's not what it was like [live on tour]. Why? It's always been bothering me. How can it be more real? So I worked for the last 2½ years on the production of the album—how to get that and setting up a home recording studio."

The new album, recorded at Reed's studio the Roof, is the result.

Although the guitar-dominated "Set The Twilight Reeling" is not a concept album, as were "New York" and "Magic And Loss," the theme of change runs through the project.

"I just wanted to rock after 'Magic And Loss.' I didn't want to put the burden of it having to be thematic on myself, so I told myself, 'Just write whatever.'"

(Continued on page 17)



The Color Tiddas. Australian folk trio Tiddas meets with author Alice Walker following the act's performance at San Francisco's Great American Music Hall. Shown, from left, are Tiddas' Sally Dastey, Walker, Loose Cannon president Lisa Cortes, and band members Lou Bennett and Amy Saunders.

## Girls Against Boys' 'House' In Order At Touch And Go

BY BRADLEY BAMBARGER

NEW YORK—As its title suggests, "House Of GvsB" contains all the hallmarks of Girls Against Boys' sexy, brainy, post-noise-rock sound. In fact, the aggressively stylish album, due March 5 on Touch And Go, not only serves as the ideal indie swan song for Girls Against Boys, it may break the band to a wider audience before the group jumps to Geffen next year.

Anticipation for "House Of GvsB" is rife among some key college radio programmers and retailers. According to Anni Banani, music director of Georgia State University's WRAS Atlanta, the station had Girls Against Boys' previous album, 1994's "Cruise Yourself," in rotation for eight months.

"We've always played Girls Against Boys' records, and people have always requested their music, but for months after the band came in for an on-the-air interview, people would even call in asking us to replay the interview," Banani says. "They couldn't get enough of them . . . The new album will probably go into heavy rotation here right off."

At the Wall Music, a 170-store chain headquartered in Philadelphia, new release buyer Kevin Hawkins says that for "House Of GvsB" he plans to double the initial order he would usually make for a top indie title. "Girls Against Boys have built up all this credibility and great press over the past couple of years," he says. "This could be the record that takes them from the underground into the suburbs."



GIRLS AGAINST BOYS

"Cruise Yourself," Girls Against Boys' second full-length album for Touch And Go, has sold nearly 7,500 copies, according to SoundScan. The label estimates additional sales at non-SoundScan reporting shops and overseas at 30,000.

"Super-Fire," the first single from "House Of GvsB," goes to college and commercial alternative radio Feb. 20. The single also will be available commercially on CD, with several non-album tracks included. A video for "Super-Fire" ships in late February to MTV and regional outlets.

With its dense, dark attack and attitudinal hooks, "Super-Fire" seems the perfect calling card for "House Of GvsB." "In our world, it's a hit song," says Girls Against Boys singer/guitarist Scott McCloud, "but in this world, you never know."

"Super-Fire" explores one of the recurring themes of "House Of GvsB," the pressure of a world fraught with sensory overload and option anxiety—feelings the members of GvsB (the band's shorthand moniker) are more than familiar with after years of intercontinental road life and the recent major-label court-

(Continued on page 17)

## Side One's Botwin Looks To Universal Records; Aerosmith Taps Glen Ballard For New Album

UNIVERSAL APPEAL: Look for Will Botwin, head of Side One Management, to be in place as Universal Records' executive VP/head of A&R by late March. Although details are still being finalized, Botwin is already talking to his clients about the transition and finding new management. Sources say that he will continue to work with artists until they have found other representation even after he starts at Universal's New York offices. Many of his acts may stay with their current representatives at Side One, and some plan to start their own management companies or affiliate with another firm. Botwin is already chatting with potential Universal signees on the label's behalf, but his primary focus for the next two months is coordinating Side One's client activities, including overseeing tours and setting up record releases, among them the new Los Lobos album, which comes out March 19.

Side One has one of the tastiest rosters around: In addition to Los Lobos, the company represents Liz Phair, Lyle Lovett, John Hiatt, Rosanne Cash, Luscious Jackson, Lisa Loeb, Nanci Griffith, Soul Coughing, Jennifer Trynin, Mark Isham, and Daniel Tashian.

Crossfire Music, the publishing company Botwin runs with his former management partner Ken Levitan, will remain active, although it is unclear who will be at the helm. Two months ago, Levitan was named head of Universal's country division, Rising Tide/Nashville.

Botwin could not be reached for comment.

BACK IN THE SADDLE: Aerosmith is in a Miami studio with producer Glen Ballard, who is still basking in the glow of his five Grammy nominations for his work on Alanis Morissette's "Jagged Little Pill." According to a band representative, "They were terribly keen to get Glen Ballard; they all loved the Alanis Morissette record." The record, slated for a fall release, is Aerosmith's return to Columbia and marks the first time the band has not worked with producer Bruce Fairbairn in many years.

IT'S ALL RELATIVE: The rumor that Relativity Records has dropped its alternative roster is greatly exaggerated, according to a label representative. The label has let go Mercy Rule, Home, and a few months ago, Overwhelming Colorfast, but the representative says, "We're just kind of reevaluating what we have. It's not an easy process," adding that Relativity has

signed a number of new acts in the last several months, including Frog Pond from Lawrence, Kan., and folk-leaning Courage Brothers. While we will grant that the label is not out of the alternative music business, we do feel a slight shift toward more album rock-leaning alternative acts. Among the rock acts on the roster are a reformed Lucy's Fur Coat, Our Lady Peace, Gov't Mule, Alligator Gun, and of course, Steve Vai and Joe Satriani.

THIS AND THAT: London Records VP of A&R Lorie Harbough is leaving the label . . . Jocelyn Cooper Gilreath, former president of PolyGram Publishing's Midnight Songs is now senior VP/special assistant to the chairman for MCA Music Group . . . In its ongoing effort to expand its alternative music activities, Priority Records has brought all functions for the Basura label in-house. Basura, an L.A. indie formed by John Napier and Melanie Tusquellas, linked with Priority in 1994 for distrib-

ution. Priority will also oversee promotion and publicity for the label. Upcoming Basura releases include Timco, Foreskin 500, and Congo Norvell. Tusquellas will continue to oversee Basura's daily operation, while Napier spends more time with his band, Buccinator.

Zero Hour has signed Boyracer from Leeds, England, and Multiple Cat, the pride of Davenport, Iowa . . . Former "Saturday Night Live" bandleader G.E. Smith has started the indie label Green Mirror Music. The first act signed to the venture is Generic Blondes . . . Wetlands, New York's club with a conscience, turns 7 years old Feb. 17. The nightclub, which combines environmental activism with music, was the stomping ground of acts like Hootie & the Blowfish, the Dave Matthews Band, and Joan Osborne before they hit it big. Unfortunately, Wetlands may not live to see its eighth birthday. Its founder is moving to New Hampshire this summer and unless a suitable buyer comes forth, the club will most likely close.

ON THE ROAD: Rod Stewart starts his first U.S. tour in two years on Saturday (27) at the America West Arena in Phoenix. The opening date is part of the NFL's Super Bowl Concert Series (Billboard, Nov. 22, 1995) . . . Catie Curtis kicks off a club tour Jan. 30 in Somerville, Mass. . . . Joan Baez will be on the road through March with opening act Dar Williams.



by Melinda Newman

A N T H O L O G Y

# 2

1965-1967

COMING FEBRUARY 27

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# Iggy Pop Is Still One Wild 'Doggie' Young Punk Audience In Virgin's Sights

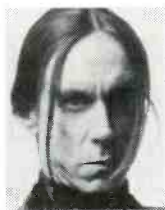
BY JIM BESSMAN

LOS ANGELES—Iggy Pop is not wholly comfortable with the realization that audiences have become increasingly friendly and warm toward him. This, of course, is fine by Virgin Records, which will release Pop's "Naughty Little Doggie" album on March 5.

"We noticed this two albums ago, when [1990's] 'Brick By Brick' sold nearly 200,000 [copies], and also last month, when Iggy did a Rock for Choice benefit in L.A. with Offspring and Rancid," says Virgin's director of product management Phil Fox. "It was amazing seeing kids who had finished moshing to Rancid, then Iggy hits the stage and suddenly no one's moving. All were transfixed, then they slowly began churning. I don't know if they are warming up to him or if they're just showing respect for him since he's still out there and hasn't compromised himself."

Virgin's promotional goal, then, should seem obvious. "Our focus is to take him to people who have rediscovered punk rock—because he's a founder," Fox continues. "Everybody knows who Iggy Pop is, so it basically boils down to the songs and how far we can take them across. But Rancid and all those kinds of people wouldn't be in that style of music had it not been for Iggy in 1969."

One circumstance in Virgin's favor is that Pop is set to tour as soon as "Naughty Little Doggie" hits the street. "He's got to be on the road, which is one thing we didn't have last time because he waited several months after [the



POP

release of 1993 album 'American Caesar']," says Fox. "This time he'll be touring right then, so our advertising and press will hit in March and April, right behind the release of the record. So it will be a much more focused campaign."

Fox says that a day-of-release in-store may be held in New York or Los Angeles. Pop also has an "open invitation" to appear on "Late Show With David Letterman," he adds, and the guest spot will likely occur around the release date, with a U.S. tour to follow. Radio promotion, however, is trickier, since Pop is anything but pop, and in the case of one album track, maybe not even college/alternative.

"We're sending out a 7-inch in early to mid-February of 'Pussy Walk,'" says Fox. "When people hear it, they start humming it, but it's not very PC, so we're sending it to college and alternative radio and tastemaker retail to see

if it gets any play or buzz. But there will be no pressure from our promo staff—we're just putting it out to see if it flies. Maybe on the B-side we'll put a live version of [Pop's Stooges classic] 'I Wanna Be Your Dog,' so there will both a cat and dog song!"

At the end of February, Virgin will follow "Pussy Walk" with a CD pro of "Heart Is Saved," says Fox, which will be serviced to the same formats and may be accompanied by live material from the Rock for Choice show. This track is more in keeping with what Pop sees is the "uplifting and happy" nature of "Naughty Little Doggie."

"Musically, I feel like it's a rock'n'roll record from the '70s, with that kind of simplicity about it," says Pop. "I was looking to make something that was well-constructed and easy to listen to, that would make your body move and that you could hum the fuckin' melody! The lyrics are twisted, but there's a lot of longing. They're about a guy in middle age who goes, 'Jesus Christ! I haven't got that long, but I still want to touch people and I don't know how—or if I can get away with it!' Lyrically, those things are on my mind—rounding the far corner and heading down the home stretch as it were."

Pop's matured outlook and survivalism are reflected in the lead track, "I

(Continued on page 27)

# Lava's Bel Canto Offers Its Exotic Sounds On 'Magic Box'

BY STEVEN MIRKIN

NEW YORK—Tromsø, Norway, a remote port town above the Arctic Circle, spends three months of the year in total darkness. It would probably not make anyone's list of the world's most cosmopolitan cities. But, somehow, it produced Bel Canto, whose new Lava/Atlantic album, "Magic Box," due Feb. 27, shows a range of influences from techno to pop to new age to Indian and Asian musics.

Anneli Drecker, the group's vocalist and lyricist, has an explanation. "Our hometown is very exotic, but we're not as isolated as most people think," she says. "We live in Oslo now. We have MTV and McDonald's."

While MTV may be seen in Norway, there hasn't exactly been a run

on Norwegian music on MTV. Jason Flom, president of Lava Records, thinks the band's exoticism can be an advantage. "Magic Box" is such a unique-sounding project," he says.



BEL CANTO

"If we're able to put it across, we'll be one step ahead of the curve musically, because they are."

In negotiating to sign the band, Flom made quite an impact on Bel Canto. The band, which had released albums on Belgian indie Crammed Discs and Canadian label Nettwerk, some of which were picked up on I.R.S. in the U.S., was close to signing with a label other

(Continued on page 27)

## amusement

### business

#### BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
Z-100 JINGLE BALL: SOUL ASYLUM, ALANIS MORISSETTE, BLUES TRAVELER, COLLECTIVE SOUL, GOO GOO DOLLS, NATALIE MERCHANT, DAVE MATTHEWS BAND	Continental Airlines Arena East Rutherford, N.J.	Dec. 15	\$600,330 \$50/\$35/\$25	19,988 sellout	Z-100 Metropolitan Entertainment Group Delsener/Slater Enterprises
AC/DC POOR	Charlotte Coliseum Charlotte, N.C.	Jan. 13	\$387,982 \$24.50	15,870 sellout	C&C Concerts
AC/DC POOR	Greensboro Coliseum Greensboro, N.C.	Jan. 12	\$375,487 \$24.50	15,899 sellout	C&C Concerts
OZZY OSBOURNE, KORN, LIFE OF AGONY	Rupp Arena Lexington, Ky.	Jan. 12	\$243,319 \$23.75	10,245 12,000	Sunshine Promotions
YOUNG MESSIAH TOUR: STEVEN CURTIS CHAPMAN, TWILA PARIS, CARMAN, 4HIM, POINT OF GRACE, LARNELLE HARRIS, WAYNE WATSON, CECE WINANS, MARGARET BECKER, CLAY CROSSE, WES KING, CHRIS EATON, RALPH CARMICHAEL	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 12	\$217,848 \$25/\$23/\$17.50/ \$15.50	13,116 20,062	Contemporary Prods.
YOUNG MESSIAH TOUR: STEVEN CURTIS CHAPMAN, TWILA PARIS, CARMAN, 4HIM, POINT OF GRACE, LARNELLE HARRIS, WAYNE WATSON, CECE WINANS, MARGARET BECKER, CLAY CROSSE, WES KING, CHRIS EATON, RALPH CARMICHAEL	Cincinnati Riverfront Coliseum Cincinnati	Dec. 16	\$205,764 \$25/\$24/\$18.50/ \$16.50	10,575 17,500	Contemporary Prods.
YOUNG MESSIAH TOUR: STEVEN CURTIS CHAPMAN, TWILA PARIS, CARMAN, 4HIM, POINT OF GRACE, LARNELLE HARRIS, WAYNE WATSON, CECE WINANS, MARGARET BECKER, CLAY CROSSE, WES KING, CHRIS EATON, RALPH CARMICHAEL	Peoria Civic Center Peoria, Ill.	Dec. 14	\$195,695 \$25/\$23/\$18.50/ \$16.50	10,163 11,561	Contemporary Prods.
FUNK FEST CHAKA KHAN	Beacon Theatre New York	Dec. 31	\$172,595 \$60/\$40	3,220 5,200	Metropolitan Entertainment Group
YOUNG MESSIAH TOUR: STEVEN CURTIS CHAPMAN, TWILA PARIS, CARMAN, 4HIM, POINT OF GRACE, LARNELLE HARRIS, WAYNE WATSON, CECE WINANS, MARGARET BECKER, CLAY CROSSE, WES KING, CHRIS EATON, RALPH CARMICHAEL	Convocation Centre, Cleveland State University Cleveland	Dec. 15	\$167,614 \$25/\$23/\$19.50/ \$17.50	8,798 14,413	Contemporary Prods.
SANTANA	Aladdin Las Vegas	Jan. 5	\$139,205 \$37/\$25/\$20/\$15	5,445 7,000	Evening Star Prods.

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—George Scarlett  
National Product Manager  
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## Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**NEW YORK:** Combine the folk rock of Fairport Convention and the Byrds with a '90s sensibility, and the result is the Wirebirds. The New York coed quintet weaves tight three-part harmonies, mandolin, bass, drums, and guitars to form a compelling, radio-friendly sound. The band's name, influenced by a William Blake poem, provides clues to its musical identity. "We went through thousands of names," says singer/writer Amanda Thorpe. "And we like the dichotomy of this one—of wire, which is sort of grungy, and birds, which are beautiful and sweet. Our harmonies are pretty, but there's an undercurrent of angst and aggression in the music." In addition to Thorpe, the band includes writer/singer/guitarist Peter Stuart, who founded the Headless Horsemen and the Tryfles; writer/singer/guitarist Will Dial; bassist Michael O'Neil; and drummer Nancy Polstein. The 2½-year-old band formed over what first appeared to be a mere business transaction. "I wanted to buy a guitar, and someone told me about Peter. He has 50 guitars and I was trying them all out, and it seems I was playing all the right cover songs," she recalls. "We started playing together and that was that." The band put together a three-song demo in 1994 and will enter the studio in February with producer Chris Butler to record a four-song tape. Although the band has not formally released a record, Thorpe says she sells the three-song cassette to fans who "proactively come up and want one." The tape sells for \$5, "and every band member gets \$1." The Wirebirds play at clubs across the city and will next open for the Continental Drifters at Tramps on Feb. 8. Contact Thorpe at 212-864-5645. MELINDA NEWMAN



THE WIREBIRDS

**ALBUQUERQUE, N.M.:** Remaining as strange and elusive as they can while playing spontaneous, fresh, modern, abstract grooves is what the four members of January's Little Joke say makes them tick. "We want to wash the chalkboard and make our own lines," says lead singer/guitarist Stacy Parrish. "Ten years from now, we want other bands to be compared to us." Don't be surprised if that happens. Founded by bassist Steve Anthony and composed of Anthony, Parrish, drummer Chuck Martin, and piccolo bassist Robbie Dunn, January's Little Joke creates sonic adventures with its music, taking listeners into alternately mellow and heavy, dark sonic environments through their haunting melodies and grooves. And many people here have enjoyed the ride, packing such clubs as El Rey Theatre, where for the last three years, the band has headlined. The group's five singles, EP, and 1993 self-titled album—which it has put out on its own label, Window Records—have sold a few hundred copies each at local independent stores such as Bow Wow Records, Page One, and Natural Sound. January's Little Joke, which takes its name from a song by the Trash Can Sinatras, released its second full-length album, "... God Calls Him Sane," earlier this month with a bash at the Dingo Bar. The new disc contains more adventurous jams, such as "Fledgling" and "Me," which, the band says, received good rotations at college radio stations in southern Colorado and on now-defunct KBAC-FM Santa Fe, N.M. Even the ghost of



JANUARY'S LITTLE JOKE

underground poet/novelist Charles Bukowski makes an appearance, via the interlude "The Concrete Pillow," on which a band member narrates one of his poems. The band will support its album with a national tour. Contact Chuck Martin at Window Records/Water Studios at 505-243-5379. GIL GRIFFIN

**POMPANO BEACH, FLA.:** It's got the funk and the soul, but it holds the cheese. South Florida band Baloney Sandwich has been around since 1991, honing its brand of original progressive funk. The process has yielded an album titled "Deli Vibe," which is currently receiving airplay with the singles "Til I Get Me Some" and "Itchin' Powder" on more than 100 stations across the country, including noncommercial stations KALX San Francisco and KNON Dallas. "Deli Vibe" has sold more than 5,000 copies through the band's live shows and via the Internet. The lineup is lead vocalist Polo, guitarist Kevin Lysen, bassist Paul Sennello, drummer David Nizro, trumpeter Stewart Rabin, alto/tenor saxman Randy Cafiero, and tenor saxman Dave Prince. Baloney Sandwich's tasty live shows often feature the horn section wearing matching scrub suits and Polo donning different hats to suit the mood of each song. Although based in Pompano, the band has found a strong craving for its sound at Tampa's Ybor City and at the recent Duneedin Blues Festival. It's currently in the studio, laying down six tracks for a new spring release, "Psychedelicatesen." Contact: 954-946-0324. SANDRA SCHULMAN



BALONEY SANDWICH

## LOU REED 'REELING' ON LONG-AWAITED SET

(Continued from page 14)

And if it was connected in any way, that's OK," he says. Transformation became a continuous thread in the project, because "we're all growing. When we stop growing, that's the end of it," says Reed. "I'm happy I'm even walking on two legs. Making rock records is kind of too good."

The exuberance Reed feels at making music for more than 30 years shows in the first single, "Hookywooky," a darkly whimsical tune.

According to Peter Standish, Warner Bros. VP of product management, "Hookywooky" went to alternative, album rock, college, and triple-A radio Jan. 17. The clip's video was directed by Matt Mahurin.

"Opportunity came upon us in the form of the Rock and Roll Hall of Fame," says Standish. "Lou obviously was going to have an album coming out this year, so we consciously moved the album's release date up to be closer to the induction of the Velvet Underground, but not simultaneous, because we didn't want to infringe upon the preparation of the album. We thought it was a good opportunity to get press on the album and launch the track off of the excitement of his induction."

Although Reed's media status has always outweighed his radio airplay—he has not had an album rock hit since 1989's "Dirty Boulevard," which peaked at No. 18 on Billboard's Album Rock Tracks chart—he remains a mainstay at some stations, especially in his hometown of New York. "He has a history here at the radio station. We've always been supportive of him, no matter what we're doing," says WNEW New York PD Amy Winslow.

Reed, who is booked by the William Morris Agency, will support the album via a U.S. theater tour in March. There have been tentative discussions of a co-headlining amphitheater tour this summer with the Pretenders.

One track from "Set The Twilight Reeling" that is certain to get attention and just as certain not to be released as a single is the raffish "Sex With Your Parents (Motherfucker) Part II," a diatribe against right-wing Republicans that postulates that the reason many of them are so uptight is that they had improper liaisons with their parents. The song came to Reed as he was walking down the street. "So I said, 'Jesus! I ought to write this down, quick!' I was like a block away from my place, so I dashed back, got out the computer, and blink! [The song] was there from beginning to end."

Reed considers it "one of life's little ironies" that he is on the label that is owned by Time Warner, target of Sen. Robert Dole. "I hope 'Sex With Your Parents' works its way into the election somehow, if nothing else, to mock and ridicule the right-wing Republican fundamentalists who are so abhorrent to every principle of freedom of expression. Nothing could disgust me more, and I personally wish Time Warner had released 3,000 gangster rap albums."

The conservative climate in the U.S. is one reason Reed believes that his status is much higher in Europe than in the U.S.

"I think Europeans have always appreciated the intelligence of Lou's lyrics, the quality of his songs," says Gerry McCarthy, Warner Bros. international manager of artist development. "Lou is revered in Europe, put on a pedestal. In Spain, he was voted the most influential artist to musicians this year in a Spanish newspaper."

Reed's lyrics will appear in six lan-

guages—English, Italian, Spanish, German, French, and Japanese—on the liner notes of the international versions of the album, McCarthy says.

Reed will undertake a promotional tour in Europe the first two weeks of February. A headlining Continental tour will begin in April.

For both the U.S. and the international marketplace, Warner Bros. has designed packaging to make Reed's

album stand out at retail. The jewel box will be midnight blue, so dark that the CD booklet will not be readable through the box. A sticker on the front will identify the artist and album name. A barcode sticker will be attached to the back.

Tower Records' Devin does not feel the package will cause confusion. "If it's stickered, it should be fine. I like packages like that. People are curious about things like that."

## GIRLS AGAINST BOYS' 'HOUSE' IN ORDER

(Continued from page 14)

ing dance.

From the claustrophobic din of "Another Drone In My Head" to the ironic swagger of "The Kinda Music You Like," "House Of GvsB" finds the band furthering its fusion of grinding rhythms and grainy, industrial-strength textures with its longtime producer Ted Nicely (Shudder To Think, Fugazi).

The album's sophisticated sonic juxtapositions reflect the escalating confidence among McCloud and bassist/keyboardist Eli Janney, bassist Johnny Temple, and drummer Alexis Fleisig. The band formed in Washington, D.C., in 1992; its members now live in New York.

GvsB's greatest marketplace presence to date has come from the throbbing single "Kill The Sexplayer" from "Cruise Yourself," particularly after its placement on the soundtrack to the film "Clerks." Other tracks have also lifted the act's profile, including a version of "She's Lost Control" on Virgin's Joy Division tribute album, "A Means To An End." The band also contributed the track "Cruise Your New Baby Fly Self" to the "Mall Rats" soundtrack. In October, Touch And Go released the debut album by New Wet Kojak, an avant-lounge side project featuring McCloud and Temple.

Even though GvsB are leaving the nest—as senior Touch And Go siblings the Jesus Lizard did last year and Butthole Surfers did before it—the label plans to go above and beyond on behalf of "House Of GvsB." Touch And Go director of publicity Scott Giampino says the label is conducting a greatly expanded promotional mailing and even plans to make up lighters with "Super-Fire" and "GvsB" printed on them as promo items for press, radio, and retail.

"Major labels create tchotchkes for everything," Giampino says. "We never do that. But we love Girls Against Boys, and we're doing every-

thing we can to break them big for our benefit and theirs."

Giampino says the plan is for GvsB to concentrate not only on their strongholds in New York, Philadelphia, Boston, Chicago, and Washington, D.C., but to tour and do radio and retail promotion in such hold-out territories as the West Coast.

"For our bands, touring sells records—following SoundScan around proves that," Giampino says. "With Girls Against Boys, it's especially true. Girls scream at their shows."

Through March and mid-April, GvsB will tour the U.K. and France—where they sell out their gigs and evoke rapturous press. The rest of April and May takes the band on a U.S. club tour and could find it on some support slots with another act. In the early summer, the group will play European festivals, with the remainder of the summer and fall seeing the band play more dates in the States. With Touch And Go's recent licensing of product to Toy's Factory in Japan, GvsB may even go to the Far East before year's end.

GvsB are booked in the U.S. by Lisa Miller at Vertigo Booking in Brooklyn, N.Y. In the U.K., they are booked by CNL. For Europe, tour arrangements are coordinated by Dekonk. The band is newly managed by Gold Mountain; its songs are published by Girls Against Boys (BMI).

Touch And Go plans multiple singles from "House Of GvsB," with the deceptively straightforward "Wilmington" as the probable second release. "Wilmington," with lines like "lost in an endless night, in an endless headlight," again reflects the careening spirit of "House Of GvsB."

"What the fuck is going on?" could be an overall theme to the album," McCloud says. "It's the band trying to make sense of the nonsense around us. But it's still festive—like the song says, it's the kind of music you like."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ NO. 1 ★★★★★	
1	4	7	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98)	TRAGIC KINGDOM
2	2	22	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
3	9	10	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
4	3	13	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
5	5	10	3 T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
6	8	14	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
7	19	2	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98)	RESIDENT ALIEN
8	7	9	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
9	6	22	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
10	14	3	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
11	11	116	ADAM SANDLER • WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	23	5	JERALD DAEMYON GRP 9829 (10.98/16.98)	THINKING ABOUT YOU
13	15	12	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
14	13	12	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
15	10	27	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
16	17	19	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
17	20	8	GROUP HOME PAYDAY/FFRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
18	26	16	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
19	12	14	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
20	18	22	EDWIN MCCAIN LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES

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, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996 Billboard/BPI Communications.

21	21	16	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
22	22	21	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
23	16	24	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
24	25	4	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
25	27	32	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	24	16	HEATHER NOVA BIG CAT/WORK 67113/COLUMBIA (10.98 EQ/15.98)	OYSTER
27	29	9	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
28	—	3	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
29	—	1	POE MODERN 92605/AG (10.98/15.98)	HELLO
30	33	66	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
31	38	3	PETE ASTUDILLO EMI LATIN 32263 (7.98/10.98)	COMO TE EXTRANO
32	—	1	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
33	28	8	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
34	—	9	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
35	—	1	L.A.D. HOLLYWOOD 62036 (10.98/15.98)	RIDIN' LOW
36	—	1	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
37	35	24	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
38	37	20	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
39	—	14	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
40	30	11	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL

## POPULAR • UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

**WACKY TOBACCI:** With the Tuesday (23) release of Gavin Friday's fourth album, "Shag Tobacco," Island Records is gearing up for some swanky promotions.

The Dublin-bred artist, who puts an interesting twist on lounge/cabaret music with danceable rhythms, will head out on a club tour in March. As

some dates will be at traditional rock clubs.

The five- to six-week tour will be Friday's most extensive trek across America to date, and Island's latest marketing efforts are more than the label has ever done for him.

Friday will visit radio stations during the tour. "We don't want to rely strictly on radio, because he's not really a natural there," says Kronfeld. "We want him to tour heavily and tie our marketing into the tour."

To tie into the tobacco and cabaret themes, the label plans to send the CD, which was produced by labelmate Tim Simenon (aka Bomb The Bass), with tobacco boxes and cigars with Friday's name on them to industry tastemakers. Kronfeld is doing some pretour marketing by distributing matchbooks, fliers, and cassette samplers in coffeeshops, bars, and clothing stores.

Kronfeld admits that for Friday's last album, 1992's "Adam And Eve," the label may have given up on modern rock radio too early.

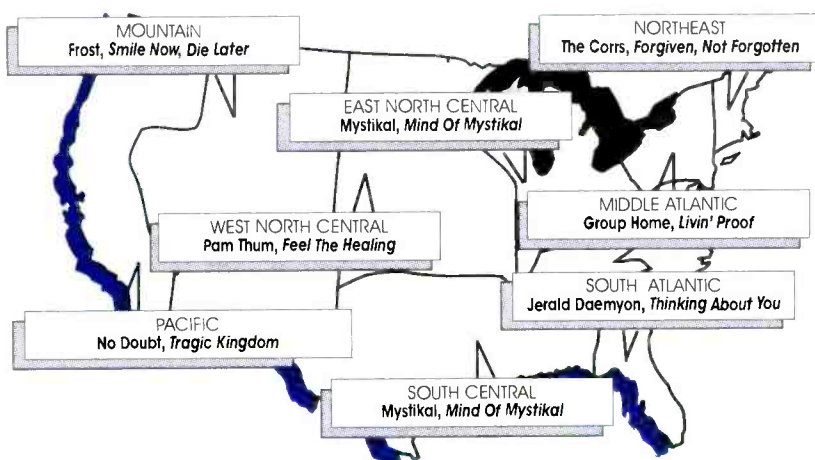
This time, however, Island plans to set up college radio and clubs with the full album and the emphasis track, "You, Me And The World War Three," before focusing on modern rock radio.

"We don't want to pigeon-hole him into alternative rock just because that's where he



**Lucky Stars.** The Goops make their major-label debut Feb. 6 with "Lucky" on Kinetic/Reprise. "Vulgar Appetites" is gaining spins at such modern rockers as WFNX Boston, WDRE Long Island, N.Y., and WBCN Boston. The New York-based punk-pop outfit embarks on a nationwide club tour in early March.

### REGIONAL HEATSEEKERS #1's



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Pam Thum <i>Feel The Healing</i>	1. Group Home <i>Livin' Proof</i>
2. Terri Clark <i>Terri Clark</i>	2. Spacehog <i>Resident Alien</i>
3. Mystikal <i>Mind Of Mystikal</i>	3. For Squirrels <i>Example</i>
4. Kenny Wayne Shepherd <i>Ledbetter Heights</i>	4. No Doubt <i>Tragic Kingdom</i>
5. No Doubt <i>Tragic Kingdom</i>	5. Adam Sandler <i>They're All Gonna Laugh At You</i>
6. Jeff Carson <i>Jeff Carson</i>	6. The Corrs <i>Forgiven, Not Forgotten</i>
7. POE <i>Hello</i>	7. Mic Geronimo <i>The Natural</i>
8. Spacehog <i>Resident Alien</i>	8. 3 T <i>Brotherhood</i>
9. KQRS <i>Morning Crew Best Of Volume 6</i>	9. Mandy Patinkin <i>Oscar &amp; Steve</i>
10. The Corrs <i>Forgiven, Not Forgotten</i>	10. Buju Banton <i>Til Shiloh</i>

seems to fit," says Kronfeld. "That's not all that he's about."

**HIGH SOCIETY:** The year-old PC Music has a story

developing with the debut of hard rockers **Another Society**. "One Last Step" was released in July 1995. In addition to support from album

rockers WMFS Memphis, KZDC San Antonio, Texas, and KTUX Shreveport, La., the album's focus track, "Outside (Fade Away)," is being played at heavyweight WAAF Boston.

Due to the response in these areas, the label is running ads in high school newspapers and placing radio time buys and retail co-op advertising in and around Memphis. (The band is from the Memphis suburb of Southaven, Miss.)

An Internet marketing assault is also underway. The label is marketing directly to hard rock fans who E-mail the World Wide Web sites of such bands as Metallica and Korn. PC Music is offering these fans, via E-mail, a free cassette sampler featuring Another Society and labelmates Jack Johnson, a band from Murfreesboro, Tenn. Dooley says the label received 600 responses in two days from its online efforts. Tapes with one full song from each band, plus snippets of four songs from each, are mailed to those responding, along with information on the bands and a mail-order form to purchase their full-length albums.

The San Diego-based label is run by Corbin Dooley and Paul Brinberg, former executives with EMI and Atlantic, respectively.

**SINFUL SIDE PROJECT:**

"Man Of Sin" by Varnaline, the side project of **Anders Parker** and **Jud Ehrbar** from Zero Hour's **Space Needle**, hits stores Feb. 20 on Zero Hour. The trio, rounded out by Parker's brother **John**, will open for A&M's **Ass Ponys** Jan. 29 at Brownies in New York before heading out on a spring tour of its own.

**TUBE TIME:** R&B singer **Vesta** can be seen and heard in the new McDonald's "Big Mac Seat" commercial alongside **Al Jarreau**. The two seat the famous Big Mac jingle. The ad



**Living In Paradise.** Boyz Of Paradise are heating up in Hawaii, where sales of "B.O.P.," their Rhythm Safari/Dre Force/Priority debut, jumped from 99 to 539 units in one week, according to SoundScan. Airplay for "Since You Went Away" on Honolulu top 40 stations KIKI and KQMQ is fueling sales. The band will appear on "Soul Train" in March.

runs nationally throughout 1996. Vesta's MCA debut, "Changes," is due this summer.



## DIANNE REEVES

"Dianne Reeves is the most incredible artist singing today."  
*Michael Brecker, Cleveland Plain Dealer*

"Ms. Reeves has got to be one of the best female vocalists we've got."  
*Sister To Sister*

Nominated for BEST JAZZ VOCAL PERFORMANCE



## JOE LOVANO

"Music doesn't get any better than this. This disc is an absolute wonder"  
*10/10 CD Review*

"This is one of the finest recordings of orchestral jazz I have ever heard."  
*JazzTimes*

★★★★★ (5 Stars!)  
Album Of The Year! - 1995 Critics Poll  
Album Of The Year! - 1995 Readers Poll *Down Beat*

Nominated for BEST LARGE JAZZ ENSEMBLE

# PEOPLE ARE TALKING... THE BEST JAZZ OF THE YEAR IS ON BLUE NOTE



## ELIANE ELIAS

"Elias and Hancock produce fresh and provocative improvisations, and alone, Elias shows profound talent. In my book this CD ranks among the best piano albums of 1995."  
*Jazz and Blues Magazine*

Nominated for BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP



## KURT ELLING

"You won't find many debut albums more vibrant and stylish than Kurt Elling's CLOSE YOUR EYES. This modern hipster may be the perfect jazz singer for the Nineties."  
*Playboy*

"Kurt Elling is arguably the most interesting and innovative jazz singer to come along in years. He puts his personal imprint on each song. That's what it takes to be a jazz star."  
*Artie Shaw*

Nominated for BEST JAZZ VOCAL PERFORMANCE



## LENA HORNE

"Lena can imbue a lyric with such emotion that listeners may well feel they're eavesdropping on a highly charged, private moment."  
*People Magazine*

"Lena is still considered, even by the severest critics, to be an artist of muscle and discipline: fervent, candid, exhilarating and arguably the greatest living actress/musician in North America"  
*Town and Country*

Nominated for BEST JAZZ VOCAL PERFORMANCE

## Time Works For Jesse Powell Silas/MCA Use Slow, Deliberate Approach

BY J.R. REYNOLDS

LOS ANGELES—Silas/MCA executives are taking the same kind of natural, deliberate flow with regard to Jesse Powell's career development that is found on "All I Need," the 22-year-old artist's debut single.

Silas Records president Louil Silas Jr. says, "Jesse's been with the label since 1992, and we've been taking our time developing him because he's got more than just singing talent. He's an accomplished writer; too, as well as a dynamic live performer. So we wanted to be thorough in preparation for his debut—both on his side as an artist and on ours from a marketing perspective."

Powell's self-titled album presents a traditionally styled R&B landscape in which the artist displays original, smooth, melodic tunes. The set also contains two covers by '70s group Enchantment: "Gloria" and "It's You That I Need."

Powell—who wrote "Constantly," the 1994 gold single by Immature, and has worked with such acts as the Isley Brothers, Ray Parker Jr., and Angela Winbush—co-wrote seven tracks on his album, which arrives at domestic retail

## Former Promo Executives Rehired At Warner Bros.

LOS ANGELES—Four former Warner Bros. black-music division promotion veterans are being re-enlisted by the label in an effort to bolster its promotion department. In addition, long-time Warner Bros. black-music sales VP Earl Jordan will become acting head of the black-music division in the absence of senior VP Denise Brown, who is on maternity leave.

The effective date of the changes is Monday (22).

Kirkland Burke, who previously worked for 20 years at Warner Bros.,

returns as Midwest regional promotion manager; five-year Warner Bros. veteran Jeff Grant returns as Northeast promotion manager; Warner Bros. veteran Pam Jones returns from a brief stint at RCA to become Ohio/Michigan regional manager; and former Reprise promotion manager Janice Black will be reactivated from a post as assistant to become Atlanta/Memphis regional manager.

In related news, promotion manager Trupiedo Crump will work the new Carolinas and Florida region, and Hilda Williams was upped to promotion senior national director.

Promotion VP Ardenia Brown, who will continue to head the department, says, "Overall, the Warner company is elated with the changes that we've made. We've been known for being a sort of family, and these moves help our return to that doctrine."

March 19.

According to Powell, the most challenging aspect of producing the album was finding and creating the right songs. "It took a lot of time because I wanted to record music that was true to my heart," says Powell, who is currently not signed to a publishing company. "I'm not into slang or trendy lyrics, but words that I can relate to."

"Jesse Powell" was produced by an assortment of new and veteran talent, including Grammy-winner Daryl Simmons, Mint Condition's Keri "K.L." Lewis and Stokley Williams, Laney Stewart, Carl Roland, and Track Masterz's Red Hot Lover Tone and Jean "Poke" Oliver.

The result is an eclectic assortment of romance-laced tracks that should appeal to a broad demographic.

As the album was nearing completion, the label conducted an audience survey of 130 people, aged 16-35, who listened to the music and examined the artwork.

With the exception of Burke, who replaces Mike James, no one was displaced.

Chelle Seabron and Michael Tolbert remain as West Coast regional promotion manager and Southwest regional promotion manager, respectively.

Nat Martin maintains his post as mid-Atlantic regional manager; he is the only staffer who was not originally at Warner Bros. prior to the start of Brown's regime last spring (Billboard, April 8, 1995).

All returning staffers will regain (Continued on page 23)

### TO OUR READERS

This is Suzanne Baptiste's last week as Billboard's senior R&B chart manager. For the next few weeks, director of charts Geoff Mayfield and chart manager Datu Faison will temporarily assume Baptiste's chart responsibilities.

Effective next week, Faison will manage all R&B Airplay Monitor charts, as well as Billboard's Top R&B Albums, Top Reggae Albums, and Top Blues Albums charts. Mayfield will manage the Hot R&B Singles chart and its sales and airplay break-out charts.

Faison may be reached at 212-536-5271; Mayfield's direct line is 213-525-2286.

The Rhythm Section column will be on hiatus until Baptiste's replacement is in place.

Silas says, "The feedback from those sessions caused us to go back and change the track sequencing and tweak the mixes of certain songs."

Silas marketing/artist development VP Sara Melendez says the project's marketing campaign is designed to promote Powell as much as his music. "First and foremost, we wanted to show MCA that Jesse is a career artist, so we conducted a showcase presentation of him back in '93 for key MCA personnel and Uni staffers as soon as he was signed," she says. "Then we did another show last August to refamiliarize everyone with him prior to our public campaign."

(Continued on page 23)



**Lifetime Honors.** Veteran writing/producing duo Kenny Gamble and Leon Huff accept congratulations from BMI executives after being presented with the 1995 Lifetime Achievement Award by the National Academy of Songwriters in Los Angeles. Shown, from left, are BMI writer/publisher relations assistant VP Barbara Crane, BMI performing rights senior VP Del Bryant, Stephanie and Leon Huff, BMI West Coast writer/publisher relations senior director Cheryl Dickerson, and Gamble.

## New TV Show To Be 'Protégé' To Baby Acts; Rap-A-Lot Turns 10, Spins Off Sing-A-Lot

VETERAN TV EXEC Frank Badami is stepping into the syndicated TV arena as creator/producer of "Protégé," a music variety show that should become an excellent exposure vehicle for baby acts that don't have the juice to score major air time on major video channels.

According to Badami, the fast-paced program will feature performances by young label talent and will include an unsigned-artist segment in which bands compete for prizes.

Several major labels have already committed their artists to the show, which is currently clearing stations across the country.

To boost the show's visibility, Badami will have a celebrity booth at the upcoming National Assn. of Television Program Executives conference, which is scheduled for Monday-Thursday (22-25) at the Sands Expo Center in Las Vegas.

With the exception of "Soul Train," and the defunct "The Arsenio Hall Show," labels have been hard-pressed to gain TV attention on a national level for their baby acts. "Protégé" sounds like a prime way to help launch these acts.

RAP-A-LOT RECORDS is celebrating its 10-year anniversary this year, and during its first decade, the label has scored two platinum- and six gold-certified sets.

To kick off its second 10 years, the Houston-based label is launching Sing-A-Lot Records, a subsidiary created to tap into the brimming R&B talent pot in the Southern region. "The Beginning," by quintet One Shade, is the first album slated for release on Sing-A-Lot and will drop by the end of February.

Back at Rap-A-Lot, "The Resurrection," a new Geto Boys set, is scheduled for release in March.

FUNKSTER'S PARADISE: When 550 Music issues George Clinton's "The Awesome Power Of A Fully Operational Mothership" in May, it will mark the 20th anniversary of the initial sighting of the mothership. The release will also tout the reunion of P. Funk cohorts Bernie Worrell and Bootsy Collins. It's been 10 years since the fellows collaborated on a recording. Also joining the mothership crew is former Ohio Players band member Junie Morrison, who wrote the ever-popular funk anthem "One Nation Under A Groove."

MUSIC ALTERNATIVES: Fans of nontraditional black acts should be on the lookout for Atlantic artist

Yeofi, a British vocalist whose yet-to-be-titled album is scheduled for release in May. The singer has an alternative sound rooted in R&B, but focuses on well-thought-out lyrics and meaty melodies bearing multiple influences.

Xavier is another promising artist, whose recently released self-titled Interscope album features bouncy uptempo grooves and melodic acoustic ballads, supported by the singer's distinct first tenor timbre.

Sly Stone fans should mark March 4 on their calendars to check for "Highperspice" by Weapon Of Choice. The set is a follow-up to the band's 1994 Loosegroove/550 Music collection, "Meg Nut Sez Bozo The Town."

"Highperspice" is brimming with funky rock riffs and hyper-hot guitar licks bottomed out with thick bass beats. This is the kind of head-nodding fare that R&B radio used to embrace in the '70s, before format fragmentation and play-it-safe programming led us down the path to Frequency-Modulated mediocrity.

MUSIC: Jody Watley fans looking for a comprehensive set that best reflects the artist's solo career will adre

MCA's "Greatest Hits," a 13-track reflection of Watley from 1987 through 1993. The collection was compiled by Watley and MCA catalog development and special products VP Andy McKaie. In addition to such hit favorites as the sexy, sensuous ballad "Everything," the bouncy dance-track "Friends," and the No. 1 R&B hit "Looking For A New Love," the project also features hard-to-find remixes by such producers as Louil Silas Jr. ("Some Kind Of Lover"), Francois Kevorkian and Michael Hutchison ("Don't You Want Me"), and David Morales ("Ecstasy"). The album will hit stores Feb. 13.

Meanwhile, on Feb. 20, Delicious Vinyl/Capitol will drop vintage hip-hop science with "Excursions: Remixes & Rare Grooves" by the Brand New Heavies. The 12-track collection delivers five remixes from the group's "Brother Sister" set and import cuts not available in the U.S. and unreleased songs recorded during the "Brother Sister" and "Heavy Rhyme Experience" sessions. Heavy fans should also keep watch for its all-new album, scheduled for release later this year.

Out of Nashville, courtesy of King Goody Records, comes down-home soulstress D'Sauce, whose versatile self-titled debut (distributed by MS) features sultry R&B song, as well as rhythmic hip-hop verse. The album's catchy music has an easy charm that should snare crossover and urban folk alike.



by J. R. Reynolds



JORDAN

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 27, 1996

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	9	<b>SOUNDTRACK</b> ▲ ARISTA 18796* (10.98/16.98) 7 weeks at No. 1	WAITING TO EXHALE	1
★★★ No. 1 ★★★						
2	NEW	1	1	<b>KRIS KROSS</b> RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
★★★ HOT SHOT DEBUT ★★★						
3	2	2	9	<b>R. KELLY</b> ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
4	NEW	1	1	<b>SOUNDTRACK</b> ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	4
5	4	4	12	<b>THA DOGG POUND</b> ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
6	3	3	15	<b>MARIAH CAREY</b> ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	5	5	8	<b>LL COOL J</b> DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	4
8	6	6	10	<b>QUINCY JONES</b> QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
9	8	13	10	<b>GOODIE MOB</b> LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
★★★ GREATEST GAINER ★★★						
10	19	24	18	<b>SOLO</b> PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	10
11	9	9	20	<b>FAITH EVANS</b> ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
12	7	10	26	<b>MONICA</b> ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
13	14	14	26	<b>XSCAPE</b> ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
14	11	15	10	<b>THE CLICK</b> SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
15	13	17	28	<b>D'ANGELO</b> ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
16	18	20	11	<b>EIGHTBALL &amp; MJG</b> SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
17	15	12	11	<b>GENIUS/GZA</b> ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
18	12	11	6	<b>SPICE 1</b> JIVE 41583 (10.98/15.98)	1990 SICK	3
19	10	7	26	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
20	17	16	6	<b>IMMATURE</b> MCA 11385* (9.98/15.98)	WE GOT IT	14
21	16	8	61	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
22	20	27	10	<b>VARIOUS ARTISTS</b> LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	20
23	21	31	45	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
24	23	25	16	<b>GERALD LEVERT &amp; EDDIE LEVERT, SR.</b> ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
25	24	19	26	<b>JODECI</b> ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
26	27	21	14	<b>JANET JACKSON</b> ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
27	29	35	9	<b>SILK</b> ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
28	22	18	10	<b>COOLIO</b> TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
29	28	22	10	<b>BOYZ II MEN</b> MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
30	25	26	7	<b>EAZY-E</b> RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
31	31	30	10	<b>PHYLLIS HYMAN</b> PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
32	39	38	21	<b>JUNIOR M.A.F.I.A.</b> UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
33	26	23	11	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
34	34	36	11	<b>ERICK SERMON</b> DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
35	38	45	9	<b>TERRY ELLIS</b> EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
36	46	48	11	<b>VARIOUS ARTISTS</b> NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
37	30	32	23	<b>BRIAN MCKNIGHT</b> ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
38	36	43	10	<b>TOP AUTHORITY</b> TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
39	37	37	24	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
40	32	33	12	<b>ONYX</b> JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
41	49	51	8	<b>VARIOUS ARTISTS</b> DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
42	42	53	12	<b>GROOVE THEORY</b> EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
43	41	52	3	<b>JERALD DAEMYON</b> GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	41
44	35	44	8	<b>GROUP HOME</b> PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
45	45	49	12	<b>FAT JOE</b> VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7

46	33	28	16	<b>SOUNDTRACK</b> ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
47	53	63	9	<b>5TH WARD BOYZ</b> RAPA-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
48	47	46	10	<b>WILL DOWNING</b> MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
49	43	56	13	<b>S.O.S. BAND</b> TABU 530594/MOTOWN (7.98/11/98)	THE BEST OF S.O.S. BAND	27
50	44	59	10	<b>VARIOUS ARTISTS</b> MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
51	50	47	28	<b>LUNIZ</b> ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
52	52	69	44	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
★★★ PACESETTER ★★★						
53	74	80	10	<b>C-BO</b> AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
54	60	54	9	<b>THE PHARCYDE</b> DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
55	48	55	14	<b>AZ</b> EMI 32631* (10.98/15.98)	DOE OR DIE	1
56	67	61	13	<b>SHAI</b> GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
57	58	62	59	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
58	40	42	23	<b>SOUNDTRACK</b> ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
59	61	64	24	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
60	54	39	68	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
61	73	67	27	<b>SHAGGY</b> ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
62	77	81	10	<b>JAMAL ROWDY</b> 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
63	65	74	25	<b>TRU</b> NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
64	59	57	14	<b>KRS-ONE</b> JIVE 41570* (10.98/15.98)	KRS-ONE	2
65	69	68	10	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
66	56	40	30	<b>MICHAEL JACKSON</b> ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
67	55	71	17	<b>KOOL G RAP</b> COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4, 5, 6	1
68	62	41	72	<b>BOYZ II MEN</b> ▲ MOTOWN 530323 (10.98/16.98)	II	1
69	57	58	40	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
70	64	66	11	<b>INTRO</b> ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
71	76	84	12	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
72	51	34	25	<b>SOUNDTRACK</b> ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
73	79	76	6	<b>BAY AREA PLAYAZ</b> ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
74	63	60	58	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
75	75	75	70	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
76	71	79	62	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
77	78	—	6	<b>VARIOUS ARTISTS</b> SICK WID' IT 45005/JIVE (10.98/15.98)	THE HOG IN ME	36
78	72	70	26	<b>AFTER 7</b> ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
79	84	73	82	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
80	66	—	2	<b>GHETTO TWINZ</b> BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66
81	68	90	31	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
82	80	77	103	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
83	83	78	165	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
84	92	—	31	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
85	70	50	8	<b>VARIOUS ARTISTS</b> TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
86	99	—	24	<b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
87	82	82	14	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
88	91	92	9	<b>KAUSION</b> LENCH MOB 2002 (10.98/16.98) HS	SOUTH CENTRAL LOS SKANLESS	37
89	87	88	9	<b>MIC GERONIMO</b> BLUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL	48
90	88	65	11	<b>VARIOUS ARTISTS</b> TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	55
91	93	86	14	<b>DAS EFX</b> EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
92	90	83	16	<b>NPG</b> 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
93	100	—	13	<b>THE TEMPTATIONS</b> MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
94	94	91	25	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
95	RE-ENTRY	16	16	<b>REGINA BELLE</b> COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
96	96	97	9	<b>NAJEE</b> EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE: A TRIBUTE TO STEVIE WONDER	67
97	86	85	10	<b>AL GREEN</b> MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
98	97	—	90	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
99	89	72	23	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
100	85	87	60	<b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

## TIME WORKS FOR JESSE POWELL

(Continued from page 20)

Powell is based in Los Angeles, as is his management company, Icon Entertainment.

Silas/MCA began an advance marketing setup in November with print ads, direct mailings of promo items to radio and retail, and early publicity notices.

During the first week of December, "All I Need" was serviced to R&B/mainstream, followed by crossover stations. The video was also issued to local and regional R&B video shows, as well as such national outlets as BET and the Box.

Silas executives say the single and video are receiving import airplay in the

U.K., where the album will be issued after its domestic release. The album has a staggered release schedule in remaining world markets.

In keeping with the label's plan to market Powell as a career artist, a national promotion tour is being planned around the album's release, rather than the single's debut, which was in December.

However, Powell has been busy performing limited track dates at such select locations as African-American cultural fairs and trade conferences. A street campaign targeting core independent retailers and chains designed to gener-

ate awareness of the album is under way.

To gain consumer attention, the label is offering 15-minute promotional long-distance phone cards that bear the album's artwork. When callers use the card, they will hear snippets from the album and a personal message from Powell.

The label is initially issuing 5,000 phone cards to consumers, but plans to distribute at least 30,000.

Although executives say that touring will be a key element in marketing Powell, who has yet to sign with a booking agency, no firm schedule has yet been established.

## FORMER PROMO EXECS REHIRED AT WARNER BROS.

(Continued from page 20)

the tenure they had when they left the label.

The re-appointments are seen by observers as an effort to maintain executive leadership in Brown's absence while re-establishing the "family" environment that the label was known for.

As with many units at Warner Bros., the black-music division experienced a slump in morale in 1995, as frequent senior executive hirings and firings created shock waves of uncertainty, which may have contributed to the division's sluggish year.

According to Jordan, who is a six-year label veteran, several black-music division promotion department personnel were originally lost because of job offers from other labels, marriages, or other circumstances. The reclaiming of the promotion veterans was initiated "because of their understanding of the Warner promotion system and its philosophy."

Jordan says, "Fortunately, the door remained open for us to get back some of the original Warner Bros. promotion talent that was out there."

J.R. REYNOLDS

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'NOT GON' CRY', 'BEFORE YOU WALK OUT OF MY LIFE', 'EXHALE (SHOOP SHOOP)', etc.

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'YOU USED TO LOVE ME', 'CAN'T YOU SEE', 'ON THE DOWN LOW', etc.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', 'ALREADY MISSING YOU', 'ANYTHING', etc.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'ONE SWEET DAY', 'TONITE'S THA NIGHT', 'BEFORE YOU WALK...LIKE THIS AND...', etc.

Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists sales data for songs like 'RUNNIN'', 'SENTIMENTAL', 'LIKE MARVIN GAYE SAID', etc.

## Multi-Artist Sets Have Multifaceted Effects

**COMPILING GROOVES:** In the last few years, the survival and growth of dance music—at least from a creative point of view—has increasingly relied on the existence of multi-act compilation albums. Such collections have become a lucrative, expanding business that is both a boost and a blow to clubland. The boost has obviously been the added showcase venues for new and developing acts; the blow is that sadly lower demands for quality and imagination are becoming more prevalent.

In an examination of compilations that spark with imagination or sales savvy, the second installment of London Records' budding "Platinum On Black" series is one that comes to mind. It is a smartly conceived collection that combines well-known jams, such as "Missing" by **Everything But The Girl** and "Spend Some Time" by **Brand New Heavies**, with such juicy European morsels as "Work It Out" by **Shiva** and "Sunshine After The Rain" by **Berri**—both of which have the infectious hooks and tidy production required for a successful crossover to top 40 waters.

Completed by A&R guru **George Maniatus** before he left the London label for Vancouver's **Netzwerk Records** recently, "Platinum On Black, Volume II" deftly straddles the fence that divides hardcore club insiders, who tend to hear music months before the rest of the world, from more mainstream-minded folks who need something familiar to latch onto. Placing a Hot 100 hit by **Everything But The Girl** in the same context as the noteworthy **Shiva** effort gives the latter act a fighting chance at finding a large pop audience. More labels should keep that in mind when assembling compilations.

Epic's A&R/marketing dynamo **Frank Ceraolo** appears to have approached the label's imminent "If You Love Dance..." set with that in mind. House reconstructions of "Power Of Love/Love Power" by **Luther Vandross** and "If You Love Me" by **Brownstone** are draped around potential

Euro-NRG winners, such as "Lucky Number" by **X-cession**, which throbs with the rapid beats and shiny synths that are requisite features of this genre but has production that is far more fleshy than much of its competition.

This album's strongest contender for the multiformat smash of the season is "Deeper Shade Of Love" by Canadian ingenue **Camille**. Rightly ranked as Canada's No. 1 dance record of 1995, this jam rides a galloping house groove that is coated with a sugar-sweet melody and an instantly memorable chorus. After one spin, it becomes clear that **Camille** is a star waiting to be discovered.



by Larry Flick

Leaning more to the left of the groove-o-meter is the Caroline-distributed **Hypnotic Records**, which mines electro territory with a pair of potent albums. "Trancemode Express 1.01" is a **Depeche Mode** tribute disc that accomplishes the near-impossible: It presents covers that improve upon the original recordings. **Audio Science** irons the angst out of "Strange Love," transforming it into a kinky anthem, while **Reverse Pulse** deflates the bounce from "Flexible," giving the song's winding melody a new, jagged edge.

Also of interest from **Hypnotic** is "Progressive Trance Tracks," which culls the material of European underground acts, such as **Synergy** and **Morten**. Assembled by the revered DJ **J.K. Meedom** (best know for his turntable manipulations at the famed **Erdbeer Club** in Berlin), this is complex, hard-hitting stuff for punters who demand unvarnished realness at all times.

Swinging to the other side of the stylistic spectrum, New York's ever-fab **EightBall Records** drops the beat to a chilled funk/hip-hop pace on "Easy 1," an album of a dozen jazz-fused gems licensed from a host of small but industrious acts and indies abroad. Fire up that lava lamp and jam on "Aqua Pt. 2" by Italy's **Don Carlos**, "Thelonious" by the brilliant U.K. troupe **Marden Hill**, and "Cityscape" by Canada's **Jacksoul**. Kudos to **EightBall's Kevin Williams** for concocting a positively enchanting diversion from the label's standard house sound.

Finally, one of the better beat-mixed compilations to cross our desk in weeks has to be "Mo' House Yo' Mama," a **Moonshine Records** set that benefits from the agile turntable gifts of Los Angeles-based DJ **Mark Lewis**.

This is as close to tapping into the U.K.'s raging handbag happy-house movement as any stateside label has come so far. South London native **Lewis** blends chipper jams, such as "It's Gonna Be Alright" by **Deep Zone Featuring Ceybill Jeffries**, "Whadda

U Want" by **Frankie Knuckles & Adeva**, and "About You" by **Loose Featuring Yolanda Reynolds**. Festive to the maximum.

**MOVIN' WITH MONE:** Up-and-coming diva **Mone** may have originally set up housekeeping in Florida because of the climate, but it is the state's flourishing dance music scene that is providing the heat she is currently experiencing.

"There are so many interesting and innovative things happening down here," she says. "I didn't realize how exciting a scene I was entering when I first got here."

Since her arrival, however, **Mone** has connected with **Brian Tapper** and **Roy Grant**, who constitute one of Florida's more promising new production and songwriting teams, **Jazz'n'-Groove**. Under their guidance, she has garnered regional underground acclaim for the **Bassline Records** single "Better Way" and has earned international club and pop success with "We Can Make It," released on **Strictly Rhythm** here and **A&M** nearly everywhere else in the world.

"She is the best singer we've ever worked with," **Tapper** says. "Mone has a natural talent that grows and gets better every time we get together."

**Mone** offers similar praise for her mentors. "They have been a godsend. They truly understand my voice, and they are always encouraging me to go further. That kind of faith is very hard to find."

Interest in the forthcoming single "Movin'," which makes excellent use of **Mone's** church-bred belting, is already active. **A&M Records** has licensed the track for U.K. release, fueling hope for international success. However, **Mone** and cohorts are hardly resting. They are balancing early promotion of the single with writing and production of material for another single and an eventual album.

"We have so many ideas," she says. "Ultimately, we want to record music



**Auld Lang Syne.** A virtual army of dance music legends and newcomers recently gathered to toast the new year and discuss the future of dance music at a soiree in New York. Among the topics were solidifying dance music's presence in the mainstream and charting the genre's creative growth. Pictured, clockwise from left, are producer/artist **Tony Moran**, producer/DJ **Frankie Knuckles**, producer **Shep Pettibone**, independent promoter **Leslie Doyle**, independent promoter **David Henney**, producer/DJ **David Morales**, DJ **Neal Rivera**, producer/DJ **Ronnie Ventura**, and artist manager **Judy Weinstein**, center.

that has a variety of sounds and styles. But there is no denying that our hearts are in house. I don't see that changing."

**FLYING HIGH:** Flying Records, one of the largest distributors of dance music in Italy for nearly a decade, is mapping out its foray into the stateside market.

To be based in New York, **Flying U.S.** will offer singles from its fertile crop of labels (**Irma**, **UMM**, **Nite Stuff**, **Crime Squad**), as well as signing U.S. acts. The label's first domestic release is the acid-jazz-leaning "Juice" compilation, which features moist nuggets from such acts as **Jestofunk** and **Bossa Nostra**. Quickly following that album is "Brinca" by Chicago producer/DJ **Ralph Rosario**.

U.S. operations will be overseen by longtime **Flying** exec **Manilo Narici**. He will be joined by **Holly Lane**, formerly of **Mechanic** and **Futurist Records**, who will be the GM of the label.

**IN THE MIX:** For nearly two years, we have been waiting with bated breath for the indomitable **Lonnie Gordon** to step forward with new music. Our patience has been rewarded with "Dirty Love," her first single on New York's **Republic Records**.

Produced by longtime **Frankie Knuckles** sideman **John Poppo**, "Dirty Love" is rooted with lush house rhythms but wisely coated with a slick pop/hi-NRG keyboard sheen. The radio edit shows **Gordon** in a startlingly restrained vocal form that is wholly mainstream. Those who desire the sassy signature of her past recordings should go directly to the swirling club mix. It has a nice wicked edge.

"Dirty Love" is ripe for licensing throughout Europe, and we are predicting that it will be a hot item in the deal-happy context of the impending **MIDEM** confab.

Though we're kinda tired of covers, we are pleased to hear that the lovely **Sybil** is back in action. She takes on the **Al Green** chestnut "Tired Of Being Alone," which is the title of the singer's forthcoming album on **PWL Records**. She taps into the song's pensive and soulful vibe with an edge that can only come from a veteran vocalist, while keeping up with the track's rousing hi-NRG pace.

While fans of **Jody Watley** patiently await new music from the enduring artist, they can stroll down memory lane with a collection of greatest hits culled by her former label, **MCA**. Due Feb. 13, the set allows listeners to chart the considerable growth **Watley** has experienced as a vocalist and songwriter over the years. Some of the trendier cuts have not aged very well, though most—like the sassy "Still A Thrill," "I'm The One," and "Everything"—still fit like a comfy old sweater.

**Culture Beat**, one of the more enduring acts from rave/NRG, returns with "Inside Out," a jumpy li'l ditty on **550 Music**. The techno flavor of the act's past recordings remains mildly intact, though the arrangements lean more toward soft keyboards and a fluffy disco context. Perfect for tea dances and other jolly gatherings.



**Lovin' La Bouche.** Logic/RCA act **La Bouche** celebrated the success of its current single, "Be My Lover," at a bash recently held at the **Morris/Healy Gallery** in New York. The cut topped **Billboard's Club Play** chart and is now generating airplay on top 40 and crossover radio stations throughout the U.S. Among the guests at the party was former **Supremes** singer **Mary Wilson**, who is currently promoting her new solo single, "U," on **Contract Records**. Pictured, from left, are **Melanie Thornton** of **La Bouche**, **Wilson**, and **Lane McCrary** of **La Bouche**. (Photo: Patrick McMullan)

**Billboard. Dance**  
**HOT Breakouts**  
FOR WEEK ENDING JAN. 27, 1996  
**CLUB PLAY**

1. SET ME FREE MIISA ICHIBAN
2. IMITATION OF LIFE BILLIE RAY MARTIN
3. TAKE A LOOK J'SON HOLLYWOOD
4. AIN'T NOBODY DIANA KING WORK
5. GEORGY PORGY 3\*D TRISTAR

**MAXI-SINGLES SALES**

1. BIG YELLOW TAXI JONI MITCHELL
2. YOU'LL SEE MADONNA MAVERICK
3. ONE OF US JOAN OSBORNE BLUE
4. HEINY HEINY 95 SOUTH RIP-IT
5. GENDERBENDER (NOW WORK IT) ANDROGENY FEATURING MICHAEL M. STRICTLY RHYTHM

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

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	1	4	8	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC 2 weeks at No. 1	THE BUCKETHEADS
2	2	5	9	I FOUND IT MAXI 2030	DAPHNE
3	4	9	7	WHEN COLUMBIA IMPORT	SUNSCREAM
4	7	14	7	THE LOVER THAT YOU ARE JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
5	6	8	7	DAY BY DAY CAJUAL 234	DAJAE
6	8	12	8	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
7	11	17	8	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D:REAM
8	5	2	10	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
9	3	1	11	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
10	10	13	9	ADDICTED BOLD! 2008	PLUTONIC
11	12	16	9	COME ON HOME EPIC 77941	CYNDI LAUPER
12	16	20	8	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
13	21	27	6	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
14	14	19	7	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
15	9	3	12	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
16	20	24	6	TOMA DIGITAL DUNGEON 1208	EL CANTOR
17	22	25	6	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
18	15	6	13	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
19	26	36	4	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
20	25	31	6	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZONE
21	13	7	11	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
22	23	23	7	GOLDENEYE VIRGIN PROMO	◆ TINA TURNER
23	18	10	12	BE MY LOVER RCA 64445	◆ LA BOUCHE
<b>***Power Pick***</b>					
24	34	45	3	ENERGY WING/AQUA BOOGIE 020/MERCURY	DEVONE
25	17	11	11	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBAN
26	28	35	4	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
27	33	38	3	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
28	32	39	4	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
29	27	21	10	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
30	19	18	13	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
31	37	46	3	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
32	29	32	7	MY LIFE JELLYBEAN 2505 95 NORTH FEATURING SABRYNAAH POPE	
33	35	37	4	EVERYBODY SALSA PUENTE 12688/HOT TITO PUENTE JR. & THE LATIN RHYTHM	
34	31	33	6	WE'VE GOT IT GOIN' ON JIVE 42328	◆ BACKSTREET BOYS
35	24	15	15	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
36	42	—	2	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
37	41	—	2	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIAN
38	43	—	2	LOVE IN C MINOR PURE 2251	CERRONE
<b>***Hot Shot Debut***</b>					
39	NEW	1	1	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
40	38	43	4	THE JOY YOU BRING CUTTING 359	SWING 52
41	40	—	2	TIME TO GET DOWN HOT'NSPYCY 1285 ANGEL MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS	
42	44	—	2	HAPPY MAXI 2032	JUDY ALBANESE
43	NEW	1	1	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
44	46	—	2	EARTH SONG EPIC PROMO	◆ MICHAEL JACKSON
45	30	30	10	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
46	NEW	1	1	THE NEW ANTHEM LOGIC 59034	N-JOI
47	48	—	2	SUNRISE SERVICE TON-A 006	A-MEN
48	NEW	1	1	HAPPY SAD MATADOR 95725/ATLANTIC	◆ PIZZICATO FIVE
49	39	28	15	HELLO RCA 64458	STATE OF GRACE
50	36	22	14	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	2	1	5	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA 3 weeks at No. 1	◆ FUGEES
2	1	2	20	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
3	5	3	12	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
4	4	6	10	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
<b>***Greatest Gainer***</b>					
5	13	12	18	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
6	6	4	4	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
<b>***Hot Shot Debut***</b>					
7	NEW	1	1	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAGO
8	NEW	1	1	MOVE YA BODY (T) BIG BEAT 95701/AG	◆ MAD SKILLZ
9	24	—	2	CAUGHT A LITE SNEEZE (X) ATLANTIC 85519/AG	◆ TORI AMOS
10	10	9	14	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
11	15	11	9	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
12	8	7	18	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
13	7	5	17	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
14	38	33	5	STAYIN' ALIVE (T) (X) RADIKAL 15562/AYEX-CRITIQUE	◆ N-TRANCE
15	9	16	11	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
16	21	30	17	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
17	NEW	1	1	WONDERWALL (X) EPIC 78204	◆ OASIS
18	NEW	1	1	UKNOWHOWWEDO (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
19	NEW	1	1	WALK! (T) TRIBAL AMERICA 58520/I.R.S. SIZE QUEEN FEATURING PAUL ALEXANDER	
20	20	41	11	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
21	18	13	7	GET MONEY/ I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A.
22	16	17	12	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
23	11	10	7	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
24	17	15	8	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
25	29	26	15	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
26	14	14	8	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
27	12	8	17	DANGER (T) (X) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
28	RE-ENTRY	15	15	MAGIC CARPET RIDE (T) (X) SM:)E 9014/PROFILE	◆ THE MIGHTY DUB KATS
29	NEW	1	1	DON'T TAKE MY HEART/CHECK YOUR SOUL (T) GOSSIP 004/STRICTLY RHYTHM	D.C.'S EXPERIMENT
30	35	22	9	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
31	26	18	10	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
32	31	38	13	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	◆ GROUP HOME
33	37	32	6	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	◆ JODECI
34	33	27	5	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHIE DA HUSTLER
35	RE-ENTRY	4	4	CARNIVAL (T) (X) CUTTING 364	2 IN A ROOM
36	28	24	14	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
37	19	20	15	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
38	32	49	8	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
39	30	50	8	TOO HOT (T) TOMMY BOY 718	◆ COOLIO
40	40	46	13	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
41	44	—	3	EVERY SHADE OF BLUE (T) (X) CURB 77092	◆ BANANARAMA
42	RE-ENTRY	4	4	BELIEVE IN ME (T) (X) GEFEN 22108	RAW STYLUS
43	NEW	1	1	LET THERE BE LIGHT (T) (X) REPRIZE 43561	◆ MIKE OLDFIELD
44	RE-ENTRY	13	13	RUNAWAY (M) (T) (X) A&M 581225	◆ JANET JACKSON
45	NEW	1	1	THE WINDING SONG (T) (X) SIRE 66019/EEG	DOUBLEPLUSGOOD
46	NEW	1	1	JUSTIFY (T) STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
47	RE-ENTRY	5	5	BEWARE OF MY CREW (T) JAC-MAC 43629/WARNER BROS.	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL
48	RE-ENTRY	6	6	COLD WORLD (T) GEFEN 22107	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
49	RE-ENTRY	7	7	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 699	◆ L.V.
50	RE-ENTRY	2	2	WE GOT IT (T) MCA 55156	◆ IMMATURE (FEATURING SMOOTH)

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

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# Artists & Music

## LAVA'S BEL CANTO ON 'MAGIC BOX'

(Continued from page 16)

than Lava/Atlantic when Flom entered the picture. "I heard a copy of their tape, and I knew I had to have this band on the label," Flom says.

Daniel Savage, Lava's VP of marketing, thinks Flom's enthusiasm will be contagious. "It's the music, stupid," he says, paraphrasing the Clinton campaign's unofficial 1992 motto when discussing the label's marketing plans. "It's going to be a question of letting the record sell itself. People will hear it, and they will get it."

The label has already had some success working the album's first single, "Rumour." A special Masters At Work remix of "Rumour" debuted at No. 5 on Billboard's Hot Dance Breakouts/Club Play chart, and Johnny "D" DeMairo, Atlantic's director of dance music, who is working the album to the clubs, says clubs across the board have reacted positively to the act.

## IGGY POP

(Continued from page 16)

Wanna Live." In supporting a claim of self-relevance indicated in the lyrics, he declares, among other things, that "he's cooler than MTV."

"[The song's] whole second verse is inspired by rap, in the old tradition of Negro boasting songs," he says, and true enough, it would seem that the veritable forefather of punk has plenty about which to boast.

Besides his continued recording career, Pop is furthering his involvement in film. He has completed featured roles in Jim Jarmusch's upcoming "Dead Man" and "City Of Angels," the sequel to "The Crow." He's also composing the soundtrack to Johnny Depp's "The Brave."

"It's very acoustic, and Spanish and country/blues-flavored," Pop says of the film score. He adds that Depp, with whom he appeared in John Waters' "Cry-Baby," may direct a video for a song from "Naughty Little Doggie."

Meanwhile, like Fox, Pop recognizes that a "window of opportunity" has opened for him of late. "I've noticed that people seem to be more appreciative of what I do, and I'm trying to respond to that in my music," he says. "I want to be careful not to get too into it, though, which is why I've given ['Naughty Little Doggie'] such a God-awful title."

A 12-inch vinyl single and CD containing the album version and the remix were released commercially on Jan. 16 (the Masters At Work mix will also be included on "Music Box" as a CD-only bonus track). A promotional CD will be distributed in markets where the band's 1992 Chameleon album, "Shimmering, Bright And Warm," did well, including New York, Chicago, Washington, D.C., and Rochester, N.Y.

By the time the album comes out, Savage says, "We expect it to have built to such a level that we will be able to go directly to alternative, college, and possibly triple-A radio." Local video outlets, along with MTV and VH1, will also have received the album's premiere video, a striking, painted-on-film clip for "Rumour."

Savage considers these efforts as "laying the groundwork" for the major retail campaign, which will kick in around April. At this point, the label will bring the band over for a series of showcases. Press coverage of the band (profiles and reviews of Bel Canto are scheduled to run in Details, Blender, People, and Propaganda) will hit the street at this time, as will the initial wave of print advertising in publications such as Alternative Press, CMJ, Paper, and B-Side.

From April on, the campaign will be dictated by the response of retail and radio. "This isn't a front-loaded campaign. We will follow the album where it leads us," Savage says. "We really want to let this reach its own level. It's a long-term approach; we will just keep working it slowly but surely."

Savage sees London Records' marketing of Portishead as analogous to Lava's efforts with Bel Canto. "That was a left-of-center record that did benefit from 12-inches and found its way on to alternative radio. Then their video was added and that was that."

The band is somewhat nonplused by the major-label push and is unsure of how U.S. fans will react to its music. "We know only one thing," Drecker says. "Because we are Scandinavian, we will be compared to Bjork and the Sugarcubes." While she says the comparison doesn't annoy her, she adds, "It's so stupid. It's like saying Michael Jackson and Patsy Cline are the same because they are both Americans."



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Rock My Heart (Extended Mix) HADDAWAY	Body To Body (Original Mix) SHADES OF LOVE
Take Your Time (Euro Mix) MAX-A-MILLION	Absolute E-Sensual (Jak-O House Mix)
Lick It (20 Fingers Club Mix) ROULA	JAKI GRAHAM
Boom, Boom, Boom (U.S. O.H.B. Extended Mix)	My Love Is Deep (Lenny B's House Of Love Mix)
OUTHERE BROTHERS	SARAH PARKER
Color Of My Skin (Original Mix)	Conway (Erick "More" Club Mix)
SWING 52	REEL 2 REAL
Short Short Man (Bass Mix) 20 FINGERS	Jump For Joi JOI CARDWELL
FEATURING GILLETTE	CS 6207-4 CD 6207-2 J/JAR

**CLUB MIX 95 V.2**

Total Eclipse Of The Heart (Mobius Loop Mix) NICKI FRENCH	Toolsee Roll (Set It Off Dance Version) 69 BOYZ
Cotton Eye Joe (Madcow Mix) REDNEX	Wanna Get Busy (Club Mix) REALITY
Mr. Personality (Radio Mix) GILLETTE	Yolanda (Club Mix) REALITY
Fat Boy (J.J.'s Club Mix) MAX-A-MILLION	Back & Forth AALIYAH
What Hope Have I (The Big Mix) THE SPHINX	Lick It (20 Fingers Club Mix) ROULA
Get Ready For This (East Orange Boot Mix) 2 UNLIMITED	CS 6186-4 CD 6186-2 J/JAR

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## ASIA PACIFIC I

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

Billboard's February 24 issue features the first of four annual Asia Pacific spotlights focusing on the industry developments of the region. Each of these in-depth specials will aim to update readers on the talent, trends and creative aspects of artists and music in Asia. Other topics will focus on Asian programming (Channel V and MTV Asia), retail activity and news on company deals and executive moves.

**Contact**

Amanda Guest  
613-9824-8260



## CHILDREN'S AUDIO/VIDEO

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

The Kid Biz is booming and Billboard's Feb 24th issue explores the many facets of the Children's audio/video market. This all-encompassing spotlight showcases the most successful stars in the biz and reports on special interest videos, retail activity, upcoming audio and video releases and kid's interactive market.

**Contact**

Jodie Francisco  
213-525-2304



## 2 UNLIMITED 5TH ANNIVERSARY

**ISSUE DATE: MAR. 9**

**AD CLOSE: FEB. 13**

Billboard's March 9th issue celebrates the fifth anniversary of the internationally acclaimed dance act 2 Unlimited. Billboard's dance editor Larry Flick interviews the group about their career evolution. The spotlight will also chronicle 2 Unlimited's success with stadium-filling concert tours, chart-topping records and massive video play.

**Contact**

Ken Piotrowski  
212-536-5223

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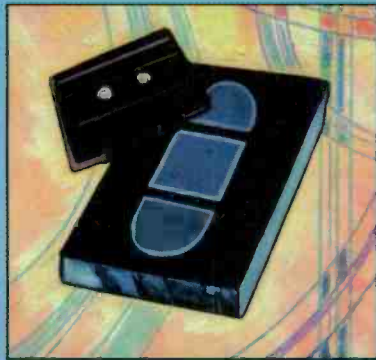
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# WORLDWIDE SPECIALS & DIRECTORIES 1996



## PRO-TAPE

**ISSUE DATE: MAR. 16**

**AD CLOSE: FEB. 20**

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, **Billboard's** March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

**Contact**

Ken Karp  
212-536-5017



## LASER/ KARAOKE

**ISSUE DATE: MAR. 23**

**AD CLOSE: FEB. 27**

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of **Billboard's** March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and speciality shops.

**Contact**

Jodie Francisco  
213-525-2304



## INTERNATIONAL TAPE/DISC DIRECTORY

**PUBLICATION  
DATE: MAR. 29**

**AD CLOSE: JAN. 31**

With over 4,000 editorial listings from 60 countries, **Billboard's 1996 International Tape/Disc Directory** is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packagers of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/indie buyers worldwide. Call now to reserve space!

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## Chet Atkins Takes A Solo Turn

### Veteran Artist Is 'Almost Alone' On Columbia Set

BY DEBORAH EVANS PRICE

NASHVILLE—Though Chet Atkins could easily sit back and rest on his considerable laurels, complacency just isn't in the legendary guitarist/producer's vocabulary. In recent years he has successfully collaborated with a variety of artists, from Mark Knopfler to Suzy Bogguss, and has created music that reflects a diversity of styles.

Still, fans have longed for a project that features Atkins unaccompanied, and that's just what they'll get with his March 12 Columbia release, "Almost Alone."

Though Atkins pays musical homage to Knopfler on "A Little Mark Musik" and Bogguss on "Waiting For Suzy B," the album is a solo project with production that features few other instruments other than Atkins' guitar. "For years my fans have been asking, 'When are you going to do a solo album?' And I've wanted to do one all through the years, but Columbia wanted me to make records that we could get played on radio, like new age or jazz," Atkins says. "I did this solo album, and it's called 'Almost Alone.' I say it that way because I have strings on four of the tunes, and on a couple of the tunes I have help."

One of the cuts that features another player is a tribute that Atkins wrote to Maybelle Carter. "Maybelle saved me from starvation a few years ago by hiring me," he says. "The song is called 'Maybelle,' and I use a little lick in it that she used to play. Paul Yandell starts the record by playing in the style of Maybelle, and then I go into my tune."

"But most of the album is me and my big foot," Atkins continues. "I tap my foot on an RE 15 microphone, and it sounds kind of like a bass drum. And I hum a little here and there, but it's kind of lonely playing solo guitar. It's difficult too, because you want to be as musical as possible because you can't stop playing rhythm and play single lines without having some chordal sounds in the background. But I did it, and I like it pretty well. I never have

liked anything I do, but I think it's pretty good. It's the best I can do at this time."

Atkins, 71, has a tendency to be his own worst critic. "I have always been that way," he says. "I never listen to my records. I am always trying to get it right, and to me, I never get it right. I've never gotten the sounds I wanted."

I've never played as well as I wanted to play. I've never expressed myself in the manner that I would like, and I think that's the reason I've had a long career—I haven't just sat back and said, 'Well that's it, I'll just keep repeating that.'

"I try to learn new things and new techniques all the time. It's tough, though. I have one of those dishes and there are about 35-50 channels, so you can always sit down and have somebody entertain you. It's tough to go down in the basement and practice, but I did it. And I wrote a lot of tunes on this album. I wish it well."

Though Atkins' tendency is to be modest, Columbia executives are excited about the new project. Blake Chancey, Columbia's senior director of A&R, recalls a company retreat where Atkins previewed material from the new album. "The place went nuts," he recalls. "If you're a fan of Chet's, this is the essential Chet Atkins record."

In addition to eight songs he wrote, Atkins also covers such classic tunes as the Nitty Gritty Dirt Band's "Mr. Bojangles," Irving Berlin's "Cheek To Cheek," Cole Porter's "You Do Something To Me," and the classic "Ave Maria." The only song that features vocals is a song Atkins wrote with Billy Edd Wheeler titled "I Still Write Your Name In The Snow."

"I sing it on all my shows, and people love it," Atkins says. "I get so many laughs. People are rolling in the aisles. It says, 'I'm almost sorry now. I caught you messing around 'cause you

packed up your pickup truck and boogied out of town. Well honey, I think you'd like to know I still write your name in the snow.'

"And the bridge says, 'When the snowflakes fall, I see the happy you and me that used to be. I write your name so beautifully, but it's hard to dot the i's and cross the t's. Do you think of me when you're feeling low and wish you could write my name in the snow?'"

Atkins says he doesn't expect it to garner airplay on country radio. At press time, he wasn't sure which singles would be pushed to radio. "Maybe  
(Continued on page 32)



ATKINS



**All-Star Huddle.** Garth Brooks performed on the Fox/NFL pre-game show on Thanksgiving and was interviewed by the show's commentators. Shown, from left, are Jimmy Johnson, James Brown, Brooks, Terry Bradshaw, and Howie Long.

## Nashville Music Awards Mixes It Up; CMH Turns 20 With Bluegrass Boxes

**E**CLECTIC MAY BE an understatement for the second Nashville Music Awards show, scheduled for Feb. 21 at the Ryman Auditorium. **Waylon Jennings** on the same stage with **Peter Frampton**? You got it. **The Mavericks** and **Jars Of Clay** on the same bill? Ditto. There's more. Confirmed for the show, designed to display the diversity of Nashville's talent, are the above mentioned, plus **Steve Earle**, **ExcelloLegends**, **Béla Fleck & the Flecktones**, **Vince Gill**, **Jason & the Scorchers**, **Kool Daddy Fresh**, **Martina McBride**, **Chris Rodriguez**, **Tommy Simms**, **Michael W. Smith**, **Crystal Taliefero**, and **Trisha Yearwood**. The program was introduced last year by Leadership Music to bring some cohesion to the overall music community here. Proceeds will benefit the W.O. Smith School and the Nashville Institute for the Arts. The show's major underwriters are Gibson Musical Instruments, NationsBank, and Baptist Hospital. The awards are determined by public balloting.

**C. Dianne Petty** has been named VP of the Starstruck Writer's Group. She exits SESAC after 16 years, where she was senior VP/creative. Joining SESAC as senior VP writer/publisher relations is **Pat Rogers**, who had been executive director of the Nashville Songwriters Assn. International. . . **Shannon Parks** has been named managing director of new Nashville label Vertical Records. . . **Emilio**, who is opening for **Alan Jackson's** tour, will sing the national anthem for the NBA All-Star Game on NBC Feb. 11. . . **Joe Diffie** is hosting the fourth annual Country Steps In For First Steps concert Feb. 11 at the Grand Ole Opry House. The show benefits children's program First Steps Inc. Performers will include **Lee Roy Parnell**, **Collin Raye**, **Ty Herndon**, and **Mark Collie**. . . **Victoria Shaw** and **Gary Burr** are back from Bali, where they took part in "Pacific Harmony/Indonesia '95," a songwriters summit to benefit earthquake victims in Sumatra. . . **Tanya Tucker** has returned from a spiritual retreat in the Holy Land.

**HAPPY 20TH BIRTHDAY** to CMH Records. The company was founded by **Arthur "Guitar Boogie" Smith** and **Martin C. Haerle** to promote the bluegrass music they loved. Haerle had worked at Starday Records, Liberty, and UA, and Smith had his own syndicated show and is famous for his compositions "Dueling Banjos" and "Guitar Boogie." The label's ambitious first release was the 100-cut boxed set "200 Years Of American Heritage In Song." CMH has issued a double-CD/cassette anniversary col-

lection entitled "That's Bluegrass!," featuring many of the bluegrass stalwarts the label has championed over the years, including **Grandpa Jones**, **Lester Flatt**, **Josh Graves**, **Mac Wiseman**, **Johnny Gimble**, **Don Reno**, **Buddy Spicher**, **Vassar Clements**, and **Josh Graves**. After Haerle's death in 1990, his son **David** assumed the helm at the Los Angeles-based firm. Other current releases include the 80-cut boxed set "Rhythm Of The Mountains" and "Plectrasonics" by the **Nashville Mandolin Ensemble**.

**CMT IS TAKING PART** for the first time in Starfest, which this year will be known as Country Music Television's Starfest '96. The four-day event will take place at the Los Angeles County Fairgrounds, also known as the Fairplex, May 9-12. Other sponsors of the third annual event include **Tyson Foods** and **Wherehouse Entertainment**, whose stores will sell Starfest '96 tickets. Sanctioned by the Academy of Country Music, Starfest '96 will present more than 100 unsigned artists in its New Country Showcases and will also feature

country lifestyle displays, a custom auto show, karaoke stage, songwriting contest, fan club and vendor booths, fashion shows, and line dancing.

Performing on May 9 will be **Joe Diffie**, **Tammy Wynette**, **Bill Ray Cyrus**, **Rhett Akins**, **Earl Thomas Conley**, and **Ken Mellons**; May 10: **Tracy Lawrence**, **Ricky Skaggs**, **Confederate Railroad**, **Kenny Chesney**, **Bryan White**, and **Kenneth & West**; May 11: **Jeff Foxworthy**, **Martina McBride**, **Doug Supernaw**, **Rick Trevino**, **Toby Keith**, **Tom Wopat**, and **Cathy Cornell**; May 12: **Tim McGraw**, **Faith Hill**, **Daryle Singletary**, **Jeff Carson**, **Johnny Paycheck**, **the Moffatts**, **Asleep At The Wheel**, and **Pat Boone** (presumably *the* Pat Boone).

**NASHVILLE SCENE SHOWCASE:** **Mandy Barnett**, who, at age 20, is an eight-year Music City veteran, is finally coming into her own with the charting single "Now That's All Right With Me" from her self-titled forthcoming debut album on Asylum. From down the road in Crossville, Tenn., Barnett started singing in public at age 10 and was performing at the Ernest Tubb Record Shop's Midnight Jamboree here at age 12. **Jimmy Bowen** signed her to Universal, and it seemed she was on her way. With a voice as powerful as they come, everyone figured it was just a matter of time. A lot of time, she admits with a laugh.

(Continued on page 32)



**Honoring The Chief.** Artists and industry leaders gathered in Nashville to honor new Academy of Country Music executive director Fran Boyd. Shown in back row, from left, are ACM president **Scott Siman**, vice chairman **Gene Weed**, chairman of the board **Bob Romeo**, and **Joe Diffie**. In the middle row, from left, are **Jon Randall**, **Boyd**, **Mark Chesnutt**, and **David Ball**. Kneeling, from left, are **Bryan White**, **Darryl Singletary**, and **Ken Mellons**.



by Chet Flippo

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN. 27, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	3	3	49	<b>SHANIA TWAIN</b> ▲ <sup>4</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b> 12 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	12	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	1	1	8	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
4	4	5	8	<b>VINCE GILL</b> MCA 11394 (10.98/16.98)	SOUVENIRS	3
5	5	4	17	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
6	8	9	20	<b>FAITH HILL</b> ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
7	7	7	57	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	6	6	15	<b>REBA MCENTIRE</b> ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
9	9	8	26	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
10	10	10	42	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
11	11	12	18	<b>TRAVIS TRITT</b> ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
12	12	11	18	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
13	13	13	21	<b>COLLIN RAYE</b> ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
14	18	21	30	<b>BRYAN WHITE</b> ● ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	14
15	14	17	84	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	15	14	35	<b>DAVID LEE MURPHY</b> ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
17	16	15	49	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
18	22	20	13	<b>CLAY WALKER</b> GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
19	17	18	12	<b>AARON TIPPIN</b> RCA 66740 (9.98/15.98)	TOOL BOX	12
20	20	19	11	<b>DWIGHT YOAKAM</b> ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
21	19	16	18	<b>BLACKHAWK</b> ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
22	21	23	95	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
23	23	24	16	<b>MARTINA MCBRIDE</b> RCA 66509 (9.98/15.98)	WILD ANGELS	17
24	24	28	23	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	24
25	26	29	29	<b>LORRIE MORGAN</b> ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
26	25	22	26	<b>TRACY BYRD</b> ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
27	32	33	16	<b>THE MAVERICKS</b> MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
28	31	32	54	<b>WADE HAYES</b> ● COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
29	33	36	45	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
30	28	26	16	<b>LITTLE TEXAS</b> WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
31	30	31	6	<b>JOE DIFFIE</b> EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	30
32	29	27	105	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
33	34	43	84	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
34	37	41	174	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	42	53	37	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
36	41	42	29	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	22
37	35	30	22	<b>ALABAMA</b> ● RCA 66525 (10.98/15.98)	IN PICTURES	12
38	39	40	68	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	36	35	90	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
40	38	37	120	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
41	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	41
42	43	44	104	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
43	49	55	22	<b>TY ENGLAND</b> RCA 66522 (9.98/15.98)	TY ENGLAND	13
44	40	38	68	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
45	27	25	10	<b>JOE DJFFIE</b> EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	24
46	46	45	10	<b>PAM TILLIS</b> ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
47	47	49	102	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
48	67	70	3	<b>DOUG SUPERNOW</b> GIANT 24639/WARNER BROS. (10.98/15.98) <b>HS</b>	YOU STILL GOT ME	48
49	45	66	78	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
50	73	64	16	<b>EMILIO</b> CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
51	69	71	46	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	48
52	44	48	18	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
53	62	65	102	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
54	48	50	17	<b>TRACY LAWRENCE</b> ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
55	72	—	16	<b>DARYLE SINGLETARY</b> GIANT 24606/WARNER BROS. (10.98/15.98) <b>HS</b>	DARYLE SINGLETARY	55
56	50	51	103	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
57	54	68	73	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
58	65	59	48	<b>TRISHA YEARWOOD</b> ▲ MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
59	64	56	69	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
60	55	52	62	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
61	61	60	231	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	60	—	61	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
63	58	73	44	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
64	52	58	74	<b>THE TRACTORS</b> ▲ <sup>2</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
65	59	75	41	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
66	75	—	184	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
67	71	—	14	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	52
68	53	61	20	<b>SAWYER BROWN</b> CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
69	57	63	70	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
70	68	57	15	<b>MARK CHESNUTT</b> DECCA 11261/MCA (10.98/15.98)	WINGS	24
71	51	54	21	<b>DOLLY PARTON</b> COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
72	56	47	81	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
73	63	67	52	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
74	RE-ENTRY	24		<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39
75	RE-ENTRY	11		<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98) <b>HS</b>	JUNIOR HIGH (EP)	54

## Billboard Top Country Catalog Albums

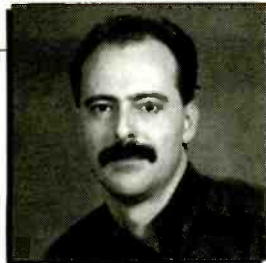
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING JAN. 27, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	245
2	3	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	243
3	5	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	57
4	9	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	243
5	8	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	224
6	6	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	26
7	11	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	44
8	18	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	239
9	13	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	9
10	12	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	241
11	10	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	7
12	20	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	91
13	7	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	70
15	14	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	35
16	2	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	37
17	15	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	7
18	19	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	106
19	17	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	4
20	—	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	108
21	—	<b>THE BELLAMY BROTHERS</b> CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	43
22	—	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	1
23	—	<b>WYNONNA</b> ▲ <sup>4</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	21
24	4	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	23
25	21	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	15

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

### COUNTRY CORNER



by Wade Jessen

**UPSET AT THE TOP:** According to singer/songwriter/author **Tom T. Hall**, the mysteries of life revolve around "faster horses, younger women, older whiskey, and more money." On Billboard's Top Country Albums, however, the mysteries revolve around fresh horses, spunky women, and more money (whiskey isn't mentioned), as **Shania Twain's** "The Woman In Me" (Mercury Nashville) returns to No. 1, displacing **Garth Brooks'** "Fresh Horses" (Capitol Nashville), which dips to No. 3. Twain's set reached No. 1 during August '95 and spent 11 consecutive weeks there. Brooks' album debuted at No. 1 on Dec. 9, where it remained for seven weeks. During yet another downshift sales week, Twain's return to No. 1 happens because her 30% sales decline is smaller than Brooks' 45% drop, which leaves her with a higher tally (70,000 units). Meanwhile, with a drop of 18%, **Faith Hill's** "It Matters To Me" (Warner Bros.) shows the smallest decrease in the top 10, while the Pacesetter award goes to **Emilio's** "Life Is Good" (Capitol Nashville), which has just a 10% decrease, good for a bullet at No. 50. Since sales of all titles decreased from last week's list, there is no Greatest Gainer.

**LADIES FIRST:** The correlation between airplay and retail activity continues to emerge as Faith Hill's "It Matters To Me" clings to No. 1 on Billboard's Hot Country Singles & Tracks for a third week, bumping Twain's "If You're Not In It For Love" I'm Outta Here!" from No. 1 on Top Country Singles Sales. Twain's song ousted **Tim McGraw's** dance hall anthem "I Like It, I Love It" (Curb) from No. 1 the previous week, but with a 20% decrease, it is pushed back to No. 2 on the sales list. Nevertheless, Twain shows the largest airplay gain in the top five, increasing by more than 500 spins and holding at No. 2, lagging behind Hill by only 150 detections.

**CHOOSING SIDES:** While the cassette single of "I'm Outta Here!" features Twain's "The Woman In Me" on the flip side, this practice hasn't caught on yet in Nashville. For example, Tim McGraw holds the No. 3 and No. 4 positions on Top Country Singles Sales with "I Like It, I Love It" and "Can't Be Really Gone," respectively, his most recent radio hits. The former sold more than 5,500 units, while the latter moved more than 4,500 units. The combined sales of those two titles outsold Twain's cassette by more than 2,500 units.

**WE HEAR YOU:** Beginning with this issue, Billboard welcomes WQMX-FM, Akron, Ohio, to our panel of monitored stations. PD **Kevin Mason** can be reached at 216-434-6499. This brings our total number of monitored stations to 151.

### CHET ATKINS TAKES A SOLO TURN

(Continued from page 30)

some mom-and-pop stations and then maybe on some jazz stations or new age, but I forgot about country [radio] years ago because they don't play my records anymore. But I had my day. They used to play me all the time back in the '50s, '60s, and '70s. I have no complaints. That's the way it has to be. So we will turn it loose and see what happens."

Atkins produced "Almost Alone," mostly in his home studio, and it was mastered at Georgetown Masters by his grandson Jonathan Russell. Though he still performs on other artists' records (most recently Neil Diamond's "Tennessee Moon"), he says he doesn't really miss producing other acts. "It was terribly stressful," he recalls of his days as head of RCA, where he worked with Elvis Presley, Don Gibson, the Everly Brothers, Waylon Jennings, Willie Nelson, Dolly Parton, and Charley Pride.

"I went to work one day and my shoes didn't match, and I didn't notice it until the end of the day... It was kind of embarrassing too, because I wanted to be known as guitar player, not as a record producer, but I was good at it. I produced a lot of hits. It was fine to sit back and see somebody I knew become famous all over the world and see how they handled it. That was nice."

### NASHVILLE SCENE

(Continued from page 30)

"From the time I was 12 until I was 18, I had people telling me what to do," she says. "And I thought, 'Well, they've had hit records, and whatever they say is what I should do.' So I did a lot of songs that were good songs, but they weren't my style at all."

After Universal, she went to Liberty with Bowen, but still nothing jelled. "What helped me was that I got dropped from Liberty. Then I got the Patsy Cline show." For the past two years she was the star of tribute show "Always Patsy Cline" at the Ryman Auditorium. "Doing that really helped me. I was afraid I would be typecast, but I was determined to be Patsy Cline, not Patsy Clone. For once, I didn't have any producers or anyone telling me what to do. I had time to do my own thinking about what I should do. I was getting to do 25 great songs every night and even though they were Patsy Cline songs, I figured there was no reason why I couldn't find great songs like those. So I decided that I was gonna set out and find them."

That's what she did, finding songs by the likes of **Kostas, Jim Lauderdale, Rodney Crowell, and Willie Nelson.** She ran into Asylum/Nashville president **Kyle Lehning** at a party and pitched him. The result? He signed her and co-produced her album. **Alison Krauss** dropped by to lend background vocals, and the result is one of the most talked-about albums here in years.

After so many years of trying, is she a bit jaded? "I have my moments," she says. "But I heard my single on the radio, and that's kind of wild. My mom calls me every time they play it on WIVK in Knoxville [Tenn.]. After so many years of doing this I've had my jaded moments, but right now I'm just thankful that I have a chance, that I've finally gotten to this point."

Atkins has obviously seen a lot of changes in the industry since he moved to Nashville in 1950. "The biggest thing I've seen is the change from oral to visual in importance. They used to buy songs; it didn't matter what the guy looked like," he says. "Also, records have gotten so much better technically and musically, because it's possible now to make perfect records. You can correct all your mistakes. The band doesn't have to be there. You can do it piece by piece. You can have a bass player come in and a guitar player come in and never meet. I don't believe in that."

"It's also important to have pretty girls around. When I used to produce a guy, I would always try to get a couple of pretty girls to come and watch. They sing a lot better, get into it much better. That's some advice Tony Brown can pick up on. I'm sure he doesn't know that yet. I've got a lot of advice for him," Atkins says with a grin.

Columbia plans to push the album to Atkins' core audience, and Atkins will

support the label's efforts through media interviews, TV appearances, and touring. "I'll do some TV, if somebody wants me to, and I might go out and play some shows to promote it, but [the] merchandising campaign hasn't totally been set yet."

Atkins plans to make an appearance on the upcoming Neil Diamond TV special, which will be taped at Nashville's Ryman Auditorium. And in addition to promoting his new album, he plans to go back into his studio and work on other songs he's written.

"I thought I'd go in and remix the stuff I didn't use on this album," he says. "I'll get my keyboard player over here and record some stuff, maybe record some of my old so-called hits again. So I'll stay busy. I'm going to be doing something all the time. [If not] I get really bored."

"I get down on myself if I think I'm not accomplishing something, if I'm not working toward some goal. I guess I've always been like that."

### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.**
- 67 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP)
  - 72 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WBM
  - 54 ALL YOU EVER DO IS BRING ME DOWN (Sony Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI)
  - 42 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
  - 18 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
  - 6 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Endar, ASCAP/Texas Wedge, ASCAP) WBM
  - 28 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)
  - 8 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL
  - 14 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM
  - 23 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL
  - 50 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM
  - 4 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
  - 32 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
  - 59 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP)
  - 71 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP) WBM/HL
  - 25 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM
  - 65 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP)
  - 70 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
  - 21 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobe, ASCAP) HL
  - 52 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI)
  - 37 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM
  - 35 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM
  - 19 IF YOU LOVED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
  - 2 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM
  - 15 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
  - 17 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM
  - 41 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
  - 1 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
  - 75 IT'S MIDNIGHT CINDERELLA (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM
  - 45 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM
  - 39 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
  - 53 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
  - 69 LADY'S MAN (Music Corp. Of America, BMI/Santee River, BMI)
  - 56 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI)
  - 16 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL
  - 7 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
  - 44 NO NEWS (Sony Tree, BMI/Katy's Rainbow, BMI/Sim-
  - ply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
  - 5 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL
  - 51 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
  - 9 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM
  - 58 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI)
  - 61 ON A BUS TO ST. CLOUD (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)
  - 60 ONLY YOU (AND YOU ALONE) (Tro-Hollis, BMI)
  - 20 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)
  - 31 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM/HL
  - 43 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)
  - 10 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL
  - 11 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL
  - 66 RIPPLES (Millhouse, BMI/Ashwoods, BMI/Songs Of PolyGram, BMI)
  - 62 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
  - 22 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
  - 63 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM
  - 55 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM/HL
  - 33 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL
  - 49 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
  - 47 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
  - 57 SOLID GROUND (Marledge, ASCAP)
  - 27 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL
  - 46 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI)
  - 30 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL
  - 26 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
  - 34 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
  - 64 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
  - 29 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
  - 74 WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scarlet Moon, BMI/Major Bob, ASCAP)
  - 40 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
  - 68 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
  - 13 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL
  - 3 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
  - 48 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL
  - 38 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
  - 12 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM/HL
  - 73 WORTH THE FALL (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI/Brett James, BMI)
  - 24 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM
  - 36 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybara, BMI) WBM

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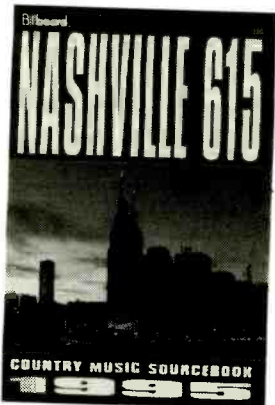
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	12	IT MATTERS TO ME S. HENDRICKS (M.D. SANDERS, E. HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1
2	2	4	11	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	2
3	5	6	14	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
4	6	8	11	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
5	7	10	16	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764/REPRISE	5
6	10	13	9	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	6
7	13	16	12	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	7
8	3	3	16	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
9	14	20	11	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	9
10	4	2	17	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
11	12	15	12	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	11
12	17	22	9	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	12
13	18	21	14	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	13
14	9	5	17	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
				<b>*** AIRPOWER ***</b>		
15	20	24	6	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	15
16	8	7	16	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	4
				<b>*** AIRPOWER ***</b>		
17	28	29	5	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	17
				<b>*** AIRPOWER ***</b>		
18	30	39	8	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	18
				<b>*** AIRPOWER ***</b>		
19	25	27	7	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	19
				<b>*** AIRPOWER ***</b>		
20	22	23	10	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	20
21	21	25	16	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	21
22	26	26	10	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	22
23	23	19	19	CHECK YES OR NO T. BROWN, G. STRAIT (D. M. WELLS, D. H. OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
24	33	40	5	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	24
25	31	31	12	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	25
26	37	45	4	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYNONNA (C) (V) CURB 55084/MCA	26
27	32	34	9	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	27
28	15	12	19	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	12
29	35	33	7	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	29
30	24	18	15	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1
31	34	36	8	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	31
32	19	11	17	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
33	39	37	15	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	◆ RHETT AKINS (V) DECCA 55085	33
34	40	41	8	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	34
35	29	28	15	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENEBAUM, T. SEALS, E. SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25
36	45	52	4	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	48	55	3	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	37
38	38	32	20	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771/REPRISE	2
39	46	49	5	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	39
40	41	48	8	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHET (C) (V) COLUMBIA 78088	40
41	36	30	18	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	4
42	42	46	13	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	42
43	49	51	7	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	43
44	52	57	3	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	44
45	56	74	3	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, A. SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	45
46	51	56	6	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	◆ LORRIE MCGRAW (C) (V) BNA 64354	46
47	44	47	14	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	44
48	50	50	19	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
49	54	54	7	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	49
50	55	59	5	COUNTRY CRAZY C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	50
51	47	43	16	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (V) REPRISE 17734	20
52	64	—	2	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	52
53	53	53	20	I WILL ALWAYS LOVE YOU S. BUCHINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
54	66	—	2	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	54
55	58	63	10	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	55
56	60	66	3	LET YOUR HEART LEAD YOUR MIND C. HOWARD (S. MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB	56
57	57	60	10	SOLID GROUND R. SKAGGS (G. OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	57
58	67	75	3	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM	58
59	69	—	2	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	59
60	68	—	2	ONLY YOU (AND YOU ALONE) G. BROWN, T. TRITT (B. RAM, A. RAM)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	60
61	59	64	8	ON A BUS TO ST. CLOUD G. FUNDIS (G. PETERS)	◆ TRISHA YEARWOOD (V) MCA 55141	59
				<b>*** Hot Shot Debut ***</b>		
62	NEW ▶	—	1	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	62
63	65	69	17	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	39
64	63	67	18	TROUBLE T. BROWN (T. SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	18
65	NEW ▶	—	1	HANGIN' ON B. D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)	◆ RICH MCCREADY (C) MAGNATONE 1104	65
66	72	—	2	RIPPLES B. CANNON, L. SHELL (T. HASELDEN)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 57730	66
67	NEW ▶	—	1	1969 K. STEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, O. HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	67
68	61	61	10	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
69	70	—	2	LADY'S MAN J. CRUTCHFIELD (R. CROSBY, C. TONTON)	◆ ROB CROSBY RIVER NORTH ALBUM CUT	69
70	NEW ▶	—	1	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	◆ JODEE MESSINA (C) (D) (V) CURB 76982	70
71	62	65	10	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
72	74	—	3	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFIMMER)	TIM MCGRAW CURB ALBUM CUT	72
73	75	—	2	WORTH THE FALL S. BOGARD, M. CLUTE (B. JAMES)	BRETT JAMES (C) (V) CAREER 1-2935	73
74	73	—	2	WE'VE GOT TO KEEP ON MEETING LIKE THIS J. CRUTCHFIELD (P. OVERSTREET, A. JORDAN)	◆ PAUL OVERSTREET SCARLET MOON ALBUM CUT/INTEGRITY	73
75	RE-ENTRY	—	2	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

## Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	2	3	9	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
2	1	2	16	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	1	23	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	4	4	9	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	5	5	19	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
6	8	13	7	NOT THAT DIFFERENT EPIC 78189	COLLIN RAYE
7	10	15	10	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
8	9	8	11	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
9	7	6	10	THE CAR MCG CURB 76970/CURB	JEFF CARSON
10	6	7	6	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
11	20	21	6	HEART HALF EMPTY EPIC 78073	TY HERNDON FEATURING STEPHANIE BENTLEY
12	16	18	31	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
13	13	12	15	IN PICTURES RCA 64419	ALABAMA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	17	11	31	ANGELS AMONG US RCA 62643	ALABAMA
15	14	19	13	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
16	18	17	31	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
17	24	22	4	BIGGER THAN THE BEATLES EPIC 78202	JOE DIFFIE
18	12	10	17	WHO NEEDS YOU BABY GIANT 17771/WARNER BROS.	CLAY WALKER
19	11	14	19	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
20	19	23	30	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
21	22	20	24	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
22	21	25	9	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
23	15	9	26	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY WITH LITTLE TEXAS & S. ROUSE
24	NEW ▶	—	1	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNAW
25	NEW ▶	—	1	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER

Records with the greatest sales gains this week. ◆ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
<b>★★★ No. 1 ★★★</b>					
1	1	1	16	<b>ENRIQUE IGLESIAS</b> FONOVISIA	◆ SI TU TE VAS R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
2	3	—	2	<b>CRISTIAN</b> MELODY/FONOVISIA	◆ AMOR A.B.QUINTANILLA III (C.CASTRO)
3	11	—	2	<b>LA MAFIA</b> SONY	◆ UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA)
4	2	2	15	<b>PETE ASTUDILLO</b> EMI LATIN	◆ COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III,PASTUDILLO,J.OJEDA)
5	6	5	7	<b>LIBERACION</b> FONOVISIA	ENAMORADO DE UN FANTASMA LIBERACION (H.PONY GONZALEZ)
6	5	6	7	<b>LUIS MIGUEL</b> WEA LATINA	AMANECI EN TUS BRAZOS L.MIGUEL,K.CIBRIAN (J.A.JIMENEZ)
7	7	9	8	<b>RICKY MARTIN</b> SONY	◆ MARIA K.C.PORTER (I.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
8	4	3	10	<b>BRONCO</b> FONOVISIA	TODDO POR TI BRONCO (J.G.ESPARZA)
9	9	11	6	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	QUIEN H.PATRON (E.MOGUEL)
10	8	13	9	<b>MICHAEL SALGADO</b> JOEY	SI QUISIERAS J.S. LOPEZ (F.MENDEZ,R.ORTEGA CONTRERAS)
<b>★★★ AIRPOWER ★★★</b>					
11	27	—	2	<b>GIRO</b> SD/SONY	MI FORMA DE SENTIR C.SOTO (J.M.DEL CAMPO)
12	13	8	15	<b>DAVID LEE GARZA Y LOS MUSICALES</b> EMI LATIN	◆ TONTA D.L.GARZA,T.GONZALEZ (J.RODRIGUEZ,M.CISNEROS)
13	17	37	6	<b>OLGA TANON</b> WEA LATINA	EXITOS Y MAS NOT LISTED (R.VAZQUEZ,S.F.RAMIREZ,CARRERO,Y.MONROUZEAU,R. LOPEZ,R.BARRERAS,O.TANON)
14	20	26	4	<b>INTOCABLE</b> EMI LATIN	COQUETA J.L.AYALA (L.PADILLA)
15	15	14	10	<b>LOS TEMERARIOS</b> AFG SIGMA	LA MUJER DE LOS DOS A.ANGEL ALBA (A.A.ALBAL)
16	19	—	2	<b>GISSELLE</b> RCA/BMG	LO MIO ES MIO B.CEPEDA (B.CEPEDA)
17	16	—	2	<b>JERRY RIVERA</b> SONY	SUAVE S.GEORGE (K.CIBRIAN,O.CASTRO)
18	28	22	8	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	NO PUEDO MAS TN INC. (T.BELLO)
19	10	7	20	<b>CRISTIAN</b> MELODY/FONOVISIA	VUELVE A QUERER J.AVENDANO LUHRS (J.AVENDANO LUHRS)
20	18	10	13	<b>JOSE JOSE</b> ARIOLA/BMG	LLORA CORAZON R.LIVI (R.LIVI,R.FERRO)
21	26	25	6	<b>FAMA</b> SONY	LAGRIMAS DE ALEGRIA O.GALVAN (J.GALVAN)
22	12	—	2	<b>GLORIA ESTEFAN</b> EPIC/SONY	TRES DESEOS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
23	<b>NEW</b>	1	1	<b>M.A. SOLIS Y LOS BUKIS</b> FONOVISIA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS)
24	14	12	20	<b>MAZZ</b> EMI LATIN	◆ ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO,R.VELA)
25	<b>NEW</b>	1	1	<b>LORENZO ANTONIO</b> WEA LATINA	AMANDOTE T.MORRIE (JUAN GABRIEL)
26	24	28	5	<b>BANDA MACHOS</b> FONOVISIA	TE LO DEBO A TI J.ALFARO (H.RAYA)
27	36	—	2	<b>STEPHANIE LYNN &amp; HIGH ENERGY</b> EMI LATIN	NADA G.VELASQUEZ (L.VALENZA)
28	<b>NEW</b>	1	1	<b>GUARDIANES DEL AMOR</b> ARIOLA/BMG	YA LO SE TODO A.PASTOR (T.BELLO)
29	<b>NEW</b>	1	1	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	ERES ASI K.C.PORTER (M.FLORES)
30	40	27	10	<b>RAM HERRERA</b> SONY	◆ AHORA DILE R.HERRERA,R.MARTINEZ (A.VIZZANI)
31	<b>NEW</b>	1	1	<b>GRUPO MOJADO</b> FONOVISIA	ME GUSTAN GORDAS L.LOZANO (A.MIXI)
32	<b>RE-ENTRY</b>	4	1	<b>LOS MIER</b> FONOVISIA	TIMIDA LOS MIER (H.POSADA)
33	30	—	3	<b>LOS FUGITIVOS</b> POLYGRAM RODVEN	ILUSIONES P.MOTTA (J.ESPINOZA)
34	<b>NEW</b>	1	1	<b>CELINE</b> RMM	AMIGOS L.MARTI,J.QUEROL (R.VAZQUEZ)
35	39	20	19	<b>LUIS MIGUEL</b> WEA LATINA	◆ SI NOS DEJAN L.MIGUEL,K.CIBRIAN (J.A.JIMENEZ)
36	<b>NEW</b>	1	1	<b>PESADO</b> FONOVISIA	ESO ME GUSTA J.ALFARO (J.G.ESPARZA)
37	<b>NEW</b>	1	1	<b>JUAN GABRIEL</b> ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
38	25	19	20	<b>THALIA</b> EMI LATIN	◆ PIEL MORENA E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
39	29	30	3	<b>ALEJANDRO FERNANDEZ</b> SONY	PASO DEL NORTE PRAMIREZ (F.VALDES LEAL,M.RIVERA)
40	<b>NEW</b>	1	1	<b>LUCERO</b> FONOVISIA	LAZOS DE AMOR J.CANTORAL (J.CANTORAL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	20 STATIONS	59 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS	1 GIRO SD/SONY MI FORMA DE SENTIR	1 LA MAFIA SONY UN MILLON DE ROSAS
2 CRISTIAN MELODY/FONOVISIA AMOR	2 GISSELLE RCA/BMG LO MIO ES MIO	2 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
3 RICKY MARTIN SONY MARIA	3 OLGA TANON WEA LATINA EXITOS Y MAS	3 LIBERACION FONOVISIA ENAMORADO DE UN...
4 LUIS MIGUEL WEA LATINA AMANECI EN TUS BRAZOS	4 JERRY RIVERA SONY SUAVE	4 BRONCO FONOVISIA TODDO POR TI
5 MIJARES EMI LATIN CUATRO VECES AMOR	5 CELINE RMM AMIGOS	5 MICHAEL SALGADO JOEY SI QUISIERAS
6 DONATO & ESTEFANO SONY ESTOY ENAMORADO	6 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS	6 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS
7 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	7 KAOS SD/SONY ME HACES FALTA	7 CRISTIAN MELODY/FONOVISIA AMOR
8 MILLIE EMI LATIN CON LOS BRAZOS ABIERTOS	8 MANNY MANUEL MERENGA-ZO/RMM DISTANCIADO	8 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA
9 RICARDO MONTANER EMI LATIN SOY TUYO	9 HUMBERTO RAMIREZ SONY UN TIPO CON SUERTE	9 INTOCABLE EMI LATIN COQUETA
10 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS ANOS	10 EL GRAN COMBO FONOVISIA CHICA DE MIS SUENOS	10 PEDRO FERNANDEZ POLY-GRAM LATINO QUIEN
11 THE BARRIO BOYZZ SBK/EMI LATIN ERES ASI	11 EDGAR JOEL POLYGRAM ROD-VEN NO JUEGES MAS...	11 LOS TIGRES DEL NORTE FONOVISIA NO PUEDO MAS
12 YOLANDA MONGE WEA LATINA TU, TU, TU, TU	12 TITO ROJAS M.P. TE QUEDARAS CONMIGO	12 LOS TEMERARIOS AFG SIGMA LA MUJER DE LOS DOS
13 JON SECADA SBK/EMI LATIN ES POR TI	13 RICKY MARTIN SONY MARIA	13 FAMA SONY LAGRIMAS DE ALEGRIA
14 PEDRO FERNANDEZ POLY-GRAM LATINO QUIEN	14 VICTOR MANUEL SONY HAY QUE PONER EL ALMA	14 MAZZ EMI LATIN ESTUPIDO ROMANTICO
15 NINO BRAVO POLYGRAM LATI-NO TE QUIERO, TE...	15 KINITO MENDEZ J&N/EMI LATIN CACHAMBA	15 BANDA MACHOS FONOVISIA TE LO DEBO A TI

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airplay awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

# Artists & Music

## Anticipation Builds For Chilean Festival

*Editor's note: Due to a production error in last week's issue, an item on Antonio Carlos Jobim appeared in incomplete form. It is appears here in its entirety.*

**VIÑA BACK ON TRACK:** One month after ironing out several snafus with Chilean television network Megavisión, organizers of the Viña del Mar song festival have announced that the event will take place Feb. 14-19 at the Chilean seaside resort.

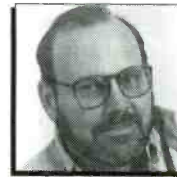
Problems arose with the festival in mid-'95, when Viña's municipal leaders and Megavisión, which broadcast the event, began bickering about issues relating to production, financial support, and selection of guest artists for the show. There was talk of dropping Megavisión, whose contract ends this year.

A series of meetings resolved the problems between the two parties, and they are both working full-steam to support Chile's most important musical happening. In addition, Megavisión reportedly has renewed its contract to air the program.

Already announced to perform at Viña are Sony Discos' Ricky Martin, Sony Chile's Los Tres, Warner Mexico's Café Tacuba, humorist Julio Sabala, and techno group 2 Unlimited.

Other acts expected to confirm are Warner Mexico's La Ley, EMI Chile's Illapu, Mercury's Gianlucca Grignani, and PolyGram Mexico's Pedro Fernández. The biggest stir around the event, however, is the possible appearance by Warner Mexico superstar Luis Miguel.

But the Mexican heartthrob is reportedly asking \$500,000 to appear at Viña. To cover that cost, Viña's city government is



by John Lannert

attempting to put together a package that would include a television special and a live concert, possibly at the seaside resort of La Serena. Miguel has sold more than 500,000 units in Chile (gold certification is 15,000 units). His only performance at Viña took place in 1994.

Megavisión will televise Viña del Mar live throughout Chile. Mexican media giant Televisa—a prominent Megavisión shareholder—will broadcast an edited special of the event in Latin America, the

U.S., and Europe.

**NEW "TOM":** In 1987, a Brazilian construction firm called Odebrecht commissioned Antônio Carlos "Tom" Jobim to cut an album that would be distributed to the company's clients. Jobim had unlimited financial resources and creative liberty in recording what would become, unknown to the public, a critical masterpiece. Only 4,000 copies were pressed; they were distributed to Odebrecht's customers, as well as to schools, libraries, and museums. Now, through an agreement between Jobim's family and Odebrecht, the commissioned album is being released by BMG Brasil.

Titled "Tom Jobim Inédito," the two-CD package contains 24 cuts, eight of which had not been previously recorded by Jobim. Among the new tracks is one of Jobim's first songs, "Imagina," written

(Continued on next page)

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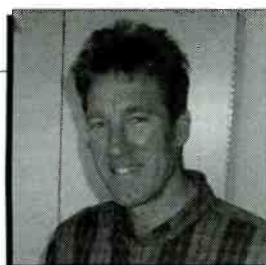
## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			★ ★ ★ No. 1 ★ ★ ★	
1	NEW ▶		VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	1 week at No. 1 HOW LONG HAS THIS BEEN GOING ON
2	1	12	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
3	5	10	SOUNDTRACK PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
4	3	81	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
5	4	109	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
6	2	9	OSCAR PETERSON TELARC 83372	CHRISTMAS
7	7	42	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
8	6	39	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
9	8	33	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
10	9	14	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
11	13	19	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
12	18	36	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
13	11	119	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
14	16	41	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
15	14	22	ANTONIO CARLOS JOBIM VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
16	12	99	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
17	10	135	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
18	15	9	MILES DAVIS LEGACY 67377/COLUMBIA	HIGHLIGHTS FROM THE PLUGGED NICKEL
19	25	6	JOHN COLTRANE IMPULSE! 169/GRP	STELLAR REGIONS
20	19	4	STAN GETZ VERVE 517 171	THE ESSENTIAL STAN GETZ: THE GETZ SONGBOOK
21	23	14	DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349	YOUNG LIONS & OLD TIGERS
22	17	112	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
23	RE-ENTRY		MARK WHITFIELD VERVE 529223	7TH AVE. STROLL
24	24	74	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
25	RE-ENTRY		ETTA JAMES PRIVATE 82114	MYSTERY LADY

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	5	QUINCY JONES	QWEST 45875/WARNER BROS.	5 weeks at No. 1 Q'S JOOK JOINT
2	2	163	KENNY G ▲ <sup>10</sup>	ARISTA 18646	BREATHLESS
3	4	6	JERALD DAEMYON	GRP 9829 HS	THINKING ABOUT YOU
4	3	10	WILL DOWNING	MERCURY 528755	MOODS
5	6	21	FOURPLAY	WARNER BROS. 45922	ELIXIR
6	7	13	SOUNDTRACK	ANTILLES 529310/VERVE	GET SHORTY
7	9	10	RANDY CRAWFORD	BLUEMOON 92662/AG	NAKED AND TRUE
8	10	14	BONEY JAMES	WARNER BROS. 45913 HS	SEDUCTION
9	11	10	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER	
10	12	28	THE JAZZMASTERS	JVC 2049 HS	THE JAZZMASTERS II
11	16	9	DAVID SANBORN	WARNER BROS. 46002	LOVE SONGS
12	13	15	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES	
13	15	89	JOHN TESH PROJECT	GTS 528751	SAX BY THE FIRE
14	5	8	RUSS FREEMAN	GRP 9826	HOLIDAY
15	14	51	JOHN TESH PROJECT	GTS 528753	SAX ON THE BEACH
16	NEW ▶		BOBBY MCFERRIN	BLUE NOTE 31677/CAPITOL	BANGIZOOM
17	17	2	GEORGE BENSON	WARNER BROS. 46050	THE BEST OF GEORGE BENSON
18	8	12	VARIOUS ARTISTS	BLUE NOTE 32127/CAPITOL	JAZZ TO THE WORLD
19	19	32	INCOGNITO	FORECAST 528000/VERVE	100 DEGREES & RISING
20	23	20	KEIKO MATSUI	WHITE CAT 77727/UNITY	SAPPHIRE
21	18	43	NAJEE	EMI 30789	SHARE MY WORLD
22	21	60	DAVID SANBORN	WARNER BROS. 45768	THE BEST OF DAVID SANBORN
23	RE-ENTRY		ALEX BUGNON	RCA 66665	TALES FROM THE BRIGHT SIDE
24	20	16	MICHAEL FRANKS	WARNER BROS. 45998	ABANDONED GARDEN
25	22	10	BOBBY CALDWELL	SIN-DROME 8910	SOUL SURVIVOR

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



by Jim Macnie

**LARGE'N'SMALL:** Evidently, it's wise for labels to make a single-record teaser of even the highest-visibility and widely coveted boxed sets. After the dust settled on the holiday season, a time when multidisc sets traditionally get a boost in sales because of gift-giving, retail reports placed boxed sets' simplified offspring way ahead of the pack. SoundScan's account of two major titles is telling. ECM's Keith Jarrett's "At The Blue Note: The Complete Recordings" consists of six discs. It has sold 3,300 units. But sales figures for the record culled from the set, "At The Blue Note: Saturday, June 4th, 1994, 1st Set," clock in at around 22,000. It stands at No. 10 on the Top Jazz Albums chart. Similarly, Miles Davis' "The Complete Live At The Plugged Nickel 1965" on the Columbia Legacy label boasts a sales figure of 6,400. Its little brother, "Highlights From The Plugged Nickel," has sold 10,000. It's at No. 18. Economics being what they are, more people are going to test the waters with the less-costly version. But an interesting and probably unanswerable question looms. How many of those who bought a single disc wound up purchasing the whole enchilada?

Speaking of boxed sets, one of the most interesting pieces to arrive at the end of 1995 is the 10-disc "Testament: A Conduction Collection," a New World release of wholly intrepid, imaginatively sculpted, and generally gorgeous music by Lawrence "Butch" Morris. The 49-year-

old advocate of spontaneous invention has said he's in search of "flexible music" and has created a vocabulary of physical signs and gestures to lead improvisers through labyrinths of sound. The orchestras assembled to accomplish that goal span the globe, making "Testament" one of modern improvisation's mightiest statements. Bruce Gallanter of Downtown Music Gallery, a specialty shop in Manhattan, N.Y., that features indie jazz titles, has sold several copies of the piece since its arrival in December. "It's a sizable item, so people were cautious," Gallanter says. "But there was lots of talk about the collection, definitely."

**ETC.:** These days, full-serve bookstores are music sellers, too. And in the case of Borders Books & Music, part-time clubs. Blue Note recording artist Eliane Elias has hooked up with the national retailer; the pianist bops around the country doing in-store concerts in support of her new release "Solo And Duets." "Many of the markets she's going to play do not have a performance venue that supports jazz," says Blue Note marketing VP Tom Evered. "The live-jazz infrastructure beyond the Northeast and West Coast is abysmal. We have to look for alternative situations for live performances; the Borders series will give Eliane's fans an intimate experience, which is what the album is all about." On Tuesday (23), Elias is at the Chicago Borders on North Michigan Avenue... Iridium, a midtown Manhattan jazz club, has made its mark over the last year, becoming a spot where top mainstream improvisers perform on a weekly basis. But evidently, music isn't the only art offered by the room. For one month beginning Jan. 16, the photography of Eugene Gologursky will hang at the club in a show titled "Jazz '95—A Year Of Live Jazz." Gologursky's work includes portraits of Al Grey, Benny Carter, Joshua Redman, and Wynton Marsalis.

### LATIN NOTAS

(Continued from preceding page)

when he was 18 and considering leaving the architecture college where he was studying to become a professional musician.

Jobim cut the album with his longtime supporting group Banda Nova, a family ensemble featuring Jobim's wife, Ana Lontra Jobim, and his son and daughter, Paulo and Elizabeth, as well as Jacques Morelembaum and his wife, Paula, and Danilo Caymmi and his wife, Simone. The album exudes even more of a familial vibe because Jobim recorded several tracks in his home studio, with birds and crickets from the backyard sneaking onto the recording. "We recorded absolutely at ease," says Paulo, "without the usual industry pressures."

"Tom Jobim Inédito" is accompanied by photos taken by Ana Lontra Jobim, along with landscape paintings by Jobim of his beloved Rio de Janeiro. Among the songs recorded are "Eu Sei Que Vou Te Amar," "Desafinado" (with a new introduction), and, of course, "The Girl From Ipanema."

**WARNER COLOMBIA ARRIVES:** André Midani, president of Warner Music Latin America, has announced the formation of Warner Music Colombia, effective April 2. Wieland Kafka has been named managing director. Kafka, who helped open Warner Music Chile, was previously that company's managing director.

Replacing Kafka in Chile is Alfonso Carbone, who formerly was international A&R/marketing director of Wel S.A., Warner Music International's licensee in Uruguay.

**MORE L.A. RANCHERA:** El Dorado Communications, owner of pop station KMQA-FM (La Máquina) Los Angeles, has launched a ranchera/norteña station



**Columbian Quadruple.** Broad smiles are the order of the day as Sony Columbia managing director Carlos Gutierrez, right, presents Epic recording artist Gloria Estefan with a quadruple-platinum award for her album "Abriendo Puertas," which has sales exceeding 250,000 units. Looking on is Emilio Estefan Jr., Gloria's husband and manager, who co-produced the album.

in L.A., KGRV-AM (Radio Ranchito).

**MISCELLANEA:** The Tejano Music Awards are scheduled to take place March 23 at the Alamodome in San Antonio, Texas... Speaking of San Antonio, BMI is slated to hold its Latin Awards ceremony there April 25... The China Record Corp. presented Sony Discos velvet crooner Julio Iglesias with its Golden Record Award Jan. 8. Iglesias is the first foreign recipient of the accolade... SESAC Latina has appointed Rolando Infante as regional manager; broadcast licensing. Infante was formerly a licensing executive at BMI... MTV Latino has named Buenos Aires native Alejandro Lacroix as a VJ. He most recently worked as a model and in TV commercials.

**ARGENTINA NOTAS:** Warner Argentina star troubador Fito Páez closed his Europe/Latin America "Circo Beat" tour Dec. 16 before 40,000 fans at River Plate Stadium in Buenos Aires. Páez drew an estimated 250,000 concertgoers to 65 shows. Opening acts for Páez's grand finale were labelmate Fabiana Cantilo, PolyGram Argentina fusion/folkloric act Liliana Herrero, Sony Chile rock stars Los Tres, and unsigned female rap group Actitud María Marta... "Caso Cerrado," the just-released album on Main/DBN from Argentina's celebrated bluesman Norberto "Pappo" Napolitano, features guest performances by stateside notables John Lee Hooker, Carmine Appice, and Deacon Jones, as well as cameo appearances by homebred notables Celeste Carballo, Botafogo, Peteco Carabajal, Alejandro Lerner, and Fabian Quintiero.

Buenos Aires-based wholesaler DBN kicked off its distribution pact with Rykodisc in December by releasing Frank Zappa's "Strictly Commercial," which was supported with vigorous promotion at radio and retail. Other Rykodisc product put out by DBN includes albums by Sugar and Morphine, plus Elvis Costello reissues... Thanks to a suggestion made by the producer team of Gustavo Santaolalla and Anibal Kerpel to Island's Chris Blackwell, avant-garde theater group De La Guarda recorded its first album for Island in Los Angeles. The record was cut shortly after the ensemble's European tour.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, Marcelo Fernández Bitar in Buenos Aires, and María Elena Fernández in Los Angeles.









# Hannibal Work Finds Wide Audience

**AFRICAN PORTRAITS:** Getting a jump on Black History Month, Teldec is releasing this week "African Portraits," a jubilant, multimusical oratorio by Hannibal (formerly known as Hannibal Peterson and Hannibal Lokumbe), in a live performance by the Chicago Symphony under Daniel Barenboim and a host of guest artists and ensembles. "African Portraits," a tale that begins with harrowing accounts of the slave trade in the 17th century and ends in the present, superimposes the music of Africa and African-Americans on Western orchestral style.

Since its debut performance at Carnegie Hall in 1993, the piece has swept the American orchestral world and has answered the prayers of administrators looking for authentic ways to reach out to their black communities. So far, it has been presented by nine orchestras, including those of



by Heidi Waleson

Baltimore, Detroit, and St. Louis (Philadelphia is scheduled for next season), all of which have imported or assembled the African-American choruses, African drummers, jazz ensembles, and blues and gospel singers required for the 50-minute work.

The Chicago recording features, among other things, remarkable performances by African griot (troubadour) Alhaji "Papa" Bunka Susso and gospel singer Jevetta Steele. Hannibal's jazz quartet (he is the trumpeter) is also on the recording.

Teldec's U.S. marketing arm, Atlantic Classics, is promoting the record with Atlantic's black music department, which is under the leadership of Doug Daniel, senior VP of black music. Atlantic is counting on Black History Month in February as a

grass-roots launching pad for long-term momentum. Hence, the company sees the record's promotion as largely press-driven and is mailing more than 1,000 kits to its classical and black music lists, including black magazines, radio, and TV.

The kit includes a video of Hannibal talking about his musical and cultural reasons for writing the piece ("Until we deal with each other's histories in a respectful manner, any hope of living together as brothers and sisters is simply a dream"). The video also features tantalizing clips from the Chicago performance, which, in addition to giving a taste of the music, dramatizes the conjunction of musical styles by juxtaposing the colorfully garbed African performers and swaying gospel-style choir with the orchestra dressed in regimental black tie.

One promoter familiar with the Chicago black community is pushing the record there, and a cocktail party for black media, entertainment and arts people went on as scheduled despite the havoc wreaked by the recent blizzard. Atlantic may also hire a gospel promoter to work the recording's gospel cut, and in February, Hannibal will take part in the Atlantic black music department's ongoing series of lectures and events, "Our Roots Run Deep." Other activities are also slated for Hannibal as part of a long-term plan.

**AFRICAN-AMERICAN PORTRAITS:** Less flashy, but also interesting is the Allegro-distributed Collins Classics' "Witness" series of African-American music, which is releasing its second volume, "The Music Of William Grant Still," in February for Black History Month. Philip Brunelle and the excellent Plymouth Music Series of Minnesota perform some of Still's lesser-known works, including the oratorio "And They Lynched Him On A Tree" and the ballet "Miss Sally's Party." The first "Witness" volume, released last June, was "Spirituals And Gospels," also performed by the Plymouth Music Series forces; "Volume III," due this fall, will focus on black female composers, and "Volume IV," to be released next year, will include music by various 20th-century composers.

**WHERE IS IT?** If you need to know what the orchestra in the city you're visiting next week is playing, you can find out by dialing into the Internet's World Wide Web and checking out the new site "CultureFinder" (<http://www.culturefinder.com>). The information service, founded by New York-based Eugene Carr and sponsored by Lexus, has several areas including "Calendar," a database with full-season calendars of the largest performing arts organizations in the U.S. and Canada plus some international events; "News And Interviews," which promises "the opportunity to chat live with world-class artists"; and "Library," which provides in-depth information about classical music, opera, and dance, with notes linked to concert listings and an alliance with Classic CD for current info on recordings. "CultureFinder" also promises "CultureShop," which will stock CDs, videos, CD-ROMs, and other gifts, and "Contact," billed as "a voluntary international team of cultural sleuths."



HANNIBAL

## Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ THE MEMORY OF TREES REPRISE 46106/WARNER BROS. 2 weeks at No. 1	ENYA
2	3	96	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
3	4	216	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	2	18	CHRISTMAS IN THE AIRE ▲ AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER
5	5	46	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	8	38	BY HEART WINDHAM HILL 11164 [S]	JIM BRICKMAN
7	6	144	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
8	9	64	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
9	10	294	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	11	27	AN ENCHANTED EVENING DOMO 71005 [S]	KITARO
11	7	18	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
12	13	20	BELOVED NARADA 64009	DAVID LANZ
13	12	3	BEST OF NEW AGE PRIORITY 53056	VARIOUS ARTISTS
14	14	9	THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
15	16	32	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
16	RE-ENTRY		THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
17	20	14	TEMPEST NARADA 63035	JESSE COOK
18	18	84	MONTEREY NIGHTS GTS 528748	JOHN TESH
19	15	64	WINTER SONG GTS 528750	JOHN TESH
20	19	90	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
21	24	65	ACOUSTIC PLANET HIGHER OCTAVE 7070 [S]	CRAIG CHAQUICO
22	21	105	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
23	23	123	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
24	22	32	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
25	25	46	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl available. [S] Indicates past and present Heatseekers titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	57	★★ NO. 1 ★★ SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98) 30 weeks at No. 1	IMMORTAL BELOVED
2	1	13	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
3	3	97	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
4	4	72	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	279	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	7	10	WARSAW PHILHARMONIA ORCHESTRA (DEBSKI) LONDON 448165 (10.98 EQ/15.98)	THE CHOIR
7	6	17	CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98) [S]	A PORTRAIT
8	15	2	YO-YO MA SONY CLASSICAL 67173 (9.98 EQ/15.98)	DVORAK: CELLO CONCERTO
9	9	26	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
10	8	34	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
11	10	13	GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2
12	11	39	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
13	13	2	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77346 (9.98/15.98)	VOICE OF THE BLOOD
14	12	10	KEITH JARRETT ECM 21530 (9.98/15.98)	HANDEL: SUITES FOR KEYBOARD
15	RE-ENTRY		YO-YO MA SONY CLASSICAL 44796 (9.98 EQ/15.98)	PORTRAIT OF YO-YO MA

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	8	★★ NO. 1 ★★ ITZHAK PERLMAN ANGEL 55555 (10.98/15.98) 3 weeks at No. 1	IN THE FIDDLER'S HOUSE
2	1	14	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (10.98 EQ/15.98)	US AND THEM: SYMPHONIC PINK FLOYD
3	3	34	VANESSA MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
4	4	32	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
5	5	38	CINCINNATI POPS (KUNZEL) MCA 10969 (11.98/17.98)	THE MAGICAL MUSIC OF DISNEY
6	7	19	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) [S]	SO MANY STARS
7	6	103	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
8	12	30	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
9	11	107	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
10	13	19	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
11	8	7	BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
12	10	147	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
13	9	102	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
14	14	11	THE BOSTON CAMERATA (COHEN) ERATO 98491 (10.97/15.97)	SIMPLE GIFTS: SHAKER CHANTS & SPIRITUALS
15	15	25	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS

## TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	3	46	★★ NO. 1 ★★ VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ) 1 week at No. 1	VIVALDI: THE FOUR SEASONS
2	15	7	VARIOUS ARTISTS INFINITY DIGITAL 64373 (4.98 EQ)	CHOPIN: PIANO SONATAS; NOCTURNES
3	1	44	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	7	15	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
5	11	2	VARIOUS ARTISTS INFINITY DIGITAL 61979 (4.98 EQ)	DINNER FOR TWO
6	8	2	VARIOUS ARTISTS INFINITY DIGITAL 61974 (4.98 EQ)	MOZART BY CANDLELIGHT
7	13	20	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
8	14	2	VARIOUS ARTISTS INFINITY DIGITAL 61977 (4.98 EQ)	INNER PEACE-CLASSICS FOR THE SPIRIT
9	NEW		VARIOUS ARTISTS INFINITY DIGITAL 61976 (4.98 EQ)	SENSUAL MOMENTS
10	NEW		VARIOUS ARTISTS INFINITY DIGITAL 61975 (4.98 EQ)	PASSION FOR BEETHOVEN
11	10	30	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
12	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC
13	NEW		VARIOUS ARTISTS INFINITY DIGITAL 61978 (4.98 EQ)	TCHAIKOVSKY ALBUM
14	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57247 (4.98 EQ)	ROMANTIC FAVORITES
15	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57216 (4.98 EQ)	BACH: BRANDENBURG CONCERTOS 3, 4 & 6

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl available. [S] Indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.



# Songwriters & Publishers

ARTISTS & MUSIC

## Cherry Lane Still Alone In China Translated John Denver Songbook Issued

BY IRV LIGHTMAN

NEW YORK—Along with its status as the first and only Western music publisher with an office and full-time staff in China, Cherry Lane Music has some other firsts to show for itself.

Among them is the first songbook containing Western music that, according to Peter Primont, the company's Port Chester, N.Y.-based president/CEO, "is properly licensed and carries proper copyright notices." The latter point, of course, brings to mind difficulties that the Western music business says it is still encountering in dealing with poor follow-through by the Chinese government in the enforcement of copyright laws.

The landmark product is "The John Denver Songbook," with the singer/songwriter himself having been the first Western act to tour, in 1983, extensively in China. The book contains 21 songs that Denver has either written or performed, all of which have been translated into Mandarin Chinese. Both English and Mandarin lyrics are printed.

Among the songs are such favorites as "Take Me Home, Country Roads," "Sunshine On My Shoulders," "Annie's Song," and "Leaving On A Jet Plane." The songbook also includes a message from Denver, in English and Mandarin, that conveys his feeling that music can

be used to bring people of all nations closer together.

"We negotiated a license with the Chinese publisher 13 months ago," says Primont. "We've worked very closely with them during this period to ensure that everything was done properly."

The songbook sells for approximately \$1.59, with Cherry Lane receiving a 15% royalty of the retail price. "The rights have been granted for three years," says Primont, "with the expectation that we will renew if [the Chinese publisher is] doing a good job." Primont says at least three other songbook projects featuring artist/writers are in the planning stages.

The People's Music Publishing House will provide distribution across mainland China, adds Primont. "This is the most powerful publisher in China. We don't know the number of retail locations, but it's in the thousands. The first printing will be 3,500 copies."

In other activities for Cherry Lane Music in China, Primont has made an arrangement, similar to that of the Denver venture, for the marketing of the company's "Heavy Metal Guitar Method," which has been licensed to Knowledge Press, which claims to be the publisher of China's only encyclopedia. "It will be published along with two cassettes which contain musical examples of what is presented in the

book."

In moves outside of music book or method licensing arrangements, Cherry Lane Music has reached a recording licensing deal. "We've signed contracts to license 50 full CDs from Delta Music's Laser Light collection," says Primont. "The list price will be \$4.82, for which Delta will



Denver Song Folio

receive a royalty of 15%. Mechanical royalties will be paid in China according to the rules and regulations of MCSC, China's mechanical and performing right society." The first press is 5,000 copies of each album. Primont adds that his company is negotiating with Delta for the Chinese release of 44 more CDs.

In concert promotion, Cherry Lane Music is promoting a series of three evenings with Australian jazz musician Don Burrows and his quartet that begins in February.

Also, in cooperation with Ente della Spettacolo, an Italian cultural event association, Cherry Lane Music has provided all the coordination to hold the Chinese Film Festival in Rome Jan. 29-Feb. 3. "We assisted in the selection of films as well as the five Chinese participants and coordinated the transportation of the films to Rome," says Primont. The publisher is also working with the Ford Foundation's office in Beijing to supply Chinese films for educational projects.

Primont believes Cherry Lane's music initiatives signal "the start of a new era of cooperation between the Chinese publishing companies and Western music publishers."

al now has virtually no chance of being acknowledged, as it was then. Having been a music publisher for most of my career, it was natural to go digging for that spark of talent that has the potential to develop into the successful songwriter of the future and expose it to the music business at large."

After establishing the concept, Riccobono and his staff of four writer/publisher relations executives created a series of local and regional showcases in cities including San Francisco, Los Angeles, Seattle, Denver, and Portland, Ore.

The 1996 season of the New Music Nights series begins Feb. 1 in San Francisco at Bottom of the Hill. The showcase will feature Amplifier, Portashine, and blueland.

IRV LIGHTMAN



**The Group And The Group.** Spacehog, the Sire/EEG band from Leeds, England, has signed a global deal with BMG Music Publishing that includes the current single, "In the Meantime," from the debut album "Resident Alien." Shown at the publisher's New York headquarters, from left, are Toni-Ann Marinaccio, BMG Music Publishing manager of international acquisitions; Ken Freundlich, Spacehog's attorney; Spacehog members Jonny Cragg, Royston Langdon, Antony Langdon, and Richard Steel; Nick Firth, BMG Music Publishing president; David Sosenberg, Spacehog manager; Ron Solleveld, BMG Music Publishing VP; and Stanley Schneider, BMG Music Publishing VP of legal and business affairs.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
ONE SWEET DAY	• Mariah Carey, Michael McCarty, Nathan Morris, Wanya Morris, Shawn Stockman, Walter Afanasieff	• Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
IT MATTERS TO ME	• Mark D. Sanders, Ed Hill	• Starstruck Writers Group/ASCAP, Mark D./ASCAP, New Haven/BMI
<b>HOT R&amp;B SINGLES</b>		
BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	• Dallas Austin, Colin Wolfe, A. Martin C. Schack, K. Karlin	• EMI April/ASCAP, D.A.R.P./ASCAP, WB/ASCAP, Nuthouse/ASCAP, Almo/ASCAP, Salandra/ASCAP, EMI Casadida/BMI, EMI Blackwood/BMI
<b>HOT RAP SINGLES</b>		
TONITES' THA NIGHT	• J. Dupri, R. Parker, Jr., K. Harrison, T. Crum, R. Aikens, R. Neal, C. Satchell	• So So Def/ASCAP, EMI April/ASCAP, Globe Art/BMI, Montezk/BMI, Play One/BMI, Rightsong/BMI
<b>HOT LATIN TRACKS</b>		
SI TU TE VAS	• Enrique Iglesias, Roberto Morales	• Fonovisa/SESAC, Unimusic/ASCAP

## Russian Jingle Uses U.S. Copyright; peermusic Goes On The Internet

**JINGLE BREAKTHROUGH:** EMI Music Publishing claims it has the rights to the first U.S. copyright to get the jingle treatment in Russia. The song is the classic "Will You Love Me Tomorrow" by Carole King and Gerry Goffin, a smash for the Shirelles in 1961. It is currently finishing a three-month run (ending Jan. 31) as a Russian TV commercial extolling the culinary delights of MeVitie's Hob Nobs, a popular European gourmet cookie. In the commercial, a bride whose car has broken down on the way to her wedding finds enjoyment eating Hob Nobs on the side of the road.

EMI Music Publishing chairman/CEO Martin Bandier would not reveal the usage fee for the song other than to say it was a "special fee to see if we could break the market. We've gotten a lot of inquiries, though."

Adds Bandier, "Since the Russians themselves asked for rights to the song, it was good to realize that American music, even with the Iron Curtain, made a dent."



by Irv Lichtman

**WEB SITE:** peermusic has set up a site on the Internet's World Wide Web that focuses on artists, events, album releases, tour dates, music clips, and its catalog of almost 250,000 titles, among other offerings, according to publisher chairman/CEO Ralph Peer II. Artists featured include Selena, Caifanes, David Foster, and Judd Friedman. Users can participate interactively by voting for Grammy nominees.

Future services will include full-motion video and more interactivity. The publisher's Web site address is <http://www.peermusic.com>.

**MAKING THE CONNECTION:** With recent Walt Disney full-length animated films containing musical scores on a par with the musical theater, it should come as no surprise that a musical theater workshop is being organized that brings the two creative entities together. So it is that ASCAP and Walt Disney Animation are co-sponsoring workshops in L.A. under the direction of composer/lyricist Stephen Schwartz, who has added his talents to the animation scene with his work on Disney's "Pocahontas." He's

been directing the performance right society's East Coast workshop for the past four years.

Those interested in participating should submit a cassette tape containing four original songs, including a copy of the lyrics, a brief outline of the musical they were written for, and a resumé to Michael Kerker at ASCAP's headquarters in New York.

**AND THE PEOPLE SING:** For a most entertaining survey of the days when Hollywood musicals had songs performed by real people, Rhino Records continues its authoritative releases from the golden era of MGM musicals. February releases are "Gigi," "The Harvey Girls," and "For Me And My Gal." As usual, expect musical extras not included in previous releases, or, in the case of "The Harvey Girls" and "For Me And My Gal," expect their first appearance on CD (or vinyl, for that matter).

**AND THE PUPPETS SING:** A final note on yet another way to present songs

in films: performances by puppets. For this, Angel is providing a Feb. 13 release of Disney's "Muppet Treasure," with new songs by rock'n'roll giants Cynthia Weil and Barry Mann. The first single from the film, "Love Power," is by Ziggy Marley & the Melody Makers and ships at the end of this month. Another soundtrack entry by Mann and Weil is "Love Led Us Here," performed by John Berry and Helen Darling.

Musical scoring is by Hans Zimmer, whose previous effort was "The Lion King." On the London original-cast end, Angel is releasing in March the 1995 West End recording of a hit revival of "Mack & Mabel," with a score by Jerry Herman.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publications:

1. Hootie & the Blowfish, "Cracked Rear View."
2. Allman Brothers Band, "Definitive Collection—Vols. 1-3."
3. "Toy Story," soundtrack.
4. Bob Marley, "Legend, The Best Of Bob Marley & The Wailers."
5. Nirvana, "Nevermind."



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A VIACOM COMPANY

# Studio Action

ARTISTS & MUSIC

## MediaMuse Acquires 50% of N.Y.'s Power Station

BY PAUL VERNA

NEW YORK—MediaMuse, a New York holding company for independent labels and other music-related firms, has acquired 50% of the Power Station recording studio here, according to representatives from both parties.

The deal comes at a crucial time for Power Station. The New York recording institution—which has yielded hundreds of gold and platinum albums, including works by Bruce Springsteen, Eric Clapton, the Rolling Stones, Barbra Streisand, and

David Bowie—recently filed for bankruptcy protection, attributing its ill fortunes to alleged interference from its former lender, Chemical Bank. In a case that is still ongoing, Power Station sued Chemical last October for misrepresentation and mismanagement (Billboard, Nov. 4, 1995).

MediaMuse will not only help Power Station plan its “exit strategy” from bankruptcy, according to studio founder and president Tony Bongiovi, but will also allow him to return to two areas that first brought him into the recording business: production

and A&R.

“Since I’ve been involved with MediaMuse, my time has already been freed up to oversee the production aspects of it,” says Bongiovi. “My job is to oversee the A&R and production aspects of the MediaMuse labels’ activities.”

Among MediaMuse’s holdings are independent labels Gorilla Records and Swerve Records and the New Review of Records, a reviews publication. Gorilla, which was founded in 1993, has released albums by Irish/American band Spormor and South African keyboardist Tony Cedras, among others. Swerve is a new urban label; both are based in New York.

In addition to Bongiovi’s roles with Gorilla and Swerve, he will continue to bring production deals to other labels. He is currently pursuing deals for Little Rock, Ark., thrash-metal outfit Sickshine and York, Pa., band the Most Sordid Pies.

Bongiovi says, “We would like to put those out on Gorilla, but we also have deals with other labels. The first thing we have to do is take care of Power Station.”

For MediaMuse, the 50% purchase of Power Station represents a new area of business. MediaMuse chairman/CEO Terrence Tierney says, “MediaMuse was formed as a holding company to acquire entertainment companies. In addition to Power Sta-

tion, the record labels, and New Review of Records, we’re in the business of licensing children’s CD-ROM titles and setting up [Internet World Wide] Web sites.”

Tierney adds that MediaMuse will

take over the bankruptcy proceedings for Power Station. MediaMuse has already brought in its own counsel to replace the firm that had been handling the Chemical Bank suit, according to Tierney.

## A&R, Production, Signing: Paul Ebersold Does It All

BY RICK CLARK

MEMPHIS—Musical trends and artists come and go, but it has always seemed that engineers and producers enjoy enviably long careers—as long as they deliver the goods. George Martin, Quincy Jones, Phil Ramone, and many others are testaments to that fact.

But increasingly, studio professionals have fallen prey to the flavor-of-the-month mentality that has afflicted many fine artists’ careers. It only takes a couple of months of being absorbed in the studio for some producers to fall out of the loop of where things are heading.

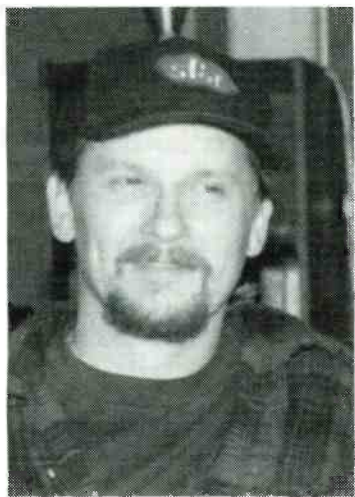
As a way of combating this industry malaise, certain perceptive producers are going out of the studio and functioning as their own A&R reps, finding promising talent, striking production deals, and seeing the process through to the signing stage. One such producer/engineer is Memphis-based Paul Ebersold.

Ebersold, whose engineering credits include Sonia Dada, Al Green, Scruffy The Cat, Joan Jett, Keith Richards, and Michael Anderson, has helped develop, produce, and land a number of label deals for artists and bands, such as the Eric Gales Band, Screamin’ Cheetaah Wheelies, Vova Nova, Mother Station, Tora Tora, and his latest project, One, for Mercury Records.

In fact, Ebersold’s first album production, Tora Tora, was a major-label release (A&M), thanks to his instincts and initiative.

“I had just gotten out of college, and I had a little studio and was writing jingles,” says Ebersold. “Nobody would give me a job, but I eventually started working at Ardent Recording [in Memphis] as a second engineer.”

Thanks to his experience at



EBERSOLD

Ardent, Ebersold now functions in an A&R capacity for the Cema-distributed Ardent label while continuing to maintain his independent-producer status.

“I never really got to second anybody, because while I was learning to do this, I hooked up with Tora Tora,” he explains. “I did some pre-production and arranged some songs with them and cut the four-song demo that got them the deal. The record company felt that there wasn’t any point in fixing what wasn’t broken, so they got me, and, since I was young, Joe Hardy [ZZ Top] produced it with me. The record did really well.”

Ebersold feels it is important for producers to develop street-smart A&R skills if they want to have some control over their professional destinies. “I did Eric Gales, the Cheetaah Wheelies, and One the same way, meaning that I found them and got them their deals,” says Ebersold. “This way, I am not waiting for someone to go, ‘Hey, why don’t you do this record?’ If I see something that is great, I will do it, and I know that I will do a great job.”

“There are so many people who want to produce, because, as far as I am concerned, this is the most desir-

(Continued on next page)



Magnapop Rocks. Priority Records act Magnapop has been recording a project at City Lab Studios in Hollywood, Calif., with producer Geza X. Shown standing, from left, are Magnapop vocalist Linda Hopper and bassist Shannon Mulvaney. Seated are Geza X (with his dog Vixen) and Magnapop guitarist Ruthie Morris.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 20, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT Monica/ Karlin, SoulShock (Rowdy)	IT MATTERS TO ME Faith Hill/ S. Hendricks (Warner Bros.)	WONDERWALL Oasis/ O. Morris N. Gallagher (Epic)	FU-GEE-LA Fugees (Refugee Camp) / S. Remi (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	DARP (Atlanta) Brian Smith, Jay Lean SoulShock	SOUNDSHOP (Nashville) Mike Bradley	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	PALM TREE (New York) Gary “Mon” Nobles
RECORDING CONSOLE(S)	SSL 8000G/Neve VRSP Legend with Flying Faders	SSL 4056E with G Computer	SSL 4064G Plus	Neve VR with Flying Faders and Recall Automation	Tascam M7000 with Uptown Automation
RECORDER(S)	Sony 3348	Studer A827	Sony PCM 3348	Studer A827	Tascam ATR 80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	ENTERPRISE (Los Angeles) Jon Gass	16th AVE. SOUND (Nashville) Steve Marcantonio	ORINOCO (London) Owen Morris	PALM TREE (New York) Gary “Mon” Nobles
CONSOLE(S)	SSL 4096G	SSL 8000 with Ultimation	SSL 6000 G Plus with Ultimation	Neve VR with Flying Faders	Tascam M700 with Uptown Automation
RECORDER(S)	Sony 3348	Studer A820	Panasonic 3700 with Apogee Filters	Otari MTR 90	Tascam ATR 80
MASTER TAPE	Ampex 467	Ampex 499	Ampex DAT	Ampex 456	Ampex 456
MASTERING Engineer	GATEWAY Bob Ludwig	STERLING SOUND Jose Rodriguez	GEORGETOWN MASTERS Denny Purcell	ABBEY ROAD Nick Webb	MASTERS VOICE Manny Lecouna
CD/CASSETTE MANUFACTURER	Sony	BMG	WEA	Sony	Sony

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**EBERSOLD**

(Continued from preceding page)

able job I can think of in the music industry," Ebersold continues.

Ebersold says that label affiliations are great for both producer and record company.

"The more work you can do for the label, the more they like you," he notes. "If you deliver a great-sounding demo of four songs, some of which they can take to the radio, then all of a sudden you have yourself a job."

While none of the major-label bands Ebersold has produced have gone on to huge success, the debuts of each exceeded sales of 200,000 units—not a small accomplishment.

"I think I am good at taking a good, live band and getting the power and energy of their sound on tape. I can do that and also add the smarts of a well-produced record that is unobtrusive," says Ebersold. "You have to magnify things in the studio, but I don't believe in overproducing stuff or having 'my' sound."

Ebersold's latest project is the Mercury debut effort by Tempe, Ariz., rock band One. Ebersold, who prefers vintage and analog gear, cut the album on 16-track, 2-inch analog tape and bounced the tracks to a 32-track digital machine.

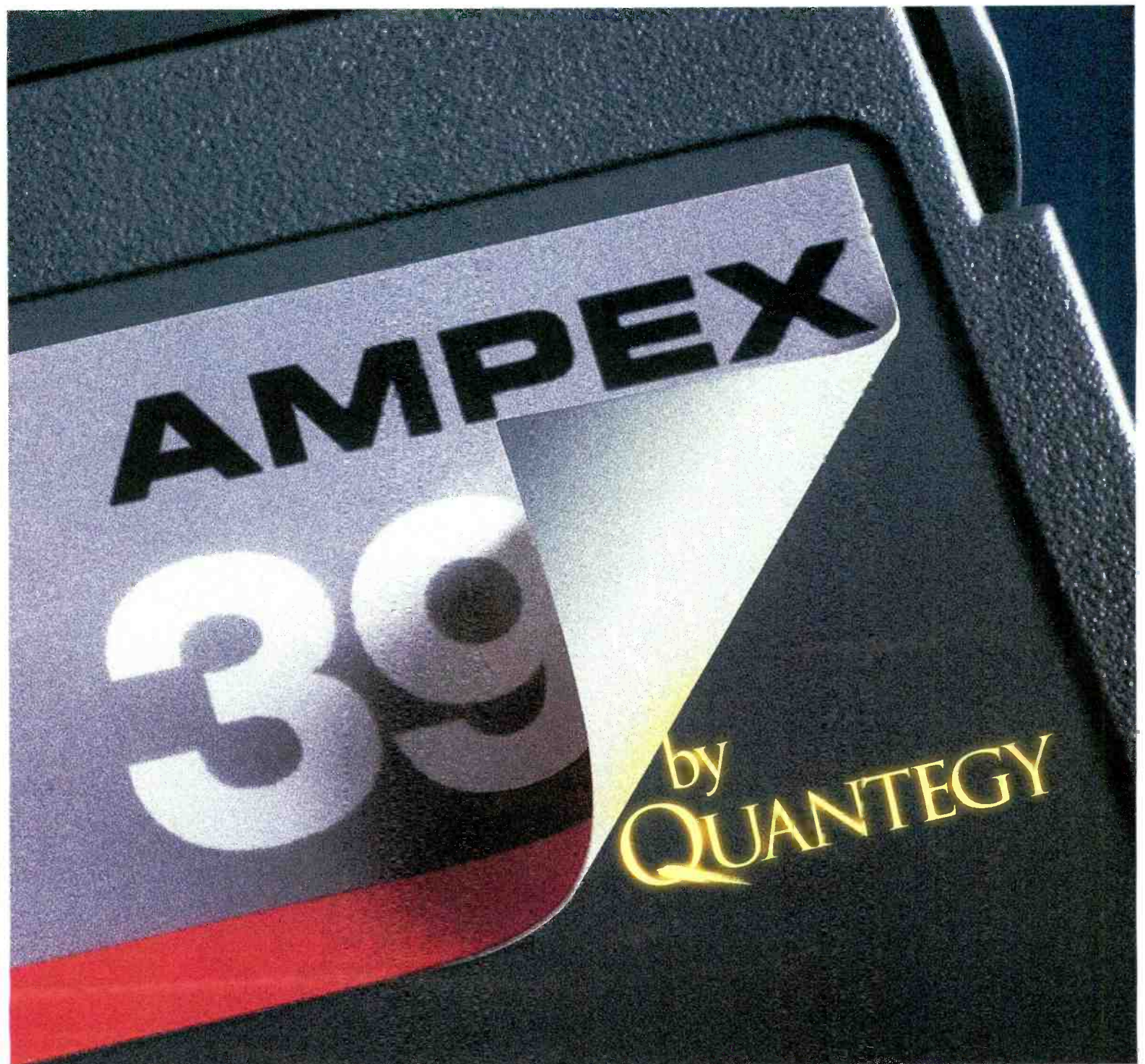
"They are made up of great players, and their songs and the singing are amazing," Ebersold says of One. "Here you have this young woman named Shamsi and her brother Jamal, and they compose these incredibly meaningful, introspective songs that I would almost venture to call poetry," he adds. "Sometimes they lay the songs out, like you would lay a blanket out on a meadow, and sometimes they just slam them down your throat. I like that a lot."

Ebersold says it is the producer's role to mediate differences between artists and labels over the artistic direction of a project.

"The bands will usually say, 'Hey, we are the band, and we have all of this artistic integrity.' And the labels are going, 'So what? We want hit songs!'" says Ebersold. "As the producer, you have to achieve both goals. I don't mind it, because I am really honest about it. If I don't feel like the band has the songs, and they just want their first record to be a release that just establishes their sound, that is entirely justified. However, they have to know, walking into the project, that the label may drop them if nothing happens. They should honestly know how this whole thing works."

"If you want something from the record industry, which is to be able to do this for the rest of your life, you have to be able to give the industry what it wants to enable you to live that goal," Ebersold continues. "The people I met when I was doing the Tora Tora and Eric Gales projects are now VPs of record labels. The relationship that you have with A&R people is very important. You want to do a good job for them, as well as the bands."

Ebersold says time spent recording with an artist is extremely intense. "You cram a three-year friendship into six to eight weeks," he says. "Basically, you and everybody else walks in the studio and throws their hearts on the table and just goes at it . . . It is a whole lot of fun and a privilege to be doing this, and, compared to the rest of the world, we have got it totally made."



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# MIDEM

## u.s. independents

### SMALLER LABELS MAKE BIG GLOBAL DEALS

BY RICHARD HENDERSON

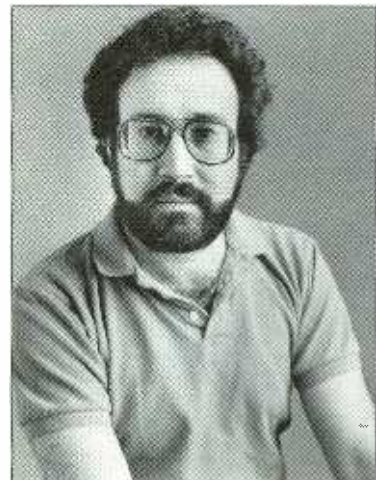
**I**ncreasingly, American independent labels are migrating to showcase and license product at MIDEM. In another era, a trip to the South of France might have been affordable only by a major, but now a growing number of plucky indies are willing to amortize the cost against the advantages derived from visiting this cosmopolitan marketplace.

#### TAKING A STAND

Having a co-sponsor alleviates some of the financial pressure. For the fourth

most important thing I do in the year. It enables me to project year-long logistics for promotions and marketing in foreign territories. I've been able to close deals in Spain and Scandinavia, change distributors in Germany, then visit my French distributor when changing flights in Paris on the return trip."

Another NAIRD participant is Wendy Newton of Green Linnet/Xenophile, who plans to showcase the Scandinavian world-beat group Vaartina at MIDEM '96. Of her presence in the coalition booth, she enthuses, "NAIRD truly



Alligator's Bruce Igauer



Green Linnet's Wendy Newton

year, Pat Martin, executive director of NAIRD, will be setting up a coalition booth at MIDEM '96. The booth allows member companies to increase their profile within the Palais des Festivals in an affordable fashion. Martin says participation in the non-profit venture has grown steadily over the years. "In '94, we had eight companies at the booth," she notes. "In '95, there were 14, and this year's booth will comprise 24 NAIRD members." Martin and Mary Newman, NAIRD's director of special projects, see their role at MIDEM as helping members make foreign connections, as well as soliciting foreign memberships in their organization and increasing foreign awareness of NAIRD and its member companies.

Alligator Records, the venerable Chicago blues and roots imprint, has attended MIDEM for five years, participating in the NAIRD stand for the last three. The label's president and founder, Bruce Igauer, says, "[MIDEM] is the

works to help small labels help themselves—the companies who might have thought they'd always be on Main Street. At MIDEM, we get to meet our peers. It's a great jump-start for the year and an affirmation of our work, getting respect from far away. They could hold it in Lapland, and I'd still go."

#### NICHE RELEASES

With a growing number of indies visiting French soil, no niche market is too obscure for MIDEM. The dance underground, for instance, is well represented in Cannes. Bo Crane, president and owner of Florida's Pandisc, says he is planning to launch some slated releases at MIDEM. "Our primary focus is bass music, Southern-style rap music, but we are also putting out several jungle and house releases in '96, such as Bass Tribe's 'Jungle Bass.' There are plenty of labels our size in markets everywhere. MIDEM is a great way to get up close and personal with them, rather than exchanging

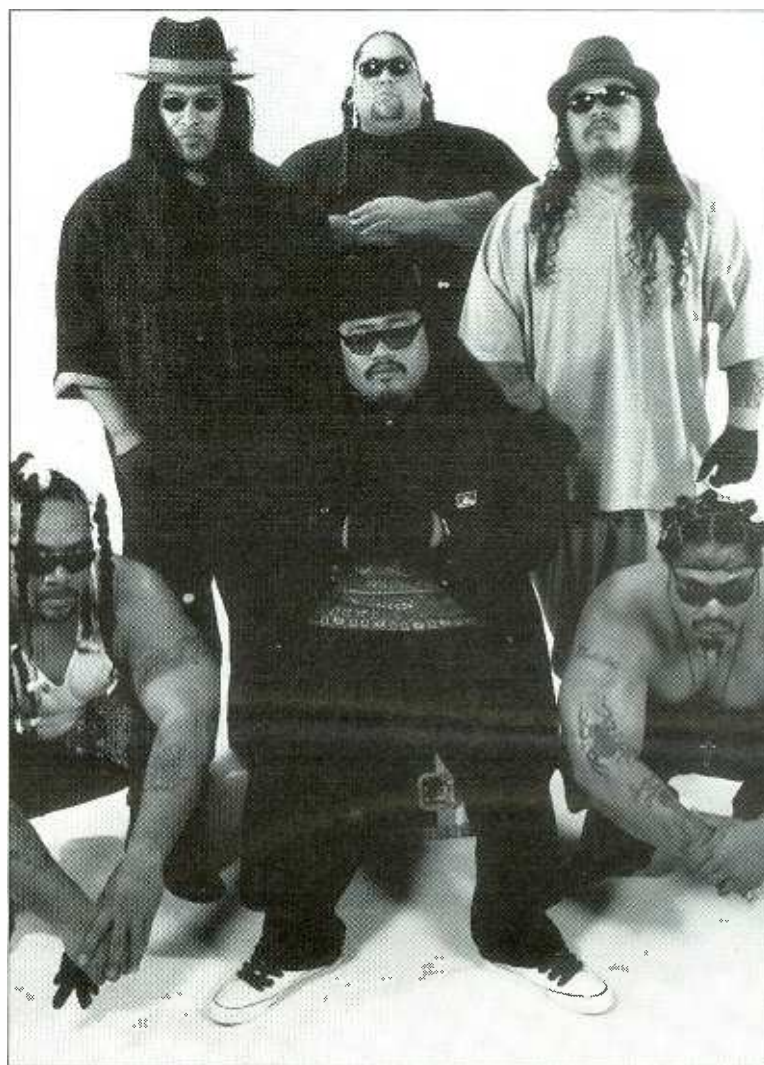
always the off-the-wall guy who, out of the clear blue sky, comes by your booth and makes an appointment and you do a deal with him."

For instance, Crane recalls, "At MIDEM '94, on the last day—with more sparse attendance than during the previous peak days—I returned to the booth after lunch, and the fellow in the booth across the aisle told me that two men from Japan had visited our booth a cou-

countries and every conceivable genre of music represented. I start at 8:30 in the morning and work straight through until 7 p.m. What most indies don't realize is that you can't go there without planning ahead. You really have to set up your meetings in advance. Before I leave, I'll have about 35 meetings confirmed. My letters have gone out, and my assistant will leave blocks of time open around the lunch hour. If something interesting comes up, I'll have that extra flexibility to schedule new appointments. I'll end up with a minimum of 50 meetings. It's



intense, but I've been successful in placing a lot of product and developing new relationships. You may not conclude a deal while you're there, but then you



Intercord licensed Boo Yaa Tribe for Germany.



ing faxes all year long. We have licensing deals all around the world, and it would be prohibitively expensive to fly everywhere to meet all our licensees. At MIDEM, you go to lunch with the guy from India and later have cocktails with the guy from South Africa.

"Like a lot of companies, we go there with certain goals in mind and certain markets that we want to have contact with. We try to pre-schedule lots of meetings with that in mind. But then there's

ple of times while I was at lunch. He pointed out the booth for the Japanese company Avex, so I went over to find out what these guys were interested in. They only wanted one track from me, but I wound up selling them two albums. It was the start of a great relationship, and now we're negotiating a full label deal with them. This was an important contact for us, and it could only have happened at MIDEM."

David Bercuson, general council to Attitude Records, will be attending MIDEM for the fifth time in '96. "You learn the ropes as you go," says Bercuson, "and it can be overwhelming at first. It's unlike any industry convention that I've been to, with so many



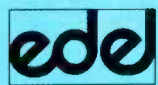
NAIRD's Pat Martin

could show up with a really hot product and people want to offer you licenses right there on the spot."

"I hadn't been back to MIDEM for some time," says Morey Alexander of the Kent Entertainment group, "but I went back last year and did quite well. We do blues, rap and other kinds of pop music. It's been my experience that business is conducted much more slowly in Europe. At MIDEM, you'll meet the interested parties, do the preliminaries, and then it takes forever to finalize, but we do finalize these deals."

Alexander notes, "It's a handy location, and a beautiful one. I'm going again this year, though we're not setting up a booth. We have our people that we see there: our English representative, strong connections in Germany with the Intercord company that licensed our Boo Yaa Tribe recordings. We see more of our old friends from the U.S.—people we never get to see at home—walking down the street in Cannes." ■





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# MIDEM

## publishers of the usa

MIDEM IS THE RIGHTS PLACE FOR U.S. PUBS

BY RICHARD HENDERSON

**A**s the chief executive of the Reed MIDEM organization, Xavier Roy notes that MIDEM has always been a fantastic platform for independents. Certainly, this has been the case for indie labels in attendance, but recent years have seen independent American publishers gain parity with the majors at Cannes. Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.

Ralph Peer, chairman and CEO of peermusic, oversees an operation with offices in 30 cities throughout 24 countries. MIDEM has been a regular destination of his for nearly a quarter-century. Of his plans for January '96, Peer waxes philosophical. "There are trends over time,"

he says. "We look [at MIDEM] fresh each year and have questioned attending some years. Acquiring rights at Cannes is an opportunistic affair; we consider the deals and term situation that we know will be coming available. We forge new relationships and strengthen existing ones. Our marketing directors attend and meet there, and we can introduce them to the international community. MIDEM has roots, traditions. The bigger companies can produce a bigger splash sometimes, but you're respected as a professional there."

### MEET AND GREET

The opportunity to stage an affiliates meeting is an advantage that MIDEM also offers Evan Meadow, president of Windswept Pacific Entertainment Company, who has been consistently in attendance since 1973. "We can facilitate

concentrated communication without running around the world," says Meadow. "It's additionally convenient in that I'm able, in the week before MIDEM, to attend the National Music Publishers' board meeting in London.

"The benefit is derived from direct contact with people. We've begun and ended romances at MIDEM. Also, the vibe factor can't be discounted—sensing what people think is hot.

"Over the past few years, we've been reorganizing affiliate sub-publishers," Meadow continues. "Currently, we're pretty well settled with everything we've been doing, and a visit to Cannes is more about working on existing relationships. Calling it a 'schmooze-athon' would best sum it up."

Windswept Pacific's senior director of

film & TV, Alexia Baum, is a MIDEM veteran who engages both publishing and creative concerns at Cannes. On the publishing side, she has witnessed Windswept's transition from affiliation with a single major sub-publisher to dealing with smaller boutique foreign pub-



peermusic's Ralph Peer II

lishers—a profitable rearrangement that could only have been facilitated at MIDEM.

Baum feels that the event could benefit from upping the ante on the creative side, however. "More showcases and a greater European A&R presence would benefit MIDEM. There's so much obvious business that could be happening with European artists deserving a presence in the American market."

### IN WITH THE NEW

The opportunity for an indie publisher to launch a new project is most attractive

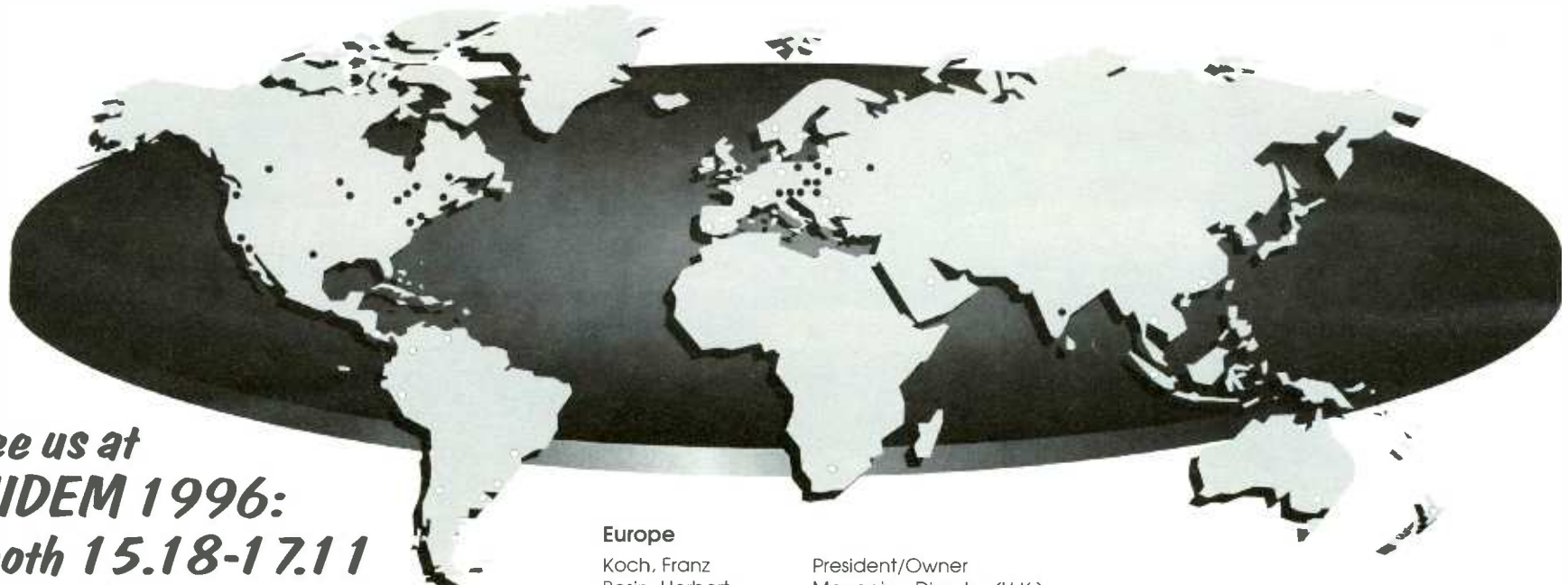
Continued on page 67



Indie publisher Don Williams reps Isaac Hayes.

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Rock also handles an almost impossibly broad range of international labels in Asia--the family entertainment label Walt Disney, the expansive Rykodisc/Hannibal, the jazz label Fantasy, the alternative label Restless, the soundtrack label Varèse Sarabande, and the classical label Naxos, to name a few. Over forty international labels have chosen to do business in Asia through Rock.

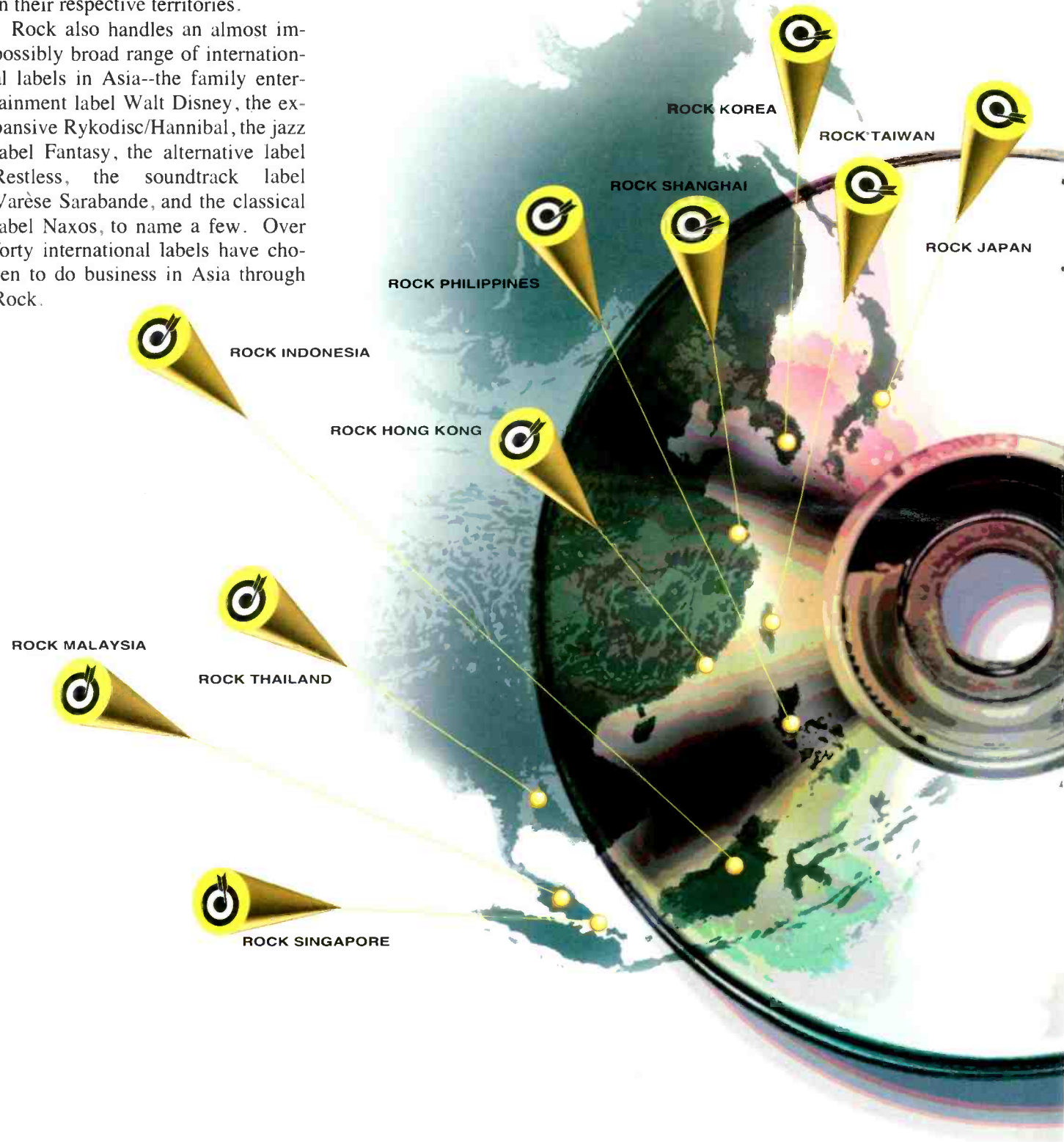
## We Know the Region.

Rock has the home-court advantage. Long before major multinationals considered Asia a potential market, Rock was already at the fore-front of popular music within the territory.

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Claude Marfin, Marketing Director  
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"Rock is company who accomplishes what they set-out to do. They are fast and efficient, and always taking care of me."

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"Rock is very organized and together. They stress high quality and do a thorough job."

Mark Perlson, Label Manager  
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"I was told that if you want a professional company behind you in Southeast Asia, then no one else comes in question."

Ski, Export Manager  
Hyperium

"I admire Rock's willingness to produce high quality promotional brochures and samplers as a way of introducing lesser-known artists and labels to the Territory."

Bob DePugh, Director of International  
Alligator Records



# MIDEM

## ASIA PACIFIC:

# publishers earn respect for copyrights and deserve royalty treatment

BY MIKE LEVIN

HONG KONG—Music publishers in the Asia Pacific region got two surprises during 1995: They got their second mechanical-royalty payment from Taiwan, and they entered meaningful dialogue with music labels about how to develop the local music business.

The checks from Taiwan—still the region's most important market—demonstrated that a commitment to the royalty system among international record companies is here to stay and gave a wake-up call to domestic indies.

But cooperation between publishers and labels reached only a state of detente. For years, the two sides weren't competi-

tors, but they sure weren't partners. Music companies were far too busy expanding operations to worry about royalty systems that everyone in Asia ignored anyway.

The push by BMG Publishing to bring mechanicals into play regionwide, plus the overdue appearance of Warner/Chappell and EMI Publishing, has changed that attitude. For the first time, the subjects of copyright and royalties have become part of every music company's agenda.

### PROMISING DEVELOPMENTS

If one overlooks the abysmal situation

in China, the acceptance of copyright systems in the Asia Pacific markets in 1995 could help stimulate the industry's next stage of double-digit growth. Such growth is expected during the next 12 months due to four major factors:

1) Piracy has been sliced by up to 80% in each of the region's markets.

2) Taiwan is the fourth country—after Singapore, Hong Kong and Malaysia—to fully integrate mechanical-royalty payments among international labels. Publishers say Indonesia, Thailand and the Philippines will be onboard next year. And BMG Publishing has primed fiercely nationalistic South Korea with a licensing

deal with local Kirin Music Publishing. This is also helping to dissolve flat-fee payments to songwriters and develop a royalty-based system.

3) Deregulated media and a dozen new music broadcasters have strengthened the system of performance-royalty payments.

4) Publishers have finally moved into the A&R business by exploiting new markets for repertoire, mixing international songwriters and showing how publishers and record companies can make money for each other.

CD piracy still exists, but, to a large extent, it's switching to non-music software. The IFPI's Asian headquarters reports that Chinese-repertoire counterfeiting will be down to about 30% of sales in Hong Kong and Taiwan by the end of the year, and less in Chinese markets—except China—throughout the region. Political pressure has had a strong effect, but the emergence of royalty awareness is really pushing domestic labels to join the anti-piracy game.

### THE CHINA SYNDROME

And then there is China. Despite a strong slate of copyright laws in place throughout the country, Chinese piracy of all software remains virtually uncontrollable.

"I'm tired of hearing about what great strides China is making. We're still losing millions every year, and I honestly can't see an end to it," says the disgruntled representative of one software owner.

The problem will remain high on political agendas for the foreseeable future, but through IFPI action the music industry now worries less about piracy than ever before. With mechanicals flowing in half the region's territories, the new focus of publishing executives is repertoire exploitation.

### SEXY EXPLOITATION

"It's the sexy side of the business—and the easiest to sell," says David Loiterton, Asia Pacific managing director for BMG Publishing. "I think we've been able to



change the attitude that repertoire is simply a one-off thing. It can be used in a hundred different ways—all revenue generating."

Loiterton, who has hired a Chinese A&R manager, was a force behind the recent Pacific Harmony Indonesia 1995, which mixed Eastern and Western songwriters and produced songs that will be released as a regional album. The event also played a part in changing Indonesia's foreign-investment laws for music companies.

Warner/Chappell is becoming a force as well. "We're trying to become part of the evolution of local industries," says regional managing director Harry Hui, who united U.S. songwriters Andy Goldmark and Brock Walsh with Chinese star Jacky Cheung. "This is just the start of a systematic program of using publishers to change how the industry works. The goal is not only to use foreigners in Asia, but to export Asian music overseas."

Newest to the game is EMI Publishing under veteran executive Susanna Ng. Already, the three companies—BMG, EMI and Warner/Chappell—are negotiating with the voice of one, something the labels have never been able to do.

"If we can change the old attitudes of publishers being [unnecessary]," says Ng, "I think we can be a big part of the industry's future." ■

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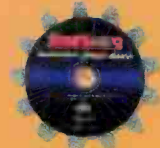
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# MIDEM

**EUROPEAN UNION:**

## central licensing of copyrights sparks fierce competition and suggests need for modification

BY NIGEL HUNTER AND THOM DUFFY

LONDON—Since the emergence of the European single market in the 1980s, no issue within the international publishing community has proven both as groundbreaking and as contentious as the central licensing of copyrights.

Once it became legally possible for any of the national mechanical royalty-collecting societies within the European Union to administrate copyrights across the multinational market, competition—and fierce competition at that—was introduced for the first time.

As a result, the European national collecting societies began striking pan-European licensing deals with the multi-



EMI's Martin Bandier

national record companies, in some cases offering agreements intended to woo those companies. But those agreements are now being branded as disadvantageous to the publishers and their composers.

### PRESENTING A CHALLENGE

One major publishing company challenging the established order of mechanical royalty collection is EMI Music Publishing, whose chairman and CEO, Martin Bandier, has set up the company's own international collection agency, the Mechanical Rights Society Europe (MRSE), in Denmark.

MRSE initially is collecting mechanical royalties only for the 10 songs on Simply Red's best-selling "Life" album. But its creation by EMI Music has proven to be a rock cast into a pond with ever-widening ripples.

Explaining the launch of MRSE last November, Bandier noted his resentment over the rebates granted by European national-rights societies to multinational record companies in order to secure central licensing deals with those companies. He regards this practice as unfair to songwriters and music publishers, whose royalties are diminished by the rebates. Bandier has promised to expatiate fully on the subject and the MRSE during MIDEM.

However, the leading national rights societies—MCPS in the U.K., GEMA in Germany, SDRM in France and STEMRA in the Netherlands—have all commented that EMI Music Publishing's action in setting up the MRSE is not permissible

under existing agreements to which the publishing company is a signatory. In fact, SACEM in France maintains it is entitled under EC law to increase its commission charges if the formation of the MRSE leads to falling revenue.

This is not the first time a new collecting body has been considered to address the concerns of publishers. Three years ago, Anglo-American societies and publishers proposed the European Music Rights Organization (EMRO), in response to what they regarded as discriminatory practices by the European mainland societies. In a piquant turn, according to industry observers, EMRO failed to become a functional reality, largely because EMI declined to participate.

### OTHER MATTERS

Ed Heine, managing director of Warner Chappell Music U.K., agrees that there are issues that need investigation in terms of methods employed by the European societies, but doesn't think the MRSE offers a solution. "We believe that working from within, rather than from the outside, is the way to go," says Heine. "Evidently, EMI has given up, but we haven't. They're proceeding in a manner they feel is best, but we don't agree with it. Anyway, discounting [by the royalty collection societies] is just one of many matters that have to be looked at closely."

Other publishers, asked to address the general question of how European licensing is going to change over the coming year, also favor working within the current structure, while pushing for improvements.

"I hope that no changes in our present licensing system will occur, because any further modification can only turn out to the disadvantage of the societies' members," says Michael Karnstedt, president of peermusic Europe. "The success of the established societies can only be maintained when they are fully supported by all repertoire owners."

"That doesn't mean there is nothing to be improved, and we will all do our utmost to realize [improvements]," continues Karnstedt. "[Most important] is

the appropriate payment for the use of our repertoire, and any attempts to pay less must be prevented."

### CULTURAL DEDUCTIONS

EMI's launch of MRSE is part of a simmering stew of issues concerning the European societies and their operating methods. The British Academy Of Songwriters, Composers & Authors (BASCA) also has given voice to rumblings that have been going on for years about "cultural" or "social" deductions made by some societies from the royalties they collect for Anglo-American writers and publishers.

In the summer edition of the *BASCA News*, under the headline "The Rape Of The British Writer In Europe," general secretary Amanda Harcourt spelled out the cost of these deductions, which affect all writers and publishers who are not direct members of SACEM, SGAE, GEMA and other European national rights organizations. BASCA claims that over 21 million pounds (\$31.5 million) has been lost between 1979 and 1993 because of these deductions.

Harcourt and a delegation visited Brussels in November to lobby members of the European Parliament, and the Academy is supporting the Performing Right Society in the U.K. in its efforts to end these deductions, which BASCA states are unlawful under Article 6 of the European Union's Maastricht Treaty. Harcourt declined to comment on the outcome of the Brussels lobbying pending further meetings.

"I have been asked for a briefing document on the matter by the European Commission, the U.K. Department Of Trade And Industry, and The Friends Of Music group in Parliament," Harcourt says. "I will be going to Brussels again early in 1996."

Growing agitation about the operating policies of the European national societies is behind the plans for GEMA board member Professor Doctor Jürgen Becker to visit the U.K. before MIDEM to address the complaints that have been raised. ■

### WHAT DO

BERNARDO BERTOLUCCI - FRANCIS FORD COPPOLA  
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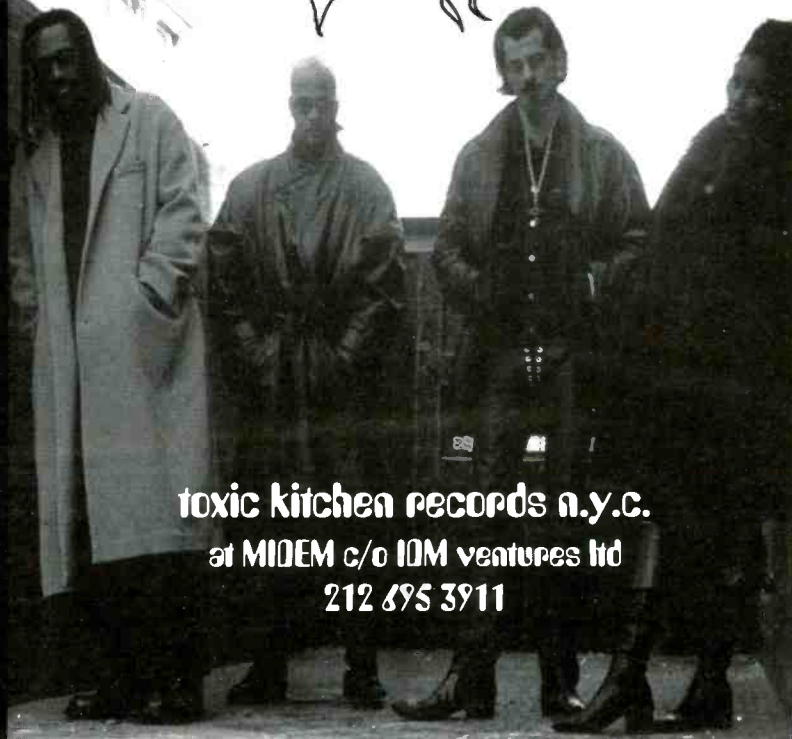
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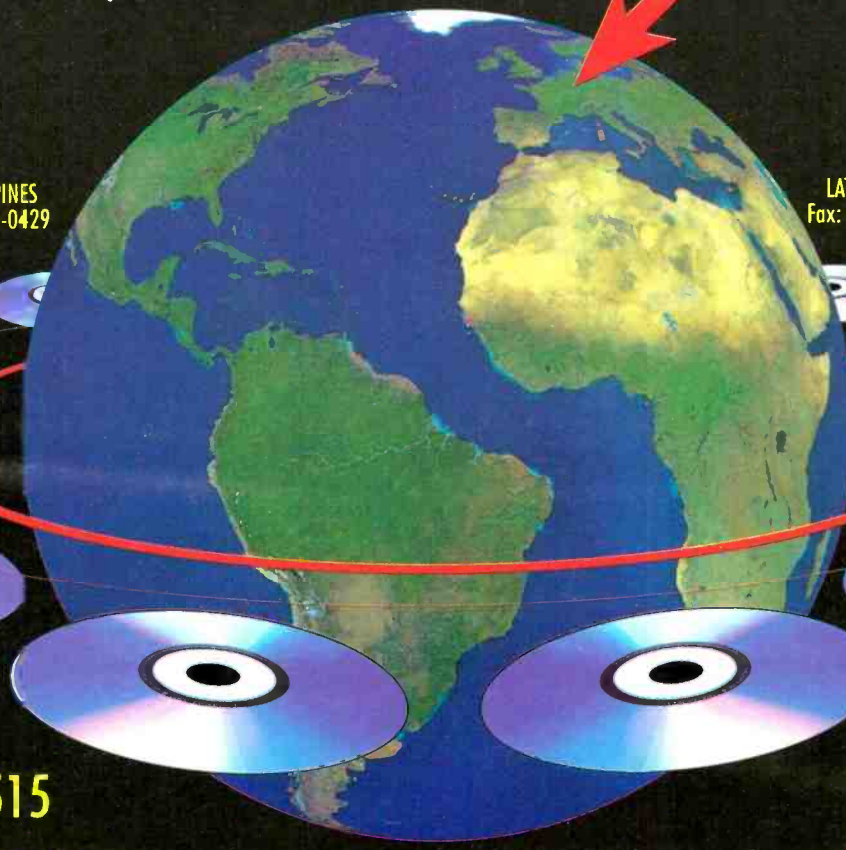
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# MIDEM

**LATIN AMERICA:**

## argentina and brazil lead south american representation

BY JOHN LANNERT

**F**or many independent labels in Latin America and the U.S., MIDEM offers a one-stop opportunity to shop their wares to European companies.

As Bernardo Bergeret, prominent producer and president of Rave On/BMG Argentina, says, "Going to MIDEM makes visiting people from 10 countries much easier." At last year's MIDEM event, Bergeret cut a couple of licensing deals with European outfits before signing a distribution deal with BMG.

**THE ARGENTINE SCENE**

Because of its thriving independent scene, Argentina sends more companies to MIDEM than any other Latin country. Most firms attend the conlab as a way to secure licensing agreements for Argentine dance material or budget-line catalog. But many other Argentine companies, such as Leader Music and M&M, ink licensing pacts to bring international product to Argentina.

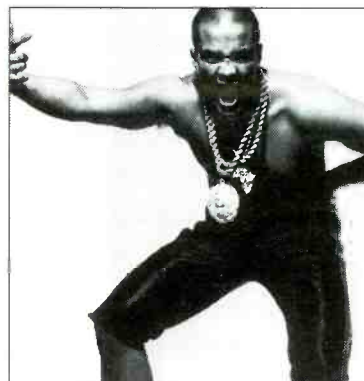
Luciano Arreal, publicist for Distribuidora Belgrano Norte (DBN), says that DBN signed "all of [its] international deals at MIDEM, [but] never managed to license any Argentine artists." Among the labels with whom DBN has arranged licensing pacts through MIDEM events are reggae label Raz Records, blues imprint Alligator and Rykodisc.

Walter Kolm, managing director, MCA Argentina, and former president of indie Main Records, echoes Arreal's comments: "It is impossible to obtain [European] interest for local artists," he says, "but they are shown around anyway."

Other Argentine indie labels that usual-

ly go to MIDEM are EPSA and Oid Mortales. Tuti Gianakis, president of Oid Mortales, says he has garnered licensing interest at MIDEM for his dance-rooted acts DJ Deró, King Africa, 3 Vampiros and Mercosur.

Not all MIDEM attendees from Argentina are representing indie labels.



Argentine dance act King Africa

Executives of Argentine society SADAIC, as well as *Prensario* magazine, also attend.

Indie Latino labels from Brazil and the U.S. participate in MIDEM's convention, as well.

**BRAZILIAN COMPILATION**

One Brazilian company, Alldisc, is a 15-year-old firm that buys and sells recorded product at international fairs. Alldisc primarily licenses international songs for compilations that are sold to small and mid-size Brazilian companies, including Eldorado, Movieplay and Paradoxx.

Alldisc owner Geraldo Loewenberg vis-

its MIDEM regularly and will erect his own stand at this year's event. "Although pretty expensive, the fair is crucial to the ones who do international business," states Loewenberg.

The Brazilian division of Portuguese label Movieplay will set up a stand as well. "We feel there's a growing interest in Brazilian music abroad," says Movieplay sales manager Marcia Nunes, "so we're expanding our participation in the fair in order to provide the international buyers with material from Brazil." With the parent company servicing Europe, Movieplay's Brazilian imprint is expected to sell product only to Asia and America.

**U.S.' LATIN GENRES**

Like Brazilian music, tropical Latino genres such as salsa and merengue are gaining popularity in Europe. To service this demand, Latino U.S. indies such as RMM Records, MP Records, Kubaney Records and Plátano Records have been trekking to MIDEM in recent years.

"We have done deals over there at MIDEM, and we have exposed our music in Europe," says Tony Moreno, president of prominent tropical-heavy label MP. Moreno says he has signed licensing deals for selected titles with Italy's Duck Records and Spain's Prince Music.

Noting that "a lot of people from Latin America go to MIDEM," Moreno adds, "You might not always cut a deal at MIDEM, but there are a lot of inquiries." ■

Assistance in preparing this article was provided by Marcelo Fernández Bitar in Buenos Aires and Enor Paiano in São Paulo.



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# MIDEM

**AUSTRALIA:**

oz isn't looking elsewhere for talent. it has plenty of its own to sell abroad

BY CHRISTIE ELIEZER

MELBOURNE—With some giving credit to MIDEM for up to 80% of their business, Australian independents have been attending the global confab since 1973.

**ENOUGH ALREADY**

Unlike previous years, however, Larrikin Entertainment will not be picking up any new labels to handle Down Under. As a result of the company's merger with Festival Records last November, CEO Warren Fahey reports, "We now have enough, especially in the classical and world sectors."

An injection of funds from the deal allows Larrikin to produce a 44-page color catalog of 200-plus releases. Priorities are "Ochres," by Aboriginal composer David Page of the Bangarra Dance Group; ARIA winner Yvonne Kennedy's "Bouquet Of Melodies," from its Waltzing Ham classical-music imprint; and Mark Atkins' three CDs of ambient didgeridoo music.

At Mushroom Distribution Services, managing director Scott Murphy describes "Home Brews" as "the first Australian hip-hop compilation that is world standard." MDS is also seeking

world deals for Melbourne DJ/producer duo Our House and the Sydney-based South American posse Brethren.

After recently signing the BlackEyed Susans to American Records, Murphy is seeking a European deal for the "Mouth To Mouth" album, which consolidated

successful Japanese visit in November. Pray TV also will tour Europe in spring behind the Ed Kuepper-produced "Swingers Paradise" on Germany's Semaphore label. Shock also anticipates licensing deals for new tracks from the power-pop trio Glide (following major



Our House



BlackEyed Susans

the band's domestic reputation in alternative circles. Two similar releases are a Killjoys album and the debut EP "Jesus In A Jar" from the teenage trio Pollen.

The Shock Music Group expects positive reaction for its acts. "They're making music that fans can relate to," says Shock A&R exec Sharon Ashworth. "Most have toured abroad to great acclaim; some are considering basing themselves overseas."

The company is seeking a U.S. deal for Bodyjar's "Take A Look Inside," which was issued in Japan by the Real Cool label, in Europe by Sweden's Burning Heart Records and in the U.K. on the Plastic Head label. Bodyjar tours Europe in late spring and summer following a

label and co-management interest in the U.S.). Screamfeeder's "Fill Your Head With Music," Lust In Space's "Speed Queen" EP and album, Shreen's "Accelerator" (which has Japanese interest) and for Front End Loader, whose '94 U.S. tour met with audience acclaim.

Alberts Productions celebrates its 113th year as publisher by seeking to acquire more contemporary rock, dance and MOR catalogs for its 150-strong collection. Last year, the company set up a U.K. division and revived A&R activities in Sydney. The result, says general manager Fifa Riccobono, "is that three Australian acts have finished product for MIDEM." ■

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# MIDEM

**JAPAN:**

## Labels dance into other genres and territories

BY STEVE McCLURE

TOKYO—Eleven a.m. is hardly happy hour, but that's no problem for the Japanese music-industry types holding the traditional "kagamiwari" sake cask-opening ceremony at that hour on Jan. 21 at MIDEM. The colorful ceremony is just the first in a series of special events planned by various Japanese participants in this year's conference.

### AVEX SUCCESS

Laying on the glitz will be dance label Avex D.D., whose Avex Trax label has hit big with dance music in the Japanese market over the past few years. "This year, we're going to expand our booth to double size, so we can include Avex U.K., Avex/Critique from the United States, Avex Hong Kong—with seven meeting rooms, so we can have full-scale negotiations," says Avex D.D. chairman Tom Yoda.

Including artists, the Avex group will be sending 65 people to MIDEM. Avex is planning a showcase concert at 10 p.m. Jan. 21 at Cannes' Whisky A-Go-Go. The featured artists—all from the Avex U.K. stable—will be Eurogroove, T.S.D.,



Avex's Tom Yoda

Jargon, Adeva and Hyper Gogo.

A priority for Avex at MIDEM, according to Yoda, is expansion of its activities into genres besides dance. "We're going to talk about our global licensing business more and try to differentiate ourselves from the majors by emphasizing brand-new, high-quality artists using our own Avex A&R concept," he says.

Avex's success in the dance field has had a ripple effect throughout the Japanese music biz, and other labels and publishers will be on the lookout for good

dance tunes to license or cover, says Ichiro Asatsuma, president of publisher Fujipacific Music. "Of course, we'll be looking for good songs with good, catchy melodies, as well as dance music," he says. "We'd like to place [dance] masters with Japanese record companies and also find songs for Japanese artists to record." More Japanese performers, Asatsuma explains, want to give Poly Canyon artist their music a dance flavor.

Another Japanese record company that always has a high profile at the annual Cannes conflagration is Pony Canyon, which, as an independent, values the opportunity to make international contacts that MIDEM represents.

"As in past years, we have a lot of music we want to license to overseas companies, and we're also looking for music that we can license for Japan," says Miho Akiyama of Pony Canyon's international business-affairs department. She says Pony Canyon is looking to buy repertoire that's appropriate for the Japanese market as well as music that suits the tastes of people in Southeast Asia, where Pony Canyon has a strong network of subsidiaries.

"The five A&R people we're sending to MIDEM will be looking for music from all

genres," explains Akiyama. Pony Canyon is sending a total of 16 people from its Tokyo home office and its subsidiaries.

The company is putting special emphasis on getting licensing deals for artists signed to its recently established Sweeca jazz label, such as Herbey Mason and Paul Jackson, Jr.

### PUBLISHING RESULTS

Many Japanese publishers attending last year's MIDEM were searching for bargains, as advertisers cut back their budgets due to the recession.

"But I think the recession hit bottom last year, and now we're in an upturn," Asatsuma says.

The Music Publishers Association Of Japan (MPAJ) is sponsoring a large MIDEM booth, under the heading "Access: Nippon Where Music Matters." Organizations supporting the Japan booth include the Japanese Society For Rights Of Authors, Composers And Publishers (JASRAC), the Recording Industry Association Of Japan, the Japan Association Of Music Enterprises and the Federation Of Music Producers Japan.

The MPAJ will be distributing a special sampler CD titled "Access: Nippon '96 A Cross-Section Of Our Music Today." It comprises tracks chosen by member companies to give people in other countries an idea of the current state of Japanese pop.

"It's music that our members want to promote overseas," says Yoichi Kudo, the MPAJ's vice secretary general. The tunes include a track ("Poison") by guitar hero Tomoyasu Hotei, three

acoustic-guitar instrumentals by duo Gontiti and offbeat entries such as "Hal From Heaven," by the interestingly named Hal From Apollo '69.

The MPAJ will also hold a Kick-Off Party Jan. 21 at 5:30 p.m. at Felix-La Croisette.

Countering speculation that many Japanese companies would boycott the conference because of French nuclear testing in the South Pacific, more than 200 people from Japanese music-related companies and organizations are attending MIDEM, including 80 traveling as part of the MPAJ's package tour. That tour, however, is being booked with Lufthansa, instead of Air France as in past years, which can be seen as a sign of Japanese displeasure with France's controversial weapons tests. Nonetheless, the Paris-Nice section of the itinerary is booked on Air France. ■



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# MIDEM

CANADA

## government assists companies in making a strong stand at MIDEM

BY STEVE McLEAN

TORONTO—Canadians have comprised one of the largest national contingents at MIDEM for years, and 1996 should be no different. The Canadian



Attic's Music's Alexander Mair

stand has become a familiar meeting place at the Palais Des Festivals, and each year 30 to 35 companies and more than



Hi-Bias' Nick Fiorucci

50 individuals can be found there, all eagerly pushing product or looking to license music to take back home. Canada was the first country to consolidate all of its participating companies into one booth, and the concept has proven so successful that it has now been adapted by a number of other nations.

For more than 15 years, the stand has been organized by the Canadian Independent Record Production Association (CIRPA), which handles all the logistical hassles and generally makes sure that things run smoothly. "You arrive and just start doing business," says CIRPA president Brian Chater.

Aside from helping with the stand, Chater also takes advantage of MIDEM to talk with others in positions similar to his. "You can find out what the problems are in other territories, and maybe someone has come up with an innovative solution," he says.

### THE SUPPORT FACTOR

The Foundation To Assist Canadian Talent On Records (FACTOR), which helps support domestic artists and producers through both corporate contribu-

tions and federal-government assistance, underwrites some of the costs for delegates attending MIDEM. It chips in 50% of the price of economy airfare, registration and accommodation, as well as a modest per diem.

FACTOR executive director Heather Ostertag often meets privately with those involved with like-minded foundations from other countries and also has a spot at the stand. "One of the good things about the Canadian booth," she says, "is that you've got people who have been going there almost from the beginning and know who the players are and who's naughty and who's nice. And they're willing to share that information with fellow Canadians to help them get a leg up."

Attic Music Group president Alexander Mair has spent three months of his life at MIDEM over the course of the past 22 confabs. During that time, he's acquired the rights to some of Attic's biggest sellers—Jennifer Warnes' "Famous Blue



Kathy September

Raincoat" and Hagood Hardy's "The Homecoming," to name two. He's also had international success with Triumph and the Nylons through deals made on the Riviera. Altogether, he estimates that MIDEM has generated at least \$20 million in revenue through product both



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"If I was starting a record company today, the first thing I would do would be to jump in a plane and go to MIDEM," Mair says. "Anybody who expects to be in the business seriously should plan to go on a regular basis."

#### EXPORT EXPECTATIONS

Robert LeMay, president of MaGaDa International Inc., agrees. The distributor has no domestic customers but exports



TMP's Frank Davies

more than 500,000 units annually. "Without MIDEM, I'm not in business," says LeMay. "Our customer base in Europe is close to 100, and we get to see at least 80 of them there in a week."

LeMay will have a full agenda again this time, as he concentrates on the label side

ed to represent me across the world," he says. "And I've completed deals with them since returning from MIDEM '95."

TMP is developing its own productions and will be shopping a new compilation centered around the songs of Ron Hynes, as well as albums from Robert Priest, Murray McLauchlan and Eddie Schwartz. Davies also is looking to help secure international deals for Lawrence Gowan and Mountain.

Passion Music Group president Daniel Klaus attended his first MIDEM and he envisions that contacts made in Cannes eventually will increase his international business from 10% of total sales to 50% or 60%. He's looking for European and Asian distribution for Laura Vinson, Kathy September, Planet People, Molly's Reach and Farmer's Daughter.

#### QUEBEC ACTIVITY

Canadian activity at MIDEM is by no means limited to the Canada stand, however. Each year, at least as many companies from the province of Quebec can be found at a booth coordinated by Association Quebecoise de L'industrie du Disque, du Spectacle, et de la Video (ADISQ). Like the Canadian booth, the Quebec stand is in the same spot each year.

"We don't really need to have our own booth, because the costs are prohibitive and I don't think it would really change anything," says Isba Records president Maurice Velenosi. "In fact, people might not know where to find us."

Velenosi has struck a number of international deals over the past decade and



Represented on compilation: Ed Schwartz

of MaGaDa's business. He now owns the rights to Triumph's entire catalog for Europe, and that will be his major priority. He'll also be pushing such newer rock acts as Anxiety, Diesel Hum, Hassenpfeffer, Annette Ducharme and Ray Lyell.

This year marks Hi-Bias Records' fifth time at MIDEM, and president Nick Fiorucci is looking to acquire some titles for his dance label as well as licensing some of his own artists throughout the world. The focus this year is on Temperance and Shauna Davis.

"Almost 90% of our business is international, and this gives us a chance to meet face-to-face with the people we deal with, close deals we've been working on and establish new relationships," Fiorucci says.

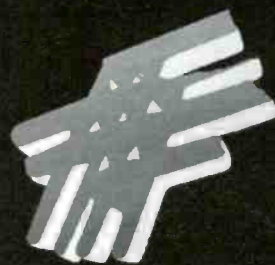
Frank Davies helped organize the first MIDEM in 1966, when he worked in London, and has attended sporadically ever since. Now based in Toronto as president of TMP-The Music Publisher, Davies' interest in the conference was renewed last year after his joint venture with MCA's publishing operation ended and he was free to seek out new sub-publishers. "I met with tons of people and sorted out the 12 companies that I want-

this year is looking to make things happen for Natalie Choquette, DJ Ray, Michael Dozier, a few rock acts and a variety of dance tracks.

Audiogram Records general manager Denis Wolff is a veteran of more than 10 MIDEMs, and, while he wants to update his European business partners on releases from the likes of Daniel Belanger and Gogh Van Go, he also wants to pursue opportunities in the Asian market, which has turned on to French-language MOR singers. "There's a Western image that's conveyed by that kind of artist and music," says Wolff, "and they do have an interest in it."

Select Distribution recently aligned with fellow distributor Musicor as part of a Quebec music-business mega-merger, and close to 20 labels represented by the two companies will be attending MIDEM. "We always try to provide some kind of additional infrastructure support when they're out there negotiating," says Select national marketing director Mario Lefebvre. "That's probably as important as doing business deals on our own. Our concern has always been to make sure our labels find the proper partners elsewhere, and over the years it's worked out very well." ■

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# MIDEM

**GERMANY:**

## MIDEM is crucial to continued popularity of German product

BY WOLFGANG SPAHR

HAMBURG—"For us, MIDEM is not just a place where we sell our products worldwide, but also where we meet partners from all around the world—at a cost that is reasonable to us as an independent company," says Bernard Mikulski, managing director of Zyx Records in Frankfurt, explaining his 20-year enthusiasm for MIDEM.

Thanks to these international connections, Zyx has become the most successful singles label in Germany and is even considered to be a trendsetter, with acts such as Alex Party, Caught In The Act and the Outhere Brothers.

And there are other independents, such as edel, Castle, Jupiter, Sing Sing or DA music, that can hardly imagine doing business without MIDEM either. The music-business forum has become a type of family meeting place.

This view is shared by Michael Haentjes, owner and managing director of edel. The Hamburg-based independent company has become one of the fastest-growing independent German music companies in the last few years, selling millions of records by such acts as Kelly Family, Fun Factory and Scooter, and successfully outdoing the majors.

Haentjes, who books a large stand in the Palais des Festivals each year, takes a dozen employees to Cannes so that he can respond to every opportunity while they guard his supply of future hits. "The enormous number of appointments that I handle within the space of a few days would normally be impossible," he says. "That's why MIDEM is the ideal supplement to my day-to-day business in Germany."

In the past, Haentjes has been able to sign acts and producers who the majors either ignored or were too cautious to invest in. "Fishing at MIDEM has always been worth our while, because a number of promising fish are always caught in the nets of our critical ears," says Haentjes. "Much talent is required for this."

George Glueck is one of Germany's most successful producers and founder of the hot label Sing Sing, which boasts such acts as H-Blockx, Luciletric, Die Doofen and the million-selling Die Prinzen. He also has been attending MIDEM for over 20 years. Glueck meets friends from all over the world to discuss new projects and says, "This is the focus of the industry, and that's why I like coming."

### TALENT TRAFFIC

Peter Cadera of Castle Communications is bringing a suitcase full of new products from Germany to Cannes to position them in the international market, although he is not yet willing to disclose any details. "As a small company



Culture Beat

visual art perfectly.

The exhibition will also demonstrate the wide spectrum of culture in Germany. Says Budde, "The music of today's generation of authors and artists in Germany has achieved world-wide recognition." That's why it is particularly interesting to show the tens of thousands of MIDEM attendees some of the outstanding paintings by Max Liebermann, alongside German music.

### POPULAR PUBLISHING

German music-publishers expect a repetition of last year's success at this year's MIDEM. A year ago, the joint stand attracted enormous attention from attendees wanting to buy German products for their countries. The stand became so packed, it was temporarily closed.

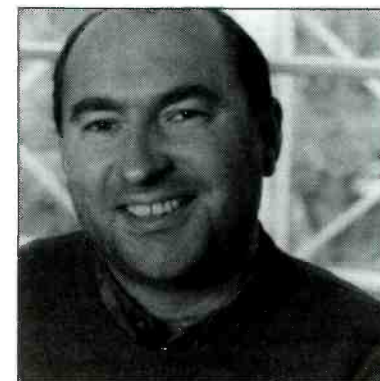
The managing director of the German Association of Music Publishers (DMV), Dr. Hans-Henning Wittgen, says that the chart successes of German productions have continued over the last few months as well. He predicts that pop, rock and

dance stars, such as Real McCoy, Culture Beat, Erotic and Sin With Sebastian, will continue to raise interest in German products at the 1996 MIDEM as well.

He is convinced that young composers of new classical music also will find new markets, because German publishers are releasing CD productions at their own expense in order to establish these promising newcomers in the market more quickly.

Wittgen stresses the role of the independent companies in the music publishing business. He thinks that many independent publishers would not be able to establish international contacts as effectively if it were not for MIDEM. The German government agrees and is helping to fund the music publishers stand.

Says Wittgen, "It's not possible to imagine the business without MIDEM." ■



edel's Michael Haentjes



Jupiter's Ralph Siegal

with video and audio products, we need MIDEM as the door to the world market in order to sell our products in the 20 most important countries in the world and also to purchase acts." Cadera is very pleased that MIDEM is not a one-way street but rather a hectic intersection of the music market.

Another long-time MIDEM regular is producer/author Ralph Siegel, who has had success with his Jupiter Records for more than 10 years and never misses a MIDEM. "For me, MIDEM is the melting pot of the industry. Not only do I gain new products here but also a wealth of new ideas for upcoming productions. There is no better form of motivation."

### PROMOTING THE ARTS

One of the highlights of the 30th MIDEM will be the opening of an exhibition of works by German painter Max Liebermann in the Museum Malmaison on Cannes' Promenade de la Croisette. On display will be pieces from the collection held by Kunstkreis Berlin as well as paintings on loan from the Musée d'Orsay in Paris and the National Gallery in Berlin.

Music publisher Rolf Budde, who organized the exhibition, explains that the aim of the show is not only to introduce painter Max Liebermann to French art-lovers more than 60 years after his death, but also to show that music complements

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## U.S. PUBLISHERS

Continued from page 48

to Don Williams, owner of the Don Williams Music Group, who numbers among his eclectic client roster Chicago, George Clinton, Isaac Hayes and Professor Longhair. "MIDEM works much better if you have specific goals."



Windswept Pacific's Evan Meadow

says Williams. "Should you have a special project in the works—like the new Internet-based project I'm preparing—that requires the participation of all your affiliated sub-agents, there's no better place than MIDEM. I deal with some 17 agents from different countries. We have lunch and I give them a demonstration. Very efficient."

The creative end of publishing can be attended to with great efficiency at MIDEM by songwriters who maintain their own publishing, as is the case with Roxanne Seeman of Los Angeles' Noa Noa Music. She cites the conference as a good meeting ground for Americans as

**Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.**

much as for international contacts. The global attendees are of special interest for Seeman, who has charted with hits in Germany ("Under The Gun" for Sisters Of Mercy) and for Warner Music in Hong Kong. She meets with licensees from Thailand and Indonesia, and annual dinners with reps from EMI Brazil have led to her writing songs for their catalog.

Servicing sub-publishing clients around the world with production music, mostly centered in the realm of dance music, is the principal task for Robin Party of No Boyfriend Music, who says, "I've been to MIDEM three years, usually alternating years. It was easier for me to make the trip when I was based in the U.K. Now that I'm flying from California, it's harder to justify the expense.

Of peripheral attractions, Party notes, "You find a lot of interesting labels in the subterranean bunker that is the Palais. Each year, there's a growing number of participants with obscure back-catalog titles that they're trying to put out on CD. An indie won't have any problem finding lots of people to talk to. Finding the right person is another matter, though. The directory for MIDEM is invaluable for learning about who's there; it's very well-researched." ■



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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Price-Maintenance System Attacked Japanese Music Industry Fights To Retain Control

BY STEVE McCLURE

TOKYO—Japanese record companies have begun to fight against threats to the system that allows them to set the retail price of music.

The controversial resale price-maintenance system means that domestically produced CDs cost a uniform 3,000 yen (about \$29) in every store in the

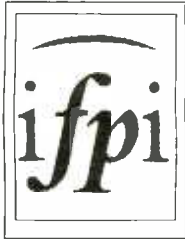
## Industry Targets Piracy In Italy

BY JEFF CLARK-MEADS

LONDON—International labels body IFPI and its Italian affiliate FIMI are launching a \$1 million campaign against what they call the "potentially catastrophic increase in piracy in Italy."

IFPI says that Italy has the fifth-biggest pirate market in the world and accounts for nearly half of all unlicensed product sold in the European Union.

As a counter-measure, a joint operation, the Federation against Music Piracy (FPM) is due to open in Milan before the end of the month. IFPI and FIMI are investing \$1 million in



the operation on behalf of the major record companies. An IFPI representative says, "FPM will track the crime networks that feed off piracy, gather evidence on pirate activity, and hand it to Italian magistrates and press for rapid closure of illegal operations and, if necessary, mass prosecutions."

Heading FPM's activities will be secretary general Enzo Mazza, who has been the Business Software Alliance's Italian anti-piracy coordinator since 1992.

The IFPI representative says of the piracy problem in Italy, "It has escalated dramatically in the last four years; one in three recordings now sold in Italy is an illegal product. Record companies are losing nearly \$150 million a year, making Italy the investment black spot of the EU's music market."

"This has potentially dire consequences for local Italian artists. This is an alarming situation, unparalleled anywhere else in the EU."

IFPI says Italy's piracy problems are rooted in two factors: poor law enforcement and inadequate intelligence.

The organization concedes that  
*(Continued on next page)*

country. The RPM system covers all discs and tapes made in Japan and applies to both domestic and international repertoire.

The system has, however, come under fire as Japan's heavily regulated economy begins to move toward liberalization. Leading the assault is the nation's increasingly influential Fair Trade Commission, which recently produced an interim report that criticized the system for giving consumers a raw deal.

Now the Japanese music business is up in arms over what it sees as a threat to its survival.

Sounding the industry's battle cry is Recording Industry Assn. of Japan chairman Shugo Matsuo, who gave a rousing speech in defense of the RPM system at an RIAJ party Jan. 8.

"The RPM system supports the development of music culture," said Matsuo, who is also president of Sony Music Entertainment (Japan), the country's biggest record company. "The FTC is looking at the system only from a narrow economic viewpoint. It has paid no attention to the nature of copyrighted material as culture. We have to fight to keep RPM for records and CDs."

Matsuo announced the formation of a special music industry body to coordinate the struggle to preserve RPM before the FTC delivers its final report on the system in March 1998. Dubbed the Music Cultural Conference, it includes as members the RIAJ; the Japanese Society for Rights of Authors, Composers, and Publishers; the Music Publishers Assn. of Japan; the Japan

Record Stores Assn.; and six other industry groups.

Matsuo concluded his speech by raising his fist in the air and leading the several hundred industry members gathered at the Capitol Tokyu Hotel in a hearty chorus of the MCC's campaign slogan, "Ongaku bunka wo mamoro!" (Let's protect music culture!)

Also speaking at the RIAJ party in support of keeping RPM were several politicians, including education minister Yoshinobu Shimamura (who has since stepped down) and Communist Party Upper House member Hiroshi Kikunami. The irony of a communist politician telling members of an industrial association to continue fixing their prices seemed to be lost on most of those present.

Although the FTC is officially neutral regarding the RPM issue, the commission clearly sympathizes with the academics who produced the interim report urging the abolition of the price-setting system.

"There is no relation between RPM and protecting music culture," says Kyojo Suzuki, director of the trade practices division of the FTC's executive bureau. "Japan is the only major country that uses RPM to protect such products. Compared with other countries, it doesn't seem logical."

The RIAJ counters by pointing out that in Japan, between 15,000 and 16,000 prerecorded music titles (including non-Japanese repertoire) are released each year by the association's 30 member companies; these titles  
*(Continued on page 86)*

## EMI Bows Indie Store Initiative

BY JEFF CLARK-MEADS

LONDON—A new initiative is being launched in the U.K. that is aimed at increasing the success rate of new British bands and lowering the alarming casualty rate of independent record stores.



Starting in mid-January, EMI Records here is telling dealers about its two concepts: the EMI Channel and Soundsite. Available only to the company's noncorporate customers, the programs are being welcomed as a recognition of the importance of the indie retail sector—particularly in the area of breaking new talent.

Says Richard Wootton, chairman of the British Assn. of Record Dealers and an indie retailer, "From EMI's point of view, this will raise the percentage of their acts that they break, and any bit of edge the independent

stores can get is to be greatly welcomed."

The EMI Channel is an umbrella for a range of communication channels, including a magazine, a fax-based information service, and regularly released CD samplers. The magazine will initially focus on EMI acts, but will later be expanded to cover wider areas of interest to retailers, as well as providing a forum for their views.

Project consultant Graham Samuels says, "EMI speaks most effectively to those stores that its reps visit. Then it speaks best to those people with whom it has a telephone relationship, but there are a range of retailers outside that don't deal with us at all. The EMI Channel intends to have a communication with all independent retailers."

Excluded from the project, though, will be the U.K.'s largest indie, Andy's Records (which has almost 30 stores), as EMI regards the chain as outside the scope of the initiative. However, the programs will be open to all other



**Platinum Van.** Van Morrison receives a platinum disc for sales of 15,000 copies of "Days Like This" in Ireland. Shown, from left, are Brian Kennedy, who played on the album; manager Willie Richardson; Morrison; PolyGram Ireland managing director Paul Keogh; and Morrison's fiancée, Michelle Rocca.

## Carey's Ubiquitous Japanese Success

BY STEVE McCLURE

TOKYO—Japan has been very, very good to Mariah Carey.

Her 1994 album, "Merry Christmas," is close to passing "The Bodyguard" soundtrack as Japan's all-time top-selling foreign album.

Carey has three of Japan's top five all-time best-selling international albums—and her three shows in

March at the 45,000-seat Tokyo Dome sold out in less than two hours last month.

Part of Carey's success in Japan can be explained in one word: synergy. Sony used her as its image girl in its 1994 MiniDisc print and TV ad campaign. In fall 1994, her song "All I Want For Christmas Is You" (Japanese title: "Koibitotachi No Christmas") was

the theme for the Fuji TV drama "Nijukyusai No Christmas" (29-year-old's Christmas).

Now her face seems to be about everywhere you go, as she pushes a line of lipstick for cosmetics company Kose, which is also one of the sponsors of Carey's Daydream Tour of Japan in March.

The big news, though, is that "Merry Christmas" has now sold 2.5 million copies (including imports), which, according to trade magazine Oricon, is the same number racked up by "The Bodyguard."

The Kose campaign and the hoopla leading up to the Tokyo Dome shows should soon help put "Merry Christmas" ahead of "The Bodyguard," industry watchers say.

"What really boosted sales of 'Merry Christmas' was the TV drama in 1994," says Mako Shibayama of Sony Records' international labels division. "But we really can't pinpoint one thing that explains Carey's phenomenal success in Japan," although  
*(Continued on page 86)*



CAREY

# German Publishers Forecast Mixed '96

■ BY WOLFGANG SPAHR

HAMBURG—The German music publishing business is expecting good news and bad news during 1996.

"Things are going to be pretty rough in 1996, as continued concentration [of copyrights], conflicts in the exploitation area, a shortage of funds for culture, and digitalization will cause a lot of problems," says Hans Wilfred Sikorski, VP of the German Assn. of Music Publishers (DMV).

DMV president Maja-Maria Reis believes, though, that there is also a more positive aspect to the year, and she points to rock and dance music successes that she believes will help stimulate publishers' sales in 1996.

Reis argues that such successes will also have an impact on record sales. She says, "The present economic forecasts assume that the German retail sector will finally see a turnaround in 1996. The economic research institutes state that families and low-income earners will benefit from tax reliefs. This could boost consumer spending."

Sikorski says that music publishers with strong catalogs will not experience problems in the coming years. He says that what the publishing industry really needs now is imagination, especially in regards to the new media with their promise of whole new areas of exploitation of rights.

Hans-Henning Wittgen, DMV's managing director in Bonn, also predicts that publishers' revenues will continue to rise, citing the chart performance of such acts

as Real McCoy, La Bouche, Culture Beat, Sin With Sebastian, and Haddaway. Wittgen adds that he does not see any end to this trend of domestic success.

Wittgen also points out that new markets have been created, as publishers have been releasing CD productions of their own.

Wolfgang Mewes, managing director of Melodie der Welt in Frankfurt, is convinced the record market will stabilize at a high level in 1996. He adds that it should not be forgotten that the music publishing business is not confined to record sales.

The market has many facets, he says, such as live and background music, jingles, film and TV music, advertising, and the burgeoning world multimedia market. Mewes says, "Last year, more and more German productions reached the top of the charts. These products are not only the work of multinationals, but also many people working alone. In this way, small, independent music publishers now have a chance again."

Joachim Neubauer, managing director of Siegel Publishing in Munich, considers the promotion of young talent to be one of the key tasks facing the industry in 1996. He backs this up by saying that, with such popular rock stars as Wolf Maahn, Udo Lindenberg, Wolfgang Niedecken, Herbert Grönemeyer, Marius Müller-Westernhagen, Heinz-Rudolf Kunze, and Klaus Lage, the German music market is continuing to age. Neubauer believes that not enough is being done for young acts, at least as far as solo artists are concerned. He adds, "The whole point is that I basically don't mind growing old with the artists,

because they are still the best."

Michael Karnstedt, Europe director of peermusic in Hamburg, predicts that the licensing of dubbing rights will gain importance as a result of constant growth in advertising and what he describes as the new magic word: multimedia. He adds that royalty-rate structures here are not yet entirely acceptable, but nonetheless, that "multimedia will play a key role this year."

Michael Kudritzki, managing director of Berlin Edition Intro, says that in the future it will be primarily up to performing rights societies, such as GEMA and GVL, to create solutions to protect copyrights and artists' rights in the face of rapid technological growth. The Internet, online services, and other multimedia developments will not make it any easier to safeguard rights, he adds. On the other hand, the rising share of national product in record sales over the last two years

should continue in 1996 once such media as radio and TV finally wake up to these developments, he argues. Kudritzki says, "I fail to comprehend why 80% of the music played by radio and TV broadcasters is still by foreign artists, although national products account for 40% of the charts and hence also the record market."

Warner/Chappell managing director Norbert Masch is facing the new year optimistically: "Politicians tell us that we are in for difficult economic times in 1996 with very little stimulus for growth. But fortunately, we work with a very emotional product touching people's hearts and, therefore, defying logic." Accordingly, Warner/Chappell is optimistic, entering '96 full of confidence in its artists. "What is important is that we as publishers must give new artists a chance of proving themselves and breaking hits," says Masch.

## BMG Entertainment Buys Elite Music

LONDON—BMG Entertainment International is stepping up its presence in Taiwan via the purchase of Elite Music Co. as a prelude to a new joint venture with Elite GM David Jerng.

BMG has acquired Elite's assets and business and plans to operate this and other ventures with Jerng, according to BMG.

Elite was formed in 1992 and has specialized in instrumental and classical Chinese music, as well as venturing into domestic Taiwanese pop.

BMG now distributes Elite's catalog and will own 80% of the new venture with Jerng. That new company will, BMG says, "provide international marketing and management expertise to develop Elite's repertoire in the growing China markets."

JEFF CLARK-MEADS

## Quotas Disgruntle French Broadcasters

■ BY EMMANUEL LEGRAND

PARIS—French radio stations are trying to come to terms with a new system obliging them to play stipulated quotas of domestic music. Record companies remain unenthusiastic about the quota system, which they regard as a "crisis measure," even though their main media outlet is now required by law to assist them.

Effective since Jan. 1, all broadcasts between 6:30 a.m. and 10:30 p.m. are required to contain at least 40% French music, 50% of which must be from new talent.

The implementation of the quotas comes almost two years after the law introducing required levels was passed through Parliament. During this intervening period, the stations have gradually increased their proportions of French content—under the close supervision of broadcasting authority CSA—to create a smooth transition to the stipulated levels without a sudden change in programming.

Stations not meeting the new requirements can face up to one month of license suspension and/or fines of up

to 5% of their annual revenues.

Music-industry enthusiasm for the implementation of the quotas has been muted. Patrick Zelnik, president of labels' body SNER, told a Jan. 5 meeting of radio managers that there was little to be excited about and that he did not feel it was a victory of the music industry over radio.

He said, "There is nothing to celebrate. Quotas are a failure—a measure for times of crisis—and we are all responsible for that situation. The quotas were voted in because we realized in the early '90s that there was a problem of exposure for our productions."

"We made a first attempt [to rectify that] by getting radio stations to agree on a certain level of French music they would play, but these deals were never respected. That's why we have quotas. Now, we have to move forward to the next step and see how we can get the best from this situation."

The music industry is working on the basis that the quotas are a means to an end rather than a goal in themselves. Bernard de Bosson, president of independent producers' association UPFI, says that quotas will give "some oxygen

to the system" but are useless if they are not part of a global scheme to encourage production and energize a shrinking retail market.

The passing of the quota law created an instant and strongly negative reaction from broadcasters, but time has helped ease the tension between the stations and the music industry. The two sides now even have a formal platform for dialog through a working group called Musiques France Plus.

Although it is too soon to evaluate the impact of quotas on stations' listening figures and record companies' sales, almost all station operators say they are willing to play the game. "Quotas were an electric shock for us radio broadcasters, but we now have to take them into account," says Guy Banville, program director of AC station Europe 2. "It is not going to be easy, but it will not prevent us from doing our job."

Jean Pierre Dartois, deputy GM of Fun Radio, takes a positive view despite his intense initial resentment. However, he says, "We always had a strong position against quotas. Now that they are a fact, we'll respect the law. If everybody respects them, it will be OK. If not, we'll re-evaluate our position."

The only sour note so far has come from Max Guazzini, VP of popular national FM network NRJ, who said in a TV interview that his operation would not respect the quotas.

Many radio operators fear that there is not enough of what they call "quality" material to feed their programs with local music. Zelnik argues that there is already sufficient volume and diversity in French music to accommodate all the radio formats.

The radio and record industries do see eye to eye within Musiques France Plus, where they have agreed to ask for the details of the law to be amended to make it easier for radio stations to deal with quotas. Their proposals, relating to timing and definitions, were submitted to CSA and the Ministry of Culture on Dec. 28, so far without response.

"These are important proposals," says Eric Dufaure of performing right society Sacem. "We have made real steps in favor of radio stations. Seeing quotas succeed is in the interest of the whole industry."

## EMI BOWS INDIE STORE INITIATIVE

(Continued from preceding page)

the album.

The first five albums included in Soundsite will be from Babylon Zoo, Dubstar, Speech, John Hiatt, and the soundtrack to the movie "Trainspotting."

The acts found on Soundsite will come from EMI's various labels—excluding Virgin—and will be what the company regards as development projects. Though this will tend to focus on new artists, it will not preclude older acts regarded as still being in the development phase, as with Hiatt.

Samuels hopes Soundsite will assist EMI in that there will be a greater exposure for its artists and that they will benefit from "expert recommendation." He adds, "It's the same thing as with travel agents when you see all the offers in their window that they're recommending to you."

Retailers will benefit, he says, by making their stores more attractive by giving consumers access to music they may not be able to hear elsewhere. He hopes the program can be expanded to include co-op advertising and joint promotions with the retailers.

Samuels says EMI is acutely aware of the need to assist the U.K.'s declining indie retailer sector. "The indies need all the help they can get," he says. "The indies have a prime role to play in developing new artists, but to do that they have to be there."

According to the 1995 Statistical Handbook published by the British Phonographic Industry, the total number of indie stores declined from 2,207

in November 1984 to 1,280 in December 1994.

Wootton—who runs the quintessential one-store indie Ainley's, in the city of Leicester in the Midlands of England—believes EMI's initiatives will assist the beleaguered sector. "It's certainly very welcome," he says. "For long enough, I and a lot of people like me have campaigned aggressively for improved awareness of the importance of indie retailers to the industry. I am pleased by what EMI is doing, and I believe there are other things in the pipeline from other record companies."

He adds that if the indies' role in breaking acts can be recognized and assisted, then all sectors of the industry will benefit from the larger number of British artists in the marketplace.

Wootton is also grateful for any commercial advantage that will accrue for indie stores. Though he says anecdotal evidence leads him to believe the rate of decline of the indies has been arrested, he adds, "in Leicester, we've seen the development and opening of new and bigger multiple operations, so all the time our life is more difficult—you have to keep working harder just to stand still. I don't suppose Leicester is any different from any other town or city in the country, so any edge the indies can get is very welcome."

Wootton also congratulates EMI for making "a substantial financial commitment" to its initiatives.

## INDUSTRY TARGETS PIRACY IN ITALY

(Continued from preceding page)

Italy's copyright protections are solid but says that their implementation on a practical level has been "tortuous and inadequate." It adds, "For example, IFPI brought five separate anti-piracy prosecutions in 1994. They are expected to take at least five years to result in convictions."

In terms of inadequate intelligence, IFPI says, "Italian magistrates have recently taken up the cause of music with gusto. But inside information on piracy is still limited."

"It seems that certain organized crime is involved and that music-piracy profits are nurturing the drug trade."

"Much of the pirate market is fed from North Africa and eastern Europe; we estimate the piracy rate at 40% in southern Italy, compared with 26% in the north."

The FPM initiative in Italy has the backing of the record companies in the front line of the battle.

BMG Ricordi VP Franco Reali says, "The current piracy problem in Italy is a sad situation. Revenues from the sale of pirated product are reinvested by organized-crime syndicates in drugs and arms; we are not talking about a purely political problem, but a real-life situation."

Gerolamo Dominioni Caccia, president of both FIMI and Warner Music Italy, adds, "The anti-piracy campaign will concentrate on raising public awareness of the problem through press advertisements and coverage and by creating a practical way of applying existing laws."

Additional reporting was provided by Mark Dezzani in Milan.

# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 1/22/96	
THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	2
5	5
6	6
7	10
8	8
9	NEW
10	7
<b>SINGLES</b>	
1	1
2	3
3	4
4	2
5	5
6	6
7	10
8	8
9	NEW
10	7
<b>ALBUMS</b>	
1	1
2	2
3	3
4	4
5	6
6	7
7	9
8	8
9	NEW
10	5

CANADA (The Record) 1/22/96	
THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	4
5	5
6	7
7	6
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	19
19	18
20	20
1	1
2	3
3	8
4	5
5	4
6	7
7	9
8	6
9	10
10	15
11	16
12	-
13	-
14	14
15	2
16	13
17	-
18	-
19	-
20	11

GERMANY (Media Control) 1/16/96	
THIS WEEK	LAST WEEK
1	2
2	1
3	4
4	3
5	11
6	6
7	5
8	7
9	8
10	9
11	18
12	13
13	10
14	16
15	12
16	15
17	14
18	NEW
19	19
20	NEW
1	1
2	2
3	4
4	5
5	3
6	6
7	9
8	14
9	8
10	11
11	7
12	12
13	13
14	15
15	NEW
16	19
17	16
18	10
19	17
20	18

FRANCE (SNEP/IFOP/Tite-Live) 12/16/95	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	5
6	7
7	11
8	6
9	NEW
10	9
11	16
12	12
13	15
14	8
15	13
16	10
17	19
18	20
19	17
20	NEW
1	1
2	2
3	3
4	7
5	9
6	6
7	5
8	8
9	16
10	10
11	4
12	12
13	11
14	18
15	13
16	15
17	NEW
18	14
19	19
20	NEW

NETHERLANDS (Stichting Mega Top 50) 12/23/95	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	6
6	7
7	8
8	9
9	9
10	NEW
1	1
2	2
3	3
4	4
5	6
6	7
7	8
8	5
9	9
10	NEW

# HITS OF THE U.K.™

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THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	5
6	13
7	6
8	9
9	7
10	8
11	19
12	15
13	10
14	11
15	12
16	16
17	17
18	27
19	20
20	NEW
21	14
22	23
23	18
24	21
25	26
26	24
27	22
28	NEW
29	35
30	25
31	NEW
32	NEW
33	28
34	34
35	31
36	NEW
37	40
38	36
39	NEW
40	29

ITALY (Musica e Dischi) 1/4/96 (FIMI) 1/10/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	4
6	NEW
7	8
8	7
9	6
10	NEW
1	3
2	4
3	1
4	2
5	5
6	6
7	7
8	9
9	NEW
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 1/21/96	
THIS WEEK	LAST WEEK
1	NEW
2	4
3	2
4	3
5	5
6	1
7	10
8	15
9	11
10	7
11	17
12	8
13	9
14	18
15	12
16	13
17	6
18	19
19	NEW
20	14
1	1
2	3
3	2
4	6
5	5
6	4
7	17
8	9
9	7
10	14
11	10
12	8
13	12
14	16
15	13
16	11
17	NEW
18	10
19	8
20	24
21	NEW
22	13
23	NEW
24	20
25	NEW
26	12
27	16
28	19
29	18
30	26
31	23
32	21
33	NEW
34	22
35	NEW
36	NEW
37	NEW
38	17
39	14
40	NEW

SPAIN (TVE/AFVYE) 1/6/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	4
6	NEW
7	8
8	6
9	10
10	NEW
1	1
2	2
3	3
4	4
5	5
6	8
7	6
8	7
9	10
10	9



# HITS OF THE WORLD CONTINUED

## EUROCHART HOT 100 1/13/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	EARTH SONG MICHAEL JACKSON EPIC
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	GOLDENEYE TINA TURNER PARLOPHONE
4	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	4	BOOMBASTIC SHAGGY VIRGIN
6	6	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
7	7	MISS SARAJEVO PASSENGERS ISLAND
8	NEW	YOU'LL SEE MADONNA MAVERICK/SIRE
9	9	I GOT 5 ON IT LUNIZ VIRGIN
10	NEW	SO PURE BABY D SYSTEMATIC
ALBUMS		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	ENYA THE MEMORY OF TREES WEA
4	5	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
5	4	ELTON JOHN LOVE SONGS ROCKET
6	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
7	6	BEATLES ANTHOLOGY 1 APPLE
8	NEW	ACE OF BASE THE BRIDGE MEGA
9	9	SIMPLY RED LIFE EASTWEST
10	NEW	CELINE DION D'EUX EPIC/COLUMBIA

## BELGIUM (Promuvi) 1/19/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KNOCKIN' DOUBLE VISION PINK
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	IK BEN EEN VENT JIMMY B PARADISO/SONY
4	4	EARTH SONG MICHAEL JACKSON EPIC
5	8	DIANE THERAPY? A&M
6	9	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
7	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS JIVE
8	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
9	10	GOLDENEYE TINA TURNER EMI
10	5	ZIE ME GRAAG CLOUSEAU EMI
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC RCA
2	2	DANA WINNER REGEN VAN GELUK EMI
3	3	ENYA THE MEMORY OF TREES WEA
4	6	ROXETTE GREATEST HITS EMI
5	5	ANDRE RIEU WIENER MELANGE MERCURY
6	4	CLOUSEAU OKER EMI
7	7	QUEEN MADE IN HEAVEN EMI
8	8	CHRIS VAN DEN DURPEL CHRIS TYFISCH SONY
9	9	ANDRE BOCELLI IL MARIE CALMO DELLA SERA POLYGRAM
10	NEW	WENDY VAN WANTEN VERBOGEN VERDRIET ARCADE

## SWEDEN (GLF) 1/12/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	4	I GOT 5 ON IT LUNIZ VIRGIN
3	5	MISSING EVERYTHING BUT THE GIRL WARNER
4	6	EARTH SONG MICHAEL JACKSON EPIC
5	2	HOLD ON JAMIE WALTERS ATLANTIC
6	3	DO YOU REALLY WANT ME (SHOW RESPECT) ROBYN RICOCHET
7	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
8	7	GETTIN' ALL DA' BABES RO-CEE JAM LAB
9	8	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
10	NEW	ELECTRIC LEILA K MEGA
ALBUMS		
1	1	NORDMAN INGENMANSLAND SONET
2	2	ENYA THE MEMORY OF TREES WARNER
3	4	MADONNA SOMETHING TO REMEMBER WARNER
4	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	NEW	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA
6	3	ELTON JOHN LOVE SONGS ROCKET
7	NEW	ACE OF BASE THE BRIDGE MEGA
8	NEW	EVA DAHLGREN JAG VILL'SE MIN ALSKADE KOMMA FRAN DET VILDA RECORD STATION
9	7	ULF LUNDELL OPPNA LANDSKAP 7595 ROCKHEAD
10	NEW	POPSICLE POPSICLE TELEGRAM

## PORTUGAL (Portugal/AFP) 1/16/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFIN O CAMINHO DA FELICIDADE ARIOLA
2	NEW	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
3	NEW	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
4	6	QUEEN MADE IN HEAVEN PARLOPHONE
5	7	ELTON JOHN LOVE SONGS MERCURY
6	3	EL BOSCO ANGELIS EMI
7	10	SERGIO GODINHO NOITES PASSADAS EMI
8	NEW	BON JOVI THESE DAYS MERCURY
9	NEW	RUI VELOSO LADO LUNAR EMI
10	8	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA

## NEW ZEALAND (RIANZ) 1/10/96

THIS WEEK	LAST WEEK	SINGLES
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	1	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
3	3	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
4	4	HOW BIZARRE OMC HUH/POLYGRAM
5	7	SEXUAL HEALING MAX A MILLION FESTIVAL
6	5	BOOMBASTIC SHAGGY VIRGIN
7	6	EARTH SONG MICHAEL JACKSON SONY
8	8	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON BMG
9	NEW	TOO HOT COOLIO FESTIVAL
10	10	STAYIN' ALIVE N-TRANCE FESTIVAL
ALBUMS		
1	5	EXONENTS ONCE BITTEN TWICE BITTEN WARNER
2	7	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
3	1	ELTON JOHN LOVE SONGS MERCURY
4	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	2	MARIAH CAREY DAYDREAM SONY
6	4	QUEEN MADE IN HEAVEN EMI
7	3	ENYA THE MEMORY OF TREES WARNER
8	NEW	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
9	10	CELINE DION THE COLOUR OF MY LOVE SONY
10	8	SOUNDTRACK DANGEROUS MINDS MCA

## SWITZERLAND (Media Control Switzerland) 1/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	EARTH SONG MICHAEL JACKSON SONY
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	4	GOLDENEYE TINA TURNER EMI
4	3	I GOT 5 ON IT LUNIZ EMI
5	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
6	7	BOOMBASTIC SHAGGY VIRGIN
7	6	HYMN MUSIC INSTRUCTOR EMI
8	NEW	YOU'LL SEE MADONNA WARNER
9	5	THUNDER EAST 17 POLYGRAM
10	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
ALBUMS		
1	1	QUEEN MADE IN HEAVEN EMI
2	3	ELTON JOHN LOVE SONGS POLYGRAM
3	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	8	MADONNA SOMETHING TO REMEMBER WARNER
5	NEW	ACE OF BASE THE BRIDGE POLYGRAM
6	10	COOLIO GANGSTA'S PARADISE WARNER
7	6	BACK TO EARTH RIVERS OF LIFE PHONAG
8	NEW	CELINE DION D'EUX SONY
9	NEW	ENYA THE MEMORY OF TREES WARNER
10	7	KELLY FAMILY OVER THE HUMP EMI

## FINLAND (Seura/IFPI Finland) 1/7/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	4	ODOTA AIKAKONE RCA
3	7	MERKINBALL (EP) PEARL JAM EPIC
4	2	HEMAISEVAN SEKSIIKAS PORROPAA AARNE TENKANEN & TEMPUNTEKIJAT AMT/MEGAMANIA
5	3	STAYIN' ALIVE N-TRANCE AATW/CNRK-TEL
6	6	I DON'T WANNA BE A STAR CORONA 12 INCK-TEL
7	5	GOLDENEYE TINA TURNER PARLOPHONE
8	NEW	ELECTRIC LEILA K MEGA/REEL ART
9	NEW	HAJONNUT (EP) APULANTA LEVY
10	9	RAISING MY FAMILY SOUND OF R.E.I.S. GO RECORDS/FAZER
ALBUMS		
1	1	MADONNA SOMETHING TO REMEMBER MAVERICK/WARNER
2	2	AIKAKONE TAHTIKAAAREN TAA RCA
3	7	ADIEMUS SONGS OF SANCTUARY VIRGIN
4	6	ELTON JOHN LOVE SONGS ROCKET/MERCURY
5	4	QUEEN MADE IN HEAVEN PARLOPHONE
6	3	JAMIE WALTERS JAMIE WALTERS ATLANTIC
7	8	ACE OF BASE THE BRIDGE MEGA/REEL ART
8	5	YO PARHAAT POKO
9	10	NORDMAN INGENMANSLAND SONET
10	9	SAMULI EDELMANN TUHAT YOTA RCA

## CHILE (APF Chile) 12/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PANCHO Y LA SONORA TODOS A BAILAR CON... SONY
2	NEW	JUAN GABRIEL AMOR A DOMICILIO BMG
3	4	BEATLES ANTHOLOGY 1 EMI
4	2	VARIOUS ARTISTS AMOR A DOMICILIO BMG
5	7	ANA GABRIEL JOYAS DE DOS SIGLOS SONY
6	NEW	UNIVERSIDAD DE CHILE EL GRAN BAILE DE LOS BICAAMPEONES EMI
7	9	RAUL DI BLASIO LATINO BMG
8	3	LUIS MIGUEL EL CONCIERTO WARNER
9	NEW	BANANA 5 CACHETE, PECHITO Y OMBLIGO EMI
10	6	TAKE THAT NOBODY ELSE BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**ITALY:** Somewhere between burlesque and reverence for tradition lies the work of Paolo Conte, one of the country's greatest contemporary singer/songwriters. His new album, "Una Faccia In Prestita" (A Face On Loan) on CGD/EastWest, has been hailed as one of his best, ranking with his 1994 live album, "Tournée" (Tour/Turn), and 1992's "Novecento" (Nine Hundred). Conte's acoustic, jazz-flavored compositions provide the traditional context for his ironic observations on life and love, already well known to millions of fans throughout Europe and North America. On the new album an exotic cocktail of rhythms is topped up with subtle touches of tango, quadrille, and waltz. The lyrics, composed of fleeting images, half-thoughts, and evocative word associations, conjure up mixed emotions of joy, melancholia, nostalgia, and jealousy. The autobiographical title track explores the theme of identity and offers a revealing glimpse of the twilight zone that exists between the real Conte and the public perception of him as a performer. The final track, a seven-minute opus titled "L'Incantatrice" (The Enchantress), recreates the magical mood that leaves Conte's audiences spellbound at the end of his live performances. **MARK DEZZANI**



**POLAND:** A song dedicated to the late Kurt Cobain, "Senna Jak Lawina" (Somebody's Watching Me), is the first radio and TV top 10 hit from the sensational debut album by singer/model Joanna Dark. The album, "Nie Boj Sie Latania" (Don't Be Afraid Of Flying), was recorded at the highly regarded Izabelin Studio here and is released by Mercury/PolyGram. A collection of dreamy, passionate rock songs, with words written by Marek Dutkiewicz, who also produced the album, "Nie Boj Sie Latania" showcases the remarkable talent of a woman who feels equally at home on the fashion ramp and in front of a microphone. Dark first came to prominence in the celebrated Polish musical "Metro," which also helped to launch the careers of popular singer Edyta Gorniak (Global Music Pulse, Billboard, July 1, 1995) and teen idol Robert Janowski. Dark starred in

"Metro" for two years, singing in 500 performances, and was singled out for praise by the critic of New York Newsday when the show ran on Broadway. After leaving "Metro" she began working as a model and was regularly seen at the fashion shows of the top Polish designers. Returning to singing, Dark recorded her new album last year. With such numbers as "Zla Krew" (Bad Blood) and "Moja Religia" (My Religion), she reveals a tough, sensitive side to her personality. Clearly, this is one woman who, as a performer, is far too talented and bold to be "afraid of flying." **BEATA PRZEDPELSKA**

**IRELAND:** Singer/songwriter Brendan Keenan is one of the new breed of self-starters, a performer who has not only made music but has made things happen for himself. Originally from Tullamore, County Offaly, he moved to England in 1980 and teamed with London/Irish band Shanty Dam. It released two albums and played to a packed house at London's Mean Fiddler every week for seven years before disbanding in 1990. Keenan returned to Ireland, where he sold flowers to earn a living while continuing to write and perform songs. He embarked on the first of several solo tours of Germany in 1993. His breakthrough finally came when he recorded a single, "I'll Always Be Lonely," for which he had to borrow money to record and initially promoted by singing outside record shops. It became one of 1995's most popular hits, spending five months in the Irish top 20. A follow-up, "Take The Chains Away," was released by Sony, which has signed Keenan to an international deal. His debut album of the same name, a potent collection of album rock songs produced by Chris O'Brien, is out now. **KEN STEWART**

**ROMANIA:** There was a tremendous turnout of performers at a charity concert to raise money on behalf of Ovidiu Ioncu Kempes of rock group Cargo from the city of Timisoara. One of the country's best-known singers, Kempes was injured in a motorcycle accident and required expensive specialist medical treatment. Performing under the banner "Conventia Pentru Cargo" (The Cargo Convention) was a host of folk and rock acts including Iris, Floare Albatra, Vali Sterian and Compania De Sunet, A.G. Weinberger and Blues Machine, and the other members of Cargo . . . One of the poets of Romanian folk music, Nicu Vladimire, has died at the age of 44. A graduate of the Academy of Arts, he belonged to a generation of bohemian performers who paid a high price for the hardships they endured in pursuit of their art under the former Communist regime. **OCTAVIAN URSULESCU**

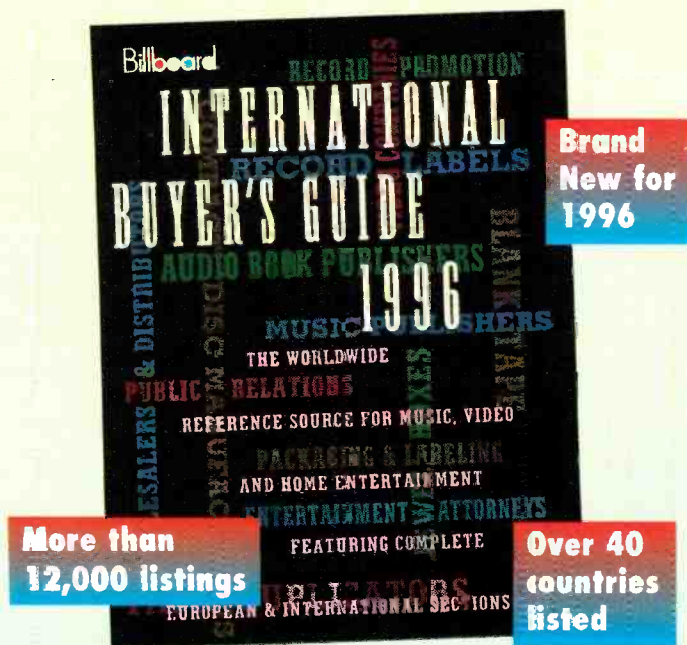


**BALKAN REGION/BRAZIL:** The self-titled album by the group Angels Breath (Imago) is a collaboration between composer/producer Mitar Subotic, from the former Yugoslavia and now a resident of Brazil, and the late singer Milan Mladenovic, former leader of the celebrated Yugoslav rock group Ekatarina Velika (aka EKV). The album was recorded in Subotic's home studio in São Paulo, and while the songs are emotionally intense, musically they reflect the relaxed atmosphere in which they were created. Featuring Brazilian musicians Joao Parahyba (percussion) and Fabio Golfetti (guitar), "Angels Breath" is an unlikely marriage of traditional Brazilian and Yugoslav influences, colored by the urban themes of Mladenovic's lyrics and welded into shape by Subotic's unorthodox production. Mladenovic's untimely death soon after the album's completion makes it his final recorded work. As such, it stands as a fitting swan song to a distinguished career and a striking example of world music in every sense of the phrase. **STAJIC ALEKSANDAR**

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Cole R. Patterson, Indie Go Music  
Joondalup, Western Australia



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## Canada

# Ginette Reno: Chanteuse Québécoise Busy Entertainer Has Sets In French, English

■ BY LARRY LeBLANC

TORONTO—A towering presence in Quebec music for more than three decades, with 40 albums in her catalog, the magnificent-voiced singer/actress Ginette Reno regards herself as one of the top five entertainers in the world.

Normally, this type of bravado would seem excessive, but many Canadians agree with Reno.

Unquestionably, the biggest ovation at Quebec's Félix Awards last November went to Reno, who is cited by many performers in the province, including Celine Dion, as a major influence. Reno gave a memorable 10-minute performance with a medley of her numerous Quebec hits.

"The woman has a talent which defies description," says Shelley Steub-Sacks, VP of the Sam the Record Man stores in Quebec. "She has an incredible range and incredible emotion in her voice. Her genuineness comes through in her performances, and people are as taken with her voice as they are [with her] as a person."

"I am one of the five best entertainers in the world," says the 49-year-old Reno, who sings fluently in French and English. "There's something magic from inside me when I sing. I have joy, but there's something that's bigger and stronger than me. I don't know what it is. I have a feeling, it's a touch of God."

Reno is being kept busy these days. Her French-language album "La Chanteuse," released on her Melon-Miel label Nov. 7, has sold 85,000 units in Quebec, according to her manager, Lionel Lavault. She's now preparing a new English-language album, her first since "Trying To Find A Way" 17 years ago. She is also writing two screenplays (one is based on her life and titled "The Singer") and her autobiography.

Additionally, Reno says, she wants to do a musical. "I want to be on Broadway," she says. "I'm a Broadway woman. I'm like Ethel Merman, Judy Garland, Barbra Streisand, or Liza Minnelli. Maybe someone in New York will recognize what I do."

At the invitation of New York promoters Tony Gravois and Sid Bernstein, who saw her perform last year at the Montreal Jazz Festival, Reno is performing at the 400-seat Florence Gould Hall at the French Institute/Alliance Francaise in New York for two days starting Friday (26). Her set will be mostly in English, but she'll include several songs in French from "La Chanteuse."

"I'm going to sing my heart out as I usually do," she promises.

"La Chanteuse," with a dazzling cover photo of a 14-year-old Reno performing at the Casa Loma in Toronto, marks her first album with lyricist Luc Plamondon, one of Canada's most celebrated composers. Romano Musumarra produced the album, wrote six songs, and collaborated with Lorenzo Meinardi and Roberto Zanelli on four other compositions.

The collaboration with Plamondon came after Reno recorded the Musumarra/Plamondon song "Gal-



GINETTE RENO

axies" last year for Plamondon's two-CD career retrospective "Les Grandes Chansons." After working together, the two decided to make an album.

Plamondon has written lyrics for such top Quebec artists as Dion, Diane Dufresne, Fabienne Thibeault, and Robert Charlebois and for such international acts as Catherine Lara, Julien Clerc, Petula Clark, and Cyndi Lauper.

In what may be the recording triumph of her lengthy career, "La Chanteuse" vividly captures the contradictions and high-wire intensity of Reno's stormy personal life. The title track tells of a singer who, like Reno, is happy and alive only when she's singing. The album's standout track is "Independante Ou Dependante," on which Reno sings (in French): "I cried for a man, I prayed for a man. I was ruined by a man... In my life I'd do anything to have a man. I need a man in my life. But I've never depended on a man."

Atypically for the demanding singer, Reno is ecstatic with the recording. "I've only liked about three albums I've recorded," she says. "One time, I was going to record an English record, and the producer said he wanted me to look over all of the songs I'd sung in English and French and tell him honestly how many I had been happy with. It shocked me that there were not many songs I liked. On this album, there are so many beautiful songs."

One of five children, Reno was born in Montreal's poverty-stricken east end. At age 6, trying to earn money for her family, she ran errands for announcers at radio station CKVL. By the time she was 8, she had three newspaper routes and was singing at community halls and

at banks on payday to raise money for singing lessons.

"When I was very young, 4 or 5 years old, I'd say to people, 'Some day I will be a very successful singer,'" Reno says. "There was a store called David's on Montreal Street, and when my mother needed a bra for my sister or whatever, she'd say, 'Go and sing at David's.' I'd sing in the store for an hour, and the owner would say, 'Pick up what you need. You've been good for my clients.'"

At 13, Reno entered an amateur show at Cafe de l'Est on St. Denis Street and won \$40. Chaperoned by her parents, she spent the next year performing wherever she could. At 14, she landed a contract at Apex Records and recorded her first Quebec hit, "J'aime Guy."

"I earned something like \$34," Reno says.

Other French-language Quebec hits followed, including "Tu Vivras Toujours Dans Mon Coeur," "La Derniere Valse," "Les Yeux Fermes," and "Oui Devant Dieu."

In 1969, Reno signed a contract with Decca Records in the U.K. and then had Canadian hits with "Don't Let Me Be Misunderstood," "Beautiful Second Hand Man," and "Everyday Working Man." She received a Juno Award for top female Canadian singer in 1969 and won in the category of outstanding performance in 1971 and 1972. In 1972, she won first prize at the Tokyo International Song Festival with Les Reed's "I Can't Let You Walk Out Of My Life."

In 1979, Reno established Melon-Miel and recorded the album "Je Ne Suis Qu'Une Chanson," which went on to become one of the top-selling recordings in Quebec history, selling 395,000 copies to date, according to Lavault.

Aside from a two-year period in California in the '70s, during which she appeared on "The Tonight Show," "The Dinah Shore Show," and "The Hollywood Palace" and performed in Las Vegas, Reno has rarely worked in the U.S.

"I was always afraid [of performing in the U.S.], and I would always sabotage my efforts," says Reno. "It's not easy [working in the U.S.] In New York, I cannot make too many mistakes. I have to be at my peak, and that's not easy. I'm really looking forward to showing [Americans] what I can do."

## MAPLE BRIEFS

**APPOINTMENTS:** Peter Luckhurst has been named president of HMV Canada, effective Feb. 1. Chris Sullivan has been named GM of Sam the Record Man's flagship store on Yonge Street in Toronto.

At A&M/Island/Motown, Dave Porter and Pablo Fairhall have both been appointed A&R managers, David Lindores has become the national marketing manager, and Julian Tuck is now national retail promotions coordinator.

Stephanie Robertson has been named director of marketing at SRO Management and Anthem Records.

**NEW YORK-BASED** Plump Records, a division of AGF Entertainment Ltd., has made a licensing agreement with Toronto-based True North Records for Canada. In March, True North will release Plump titles by Shawn Colvin, Howard Jones, Harvey Fierstein, David Massengill, and vitapup.

# CANADA



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## The Fix On '96: Thanks To An Unparalleled Talent Explosion, It's Shaping Up To Be A Blockbuster

BY LARRY LeBLANC

**B**oosted enormously by support from the MuchMusic and Musique Plus video services, by an evolving college-and-club driven independent alternative sector, and by such record retail chains as Sam the Record Man, HMV Canada, Sunrise and A&B Sound, Canada is presently undergoing a potent and unparalleled talent explosion.

"The overall music scene in Canada has shifted so much in the past few years that 'alternative' could now be [album rockers] Triumph," says Laura Bartlett, GM of Virgin Music Canada. "Honestly, [major label] A&R guys are going into downtown [record] retail stores weekly and plucking everything they haven't heard yet."

While such small labels as Nettwerk, Handsome Boy, Iron Music Group, Sonic Unyon, Random Sound, Mint, Zulu,



'95's biggest exports: Celine Dion, Shania Twain

Strawberry, murderrecords, Sabre Toque, Gritty City and the recently formed a-Rabian, Mo-Funk Records, and Equinox labels dominate the independent marketplace, most bands release, promote and market their own records with varying degrees of success.

The most talked-about Canadian independent act this year has been Toronto-based singer/songwriter Hayden. His tortured album, "Everything I Long For," on Hardwood Records topped indie charts for much of '95, selling 15,000 units by year's end.

Among the other leading or promising independent acts are Pluto, treble charger, Rebecca Timmons, Wild Strawberries, Tristan Psionic, Glueleg, Eric's Trip, Perfume Tree, Punjabi By Nature, Thrush Hermit, the Kittens, Download, Salmonblaster, the Nines, Trigger Happy, Shades of Culture, Jughead, Bif Naked, the Smalls, Weeping Tile, Kissing Ophelia, Slowburn, and My Brilliant Beast.

### SIZE MAKES THE SCENE

"I have a lot of admiration for the independent sector here," says John Reid, president of A&M/Island/Motown. "There's not anything like it anywhere else in the world. Sometimes they can get [indie recordings] on the retail racks in the U.K., but it's not presented like it is here."

"The indie scene is happening here because the industry is so small," says Paul Alofs, president of BMG Music Canada. "Artists can know an awful lot of people and know what's going on. Whereas in the U.S. [the marketplace] is too huge."

"The Canadian independent-music scene is truly independent," boasts Jeff Rogers, president of Handsome Boy Records and manager of the Crash Test Dummies. "...It's not a fake independent-music scene underwritten by major labels."

### FEMALE-DRIVEN EXPORTS

"Nettwerk has never had a 'Canadian' sound or a sound that was current with what was on radio in Canada," says Terry McBride, president of 10-year-old Nettwerk Productions in Vancouver, British Columbia. "We've never been part of the mainstream in the Canadian marketplace. We're still not."

Last December, McBride forged a three-year American distribution tie-in with Cema Distribution for a new New York-based company, Nettwerk Productions U.S.A. "Within that deal we're going to put out eight to 10 [Nettwerk] titles plus about a half-dozen EMI releases, most of them being Canadian," says McBride. "We're setting ourselves up as an alternative label within the Cema family."

"Have you noticed that Canada probably has six of the most popular female performers around right now?," he asks, noting the successes of Celine Dion, Alanis Morissette, Shania

Twain, Sarah McLachlan, k.d. lang, Holly Cole, Loreena McKennitt, Jane Siberry and Jann Arden. "With males, there's only Bryan Adams. If you took Bryan out of the picture, our biggest export by far is Canadian female-driven music."

### EASY PILL TO SWALLOW

Not only did the most striking North American music-industry breakthroughs of 1995 belong to Canadians—Twain and Morissette—both of whom now live in the U.S., but Montreal, Quebec-based Celine Dion became a global star as well.

"Alanis is the story of the year for us," says Stan Kulin, president of Warner Music Canada. "By Christmas, we were closing in on 500,000 units on 'Jagged Little Pill.' The sales were a surprise for us because they happened so quickly. The album came out in June; three weeks later it was gold [50,000 units], and three weeks afterwards it was platinum [100,000 units]."

Canadian sales of Twain's sophomore Mercury album, "The Woman In Me," reached 700,000 units by the end of 1995, according to Mercury/Polydor president Doug Chappell, making it the top-selling country album in Canada by a Canadian.

Continued on page 80

## Talent Goes Abroad \* Last year's many international success stories are spurring labels to take more and more acts on the international road

BY LARRY LeBLANC

**E**ncouraged by the new-found international successes of Alanis Morissette (Maverick) and Shania Twain (Mercury), as well as the continuing sizable foreign profiles of Bryan Adams (A&M), Celine Dion (Epic), k.d. lang (Sire), the Crash Test Dummies (Arista), Sarah McLachlan (Nettwerk/Arista), Holly Cole (Metro Blue) and Loreena McKennitt (Warner), Canadian-based labels and artists are intent today, more than ever, on exposing their product abroad.

The goal for all multinationals based here is to be an A&R source for their world-wide affiliates—a new role for them—while Canadian artists and managers know that without access to foreign markets they will—at best—only recoup recording costs with domestic success alone.

"I'm not interested in signing artists who want to sell gold or platinum records in Canada alone," states John Reid, president of A&M/Island/Motown. "I'm interested in artists capable of selling internationally."

"I've always felt that [the Canadian music industry's] goal should be to get 5% of the records sold worldwide to be by Canadian artists," says Stan Kulin, president of Warner Music



Holly Cole did a U.K. promo tour.

Canada. "We're not only getting there, but our artists are now being recognized in other parts of the world as being Canadian, rather than American."

Compared to even five years ago, Canadian-based labels, managers and artists are playing more active roles in mapping out global marketing strategies—including planning release dates by territory and setting up showcases and tours abroad.

Among the Canadian acts being aggressively marketed in international markets this year are: Roch Voisine (BMG), Jann Arden (A&M), the Tragically Hip (MCA), Tom Cochrane (EMI), Harem Scaram (Warner Music), Barenaked Ladies (Sire), Sven Gali (BMG), the Headstones

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## Incoming Action: Foreign Labels And Chains Take Aim At A "Sophisticated Growth- Oriented Marketplace"

BY JEFF BATEMAN

**R**iddled with debt and just a few votes short of political chaos in the Quebec referendum last fall, Canada is clearly in a state of crisis. Some of this gloomy mood has infected the Canadian-owned music sector via government spending freezes that are eroding programs designed to boost private-sector investment and export opportunities.

On the whole, however, the Canadian music industry has never been healthier. The realistic consensus from both domestic companies and foreign interlopers is that Canada is a mature, sophisticated and growth-oriented marketplace in which the leading operators have the big picture in focus and are now fine-tuning their activities in niche markets that have previously eluded their grasp. According to figures supplied by the Canadian Record Industry Association, annual net sales of all music products in Canada were on target to top \$700

September launch in Vancouver and foresees revenues from 10 Canadian stores generating \$250 million per year by the turn of the century.

Duffell is encouraged by the success of HMV, which after seven years in Canada now grosses \$200 million annually. That particular track record won't be easy to duplicate, however. "The landscape is very different today," cautions Paul Alofs, HMV Canada's top gun prior to his recent appointment as president of BMG Music Canada. Alofs notes the heavy investments in upgrades and expansion undertaken by established retailers and newcomers like Future Shop. "The market is pretty close to being saturated."

### VISITING LABELS

U.S. label representatives, most notably Sire/Elektra Entertainment Group president Seymour Stein, have routine-



k. d. lang



Barenaked Ladies



The Age of Electric

million in 1995, up more than 20% in two years.

"I honestly don't know what this industry is potentially worth," states Gerry Lacoursiere, chairman of PolyGram Group Canada, "but the increases have been very steady, and what's fueling it is CD penetration. We've still got a little way to go compared to Japan, where they have 99% penetration. Beyond that, the market is limited only by the creativity we show in developing artists. We've got 6 million households here, so that says to me there may be an artist out there who could conceivably sell 6 million units in this country."

### TOWER TAKES ON TORONTO

Canada's bull market and 72-cent dollar hasn't escaped the notice of international music retailers. Tower Records took its first step north of the border pre-Christmas with the opening of a 22,500-sq.-foot-outlet on the south end of Toronto's vibrant Yonge St. record retail strip.

"There's no set-in-stone masterplan, but we'll build our business in Toronto first and then start looking at Vancouver and Montreal," says Canadian marketing director Vince Parr.

The availability of a unique heritage site in the former central branch of the Vancouver Public Library has spurred Canadian expansion by the Virgin Retail Group. "In its own way, this is as much an architectural landmark as our stores in London, San Francisco and Paris," explains Ian Duffell, president of Virgin's North American division. He anticipates a

ly visited Canada over the last decade to sign such artists as (in Stein's case) k.d. lang, Barenaked Ladies, Meryn Cadell and Rheostatics. In 1995, Vancouver group Mollies Revenge was signed by Atlantic-distributed 143 Records, Ottawa, Ontario quartet Sal's Birdland went to Discovery Records, and Mercury Records snagged rights outside Canada for Edmonton's Age Of Electric.

Increasingly popular are joint ventures that split costs, marketing and A&R responsibilities between companies on each side of the border. A&M/Island/Motown Canada pioneered this approach with Jann Arden, the Doughboys and now Bass Is Base, whose "Memories Of The SoulShack Survivors" debut is slated for a U.S. release in February by Island affiliate Loose Cannon Records.

"There was a very competitive situation for Bass Is Base, and Loose Cannon became the catalyst for getting the deal signed," says A&M Canada's VP of marketing, Allan Reid.

Can-Am partnerships of this kind make particular sense for Canadian country acts, who traditionally have found it impossible to crack Nashville without U.S. commitments. Western Canadian singer-songwriter Paul Brant is now the focus of a joint venture between Warner Music Canada and Warner Bros. Records, while Mercury/Polydor Canada signing Duane Steele is represented by both the Toronto and Nashville offices of Warner/Chappell Music.

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### TALENT GOES ABROAD

Continued from page 75

(MCA), Our Lady Peace (Epic), Moist (EMI), Tea Party (EMI), Susan Aglukark (EMI), the Rankin Family (EMI, 13 Engines (EMI), I Mother Earth (EMI) and Amanda Marshall (Columbia).

### INDIES' INTERNATIONALISM

While Canada's major labels and artists have only recently been aggressively concentrating on targeting foreign markets, such independent labels as Nettwerk Productions, Attic Music Group, Cargo, Hi-Bias and Plus 8 have long been operating with an international perspective.

"We've always promoted ourselves outside of Canada in order to get the cash flow to stay alive," says Terry McBride, president of Vancouver-based Nettwerk Productions and manager of Sarah McLachlan and Barenaked Ladies. "Starting off with Skinny Puppy, MC 900 Ft Jesus, Consolidated and leading into Sarah, our success has had to do with not being [exclusively] focused upon Canada."

"We're actually more known in the U.K. than we are in Canada," explains DJ Nick Fiorucci, president of the



Crash Test Dummies, Bryan Adams

Toronto-based dance label Hi-Bias Records (Oval Emotion, and Temperance). "I'd say 70% to 80% of our business is now international, primarily in the U.K., but we also sell records in Italy, Germany, France and the Benelux."

### DION'S WORLDLY LAUNCH

For Canada's top stars working abroad, keeping an international profile means enormous career pressures, such as prioritizing their time in each territory and setting release schedules.

While Celine Dion has traditionally launched her albums with a party in her hometown of Montreal, the late March worldwide launch of her next album, "Falling Into You," will be kicked off by launches in New York, London and Montreal. A Dion world tour starts March 18th in Perth, Australia.

"With 'The Colour Of My Love,' Celine got the rest of the world," says Dion's manager and husband Rene Angelil. "With this album, we're aiming to break in Southeast Asia and in South America as well."

### ADAMS' EARLY OUTREACH

Another Canadian artist seeking a bigger South American profile is Bryan Adams, who is due to release an album worldwide this spring. "The Latin American countries have always said to us that the reason Bryan hasn't done better there is because we haven't given them the time," says Adams' manager Bruce Allen. "That's correct, because we've gone there [previously] two years after release of the albums. This time, Bryan will go there in the first six months of release. If you can get there when the album's hot, and when the company is promoting it, then everything [record sales and concerts] starts to flow."

On the release of his album, however, Adams will be in Europe touring, not in the U.S., as might be expected. "If you're a young band, you do have to be in the U.S. for your first two singles, but an established act doesn't," explains Allen. "However, an established act has to go to Europe, and you can't get Europe good in a month. You have to do Europe in two stages on a record now. You try to make a big bang by playing all the major cities in major markets and then return and get

Continued on page 82

# ARCHITECTURALLY SOUND



## EMI MUSIC CANADA & OUR ARTISTS SALUTE THE 25TH ANNIVERSARY OF THE JUNO AWARDS

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## ONES TO WATCH: TALENT PICKS FOR '96

Canadian Editor Larry LeBlanc picks the Canadian signings who show the greatest promise of breaking internationally, as well as some up-and-comers who deserve greater recognition.

Act	Label	Style	Comments
 OUR LADY PEACE	EPIC	ALTERNATIVE ROCK	Released in Canada in 1994, the band's debut album "Naveed" reached Canadian double-platinum (200,000 units) status. Released by Relativity in the U.S. last March, the album has sold 250,000 units to date. The follow-up album is due this spring.
 ASHLEY MACISAAC	A&M RECORDS	TRADITIONAL CELTIC, PUNK AND GRUNGE	Within a month of its Canadian release, the fiddler's November A&M debut, "Hi ", How Are You Today," achieved Canadian gold (50,000 units). An unbelievable live act.
 BASS IS BASE	A&M/LOOSE CANYON	POP SOUL	Trio members' musical tastes range from Pearl Jam and Soundgarden to vintage soul of James Brown, Parliament-/Funkadelic and the Meters. The band's major-label album debut, "Memories Of The SoulShack Survivors," is one of the tastiest Canadian albums of the year. Due to be released in U.S. in March.
 SPOOKEY RUBEN	TVT RECORDS	POP ALTERNATIVE	Ruben's quirky audio collage/soundscape debut, "Modes Of Transportation Vol. 1," features an amazing mixture of catchy pop tunes.
 HOLLY McNARLAND	PARADISE ALLEY PRODUCTIONS	ALTERNATIVE	On the strength of the singer/songwriter's live-sounding six-song EP "Sour Pie," recorded in five days, this brash 22-year-old Winnipegger has an enormous future career. Heavily supported by MCA Music Entertainment here.
 THE MONOXIDES	HANDSOME BOY RECORDS	ROCK ALTERNATIVE	From Moncton, New Brunswick, the Monoxides scored on Canadian alternative and college radio charts with their five-track EP "Out Of The Marsh" in 1995, selling 5,000 copies in Canada. Their first full-length CD is set for release this summer.
 HAYDEN	HARDWOOD RECORDS	ALTERNATIVE	At 24, this acoustic-guitar-playing, gravel-voiced solo performer is the toast of Canada's college/alternative scene. Scores of Canadian and U.S. A&R reps are seeking to sign him on the strength of his debut, "Everything I Long For," which has sold 18,000 units to date and topped Canadian indie charts for over seven months in 1995.
 AMY SKY	IRON MUSIC	POP	With tunes covered by Anne Murray, Reba McEntire, Diana Ross, Heart and Belinda Carlisle, Sky has long been recognized as one of Canada's top songwriters. Her long-awaited album debut, "Cool Rain," due for release in Canada in the spring, marks her as an enormously gifted performer as well.
 THE MATHEW GOOD BAND	MGB WORLDWIDE	POP ALTERNATIVE	While Good's pop-drenched tunes are certainly the selling-point of the trio's debut album, "Last Of The Ghetto Astronauts," MGB also features top-notch performances by Good (guitar/vocals), Ian Browne (drums) and Geoff Lloyd (bass).
 WENDY LANDS	HEY MAN! RECORDS	POP ALTERNATIVE	The ex-Double Dare singer's "Angels & Ordinary Men" solo debut is easily one of the most impressive Canadian recordings in years. She's too good not to be picked up by a bigger label.
 CRAWL	EXCITED RECORDS	METAL	Canadian radio routinely cold-shoulders metal, but there are plenty of finely crafted pop-styled tracks on the band's recently released "Crawl" album which would fit tightly defined radio formats.
 JASON FOWLER	BIG MUSIC	ROOTS/FOLK/	A gifted guitarist, singer and songwriter, Toronto-based Fowler quietly released his fine album "Hiss Of Distance" late last year. A real gem.

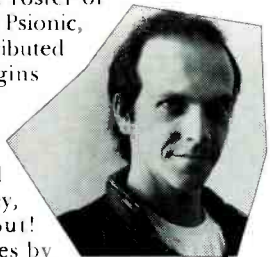
## Canada's Indie-Nationals Find Foreign Markets Offer "Infinite Possibilities For New Business"

BY JEFF BATEMAN

Canada's multi-national affiliates are by no means the only domestic music-industry players with a 20-20 global vision despite their bold, imperialistic talk and worldwide initiatives in recent years. In fact, the nation's resilient independent sector has traditionally looked outside the country in securing foreign partnerships and creating modest economies of scale.

Continental expansion on their own laissez-faire terms is the mission of a handful of street-level Canadian labels that have emerged in strikingly confident fashion in recent years. Hamilton's Sonic Unyon Records has not yet seriously looked at breaking into America, says musician/co-founder Mark Milnes, because the three-person staff has been stretched to its limits by domestic activities. That will change in 1996 as Sonic Unyon's acclaimed roster of homegrown bands led by Tristian Psionic, treble charger and Hayden (a distributed artist on Hardwood Records) begins touring south of the 49th.

Mint Records is a little further ahead of the game. The British Columbia indie recently entered into a cooperative deal with Berkeley, California, independent Lookout! Records that will see new releases by Vancouver groups the Sinugglers and cub in the immediate future. From dealing in 1995 with no less than 10 U.S. distributors, Mint's joint-venture product will now be channeled through Mordam. "It's a chance for us to work with a label that's as excited about our bands as we are," says Mint co-owner Bill Baker.



"Grayfolded's" John Oswald

### REVENUE INJECTION

Handsome Boy Records, an offshoot of Toronto management firm Swell Inc., jumped into overdrive last year with the injection of revenues from client Crash Test Dummies. Adopting a project-by-project approach, Handsome Boy licensed U.S. rights for the Toronto group Rusty to TAG Recordings and augmented its own mail-order campaign for John Oswald's unique Grateful Dead project, "Grayfolded" (released on the Swell-Artifact imprint), with U.S. distribution from Caroline. The Oswald album has sold 75,000 units, primarily through specialized print-marketing to Deadheads.

### MUSIC TO MIDEEM

Some 55 Canadians representing 30 companies are expected to work the floor of the Palais des Festivals at MIDEEM '96. For veterans like Holger Petersen, president of Stony Plain Records, the annual pilgrimage to Cannes dates back to the '70s. Through MIDEEM, Petersen has maintained and expanded a network of overseas licensees and distributors for direct signings like Long John Baldry, Rita Chiarelli and Amos Garrett. The Edmonton, Alberta label has boosted its stature of late by financing new albums by roots all-stars Maria Muldaur, Duke Robillard and Jimmy Witherspoon. In the U.S., these titles are handled by DNA and Bayside Distribution. Robillard's acclaimed jump-blues album, "Duke's Blues," was recently licensed to Virgin/Pointblank for the world excluding Canada.

Denis Wolff, general manager of Montreal's Audiogram Record, has been making the annual trip to France since 1978. His priorities this year include shopping new albums by Daniel Belanger, Gogh Van Go and resurgent Quebec rocker Michel

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Waltons  
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# Canada CanadaCanada

## THE FIX ON '96

Continued from page 75

"We knew early on that the album would expand its borders beyond the country marketplace," says Chappell.

Internationally celebrated Dion had another another triumphant sales year domestically. Her Epic album "The Colour Of My Love," released in 1994, has now topped the 1.4 million units sales point in Canada, and the Quebec singer's 1995 French-speaking album, "D'eux," has sold 420,000 units to date, according to Rick Camilleri, president, Sony Music Entertainment (Canada).

"The Colour Of My Love' has now sold over 10 million copies worldwide, and 'D'eux' is over 3.2 million copies worldwide," notes Dion's manager/husband Rene Angelil. "The album was No. 1 for over 30 weeks in France."

Angelim is particularly delighted by Dion's impressive U.K. career gains, noting that "The Colour Of My Love" has sold 1.6 million copies there, and 'D'eux' reached gold [100,000 units] there last November. Dion is the first artist to reach U.K. gold with a French-speaking recording.

### DION TOPS POPS

Angelim credits Sony Music Entertainment U.K. for laying the groundwork for the singer's European breakthrough. "'The Colour Of My Love' started in England and then spread all over Europe," he says. "[Sony U.K. chairman/CEO] Paul Burger telephoned me on our honeymoon, when the album, was at 45,000 units there, and said if Celine would come over for 'Top Of The Pops,' the record could go wild. She went last January, and by March the record was up to 1.2 million copies."

While Dion's international career continues to soar, The Tragically Hip, the other big act on Canada's domestic scene, remains little known outside the country. However, the band's manager, Jake Gold, justifiably takes considerable pride in the impressive Canadian-based accomplishments of the group.

"Since the 'Day For Night' album came out in Oct. 1994, we've sold 475,000 units of catalog product," Gold says. "Additionally, 'Day For Night' has sold 700,000 copies. There's not another Canadian band selling three-quarter of a million records every time they release a record."

### FROM ROCH TO RAFFI AND BEYOND

Among the best-known Canadians internationally today are Rush, the Crash Test Dummies, Roch Voisine, Leonard Cohen, Bruce Cockburn, Our Lady Peace, Tom Cochrane, Barenaked Ladies, Cowboy Junkies, Colin James, D.O.A., Moist, Terri Clark, Blue Rodeo and Deborah Cox.

Additionally, such Canadian acts as Rusty, Harem Scarem, the Odds, Tea Party, the Inbreds, Jale and Limblifter made international gains this past year.

Canadians also continue to do well internationally in non-pop genres. This includes such artists as Raffi, Susan Hammond (of Classical Kids), Fred Penner, and Sharon, Lois & Bram in the children's market; singer Diana Krall, pianist Oliver Jones, and Rob McConnell and the Boss Brass in the jazz field; singers Ferron and James Keelaghan in folk; Plastikman and Oval Emotion in dance; Connie Scott and Hocus Pick in Christian music; tenors Ben Heppner, Richard Margison, and Michael Schade in opera; and pianist Michael Jones and flamenco guitarist Jess Cook in new age.

"Today, you take it as a matter of course hearing Canadian artists abroad, even in cities like Tokyo or Hong Kong," says Al Mair, president of the Attic Music Group. "When I was in Japan late last year Holly Cole's Christmas album was one of the displayed albums at retail, and Loreena McKennitt, who had just been touring there, was featured on the cover of a major magazine. There were also five Canadian artists on the Japanese charts: Bryan Adams, Alanis, k.d., lang, Celine Dion and Deborah Cox."

"Why is there so much good music coming out of Canada?" asks singer Tom Cochrane. "It's because some of us have really dug our heels in and created a Canadian identity and have a sense of pride about what we are."

### FRANCOPHONE IMPACT

Domestically, in Quebec, where the province's top distributors Quebecor Group and Archambault Inc. recently created a



Success story: Morisette

joint venture mega-music company, Trans-Canada Archambault, which will have sizable impact this year, such francophone acts as Beau Dommage, Marjo, Kevin Parent, Lara Fabian, Lynda Lemay, Bruno Pelletier, Eric Lapointe, Ginette Reno, Richard Seguin, Marie Denise Pelletier, Dan Bigras, France D'Amour, les Colocs, les B.B., Marjo and Richard Desjardins remain popular within a primarily French-speaking province that has a population of 6 million.

### RE-THINKING COUNTRY COMMITMENT

The immense impact of the year-old video channel New Country Network (NCN), with access to 6.2 million Canadian households, has brought a higher awareness of Canada's top country artists, including Michelle Wright,

Prairie Oyster, Rita MacNeil, Charlie Major, Patricia Conroy, George Fox and Jim Witter. Additionally, NCN has brought greater national profiles to such new country-styled acts as Susan Aglukark, Quartette, the Johnner Brothers, South Mountain, James Owen Bush, Jim Matt, Hemingway Corner, Farmer's Daughter and the Celtic-based Rankin Family, Barra MacNeils, Irish Descendants, Rawlin's Cross and Ashley MacIsaac.

NCN's arrival, coupled with Twain's enormous success, has forced major labels here, after years of inactivity, to re-think their commitments to Canadian country. Among the recent signings have been Jason McCoy and Lawnie Wallace to MCA, Duane Steel to Mercury/Polydor) and Paul Brandt to Warner Music Canada.

### PRODUCT IN THE PIPELINE

If 1995 was an impressive year for domestic releases, 1996 is shaping up to be truly a blockbuster. Among the first-tier Canadian acts with releases expected are Adams, Dion, McLachlan, Arden, Rush, The Tragically Hip, Crash Test Dummies, Roch Voisine, Loreena McKennitt, Bruce Cockburn, I Mother Earth, Moist, Our Lady Peace, Leonard Cohen, 54-40, and 13 Engines. From Quebec, there's are releases by [French-speaking] artists Mario Pelchat, Kathleen, Daniel Belanger and Jean Leloup.

"There's so much [domestic] music coming out that it's mind-boggling," says Warner's Kulin. "We've got 11 albums on the schedule for 1996, and that will probably grow to about

Continued on page 82

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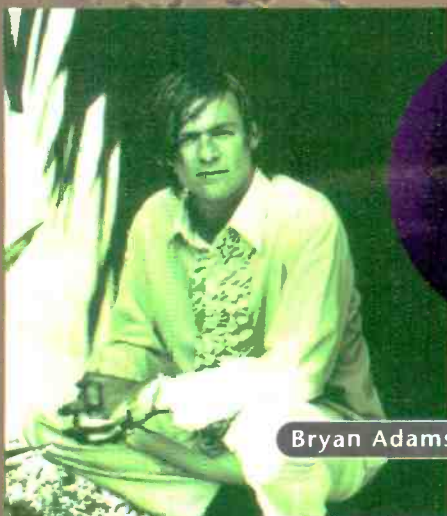


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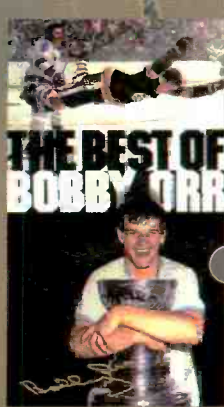
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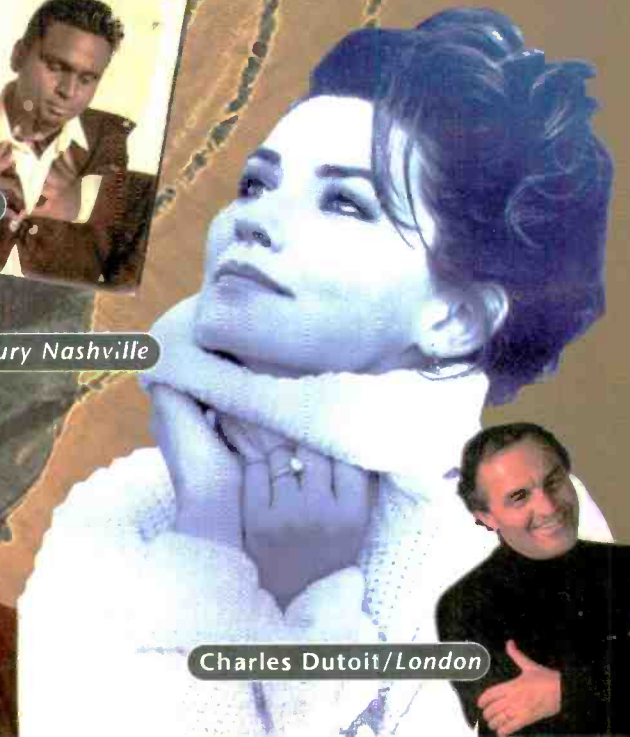
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# Canada CanadaCanada

## THE FIX ON '96

Continued from page 80

20. There are albums by Loreena McKennitt, Skydiggers, and our new country signing, Paul Brandt."

"Everybody seems to be stepping up their commitment to Canadian music," says Sony's Cammilleri. "It's getting more competitive and more crowded in terms of the number of releases and artists. We've got new albums by Celine, Our Lady Peace, Leonard Cohen, the Philosopher Kings, 54-40, Mario Pelchat, Kathleen and a debut album from Corey Hart."

### OTHER MAJOR LABEL EXECUTIVES ALSO REPORT SIZABLE INCREASED A&R ACTIVITY FOR 1996:

- "This year, we'll have an Anne Murray album which, with duets with Aaron Neville and Bryan Adams, should be a major worldwide project [for EMI]," says Deane Cameron, president of EMI Music Canada. "There's also an I Mother Earth record which we really want to spend some time setting up because their last album was released in just about every country EMI operates in."
- "It's a rebuilding year for us," says Virgin's Barlett. "We'll have releases from Change Of Heart and Pluto. I'm also looking for some great things from our two licensing deals, Essential Noise from Vancouver [D.O.A. and Showbusiness Giants] the electronic-techno label Plus 8 [Legion of Green Men. and Blue Prince of Modern Technology], which is huge in Europe."
- "We're really poised to sell a bunch of records this year with our Canadian product," reports Ross Reynolds, president of MCA Music Entertainment. "We've already released albums by the Cowboy Junkies, Aashna and Limblifter, and coming up are releases by The Tragically Hip, the Watchmen, Headstones, She Stole My Beer,

Daughter's Of Eve, Lawnie Wallace, Merlin, and a Burton Cummings concert album."

- "We've had a number of releases focusing on the adult-contemporary market, and we're trying for more of a Canadian twist with projects like that in the future," says Joe Etter, director of sales for The Walt Disney Company



The Tragically Hip

## TALENT GOES ABROAD

Continued from page 76

your Spains, Portugals, Italys. A smaller act might have to go back to Europe three times [to break]."

### DUMMIES TO EUROPE

Expecting a summer release followup to the Crash Test Dummies' 1994 Arista album "God Shuffled His Feet," which sold 3.5 million units worldwide, the group's manager, Jeff Rogers, also plans to have the group do Europe first. The group will do the festival circuit there in July before touring North America in the fall. An extensive European tour will follow, then dates in Southeast Asia and Australia in early 1997.

"With the international success of 'God Shuffled His Feet,' we'll be able to tour more efficiently on this album," says Rogers. "There will be less of 'We have to go there because we're breaking."

Loreena McKennitt's 1994 album "The Mask And Mirror" sold 1 million units worldwide, and the multi-instrumentalist is already mapping out a promotion strategy for its follow-up—before she starts recording it. "Because the geographical picture is so substantial now, we have to be brainstorming how the promotion and the touring schedule should unfold," she says. "We have to prioritize all that promotional activity before touring."

"On the last recording, I wanted to bring the European territories up to speed, so I went there almost out of the starting gate," McKennitt continues. "Then I returned and toured in Canada and the United States, followed by a European tour, and a tour of major North America cities. Last fall, we did an extensive North American tour and went to Switzerland, France, Italy, Australia and New Zealand. I go to extra lengths

(Canada). "We're working with our U.S. company to have some Canadian artists on our albums."

- "We're looking for a fall release from Jann Arden and we're in the market for two or three more acts over the next 18 months," comments A&M's Reid.
- "Crash Test Dummies coming out this summer is a pretty exciting project," says BMG's Alofs. "Their 'God Shuffled His Feet' album is at 400,000 units in Canada. We've got some other good stuff coming too, including the Monoxides, Mrs. Torrance and Roch Voisine." ■

to engage with those [smaller] counties if I feel there's interest and potential there."

### "WHEN'S IT COMING OUT IN AMERICA?"

One complaint by industry figures here is that foreign territories continue to look to American-label or market acceptance before reacting to Canadian music.

"U.S. chart action influences the world," says Rob Brooks, VP of international at EMI Music Canada. "Six years ago, it didn't matter what a record was doing in America. Now, I'm always asked [by foreign affiliates], 'When is the album coming out in



Internationalists McLachlan (left), McKennitt

America?"

"[Foreign labels] wait for American chart numbers," agrees Holly Cole's manager, Tom Berry. "They have their own territorial priorities, followed by product they know will sell, followed by product by North American acts who won't be there to tour immediately and won't give much support."

Berry adds that managers often have to force support from foreign companies by putting artists into the marketplace early on. "Before Holly went to the U.K. in January for six dates to promote her album 'Temptation,' the record company told me to wait for the perfect [European] tour. I said, 'The right tour isn't there to do. If there's nothing in France, Europe or Holland, we get it the next time—but we've got to get her there.'"

Manager Jake Gold says that not having a higher U.S. profile is hindering The Tragically Hip in Europe. "They can tour Holland, Germany, England and Scandinavia and make money, but I don't know how far we're going to get until we have more sales or airplay in America," he says.

On the May release of the Hip's next album, Gold will primarily concentrate on trying to break the band in the U.S. marketplace.

"We're going to tour the States from the day the record comes out, and we're going to go back two and three times to some cities," he says. "We'll hold up on Europe for awhile."

Not all Canadian acts are keen on international touring. Rush, for example, hasn't toured outside North America on its last three tours.

"We sell records in Europe, particularly in Britain, but we've never gone there to tour off the release of a record," says band manager Ray Danniels. "There's a time when they're willing to do a lot of dates, and we can get Europe in. When they're not willing to do a lot of dates, Europe is the first thing that goes. Going to Europe is not a profitable situation for the band because they are unwilling to take a different production there." ■

## INCOMING ACTION

Continued from page 76

### DIRECT SIGNINGS TO SUB-POP

One American label that has specialized in direct signings of Canadian bands is Sub Pop, which opened a Toronto office last March to liaise between Seattle and Canadian distributors. "[International product manager] Dan Rosencrans and [A&R director] Joyce Linehan needed someone to troubleshoot for them up here," says Sub Pop Canada label manager France Chevalier. All Sub Pop product, whether imported or domestically manufactured, now goes through Warner Music

Continued on page 84

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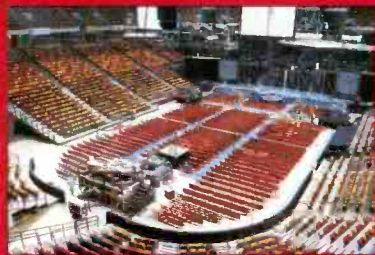
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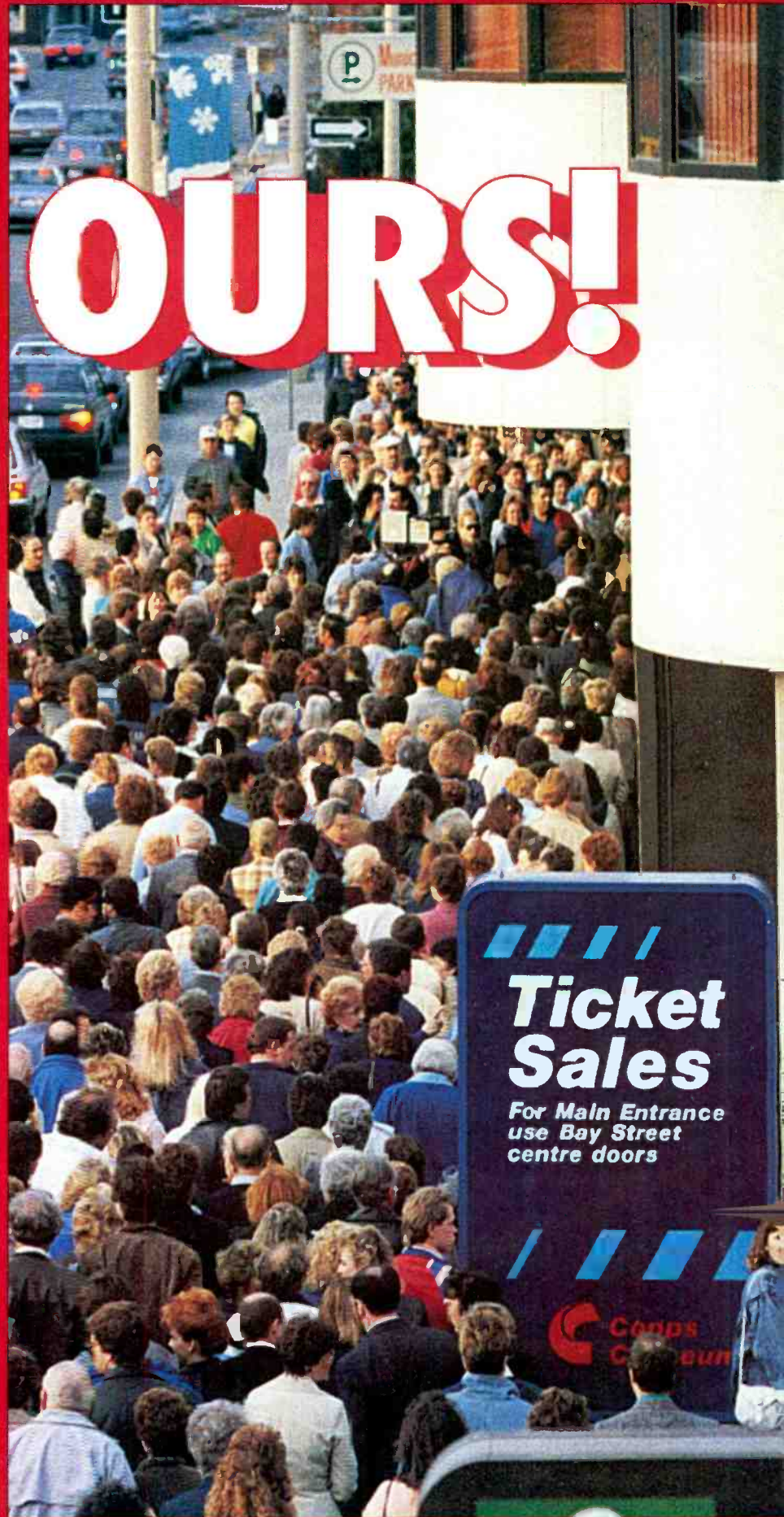
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# Canada CanadaCanada

## INCOMING ACTION

Continued from page 82

Canada. Immediate priorities include albums from the Halifax bands Eric's Trip (January) and Jale (May), as well as a label debut by Calgary, Alberta group Chixdiggit (June).

### LINKS TO ASIA

Creating links between Oriental and Canadian companies is the mandate of the Asia Pacific Foundation, a Vancouver-based market research organization. Cultural-

industries specialist Sandra Wilking notes that a steady stream of Asian artists is doing SRO business on Canadian tours, among them Canto-pop stars Aaron Kwok, Jackie Chung and expatriate Canadians Sally Yeh from Victoria, British Columbia and Edmonton, Alberta singer Joyce Lee.

Pacific Rim acts are also taking advantage of Canadian recording expertise, reports Wilking. Greenhouse, a high-end West Coast studio utilized by k.d. lang, Megadeth and Chynna Phillips last year, generates approximately 30% of its annual business from such Asian companies as the Taiwanese labels Magic Stone Music and Rock Records & Tapes. Studio manager Bruce Levens points to first-class engineers and facilities as well as a relaxed alternative to what he describes as the "very tight, non-creative recording environments" commonplace in the Far East.

### ETHNIC-SPECIALTY MARKETS

The Canadian industry began servicing resident ethnic populations in a systematic manner in 1995. Warner Music Canada has tapped a base of 1 million Chinese-speaking Canadians by releasing Asian superstars Yeh and Andy Lau at

domestic prices. Cultural and language barriers have proven difficult to overcome, however, as the majors attempt to reach the specialty outlets frequented by first-generation immigrants.

"We need to get our feet wet in this market and learn how to interact with the Chinese community," says Warner Music Canada president Stan Kulin. PolyGram Group Canada plans to sidestep this dilemma by linking up with Henry Records, the Hong Kong-based one-stop that over the last decade has had exclusive North American rights to PolyGram's Asian repertoire.

The revitalized import divisions of most multi-nationals have focused on foreign-language releases, and trailblazers like EMI Music Canada and Sony Music Canada have successfully marketed Latin product through such retailers as the Ontario chain Sunrise Records. In part, this focus on import catalogs is a response to such aggressive independent distributors as Denon Music Canada, Outside Music and Festival Distribution. The Austrian distributor KOCH International opened a Canadian division last April under Dominique Zgarka and anticipates \$5 million in year-one sales. ■

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## INDIES FIND FOREIGN BUSINESS

Continued from page 78

Pagliari.

"I prefer doing artist-by-artist deals, because one company can really only be expected to break one of your artists, not three or four," explains Wolff. Audiogram also intends to offer a menu of management, publishing, booking and label services to French artists seeking access to the Quebec market.

Other MIDEM participants seeking to firm up European alliances this year include Edmonton's Passion Music Group, Vancouver new-age distributor Midsummer Music Co. and the Ontario dance imprints Plus 8 Records, SPG Music Ltd. and Pirate Records & Music. The latter will be vetting material for a half-dozen Pirate Records compilations planned for 1996.

"Our A&R director, Markus Klinker, has built up a phenomenal array of contacts in Europe," reports co-owner William Genereux. "The tracks he picks up are as current and hot as they get."

Toronto-based Iron Music Group, distributed by BMG Music Canada domestically, is making its first MIDEM excursion in hopes of laying the groundwork for offices in the U.K. and Germany. "We recognize that we can perhaps break even in Canada," says Iron Music president Aubrey Winfield, "but we'll only begin making profits on an international level." Label priorities include Rebecca Timmons and The Pursuit Of Happiness.

### ATTIC TO ASIA


Over the last decade, the Attic Music Group has culled approximately \$1 million in revenues through Asian deals with such companies as Japan's Fuji Pacific Music, claims Attic president Al Mair. He was one of a handful of English Canadians attending MIDEM Asia last May and subsequently spent three weeks in the region in December paving the way for a carefully researched and targeted project that mixes crack Toronto session musicians with top Asian pop vocalists.

"It's an instrumental group that will feature a couple of vocals per album," says Mair. "What we're doing in the Philippines (in tandem with Manila-based licensee Viva Music Corp.) is replacing the Canadian vocalist with a major Filipino artist. It gives our group a local angle and gives their vocalist a chance to be involved with an international project." In light of the enthusiastic response Mair has received to the concept, the same approach is likely to be repeated with different vocalists in other territories.

Another Pacific Rim pioneer is Canada's leading full-service talent agency, S.L. Feldman & Associates, which since 1994 has developed a circuit of venues in Malaysia, the Philippines, Taiwan and Hong Kong for such acts as Kiss cover band Black Diamond and melodic Toronto hard-rockers Harem Scaram, among 30 others.

"Our proximity to Asia makes it a natural for us, with almost infinite possibilities for new business," explains Casey Boyle, the agency's Vancouver-based director of international club touring. In 1995, the Feldman agency purchased a share of Marty Diamond's Little Big Man Booking in New York as a pipeline into America for the likes of Sarah McLachlan, Holly Cole, Ashley MacIsaac and Big Sugar.

Sam Feldman and partner Bruce Allen also own a piece of TMP-The Music Publisher, which is operated by veteran publisher Frank Davies. Formerly affiliated with MCA Music Publishing, TMP now administers North America directly from Toronto and works with various sub-publishers overseas. TMP's U.S. focus is primarily on Nashville, where U.S. signings Byron Hill (jointly represented by TMP and MCA) and Odie Blackmon are generating the kind of revenues that Davies says will lead to a Music City office within a year. Meanwhile, Nashville song plugger Keith Newcombe & Co. is busy working a catalog that includes songs by Canadians Ron Hynes, Murray McLachlan and Dean McTaggart. ■



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# Update

## LIFELINES

### BIRTHS

Boy, Casey Holden, to **Jeff and Helen Magid**, Dec. 20 in Los Angeles. Father is director of production and catalog development for Geffen and DGC Records.

Girl, Sydney Elizabeth, to **Rick and Kris Septoski**, Dec. 29 in Oak Forest, Ill. Father is director of mail order for Alligator Records.

Girl, Kathryn Eleanor, to **Bill and Cathy Sondheim**, Jan. 5 in Stamford, Conn. Father is president of PolyGram Video.

Girl, Lydia Catherine, to **Tony and Nichol Kirsch**, Jan. 8 in Waconia, Minn. Father is operations manager at Dart Distributing Inc. and son of Dart president Merrill Kirsch.

### MARRIAGES

**Mark S. Dunn to Tina Hall**, Nov. 18 in Nashville. Groom is publishing/copyright administrator with Copyright Management Inc.

**Kitaro to Keiko Matsubara**, Dec. 27 in Nagoya, Japan. Groom is a Grammy-nominated musician, composer, and producer on Domo Records.

**Paul Richards to Stacey Lambson**, Dec. 26 in Salt Lake City, Utah. Groom is a member of Discipline Records group the California Guitar Trio.

**Antone DeSantis to Holly Olchak**, Dec. 31 in Negril, Jamaica. Groom is national field sales manager for Rhino Records, based at the WEA branch in New York.

**Phil Steinberg to Susan Travis**, Dec. 31 in St. Louis. Groom is owner/manager of one-stop Disc Connection.

**Freddie Martinez Jr. to Anna Marie Mondragon**, Jan. 5 in Corpus Christi, Texas. Groom is VP/head of A&R for independent Tejano label Freddie Records.

### DEATHS

**Richard Versalle**, 63, of an apparent

heart attack, Jan. 5 in New York. Versalle was a tenor with the Metropolitan Opera. He made his Metropolitan debut in "Aida" in 1978. He was performing the role of the law clerk Vitek at the premiere of Leos Janacek's "The Makropulos Case," singing from a ladder; when he collapsed and fell 10 feet to the stage. He is survived by a wife and daughter.

**Florence Semon**, 70, of lung cancer, Jan. 7 in Cleveland. Semon was a veteran publicist and personal manager. During her 50 years in the business, she worked with many recording artists, including Alan Freed, Billie Holiday, Roger Miller, the Osmonds, Charlie Rich, Ray Stevens, and Andy Williams. She began her career as a publicist with the Cleveland Ballet and Symphony. She is survived by her daughters, Leah Kushner and Cynthia Semon-Rich (a publicist and head of Rich Relations); her son-in-law, musician Allan Rich (son of Charlie Rich); her brother Herbert Roth; and six grandchildren.

**Les Baxter**, 73, of a heart attack brought on by kidney failure, Jan. 15 in Newport Beach, Calif. Born in Mexia, Texas, on March 14, 1922, Baxter performed with Mel Tormé's Mel-Tones and sang on Artie Shaw's records during the '40s. At Capitol Records in the '50s, he arranged and conducted hits by Nat "King" Cole, including "Mona Lisa," as well as Peruvian vocalist Yma Sumac's extravagant album "Voice Of The Xtabay." With his own orchestra, he created a series of Capitol instrumentals; his biggest hits on Billboard's Hot 100 Singles chart were "Unchained Melody" (No. 1 for two weeks in 1955) and "The Poor People Of Paris" (No. 1 for six weeks in 1956). He also wrote "Quiet Village," a No. 4 hit for Martin Denny in 1959. During the '60s, he composed numerous motion-picture scores. The rediscovery of Baxter's albums "Tambour" and "The Sacred Idol"

led to his being known as "the godfather of exotica" among contemporary fans of space-age bachelor pad music of the '50s. In late 1995, Dionysus Records in L.A. released "The Lost Episode," the soundtrack of a Baxter TV appearance from the '60s; in December, bandleader Joey Altruda saluted Baxter with a performance of his works by a 20-piece orchestra at L.A.'s Century Club.

**Johnnie Johnston**, 80, at his home in Cape Coral, Fla., Jan. 6. Johnston was a big band singer who achieved popularity as a recording artist and film, TV, and Broadway personality. He made several recordings for Capitol Records in the '40s and is credited with being among the first artists signed to the label when it was formed in 1942. He starred in the 1951 musical version of best-selling book "A Tree Grows In Brooklyn." One of his six wives was Kathryn Grayson, a singer who starred in film musicals. Johnston is survived by his wife, Beverly; four daughters; a son; and six grandchildren.



**Positive Outlook.** Directors of Outlook Nashville thank Light Records recording duo Wilcox & Pardoe, who performed at a benefit concert for the organization. Outlook Nashville provides services for children and adults with developmental disabilities. Shown at Legislative Plaza in Nashville, from left, are Tony Higginbotham, Outlook Nashville executive director; Vince Wilcox; Don Pardoe; and Shirley Drescher, Outlook Nashville development director.

## CALENDAR

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

### JANUARY

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

Jan. 27, "**How To Get A Record Deal**," presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Jan. 29, **23rd Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

### FEBRUARY

Feb. 10, "**How To Start And Grow Your Own**

**Record Label Or Music Production Company**," presented by Music Business File, Holiday Inn Brookline/Boston. Steven Kercher, 508-526-7983.

Feb. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 19, **The Brit Awards**, Earl's Court Exhibition Centre, London.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Sev-**

**enth Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

### MARCH

March 4, **Ontario Assn. of Broadcasters Annual Conference**, location to be announced, Ontario. 416-695-9236.

March 13-17, **26th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.

March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

### APRIL

April 2, "**The Business Of Entertainment: The Big Picture**," presented by Schroder Wertheim and Varsity, Pierre Hotel, New York. 212-492-6532.

April 26-28, **Second "Adventures In Broadcasting Promotion Director's School"**, seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

## GOOD WORKS

**JOHN FOGERTY GIFT:** The Mount Zion Memorial Fund has received what it calls a "substantial" donation from the Fogerty Foundation, established by **John Fogerty of Creedence Clearwater**. The gift will go in part to support needy members of the families of Mississippi legends **Charlie Patton** and **Big Joe Williams** and initiate a project memorializing Delta bluesman **James "Son" Thomas**. Funds will also be used to restore the Robert Johnson Memorial, which has been vandalized three times since being erected in 1991. In addition to the Johnson memorial, the Mount Zion Memorial Fund administers the grave sites of several blues greats. Contributions can be sent to the United Southern Bank, P.O. Box 1059, Clarksdale, Miss. 38614.

## PRICE-MAINTENANCE SYSTEM UNDER ATTACK

(Continued from page 68)

account for roughly 90% of the record industry's revenues. In the U.S., which has roughly twice Japan's population, between 4,000 and 6,000 titles are released each year, according to Recording Industry Assn. of America data cited by the RIAJ.

"In Japan, almost every kind of music from all over the world is available," said Matsuo in his speech. "Not only are products available at the same price everywhere, but consumers are able to get out-of-stock products from retailers in a couple of days, thanks to our delivery/distribution system."

The system, says the RIAJ and other industry groups, makes it possible for record companies to produce minority-interest titles, such as Japanese traditional music, which would be uneconomical to release in a liberalized pricing environment.

RPM was introduced in 1953 to exempt such goods as cosmetics, drugs, newspapers, books, and recorded music from the Anti-Monopoly Law's provisions against price-fixing. The system allows record companies to dictate prices to wholesalers and retailers on

the basis that record companies accept unlimited returns (*haiban*). These *haiban* products are then discarded.

In 1993, the FTC decided it was time to review the system and set up a special subcommittee composed of leading academics specializing in law and economics to study the issue.

"More than 40 years have passed since this system was introduced, during which time the distribution structure and business practices have changed greatly in Japan, new forms of retail businesses and sales methods have appeared, and consumer lifestyles and purchasing patterns have changed," the subcommittee's interim report states.

"Meanwhile, various regulations and business practices which place restrictions on retail prices, including the RPM for designated goods by the FTC, have been abolished or liberalized, and actual retail prices have become more varied. Accompanying these changes, the consensus in society has become that the RPM is basically illegal, according to the Anti-Monopoly Law," the report continues.

The RIAJ says, "We believe that copyrighted material should not be regarded in the same way as regular products."

While the music industry and the FTC square off over the RPM issue, there are already signs that the system is beginning to crack around the edges.

One record store in Tokyo's Shibuya district was recently selling CDs by domestic artists as "used" and at discount prices, even though they were still in plastic wrap and had the paper "obi" liner that is included with all new CDs.

HMV Japan president Chris Walker says he has brought examples of stores breaking RPM to the attention of local record companies.

"They say they have no direct contract with the record stores in question, since the stores deal with wholesalers," Walker says. "They said they're looking into it to see what they can do about it, which I guess in the Japanese context means 'Take a walk.'"

"But what I pointed out to them was that if that spreads, we can't be the last in," Walker adds. "So it's up to the record companies to clear it up."

## MARIAH CAREY

(Continued from page 68)

Shibayama adds that the Kose campaign has been "very effective" in giving a further push to Carey's Japanese sales.

"Kose's very happy about it—the posters are even getting stolen," Shibayama says.

As part of the campaign, Kose is giving away 250 pairs of tickets to one of Carey's three Tokyo Dome shows, as well as 1,000 Mariah Carey sweaters and 2,000 T-shirts.

"Music Box" has sold 2.03 million units (again, including imports) since its Sept. 11, 1993, release here, while "Daydream," released Sept. 30, 1995, has moved 2.1 million units.

"Merry Christmas" and "All I Want For Christmas Is You" were the top-selling foreign album and single, respectively, in Japan in 1994, and "Daydream" is certain to earn top foreign album honors for 1995.



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Irish Indies Cope With Retail Onslaught Local Chains Develop Distribution Arms, Labels

■ BY KEN STEWART

DUBLIN—The growing presence of the multinational retail chains in Ireland has forced small, homegrown chains and independents to develop special niches, such as distribution and in-house labels. Meanwhile, retailers here have committed resources to the development of local artists.

The multinationals were actually a blessing in disguise for Dolphin Discs, a small, family-owned company that has seen its outlets decline from seven to three in recent years.

"They took a major slice of chart business away from us," says GM Paul O'Reilly. Consequently, the company has diversified by

setting up two label's—Dara and Dolphin, which have met with some success. Dara, for instance, has issued two compilation albums, "A Woman's Heart" and "A Woman's Heart 2," that have sold more than 500,000 units.

Among the companies that distribute Dara's product is Record Services, launched by Brian Wynne in 1985 when he identified a gap in the market: a distribution company that caters to indie labels. He later added several majors as clients. Record Services and Sony are Ireland's two main distributors of international product with warehouses in Ireland. Now, the labels account for 70% to 80% of Record Services' sales, with retail accounting for the remainder.

"We can get to the retailers quicker and more efficiently [than distribution from the U.K.]," says Wynne. "And we can be more flexible and convenient."

Ireland's biggest chain is 30-store Golden Discs, in business since the early '60s. It has an influential Celtic

world music label, Tara, which features Bill Whelan, Rita Connolly, Shaun Davey, and Liam O'Flynn on its roster.

Retail manager Eamon Keogh recalls that Golden Discs did not make many changes in direction when the march of the megastores into Ireland took place in the mid- to late-'80s. That invasion began with HMV and continued with the arrival of Virgin in December 1986 and the opening of Tower in 1993.

However, for Golden Discs, after an initial downward blip in sales, it was business as usual within six months.

"We were confident that what we had to offer was significantly different," says Keogh. "Our shops are smaller, and that allows us to get closer to our customers." The best indicator of Golden Discs' success is the fact that the company has added 16 stores since the first megastore arrived in 1986.

Irish music in its broadest sense is Golden Discs' top-selling music category, and the promotion of local talent is given top priority. The company also recognizes that technology promises to change the face of retailing in Ireland as elsewhere.

"I'm not sure that the Irish music industry has fully realized the implications of that," says Keogh. "The extension of the CD format to include films, games, and books presents great opportunities to expand our business." He also notes that online technology will allow Golden Discs to sell directly to consumers' homes worldwide, providing a valuable new platform for Irish music.

Despite the market moves of smaller retailers, however, the multinational chains cannot be accused of stodginess or a lack of attention to the special needs of Irish consumers.

Nine years ago, HMV became the first of the international chains to vie for a slice of the Irish Republic's

retail music market, which has an annual value of \$5 million Irish punts (\$57 million).

HMV is a strong supporter of Irish talent. This summer, the chain presented "HMV Go Live," its fifth showcase for up-and-coming rock and traditional Irish bands, staged in conjunction with national Radio 2FM.

HMV has released three compilations on its own label: an Irish music sampler that has sold 10,000 copies in its five shops, an unplugged compilation, and a new



live album featuring, among others, the Devlins, Pierce Turner, Georgia, Sack, and the Big Geraniums. Profits go to a charity that provides musical instruments for schools.

Tower Records, despite disruptions from a July 1994 fire at the original Wicklow Street location in Dublin, has continued promoting artists in Ireland, both signed (Something Happens, Cafe Orchestra) and unsigned (Keltic Posse, Seary Eire).

One recent Saturday afternoon, peer music singer/songwriter Paul Tiernan played to a small but appreciative audience at the Tower Records shop on South Great George's Street in Dublin. "Very rarely do you make money out of in-store appearances," says Tower manager Kenny McKay. "What you do is generate some local interest."

McKay would like to see U.K. majors and their Irish sister companies working together more harmoniously. "When we have problems, when the product takes too long to get here," he says, "it's usually because of a lack of information from the U.K."

## City Sounds Specializes In R&B, Indie Support

■ BY DON KAPLAN

SARASOTA, Fla.—Charlie Londono, reclining comfortably in the back office of his store, City Sounds, tries to sum up the appeal of his business: "If you're an R&B fan, and you found yourself here, you would think you had died and gone to heaven."

The 31-year-old Sarasota native boasts one of the most comprehensive collections of hip-hop, slow jams, blues, gospel, reggae, house, and mixed tapes on the west coast of Florida. Whatever his customers can't find in the store, Londono guarantees he can locate and deliver in 24 hours. "I can find just about anything in a day," he says. "It's just a matter of using my sources in the States and overseas."

But it's difficult to imagine a listener having a hard time finding an album in the 900-square-foot store, which is packed with some of the most cutting-edge urban releases. "We range from New York house to Orlando [Fla.] funky house to all the brand-new slow jams," the merchant says. "To be sold in here it has to be new, progressive, and different—definitely nothing run of the mill."

The album mix also includes a comprehensive blend of dance music and cult favorites. "I like to keep stuff coming through the door that ranges all the way back to Teddy Pendergrass and up to the



City Sounds is a music retailer in Sarasota, Fla. Pictured are owner Charlie Londono, left, and store employee Mojo. (Photo: Don Kaplan)

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[dance tracks from] Elektrik Soul," Londono says.

He pauses and heads onto the sales floor to help a longtime customer price a few selections. "He's a regular," Londono says on returning. "If I spend a few minutes with him, he'll always come back."

Personal efforts such as this, the merchant notes, are part of what makes City Sounds the cornerstone of the area's R&B/hip-hop scene. "I'm honest about this music with everybody. I'll talk to my customer about what I think sounds good or not. There are so many good R&B records out there that I'm allowed to say when some things are really bad."

The store, which in its seven-year history has reached a gross annual volume of roughly \$200,000, passed into Londono's hands after being operated by two other owners. For more than six years, the merchant worked the City Sounds sales floor; he finally took over the business last year.

"Doug Kaye, the original owner who hired me, founded his own label, New Town Records, about three months after I started working here," Londono says. "After that, he walked out the door and never set foot in the building again."

The merchant says that for the next four years he pretty much took care of things around City Sounds until Kaye sold the store to another owner. Eventually, the store was sold to Londono. "This is my gig now," he says.

Because the store carries some unusual offerings in R&B, such as imports from cult favorite Bobby Womack and such hardcore rap acts as Mr. Ice Cream Man, Londono says City Sounds has been labeled by some as a rap music store. But he is quick to point out that the merchandise mix contains much more.

(Continued on page 94)



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## Rental Cos. Are Audiobook Pioneers Unabridged Versions A Cheaper Alternative

BY TRUDI MILLER ROSENBLUM

NEW YORK—Most of the media attention paid to audiobooks focuses on retail audio publishers, many of whom are connected with major book-publishing houses, which publish hits and advertise heavily. But in many ways, the true pioneers of the audiobook industry are the rental-by-mail companies that started in the '70s.

While retail publishers get more mainstream attention, rental companies continue to attract a loyal, devoted following, which has made them successful for two decades.

Audio rental companies operate differently from retail publishers. Connected with major publishing houses, retail audiobook publishers focus on current best sellers, which are usually abridged and read by big-name celebrities and sell at bookstores for \$15.98-\$35.

Rental companies, in contrast, produce only unabridged readings and rent them by mail to customers for \$7-\$20 per month, depending on the length of the audiobook. Instead of seeking out celebrities (who charge high prices for their services), rental companies generally have their own "stable" of talented readers, usually stage actors.

And while rental companies have recently begun publishing unabridged versions of best sellers, a large part of their catalog is devoted to classic literature. The reason is twofold: Unabridged audio listeners tend to have high levels of education and lean toward the classics, and, on a more practical note, rental companies are usually launched with limited capital and therefore initially rely on titles in the public domain.

The three main audiobook rental companies are Books On Tape, Recorded Books, and Audio Book Contractors.

Books On Tape was founded in 1975 in Newport Beach, Calif., by Duvall

and Sigrid Hecht.

"Duvall was commuting from Newport Beach to Los Angeles on a daily basis, spending two to three hours a day on the freeway, and he was going crazy," says Sigrid Hecht with a laugh. "He began to think, 'Wouldn't it be great if someone were here to read to me? At least on tape?' He looked around, but there wasn't any such service except for the blind. [The Library of Congress has a free program of books read on tape, but patrons must be legally blind to participate.] That was how the idea was conceived. We started the company in our living room—the American dream."

Starting with a modest 12 titles, Books On Tape now boasts a catalog of nearly 3,500 titles and a core group of 85,000 active members. The company ships between 1,500 and 2,000 audiobooks every day. Books On Tape also

### BIBLIOTECH

deals with libraries, which make up 25%-30% of the company's business.

Books On Tape has a core group of readers, mainly stage actors and radio performers, and usually receives at least one audition tape per day, Hecht says. Among the most popular readers are Michael Prichard and Penelope Dellaporta, both of whom have fan clubs, and Grover Gardner.

Selecting the best reader for a particular title is an art form. "After awhile, you get to know a particular reader's talents and how they handle a book," says Sigrid Hecht. "After you read a manuscript, you think, 'Hmm, X could do this very well.' Or if it's a book with a lot of foreign words, you need someone who has experience with the language and can pronounce it correctly. Then, we try to match British authors with British readers, African-American authors with African-American readers, female authors with

female readers. And we try as often as possible to have all the books of one author read by the same reader."

Books On Tape advertises in The New Yorker, The Wall Street Journal, and Smithsonian magazine and on radio. "But most of our customers come to us by word-of-mouth, which is wonderful," Hecht says.

Recorded Books was founded in 1979 in Washington, D.C., by Sandy Spencer and Henry Trentman. The company moved to New York in 1983 to take advantage of the city's many professional actors.

"We draw on the pool of 30,000 professional actors in New York, but we have a core of about 30 actors we use regularly," says Spencer. "But we are constantly auditioning through casting directors and actors' agents in the city. Listening to an audiobook is a very intimate process, so the reader is vitally important. Our listeners have tremendous loyalty to the readers—they'll ask for their favorite readers the same way they ask for authors."

(Among devoted audiobook fans, Recorded Books readers Frank Muller and Barbara Rosenblat are spoken of with the same affection and reverence that the music industry reserves for Frank Sinatra and the Beatles.)

Recorded Books is unusual in the audiobook industry in that it has its own recording studio in New York; most companies go to outside studios to record. The warehouse and rental service is based in Prince Frederick, Md. The company has a customer base of 100,000, Spencer says.

In addition to favorite readers, rental companies have the advantage of allowing listeners to enjoy unabridged audiobooks at an affordable price, says Spencer. "If you buy a three-hour abridgment, it costs you \$16, and you're only getting about 70-80 pages of what may be a 320-page novel," he points out. For approximately the same price, a listener can rent the complete, 12-hour, unabridged version and keep it for one month.

Recorded Books advertises in The New Yorker, Smithsonian, The Wall Street Journal, The New York Times, Parade, and USA Today.

"Generally, we've found that it's the upper-income, upper-scale media that work best for us, and that confirms what we've suspected all along—that people who listen are also readers," Spencer says. "They're not lazy; they're not looking for a Reader's Digest version or a simplified version. Rather, they're educated readers who are so devoted to reading that if they're spending seven hours a week in the car commuting, they'd rather listen to a book than to Howard Stern."

The third major rental company is Audio Book Contractors, launched by veteran narrator Flo Gibson in Washington, D.C. A former radio performer from the golden age of radio, Gibson did narrations for the Library of Congress for more than 20 years before forming Audio Book Contractors in 1984.

Gibson has her own recording studio, and about 90% of her business is from libraries, although she also rents to consumers. Most of the audiobooks

(Continued on next page)

## newsline...

**K-TEL INTERNATIONAL**, the marketer of recorded music compilations, has terminated a proposed sale of its consumer entertainment business to an acquisition group led by president Mickey Elfenbein for \$25 million. K-tel says the deal fell apart over a related transaction involving a company owned by K-tel chairman



Philip Kives, who owns 66% of K-tel's stock. K-tel will continue to market recordings.

**PARAMOUNT HOME VIDEO** and Nickelodeon Video & Audio Works have forged a multiyear international distribution agreement that marks the launch outside North America of Nickelodeon's entertainment programming for children. Paramount's international distribution arm, London-based CIC Video (a joint venture with MCA) will handle the overseas business. Nickelodeon and Paramount are units of Viacom.

**NAVARRE**, the independent distributor of recorded music and multimedia products, reports that its net profits rose 7% to \$949,000 in the third fiscal quarter of 1995, which ended Dec. 31. Net sales rose 34% to \$57 million from \$42.6 million in the same period the year before. Revenues at Navarre's Computer Products division increased 97% in the quarter, due to the growth of the CD-ROM industry. A cost-reduction program reduced overall corporate expenses to 7.4% of net sales from 8% the year before. But Navarre points out that weak music sales at retail resulted in a decline in the gross profit margin to 11% of sales from 12.6% in 1994.

**UNIVERSAL PICTURES** has formed a five-year first-look production deal with Jersey Films, producer of the box-office and home-video blockbuster "Pulp Fiction." Other films from Jersey, which is co-chaired by Danny DeVito and Michael Shamberg, are "Get Shorty," "Hoffa," and "Reality Bites." Jersey releases this year include "Fierce Creatures" with John Cleese and Michael Palin and "Feeling Minnesota" with Keanu Reeves.

**BLOCKBUSTER ENTERTAINMENT** and CES/NaBANCO, a processor of merchant credit-card services, have developed an electronic gift card that can be used like cash at Blockbuster Music and Blockbuster Video stores and at DiscoveryZone FunCenter locations. The plastic card has a magnetic strip that allows for retrieval of account information stored in a CES computer. The gift card is different from the Blockbuster Visa credit card, which is held by more than 400,000 people.

**MGM INTERACTIVE** and NTN Communications have teamed up to deliver Bond Trivia, a James Bond online trivia game via America Online and the NTN Hospitality Television Network. The game allows fans to test their knowledge of the 23-year-old series of Bond films produced by MGM/United Artists, a unit of Metro-Goldwyn-Mayer.



**3-G VIDEOCASSETTE**, an independent video company, says it will enter the domestic video rental market with the release of three hourlong animated videos from Encyclopedia Britannica. Titles in the "Fairy Tales Around The World" series will be packaged to look like bound books. The list price for each cassette is \$19.95. Stores that purchase all three videocassettes will be provided with an original animated production cel.

**THE NATIONAL ASSN.** of Recording Merchandisers says that the Country Music Assn. will present "Guitar Pull 2," a show featuring singer/songwriters Carlene Carter, Mary Chapin Carpenter, Suzy Bogguss, and Pam Tillis, at the NARM convention March 23 in Washington, D.C. NARM also reports that Sony Music Distribution and Uni Distribution have joined BMG Distribution as participants in NARM Online, an electronic bulletin board that allows suppliers to provide accounts with accurate and timely product data.

**CINERGI PICTURES ENTERTAINMENT**, producer of such films as "Nixon," "The Scarlet Letter," and "Judge Dredd," says that its chairman/CEO, Andrew Vajna, is being investigated by a federal grand jury in California over various financial transactions unrelated to the company. Nevertheless, Cinergi's stock plunged 24% to \$1.625 per share in Nasdaq trading after the news was announced. A grand jury is also investigating the financial practices of Vajna's former partner at Caroleo Pictures, Mario Kassar, who now has a production deal with Paramount Pictures.

### EXECUTIVE TURNTABLE

**HOME VIDEO.** Nick Santrizos has been retained by Pearson New Entertainment Ltd. to represent the firm's North American home video interests. Santrizos' company, NPS Marketing, is based in New York.

New Line Home Video in Los Angeles promotes **Allison MacDonald** to coordinator in the publicity and promotions department. She was publicity and promotion assistant.

**ENTER\*ACTIVE.** Disney Interactive in Burbank, Calif., appoints **Charles M. Davis** senior VP, marketing, Disney Online; **Harry Jenkins** VP, software production; and **Isaac Kerlow** VP, creative resources. They were, respectively, senior VP, circulation and consumer marketing, for News America Publishing; VP of development for Silicon Gaming; and chairman of the computer graphics department at the Pratt Institute.



SANTRIZOS

JENKINS

7th Level in Los Angeles promotes **Michael Lynch** to VP, production; **Dan Kuenster** to VP, animation; and **Veronica Murdock** to VP, L.A. studio operations. Lynch was a producer, Kuenster was director of animation, and Murdock was studio manager. Appointed to VP, creative, is **Steve Martino**, who was creative director.

Send all information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

## 'Every Child' Matters, According To Tish Hinojosa's Bilingual Album

**TALES OF TISH:** With her beguiling new release "Cada Niño/Every Child" (Rounder Records), singer/songwriter **Tish Hinojosa** joins the ranks of established adult artists who've recorded an album for children. In the case of Austin, Texas-based Hinojosa, a mother of two, making a kids' record grew out of more than a desire "to have a bilingual children's album in my library of music." As she explains it, "I've always been drawn to kids anyway. I've played lots of bilingual shows at elementary schools; it seemed natural."

"Cada Niño" consists primarily of songs Hinojosa has written over the years that tended to appeal to kids, along with "two or three I wrote to

complete loose ends." Having been a consumer of kids' product in the process of raising her own, Hinojosa noticed a decided lack of quality English/Spanish records for children. "My project fulfilled my own agenda," she says, "which was to include music that touched on my childhood, music that contained a positive message for kids." And, of course, music that promoted bilingualism and learning about other cultures. "I feel very satisfied," Hinojosa says of the result, "that I covered the bases."

The songs on "Cada Niño" possess a timeless quality—a classic, traditional air that makes it seem they've been handed down for generations. They're Hinojosa's compositions,



by *Moira McCormick*

though—credit her artistry for the songs' folkloric aura.

They include such tracks as the lively dance number "Hasta Los Muertos Salen A Bailar/Even The Dead Are Kissing To Dance," a high-spirited tune about festivities for the Mexican Day of the Dead; the touching ballad "Siempre Abuelita/Always Grandma"; and the rousing *norteño* track "Las Fronterizas/The Frontier Women," about female soldiers in the Mexican revolution. (Hinojosa notes that she did borrow melodies from a pair of traditional songs for "Las Fronterizas" and closes the album with the venerable lullaby "Señora Santa Ana.")

"Cada Niño" is rich with the contributions of children, many of them elementary schoolkids from Austin whose artwork graces the album cover and illustrates each song on the lyric sheets. Some of the kids sang and played instruments as well, including a trio from the southern Mexican state of Chiapas who collaborated on marimba. A 10-year-old harpist performs on "Quien/Who," and Hinojosa's kids contributed as well. *Nina* (then 7) plays Suzuki violin on her namesake song "Nina Violina," and *Adam* (then 11) blows trumpet on *Carl Martin's* comical "The Barnyard Dance/El Baile Vegetal."

Hinojosa's liner notes are thorough and informative (and bilingual, *naturalmente*), with brief song introductions accompanying the lyrics. "Parents have been using my records to teach their kids Spanish for some time," she notes.

Hinojosa wants to make one thing clear, however: She hasn't become a children's artist, even though she'll likely be doing a handful of children's concerts and is looking into the possibility of video as well as classroom exposure for "Cada Niño." Hinojosa has also been working with Hispanic

children's advocacy groups the National Assn. of Bilingual Educators and the National Latino Children's Agenda (whose current campaign is named after her album). Hinojosa is still very much an adult artist, with a new Warner Bros. album due in spring. "Still," she says with a laugh, "I've already earmarked ideas for my next kids' project."

**GRAMMY NODS:** Congratulations to this year's children's Grammy nominees. In the category of best musical album, they are **Barbara Bailey Hutchinson** for "Sleepytime Lullabies" (Jaba Records); **Los Lobos** with **Lalo Guerrero** for "Papa's Dream" (Music For Little People/Warner Bros.); **John McCutcheon** for "John McCutcheon's Four Seasons: Summersongs" (Rounder); "Pocahontas Sing-Along" (Walt Disney Records); and the **Chieftains**, **Kathie Lee Gifford**, and other artists for "Take My Hand: Songs From The 100-Acre Wood" (Walt Disney Records).

In the category of best spoken-word album, the nominees are **Morgan Freeman** for "Follow The Drinking Gourd" (Rabbit Ears), **David Holt & Bill Mooney** for "Why The Dog Chases The Cat: Great Animal Stories" (High Windy Audio), **Winona Ryder** for "The Diary Of A Young Girl (Anne Frank)" (BDD Audio), **Patrick Stewart** for "Prokofiev: Peter And The Wolf" (Erato), and **Denzel Washington** for "John Henry" (Rabbit Ears).

Child's Play is especially pleased at the inclusion of longtime kids' artists McCutcheon and Holt—neither of whom have much chance of winning amid high-wattage star power yet are eminently deserving performers worthy of such recognition. Two children's artists out of 10 nominations aren't much, but they're a start.

Billboard® FOR WEEK ENDING JANUARY 27, 1996

Top Kid Audio™			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	10	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
2	2	21	VARIOUS ARTISTS CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
3	5	21	VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
4	3	20	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
5	6	13	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)	
6	7	20	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
7	10	16	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
8	18	21	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
9	9	16	VARIOUS ARTISTS THE MUSIC OF DISNEY'S CINDERELLA WALT DISNEY 60886 (9.98/16.98)	
10	4	12	READ-ALONG POCAHONTAS: THE SPIRIT OF GIVING WALT DISNEY 60262 (6.98 Cassette)	
11	24	20	KENNY LOGGINS ● RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
12	20	15	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
13	13	4	READ-ALONG WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA
14	19	4	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60574 (6.98/13.98)	CHILDREN'S FAVORITES 1
15	12	21	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
16	15	21	VARIOUS ARTISTS FEATURING LEBO M ● THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 (10.98/16.98)	
17	8	21	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
18	11	9	READ-ALONG POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY 60263 (6.98 Cassette)	
19	17	2	VARIOUS ARTISTS CHILDREN'S CLASSIC FILM FAVORITES MADACY 0336 (3.98/6.98)	
20	RE-ENTRY		VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
21	25	13	VARIOUS ARTISTS MICKEY UNWRAPPED WALT DISNEY 60627 (9.98/16.98)	
22	RE-ENTRY		VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	CHILDREN'S FAVORITES 2
23	23	3	READ-ALONG WALT DISNEY 50217 (6.98 Cassette)	101 DALMATIANS
24	22	3	READ-ALONG WALT DISNEY 60216 (6.98 Cassette)	THE FOX AND THE HOUND
25	RE-ENTRY		KATHIE LEE GIFFORD DREAMSHIP: LULLABIES FOR LITTLE ONES WARNER KIDS 2376/WARNER BROS. (9.98)	

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



**Dave Makes Friends.** Gazell Records folk artist Dave Van Ronk celebrated the release of his new album, "To All My Friends In Far Flung Places," at the Hear Music store in Westport, Conn. In the top row, from left, are Peter Dedman, assistant store manager; Kris Fell, store promotion director; Van Ronk; Jonathan Asculai, store manager; and Burt Goldstein, president, Big Daddy Music Distribution. In the bottom row are store supervisors Brandon Borrman, left, and Michael Oliver.

## KID NOTES

### Moon Power!

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## Chap. 11 The Pits For Peaches; AEC Recycles Distribution Arm

**A**NOTHER CHAPTER: The 15-unit Peaches Entertainment has filed for Chapter 11 reorganization under U.S. Bankruptcy Law. At press time, Billboard was unable to obtain all court documents, but a letter sent out by the law firm representing Peaches says that the filing "commenced in the Southern District of Florida on Jan. 16."

A company press release states that the principal reason for the filing was to "obtain relief from its obligations under leases to certain stores which were operating unprofitably." The chain has closed three stores since Christmas, and, according to sources, plans to close two more.

**T**HE CHI-TOWN SHUFFLE: The Northeast is losing a major account, but the Midwest is gaining one. The corporate buying office of Lechmere, the appliance chain based in Woburn, Mass., will be consolidated with the buying offices at the headquarters of its parent, Montgomery Ward, in Chicago, according to Dennis Agresti, GM of music at Lechmere. Currently, Lechmere handles music and video buying for its 28 stores as well as for Montgomery Ward's 11-unit Electric Avenue. Lechmere also oversees music and video in seven Montgomery Ward stores; other stores in that chain are serviced by Trans World Entertainment under a leased arrangement.

The consolidation of the offices is expected to take place by March 15.

**M**AKING TRACKS: Peter Luckhurst, president of 13-unit, Stamford, Conn.-based HMV USA, will move to Canada to take over the 95-unit HMV operation there. Luckhurst has been in the U.S. since HMV broke into the market in 1990. Initially holding the position of human resources VP, he was promoted to president of the chain in June 1991.

Luckhurst's new assignment represents his second go-around with the Canadian operation. Before coming to the U.S., he spent three years with that operation in various senior VP positions. Luckhurst replaces Paul Alofs, who left HMV to head up BMG Canada. No word yet on Luckhurst's replacement.

**U**DATE: Spec's Music, which announced last week that NationsBank is demanding repayment of the chain's loan, says that the bank has agreed to a 45-day window before it begins the process of calling in the loan. In exchange for that forbearance from legal action, Spec's has made an undisclosed principal repayment. NationsBank has demanded that the outstanding loan balance of \$14 million be repaid because the chain is in technical default of the loan agreement. Spec's management says that the company has cash and is up to date with the loan's payment requirements as well as with trade obligations. In the meantime, the

chain is in discussion with other financial institutions and lenders to replace the loan facility.

**P**HOENIX RISING: Alliance Entertainment Corp. has officially dismantled AEC Music Distribution, the independent distribution arm it set up under the direction of Duncan Hutchison. As expected, most of the staff was assigned to other Alliance entities, including Independent National Distributors Inc. and Passport Distribution; only three people were let go.

Out of the ashes of AEC Music Distribution grows AEC Label Development, a full-service marketing division that will handle marketing for nearly 50 labels, including most of the labels previously distributed by AEC Music Distribution.

According to Hutchison, who will head up the new operation, most

labels that sign with AEC Label Development will go through INDI or Passport, and those entities will provide fulfillment, distribution, and solicitation,

as well as overseeing credit responsibilities.

AEC Label Development will provide "added value," Hutchison says. "I am getting in between the label and INDI for a small group of labels, and I will be acting as a maximizer of sales. We will make sure there is a certain implicit level of prioritization for titles."

AEC Label Development will get a certain percentage of the distribution fee, while INDI will get the bulk, Hutchison says. "My primary function is not to sell marketing services, but to create hits," he says. "We will be a sales-driven marketing and promotional entity."

Joining Hutchison in that effort are Lou Miranda, VP of sales and marketing; Curtis Hawkins, director of sales; Larry Davis, director of urban marketing; Lenore Lello, director of alternative marketing; and Paul Del Campo, director of marketing.

AEC Label Development will also have five employees functioning as telemarketers, doing retail tracking and making awareness calls.

The company's current label roster includes Ardeo, Pope, Plump, 305 Music, Big Pop, Bittersweet, Dojo, Lotus, Necessary, Noise, Pure, Pound, ROIR, Shake, Silent, Slab, Slip Disc, Smile, Tackle Box, Wolfgang, Wonderdrug, ZeroHour, DM, Neurodisc, Cross Three, Strictly Rhythm, Amir, D.D.S., Pepperco, West A Music Corp., Castle USA, CMC, Discipline, Iguana, Magnetic Air, One Way, Transatlantic, Viceroy, Anansi, K4B, Moja, Morning Crew, Profile, Raging Bull, and Smooth Sailing Ent.

A press release says that this roster should generate \$45 million in billing.

Hutchison adds that another function of AEC Label Development is "to attract those labels out there that are important opportunities for independent distributors."

## RETAIL TRACK

by Ed Christman



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## Gyroscope Sets Space Rock Reissue Course Julian Cope Book Provides Introductory Launch Pad

**SPACE IS THE PLACE:** One of the most fascinating reads we've encountered lately is Julian Cope's book "Krautrock-sampler," a "cosmic field guide" published by the eccentric rock vocalist's U.K. imprint Head Heritage.

In his brief, highly entertaining, colorfully illustrated tome, the lovably loony Liverpudlian—a highly unusual artist in his own right—writes infectiously about a particularly extreme strain of German electronic music of the late '60s and early '70s. The bands Cope (literally) raves about—**Can, Faust, Kraftwerk, Amon Duul, and Tangerine Dream**, among others—were developed by a renegade breed of musicians intoxicated by **Karlheinz Stockhausen, the Velvet Underground, and LSD-25**. Their extravagant,



by Chris Morris

freaky/freakish, sprawling works influenced myriad subsequent genres, from punk to hip-hop to ambient.

Cope's enthusiasm for the sound—he calls it "Kosmische Musik" or "Krautrock," you may still call it "space rock"—is contagious, but sadly, few of the records he writes about are in print in America (and may not be available legally in Europe).

Happily, Caroline Records subsidiary Gyroscope is making a move to rectify the situation: Beginning in February, the imprint will begin a three-month, 13-album reissue program devoted to the works of the German duo **Cluster**. The titles have been acquired from Hamburg's Sky Records.

The first four sets arrive Feb. 13: "Cluster & Eno" and "After The Heat," two late-'70s collaborations between **Brian Eno** and Cluster's **Hans-Joachim Roedelius** and **Dieter Moebius**, and "Begegnungen" and "Begegnungen II," on which those three musicians were joined by the late producer/engineer **Connie Plank**, who helmed most of the notable Teutonic space operas of the day.

These releases will be followed in

March and April by various Cluster releases and solo and collaborative projects by **Roedelius** and **Moebius** from the '70s and '80s.

But don't get confused and start thinking that classically crafted space music is a thing of the past. We recently received several releases from **Sonic Images**, an independent Los Angeles label operated by synthesist **Christopher Franke**, who played with **Tangerine Dream** for 17 years during the apex of the German group's popularity. Franke, who now resides in L.A., is represented on the label by two recent albums: a compilation of soundtrack music for the sci-fi TV series "Babylon 5" and "Klemania," which includes a couple of 20-minute-plus instrumentals that fit comfortably on the shelf next to such vintage T. Dream opuses as "Alpha Centauri."

Pretty trippy, eh? Now if only someone would reissue those Neu! albums...

**QUICK HITS:** **Ex-E Street Band** bassist **Garry Tallent** has joined with engineer **Tim Coats** and **Truth Management** to form **D'Ville Records** in Nashville. The label, which goes through Distribution North America, bows with keyboardist/singer/songwriter **Steve Conn's** album "River Of Madness"; albums will follow by singer/songwriter **Greg Trooper** and Tallent-produced band **Dignus**... 1-800-Prime-CD in New York has formed 1-800-Prime-CD Alternative as an imprint for modern rock talent. It has debuted with "Perfect Wave" by singer/songwriter **Nate Ouderkirk**... Fast Eddie Records in Tulsa, Okla.,

(Continued on page 94)

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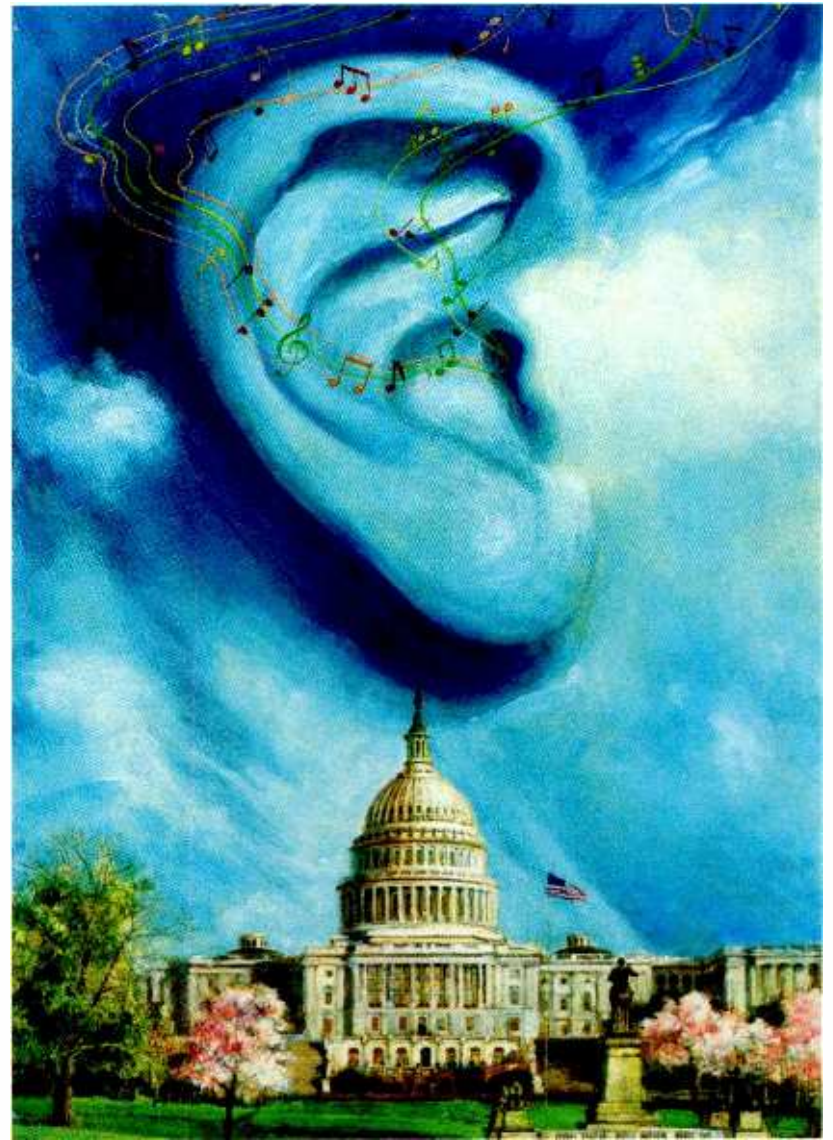
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## DECLARATIONS OF INDEPENDENTS

(Continued from page 92)

has just issued "Bone Again," a new album by singer/songwriter **Biff Rose**, well-remembered for his whimsical Tetragrammaton releases of the late '60s.

C/Z Records in Seattle has signed **Moonshake**, the powerful U.K. alternative band most recently heard on Too Pure/American... Red Decibel Records has relocated from Minneapolis to Chicago; president **Jake Wisely** is now also the new Midwestern membership rep for ASCAP... Music Central, a New York-based music supervision, production, and publishing company, has formed Docutrax, a label devoted solely to music from documentary features. **Nancy Abbott-Young**, formerly with Warner Bros., RCA, and PBS, will serve as director of A&R. Caroline will distribute the imprint.

**FLAG WAVING:** Guitarist **Rick Holmstrom** says that even a staffer at the label for which he records, New Orleans' Black Top Records, was dubious about the possibilities of an all-instrumental blues album.

"She was kinda skeptical about it at first," Holmstrom recalls. "She said, 'Aw, I don't know, the only people I think could do instrumental records are **Freddie King** and **Albert Collins**.' I think everybody's been scared—'Oh, nobody'll like it, it's asking too much of people to listen to all guitar.' But if you mix it up well enough, hopefully it'll hit people."

And mix it up Holmstrom does on his new Black Top set, "Lookout!," a package of potent instrumentals that shows why Holmstrom, a veteran of harp player **William Clarke's** band and current member of the **Mighty Flyers**, is one of the more highly regarded L.A. axemen. "L.A. Holmes" plays comfortably in a pleasing plethora of styles here, from **T-Bone Walker** to King.

Economy of expression is key to making a satisfying instrumental statement, says Holmstrom: "I learned that from playing live—you play a one-chorus instrumental in one or two songs and you leave everybody goin', 'Man, I wish he'd play some more.' And the next time, you hit 'em over the head with five or six choruses, and they're blowin' their minds."

Six of the album's 16 cuts were previously heard on Holmstrom's albums with harp ace **Johnny Dyer**; the rest were cut specifically for this solo date.

One of the sidemen here may surprise industryites: The piano player on sever-

al tracks is none other than **Andy Kaulkin**, head of marketing at punk rock stronghold Epitaph Records. (Holmstrom says he will appear on a "hard-edged" Kaulkin solo album cut for L.A.'s Bongload Records, the former home of Beck.)

For his own part, Holmstrom doesn't expect to be making many solo appearances in support of his album; the **Mighty Flyers**, the L.A. blues band fronted by

harpman **Rod Piazza**, is as hard-touring as they come.

"That's my main gig," Holmstrom says. "I'll be doing maybe some local stuff every once in a while. Come February or March, it's going to get really crazy for [the Flyers]. I'm going to be selling the records off the bandstand and playing instrumentals over the course of the night."

## CITY SOUNDS

(Continued from page 87)

"R&B makes up about 30% of the business," he says. Rap, always a strong seller at City Sounds, accounts for 30%, while reggae and gospel ring in at 15%. Dance music makes up about 15%, and a small selection of used rock albums rounds out the mix.

About 70% of sales are CDs, while roughly 20% are vinyl. The remainder are cassettes.

Used CDs represent about 15% of City Sounds' business, Londono says. Titles can range in style from rock to classical.

"There has got to be a flavor for everybody," he says. "One man's trash is another man's treasure. As long as I have it in the store, there will be somebody who'll buy it." Londono stocks used titles from such rock artists as Pearl Jam, Lisa Loeb, Annie Lennox, and Primus.

The store also features a small selection of music videos from such artists as TLC and Snoop Doggy Dogg. "I buy those from one-stops," he says, "and, depending on the artist, I sell them for between \$7.99 and \$30.00."

Meanwhile, City Sounds has unintentionally become part of a much larger picture in town.

Today, the overall music retail scene in Sarasota has become extremely polarized. In order to battle the growing threat from the national chains, local independents are quick to recommend each other in the effort to supply needy consumers with certain albums. "I have no competition from independents at all," Londono says. "All the independent stores in this town are awesome. One guy does nothing but hardcore alternative music; another does a huge business in used CDs but doesn't sell any rap. We all send customers to each other if we don't carry what they're looking for."

The threat from major national chains is very real, as Kmart, Target, Block-



City Sounds owner Charlie Londono holds up an example of a hard to find dance album that customers can find at his shop in Sarasota, Fla. (Photo: Don Kaplan)

buster, Sound Advice, and Barnes & Noble have already set up shop in the area. There's even talk of a Wal-Mart, the granddaddy of all category killers.

Londono is frank and bitter regarding the nationals' expansion onto his turf. "It's getting hard for an independent store to make any money in this town, because corporate companies like Blockbuster are selling CDs for \$10.99. Meanwhile, I'm buying them from my distributors for \$11 and selling them for \$14.99."

He says he always tries to keep his prices a dollar or two under those of other retailers but adds, "I just cannot compete with the big dogs."

Even the merchant's business card reflects the grim situation. "Support your independent record store," it says on the upper right-hand corner. It goes on to recommend other local stores: "If you don't get it from us, there's Daddy Kool, Boogie Woogie, or Jams-A-Lot."

Londono has only one employee. Mojo, a twentysomething Desert Storm veteran who spins house music and funky breaks in various night spots throughout the state, has been with the store for about a year. "He had no clue about hip-hop when he started here," Londono says. "I wanted someone fresh and hungry."

City Sounds is a heavy supporter of the club scene in the area, and Londono works a few nights a month as an MC at local night spots. He also promotes a hip-hop teen night that draws an average crowd of about 1,000.

Due to its location in the downtown area and the unique merchandise it carries, the store manages to draw an eclectic mix of consumers. Some, not used to the raw images invoked by much of the store's music, leave City Sounds in shock.

"Basically, I'm located in the middle of middle-class U.S.A., and the people that come in here might be a little less fortunate than some others who live around here. Occasionally, some people will come in and hear the music, see the regulars, and walk out frightened."

For those who disagree with the messages the music sends, Londono says, without a trace of regret, "I guess I just don't see a lot of problems with what the music says or what we sell here."



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# Top Pop Catalog Albums

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		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	5	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 11 weeks at No. 1	162
2	4	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	88
3	21	CAROLE KING ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	57
4	3	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	122
5	9	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 84621/ISLAND (10.98/16.98)	LEGEND	231
6	6	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	54
7	7	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	61
8	8	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	242
9	22	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	217
10	17	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	238
11	2	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	14
12	20	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	237
13	11	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	41
14	12	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	227
15	10	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	36
16	13	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	245
17	14	JOURNEY ▲ <sup>6</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	240
18	24	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	8
19	25	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	119
20	18	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	34
21	16	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	11
22	15	BOYZ II MEN ▲ <sup>8</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	59
23	30	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/16.98)	THE BEST OF VAN MORRISON	30
24	19	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	234
25	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	224
26	32	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	225
27	47	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	23
28	28	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	39
29	23	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	189
30	31	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	9
31	27	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	225
32	29	ERIC CLAPTON ▲ <sup>7</sup> POLYDOR 80001/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	234
33	1	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	11
34	34	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	10
35	42	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	144
36	37	SOUNDTRACK ▲ <sup>15</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	2
37	44	U2 ▲ <sup>10</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	191
38	33	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	129
39	38	EAGLES ▲ <sup>12</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	238
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45	—	LED ZEPPELIN ▲ <sup>11</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	203
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50	—	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	7

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.



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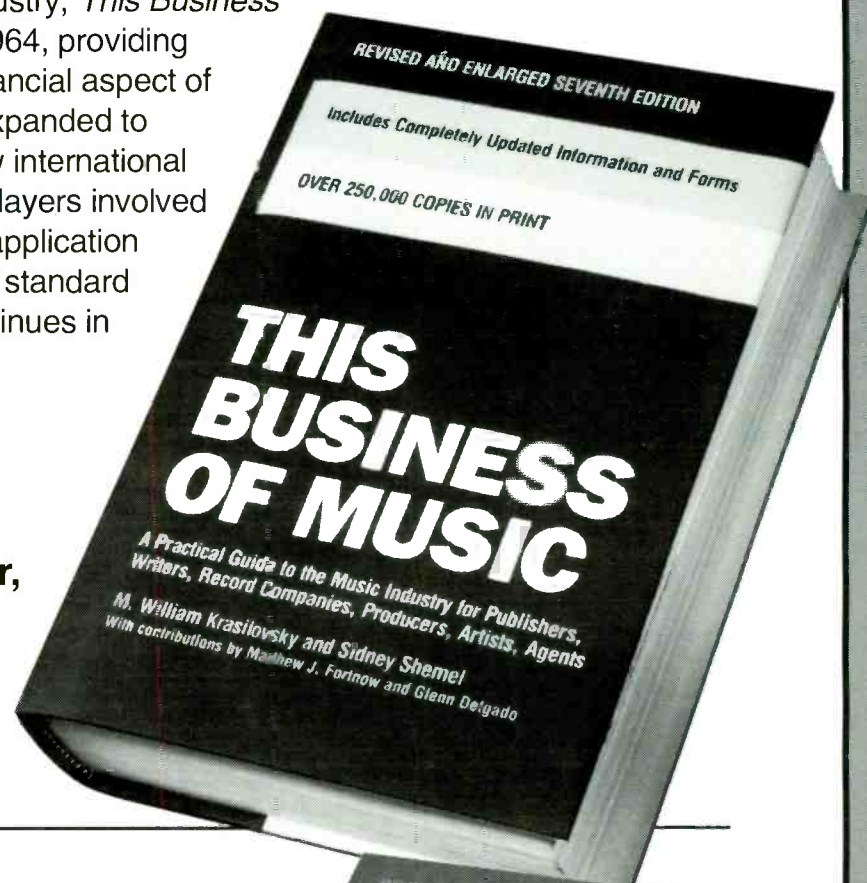
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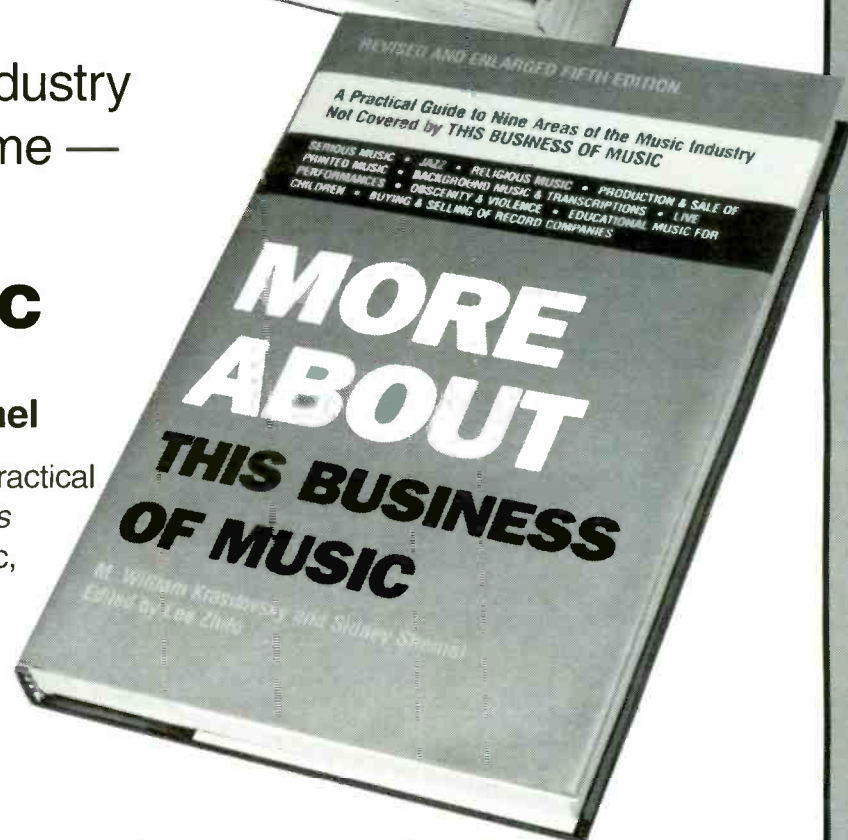
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# The Enter\*Active File

MERCHANTS & MARKETING

## Super Bowl Promotions Go For Online Yardage

BY DOUGLAS REECE

LOS ANGELES—With Super Bowl XXX approaching, the rush of companies eager to tie in products from cars to corn chips with the big game is in full swing. The interactive industry has joined the promotional blitz, as gaming and online companies hawk NFL games and Super Bowl-related services to frenzied football fans.

EA Sports and Sega Sports are teaming with participating Best Buy stores for several of its Super Bowl-related promotional events, including the second Madden Bowl Celebrity Tournament.

EA's Madden Bowl '96 features NFL players, TV personalities, and musicians competing against one another. Finals will take place at the NFL Experience conference in Phoenix Thursday (25)-Jan. 28.

Through December, EA and co-sponsors music TV channel the Box, Game Players magazine, and Best Buy outlets advertised the tournament and provided entry forms for a sweepstakes with a grand-prize trip to the Super Bowl, cash, and VIP passes at the tournament. EA also



supported the tournament on its Internet site.

Among those scheduled to compete are Darius Rucker and Sean Felber of Hootie & the Blowfish, Nate Morris of Boyz II Men, Jerome Bettis of the St. Louis Rams, and actor Dean Cain. Rapper Kid of Kid 'n Play will host the event.

Dave Neubecker, EA Sports' promotions manager, says the event is designed to attract high-profile celebrities who will endorse the product throughout the year.

"If we can get some [media] coverage and reach the consumer, that's great," says Neubecker, "but for us, this is more of an insider thing. If we can connect with players so that they're playing our games and wearing our hats when they do interviews, then we've [succeeded]."

In another recent promotion, EA hosted an X-Band competition that drew more than 5,000 participants playing "Madden Bowl '96" against one another to win a trip to the Super Bowl.

Sega has made an even larger investment in its event promotion. It is hosting the 1996 Sega Sports NFL Players Party at the Phoenix Civic Plaza Thursday (25)-Jan. 28.

At the event, Sega games will be displayed on 17 video game banks that each contain four to eight Sega systems.

Party highlights will include giveaways of Super Bowl tickets, cruises, and NFL merchandise, as well as featured live performances by Meat Loaf and Sawyer Brown.

Sega aims to take advantage of the drawing power of attending athletes, such as Marcus Allen, Ronnie Lott, and Daryl Johnston.

John Gillin, director of marketing at Sega Sports, claims sponsorship of events that are well attended by athletes lends credibility to the company's



sports games.

Gillin says, "We try to put the game players in the batter's box or the quarterback's helmet, so by associating ourselves with these events, we're able to reinforce Sega Sports as the most authentic game maker in the market."

To give national exposure to the regional event, Sega Sports worked with the Cartoon Network to advertise the party via spots promoting a call-in contest in which the winner receives free tickets to the Super Bowl and the Sega-sponsored party. Participating Best Buy stores are offering entry forms for the contest to its video game consumers.

Sega will also make available on satellite its Super Bowl predictions, which will be based on computer-run play of its "Prime Time NFL Football Starring Deion Sanders" game. The title, which incorporates actual NFL player statistics into game play, has a 85%-90% accuracy rate, according to Sega.

Philips Media Software is aiming to tackle consumers with its own Super

Bowl contest. The company is sponsoring a "Win A Trip To The Super Bowl" trivia game for its "NFL Instant Replay" computer game. Philips is hoping to promote interest in the football game by stickering product packaging with contest details.

Sanctuary Woods is taking a more scholastic approach to promoting its math-based educational computer game, "NFL Math." For its NFL Math Bowl, the company is pitting elementary schools from five regions against one another in a contest to win computers and NFL gear.

The promotion, which runs Jan. 8-Friday (26), rewards students and classes that most successfully complete its "Road To The Super Bowl" game. Sanctuary Woods tallies scores submitted to its headquarters on a weekly basis and will award prizes Jan. 29.

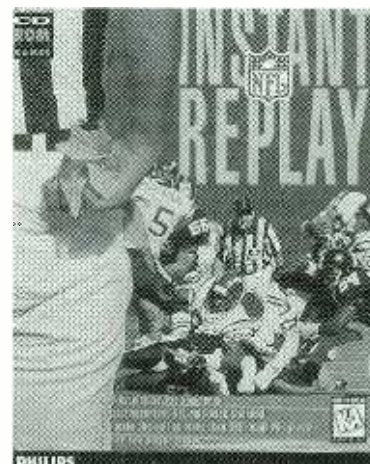
### GRIDIRON ONLINE

On the Internet's World Wide Web, sports fans will find at least two sites dedicated to the Super Bowl to keep them entertained between bites of spinach dip.

TRACER Design's Arizona Super Bowl Road Trip (<http://www.sandbox.net>) sends online players on a virtual journey from New York to Phoenix in a '57 Chevy convertible "Cyber Car" and allots them \$3,000 in electronic cash for gas and expenses.

The goal is to avoid obstacles, gather prizes, and decipher clues while visiting Web sites ranging from the Football Hall of Fame to the Harley Davidson Factory.

The first player to arrive in Tempe, Ariz., with \$1,500 left over takes home the cash and whatever prizes he or she



has accumulated on the journey. Up-to-date statistical information on the NFL playoff teams is integrated into the online promotion.

According to company president Chad Little, the site is getting 100,000-150,000 hits a day. Little, who calls the game "the most content-intensive and fun game on the Web," says plans are being developed for a similar NCAA Final Four game.

Those who still haven't won tickets to the big game may want to check out Yahoo! (<http://www.yahoo.com>), where they can attempt to win a pair of Super Bowl tickets by answering football trivia questions.

To find the correct answers, Yahoo! directs users to Microsoft's official NFL site at <http://www.superbowl.com>. Along with co-sponsor NBC Sports, the site features up-to-the-minute data on games and teams. Users can also enter chat rooms with NFL players and NBC Sports commentators, purchase NFL merchandise, and post messages.

## Soundgarden Vid Takes CD Plus Out Of Unknown Clips From Multimedia Discs The Wave Of The Future

BY BRETT ATWOOD

LOS ANGELES—It was bound to happen. Soundgarden's "Superunknown" has become the first music video taken from a music-themed multimedia disc to get airplay on MTV. The clip, which promotes the A&M CD Plus title "Alive In The Superunknown," was played without much fanfare on an episode of MTV's "120 Minutes" in mid-December.

The clip, which contains a combination of computer graphics and performance footage, is an edit of three video portions of the CD Plus title.

"We always thought that there would be a music video from this project, but no one knew how exactly we would end up doing it," says Sergio Silva, executive multimedia producer at nu.millennia, which created the CD Plus in conjunction with A&M Records.

Silva, who is a former music video department staffer at A&M, says that the unique clip was an economical way for A&M to repurpose existing video and graphics into a completely new clip for the modern rock band.

"It lowers the production cost, for one



thing," says Silva. "Many of the visuals for the interactive disc can be created on a desktop and can be adopted to the music video without additional cost. Rock'n'roll is supposed to be cheap, and doing it on the desktop computer mirrors that idea."

Mike Regan, A&M's senior director of product development and new technology, says the clip provides another promotional avenue for the band and for

CD Plus.

"Superunknown" is not the first music video to emerge from a multimedia disc. For example, American Laser Games' Her Interactive division recently serviced a clip based on the Strawberry Zots' "Drive Your Car" to promote its "McKenzie & Company" game. However, that clip and a handful of others have not received serious attention from music video programmers.

The sales clout of Soundgarden and the quality of the video helped to secure airplay for the clip, says Silva.

Regan says that A&M is considering creating another clip from a future CD Plus title.

"It will be a case-by-case basis," says Regan. "This was a great first experiment, and we are happy that MTV accepted it and is willing to play it."

Silva says that he too expects more clips to come from multimedia discs in the future.

"When DVD becomes the norm, I imagine we will see a lot of different alliances forming between artists and multimedia companies to create even more complex music videos on DVD," says Silva. "This is only the beginning."

## The World's At Play On Sony

**PLAYSTATION SALES:** Sony Computer Entertainment America has announced that more than 800,000 units of its PlayStation game consoles have been sold since the product's North American launch Sept. 9. Worldwide sales for the set-top system are estimated to be at about 3.4 million units. In addition, SCEA says, more than 4 million game titles have been sold for the system in North America.

**DENON GETS ACTIVE:** Denon Corp. USA is forming Digital Active Media, an interactive division to develop, license, and market music, game, and recordable CD software. DAM's first multimedia titles are expected to be shipped in the third quarter of 1996.

Denon Digital Industries executive VP Dick Meixner will assume the presidency of the new media company, which will be headquartered in Atlanta.

**GRAPHIX MERGER:** Graphix Zone Inc., which has created CD-ROMs for  $\mathcal{F}$  and Bob Dylan, has entered a definitive merger agreement with multimedia developer and publisher StarPress Inc. The merged companies will be headquartered in Irvine, Calif.

**THE BIG ONE:** GT Interactive Software Corp. has acquired the worldwide publishing rights to id Software's "Quake." The forthcoming game, which was created by the developers of the smash "Doom," will be available at retail for computer and set-top game systems in the fall. As with "Doom," a sample of the game will appear for free as shareware on the Internet. A complete version of the game will be available for direct purchase by mail and over the Internet from id.

**FASTER COMPUTERS:** Several computer manufacturers are beginning shipment of computers that contain the fastest-ever Pentium chips, which will run at 150 and 166 MHz. IBM, Compaq, and Digital Equipment Corp. are among the computer manufacturers that are producing computers with the speedy new Intel chips. Most of the high-end models are expected to sell for at least \$3,000.

**VECTORMAN VICTORY:** Sega awarded \$25,000 to a 12-year-old boy who successfully completed its "VectorMan" cartridge game. Keola Kaula of Albuquerque, N.M., won the "Play To Win" contest by finding a secret phone number in the end sequence of the action game. More than \$160,000 in cash and prizes will be given away in the promotion, which began Oct. 24, 1995.

**LOGGING ON:** The Enter\*Active File has a new editor: Please send news correspondence and review copies to Brett Atwood at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail correspondence should be sent to [brett213@ix.netcom.com](mailto:brett213@ix.netcom.com).

# Home Video

MERCHANTS & MARKETING



**Doughboy Marches On.** Turner Home Entertainment enlisted two food groups to promote the March launch of the first of its Cartoon Network releases, "Classic Johnny Quest": Green Giant's Little Sprout and the Pillsbury Doughboy, who supported Turner's "The Swan Princess" last summer. Shown, from left, are Turner executives Craig Van Gorp, sell-through sales VP; Bob Prudhomme, rental sales VP; Richard Pinson, marketing VP; and Stuart Snyder, executive VP/GM.

## Franchises Fight Uphill Shelf Race Even Big Lines Have To Monitor Trends

■ BY EILEEN FITZPATRICK

LOS ANGELES—Despite Disney's dominance in branded video product, cassette franchises bearing the household names of Playboy, Barney, Jane Fonda, the NFL, and the Mighty Morphin Power Rangers have been able to stake out shelf space year after year. Their success has made it that much harder for others to gain a foothold.

"I wouldn't want to be launching 'Barney' today," says the Lyons Group VP of marketing Debby Reis. "And I doubt it would be as successful."

One of the factors that contributed to making Barney the world's most famous purple dinosaur was the company's focus on the preschool market.



"The Mighty Morphin Power Rangers" receives fine-tuning.

In 1988, when Barney first hit retail, sell-through was mainly a kids game. However, not many major studios, outside of Disney, were targeting preschoolers.

In the past three years, though, 3- to 5-year-olds have become a genre all their own. "We saw that the market needed preschool product, so the timing was good for us," says Reis. "Now there's tough competition, and retailers are forced to choose between us and them."

Reis points to competition from new preschool lines, such as MCA/Universal Home Video's "Timmy The Tooth," backed by a multimillion-dollar launch campaign. "With our product, however, they tend to get better profit margins," she says, "because it's not as heavily discounted. But we could have never launched 'Barney' the same way as 'Timmy The Tooth.'"

It took nearly six years for Barney to hit it big and almost as many for the Power Rangers. The breakthrough point for both was TV. Barney got his break on PBS in 1992, and the Power Rangers have remained the top kids cartoon for the last three years. Saban Entertainment, which produces the latter series, has a strategic alliance with the Fox Kids Network to showcase new Power Rangers product.

After cumulative sales of 15 million units for 16 titles, the Power Rangers are undergoing some fine-tuning. "In 1995, sales of new Power Rangers releases weren't doing as well as compared to the older titles when they were first released," says Saban Home Video director of marketing Sharon Gittles. "But we have a new focus for 1996."

One major change will be increasing the length of each tape from 25 to 45-50 minutes, while keeping suggested list at \$12.98. Exclusive footage will also be included on each new release for added value.

"The single-episode release is a thing of the past," says Gittles. "Consumers are looking for a price/value relationship." Best-of collections, direct-to-video features, and new characters are also part of the rejuvenation

(Continued on page 101)

## DSS Looms At PPV, Cable's Door; VSDA Board Debates SIVA Bailout

**THE CURE:** Is a digital satellite system the 12-step program you need to end your cassette addiction? Yes, according to Phillip Swann, editorial director of Satellite Direct magazine, which commissioned Nielsen Media Research to conduct the first study of the viewing habits of DSS owners. Swann wasn't among the respondents (533 DSS-equipped households were called at random), but he considers his experience with dish delivery indicative of how other consumers might act.

Swann's presentation of the Nielsen data at a Jan. 16 press luncheon in New York contained no mention of home video, so we asked why it was omitted. Satellite Direct, he said, wanted to focus on cable and pay-per-view comparisons. However, Swann noted, "I got my dish 18 months ago, and I've not been to a video store since. And until then I was a frequent renter."

Assessing DSS' impact on rental and sell-through is difficult, says Nielsen VP Paul Lindstrom. Nevertheless, PPV buy rates among DSS subscribers are such that, Swann said, "it leads some people to think, 'Bye-bye Blockbuster.'" In the November survey, 67.6% of respondents said they had purchased a PPV movie (at \$2.99, about the price of a rental) in the past three months. Only 9.9% of cable households had bought a movie—non-interest video retailers exploit to maintain cassette exclusivity. With DDS, the advantage disappears.

Worse still, Nielsen found that 60.7% of respondents were buying PPV at least once every two weeks and 32.1% at least once a week. There is currently an installed base of 1.3 million satellite dishes, which is no danger to retail. But given the early adopters' almost total satisfaction with every aspect of DSS, the sales potential is awesome. Dish owners "like everything," said Swann, who found the data "amazing" and "incredible." Those could be the words to describe the impact on the cassette trade if Hollywood were to speed PPV release.

**CHOICES:** The Video Software Dealers Assn. may absorb the impecunious Special Interest Video Assn. Or it may not. The decision to pay SIVA's debts in return for a well-established forum on nontheatrical titles went before the VSDA board, which met Jan. 19 during the regional leaders conference in Los Angeles. VSDA could readily pick up homeless SIVA members without the expense if SIVA were to go under, and the seminar wouldn't be hard to replicate. On the other hand, the modest cost

of the rescue, probably less than \$50,000, would engender much goodwill by bailing out the organization.

VSDA's board also debated the sequel to the survey of pay-TV signal theft conducted two years ago by Cambridge Associates in Stamford, Conn. Word is the VSDA staff has recommended hiring Chilton Research Services for the update. Chilton couldn't recontact the original respondents unless Cambridge provided them.

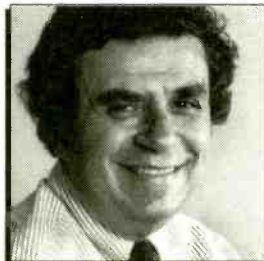
**V**IDBITS: ITA is homeward bound, again. The trade organization representing all forms of magnetic media leaves New York for Princeton, N.J., in a month or so—much closer to the Bucks County, Pa., home of executive VP Charles Van Horn, who has been commuting daily to Manhattan since he joined ITA in the mid-'80s. New York was convenient for city and suburban dwellers Larry Finley and Henry Brief when they ran things; now it's Van Horn's turn.

Pioneer chain RKO Warner Video closed the last of its doors in New York a few weeks ago, leaving Christmas ornaments and a "Miracle On 34th Street" display in the gated window of the flagship store on 49th Street and Broadway. FoxVideo did surprisingly well with the title, but even miracles have their limits. The "for rent" sign said to call Mr. Howard at 212-489-8130, the phone number for Coliseum Video, whose arena is wrestling. Coliseum's Arthur Morowitz opened the first Video Shack on Broadway in 1979—before he and partner Howard Farber launched Hulk Hogan on an unsuspecting world—added several others, and then sold out to Howard Landes, who eventually took RKO Warner into bankruptcy. Morowitz owns the flagship property. It's a good bet a video store won't be the next occupant.

James Merkle, the deposed president/CEO of duplicator Allied Digital Technologies, did not leave empty-handed. According to Allied's latest proxy statement, Merkle owns 484,677 shares worth \$1.8 million, has options on another 25,000 shares, and continues as a consultant to the company through Dec. 31, 1997, the end of his original employment contract. Merkle, who earned \$237,201 in fiscal 1995, left Allied in the wake of a dubbing snafu that significantly curtailed the output of finished cassettes for several clients (Picture This, Billboard, Nov. 18, 1995). Allied has extended its audio and video dubbing agreement with PolyGram through 1997.

PICTURE  
THIS

by Seth Goldstein



The trade organization representing all forms of magnetic media leaves New York for Princeton, N.J., in a month or so—much closer to the Bucks County, Pa., home of executive VP Charles Van Horn, who has been commuting daily to Manhattan since he joined ITA in the mid-'80s. New York was convenient for city and suburban dwellers

## ABC Video Teams With Hasbro For Toy Stories

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Special-interest vendor ABC Video is creating a toy story all its own with plans for a series of direct-to-retail children's titles based on Hasbro Inc.'s popular Tonka Truck and Playskool Cool Tools product lines.

Through its new partnership with the toy manufacturer, Stamford, Conn.-based ABC Video has acquired the North American marketing and distribution rights for Tonka Truck and Cool Tools and will work with Hasbro to develop sell-through titles. The first two videos in each series will hit retail shelves during the second half of 1996, with the door open to develop others in the future.

"We are looking at this as the start of a broad relationship, focusing first on these two properties," says Jon Peisinger, president of ABC Video.

In a departure from the animated fare that constitutes the majority of ABC's kid-vid catalog, each half-hour release will pick up on the continuing popularity of live-action programs that demonstrate to the preschool audience how things work. Sales of these "reality" titles have been particularly strong in the past year.

Each ABC Video cassette will feature actual trucks and tools. Cool Tools, for example, are miniaturized die-cast versions of hammers, pliers, and the like, designed for little hands. The tools will be featured in adventures plotted to hold toddlers' attention. Voice-overs and original music round out the pro-



Tonka trucks appearing on tape.

ductions.

"We are talking about blazing some trails here," Peisinger says, adding that the strong brand identification associated with Hasbro, Tonka, and Cool Tools makes it easier to take the step. "In the case of Tonka, generations of kids have grown up with it," he continues. "We are going in with a built-in audience."

For Hasbro, which has always been active in toy/video cross-promotions, the new lines represent an opportunity to extend Tonka and Cool Tools to a new market, according to John Gildea, VP of corporate licensing and promotions. "We are looking to build a brand through incremental exposure in categories we would normally not be in; i.e., the video business."

Seven years ago, Hasbro co-produced a short-lived line of videos based on Playskool with Western Publishing. After the project was dropped, Hasbro received proposals from special-inter-

(Continued on page 101)

### Dove Takes Video Under Its Wing; Live Easter Cultures

**DOVETAILING INTO VIDEO:** Books-on-tape king Dove Audio will try its hand at movies and video through the spinoff label Dove International, which is headed by Tom Skouras, who once ran the now-defunct Skouras Pictures. Dove plans to release 10-12 features and direct-to-video rental titles per year through acquisitions and co-financing deals, Skouras says. The first three titles will be released this spring. Dove will probably launch a children's line for the sell-through market later this year.

The company, which doesn't expect to produce any movies on its own, has already set up a distribution deal with Paramount

Home Video, which continues to distribute Skouras Pictures' remaining new releases and catalog titles. New product left in the Skouras pipeline will be released under the Dove International label. Theatrical distribution plans haven't been decided.

Caught in the downward trend of "B" features, Skouras Pictures released less than six new features annually and slowly faded away last year. Skouras blames a failed initial public offering bid as the final nail in the independent's coffin. Attorneys for Skouras Pictures are preparing a lawsuit against the underwriter of the IPO, who deserted the company in the middle of the offering, Skouras says.

Meanwhile, Skouras is setting up shop at Dove, thanks to a long association with Dove Audio president Michael Viner.

"Michael and I have known each other, and we both know the independent thing," says Skouras. "We both know you can't rely on one product as an independent, and even though other [independents] have diversified, most are still only a movie company."

The 10-year-old Dove's book-publishing unit exploded last year with the release "The Private Life Of Nicole Brown Simpson" by Faye Resnick. A sequel, "Shattered," is due sometime this year.

Skouras says that some best-sellers, such as the Resnick book, could be spun off into movies-of-the-week for television that would hit video sooner than theatrical releases.

The prospect of marketing such properties as a cassette version of the Resnick book convinced Paramount to sign up to distribute titles, says president of worldwide video Eric Doctorow. "They seem to have an eye for successful product on the book and audio side," says Doctorow. "We think it's a great marriage."

**SPEAKING OF GREAT** marriages, Paramount has tied the knot with Danskin to cross-promote its Weight Watchers Workout series. Inside each cassette box, consumers will find a certificate good for a pair of Danskin socks.

In addition, buyers will receive a coupon for \$5 off the purchase of Danskin footwear. They can also get a free copy of the "Weight Watchers Complete Cookbook & Program Basics," a \$29.95 value, with the purchase of all three tapes in the series.

Discounts for Weight Watchers food products, magazine, and books are included in a 12-page insert inside each cassette.

"These offers give consumers an awful lot of value," says executive VP of sales and marketing Jack Kanne. "It's a broad-based offer totaling \$58 worth of discounts." Kanne says that Paramount decided on an aggressive marketing campaign in order to make it stand out at retail.

"The fitness market is so competitive," Kanne says. "And we wanted to put a lot of marketing behind this series to break out of the clutter."

**EASTER PARADE:** TCBY yogurt shops are hooking up with LIVE Entertainment's Family Home Entertainment label to promote seven Easter titles.

At each of TCBY's 1,000 locations, kids can get a coloring sheet with coupons for \$2 off any FHE Easter video. The promotion will run for six weeks starting Feb. 20, the date the titles arrive in stores. Kids who color the sheets, which feature characters from the videos, and return them to a TCBY shop will receive a free waffle cone.

Titles in the collection include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "The Tale Of Peter Rabbit," and "Tales Of Beatrix Potter." Retail price is \$12.98 each. Cumulative sales of the collection have been approximately 2.3 million units annually for the last four years, according to LIVE.

**LE BLOCKBUSTER:** Blockbuster Video has acquired nine Video Esprit stores in Montreal, increasing its presence in the city to 21 outlets.

Seven Video Esprit stores are located in Montreal proper; two are in surrounding suburbs. Each store will be converted to Blockbuster's store format and manned by current Video Esprit employees. Consumers may continue to rent using Video Esprit cards until the conversions are complete.



**SHELF TALK**  
by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	7	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	2	11	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
3	7	7	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	5	45	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	4	145	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	6	14	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
7	11	3	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
8	9	8	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
9	8	7	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
10	13	9	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
11	10	10	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
12	3	12	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
13	14	7	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
14	15	9	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
15	<b>NEW ▶</b>		JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
16	22	29	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
17	19	4	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
18	18	10	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
19	35	69	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
20	16	7	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
21	21	7	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
22	23	27	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
23	12	9	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
24	29	15	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
25	<b>RE-ENTRY</b>		LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
26	20	36	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
27	38	13	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
28	<b>RE-ENTRY</b>		GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
29	30	9	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
30	34	9	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
31	24	3	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
32	<b>RE-ENTRY</b>		CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
33	25	25	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
34	<b>RE-ENTRY</b>		TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 25731-3	TLC	1995	NR	14.98
35	31	7	JAWS (SPECIAL COLLECTOR'S EDITION)	MCA/Universal Home Video Uni Dist. Corp. 82582	Roy Scheider Richard Dreyfuss	1975	PG	19.98
36	32	10	GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
37	28	8	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
38	37	2	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
39	<b>NEW ▶</b>		THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
40	39	13	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

OH, MY SOD IT'S...

**\$9.98**  
Suggested Retail Price

# EARTHWORM JIM

**WORMING HIS WAY ONTO VIDEOCASSETTE!**

He's the stylishly slim star of the galaxy's most radical video game hit. He's the invulnerable invertebrate whose animated TV show has the competition eating dirt. Now, the hippest hero ever to slip into a cyber-powered super-suit is about to romp onto video in the interplanetary, evil-eradicating, ray-gun-blazin' new series: EARTHWORM JIM!™

**TV'S NO. 1 WORM!**

The animated series premiered as the NUMBER ONE SHOW OR KIDS on the WB Kids Network!

**JIM'S "GAME" PLAN FOR VIDEO SUCCESS!**

Over 2 million video game units sold on all formats!

**WORM-POWERED CROSS PROMOTIONS!**



**Playmates**

**FREE**

with videocassette proofs-of-purchase

Limited Edition Individually Numbered Action Figure by mail! Includes Wacky Sidekick and Accessories!



**Playmates**

Exclusive "Hints and Tips" will be packed into each videocassette!

**EXTRA!**  
Each episode contains exclusive interviews with the creators, animators and more!



Earthworm Jim™ premiums to be given away at restaurants nationwide!

**FREE**

Earthworm Jim™  
Fleer SkyBox  
Trading Card

Inside Each Videocassette!

**STREET DATE: 4/9/96**



SEL. #82764



SEL. #82765



SEL #82766



SEL. #82767



digitally recorded

STEREO

Each Cassette Color/40 Mins. Approx./Not Rated

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# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	3	3	<b>DIE HARD WITH A VENGEANCE (R)</b>	FoxVideo 8858	Bruce Willis Samuel L. Jackson
2	7	3	<b>CLUELESS (PG-13)</b>	Paramount Home Video 33215	Alicia Silverstone
3	2	9	<b>CRIMSON TIDE (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
4	1	7	<b>APOLLO 13 (PG)</b>	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
5	8	3	<b>MORTAL KOMBAT-THE MOVIE (PG-13)</b>	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
6	11	3	<b>FIRST KNIGHT (PG-13)</b>	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
7	4	3	<b>JUDGE DREDD (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
8	5	7	<b>CONGO (PG-13)</b>	Paramount Home Video 33038	Dylan Walsh Laura Linney
9	6	6	<b>SPECIES (R)</b>	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
10	30	2	<b>SHOWGIRLS (NC-17)</b>	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
11	10	6	<b>FORGET PARIS (PG-13)</b>	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
12	9	13	<b>WHILE YOU WERE SLEEPING (PG)</b>	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
13	12	9	<b>DOLORES CLAIBORNE (R)</b>	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
14	14	7	<b>JOHNNY MNEMONIC (R)</b>	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
15	13	10	<b>BAD BOYS (R)</b>	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
16	18	3	<b>THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)</b>	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
17	19	15	<b>FRENCH KISS (PG-13)</b>	FoxVideo 8823	Meg Ryan Kevin Kline
18	16	18	<b>PULP FICTION (R)</b>	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
19	15	11	<b>THE SANTA CLAUSE (PG)</b>	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
20	25	3	<b>THE SECRET OF ROAN INISH (PG)</b>	Columbia TriStar Home Video 50923	Jeni Courtney
21	34	13	<b>FRIDAY (R)</b>	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
22	17	11	<b>BATMAN FOREVER (PG-13)</b>	Warner Home Video 15100	Val Kilmer Jim Carrey
23	27	23	<b>OUTBREAK (R)</b>	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
24	22	11	<b>EXOTICA (R)</b>	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
25	<b>NEW</b>		<b>SAFE (R)</b>	Columbia TriStar Home Video 11843	Julianne Moore
26	24	7	<b>BODILY HARM (R)</b>	WarnerVision Entertainment 51035-3	Linda Fiorentino
27	21	13	<b>TOMMY BOY (PG-13)</b>	Paramount Home Video 33131	Chris Farley David Spade
28	39	3	<b>CANADIAN BACON (PG)</b>	PolyGram Video 8006332331	John Candy
29	23	14	<b>ROB ROY (R)</b>	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
30	29	6	<b>THE GREAT ELEPHANT ESCAPE (NR)</b>	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalist Julian Sands
31	<b>RE-ENTRY</b>		<b>BELLE DE JOUR (R)</b>	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
32	35	3	<b>THE LAND BEFORE TIME III (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
33	33	14	<b>CASPER (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
34	<b>NEW</b>		<b>BURNT BY THE SUN (R)</b>	Columbia TriStar Home Video 41553	Nikita Mikhalkov Oleg Menchikov
35	<b>NEW</b>		<b>THE NET (PG-13)</b>	Columbia TriStar Home Video 11613	Sandra Bullock
36	20	7	<b>MIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)</b>	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch
37	36	16	<b>THE MADNESS OF KING GEORGE (R)</b>	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
38	<b>NEW</b>		<b>THE GLASS SHIELD (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
39	<b>NEW</b>		<b>SEPARATE LIVES (R)</b>	Vidmark Entertainment 5569	James Belushi Linda Hamilton
40	26	9	<b>FREE WILLY 2: THE ADVENTURE HOME (PG)</b>	Warner Home Video 18200	Jason James Richter

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

# Blockbuster Names Noms

NEW YORK—Nominees have been announced for the second annual Blockbuster Entertainment Awards, which will be broadcast live from Los Angeles' Pantages Theater on the United Paramount Network March 6. Voting began Dec. 29, 1995, and ran through Jan. 16.

Following are the theatrical nominations, which are for movies released between Dec. 25, 1994, and Dec. 22, 1995:

**Favorite actor, action/adventure:** Pierce Brosnan, "Goldeneye"; Val Kilmer, "Batman Forever"; Bruce Willis, "Die Hard With A Vengeance."

**Favorite actor, drama:** Clint Eastwood, "The Bridges Of Madison County"; Tom Hanks, "Apollo 13"; Brad Pitt, "Legends Of The Fall."

**Favorite actor, comedy/romance:** Jim Carrey, "Ace Ventura: When Nature Calls"; Michael Douglas, "The American President"; John Travolta, "Get Shorty."

**Favorite newcomer, male:** Greg Kinnear, "Sabrina"; Martin Lawrence, "Bad Boys"; Will Smith, "Bad Boys."

**Favorite actor, mystery/thriller:** Morgan Freeman, "Seven"; Brad Pitt, "Seven"; Dustin Hoffman, "Outbreak"; Denzel Washington, "Crimson Tide."

**Favorite actress, action/adventure:** Geena Davis, "Cutthroat Island"; Nicole Kidman, "Batman Forever"; Jeanne Tripplehorn, "Waterworld."

**Favorite actress, drama:** Michelle Pfeiffer, "Dangerous Minds"; Sharon Stone, "Casino"; Meryl Streep, "Bridges Of Madison County."

**Favorite actress, comedy/romance:** Annette Bening, "The American President"; Sandra Bullock, "While You Were Sleeping"; Julia Roberts, "Something To Talk About."

**Favorite newcomer, female:** Natasha Henstridge, "Species"; Julia Ormond, "Legends Of The Fall"; Julia Ormond, "Sabrina"; Alicia Silverstone, "Clueless."

Following are the video nominations, which are from movies that were top rentals in their first six weeks of release during the period from Dec. 2, 1994, to Dec. 25, 1995:

**Favorite actor, action/adventure:** Harrison Ford, "Clear And Present Danger"; Arnold Schwarzenegger, "True Lies"; Bruce Willis, "Die Hard With A Vengeance."

**Favorite actor, drama:** Michael Douglas, "Disclosure"; Tom Hanks, "Apollo 13"; Tom Hanks, "Forrest Gump"; John Travolta, "Pulp Fiction."

**Favorite actor, comedy:** Jim Carrey, "Dumb And Dumber"; Jim Carrey, "The Mask"; Bill Pullman, "While You Were Sleeping"; Sinbad, "Houseguest."

**Favorite actor, mystery/thriller:** Tom Cruise, "Interview With The Vampire"; Brad Pitt, "Interview With The Vampire"; Dustin Hoffman, "Outbreak"; Denzel Washington, "Crimson Tide."

(Continued on next page)

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	
<b>★ ★ NO. 1 ★ ★</b>						
1	1	31	<b>PULSE</b> ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
2	2	30	<b>VIDEO GREATEST HITS-HISTORY</b> ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
3	4	107	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
4	5	11	<b>LIVE FROM AUSTIN, TEXAS</b> Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
5	3	16	<b>THE WOMAN IN ME</b> ● PolyGram Video 8006336605	Shania Twain	LF	19.95
6	6	14	<b>DESIGN OF A DECADE 1986/1996</b> A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
7	9	97	<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Video 82163	Yanni	LF	19.98
8	8	10	<b>CRAZY VIDEO COOL</b> 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
9	11	12	<b>EL CONCIERTO</b> ● Wea Latina 11639	Luis Miguel	LF	19.98
10	12	8	<b>GREATEST VIDEO HITS COLLECTION</b> 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
11	15	48	<b>THE COMPLETE BEATLES</b> ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
12	10	12	<b>SUMMER CAMP WITH TRUCKS</b> WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
13	21	11	<b>LIVE INTRUSION</b> AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98
14	20	6	<b>VIDEO VAULT</b> PolyGram Video 440074813	Def Leppard	LF	19.95
15	14	60	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
16	18	5	<b>VOODOO LOUNGE</b> PolyGram Video 8006374833	Rolling Stones	LF	19.95
17	7	26	<b>CHRISTMAS WITH LUCIANO PAVAROTTI</b> Video Treasures SV9084	Luciano Pavarotti	LF	9.99
18	19	8	<b>PLAYBACK</b> MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
19	17	6	<b>CHAMPIONS OF THE WORLD</b> Hollywood Records Music Video 90033	Queen	LF	19.95
20	16	8	<b>DECADE 1985-1995</b> Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
21	13	40	<b>NBA JAM THE MUSIC VIDEOS</b> CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
22	<b>RE-ENTRY</b>		<b>GRATEFUL TO GARCIA</b> Channel One 39733	Various Artists	LF	9.95
23	26	64	<b>THE BOB MARLEY STORY</b> ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
24	24	12	<b>LIVE FROM LONDON</b> ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
25	25	5	<b>NONA WEISBAUM</b> Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98
26	30	24	<b>REBA LIVE</b> MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
27	22	16	<b>GREATEST HITS-FROM THE BEGINNING</b> Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
28	29	6	<b>ROAD TESTED</b> Capitol Video 77863	Bonnie Raitt	SF	14.95
29	33	61	<b>LIVE! TONIGHT! SOLD OUT!!</b> ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
30	35	68	<b>BARBRA-THE CONCERT</b> ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
31	27	72	<b>THE 3 TENORS IN CONCERT 1994</b> ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
32	23	48	<b>YOU MIGHT BE A REDNECK IF...</b> △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
33	34	70	<b>BOYZ II MEN THEN II NOW</b> ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
34	36	42	<b>MURDER WAS THE CASE</b> WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
35	<b>NEW</b>		<b>JUBILEE: LIVE AT WOLF TRAP</b> Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
36	31	35	<b>AN HOUR WITH TIM</b> Curb Video 77742-3	Tim McGraw	LF	14.98
37	37	34	<b>NO QUARTER (UNLEDDDED)</b> WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
38	40	13	<b>EVERLASTING GLORIA</b> Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
39	32	24	<b>THE FIRST U.S. VISIT</b> Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
40	<b>RE-ENTRY</b>		<b>THE GATE TO THE MIND'S EYE</b> ▲ Miramar BMG Video 80101-3	Thomas Dolby	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Commu-

### FRANCHISES FIGHT UPHILL SHELF RACE

(Continued from page 97)

strategy, she adds.

Spotting trends early also helped Jane Fonda become the queen of exercise video in the '80s. La Fonda president Julie La Fond says that while the videos developed as an outgrowth of Jane Fonda's exercise studios, their longevity can be attributed to staying in touch with their audience and keeping up to date with trends.

"We listened to what consumers wanted to do at home, and when they wanted shorter, targeted programs, and exercises with equipment, we adapted to their needs," says La Fond, who has been with the series from the beginning in 1982.

La Fond notes that the company uses fitness professionals to develop new programs and distinguish between exercise trends and exercise fads.

"We knew the slide workout wasn't popular, and we don't go into a market until it's mature," she says. "We hit the step aerobics trend perfectly because when we put out our tape, it was already in the mainstream." The best-selling tape in the Fonda step series has sold more than 500,000 units, La Fond adds.

Without the benefit of an Academy Award-winning actress driving sales, Buns of Steel creator Greg Smithy spotted and rode the body-parts exercise trend in the late '80s. But the multi-title line is having difficulty finding retail space after eight years.

"One of the problems is the proliferation of movies, and we've got to find

more shelf space outside of the video department," says WarnerVision VP of marketing Melissa Berman. WarnerVision (soon to be spun off from Time Warner and renamed A\*Vision) acquired the Buns franchise from the Maier Group, which distributed the tapes from 1987 to 1993.

WarnerVision releases about the same number of Buns titles each year, cross-promoting them with Buns of Steel books, equipment, and fitness apparel. A second book, co-written by Buns trainer Leisa Hart, is due in May with a cross-promotion from Bally's Health Club.

Consumers who purchase the book, titled "Abs Of Steel Workbook," will receive a free two-week trial or \$50 off a full Bally's membership. A new clothes line hits stores this month, and a Buns calendar is slated for 1997, Berman says. "The idea is to get the name into other parts of the store."

While Barney, Buns, and Fonda have taken years to build their franchises from scratch, NFL Video and Playboy Home Video are extensions of well-established market names.

"Our core product is beautiful women," says Playboy senior VP/GM Barry Leshtz. "That never goes out of fashion, but we're very sensitive to our audience." Leshtz adds that the biggest challenge is to keep the themed programs fresh. "You just don't want to release 'Wet & Wild: Part 7,'" he says. "That's why we have releases like 'Wet & Wild: The Locker Room.'"

Playboy has extended its line with such concepts as the celebrity centerfold, a couples line, and erotic thrillers for the rental market. But because of the nature of its product, Playboy has been hindered by limited distribution.

"Our only problem has been our inability to crack the mass market," says Leshtz, "because that's where consumers have predetermined to buy videos." However, Playboy is slowly breaking into Blockbuster Video, now testing releases in some locations.

On the other hand, when PolyGram Video picked up the NFL line in 1992 numerous premium deals had flooded the market with product. "With NFL product, you can never flood the market, because it devalues the line," says PolyGram president Bill Sondheim. "All of the titles are so integrated that overselling can damage the whole brand."

Besides managing excess inventory, PolyGram freshened the line with new product, including "NFL Rocks," "NFL Country," "NFL Kids," and "The Greatest Ever," a nostalgia entry appealing to an older demographic. Since PolyGram took over distribution from now-defunct Media Home Entertainment, Sondheim says that sales have grown 15%-20% annually. The company has just renewed its distribution agreement with NFL.

Sondheim is particularly excited that major retailers, such as Musicland and Kmart, have established dedicated NFL displays. Meanwhile, PolyGram has also expanded distribution in supermarkets.

### BLOCKBUSTER

(Continued from preceding page)

**Favorite actress, action/adventure:** Jamie Lee Curtis, "True Lies"; Nicole Kidman, "Batman Forever"; Sharon Stone, "The Specialist."

**Favorite actress, drama:** Demi Moore, "Disclosure"; Susan Sarandon, "The Client"; Uma Thurman, "Pulp Fiction."

**Favorite actress, comedy:** Sandra Bullock, "While You Were Sleeping"; Lauren Holly, "Dumb And Dumber"; Emma Thompson, "Junior."

### TOY STORIES

(Continued from page 97)

est video vendors but elected to hold back until now.

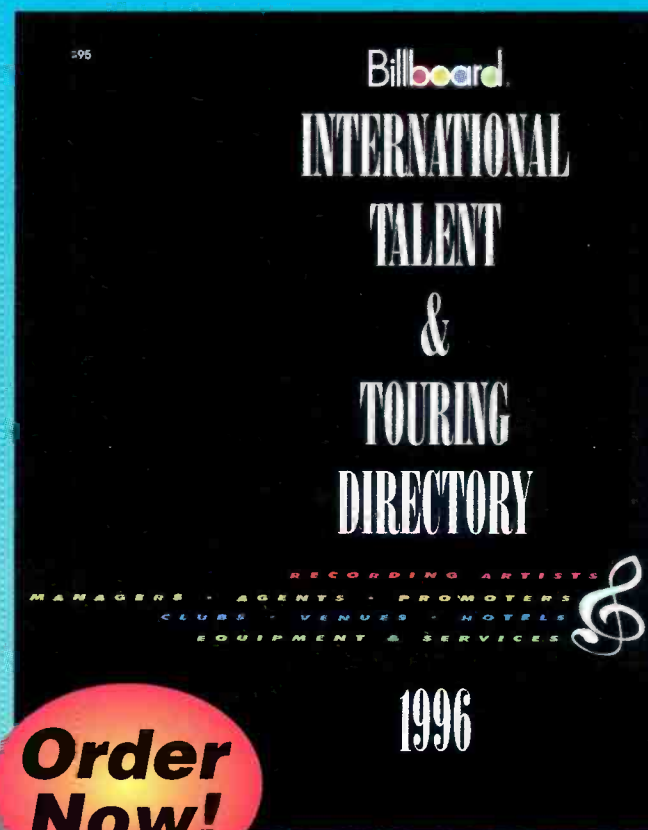
"History has proved this to be a tougher business than we originally thought," Gildea says. "But we think ABC has brought to the party the strength they have from the production side of things and the distribution side of things."

"This deal made sense. [ABC] got what we wanted to do. We like to build strong partnerships with people, and if this is successful, one could certainly draw the conclusion that there will be more of the same."

Gildea believes that live-action video is the best way to enhance its product lines. "The genre right now has moved away from the animated cartoon."

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# 'Clockers,' The Dead, Laurie Anderson Discs Due

**M**CA/UNIVERSAL will release Spike Lee's urban drama "Clockers" (wide, \$39.98) on laserdisc March 19, one week after the videocassette launch. The gritty, realistic tale about drug-dealing and life in a Brooklyn, N.Y., housing project is based on a Richard Price novel and was produced by Martin Scorsese. The outstanding cast includes Harvey Keitel, John Turturro, and Delroy Lindo.

Also due on that date is "The Universal Story" (\$34.98), which documents the 80-year history of Universal Studios. The action feature "Red Scorpion 2" (\$34.98) bows Feb. 13.

**T**HE DEAD ON DISC: Lumivision's "The Grateful Dead: Dead Ahead" features the group, led by the late Jerry Garcia, during a weeklong stint at New York's Radio City Music Hall in 1981. This laserdisc is a must-have collector's item for devotees of the legendary band.

Meanwhile, "Laurie Anderson: Home Of The Brave" (wide, 90 minutes, \$39.95) is a quite different concert experience, presenting a 1986 multimedia performance by the avant-garde musician. Anderson also contributed a musical score to "Swimming To Cambodia" (wide, 85 minutes,



by Chris McGowan

\$39.95), which features a monolog by Spalding Gray and was directed by Jonathan Demme.

Two other new titles from Lumivision are "America The Beautiful" (112 minutes, \$39.95), a visual music program that offers a grand tour of the U.S., and "Ranma 1/2: Desperately

Seeking Shampoo" (CAV, \$39.95), an amusing animated comedy by female manga (adult comic-book) artist Rumiko Takahashi that ranges through sex, romance, and the martial arts.

**I**MAGE's titles set for February and March release include "Dangerous Minds" with Michelle Pfeiffer (wide, \$39.99); "The Big Green" with Steve Guttenberg (wide, \$29.99); "Unzipped" with Isaac Mizrahi, Cindy Crawford, and Naomi Campbell (\$39.99); Otto Preminger's "Forever Amber" with Cornel Wilde (1947, \$49.98); "Commando" with Arnold Schwarzenegger (1985, wide, \$39.98); "Jeffrey" with Patrick Stewart (\$39.99); and Bryan Singer's "The Usual Suspects" with Gabriel Byrne and Stephen Baldwin (wide, \$39.95).

New from Image: John Huston's outstanding "Prizzi's Honor" (wide, CLV/CAV, extras, \$59.99) with Jack Nicholson and Angelica Huston, the engaging comedy "The Englishman Who Went Up A Hill But Came Down A Mountain" with Hugh Grant (wide, \$39.99), the action thriller "Navy SEALs" with Charlie Sheen (wide, \$39.99), and "The Glass Shield" (wide, \$39.99), a tale of police corruption with Lori Petty.

**P**IONEER launches Larry Clark's uncompromising teenage tale "Kids" (\$34.98) and "Hoosiers" with Dennis Hopper and Gene Hackman (wide, \$39.98) on Jan. 23. Also from Pioneer are "Virtuosity" with Denzel Washington (wide, AC-3, \$39.98) on Feb. 13 and "Jade" with David Caruso (wide, AC-3, \$39.98) on Feb. 20. Just out is "An American Werewolf In London" (wide, remastered, \$39.98).

**V**OYAGER recently bowed Carol Reed's thriller "Odd Man Out" with James Mason (1947, \$49.95), a gripping tale of intrigue about a wounded Irish revolutionary who is fleeing from the police and menaced by traitors eager to sell him out. Voyager also gives the Criterion Collection treatment to Luis Buñuel's "Belle De

Jour" with Catherine Deneuve (1967, \$49.95), a surreal masterpiece about a French housewife who moonlights in a brothel.

Also full of dark humor is "The Atomic Cafe" (1982, \$49.95), a chilling documentary on the cultural fallout from the atomic bomb, ingeniously compiled from newsreel and government archival footage. Kon Ichikawa's "Fires On The Plain" (1959, \$49.95) is a disturbing and lyrical anti-war tale, and Jean-Luc Godard's "Alphaville" (1965, \$49.95) is a seminal, prescient movie, blending sci-fi, pulp fiction, and surrealistic poetry in a potent pre-cyberpunk futuristic cocktail.

**G**ADGET PLUS: Image has launched Haruhiko Shono's "Gadget Trips" (\$39.99; special edition, \$119.99), an entrancing psychedelic visual journey that expands upon the dark, idiosyncratic vision in Shono's acclaimed CD-ROM "Gadget." The limited-edition boxed set includes the laserdisc, CD-ROM, soundtrack CD, and 250-page "Inside Out With Gadget" book.

**M**ORE MUSIC DISCS: Epic Music Video recently released "Stevie Ray Vaughan: Live From Austin, Texas" and "Everlasting Gloria" with Gloria Estefan (both \$29.98). Sony Classics has a Music for the Movies set highlighting three famed soundtrack composers, "Toru Takemitsu," "Georges Delerue," and "Bernard Herrmann" (\$24.98 apiece).

Image's "Yessongs" (\$39.99) captures a 1972 London performance by the band Yes. Warner-Vision's "Grammy's Greatest Moments, Vols. I & II" (\$49.98) brings together two video programs on the Grammy Awards in one laser title.

**V**EGAS STRIPPERS: MGM/UA's "Showgirls" (wide, AC-3, side three CAV, \$49.99), scripted by Joe Eszterhas and directed by Paul Verhoeven, doesn't succeed as a good story or an erotic experience, but it at least sounds great on laserdisc.

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FOR WEEK ENDING JANUARY 27, 1996

# Top Laserdisc Sales™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	8	3	JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
2	3	7	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
3	1	7	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
4	4	11	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
5	2	15	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
6	6	17	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
7	<b>NEW ▶</b>		SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
8	7	3	SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	34.98
9	5	51	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
10	20	3	CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L.P. 33215	Alicia Silverstone	1995	PG-13	39.98
11	10	118	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.98
12	14	53	DIE HARD	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
13	9	7	CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan Walsh Laura Linney	1995	PG-13	39.98
14	16	37	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
15	25	38	ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
16	<b>RE-ENTRY</b>		DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment 8906-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
17	11	45	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
18	19	3	BAD BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	44.95
19	24	3	JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Dolph Lundgren	1995	R	39.95
20	23	17	ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Skerritt	1979	R	49.98
21	13	33	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.99
22	<b>NEW ▶</b>		FORGET PARIS	Columbia TriStar Home Video 11996	Billy Crystal Debra Winger	1995	PG-13	39.95
23	15	11	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Pullman	1995	PG	39.99
24	12	3	THE SANTA CLAUSE	Hollywood Pictures Home Video Image Entertainment 3633	Tim Allen	1994	PG	29.99
25	21	13	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.98

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Chorus:  
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(Continued on page 115)

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► TORI AMOS

Boys For Pele

PRODUCER: Tori Amos

Atlantic 82862

Eccentric singer/songwriter Tori Amos follows her platinum albums, "Little Earthquakes" and "Under The Pink," with a collection of characteristically lush, harmonically rich compositions that showcase her ample keyboard-playing talents and impassioned vocal delivery. The most compelling tunes here are those in which she allows the band to amplify the piano/voice formula and take her music to a new level. Highlights include the searing, groove-heavy "Professional Widow," the electrifying "Caught A Lite Sneeze," the swinging "In The Springtime Of His Voodoo," and "Little Amsterdam." All these songs present airplay potential to a wide range of outlets, from modern rock to top 40 to triple-A. An album that promises to expand Amos' considerable fan base.

### COUNTRY

#### ► JOHN ANDERSON

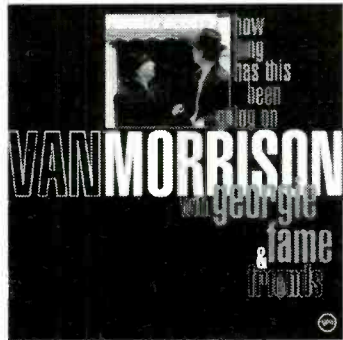
Paradise

PRODUCERS: John Anderson, James Stroud

BNA 66810

This is traditional, uncompromising, John Anderson country. Hard to believe that he's now considered an elder statesman of country. Sure-fire stuff from the guy whom young hat acts are still emulating.

### SPOTLIGHT



#### VAN MORRISON WITH GEORGIE FAME & FRIENDS

How Long Has This Been Going On

PRODUCERS: Van Morrison & Georgie Fame

Verve 314 529 136

Title of Van Morrison's first jazz album could not be more appropriate, since he has been toying with the idiom throughout his three-decade career. Now he makes it official. With British veteran Georgie Fame on organ and vocals and other top players filling out a small combo, Van the Man tears through such diverse nuggets as Cannonball Adderley's "Sack O'Woe"; Lambert, Hendricks & Ross' "Centerpiece," featuring the vocals of Annie Ross; Mose Allison's "Your Mind Is On Vacation" and "Don't Worry About A Thing"; the Ira & George Gershwin title tune; and jazzy rearrangements of Morrison's own "Moondance," "I Will Be There," and "All Saint's Day." Recorded live last year at London jazz haunt Ronnie Scott's.

#### MIKE HENDERSON

Edge Of Night

PRODUCER: Mike Henderson

Dead Reckoning 0004

Henderson manages to sound at once world-

### SPOTLIGHT



#### MINISTRY

Filth Pig

PRODUCERS: Hypo Luxa & Hermes Pan

Warner Bros. 45838

The godheads of the Chicago industrial sound push their craft to brutal new barriers on latest album—a relentless, disturbing, and potentially successful collection of angst-ridden tracks. From the ear-piercing opening of "Reload" to the syncopations of "Dead Guy" to the plodding beat of the title track, "Filth Pig" is a nonstop sonic assault. Even a cover of "Lay Lady Lay" is so deeply buried in the din of distorted guitars, drums, and samples that it's barely recognizable as the Bob Dylan classic. While the album's uncompromising sound may preclude widespread airplay, the success of Nine Inch Nails has primed mainstream audiences for industrial rock. At the very least, hard-rock and alternative stations will find plenty to work with here.

weary and exuberant in a solid lineup of original material and country chestnuts. Anybody with the nerve to cover "You're So Square," "Drivin' Nails In My Coffin," and Ernest Tubb on the same album is well worth a listen.

### SPOTLIGHT



#### BIG MOUNTAIN

Resistance

PRODUCER: Quino & Bruce Caplin

Giant 24633

Smooth West Coast reggae crew that scored with a cover of Peter Frampton standby "Baby, I Love Your Way" follows its acclaimed 1994 debut with an album of flawless tracks that evoke the sunny spirit of Jamaica and the laid-back feel of Southern California. Building on the covers theme, Big Mountain delivers reggaeed readings of the Youngbloods' "Get Together" and Cat Stevens' "Where Do The Children Play"—both of which will strike a nostalgic chord with '70s children and offer airplay opportunities across the board. But the real story here is the group's effortless songwriting, embodied in Rasta anthems "Hooligans," the title track, "Rise Rasta Rise," and "Bobbin' & Weavin'." A feast for reggae, world music, AC, triple-A, and pop outlets.

#### FRED EAGLESMITH

drive-in movie

PRODUCERS: Scott Merritt, Fred Eaglesmith

Vertical 4218

First release from this new Nashville

label spotlights a Canadian writer/singer who composed all the songs here. He evokes the world of the vanished small town and its trains, drive-ins, gas stations, and gentler way of life.

### JAZZ

#### ★ SHAWN "THUNDER" WALLACE

... And The Music Lives On ...

PRODUCER: Mickey Wallace

Schoolkids 1536

Admirably polished album from Michigan-based 21-year-old reedman/keyboardist Shawn "Thunder" Wallace should help establish him as one of the most-talented young composers around. The highlights of what is actually his fourth album include the innocent, yearning melody of the title track, the lyrical, warm waltz of "My Father," the careening, woozy blues of "Some Kind Of Blue," the smooth, splendid hooks of "Dream Come True," the lilting, poignant theme of "Hard Times," and the sweet balladry of "An Amazon Waterfall." Two musical giants are covered, with a flute-driven version of Coltrane's "Giant Steps" and an entertainingly altered take of Chopin's Nocturne No. 5.

#### ★ ETHAN IVERSON

School Work

PRODUCER: Thilo Berg

Mons 875 877

Wisconsin native Ethan Iverson is a 20-year-old pianist whose unorthodox approach to the keyboard recalls the acoustic days of Paul Bley. On some tracks, Iverson leads a quartet that features tenor great Dewey Redman, the subject of Iverson's charging, Ornette-like kickoff track, "Dewey Eyed, Dewey Played." Without Redman, the trio cuts are progressive and enjoyably catchy, especially the pounding, free-ish theme "Red Wing" and the antic-paced "Sometimes A Half-Life Is Just Not Enough." Cover material includes a gentle version of Ellington's "I Got It Bad," a sublimely swinging take on Charlie Parker's "Cheryl," and Ornette Coleman's "School Work" (which sounds a lot like "Theme From A Symphony" from Coleman's "Dancing In Your Head").

#### JONAS HELLBORG

Abstract Logic

PRODUCER: Jonas Hellborg

Day Eight Music 35

Though not as consistently satisfying as the past few albums spotlighting his acoustic bass guitar skills, this improvisatory power trio effort from low-end virtuoso Jonas Hellborg has its thrilling

(Continued on next page)

### VITAL REISSUES™

#### BOBBY DARIN

As Long As I'm Singing: The Bobby Darin Collection

REISSUE PRODUCERS: Jeff Bleibel, Nik Venet & James Austin

Rhino 72206

Rock'n'roll legend Bobby Darin is deservedly saluted by Rhino in this splendid four-disc retrospective that spans the artist's unfortunately short but groundbreaking career; from his biggest hits—"Splish Splash," "Dream Lover," "Mack The Knife"—to lesser-known aspects of his artistry, such as his forays into Broadway show tunes, country music, and protest songs. Extensively annotated and illustrat-

ed, this box is the definitive aural history of a pop icon whose talents and musical ambitions were seemingly limitless.

#### BUCK OWENS & HIS BUCKAROOS

Roll Out The Red Carpet, The Instrumental Hits, Open Up Your Heart, Buck Owens (solo), You're For Me

ORIGINAL PRODUCER: Ken Nelson

REISSUE PRODUCER: Bob Irwin

Sundazed 6050, 6049, 6051, 6042, 6043

Buck Owens' recordings for Capitol in the '60s remain a great document in country music's modern development. Some of them are available in this reissue series of five albums, which have original covers,

new liner notes by Rich Kienzle, original LP liner notes, and—most importantly—sessionographies (by Patrick Milligan). Sure hope the live "Carnegie Hall Concert" from 1966 is in the pipeline. Contact: Sundazed, PO Box 85, Coxsackie, N.Y., 12051.

#### DUKE ELLINGTON

Cornell University Concert

PRODUCER: Mercer Ellington

MusicMasters 65114

Mercer Ellington preserves his father's rich musical legacy and does jazz fans a favor with this latest installment from MusicMasters' Travelog series, a live 1948

date at Cornell University. Among songs on a stellar set interspersed with interesting on-stage commentary from the Duke are the beautiful, colorful arrangement of "Lady Of The Lavender Mist," the soulful, gospel-blues rooted "My Friend," the harder-swinging themes "Suddenly It Jumped" and "You Oughta," and oldie "Creole Love Call," featuring the wordless soprano of Kay Davis. Among the more ambitious works are "The Tattooed Bride," a rare version of the dreamy "Reminiscing In Tempo," and a playfully overwrought two-part piece, "The Symphoniac," Ellington's reflection on the craze for "symphonic" jazz.

"This is not your father's folk music"

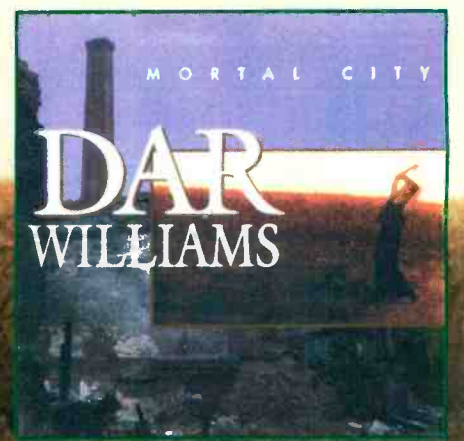
-The Rocket, Seattle

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# Reviews & Previews

(Continued from preceding page)

moments. In fact, when the group—which also includes guitarist Shawn Lane and drummer Kofi Baker (yes, Ginger's son)—rocks out together, the collective fire is consuming. Turn to the title track, "Rice With Angels," and especially "Throwing Elephant And Wrestling" for lessons in instrumental insight and intensity. Distributed by Twinbrook Music.

## L A T I N

**MARÍA SORTÉ**  
**Me Muero Por Estar Contigo**

PRODUCER: Homero Patrón  
PolyGram Latino 528550

While album's pop-glazed ranchera covers of Mexican ballad classics hardly break new ground, singer's smoky, unaffected delivery freshens ancient lyrics. Embraceable "Entrega Total" and "Falso Amor" hold across-the-board appeal at radio.

**GUSTAVO SANTAOLALLA**

**Gas**  
PRODUCER: none listed  
Ariola/BMG 26266

White-hot rock producer/songwriter from Argentina steps out on his own with a well-crafted clutch of confessionals, such as anthemic "Todo Vale" and "Te Puedo Encontrar," both of which are choice adds for rock-friendly pop stations.

## W O R L D M U S I C

**PATRICK STREET**  
Cornerboys

PRODUCER: Patrick Street  
Green Linnet 1160

Fifth release from this all-star Irish quartet—violinist Kevin Burke, accordionist Jackie Daly, guitarist/piper Ged Foley, and vocalist/instrumentalist Andy Irvine—is an outstanding collection of Celtic instrumentals and vocals. Fans of this growing genre will gobble up these tasty medleys of jigs and slides, as well as such reels as "Devaney's Ghost/The Leitrim Rover/Michael Ryan's" and such polkas as "The Katurk Polka/Joe Burke's." Standouts among the album's vocals are marked by the stark balladry of "Moorlough Shore" and "Sweet Lisbweemore," with Irvine's harmonica lending a slightly Dylanesque aspect.

## G O S P E L

**THE WINANS**  
Heart & Soul

PRODUCERS: various  
Qwest/Warner Bros. 45888

Gospel vets the Winans, on their ninth album, once again deliver the goods and then some. While the 12 cuts are divided among nine producers, it's obvious the Winans' clear-cut, finely honed sense of identity has a lot to do with the album's seamless flow and track-to-track consistency. "Paradise," "Count It All Joy," and the title song feature smoking lead vocals over the group's silky-smooth backgrounds and rock-solid rhythm sections, while "The Question Is" and "Standing On Promises" are gentle, soulful ballads, contrasted by the infectiously jazzy "Yeah Yeah Yeah." Another winner from a group to which excellence is second nature.

► **KELLI WILLIAMS**

PRODUCERS: Sanchez Harley, Jet Penix, Angie Winans  
Word 701964760

Singing professionally since she was 10, 17-year-old Kelli Williams has long been known as "the little girl with the big voice," appearing on numerous multi-artist projects and landing three consecutive wins on "Star Search '93." Williams' solo debut is smooth contemporary R&B with plenty of solid urban wallop and fully confirms the considerable expectations her track record suggests. The punchy, grooving "It's Gonna Be Alright" and the powerful ballad "Don't Ever Give Up (On Your Dream)" are at the top of a long list of singles candidates from a young woman who arrives on the scene a fully developed, mature, and exciting new talent.

## C O N T E M P O R A R Y C H R I S T I A N

**WAYNE WATSON**  
Field Of Souls

PRODUCERS: David Pack, Michael Omartian, Wayne Watson  
Warner Alliance 4187

Veteran singer/songwriter Wayne Watson's Warner Alliance debut exudes the qualities that have made him one of the Christian music industry's best-loved talents: uplifting songs of faith framed by the warmth of his voice. Proving once more why he's one of the industry's top songwriters, Watson composed every tune on the album (co-writing one, "Don't You Remember," with Michael Omartian). He also displays his production prowess on the ballad "Wait A Little Longer" and saxophone-accented "Rock Steady," which is one of the album's strongest cuts. Among other highlights are ballad "One Time In Each Forever," uplifting title cut, and "The Class of '95," which has already proven a favorite with Christian radio.

## S P O K E N W O R D

**PAUL BOWLES**  
Baptism Of Sotile

PRODUCER: Bill Laswell  
Meta 9601

Make no mistake, writer/composer Paul Bowles is an enduring genius and having his character-laden voice relay his work on CD is wonderful. That said, though, this album is a frustrating testimony to just how far producer Bill Laswell has strayed from his own genius. Having left behind his compelling jazz/world music fusion and dabbled in rapid "ambient" music, Laswell here burdens Bowles' readings with sound effects and spooky sonic nonsense. A string quartet, snatches of Moroccan music, many things might have added a subtle musical component to these readings from "The Sheltering Sky," "The Delicate Prey," and other Bowles classics. Nevertheless, the beautiful packaging of this first album from Laswell's spoken-word label is itself worth having. Distributed by Caroline.

## F O R T H E R E C O R D

A Spotlight review of the RCA/Victor release "The Songs Of West Side Story" contained a mistake in the production credit. The project was produced, conceived, and arranged by David Pack. Billboard regrets the error.

# S I N G L E S

EDITED BY LARRY FLICK

## P O P

► **REAL MCCOY** *Sleeping With An Angel* (4:26)

PRODUCERS: Rick Nowels, Billy Steinberg  
WRITERS: R. Nowels, B. Steinberg  
PUBLISHERS: Jerk Awake/EMI-Virgin/Future Furniture, ASCAP

Arista 2964 (c/o BMG) (cassette single)  
Here is a total change of pace from the act's previous Euro-NRG hits. Cruising at a chilled pop/hip-hop pace, the track's instrumental arrangement combines delicate piano lines with a rubbery bassline and diamond-hard beat. The vocals are also an exercise in contrast, as mournful rapping is surrounded by dreamy, harmonic vocals at the chorus. Single has a wintery vibe that will likely play well with the act's fans at top 40 and crossover formats.

► **MARY J. BLIGE** *Not Gon' Cry* (4:19)

PRODUCER: Babyface  
WRITER: Babyface  
PUBLISHERS: ECAF/Sony Songs/Fox Film, BMI  
Arista 2957 (c/o BMG) (cassette single)

One of the strongest numbers on the mega "Waiting To Exhale" soundtrack is finally given a crack at chart success. Blige's worldly delivery breathes palpable depth and empathy into Babyface's composition tracing the bitter split of a relationship. She convincingly builds from white-knuckled anger to cathartic resolution in the space of four minutes, riding a slowly grinding R&B groove etched with quiet blues colors. Judging from the sparks ignited here, the pairing of Blige and Babyface is one that needs to happen again and again.

► **AIMEE MANN** *Choice In The Matter* (3:13)

PRODUCER: Jon Brion  
WRITERS: A. Mann, J. Brion  
PUBLISHERS: Aimee Mann, Not For You, ASCAP  
DGC 4845 (c/o Uni) (cassette single)

With her label entanglements sorted out, Mann's fine "I'm With Stupid" album is off and running. This first single rattles with jangly guitars, skittling pop beats, and a fuzzy retro-pop texture—all of which sharpens Mann's low-key, always emotion-filled vocal attack. At a time when alterna-rock is grabbing lots of mainstream attention, this quirky, instantly contagious cut is ready for immediate top 40 consumption.

**EDDIE MONEY** *Take It From The Heart* (3:54)

PRODUCERS: Richie Zito, Eddie Money  
WRITERS: E. Money, C. Cuomo, D. Kirkpatrick  
PUBLISHERS: Cashola, BMI; Warner-Tamerlane/Playful/Tio/WB/Playhard/Surround Sound Songs, ASCAP  
Wolfgang 003 (CD single)

The latest single from "Love And Money" shows the venerable rocker in classic form. He brings the warm familiarity of a voice that has triggered a slew of hits to this percussive acoustic-pop ballad—giving it a likability that it might be missing in an unknown singer's hands. Fine for soft top 40 and AC radio formats.

## R & B

► **MONA LISA FEATURING LOST BOYZ** *Can't Be Wasting My Time* (4:14)

PRODUCERS: Andre Evans, Bob Antoine, Buttnaked Tim Dawg, Mr. Sex 4, Stanley Brown  
WRITERS: A. Antoine, A. Evans, J. Austin, T. Patterson, G. Duncan, Lost Boyz  
PUBLISHERS: Mass Avenue/Motown Tunes/PolyGram International/Vanessa/My Two Sons/Clyde Otis/Mr. Sex, ASCAP  
Island 7119 (cassette single)  
First single from the soundtrack to

"Don't Be A Menace . . ." introduces an appealing young vocalist who appears to be gunning for success à la Brandy. The 16-year-old Mona Lisa has the chops to keep up with (and maybe even surpass) the throng of jeep-soul dolls competing for radio attention. She is also given a memorable midtempo jam that pleases more with each spin. The only misfire of this single is the injection of tepid rapping by Lost Boyz, which distracts from Mona Lisa's juicy vamp and breaks the flow of the track. Programmers should go to the rap-free mix and jam this nonstop.

**JESSE POWELL** *All I Need* (4:03)

PRODUCER: Laney Stewart  
WRITER: P.L. Stewart  
PUBLISHER: not listed  
Silas/MCA 3554 (c/o Uni) (cassette single)

Gary, Ind., native strikes a suave pose on this percolating R&B/hip-hop kicker. His youthful vibrancy elevates this track above similar-sounding singles. You can almost hear him smiling as he belts his sweet plea for romance. Beneath his lead performance are solid harmonies and a chugging bassline that gets the toe tapping before the end of the first chorus. Makes ya wanna check out Powell's self-titled debut album.

**SHORTY** *Somebody's Been Sleeping With You* (4:08)

PRODUCER: Ken Nix  
WRITER: K. Nix  
PUBLISHER: Times II, ASCAP  
Innovative Recordings 100 (CD single)  
Shorty has a vocal style that is just gravelly enough to pave this sexed-up slow jam. He successfully avoids the cookie-cutter mold established by so many other betrayal-and-loss grooves. This track is loaded with inspired moments, weaving Shorty's vocals nicely with gentle keyboards and solid bass.

## C O U N T R Y

► **DWIGHT YOAKAM** *Gone (That'll Be Me)* (2:49)

PRODUCER: Pete Anderson  
WRITER: D. Yoakam  
PUBLISHERS: Coal Dust West/Warner-Tamerlane, BMI  
Reprise 8072 (c/o Warner Bros.) (CD promo)  
There is lots of energy in the vocals and production of this rousing ode to leaving a bad relationship. As usual, Yoakam and longtime producer Pete Anderson have created an innovative musical romp that pays homage to the best country traditions, yet brims with contemporary vigor. Another fine outing from his current album, "Gone."

► **PAM TILLIS** *The River And The Highway* (3:50)

PRODUCERS: Pam Tillis, Mike Poole  
WRITERS: D. Schiltz, G. House  
PUBLISHERS: House Notes, BMI; New Don Songs/New Hayes, ASCAP  
Arista 2958 (c/o BMG) (7-inch single)  
An outstanding ballad and powerful poetic allegory at its very best. In the midst of a pretty melody, the writers compare woman to a river and man to a highway with lyrics that say, "Every now and then he offers her a shoulder and every now and then she overflows/Every now and then a bridge crosses over/It's a moment every lover knows." What a great song—and an incredible job by Tillis as vocalist and co-producer (with Mike Poole). Quite possibly the best record in an already distinguished career.

► **LONESTAR** *No News* (2:52)

PRODUCERS: Don Cook, Wally Wilson  
WRITERS: S. Hugin, P. Barnhardt, M. Sanders  
PUBLISHERS: Sony Tree/Katy's Rainbow/Simply Irresistible, BMI; Starstruck Writer's Group/Mark D., ASCAP  
BNA 64472 (7-inch single)  
Different, catchy, and utterly infectious. His woman leaves and says that when she finds herself he'll be the first to know, but so far there's "no news." There are lyrics

in this song you'd never think you would hear in a country song: "Buried with the Grateful Dead/came back as a Parrot-head" is among the interesting lines. The production is first-rate, the performance is right on the mark, and it all adds up to one of the cleverest additions to country radio in some time.

**PHILLIP CLAYPOOL** *The Strength Of A Woman* (3:39)

PRODUCER: Jerry Crutchfield  
WRITER: P. Claypool  
PUBLISHER: Mike Curb, BMI  
Curb 1207 (7-inch single)  
From the album "A Circus Leaving Town," Phillip Claypool sings the praises of womanhood in a likable country voice. The single has a sing-along chorus that grows on the listener with repeated play.

## D A N C E

► **KEOKI** *Caterpillar* (no timing listed)

PRODUCER: Keoki  
WRITERS: Keoki, Franconi, D. Aude  
PUBLISHER: not listed  
REMIXERS: Rabbit In The Moon, Stephen Levy, Dave Aude, the Crystal Method, Stepdisk  
Moonshine 88419 (CD single)  
Superstar DJ-turned-producer shows marked maturity on this sound effect-riddled trance/NRG instrumental anthem. There is a surprising, brilliant Parliament flavor incorporated into the rapid groove, deftly bridging the gap between soul-driven house-heads and pop-minded hi-NRG twirlers. Four remixes by a virtual army of West Coast and British experimenters add to the single's multifloor viability. They also make for an extremely engaging, innovative listening experience. A total smasher. Contact: 310-246-0091.

## A C

► **MARTIN PAGE** *Light In Your Heart* (4:15)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Mercury 1146 (c/o PolyGram) (cassette single)  
Page offers a stately rhythm ballad that oozes with the warmth and subtle spirituality of his 1995 breakthrough, "In The House Of Stone And Light." Page has an easy-going style that seems to comfortably glide over the track's rumbling, world beat-spiced groove—courtesy of special guest Phil Collins. Although this charmer will begin its life at AC and triple-A radio, much-deserved top 40 success is on the horizon.

★ **CHRIS ISAAC** *Graduation Day* (3:10)

PRODUCER: Erik Jacobsen  
WRITER: C. Isaac  
PUBLISHER: C. Isaac, ASCAP  
Reprise 7953 (c/o Warner Bros.) (CD promo)  
The inclusion of this gem from Isaac's underappreciated "Forever Blue" disc in the film "Beautiful Girls" could provide the radio boost it needs. Typical of Isaac's catalog, this pop/rock strummer's strength lies in its subtle, heartfelt execution, pensive lyrics, and unforgettable melody. Perfect for triple-A, AC, and rock radio formats.

## R O C K T R A C K S

**SKUNK ANANSIE** *I Can Dream* (3:33)

PRODUCERS: Sylvia Massy, Skunk Anansie  
WRITERS: Skin, L. Arran  
PUBLISHER: Chrysalis, ASCAP  
One Little Indian/Epic 7639 (c/o Sony) (CD promo)  
The dismal box-office performance of the techno-thriller "Strange Days" failed to ignite interest in Skunk Anansie's first effort, which was also featured prominently in the film's expensive ad campaign. Everyone deserves a second chance, and "I Can Dream" proves Skunk Anansie is up to the challenge. With attitude-driven vocals and raging  
(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

lyrics, these modern rock rebels come off as a punked-up Bow Wow Wow for the '90s.

**GOLDEN SMOG Red Headed Stepchild** (3:06)

PRODUCER: not listed  
WRITERS: Murphy, Perlman  
PUBLISHERS: WB/Broken Promises, ASCAP; Third Wheel, BMI

**Rykodisc 0910** (CD single)

Album rock programmers will appreciate Golden Smog's thick guitar riffs, which are layered over '70s-inspired roots rock vocals and a highly hummable hook. Do not overlook the additional track, "He's A Dick," which documents the annoying characteristics of someone you probably know, but wish you didn't.

**MENTHOL Stress Is Best** (3:41)

PRODUCER: Brad Wood  
WRITER: Menthol  
PUBLISHER: not listed

**Capitol 79638** (c/o Cema) (CD single)

Though many would disagree with the song's title, Menthol produces a surprisingly stress-free rock track. Mellow vocals coast over low-key guitar riffs until about two-thirds of the way into the track. Then, the caffeine kicks in, and Menthol emerges as a powerful sonic rock substance. Winter fresh.

**MARRY ME JANE Twentyone** (3:33)

PRODUCERS: Glenn Rosenstein, Marry Me Jane  
WRITER: not listed  
PUBLISHER: not listed

**550 Music/Epic 7640** (c/o Sony) (CD promo)

This debut single's hook ("I'm not 21,

someday I'll buy a gun") will upset some. However, this quintet exudes a lyrical bite and musical competence that rarely surfaces in today's modern rock releases. Featured in the forthcoming TriStar film "If Lucy Fell."

**THE GOOPS Vulgar Appetites** (no timing listed)

PRODUCERS: Niko Bolas, David Bianco, the Goops  
WRITER: not listed  
PUBLISHER: not listed

**Kinetic/Reprise 8013** (c/o Warner Bros.) (CD single)

Those darn Goops are at it again with more rollicking, hard-driving licks than one song should be allowed to have. One of those rare songs that sounds good on first listen and only gets better afterward. Charismatic rock'n'roll and hearty vocals, along with well-crafted hooks, should satisfy the most vulgar appetites at rock radio.

**RAP**

▶ **MR. MALIK Malik Goes On** (4:29)

PRODUCER: Dallas Austin  
WRITERS: L. Edwards, D. Austin  
PUBLISHERS: Little Hershey/Beane Tribe/EMI-April/DAR, ASCAP

**Rowdy 5065** (c/o BMG) (cassette single)

Malik certainly does go on . . . and with enviable flair. His tongue-twistin', oh-so-playful rhymes are sewn into a smooth, retro-funk groove that pops with samples of "And The Beat Goes On" by the Whispers. A hearty party jam to the max, this is a no-brainer for hip-hop radio programmers. Jump on it ASAP. Popsters would be wise to follow suit.



**MUSIC**

**CARLY SIMON: LIVE AT GRAND CENTRAL**

PolyGram Video

**60 minutes, \$19.95**

Released simultaneously with Arista Records' boxed set "Clouds In My Coffee: 1965-1995," this longform concert video was filmed last spring during Simon's one-time performance at New York's Grand Central railway terminal, a show that kicked off her first tour in 14 years. Production values are not the greatest—the footage often is fuzzy, and quick cuts to the crowd are distracting. But longtime fans will be doing more listening than looking, and the song selection, although choppy, should satisfy all tastes. Among the evergreens are "Anticipation," "Jesse," "Coming Around Again," "Haven't Got Time For The Pain," and "Let The River Run."

**CHILDREN'S**

**MICKY LOVES MINNIE**

Walt Disney Home Video

**30 minutes, \$12.99**

Disney prepares to pucker up for Valentine's Day with the release of this irreverent collection of heartwarming

classic episodes featuring some of the most beloved couples of the animated screen. Aside from title scene-stealers Mickey and Minnie, dynamic duos Donald and Daisy, Pluto and Fifi, and others find themselves bitten by the love bug. Also new for the season of chocolate and roses—and, notably, more romantic than "Mickey Loves Minnie"—are "Disney Sweetheart Stories" and "Aladdin And Jasmine's Moonlight Magic."

**REBOOT: THE GREAT BRAIN ROBBERY/TALENT NIGHT**

PolyGram Video

**25 minutes each, \$12.95 each**

The latest two additions to PolyGram's "ReBoot" video library bolster the growing reputation of these cyber-minded, generation-spanning adventures, which have earned the ABC series a steady following among children and Generation Xers alike. Each slickly animated episode chronicles—in user-friendly computer jargon—another virtual adventure in MainFrame, a hi-tech "city" located within a computer that is controlled by outside users but susceptible to two dangerous viruses. As well as label-generated supplemental materials, the handful of sites devoted to "ReBoot" that have turned up on the Internet's World Wide Web can only help generate additional interest.

**THE LITTLEST PET SHOP**

Family Home Entertainment/LIVE Home Video

**45 minutes, \$12.98**

Syndicated show receives red-carpet treatment as it makes its way to home video via cross-promotions with newly relaunched "Littlest Pet Shop" toys and a tie-in with a major fast-food chain. The slapstick animated episodes, which revolve around the antics of the shrunken-down animal inhabitants who call Elwood Funk's pet shop home, come packaged four per tape. The first three videos set the scene for the ever-flustered Elwood's tireless, albeit never successful, attempts to unload his miniature pet peeves in an atmosphere of good fun.

**TIMBER! FROM LOGS TO LUMBER**

Bulldog Entertainment

**30 minutes, \$12.95**

The content pool for live-action children's videos apparently is endless, as this latest clever idea attests. Viewers won't have to worry about whether or not the tree actually fell in the woods, as the program is devoted entirely to the sights and sounds of lumber. There's the business of chopping, harvesting, loading, hauling, processing, and packaging. And as is now par for the course with the live-action genre, there are lots of oversized trucks, machinery, and tools to ogle at, as well as information about what it's like to be a lumberjack. Footage is sharp and well-focused, and the video also includes subtle environmental messages and some interesting scenery.

**INSTRUCTIONAL**

**CAREERS IN TRAVEL**

Solitaire Publishing

**30 minutes**

Straightforward, no-bells-and-whistles video was created by a veteran of the travel industry who aims to fill the gap in the availability of solid information for those looking to get a foothold in the business she knows so well. Although she succeeds in covering just about all of the bases—with in-depth descriptions of various agency, car-rental, cruise ship, airline, and hotel-related work; salaries and requirements; benefits and disadvantages; competition; regulations, and more—she does not come off as the most

enthusiastic ambassador in the world of travel. Nevertheless, those seriously considering getting into the business will appreciate her candor. Contact: 800-226-0286.

**INTERNET POWER 2 PACK**

Brentwood Home Video

**60 minutes, \$19.99**

Although getting on the information superhighway may not be as easy as some of the crop of instructional videos would have viewers believe, this twin-video pack certainly provides enough enticing fodder to encourage people to give it a shot. The first video, "Online Entertainment," details the various sites and chat rooms to visit for those looking to partake in a little online gaming as well as get the latest scoop on the celebs, television shows, and movies. "Online Education" aims to rock the schoolhouse with pointers about Internet sites that can provide shortcuts to homework, virtual visits to some of the world's greatest museums and libraries, and more.



**STING: ALL THIS TIME**

Starwave

**Windows 95 CD-ROM**

True Sting fans will be overwhelmed by the depth and detail of this two-disc interactive set, which is the digital equivalent of an elaborate Sting boxed set. This CD-ROM contains 15 full music tracks, as well as video footage of some of Sting's live performances. Among the newly released tracks are acoustic versions of "Message In A Bottle" and "Fragile." Navigation is easy, as the user wanders through a 360-degree, scrolling environment that contains five castles, each representing a period of Sting's solo career. Fans of the actor Sting will want to enter "The Theatre," where his thespian efforts are reviewable. Guest artists, such as Joni Mitchell, hang out at "The Pub" to recall all things Sting. One of the strongest reasons so far to upgrade to Windows 95.



**LIVING WITH THE DEAD**

By Rock Scully

Read by the author

**Time Warner Audiobooks**

**Three hours (abridged), \$17.00.**

Scully, manager of the Grateful Dead for 20 years, reminisces about his time with the band in a world-weary, slightly bemused voice. He covers the band's entire career—from its inception to the recent death of Jerry Garcia—from an insider's point of view: the music, the fans, the battles with record company executives, friendships with other musicians, endless touring, and most of all, the drugs. What emerges is a colorful, chaotic, often humorous adventure, a rollicking story of laid-back, modern-day minstrels on the road. Scully's affection and admiration for the band members comes through loud and clear, even as he honestly details their faults and eccentricities. A must for Dead fans and for anyone who wants to understand why the band inspired such devotion from its followers.

**IN PRINT**

**THE ROUGH GUIDE TO JAZZ**

By Ian Carr, Digby Fairweather, and Brian Priestley  
**The Rough Guides, \$24.95**

The authors of the Rough Guides give the impression of a crew of intrepid, pith-helmeted British explorers, hacking their way through the world's uncharted geographical and cultural territories. But all this to launch an expedition into jazz? Can one of the most documented, studied, and analyzed forms of music benefit from Rough treatment?

"The Rough Guide To Jazz" is a straightforward biographical encyclopedia, unlike its world music counterpart, which resembles a series of magazine articles grown voluminous. Entries range from one paragraph for minor players to a page and more for jazz giants. (At four pages, Miles Davis seems to get the most ink.) Profiles include a few personal facts, as well as accounts of artistic approaches and professional associations. Most are followed by a short list of important albums. Enthusiastic readers would probably want more exhaustive recommended-album lists, but they should remember that brevity is the soul of the Rough Guide.

A jazz glossary provides worthwhile background on such terms as "ragtime," "bebop," and "modal jazz," but the usefulness of the definition of "gig" is questionable. (Especially without taking a stab at the word's murky etymology—it has been supposed that to get into town for a show, early jazzmen needed a horse and buggy, or gig.) When it goes so far as to define

such terms as "axe" and "square," the book seems to recall the parodic bebop-era "hip-tionaries" that billed themselves as Berlitz guides to jazzman lingo.

Jazz fans should appreciate the Rough Guide's attention to great sidemen who are often left out of compendia geared toward solo artists and leaders. Few current reference guides would include such figures as Chano Pozo, Dizzy Gillespie's Cuban percussionist, or Otto Hardwicke, one of Ellington's first saxophonists. Also listed are promoter George Wein and writer Leonard Feather, which makes one wish for the inclusion of record men (such as Bob Thiele, Alfred Lion, or Rudy Van Gelder) or other writers (such as Whitney Balliett, Amiri Baraka, or Nat Hentoff). The inclusion of Wein and Feather

seems predicated on their playing an instrument, a standard that brings readers such unexpected information as the drumming résumé of critic Stanley Crouch.

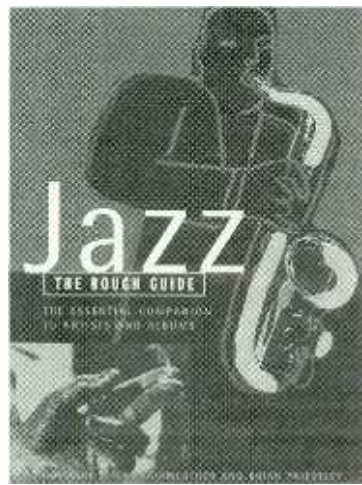
The demarcation line between jazz and non-jazz has always been fuzzy, and the Rough Guide prefers a liberal approach. Only this can explain the inclusion of such artists as Aretha Franklin, Gilberto Gil, Frank Zappa, John Mayall, and Basia, who are definitely not jazz players, even if their music was jazz-influenced.

Perhaps unsurprisingly, one cannot help but detect pro-British bias. Irate Americans may ask: Does anyone really believe that saxophonist Andy Sheppard deserves a longer entry than Gerry Mulligan or David Murray?

Also, jazz purists may not appreciate the inclusion of pop-oriented player Candy Dulfer, especially when no entries exist for vocalist Bob Dorough or violinist John Blake. (Among international talents, Japanese guitarist Ryo Kawasaki was also MIA.)

Chauvinistic American readers will find themselves sniffing at entries on Australian or German jazzmen, reassuring themselves that jazz is an American artform. Indeed, we're proud to have brought jazz to people from other countries, but we tend to dismiss them if they attempt to actually play it. Ultimately, the Rough Guide is quite correct to recognize a jazz globalism that some American fans may take awhile to get used to.

DREW WHEELER



## GIN BLOSSOMS RELEASE SECOND A&M SET

(Continued from page 11)

mieres and midnight in-stores in favor of a back-to-basics campaign. For indie retailers, A&M plans a prerelease postcard bag-stuffer campaign. After the album's release, the label will begin a six-month bag-stuffer plan with "kitchen magnets, lighters, stickers with the band's name on it . . . things that have a really long shelf life," says Regan.

For major retail chains, the plan is to offer "great co-op dollars and positioning," Regan says.

## LENNOX LIVE

(Continued from page 11)

of the set made its release "a nice little idea. It was too good to waste."

Nonetheless, they did not believe the set should be an album in its own right. Therefore, in the worldwide territories where it has been released so far, it has gone out as a limited-edition twin pack with last year's album "Medusa."

Fuller says the album twin pack has been released to coincide in each country with the local TV broadcast of Lennox's Central Park show. The limited-edition album had a 100,000-pressing run in the U.K. and a 50,000-pressing run in Germany. "I think they're pretty much all gone now," Fuller says. "[In the U.K.], they pretty much went over Christmas."

The anticipated U.S. release will coincide with the airing of the TV special, which is due in March; Fuller says that either HBO or Disney will broadcast the concert footage.

He adds that Arista in the U.S. remains eager for a stand-alone album release of the material, but he states, "There'll never be a stand-alone album. They will do the same as has been done everywhere else." However, he says the precise details are "to be decided."

A spokeswoman for Arista says that discussions are "ongoing" about the exact timing and marketing plans for the album in the U.S.

For its European release, "Live In Central Park" contains as a bonus track a studio version of Paul Simon's "Something So Right" sung as a duet between Lennox and Simon.

Lennox recorded the song herself for "Medusa." Fuller says, "We sent Paul a tape as a courtesy, and he invited Annie to appear with him on a show in New York. Later he suggested singing together on the track. It was another nice idea that materialized."

Other tracks on the album are "Money Can't Buy It"; "Legend In My Living Room"; "Who's That Girl?"; "You Have Placed A Chill In My Heart"; "Little Bird"; "Walking On Broken Glass"; "Here Comes The Rain Again"; and "Why."

As to when there might be a new Lennox studio album, Fuller says, "Annie is at this moment working on ideas and thinking about the next move, which will certainly not be this year, although it could be next year. As I said, each album is a labor of love, and it happens when it happens."

As for "Medusa," Fuller says he anticipates that it will eventually outsell its illustrious predecessor, "Diva," and adds, "We want the next album to be even better than that."

"I think the new album will be one of our top sellers," says Eric Keil, buyer for the New Jersey-based, nine-store chain Compact Disc World. "I don't think people realize it's been more than three years since the last record; they've had so much radio play."

The Gin Blossoms, which are booked by William Morris, will start a college tour as soon as the album comes out. "We're turning back a few chapters," says band manager Morty Wiggins. "The first four legs will be colleges and college markets. You might say, 'Why are you playing Missoula, Mont., or Southern Oregon State University or Utah State?' And the answer is, 'We're going to play for kids and hope that when they go home on spring break, they tell their friends about the new album.'"

### SLOW START, GREAT FINISH

The story of the Gin Blossoms so far is one of delayed gratification and constant retrenching. If one idea didn't seem to work, the band and label took another tack. A&M created a new album cover for "New Miserable Experience" after shipping more than 120,000 copies with the original art. Three videos were shot for "Hey Jealousy" before MTV began playing it in regular rotation. When first released, "Hey Jealousy" was ignored by most radio programmers. It went on to become a staple at modern rock for two solid years (Billboard, July 30, 1994).

Through it all, the band played markets over and over again, "shaking hands and saying howdy" to radio and retail at every stop, says Valenzuela.

## CMP'S SUMMERS OFFERS 'SYNAESTHESIA'

(Continued from page 11)

geous, Grammy-nominated mixture of electric guitar textures and world music influences from 1989; and the beguiling jazz-rock meld of 1990's "Charming Snakes."

The last Summers album for Private Music was the contemporary jazz-leaning "World Gone Strange" from 1991.

Summers' latest prior release was 1994's "Invisible Threads," a set of acoustic guitar duets with John Etheridge released by Mesa/Bluemoon.

"Most people may still connect Andy Summers with the Police," says Martin Bandyke, music director at NPR affiliate WDET Detroit. "But he has developed his own career with its own profile. His solo music is sophisticated, so it appeals to a more adult audience."

Bandyke says WDET has played all of Summers' Private Music albums, doing especially well with "Charming Snakes." He adds that CMP's output has also been popular at the station, particularly recent albums by Jack Bruce, David Torn, and Michael Shrieve.

Steve Pearson, buyer at the three-store Electric Fetus in Minneapolis, says, "CMP does quite well here, and the Summers album should do better than most. CMP's isn't a large market, but it's an important market. The people who buy CMP albums are the people who really follow and buy music."

Germany-based CMP has as its

Once the band stopped touring, Valenzuela wanted to begin working on the new album immediately, but A&M's senior VP of A&R David Anderle had other ideas. "I came off the road, and I called David Anderle and said, 'I'm going to take today off, and we're going to go get 'em tomorrow and start demoing,' and he said, 'Why don't you take six weeks off?' I said we couldn't do that. I tried demoing, and nothing would happen. I called David [a week later] and said, 'I don't know what to do,' and he said, 'Why don't you try taking six weeks off?'" Valenzuela says with a laugh.

Heeding the advice the second time, the band members began writing and demoing songs after a break. Not only was the specter of sophomore slump looming over their heads, there was the question of how to carry on without one of their key songwriters.

Band member Doug Hopkins, who wrote "Hey Jealousy" as well as several other songs on "New Miserable Experience," left the band in 1992 and committed suicide in 1994.

"I think the label and the band were all justifiably concerned about what his death meant," says Anderle. "Not that it was the end of the band, because they are more than just that element; [but] I think that once 'Til I Hear It From You'—which they did without Doug—was successful artistically and creatively, we thought, 'It's going to be just fine.'"

For the recording of "Congratulations, I'm Sorry," the Gin Blossoms returned to Ardent Studios in Memphis to work with producer John Hampton. "John's pretty important to the band," says Valenzuela. "I've seen some producers

who overwhelm the band, that's not John's [modus operandi]. He's a very generous, patient cat."

Relying on the same winning combination of jangly pop melodies and tight harmonies surrounding lead singer Robin Wilson's casually unpretentious vocals, "Congratulations, I'm Sorry" proves that success hasn't gone to the band members' collective head. The lyrics have the same wistfully dissatisfied feel as those on "New Miserable Experience."

"I think we're all a little malcontent," says Valenzuela. "We're not purposefully so. We don't mean to be less than gracious, [but] the music business is very tenuous. You may be doing pretty good for a couple of years, but you always have

## BICKERTON

(Continued from page 5)

Bickerton, who will be based in London, will direct an overseas expansion program for SESAC. His consultancy duties will include securing new relations with songwriters and music publishers, overseeing SESAC's existing relationships with national and international licensing organizations, and developing relationships in non-licensed territories.

While Gershon says that Bickerton's consultancy arrangement allows him to explore "other things" that have been offered to him (as long as they do not conflict with his relationship to SESAC), he adds, "My personal view is that if we embark on a recommended course of action over the next 12 months, we are likely to ask Bickerton to run it."

Bickerton's career includes time as a professional musician, a record pro-

ducer, head of the Deram label, a divisional manager at Polydor in London, and a songwriter: He won the Ivor Novello award for songwriter of the year in 1976.

He states that in terms of developing relationships, his new role with SESAC will be an extension of his work with PRS. He says that he will meet with SESAC executives at MIDEM to be fully briefed on his new duties and the organization, but he states that he already has an admiration for SESAC's innovation. "Because of Broadcast Data Systems' technology and monitoring, this may make SESAC more attractive than our rivals," he says.

Though Bickerton readily concedes that SESAC lags behind its competitors in terms of size, he describes the organization as "a vibrant club in which members are valued."

In a major breakthrough, SESAC obtained rights to the works of Neil Diamond and Bob Dylan early last year (Billboard, Feb. 4, 1995).

As for SESAC's exploration of its international blueprint, Gershon says that Bickerton is the "ideal person to lead our overseas effort."

package. For every 10 CMP titles ordered, the label will provide a free "CMP Collection" CD, with a list price of \$11.98. Whalen says the idea is to give something back to the retailer while introducing the label's artists to new fans.

Summers' worldwide tour began with some recent dates in Italy. He returns to Europe next month. March and April will bring Summers to the U.S. for 10-20 shows in major cities, and he may go to Japan later in the year. His tours are booked through the Edinburgh, Scotland-based Assembly Direct and Ted Kurland Associates. His compositions are published by Final Curtain Music.

At radio, CMP plans to service "Synaesthesia" to about 250 college and public outlets, as well as some adventurous triple-A stations. Whalen says it may be hard to find the album on the dial in every town, however: "It's not that the record's not radio-friendly; it's that radio may not be friendly to it."

Summers admits that some programmers may view his latest venture as idiosyncratic—and that's the point. This music "is truest to myself," he says. "And no matter what some corporations may think, people do respond to work that is unique, that's personal. The exciting stuff lies between the cracks—the music that includes so many ingredients that you can't say exactly what it is."

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# Programming

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**It's Getting Ugly.** World Wrestling Federation mainstay Razor Ramon, left, puts the squeeze on Ugly Sisters artist Red Peters during a recent appearance on "Mancow's Morning Madness" on WRCX Chicago. Peters was in town promoting his album "I Laughed . . . I Cried . . . I Fudged My Undies!"

## Finding Love Through The Radio

### Dating Services Work For Stations, Listeners

■ BY CARA JEPSEN

CHICAGO—Last year, local urban contemporary WGCI began promoting a new dating service called Dateline, designed to bring together its young, mostly single listeners.

In a matter of weeks, more than 20,000 people had signed on; within months, some were calling the station to say that they were getting married to people they had met through the service. "People really like the idea that there is a sophisticated system that openly has other people who like the same music," says Dr. Martin Reid Stoller, president of Plextel Communications. "It's an establisher of a com-

mon bond."

Plextel recently teamed with Infinity Broadcasting Corp. to form Dateline Marketing, which markets the service, interfaces with stations, and provides a sales force. Plextel handles the technical end.

Dateline is advertised solely on radio stations that carry its service. Using an already targeted medium, Dateline links like-minded individuals via state-of-the-art computer technology, which includes 52 criteria that range from sexual orientation to ethnicity to entertainment preferences. "Newspaper matching uses dead technology," Stoller says. "In a newspaper, you haven't got a clue about the person's personality, taste, or culture. But that is the essence of radio, the niche of the station."

Now available on 33 stations from New York to Los Angeles (with another eight due by mid-February), Dateline has been successful for listeners, who are meeting their significant others, and stations, which are making money via Dateline's 900 number and endearing listeners to the station in the process.

Dateline has been so successful that former WGCI VP of sales Maynard Grossman quit the station and launched his own version of the service late last year. His Cyber Media Inc. offers a similar service called Cupid, which was launched on WHHH Indianapolis in October; it's also on the air at WDAS Philadelphia and KIIS Los Angeles. Like Dateline, Cupid's database allows listeners to interact via 800- and 900-number phone lines. Cupid matches listeners on similar criteria and allows stations to use the database for listener research.

In fact, Grossman's service is so similar to Dateline, Plextel issued a letter asking him to stop using the name Dateline, which WHHH had been calling the Cupid service on air. Grossman

complied.

"My feeling is that [Grossman] could see the type of revenue that the system was providing and wanted to do the same thing," says Plextel VP Pierre Durand.

"People are interested in a radio station as a companion," says Grossman, who has worked in the industry for 26 years. "It's their personal friend. The Cupid concept is based on the idea of trust. Our product is keyed into reinforcing that trust. If you're single and want to meet somebody, here's a product offered by the station you trust, from dawn to dusk. That's why it works so well."

With both services, interested listeners call an 800 number. Stations use their own DJs to walk listeners through a barrage of questions. For example, Spanish-language WOJO-FM Chicago's message is in Spanish and tells listeners, "No tengas miedo" ("don't be afraid"). After recording a personal message, listeners may call a 900 number to hear their matches (Cupid's matches are done twice a day; Dateline's once a day).

R&B adult WRKS (Kiss FM) New York hooked up with Dateline in the fall. The top-rated 25-54 station is logging 9,000 minutes of 900-number time a day, with an average of 200 people a day signing up.

"It offers a service to our listeners," says WRKS GM Judy Ellis.

"One thing that continually comes up when we question our listeners—along with making more money and fears about crime—is, 'Where do I go to meet people?' It's right up there. And with a service like this, right off the top you know you're talking to similar people because they like the same music, and there's that common ground."

She promotes the Soul Mate Line on the station five or six times a day, as well as incorporating it into regular



## WNEW New York Looks To Its Heritage

### Station Mixes Triple-A With Classic Rock

■ BY JOHN LOSCALZO

NEW YORK—Amid the maelstrom of radio activity in the New York rock wars, WNEW PD Ted Edwards says he is armed and ready—with the station's heritage.

"You can look at it as a burden or as armor . . . We chose to look at it as armor."

CBS-owned WNEW's heritage was the reason that Long Island, N.Y., native Edwards went into radio. In recent months, he's had the task of figuring out how to best utilize that heritage.

At the beginning of the fall book, WNEW dropped mainstream rock, becoming "New York's rock alternative" under the guidance of Denver-based triple-A consultant SBR and airing an adult modern rock format similar to KXPK (the Peak) Denver. By Thanksgiving, WNEW dropped the word "alternative" and began adding more heritage (read classic rock) acts.

Early this month, WNEW began billing itself as "where quality rock lives" and launched a massive TV cam-

paign to tie in with the start of the winter book. That move coincided with WXRK (K-Rock)'s flip Jan. 5 from classic to modern rock, which will presumably send more than a few upper-demo listeners Edwards' way.

Edwards says he chose the "quality rock" positioner and the slogan "quality rock, absolute variety" because "alternative means so many things to so many people. [That phrase] went terminal just about the time we decided to start using it. It was sending out mixed messages, and we needed to send out a very clear message."

Besides, Edwards says, "the market changed. The opportunity we saw last summer began to evaporate. If you listen to [AC WMXV] Mix 105, you'll find it's a very different radio station. Suddenly, Blues Traveler, Dave Matthews, and Sheryl Crow are showing up there and everywhere.

"We had to find [another market hole] that was bigger . . . leaning more toward adult alternative than modern adult music." The new position, he says, "takes into account, it embraces,

it puts on a pedestal the heritage of the radio station. We need to stay focused on what WNEW has been and what it can be. You cannot separate the past of this radio station from its future no matter how hard you try."

WNEW couldn't duplicate the success of KXPK, Edwards says, because that station "was a clean slate . . . WNEW is hardly that. [In order] to emulate the success of the Peak, we would have needed a clean slate, and that's something we never chose to do. There are very few stations that have been in the same format for 28 years."

As for the speculation that WNEW would fill K-Rock's shoes as a classic rocker, Edwards doesn't see that as a viable option "for the same reason that KLSX [Los Angeles] and K-Rock dumped classic and others have moved away from it. A classic rock [station] unto itself is not a great musical position to be in. I think common wisdom in the industry right now is, If you want to do classic, you better find a monster morning show to keep the sta-

(Continued on next page)

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# Listeners Tickled By 'Feel-Good' Promos

## Slow First Quarter Livened With Community Benefits

BY CARRIE BORZILLO

LOS ANGELES—From helping listeners keep their New Year's resolutions to aiding the war-torn children of Bosnia, many radio stations are using the first quarter—generally the slowest period for radio—for “feel-good” promotions that benefit communities.

Country KSAN San Francisco marketing manager Paul Miraldi is not only using this slow period to do some housecleaning in his department and to re-establish relationships with reporters, vendors, and suppliers, but he's preparing to roll out a new promotion for the station.

Capitalizing on the No. 1 New Year's resolution of all time—losing weight—Miraldi and his morning-show staff put together “A Ton Of Fun In '96.”

“It's only mid-January, and some people have probably already broken their resolutions,” Miraldi says. “Our goal is to help listeners of the Bay Area keep their goals and lose a total of 2,000 pounds.”

KSAN's morning team is recruiting candidates in the community who will each pledge a certain amount of weight until a total of one ton is pledged. On air, the participants will call in with updates on how much weight they've lost. The station will also do weigh-ins, host aerobics classes, and give out low-fat food, health-club memberships, and other health-related items.

Miraldi is working on getting weight-conscious celebrities, such as fitness guru Richard Simmons or Thigh/Buttmaster endorser Suzanne Somers, to do call-ins as well.

“We're not positioning this so much as a contest but as a community event, to help them stay healthy,” Miraldi says. “It's a nice way to kick off 1996.”

Like KSAN, top 40 KIIS Los Angeles and modern rock WMMS (the Buzzard) Cleveland are aiming to start the year with promotions that benefit listeners.

KIIS kicked off its “We Pay Your Bills” promotion, while WMMS is in the midst of the similar “Get A Life” promotion.

KIIS, which is helping debt-ridden listeners pay off their hefty holiday bills, has been so inundated with copies of bills that it has had to utilize three fax lines and an entire conference

Rocco Macri, director of marketing and advertising at top 40/rhythm WQHT (Hot 97) New York, decided to take last year's Coca-Cola scholarship promotion a step further with what he calls a “bigger and better promotion.”

The promotion kicked off in January, and entries are being accepted until the end of February, which is Black History Month. Last year, Hot 97 gave a \$10,000 college scholarship to a student athlete. This time, it is making a larger to-do over the promotion and giving one student a \$5,000 scholarship and the student's school another \$5,000 scholarship. High school seniors who participate in a sport will be judged on community involvement as well as scholastic and athletic achievements.

In addition to a \$5,000 scholarship to the school of his or her choice, the winner receives a trip for two to the Olympics in Atlanta and will be the torch-bearer for the New York portion of the Olympic torch relay.

Meanwhile, modern rock WNNX (99X) Atlanta is lending a helping hand to those needier than its own listeners.

The station was so inspired by Island Records' “Miss Sarajevo” video documentary and accompanying CD single, which features a duet by Bono and Luciano Pavarotti, that it decided to host a radiothon to help Bosnia via the nonprofit organization War Child.

The station hopes to raise \$120,000 during the 28-hour radiothon to fund an orphanage in Bosnia for one year.

Brian Phillips, PD at 99X, sent a letter to 12 other stations urging them to join the station's efforts. “We were really inspired by this video,” says Joan Marshall, promotion director at 99X. “It focuses on how these people, especially the children, are just trying to live an ordinary life, but even crossing the street is a hazard to their lives.”

WMMS Cleveland is also airing a radiothon to help raise funds for the orphanage.

### PROMOTIONS & MARKETING

room to handle all of the responses.

Listeners who sent in anything from phone bills to medical bills to credit-card bills need simply listen to morning man Rick Dees to hear their name called. The winner has 102 minutes to call in and receive up to \$1,000.

Five names will be called daily on KIIS until the end of March.

“We borrowed this from WGCI Chicago and put our own twist on it,” says Karen Tobin, VP of marketing at KIIS. “Our ‘KIISmas Wish’ promotion was getting old. It worked for many years, and now it was time for us to move on. This really hits a pulse with the audience.”

WMMS promotion director John Catalano is trying his hand at the famous “Get A Life” promotion, which helps a lucky listener live virtually free for one year. The winner is given a condominium suite to live in and a 1996 Honda Civic Coupe to drive, as well as a slew of gift certificates for everything from clothing stores to record stores to florists. The massive prize package also includes 52 car washes, a health-club membership, 12 billiard parties, a pager with free service for a year, and season tickets to some of Cleveland's sports teams.

Naturally, this tried-and-true promotion is one of the best and easiest ways to tie in several clients at once, especially hard-to-promote clients, such as the local car wash.

### WNEW NEW YORK LOOKS TO ITS HERITAGE

(Continued from preceding page)

tion hot and healthy and a base to build off of. Most [of the numbers] at K-Rock had to do with Howard Stern. He carries the station.

“We think that [triple-A] has legs, [because] there's always a place for quality adult music. Fragmentation has produced the opportunity for that position to be big enough to be in it. In doing rock alternative, [the heritage] didn't play as big a part as it should have. The audience was missing some of the heritage artists.”

A large part of WNEW's heritage is its air staff. Many industry pundits wondered how such veterans as Scott Muni and Carole Miller would fit into any change WNEW would make in programming, especially in early fall, when it was experimenting with “Lump” and other harder titles.

“The staff has a lot of history and a lot of value and very deep and long relationships with the audience,” Edwards says. “Whenever we do focus groups, go to our Internet site, or contact our audience in any way, someone will bring up how important it is to have these people to relate to every day and how long [they've been listening to them]. There's a trust

built up.”

In the ever-changing competitive situation in the nation's largest market, Edwards hopes for a little time to get his station humming. “My hope for the next year is that nobody else decides to compete

**WNEW-FM**  
**102.7**

with us in this arena and that we are given time to really solidify a relationship with the audience we're going after, [thereby] giving us a window of opportunity to get ourselves in a defensive position.”

### FINDING LOVE THROUGH THE RADIO

(Continued from preceding page)

programming. For example, in the morning, listeners who have made matches call in and talk about their experiences.

“It also fits into the whole Kiss thing,” Ellis says. “It all fits into our programming and our environment.” She says Dateline is easy to tie in with advertisers and promotional events; the station has even created a children-oriented event for singles with offspring.

The services also work for older listeners. At oldies WJMK-FM in Chicago, the core audience is 30-50 years old. “We're finding that 25% of our listeners are either single or divorced or never married or widowed,” says PD Kevin Robinson, who has used Date-

line since last April.

“It's something that our listeners are definitely interested in.” He, too, has tied Dateline in to special “Club JMK” events, such as a cruise on Lake Michigan or a special night at a restaurant. He says it's also a good sales vehicle.

“We always make it sound like something attached to the radio station and not as a last resort for people,” says Robinson. “What matters most is how to present it.”

Ellis agrees. “You have to make it fun and exciting,” she says. “You have to make it seem cool and hip and fun, and show that lots of people are doing it—that people are not doing it out of desperation.”

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	WKS	WKS ON CH.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	★★★ No. 1 ★★★ ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 5 weeks at No. 1
2	2	2	36	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
3	3	3	25	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
4	4	6	15	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
5	7	7	12	YOU'LL SEE MAVERICK 17719/WARNER BROS	MADONNA
6	5	5	28	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
7	8	8	24	ROLL TO ME A&M 581114	DEL AMITRI
8	9	9	24	TIL I HEAR IT FROM YOU A&M ALBUM CUT	GIN BLOSSOMS
9	6	4	31	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	SEAL
10	10	11	13	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
11	11	10	34	RUN-AROUND A&M 580982	BLUES TRAVELER
12	12	12	16	NAME METAL BLADE 17758/WARNER BROS	GOO GOO DOLLS
13	13	15	15	BREAKFAST AT TIFFANY'S RAINMAKER 9813/INTERSCOPE	DEEP BLUE SOMETHING
14	16	16	11	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
15	19	19	9	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
16	14	13	22	RUNAWAY A&M 581194	JANET JACKSON
17	15	14	21	CARNIVAL ELEKTRA 64413 EEG	NATALIE MERCHANT
18	22	23	8	★★★ AIRPOWER ★★★ DON'T CRY ZTT ALBUM CUT/WARNER BROS	SEAL
19	18	18	34	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	ALL-4-ONE
20	17	17	36	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
21	20	21	16	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
22	21	20	24	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
23	26	28	4	I WANT TO COME OVER ISLAND ALBUM CUT	MELISSA ETHERIDGE
24	25	24	5	WONDER ELEKTRA 64376 EEG	NATALIE MERCHANT
25	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ JESUS TO A CHILD DREAMWORKS ALBUM CUT/GEFFEN	GEORGE MICHAEL
26	23	22	21	FANTASY COLUMBIA 78043	MARIAH CAREY
27	27	26	15	I WILL REMEMBER YOU ARISTA 1-2893	SARAH MCLACHLAN
28	30	31	5	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
29	28	29	6	GET TOGETHER GIANT 17750	BIG MOUNTAIN
30	39	36	8	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
31	32	32	26	WATERFALLS LAFACE 2-4107/ARISTA	TLC
32	31	34	7	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION
33	33	30	21	FOREVER TONIGHT RIVER NORTH 3005	PETER CETERA & CRYSTAL BERNARD
34	38	—	2	INSENSITIVE A&M 581274	JANN ARDEN
35	34	33	9	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
36	29	27	8	FREE AS A BIRD APPLE 58497/CAPITOL	THE BEATLES
37	36	39	3	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
38	RE-ENTRY	7	7	BEAUTIFUL LIFE ARISTA 1-2889	ACE OF BASE
39	NEW ▶	1	1	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
40	NEW ▶	1	1	PROMISES BROKEN COLUMBIA 78215	SOUL ASYLUM

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	1	1	6	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	MARTIN PAGE
2	2	2	10	I KNOW COLUMBIA 77750	DIONNE FARRIS
3	3	3	22	YOU GOTTA BE 550 MUSIC 77551	DES'REE
4	4	4	16	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	BRYAN ADAMS
5	—	8	44	ALL I WANNA DO A&M 0702	SHERYL CROW
6	—	—	1	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	SELENA
7	9	10	41	COME TO MY WINDOW ISLAND 858028	MELISSA ETHERIDGE
8	6	9	10	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
9	8	5	20	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
10	5	—	22	I'M THE ONLY ONE ISLAND 854068	MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



For someone who prides herself on searching out knowledge and experience—the glories of “intellectual intercourse,” as she puts it—it’s ironic that Alanis Morissette finds comfort in knowing that there are some things you can never know. Morissette’s song “Ironic,” which is at No. 14 on the Modern Rock Tracks chart, finds Canada’s Grammy-nominated Maverick/Reprise recording artist realizing the health benefits of blissful ignorance. “For so long, coming to terms with the darkness in this world—from breaking up with somebody to something like war or AIDS—was so frustrating for me,” Morissette says. “And whether there’s a God and if you go to heaven when you die or if you just turn to dust—no one can truly say they have the answer. Part of what has made me a more peaceful person is giv-

ing in to the fact that there are questions you’ll never find the answers to.

“That’s hard, because when I’m most psychologically aware about something is when I’m the happiest,” Morissette continues. “But I’ve come to realize



“I’ve come to realize that part of being aware means accepting that you just have to go with the flow.”  
—Alanis Morissette

that part of being aware means accepting that you just have to go with the flow of life.”

“Ironic” is Morissette’s fourth consecutive hit on

Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. “Hand In My Pocket” and “You Oughta Know” both topped the chart.

“Ironic” was the first song Morissette composed with producer Glen Ballard, and she says the track marked a “stream-of-consciousness, spiritual way of writing I had never tapped into before.”

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the universal.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”

**Billboard®** FOR WEEK ENDING JANUARY 27, 1996

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	20	<b>CUMBERSOME</b> AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
2	2	3	8	<b>I GOT ID</b>	PEARL JAM EPIC
3	4	4	12	<b>THE WORLD I KNOW</b>	COLLECTIVE SOUL ATLANTIC
4	5	5	10	<b>GLYCERINE</b>	SIXTEEN STONE TRAUMA/INTERSCOPE
5	3	2	17	<b>MY FRIENDS</b> ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
6	6	6	8	<b>WAITING FOR TONIGHT</b>	TOM PETTY & THE HEARTBREAKERS PLAYBACK MCA
7	9	10	8	<b>1979</b> MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
8	11	13	6	<b>SEE YOU ON THE OTHER SIDE</b>	OZZY OSBOURNE EPIC
9	12	11	9	<b>COVER YOU IN OIL</b>	BALLBREAKER AC/DC EASTWEST/EEG
10	10	9	14	<b>DEJA VOODOO</b>	LEDBETTER HEIGHTS KENNY WAYNE SHEPHERD GIANT
11	7	7	21	<b>NAME</b> A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
12	15	21	6	<b>HEAVEN BESIDE YOU</b>	ALICE IN CHAINS COLUMBIA
13	8	8	15	<b>BULLET WITH BUTTERFLY WINGS</b>	MELLON COLLIE AND THE INFINITE SADNESS SMASHING PUMPKINS VIRGIN
14	19	23	6	<b>SANTA MONICA (WATCH THE WORLD DIE)</b>	SPARKLE AND FADE EVERCLEAR TIM KERR/CAPITOL
15	17	19	7	<b>IN THE MEANTIME</b>	RESIDENT ALIEN SPACEHOG HIFI/SIRE/EEG
16	14	14	34	<b>POSSUM KINGDOM</b>	RUBBERNECK TOADIES INTERSCOPE
17	13	12	13	<b>PURE MASSACRE</b>	FROGSTOMP SILVERCHAIR EPIC
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>					
18	24	27	5	<b>BRAIN STEW</b>	INSOMNIAC GREEN DAY REPRISE
19	23	26	5	<b>PROMISE</b>	VICTOR ATLANTIC
20	28	38	4	<b>WONDERWALL</b> (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
21	16	16	10	<b>THE GARDEN OF ALLAH</b>	ACTUAL MILES - HENLEY'S GREATEST HITS DON HENLEY GEFFEN
22	20	17	25	<b>COMEDOWN</b>	SIXTEEN STONE BUSH TRAUMA/INTERSCOPE
23	21	18	16	<b>PERRY MASON</b>	OZZY OSBOURNE EPIC
24	22	22	10	<b>UNDERSTANDING</b>	LUCY CANDLEBOX MAVERICK/WARNER BROS.
25	<b>NEW</b>	1	1	<b>NAKED</b> A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
26	18	15	15	<b>GRIND</b>	ALICE IN CHAINS COLUMBIA
27	26	24	9	<b>UNINVITED</b>	LAUGHING GALLERY RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
28	37	—	2	<b>SISTER</b>	FOMA THE NIXONS MCA
29	27	25	18	<b>HOOK</b> FOUR	BLUES TRAVELER A&M
30	33	37	6	<b>ONE OF US</b>	RELISH JOAN OSBORNE BLUE GORILLA/MERCURY
31	32	40	3	<b>TIME</b> CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
32	29	29	19	<b>HARD AS A ROCK</b>	BALLBREAKER AC/DC EASTWEST/EEG
33	30	28	17	<b>I'LL STICK AROUND</b>	FOO FIGHTERS ROSWELL/CAPITOL
34	31	32	8	<b>FEAR OF FALLING</b>	RIVER SONGS THE BADLEES ATLAS/A&M
35	<b>NEW</b>	1	1	<b>NATURAL ONE</b> "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
36	36	—	2	<b>PROMISES BROKEN</b>	LET YOUR DIM LIGHT SHINE SOUL ASYLUM COLUMBIA
37	34	31	6	<b>STEPPIN' OVER</b>	TIME'S MAKIN' CHANGES THE BEST OF TESLA TESLA GEFFEN
38	25	20	14	<b>YOUR LITTLE SECRET</b>	YOUR LITTLE SECRET MELISSA ETHERIDGE ISLAND
39	<b>NEW</b>	1	1	<b>SHE SHINES</b>	CAMP GRENADA GREN I.R.S.
40	39	33	20	<b>LUMP</b>	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

**Billboard®** FOR WEEK ENDING JANUARY 27, 1996

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	10	<b>WONDERWALL</b> (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
2	2	3	10	<b>1979</b> MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
3	3	2	12	<b>GLYCERINE</b>	SIXTEEN STONE TRAUMA/INTERSCOPE
4	4	4	8	<b>I GOT ID</b>	PEARL JAM EPIC
5	5	5	15	<b>NATURAL ONE</b> "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
6	6	6	11	<b>THE WORLD I KNOW</b>	COLLECTIVE SOUL ATLANTIC
7	9	11	6	<b>BRAIN STEW</b>	INSOMNIAC GREEN DAY REPRISE
8	8	8	12	<b>SANTA MONICA (WATCH THE WORLD DIE)</b>	SPARKLE AND FADE EVERCLEAR TIM KERR/CAPITOL
9	7	7	14	<b>CUMBERSOME</b>	AMERICAN STANDARD SEVEN MARY THREE MAMMOTH/ATLANTIC
10	13	13	11	<b>JUST A GIRL</b>	TRAGIC KINGDOM NO DOUBT TRAUMA/INTERSCOPE
11	12	15	8	<b>IN THE MEANTIME</b>	RESIDENT ALIEN SPACEHOG HIFI/SIRE/EEG
12	16	22	5	<b>NAKED</b> A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
13	17	16	7	<b>RUBY SOHO</b> ...AND OUT COME THE WOLVES	RANCID EPITAPH
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>					
14	27	29	4	<b>IRONIC</b> JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
15	18	20	8	<b>MIGHTY K.C.</b>	EXAMPLE FOR SQUIRRELS 550 MUSIC
16	15	12	22	<b>POSSUM KINGDOM</b>	RUBBERNECK TOADIES INTERSCOPE
17	14	14	18	<b>ONE OF US</b>	RELISH JOAN OSBORNE BLUE GORILLA/MERCURY
18	11	10	15	<b>BULLET WITH BUTTERFLY WINGS</b>	MELLON COLLIE AND THE INFINITE SADNESS SMASHING PUMPKINS VIRGIN
19	21	23	6	<b>HIGH AND DRY</b>	THE BENDS RADIOHEAD CAPITOL
20	10	9	18	<b>MY FRIENDS</b> ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
21	19	18	7	<b>SATELLITE</b> UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
22	29	—	2	<b>CAUGHT A LITE SNEEZE</b>	BOYS FOR PELE TORI AMOS ATLANTIC
23	<b>NEW</b>	1	1	<b>AEROPLANE</b> ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
24	30	40	3	<b>HEAVEN BESIDE YOU</b>	ALICE IN CHAINS COLUMBIA
25	23	17	15	<b>WONDER</b> TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
26	22	21	25	<b>NAME</b> A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
27	25	26	17	<b>HOOK</b> FOUR	BLUES TRAVELER A&M
28	20	19	10	<b>KITTY</b>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
29	26	25	14	<b>ALL I REALLY WANT</b> JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
30	24	24	24	<b>LUMP</b>	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
31	28	27	7	<b>TRIGGER HAPPY JACK</b>	HELLO POE MODERN/ATLANTIC
32	<b>NEW</b>	1	1	<b>BIG ME</b>	FOO FIGHTERS ROSWELL/CAPITOL
33	31	37	5	<b>TICKING</b> BREATHE	LOUD LUCY DGC/GEFFEN
34	<b>NEW</b>	1	1	<b>ONLY HAPPY WHEN IT RAINS</b>	GARBAGE ALMO SOUNDS/GEFFEN
35	32	33	6	<b>GO WALKING DOWN THERE</b>	FOREVER BLUE CHRIS ISAAK REPRISE
36	33	35	19	<b>I'LL STICK AROUND</b>	FOO FIGHTERS ROSWELL/CAPITOL
37	39	39	12	<b>BREAKFAST AT TIFFANY'S</b>	HOME DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
38	36	34	23	<b>HAND IN MY POCKET</b>	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
39	37	28	12	<b>PURE MASSACRE</b>	FROGSTOMP SILVERCHAIR EPIC
40	<b>NEW</b>	1	1	<b>DROWN</b>	TRACE SON VOLT WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower: awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996. Billboard/BPI Communications.



# HITS! IN TOKIO

Week of January 7, 1996

- ① Anywhere Is / Enya
- ② Power Of A Woman / Eternal
- ③ Jackson Cannary / Ben Folds Five
- ④ Beautiful Life / Ace Of Base
- ⑤ Free As A Bird / The Beatles
- ⑥ Exhale / Whitney Houston
- ⑦ One Sweet Day /  
Mariah Carey & Boyz II Men
- ⑧ Mr. Jones / Out Of My Hair
- ⑨ Tsumetaku Shinaide / Miwa Yoshida
- ⑩ To Love You More / Celine Dion
- ⑪ Lump / The Presidents Of The United  
States Of America
- ⑫ You'll See / Madonna
- ⑬ Jesus To A Child / George Michael
- ⑭ Diggin' On You / TLC
- ⑮ Vertigo / Combustion Edison
- ⑯ Scatman / Scatman John
- ⑰ Love City Groove / Love City Groove
- ⑱ Shy Guy / Diana King
- ⑲ Yeha Noha / Sacred Spirit
- ⑳ I'll Always Be Around / C + C Music  
Factory Featuring A.S.K. M.E. & Vic Black
- ㉑ Gold / ♯
- ㉒ Remembering The First Time / Simply Red
- ㉓ Heaven For Everyone / Queen
- ㉔ Evergreen / My Little Lover
- ㉕ Rock With You / Quincy Jones
- ㉖ I Got It / Pearl Jam
- ㉗ I Need To Be In Love / Carpenters
- ㉘ She's Every Woman / Garth Brooks
- ㉙ Give Me Your Smile / Leila White
- ㉚ Heaven / Solo
- ㉛ Aishitemasu / Maki Ooguro
- ㉜ Runaway / The Corrs
- ㉝ Kiss / Patti Austin
- ㉞ Hey Lover / L.L. Cool J
- ㉟ Light Of Day / Sandy Reed
- ㊱ I'll Be There for You / The Rembrandts
- ㊲ You Remind Me Of Something / R. Kelly
- ㊳ Dominique / Soeur Plus
- ㊴ Round And Round / The Pasadenas
- ㊵ Ave Maria / Slava
- ㊶ You Are Not Alone / Michael Jackson
- ㊷ Gerendega Tokeruhodo Koisaitai /  
Kohmi Hirose
- ㊸ Rock Steady / Bonnie Raitt With  
Bryan Adams
- ㊹ Walk This World / Heather Nova
- ㊺ Take Cover / Mr. Big
- ㊻ Goldeneye / Tina Turner
- ㊼ I Am / Mayomi
- ㊽ Tell Me / Groove Theory
- ㊾ Taffy / Lisa Loeb And Nine Stories
- ㊿ Good Time / Cheryl Lynn

**Selections can be heard on**  
"Sapporo Beer Tokyo Hot 100"  
every Sunday 1 PM-5 PM on  
J-WAVE / 81.3 FM IN TOKYO

**81.3 FM J-WAVE**  
Station information available at:  
<http://www.infojapan.com/JWAVE/>

FALL '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table listing radio stations in San Francisco, Houston, Philadelphia, Detroit, Dallas/Ft. Worth, and Washington, D.C. with columns for Call, Format, and Arbitron shares for '94, '95, and '96.

Table listing radio stations in Cleveland, Cincinnati, Sacramento, San Jose, and Providence, R.I. with columns for Call, Format, and Arbitron shares for '94, '95, and '96.

Table listing radio stations in Buffalo, N.Y., Hartford, Conn., Allentown, Pa., Akron, Ohio, and Wilmington, Del. with columns for Call, Format, and Arbitron shares for '94, '95, and '96.

Table listing radio stations in Monterey, Calif., Sarasota, Fla., New Bedford, Mass., Stockton, Calif., and New Haven, Conn. with columns for Call, Format, and Arbitron shares for '94, '95, and '96.

## BIA Ranks Top 10 Billing Stations Of '95; Court Upholds FCC Indecency Authority

**WHERE THE BUCKS ARE:** Ratings analyst BIA Publications has issued the top 10 billing U.S. radio stations of '95 (figures are in millions): sports WFAN New York, \$38.5; N/T WGN Chicago, \$36; rock WXRK New York, \$30.5; N/T WINS New York, \$30; AC WLTV New York, \$30; oldies WCBS New York, \$29.5; top 40 KIIS Los Angeles, \$29.2; N/T KGO San Francisco, \$29; N/T KABC L.A., \$28.9; and oldies KRTH L.A., \$28.6.

Howard Stern won't like this: For the second time this month, the Supreme Court has turned down a broadcast industry challenge to a Court of Appeals decision on the sensitive subject of broadcast indecency.

On Jan. 15, the court upheld the FCC's authority to fine stations that the commission decides have violated its indecency rules. Broadcasters argued that the fines represent "nationwide censorship."

FCC chairman Reed Hundt says that the court action "brings certainty to the FCC's indecency enforcement program and allows us to proceed quickly to resolve all indecency cases pending at the commission."

On Jan. 8, the court let stand an appeals court decision that turned down a challenge to the FCC's "safe harbor" rule, which prohibits the broadcast of "indecent" material from 6 a.m. to 10 p.m., when children are likely to be in the listening audience.

The actions are far from definitive, however. Neither deals with the still-murky question of the FCC's definition of indecent programming.

All ears: The Justice Department gave a thumbs-up Jan. 16 to Disney's \$19 billion merger with Cap Cities/ABC. The next step is FCC approval, which the parties are hoping will make the commission's Jan. 31 agenda. Shareholder approval came down at the new year.

Imus is in: Nationally syndicated

morning personality Don Imus will be inducted into the National Assn. of Broadcasters' Hall of Fame at the NAB show in Las Vegas in April. Imus, who is heard in 70 markets, has been based out of the WFAN studios since '88 and on the air since '68.



by Chuck Taylor  
with reporting by Douglas Reece

Nine for nine: While many stations sweat over their mix of currents to gold and worry about rotating playlists, the listeners of classical WQXR New York continue to make their preferences clear. Beethoven's Symphony No. 9 in D Minor was voted the station's favorite selection for the ninth consecutive year. Pearl Jam's "A Better Man" was No. 2.

Joke. Actually, Beethoven captured six of the station's top 10 for '95. WQXR PD Tom Bartunek acknowledges that thousands of new classical recordings are released each year, "but at the heart of what WQXR does and in the hearts of our listeners," he says, "there are fundamental masterpieces which transcend all of these changes."

### PROGRAMMING: FRIENDLY SHORES?

Consultant Ray Boyd's new Bahamian R&B adult outlet, More-FM Nassau, has hired local veteran Bradley Gibson as PD. Although Boyd says he has gotten a lot of applications from air personalities for duty

in Nassau, the Bahamian government has strict policies against hiring outsiders. Alas...

Top 40/adult KBEE (B98.7) Salt Lake City ups midday jock Sean Michaels to assistant PD/music director, replacing Mike Parsons, now PD of KMGA Albuquerque, N.M.

PD John O'Rourke has left KUBL (K-Bull 93), also in Salt Lake City, to return to Fort Wayne, Ind., as executive director of the city's Three Rivers Festival. APD Randy Rose is handling interim PD duties. In addition, KUBL has changed its positioner from "continuous country favorites" to "Utah's fresh country" after a legal challenge to the former slogan by rival KKAT.

Peter Smith heads from PD of WVEZ/WTFX Louisville, Ky., to the same at Emmis' WNAP Indianapolis.

### FORMATS: WLS TO WKXX

WLS-FM (Kicks Country 94.7) Chicago has put in for the calls WKXX to match its new slogan. PD Ted Stecker has hired the first two personalities for the new format. Debating Monday (22) are midday host Matt McCann and overnights Joe Caruso. McCann was PD/mid-days at former KDIL San Antonio, Texas; Caruso hosted afternoons at crosstown KCYY.

Now-defunct country KUJJ Salt Lake City, which had announced plans to move to 102.7 FM following the takeover of its old frequency by KBKK, won't be showing up there after all. That frequency has entered into a joint sales agreement with AC rival KSFI, which flips it to Westwood One AC as KQMB.

One way to deal with a new duopoly is to get your own. In Indianapolis, after being double-teamed by crosstown top 40/rhythm-crossover outlet WHHH and an affiliate of ABC's The Touch, WTLC-FM has picked up a second FM of its own, former easy listening outlet WXTZ. That station becomes WGLD (Solid Gold 93.9) and picks up ABC's Urban Gold format, which currently runs on WTLC-AM.

The AM switches to a new 24-hour gospel and blues format under veteran broadcaster PD King Ro. The changes put former WTLC-FM PD "Super" Jay Johnson, who does mornings for ABC, back on the FM in that market for the first time since he left WTLC three years ago.

Guardian Communications' rhythmic AC KDNR (Dance & Romance) Albuquerque moves to top 40/rhythm, but without hardcore rap, according to PD/morning guy Larry Burt (aka Deac'n Thomas).

KRUU Des Moines, Iowa, flipped from "young country" to classic rock Jan. 12. Greg Keyzer remains PD. Midday jock Austin Knight is now production director. Morning host Randy Sierra and evening host Brian St. John are out.

New R&B outlet WTKT (the Beat) Lexington, Ky.'s raid on crosstown WNVL continues unabated. After stealing WNVL's consultant and one air personality, the station has now hired away general sales manager Duce Williams.

## PD Sullivan Emerges From Format Change Unscathed

**WHEN A STATION CHANGES** format, the first person out the door is usually the PD, especially when he or she has no experience in the new format. But when WOVB (now WCLB) West Palm Beach, Fla., flipped from dance-leaning top 40 to country last November, Neil Sullivan—who had spent nearly his entire career at top 40—was asked to stay.

While Sullivan was surprised at the invitation, he says, "It never occurred to me that I wouldn't be able to do it. A good programmer can program anything. It doesn't matter [what] music you're playing. It's more [about] formatics and putting something cohesive together."

As someone who never listened to country prior to programming WCLB, Sullivan's biggest challenge has been learning the music. "I've never really been a country listener," he says. "I knew who Garth Brooks, Vince Gill, Clint Black, and Shania Twain were, but I didn't have them in my personal collection."

Until he learns the music, Sullivan is programming by the numbers. "I'm looking at research lists, trying to build the categories, and looking at numbers and picking things that look like hits, without knowing what the music sounds like," he says. "You could rattle off 15 titles, and I'd be lucky to know two of them."

A common complaint heard at country conventions is the "infiltration" of former top 40 programmers into the format, something that has, at times, been blamed for the leveling off of country's shares. As an "infiltrating" programmer, Sullivan understandably finds the notion silly. In fact, he thinks the increase in top 40 formatics at country radio is what helped the format explode in the first place.

"It appeared to me that when the country format exploded is when they started to liven it up and give it a [top 40] approach and put more energy and excitement into the format."

With his top 40 background, Sullivan has been surprised at what he sees as the soft-sell approach taken by country label reps. "Maybe because of my background, I expected the country reps to be a lot more aggressive than they are," he says. "From where I sit, they seem a little more laid-back than the reps I'm accustomed to. I figure I have to build brand-new relationships... [but] I'm still sitting here waiting for a lot of them to service us."

One reason Sullivan may not be hearing from too many reps is that the station's music mix is 40% current/recurrent and 60% gold. However, he says, that ratio has been evolving since the station's Thanksgiving sign-on, when it played only oldies.

"At first, we didn't play currents,"

he says. "We decided that 95 [WCLB's frequency] was the magic number, and we built a power category of 95 uptempo, smash-testing gold songs. Then we evolved backward. We started with power gold, then expanded the gold library, then added older recurrences, then regular recurrences, then power recurrences, and then currents."

Sullivan says that WCLB will let crosstown heritage country WIRK break records but adds, "If you look at the fact that we played 0% currents at the beginning and are playing 40% currents now, [you] can figure out where we're going."

WOVB's format change came shortly after the announcement that the Ardman Broadcasting-owned station had entered into a joint sales agreement with West Palm Beach-based Fairbanks Communications. Management was informed of the

change one week before it took place, and Sullivan says most of the scrambling came in the last 36-48 hours before the switch was pulled. The music library arrived at 10:30 a.m. the day of the change and had to be in the studio by 5 p.m.

There was no prepublicity for the format change. "We played Ace Of Base, went into a stopset, and came out of the stopset country," Sullivan says. "We thought we'd use word of mouth and work the bugs out before waving any flags."

Until last week, when morning man J.R. Edwards debuted, WCLB was running jockless. This week, new night jock Dakota will launch the "Cryin', Lovin', Leavin', And Laughin'" show. The rest of the lineup had not been set at press time, although all the WOVB jocks were given a chance to audition for jobs at WCLB.

Sullivan believes that WIRK has made a few changes since WCLB's debut. "I've heard them cutting back commercial inventory, picking up the tempo, and spending more time with the music blend," he says. "Those kinds of healthy things happen when a competitor comes in."

WCLB plays 30-minute music sweeps in every daypart, including mornings, trying to position itself as the "more music" station. It is taking an aggressive approach to what Sullivan calls "trying to tweak the other guy and playing head games" by putting listeners on the air explaining why they like WCLB best.

Sullivan began his career in 1979. What he calls his "first important programming situation" at top 40 WQGN New London, Conn., led to PD stints at WNTQ Syracuse, N.Y., WKDD Akron, Ohio, and finally, in March 1994, WOVB.

PHYLIS STARK



## newsline...

**TED JORDAN** has been named VP/GM of WBZ Chicago, effective Jan. 30. Jordan has been with Group W Radio for 20 years and began his career as an account exec in 1975. He succeeds Ed Goldman.

**MONICA LOGAN-THOMAS** is the new national PD/midday jock of ABC Radio Networks' R&B adult format, the Touch. She last programmed former jazz outlet KACD/KBCD Los Angeles. She replaces Glen Cosby.

**GARY LEWIS** is GM at WZGC Atlanta, from GM at WSHE Miami. He replaces Dave Meszaros, who departed in November.

**PAUL TALBOT** is GM at AC KVRV (Variety 104.7) Phoenix, replacing Wayne Walker, who has joined Phoenix-based Radio Events Marketing. Talbot previously worked for Sundance Broadcasting's crosstown properties.

**CARY MERTZ**, former GM at WVAE Cincinnati, is named GM at AC combo WAMG/WMYX Milwaukee.

**PAUL BRADY** has been promoted to VP/GM of WRKL Rockland County, N.Y., up from GM. He joined the Odyssey station in 1994. Paul Thompson has been named CFO for Odyssey, based in Los Angeles.

**STATION SALES:** KTBZ Houston from Chancellor Communications to Secret for \$27 million, once Chancellor closes on its purchase of the station from Shamrock.

# Music Video

PROGRAMMING

## Spinoff Taps Into Minds Of Music Harder News Angle Goal Of Interview Show

BY BRETT ATWOOD

LOS ANGELES—The creators of the Washington, D.C.-based music show "New Music '96" are spinning off the program into a music series that explores the minds behind the music.

The program, appropriately titled "New Music Minds," is described as "PBS and CNN meet MTV" by its co-creator Culver J. Long. The show, which is being syndicated by Adler Video Marketing, will be available for broadcast in the spring.

"We want to be the Bill Moyers of music television," says Long.

Each weekly episode of "New Music Minds" will feature three in-depth artist interviews that explore music, politics, and other topics.

Long says that the program will aim to live up to its name as it attempts to expose the minds behind the music.

"Kids should know that their heroes are thinking about real things," says Long. "Going out and getting drunk isn't

program will change its name to "Sonic Ignition."

In the past, the "New Music" show has integrated the current year into its title. However, the ever-changing title confused some viewers, according to Long.



the only thing to do. There are other options. We try to raise the level of consciousness in our program, which is something that is long overdue in a music show. The message is, 'It's OK to be smart.'"

However, there is also music to be found on "New Music Minds." The program will include live performance footage and music videos alongside the interviews. Long says that the program will feature "mostly alternative [acts], but we are open to all types of music."

Green Day, Filter, the Presidents Of The United States Of America, George Clinton, Tori Amos, Pavement, and Ice-T are among the acts that have already been taped for the ambitious new program.

"This is the show that we've always wanted to do," says Long, a news veteran of the Washington political scene. "After covering the political leaders on an international level, I realized that they were not connecting with the youth of America. Young people don't have a spokesperson or anyone to speak up for them in the system. The bottom line is that I realized that no one was talking about what was really going on except the artists. They have the courage to speak from the heart. . . . If you want to connect with young people, the medium to use is music. It is one of the greatest communication tools to get across the emotions and drive of what an individual is about."

While production gears up on "New Music Minds," the same staff will continue to produce "New Music '96." However, to avoid confusion, the 5-year-old

"It just made more sense from a business perspective to change it," he says. "Now, we won't have to change the letterhead every year. Hopefully, this will end the confusion."

"Sonic Ignition" airs on 63 cable systems, including Bay Cablevision/TCI in Oakland, Calif., and American Cablevision in Kansas City, Mo. The program receives additional exposure on college-run TV stations, including New York University's NYU-TV New York.

## PRODUCTION NOTES

### LOS ANGELES

New Kingdom's "Mexico Or Bust" video was directed by Darren Lavitt, while Joel Teboul produced for Squeak Pictures. The clip features "Dead Presidents" star Bookim Woodbine.

Okuwah recently wrapped directing duties on BlackJack's "No Love" video. Bernard Auroux directed photography, and Gary Rapp produced.

Mannish's "Jive U The Mann" was directed by Michael Rosen, who co-produced with Joseph Yamamoto. Jeffrey Cutter directed photography.

Howard Greenhalgh directed George Michael's "Jesus To A Child" clip for DreamWorks.

Rocket From The Crypt's "Young Livers" was directed by Steve Hanft for Propaganda Films.

### NEW YORK

Stephane Sednaoui is the eye behind Alanis Morissette's "Ironic" video.

Marcus Nispel for Portfolio/Black Dog Films directed k.d. lang's "Sexuality" clip. Vincent Oster produced, and Thomas Kloss directed photography.

Richard Murray directed and produced Wize And Intelligent's video for "Steady Slangin'." Wells Hackett directed photography.

Director Stephen Ashley Blake shot Royal Fam's "Somethin' Gotz To Give." Stephen Ashley Blake directed photography, while Carrie Bornstein produced.

Exene Cervanka directed and produced X's "The Stage" video.

### OTHER CITIES

Film Noire duo T.H. Davis and April Lundy teamed with director Marc "Spark" Calixte for Xplicit's clip "Voyage To Atlanta." The video was shot, appropriately enough, in Atlanta.

Stephen Kirklys directed Morphine's "Mile High" clip in Boston.

## Country 'Roots' On TBS; MuchMusic Unplugs

COUNTRY CUTS: Nashville-based Wild Wolf Productions is readying an ambitious six-hour miniseries on the evolution of country music. The three-part program, titled "American Music: The Roots Of Country," will air June 2, 9, and 16 on TBS.

"This is the most extensive series ever done on country music," says producer Tom Neff. "It has been a two-year project, and we've interviewed well over 100 people and used about 50 hours of film for it."

The miniseries, which is narrated by Kris Kristofferson, will begin with the early years of country music as a commercial art form and document its rise through such contemporary chart-toppers as Garth Brooks and Billy Ray Cyrus.

The program will include rare archive footage of early performances by such artists as Eddy Arnold, Chet Atkins, Will Rogers, and Roy Rogers. In addition, new performances by Mark Chesnutt, Suzy Bogguss, Toby Keith, Lee Roy Parnell, and Lari White were taped exclusively for the show. Another program highlight is a collective performance by contemporary and veteran country artists for a cover of Hank Williams' classic 1950 No. 1 hit, "Why Don't You Love Me."

One segment of the program, titled "Honky Tonk Kings And Queens," will document how country music emerged as a national presence during World War II.

The significance of "The Nashville Sound," also the name of another segment, will be examined through the eyes of such performers as Joan Baez, Bob Dylan, and Pete Seeger.

An accompanying soundtrack, book, home video collection, and CD-ROM are expected to be available at retail when the program makes its TV premiere.

MUCH ADO: Canadian programmer MuchMusic is getting serious about its commitment to creating original programming for its U.S. service. For the most part, MuchMusic's U.S. music video channel has been identical to its Canadian counterpart. However, that is changing, says producer Sarah Chauncey.

The channel has just added "Clubland," a new live performance series, to its schedule.

The hour-long program, which features performances in an intimate setting, seems to be a version of MTV's popular "Unplugged" series.

Among the acts appearing on the program are Toad The Wet Sprocket, Crowded House, Lou Reed, and Jeff Buckley.

However, none of the performances are shot exclusively for the program, according to Chauncey, who produces

the show.

Instead, the music is pulled from archive footage of recent club performances, including those taped for MuchMusic's "Intimate & Interactive" program.

MuchMusic is also continuing production on its U.S.-only interview program "Break This." The half-hour show contains in-depth artist interviews and music videos. The weekly program, which debuted in May 1995, aims to spotlight new artists before they break into the mainstream.

Alanis Morissette, Joan Osborne, Silverchair, Better Than Ezra, and Filter are among the acts that "Break This" featured in 1995.

In addition to its new original programming, MuchMusic has plans to

even further distinguish its U.S. outlet in 1996. Keep watching The Eye for details.

CMT SEES THE STARS: Country Music Television is readying for its third annual Starfest celebration in Los Angeles on May 9-12. Musicians and their fans will be brought together for the music video channel's Fan Fest-like event, which will be promoted on CMT.

Among the artists scheduled to appear are Jeff Foxworthy, Martina McBride, Tracy Lawrence, Joe Diffie,

Tammy Wynette, Ricky Skaggs, and Confederate Railroad.

BEST BET: After many delays, Black Entertainment Television finally launched its BET on Jazz on Jan. 15. A simulcast of the new music channel appeared on BET for the first few hours of its debut.

In other BET news, the channel is teaming with Rhino for a double-CD collection of soul music. Strangely, "BET 15th Anniversary Music Collection" is being released in the channel's 16th year of operation.

REEL NEWS: Propaganda Films director of special programming and events Larry Perel exits to pursue other opportunities. . . . Simon Rex and Erik Palladino join MTV as its newest VJs, while Alejandro Lacroix joins MTV Latino as its newest VJ. . . . RSA USA Inc. inks director of photography Hugh Johnson.

MOR MUSIC NEWS: Former Z Music Television president Ken Yates has been named president of MOR Music TV. The shop-at-home music channel recently relocated its headquarters from St. Petersburg, Fla., to Nashville.

The Eye is now open on the Internet. Send all news items to brett213@ix.netcom.com.

## Staff Decisions Made At MTV Productions

MTV Networks has made some key staffing decisions for its recently created MTV Productions division, which is producing the theatrical films "Joe's Apartment" and "Beavis & Butt-head."

Van Toffler has been named head of MTV Productions and will continue in his role as executive VP, programming enterprises, for MTV.

In addition, former Pacific Western Productions president David Gale joins MTV Productions as senior VP, MTV Films; and MTV executive VP, creative division, Abby Terkühle adds new duties as creative director, MTV Productions. Eve Szurley continues as VP of MTV Productions.

MTV Networks has also announced that Lisa Berger has been promoted to senior VP, original programming and series development, for MTV. Berger, who was formerly VP/director, talent development, at MTV, will now head the music channel's in-house development unit.



Cool(io) Like Dat. Rapper Coolio, right, made a cameo appearance on the Nickelodeon show "All That." The musician played a customer of surfer/fast-food salesman Ed, played by Kel Mitchell, on the Jan. 20 episode of the children's show.

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 TLC, Diggin' On You
- 2 Pure Soul, I Want You Back
- 3 Janet Jackson, Runaway
- 4 D'Angelo, Cruisin'
- 5 Monica, Before You Walk Out Of My Life
- 6 Coolio, Too Hot
- 7 3T, Anything
- 8 LL Cool J, Hey Lover
- 9 Michael Jackson, Earth Song
- 10 Mariah Carey & Boyz II Men, One Sweet Day
- 11 Kris Kross, Tonite's Tha Night
- 12 Michael Jackson, You Are Not Alone
- 13 Jodeci, Love U 4 Life
- 14 Faith Evans, Soon As I Get Home
- 15 Monifah, I Miss You
- 16 Silk, Hooked On You
- 17 Immature, We Got It
- 18 Guru, Watch What You Say
- 19 Machel, Come Dig It
- 20 R. Kelly, You Remind Me Of Something
- 21 Whitney Houston, Exhale (Shoop Shoop)
- 22 Shai, Come With Me
- 23 Solo, Where Do U Want Me To Put It
- 24 Earth Gytz, Love Of Mine
- 25 Patra, Pull Up To The Bumper
- 26 Terry Ellis, Where Ever You Are
- 27 ♪, Gold
- 28 Total, No One Else
- 29 Faith Evans, You Used To Love Me
- 30 Monica, Like This And Like That

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tim McGraw, Can't Be Really Gone
- 2 Joe Diffie, Bigger Than The Beatles
- 3 Collin Raye, Not That Different
- 4 John Michael Montgomery, Cowboy Love
- 5 Faith Hill, It Matters To Me
- 6 Doug Supernaw, Not Enough Hours In...
- 7 Dwight Yoakam, Nothing
- 8 Diamond Rio, Walkin' Away
- 9 Wade Hayes, What I Meant To Say
- 10 Bryan White, Rebecca Lynn
- 11 Terri Clark, When Boy Meets Girl
- 12 Shania Twain, (If You're Not In It For Love) I'm...
- 13 Pam Tillis, The River And The Highway
- 14 Martina McBride, Wild Angels
- 15 The Mavericks, All You Ever Do Is Bring Me Down ♪
- 16 Sawyer Brown, 'Round Here
- 17 Mandy Barnett, Now That's All Right With ♪

- 18 Tracy Lawrence, If You Loved Me ♪
- 19 Junior Brown, My Wife Thinks You're Dead ♪
- 20 Emilio, Even If I Tried ♪
- 21 Lonestar, No News
- 22 Linda Davis, Some Things Are Meant To Be
- 23 Clay Walker, Hypnotize The Moon ♪
- 24 Rich McCready, Hangin' On ♪
- 25 Jo Dee Messina, Heads Carolina, Tails Carolina ♪
- 26 Alan Jackson, Tall, Tall Trees
- 27 Kieran Kane, Cool Me Down ♪
- 28 Lorrie Morgan, Standing Tall ♪
- 29 Pam Tillis, Deep Down
- 30 Helen Darling, I Haven't Found It Yet
- 31 Rhett Akins, She Said Yes
- 32 David Lee Murphy, Dust On The Bottle
- 33 George Strait, Check Yes Or No
- 34 Paul Overstreet, We've Got To Keep On Me
- 35 Curtis Day, My Baby's Cookin'
- 36 Philip Claypool, The Strength Of A Woman ♪
- 37 Baker & Myers, Years From Here
- 38 Ricky Skaggs, Solid Ground
- 39 John Prine, Ain't Hurtin' Nobody
- 40 Ty England, Smoke In Her Eyes
- 41 Trisha Yearwood, On A Bus To St. Cloud
- 42 Smokin' Armadillos, Let Your Heart Lead
- 43 Keith Stegall, 1969
- 44 4 Runner, Ripples
- 45 Six Shooter, A Country Boy's Heart
- 46 Ty Herndon, Heart Half Empty
- 47 Charlie Daniels, Same Ol' Me
- 48 John Berry, If I Had Any Pride Left At All
- 49 Daryle Singletary, Too Much Fun
- 50 Travis Tritt, Only You

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Alabama, It Works  
 Billy Dean, It's What I Do  
 Curtis Day, The Truth Is Hard To Swallow



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Mariah Carey & Boyz II Men, One Sweet Day
- 3 Bush, Glycerine
- 4 Smashing Pumpkins, Bullet With Butterfly...
- 5 Coolio, Too Hot
- 6 Oasis, Wonderwall
- 7 Joan Osborne, One Of Us
- 8 LL Cool J, Hey Lover
- 9 Green Day, Brain Stew
- 10 Whitney Houston, Exhale (Shoop Shoop)
- 11 Collective Soul, The World I Know
- 12 Janet Jackson, Twenty Foreplay
- 13 Red Hot Chili Peppers, My Friends
- 14 Alice In Chains, Grind
- 15 Seven Mary Three, Cumbersome
- 16 Madonna, You'll See
- 17 Deep Blue Something, Breakfast At Tiffany's
- 18 Rancid, Ruby Soho
- 19 George Michael, Jesus To A Child
- 20 Everclear, Santa Monica
- 21 Tony Rich Project, Nobody Knows

- 22 Dave Matthews Band, Satellite
- 23 Blues Traveler, Hook
- 24 Monica, Before You Walk Out Of My Life
- 25 Hootie & The Blowfish, Time
- 26 Candlebox, Understanding
- 27 Natalie Merchant, Wonder
- 28 Tha Dogg Pound, Let's Play House
- 29 Seal, Don't Cry
- 30 Folk Implosion, Natural One
- 31 Cypress Hill, Throw Your Set In The Air
- 32 Silverchair, Pure Massacre
- 33 Presidents Of The United States, Lump
- 34 La Bouche, Be My Lover
- 35 No Doubt, Just A Girl
- 36 For Squirrels, Mighty K.C.
- 37 Kris Kross, Tonite's Tha Night
- 38 Goo Goo Dolls, Name
- 39 Don Henley, The Garden Of Allah
- 40 Beastie Boys, Sabotage
- 41 TLC, Waterfalls
- 42 White Zombie, Super-Charger Heaven
- 43 R. Kelly, You Remind Me Of Something
- 44 Everything But The Girl, Missing
- 45 Immatule, We Got It
- 46 Alanis Morissette, Hand In My Pocket
- 47 Stone Temple Pilots, Interstate Love Song
- 48 Coolio Feat. L.V., Gangsta's Paradise
- 49 L.V., Throw Your Hands Up
- 50 Black Grape, In The Name Of The

\*\* Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Smashing Pumpkins, 1979  
 Goo Goo Dolls, Naked  
 Mary J. Blige, Not Gon' Cry  
 Lisa Loeb, Taffy  
 Soul Asylum, Promises Broken



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Ty Herndon, Heart Half Empty
- 2 John Michael Montgomery, Cowboy Love
- 3 Wade Hayes, What I Meant To Say
- 4 Jeff Carson, The Car
- 5 Shania Twain, (If You're Not In It For Love) I'm...
- 6 Bryan White, Rebecca Lynn
- 7 Tim McGraw, Can't Be Really Gone
- 8 Doug Supernaw, Not Enough Hours In
- 9 Dwight Yoakam, Nothing
- 10 John Berry, If I Had Any Pride Left At All
- 11 Terri Clark, When Boy Meets Girl
- 12 Faith Hill, It Matters To Me
- 13 Sawyer Brown, 'Round Here
- 14 Collin Raye, Not That Different
- 15 Martina McBride, Wild Angels
- 16 The Mavericks, All You Ever Do Is Bring Me Down
- 17 Diamond Rio, Walkin' Away
- 18 Joe Diffie, Bigger Than The Beatles
- 19 Junior Brown, My Wife Thinks You're Dead
- 20 Rhett Akins, She Said Yes
- 21 Emilio, Even If I Tried
- 22 Ty England, Smoke In Her Eyes
- 23 Lorrie Morgan, Standing Tall

★ ★ NEW ONS ★ ★

Tori Amos, Caught A Lite Sneeze  
 Solo, Where Do U Want Me To Put It  
 Al Green, Your Heart's In Good Hands  
 The Mavericks, All You Ever Do Is Bring Me Down

## RECORDS 420

(Continued from page 12)

lease their first album by year's end and to release two or three albums per year after that.

Frey and Lewi say they weren't even thinking about forming their own label until Pfeifer suggested it over dinner one evening last summer.

"This came totally out of the blue," says Frey, who created the annual H.O.R.D.E. festival with Blues Traveler's harmonica-playing singer John Popper in 1992.

"Other labels called once they heard what was going on," says Lewi. "But we shook hands with Bob, and it wasn't about getting the best deal, it was about getting the right deal with the right people. We were really impressed with Bob, John, and everyone at Hollywood."

In addition to leaving his GM post at Boulder-based W.A.R.? Records, which has been home to the Samples and the Radiators, Lewi has dissolved his partnership with W.A.R.? president Rob Gordon in Advance Tour Marketing.

ATM has handled marketing for H.O.R.D.E., as well as tour marketing for such acts as Blues Traveler, ZZ Top, Big Head Todd & The Monsters, and the Allman Brothers Band. However, Lewi will continue to market the H.O.R.D.E festival, though not through ATM.

### ROAD-TESTED SIGNINGS

Given Frey's and Lewi's backgrounds, the bands signed to 420 will most likely have some miles logged on the road, in the same way that Blues Traveler, the Dave Matthews Band, and Big Head Todd & the Monsters did before signing to their respective labels.

"I have known Jim for over 10 years, and he is one of the best record guys out there," says Frey. "We share the same ideas about touring. He gets in a car and drives in advance of a tour to make sure everything's in place a month beforehand. Everything revolves around the tour. That's what he's going to be doing."

Lewi adds, "We want bands with that [do-it-yourself] philosophy of going out there and touring. Bands that went gold or platinum on their first album usually went away. But look at bands like U2 and R.E.M., who toured from the beginning. That's the way to do it. In terms of signing hippy bands, are we gonna sign them? Not necessarily. I'd love to sign the next Soundgarden. But the idea is not to go for the quick fix. At W.A.R.? we knew how to make money on [selling] 5,000 records."

### WORKING MARRIAGE

Pfeifer says that 420 won't be limited to bands that fit the H.O.R.D.E. genre.

"[Frey and Lewi] are extremely talented, and their principles and ours are in line about touring and artist development," says Pfeifer. "That's why I thought the marriage would work."

Pfeifer hopes 420 will enhance Hollywood's reputation and possibly give it a cutting edge.

As for the label's name, Frey and Lewi noticed that hats reading "420" were the best-selling merchandise at one of the H.O.R.D.E. shows. According to High Times magazine, 420 has come to mean the time of day that pot smokers nationwide light up.

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# THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 27, 1996.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

2Pac, California Love (Part 2)

BOX TOPS

- Mel-Low, BG Thang
- Eazy-E, Just Tah Let U Know
- Total, No One Else
- Mack 10, Westside Slaughterhouse
- Phunk Addict Crew, Get With You
- Faith, Soon As I Get Home
- L.A.D., Ridin' Low
- Monica, Before You Walk Out Of...
- Xscape, Do You Want To
- Junior M.A.F.I.A., Get Money
- J'son, Take A Look
- Da Luniz, I Got 5 On It (Remix)
- Tony Rich Project, Nobody Knows
- Redman, Funkorama
- 3T, Anything
- Fab 5, Leflaur Lafiah Eshkoshka

NEW

- Art N Soul, Ever Since You Went Away
- Big Mountain, Get Together
- Black Grape, In The Name...
- Black Menace, Family
- Conscious Daughters, Gamers
- DG, Soakin' Wet
- Diana King, Ain't Nobody
- Gren, She Shines
- Into Another, Mutate Me
- Luke, Scarred
- Mad Skillz, Move Ya Body
- Meat Loaf, Not A Dry Eye...
- Nonchalant, 5 O'Clock
- Pharcyde, Drop
- Presidents Of The United States, Peaches Pudding, On The Regular(Remix)
- Pure Soul, Stairway To Heaven
- Rappin' 4-Tay, Ain't No Playa Like...
- Soul Asylum, Promise Broken
- Speech, Like Marvin Gaye Said
- Tori Amos, Caught A Lite Sneeze



Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

- Whitney Houston, Exhale (Shoop Shoop)
- Take That, Back For Good
- Mariah Carey & Boyz II Men, One Sweet Day
- Del Amitri, Roll To Me
- Janet Jackson, Runaway
- The Pretenders, Sense Of Purpose
- Temptations, Some Enchanted Evening
- Stevie Ray Vaughan, Little Wing
- The Archies, Sugar, Sugar
- John Berry, If I Had Any Pride...
- Peter Frampton, You
- Elton John, Blessed
- John Hiatt, Cry Love
- Hootie & The Blowfish, Time
- Natalie Merchant, Wonder
- David Lee Murphy, Dust On The Bottle
- George Strait, Check Yes Or No
- Tracy Bird, Love Lessons
- Blues Traveler, Run Around
- Sarah McLachlan, I Will Remember You



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Das EFX, Microphone Master
- Nonchalant, 5 O'Clock
- Fab 5, Leflaur Lafiah Eshkoshka
- Junior M.A.F.I.A., Get Money
- Silk, Hooked On You
- LL Cool J, I Shot Ya
- Mad Skillz, Move Ya Body
- Jesse & Trina, Where Is The Love
- Goddie Mob, Cell Therapy
- R. Kelly, You Remind Me Of Something
- Erick Sermon, Welcome
- KRS-One, Rappaz R.N. Dainja
- Changing Faces, We Got It Gon' On
- Fugees, Fu-Gee-La
- Veronica, Without Love
- Funkmaster Flex, Loud Hangover



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Coolio Feat. L.V., Gangsta's Paradise
- Michael Jackson, Earth Song
- The Beatles, Free As A Bird
- Passengers, Miss Sarajevo
- Madonna, You'll See
- Tina Turner, Goldeneye
- East 17, Thunder
- Everything But The Girl, Missing
- Mariah Carey & Boyz II Men, One Sweet Day
- Shaggy, Boomastic
- Whitney Houston, Exhale (Shoop Shoop)
- Backstreet Boys, We've Got It Gon' On
- Nick Cave & The Bad Seeds, Where The Wild Roses Grow
- Da Luniz, I Got 5 On It (Remix)
- Culture Beat, Inside Out
- Rolling Stones, Like A Rolling Stone
- Skee-Lo, I Wish
- Simply Red, Fairground
- Ace Of Base, Lucky Love
- Queen, A Winter's Tale



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- DC Talk, Jesus Freak
- Michael W. Smith, Cry For Love
- 4 Him, The Ride Of Life
- Point Of Grace, Gather At The River
- Tramaine Hawkins, Who's Gonna Carry You?
- Clay Crossie, Time To Believe
- Kathy Troccoli, Go Light Your World
- Out Of The Grey, Gravity
- Carolyn Arends, Seize The Day
- Rich Mullins, Brother's Keeper



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- Afghan Whigs, I Can't Get Enough
- Loud Lucy, Ticking
- Mike Watt, E Ticket Ride
- Rancid, Ruby Soho
- Seven Mary Three, Cumbersome
- DC Talk, Jesus Freak
- Korn, Shoots & Ladders
- Collective Soul, The World I Know
- 1,000 Mona Lisa, How Would You Know
- For Squirrels, Mighty KC
- Combustible Edison, Vertigogo
- Green Day, Brain Stew/Jaded
- Deep Blue Something, Breakfast At Tiffany's
- Folk Implosion, Natural One
- Season To Risk, Blood Ugly



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Dandy Warhols, Ride
- Rusty, Mysogony
- No Doubt, Just A Girl
- Guttermouth, End On 9
- Marilyn Manson, Dope Hat
- The Amps, Tipp City
- Orbit, Come Inside
- Green Day, Brain Stew/Jaded
- Soul Asylum, Promise Broken
- Into Another, Mutate Me
- Babe The Blue Ox, Hazmats
- Jonathan Brooker, Nothing Sacred
- Green, She Shines
- Dag, Righteous
- Afghan Whigs, I Can't Get Enough

## JUNO AWARDS CELEBRATE 25 YEARS OF ARTISTRY

(Continued from page 1)

vocalist of the year in 1994, and a teenage Morissette was nominated for three awards in 1992 and took home the award for most promising female vocalist of the year.

Winning a Juno or scoring a nomination isn't just a boon to a Canadian artist in his or her homeland. During the awards show's 24-year history, many Canadian artists, including Joni Mitchell, Neil Young, Crash Test Dummies, k.d. lang, and Celine Dion (see story, page 1), have also experienced U.S. and worldwide success.

Other past Juno winners, such as Jann Arden and Barenaked Ladies, have yet to conquer other territories, but may be primed for U.S. breakthroughs.

CARAS president Lee Silversides says that winning a Juno "is a building block. It's an endorsement by your peers that you have risen to a certain level, and it's a confidence builder."

Historically, Silversides says, win-



JONI MITCHELL

ning a Juno was primarily about prestige—a victory usually didn't translate into a huge sales gain or further international recognition. However, he adds, that may be changing.

While the recent successes of Morissette and Twain, and that of Bryan Adams before them, have proven that Canadian artists can go on to major global sales triumphs, it hasn't always been a given.

"There's no question that talent from Canada could compete on the world's stage at any time over the past 30 years," Silversides says. "It was our ability to make the rest of the world aware of the talent that was in our own backyard that took time to mature."

Perhaps as part of a move to make the rest of the world more aware of



BARENAKED LADIES

Canada's musical gems, CARAS has transformed the Juno Awards into a bigger event. For the second consecutive year, the Junos will be open to the public. Last year's ceremony was attended by 10,000—which consisted of members of the record industry and 7,000, who shelled out \$25-\$30 each to attend the show. CBC-TV will once again carry the Junos across Canada.

A&M Records president Al Cafaro believes that the Junos can be an effective platform for generating enthusiasm in the industry about an act.

"A record company spends a lot of its time getting itself psyched up and getting itself focused on an artist so it can take that artist into the marketplace aggressively," Cafaro says. "The Junos speak to that reality within record companies. For us to be able to

tell a press person, a [retail] buyer, or a radio person that [A&M artist] Jann Arden won a Juno is a reassertion that she is among the best artists in Canada, and we can build on that. No one knows what can happen with a Canadian artist better than A&M. Bryan Adams is probably one of the three to five biggest artists in the world at any label."

But the limited visibility of the Junos makes the awards' market impact negligible in the U.S., according to Bob Bell, new-release buyer at 300-store Warehouse Entertainment in Torrance, Calif.

"I'm sure that north of the border, winning a Juno can probably double your record sales, but it doesn't mean anything in this country," Bell says.

When the nominees for the 25th annual Juno Awards are announced Jan. 31, several of the following artists will likely turn up. Below is a rundown of their U.S. and worldwide successes and current plans.

### ALANIS MORISSETTE

The massive sales of Morissette's 1995 Maverick/Reprise album, "Jagged Little Pill," have validated Juno voters' prophetic honoring of the Ottawa, Ontario, native as most promising female vocalist in 1992.

To date, "Jagged Little Pill" has sold 4.4 million units in the U.S. alone, according to SoundScan. The album has sold potently in Canada (more than 600,000 units) and outside North America (more than 700,000), according to Reprise.

Morissette, who has been touring steadily since last year, has American dates in the South, Southeast, and East continuing through mid-February.

### SHANIA TWAIN

While Windsor, Ontario-born Twain collected a 1994 nomination for country female vocalist of the year, she stands to be one of this year's most-prominent nominees after the towering success of her sophomore release, "The Woman In Me."

Twain's 1995 country rock hybrid, produced by her husband, Robert John "Mutt" Lange, has been a North American smash: According to SoundScan, the album has sold more than 2.9 million units, and a spokeswoman at Mercury Nashville, Twain's U.S. label, says the set has sold more than 700,000 units in Canada.

The singer plans to spend 1996 working on songwriting and pre-production for her third album and will record the set before the end of the year, according to the label spokeswoman.

### JANN ARDEN

A&M's Jann Arden dominated the 1995 Juno Awards, winning female vocalist of the year, single of the year ("Could I Be Your Girl?"), and songwriter of the year. Arden is only the second woman to win the latter award (k.d. lang won in 1993 with Ben Mink). In 1994, Arden was nominated for songwriter of the year and won best new solo artist.

Yet Arden's success hasn't been limited to Canada, where her "Living Under June" album has been certified quadruple platinum, for sales of 400,000. Globally, the album has sold more than 500,000 units, according to the label. In Australia, the single "Insensitive" reached No. 1 and has been certified platinum for sales of 70,000 units.

While Arden has yet to make a major breakthrough in the U.S., A&M



CRASH TEST DUMMIES

continues to promote "Living Under June," which was released Feb. 28, 1995.

The label shipped "Insensitive" to top 40 radio Jan. 10. The song will be featured in the New Line Cinema film "Bed Of Roses."

### BRYAN ADAMS

Adams is certainly no stranger to global success or the Juno Awards. Adams won his first Juno (for male vocalist of the year) in 1982, a year before he made his American breakthrough with "Cuts Like A Knife," which reached No. 8 on The Billboard 200.

A 14-time Juno winner, Adams scored a No. 1 U.S. hit with "Have You Ever Really Loved A Woman?," from the "Don Juan DeMarco" soundtrack last year.

This year, Adams will return with his first album of new material since 1991. The set, produced by Lange, is tentatively due in late spring or early summer.

Thirteen years after his first Juno victory, Adams has evolved into a major sales force in the U.S. and around the world. Adams' greatest-hits collection, 1993's "So Far So Good," has sold 2.7 million units in the U.S., according to SoundScan. His global sales have

even been more impressive: According to A&M's Cafaro, Adams' last two albums have sold more than 25 million copies worldwide.

### JONI MITCHELL

Billboard's 1995 Century Award honoree is also held in high esteem in her native country: Fort McLeod, Alberta-born Mitchell is a recipient of the Junos' Hall of Fame Award and has been nominated by CARAS 13 times, winning once as female vocalist of the year.

Mitchell's 1995 album, "Turbulent Indigo," which marked her return to the Reprise fold, has sold 226,000 units in the U.S., according to SoundScan. Sales total more than 185,000 units in Canada and foreign territories, according to Warner Bros.

Reprise director of A&R Julie Larson says Mitchell is currently recording a new album with drummer Brian Blade. The label also plans an all-star Mitchell tribute and a greatest-hits album that will include a rerecording of "Both Sides Now"; one of these projects will be released as early as September. On Jan. 12, the label also issued a CD-5 of five remixes of Mitchell's "Big Yellow Taxi," the track featured on last year's "Friends" soundtrack, to dance radio and club DJs. Work has also begun on a Mitchell boxed set, which will be released within the next couple of years, according to Larson.

### NEIL YOUNG

Like Mitchell, Toronto-born Young is a Juno Hall of Fame honoree; in 1995, he was named male vocalist of the year.

"Mirror Ball," Young's highly acclaimed 1995 collaboration with Pearl

Jam on Reprise, has sold 418,000 units in the U.S., according to SoundScan. According to Reprise, the album has sold more than 100,000 units in Canada and more than 500,000 units outside North America.

Young will next be heard on the soundtrack for the Jim Jarmusch film "Dead Man"; the album, due for release Feb. 27, will be the first project from Vapor Records, a new label owned by Young and his manager, Elliot Roberts, and distributed by Warner's Alternative Distribution Alliance (Billboard, Nov. 25, 1995). Young re-



JANN ARDEN

mains signed to Reprise as a solo artist.

### TOM COCHRANE

The sales momentum achieved in America by Tom Cochrane's Juno-sweeping album "Mad Mad World" didn't continue with his latest Capitol album, "Ragged Ass Road."

In 1992, Cochrane collected Junos for male vocalist, album ("Mad Mad World"), single ("Life Is A Highway"), and songwriter ("Life Is A Highway") and "No Regrets"), trouncing perennial favorite Adams.

Two months later, the album and single logged onto the American (Continued on page 118)

## Boxed Set Celebrates Canada's Music Industry Comes Together On 'Oh What A Feeling'

BY TERRI HORAK

The four-disc boxed set "Oh What A Feeling" represents the first time that Canadian artists, record companies, and publishers have collaborated on a comprehensive retrospective of the country's popular music.

The 77-song set, due Wednesday (24), was produced by the Canadian Academy of Recording Arts and Sciences to commemorate the 25th anniversary of the Juno Awards.

"All areas of the industry have made a contribution, and that has created a great sense of community," says executive producer Randy Lennox. "When you try to do something that is an industry initiative, generally there are naysayers in the process, but in this instance, it would seem that everyone has come together."

The set reveals how much Canadians have contributed to American popular music, since many of the songs achieved substantial success in the U.S.

The tracks cover the full range of pop music, from Steppenwolf's "Born To Be Wild" to Roch Voisine's "Hélène." Alanis Morissette, Neil Young, k.d. lang, Celine Dion, Bryan Adams, and Leonard Cohen are also featured.

"Even though I've heard all the songs before, I never listened in a Canadian context," says Lennox, who is chairman of the CARAS Juno com-

mittee and GM of MCA Records Canada, which is distributing the set. "As an aggregate, it's overwhelming. I felt a true sense of pride at how extraordinary our songwriting has been for the past 25 years and how great our musical heritage is."

All proceeds from the set, which is a Canada-only release, will be donated to the Starlight Foundation, Safehaven, and CARAS Scholarship Fund. "We're going to raise some serious money," says Lennox.

"It serves as much as an education and awareness to the public at large as a salute to all the elements that comprise [the Canadian music industry]," says Lee Silversides, president of CARAS. "It is the perfect ancillary element to enhance the silver-anniversary celebrations, and we're looking for it to far outlive the year's awards ceremony as a reminder for many years to come."

For Michael McCarty, president of EMI Music Publishing Canada, preservation was the key factor in the decision to waive mechanical royalty fees. "I felt charity begins at home, and at the very least, the songwriters should get paid," McCarty says. "But when you see the tracks, it makes you realize the great depth of music history in this country."

Subtitled "A Vital Collection Of Canadian Music," the set's associate producer was Larry LeBlanc, Billboard's Canadian correspondent.

In sequencing the set's five hours,

the flow of the music was more important than its chronology. For example, one disc features Dion, lang, Young, Anne Murray, Jann Arden, Gino Vannelli, Crash Test Dummies, Gordon Lightfoot, Voisine, Alannah Myles, Dan Hill, Rita MacNeil, Blue Rodeo, Robbie Robertson, and Sarah McLachlan. In recognition of career longevity, Murray and the Guess Who have two tracks each.

For Murray, who has won 25 Juno Awards, the set is "like a tip-toe through the years." Murray will host the show for the first time March 10. "I thought it quite appropriate, seeing as I was there in the beginning," Murray says. "It's wonderful to see a bona-fide industry happening now."

"Oh What A Feeling" will retail for \$30 Canadian (approximately \$22). Lennox says that more than the 50,000 copies required for gold certification in Canada will be shipped.

"I expect it to do very well," says Doug Broadley, product manager at HMV on Robson Street in Vancouver. "The Junos are an important part of the music business, and a lot of this stuff hasn't been around for a while."

An extensive publicity campaign is planned, including spots on national television and radio running through March 17. Launch parties will take place Wednesday (24) at Hard Rock Cafes across the country, and more than 15 magazines have committed to donating full-page ads, according to Lennox.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 238 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★★ NO. 1 ★★</b>	
1	1	15	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA) 8 wks at No. 1
2	3	16	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
3	2	24	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
4	5	13	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
5	4	18	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER)
6	8	12	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
7	7	29	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
8	6	21	FANTASY	MARIAH CAREY (COLUMBIA)
9	15	16	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)
10	11	22	TELL ME	GROOVE THEORY (EPIC)
11	9	26	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
12	13	13	YOU'LL SEE	MADONNA (MAVERICK/WARNER BROS.)
13	10	30	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
14	12	16	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
15	14	28	ROLL TO ME	DEL AMITRI (A&M)
16	22	10	WONDERWALL	OASIS (EPIC)
17	27	12	BE MY LOVER	LA BOUCHE (RCA)
18	17	13	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
19	18	42	RUN-AROUND	BLUES TRAVELER (A&M)
20	23	11	1979	SMASHING PUMPKINS (VIRGIN)
21	19	34	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
22	16	31	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
23	21	25	BACK FOR GOOD	TAKE THAT (ARISTA)
24	26	11	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
25	25	10	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)
26	20	23	RUNAWAY	JANET JACKSON (A&M)
27	24	24	HAND IN MY POCKET	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
28	31	11	GLYCERINE	BUSH (TRAUMA/INTERSCOPE)
29	39	7	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
30	34	14	HOOK	BLUES TRAVELER (A&M)
31	28	39	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
32	29	13	SET U FREE	PLANET SOUL (STRICTLY RHYTHM)
33	30	16	GOOD INTENTIONS	TOAD THE WET SPROCKET (COLUMBIA)
34	32	11	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
35	33	15	NATURAL ONE	FOLK IMPLOSION (LONDON/ISLAND)
36	59	2	CALIFORNIA LOVE	ZPAC (FEAT. DR. DRE AND R. TROUTMAN) (DEATH ROW)
37	36	19	DREAMING OF YOU	SELENA (EMI LATIN/EMI)

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

## HOT 100 RECURRENT AIRPLAY

1	1	4	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
2	2	2	COME DOWN	BUSH (TRAUMA/INTERSCOPE)
3	4	13	ALL OVER YOU	LIVE (RADIOACTIVE/MCA)
4	5	15	I KNOW	DIONNE FARRIS (COLUMBIA)
5	3	6	LET ME BE THE ONE	BLESS'D UNION OF SOULS (EMI)
6	—	1	YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
7	7	2	LUMP	THE PRESIDENTS OF THE USA (COLUMBIA)
8	6	20	WHEN I COME AROUND	GREEN DAY (REPRISE)
9	10	30	ANOTHER NIGHT	REAL MCCOY (ARISTA)
10	8	2	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)
11	14	8	I WANNA B WITH U	FUN FACTORY (CURB EDEL)
12	13	21	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
13	19	10	SOMEONE TO LOVE	JON B. FEATURING BABYFACE (Y&B YUM/550 MUSIC)
14	11	11	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)
15	9	24	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
16	15	25	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
17	20	30	YOU GOTTA BE	DES'REE (550 MUSIC)
18	25	44	ALL I WANNA DO	SHERYL CROW (A&M)
19	12	23	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
20	23	13	EVERY LITTLE THING I DO	SOUL FOR REAL (UP/TOWN/MCA)
21	—	50	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
22	16	2	IN THE HOUSE	BETTER THAN EZRA (ELEKTRA/EEG)
23	—	10	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
24	18	7	I COULD FALL IN LOVE	SELENA (EMI LATIN/EMI)
25	21	20	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 98 AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP)
- 85 ALL CRIED OUT (Mokojumbi, BMI/Williston, BMI/Zomba, BMI)
- 18 ANYTHING (To The Tee, BMI)
- 19 AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
- 86 AUTOMATIC LOVER (CALL FOR LOVE) (Copyright Control)
- 24 BACK FOR GOOD (EMI Virgin, ASCAP) HL
- 30 BEAUTIFUL LIFE (Mega, BMI/Careers-BMG, BMI) HL
- 9 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (Almo, ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) WBM/HL
- 10 BE MY LOVER (FMP/Edition Beam/Warner Chappell)
- 92 BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI)
- 42 BLESSED (William A. Bong, PRS/Hania, ASCAP/WB, ASCAP) HL
- 84 BOOM BOOM BOOM (Chicago Style, ASCAP/Zomba, ASCAP/Deshane, ASCAP) WBM
- 7 BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)
- 40 BULLET WITH BUTTERFLY WINGS (Chrysalis, BMI/Cinderfuf, BMI) WBM
- 97 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL
- 32 CARNIVAL (Indian Love Bride, ASCAP)
- 60 CAUGHT A LITE SNEEZE (Sword And Stone, ASCAP)
- 95 CELEBRATION/TAKE YOUR CHANCE (LR, BMI)
- 61 CELL THERAPY (Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
- 66 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Raines, ASCAP/Vandy, ASCAP/MCA, ASCAP/G Spot, BMI/Yppahc, ASCAP/Petrol Lane, ASCAP/Gasoline Alley, ASCAP) HL
- 71 CRUISIN' (Bertram, ASCAP)
- 48 CUMBERSOME (7 Mary 3, BMI/EMI Blackwood, BMI) HL
- 65 DANGER (Copyright Control)
- 43 DECEMBER (Roland/Lentz, BMI/Warner Chappell, BMI) WBM
- 11 DIGGIN' ON YOU (Ecaf, BMI/Sony Songs, BMI) HL
- 76 DO YOU SLEEP? (Furious Rose, BMI/Music Corp. Of America, BMI) HL
- 41 DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI) HL/WBM
- 93 EAST 1999 (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Donkhrs, BMI/Songs Of PolyGram, BMI) HL
- 100 EAST SIDE RENDEZVOUS (A.L.T., BMI/O.G. Enius, BMI/Overexposed, BMI/Bug, BMI/French Lick, BMI/Too Brown, Too Down, BMI)
- 91 ENERGY (Copyright Control)
- 89 EVERYBODY BE SOMEBODY (M-Word, ASCAP/B-Room, ASCAP)
- 2 EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI) WBM/HL
- 13 FANTASY (Rye, ASCAP/Sony, ASCAP/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
- 87 FAST LIFE (Illville, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Brampton, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) WBM
- 64 FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia, ASCAP/Fatso, ASCAP)
- 57 FREE AS A BIRD (Lenono, BMI/Sony Songs, BMI) HL
- 50 FU-GEE-LA (Tete San Ko, ASCAP/Sony, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
- 15 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O'Boo Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL/WBM
- 44 GET TOGETHER (Irving, BMI) WBM
- 39 GLYCERINE (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP)
- 4 HEY LOVER (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP) WBM
- 75 HOOKED ON YOU (EMI Casadida, BMI/Rondor, BMI/Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP) WBM/HL
- 31 HOOK (Blues Traveler, BMI/Irving, BMI) WBM
- 90 HURRICANE (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI) WBM
- 68 I'D LIE FOR YOU (AND THAT'S THE TRUTH) (Realsongs, ASCAP) WBM
- 88 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!/THE WOMAN IN ME (Loon Echo, BMI/Zomba, ASCAP) WBM
- 27 I GOT ID/LONG ROAD (Innocent Bystander, ASCAP)
- 55 I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A HOME (WB, BMI/Warner-Tamerlane, BMI) WBM
- 56 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
- 78 INCARCERATED SCARFACES/ICE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
- 77 I REMEMBER (Vanderpool, BMI/Aynaw, BMI/Stian Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI) HL
- 80 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
- 69 I WILL REMEMBER YOU (FROM THE BROTHERS MCMULLEN) (Sony Songs, BMI/Tyde, BMI/Searnus Egan, ASCAP/Dave Merenda, ASCAP/Fox Film, BMI/TCF, ASCAP) HL/WBM
- 58 JUST A GIRL (Knock Yourself Out, ASCAP)
- 62 JUST TAH LET U KNOW (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Big Reg, ASCAP)
- 34 KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI)
- 45 LET'S PLAY HOUSE (Suge, ASCAP/Emoni's, ASCAP)
- 46 LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
- 81 MAGIC CARPET RIDE (PolyGram, ASCAP) HL
- 3 MISSING (Sony Tree, BMI) HL
- 9 A MOVER LA COLITA (AACI, ASCAP/BMG, ASCAP/O B O, Edicions Musicales Relay, SADIAC) HL
- 5 NAME (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL
- 33 NATURAL ONE (FROM KIDS) (Loobicore Endless Soft Hits, BMI/Bliss WG, BMI)
- 12 NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
- 37 NO ONE ELSE (12 & Under, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
- 59 NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI)
- 6 ONE OF US (Human Boy, ASCAP) WBM
- 1 ONE SWEET DAY (Sony Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI) HL
- 28 ONLY WANNA BE WITH YOU (Monica's Reluctance To

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★★ NO. 1 ★★</b>	
1	1	9	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA) 9 wks at No. 1
2	3	10	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
3	2	11	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
4	6	8	TONITE'S THA NIGHT	KRIS KROSS (SO SO DEF/COLUMBIA)
5	5	15	BEFORE YOU WALK...LIKE THIS AND...	MONICA (ROWDY/ARISTA)
6	4	24	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA)
7	10	8	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)
8	19	5	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
9	12	16	ANYTHING	3T (MJJ/550 MUSIC)
10	20	10	BE MY LOVER	LA BOUCHE (RCA)
11	16	5	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
12	21	10	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
13	11	8	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
14	8	11	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)
15	7	11	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
16	13	8	YOU'LL SEE	MADONNA (SIRE/WARNER BROS.)
17	18	7	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
18	24	4	LET'S PLAY HOUSE	THA DOGS POUND (DEATH ROW/INTERSCOPE)
19	15	17	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER)
20	17	6	I GOT ID/LONG ROAD	PEARL JAM (EPIC)
21	14	11	BEAUTIFUL LIFE	ACE OF BASE (ARISTA)
22	26	12	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS (VIRGIN)
23	23	8	TOO HOT	COOLIO (TOMMY BOY)
24	22	6	JUST TAH LET U KNOW	EAZY-E (RUTHLESS/RELATIVITY)
25	33	13	SET U FREE	PLANET SOUL (STRICTLY RHYTHM)
26	25	12	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
27	38	3	VISIONS OF A SUNSET	SHAWN STOCKMAN (POLYDOR/A&M)
28	—	1	FU-GEE-LA	FUGEES (RUFFHOUSE/COLUMBIA)
29	9	5	FREE AS A BIRD	THE BEATLES (APPLE/CAPITOL)
30	30	16	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)
31	35	7	WE GOT IT	IMMATURE (FEATURING SMOOTH) (MCA)
32	47	4	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE/A&M)
33	36	14	DANGER	BLAZHAY BLAHZAY (FADER/MERCURY)
34	32	22	TELL ME	GROOVE THEORY (EPIC)
35	53	5	NATURAL ONE	FOLK IMPLOSION (LONDON/ISLAND)
36	51	8	RIDIN' LOW	L.A.D. FEATURING DARYL TRAYLOR (HOLLYWOOD)
37	37	13	WHERE EVER YOU ARE	TERRY ELVIS (EASTWEST/EEG)

Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

- 47 RIDIN' LOW (Rikko, BMI)
- 25 ROLL TO ME (PolyGram, ASCAP) HL
- 83 ROSEALIA (Tentative, BMI)
- 36 RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM
- 22 RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP) WBM/HL
- 99 RUNNIN' (Beetjunky, BMI/EMI Blackwood, BMI/Epchy, ASCAP) HL
- 26 SET U FREE (New York House, BMI/Wax Head, BMI/Nadine Renee, BMI)
- 72 SEXUAL HEALING (EMI April, ASCAP/Bug Pie, BMI)
- ASCAP/Ritz Rights, ASCAP/EMI Blackwood, BMI) HL
- 20 SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI) WBM
- 79 SOLITUDE (EMI, ASCAP/Harrington, ASCAP/EMI April, ASCAP) HL
- 38 SOON AS I GET HOME (Chyna Baby, BMI/Janie Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
- 74 STAYIN' ALIVE (Chappell & Co., ASCAP) HL
- 16 TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jizop, BMI/Sony Tree, BMI/Dream Team, BMI) WBM/HL
| 63 | THROW YOUR HANDS UP/GANGSTA'S PARADISE (T-girl, BMI/Large Variety, BMI/Jobete, ASCAP/Story Teller, ASCAP/G's Only, BMI/Al Jamatt 9, BMI/Maurice Thompson, BMI/Feel'n Blue, ASCAP) WBM |
| 96 | THROW YOUR SET IN THE AIR (Soul Assassins, ASCAP/MCA, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL |
| 14 | TIME (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL |
| 17 | TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Montezk, BMI/Play One, BMI/Rightsong, BMI) HL |
| 53 | TOO HOT (T-Boy, ASCAP/Boo Daddy, ASCAP/Wino Funk, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) WBM |
| 54 | VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS) (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL |
| 49 | WATERFALLS (Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizib, ASCAP/Pebbltone, ASCAP/EMI April, ASCAP) HL |
| 51 | WE GOT IT (Zomba, BMI/Hookman, ASCAP/Seam 'The Mystro' Mather, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL |
| 82 | WE'VE GOT IT GOIN' ON (Cheiron, ASCAP/Mega, ASCAP/Zomba, ASCAP) |
| 67 | WHEN LOVE & HATE COLLIDE (Bludgeon Riffola, ASCAP/Zomba, ASCAP) WBM |
| 73 | WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flyte Tyne, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI) HL |
| 70 | WHERE EVER YOU ARE (Two Tuff Enuff, BMI/EMI Blackwood, BMI) HL |
| 52 | WHO CAN I RUN TO (Warner-Tamerlane, BMI) WBM |
| 21 | WONDERWALL (Sony Songs, BMI/Creation, BMI) |
| 29 | WONDER (Indian Love Bride, ASCAP) |
| 23 | THE WORLD I KNOW (Roland/Lentz, BMI/Warner Chappell, BMI) WBM |
| 8 | YOU'LL SEE (WB, ASCAP/Webb Girl, ASCAP/One Four Three, BMI/Leads, ASCAP/Peer Five, BMI) WBM/HL |
| 35 | YOU REMIND ME OF SOMETHING (Zomba, BMI/R. Kelly, BMI) WBM |

## 550 MUSIC'S CELINE DION BOOSTING GLOBAL STATUS

(Continued from page 1)

"The Colour Of My Love" has sold more than 10 million copies worldwide, according to Tracy Nurse, VP of marketing at Sony Music International. The Canadian singer's 1995 French-language album "D'eux" has sold more than 4.5 million copies worldwide, says Nurse, noting that 3 million sales were achieved in France. According to SoundScan, "The Colour Of My Love" has sold 2.9 million units in the U.S., and "D'eux" has sold 57,000 units.

"Falling Into You" is due March 11 in Europe and March 12 in North America and will benefit from a powerful promotional and marketing campaign that includes extensive touring, TV exposure, and a film tie-in.

The North American single, due Feb. 19, is Diane Warren's "Because You Loved Me," which is featured in the new Disney film "Up Close And Personal," starring Robert Redford and Michelle Pfeiffer.

550's initial U.S. promotional push for the album will be centered on the lead-off single's tie-in with the movie. "We're extremely excited about this venture with Disney," says Anthony. "The song is in the film twice, and all the television and radio advertising will include a lion's share of the song, maybe even using Celine's video [directed by Kevin Bray and the film's director, Jon Avnet] quite a bit. To have the artist in the film advertising is great."

The title track will be the album's first single outside of North America; it will be released Feb. 19 in the U.K. and Europe.

The new album's international release includes 16 tracks, while the U.S. set will have at least one less, according to the label. Five of the tracks were produced by David Foster, one in collaboration with Aldo Nova.

The album features songs by Jim Steinman ("It's All Coming Back To Me Now"), Billy Steinberg, Rick Nowels, and Marie Claire D'Ubaldo ("Falling Into You"); Andy Marvel ("Make You Happy"); Dan Hill and John Sheard ("Seduces Me"); Michael Jay and Claude Gaudette ("Declaration Of Love"); Nova and Peter Barbeau ("Dreaming Of You"); Nova ("I Love You"); and Andy Hill and Pete Sinfield ("Call The Man").

Additionally, there are English renditions of three songs from "D'eux," as well as covers of such well-known vintage pop hits as "All By Myself," "You Make Me Feel Like A Natural Woman," and "River Deep—Mountain High."

Anthony contends that the new album is an immense artistic leap for Dion. "Her command of [English] is so superb now that she can interpret these songs like she couldn't before," she says. "Celine now has that command of lyrics and phrasing."

"This is a better album than 'The Colour Of My Love,'" Dion says. "It's normal [to get better], because I've had more experiences of life and of show business. I've been married for a year; maybe there's another character inside of me that's coming out."

Steinman, who produced "It's All Coming Back To Me Now," "River Deep—Mountain High," and "Call The Man," says that Dion has "one of the best voices in the world." He adds, "I wrote 'It's All Coming Back' to be a woman's song, and the only voice I could hear pulling it off was Celine's."

A last-minute addition to the album was the sizzling "Seduces Me," which Dion readily admits is a departure. "It's a pretty hot song," she says.

In Canada, where Dion has been a top seller for close to a decade, "The

Colour Of My Love" has topped the 1.4 million sales point, and "D'eux" has sold 500,000 units, according to Rick Camilleri, president of Sony Music Entertainment (Canada), making it the top-selling French-language album of all time in Canada.

"It's amazing how well she sells here," says Shelley Stein-Sacks, VP of the Quebec-based Sam the Record Man retail chain. "We have a demand for both her English and French albums."

While Dion has broken worldwide in the past 18 months, it hasn't been with the same song everywhere. In the U.S., "The Power Of Love" was the radio breakthrough, while "Think Twice" made her a household name in continental Europe, England, and Australia. In France, two singles, "Pour Que Tu M'aines Encore" and "Je Sais Pas," spurred "D'eux" to No. 1 for 30 weeks; in Japan, it was "To Love You More," which was added onto "The Colour Of My Love."

"In Japan, sales of 'The Colour Of My Love' were at 140,000 units when the single came out six weeks ago," notes Dion's manager/husband, Rene Angelil. "Today, the album is at 872,600 units, and the single is at 1 million units."

Angilil credits Sony Music Entertainment U.K. with the singer's international breakthrough last year.

According to Angelil, "The Colour Of My Love" has sold 1.6 million copies in the U.K., and "D'eux" was certified gold (100,000 units) there last November. Dion is the first artist to reach U.K. gold with a French-language recording.

"The Colour Of My Love" was doing well here in the U.S., extremely well in Canada, but we couldn't get it off the ground overseas," says John Doelp, ex-

ecutive VP of 550 Music. "As of last January, we had only sold a couple thousand units in Europe. Then England stepped in and just exploded her [albums] throughout Europe."

"There was a certain frustration when America managed to achieve so much early on," says Nurse. "In Europe, we had a lot of catching up to do. The turning point came in the U.K."

"We did a European tour [in late 1995], and every country was sold out, which was unbelievable," says Angelil. "Belgium and Holland at one point had ['D'eux'] at No. 1, and No. 2 was 'The Colour Of My Love.'"

"We're very satisfied having established Celine as a global artist," says Nurse. "It's so satisfying looking at the sales of 'The Colour Of My Love,' which are well over 6 million outside America and, in many places, still increasing, particularly in Japan, where we're approaching the 1 million mark. Her success in Australia is also quite amazing. She's over half a million units there, without performing there."

With so much time away from the U.S. marketplace, Dion's international achievements have been slightly overlooked by the U.S. music industry, says Doelp. "I don't feel she's considered a superstar in the U.S. as of yet, but she's pretty close," he says. "It's now important that [American media] understand that she has become so much more than when we put out her last album."

In addition to tapping the potential of the debut single's link to the Disney film, Doelp says that television exposure will be of prime importance to exposing Dion in the U.S. "From focus groups, we found many people discovered Celine through television shows, like 'The Tonight Show,' 'Regis And Kathie Lee,' 'Late Show With

David Letterman,' and the [music industry] award shows. In the first two months [of release], we're looking at her doing all these shows."

For the lead-off single, the label's radio strategy will be centered on seeking airplay at top 40 and AC. "A lot of these stations were very supportive with her with 'The Power Of Love,' which was a big record for her," Doelp says. "Our intent is to broaden her profile as best as possible."

"She's a hot AC-type of artist who has the potential for top 40," says J.J. Rice, assistant PD/MD of top 40 WPXY Rochester, N.Y. "If the song is hip enough, it'll be a hit on top 40."

Dion is currently in Europe for a media blitz and is filming the video of "Falling Into You." She will perform at a MIDEM gala Monday (22), with a media launch for the album set in Cannes the next day. Following that, she will do concerts in Paris and Belgium before going to the U.S. for a media tour. Then she will return to Europe, where she will perform in the U.K. on "Top Of The Pops" Feb. 21 and in Italy at the San Remo Festival Feb. 22.

A worldwide tour kicks off with nine shows in Australia beginning March 18 in Perth. Dion returns to Canada to perform at the opening of the Montreal Forum April 10-12 and then returns to Europe for the main thrust of TV promotion, including performing at the World Music Awards. A Canadian tour will run May 18-June 24, followed by U.S. concert dates July 6-Sept 1. In late September, Dion will head to Europe, with concert dates beginning in October and ending Dec. 11. In 1997, she is slated to perform in Japan and Southeast Asia. Dion is booked by CAA worldwide, with the exception of Donald K. Donald in Canada and John Giddons for Europe.

## JUNO AWARDS CELEBRATE 25 YEARS

(Continued from page 116)

charts. "Mad Mad World" ultimately went gold in the U.S., while "Life Is A Highway" rose to No. 6 on Billboard's Hot 100 Singles chart. Capitol, Cochrane's U.S. label, claims that "Mad Mad World" has sold more than 2 million units worldwide.

"Ragged Ass Road," released last fall, has racked up slim sales in the U.S. to date. However, the Toronto native remains a major force in his homeland and internationally: The album has sold more than 150,000 units in Canada, making it a platinum-plus entry there, and has sold an additional 100,000 worldwide, according to EMI Canada.

### THE TRAGICALLY HIP

The Tragically Hip's moniker is ironically reflective of its stateside commercial fate so far.

Phenomenally popular in Canada, the Ontario-based group has won five Junos since 1990, including most promising group of the year in 1990, group of the year in 1995, and Canadian entertainer of the year—the sole fan-voted award—in 1991, 1993, and 1995.

But the kudos at home have fallen upon deaf ears in the U.S.: The Tragically Hip's 1995 set, "Day For Night," its first album for Atlantic after a trio of releases on MCA, has sold only 40,000 units in the U.S., according to SoundScan.

The following artists either are not eligible or have not been submitted by their labels for Junos this year but are

likely to release high-profile albums in 1996.

### CRASH TEST DUMMIES

Winners of the 1992 Juno for group of the year, Crash Test Dummies exploded in the U.S. with their 1993 album, "God Shuffled His Feet," which sold 1.6 million units in the U.S., according to SoundScan, and 5.8 million units worldwide.

The band is currently rehearsing material for its new album and will road-test the new songs in live gigs in a Dublin club on Tuesday-Saturday (23-27). Manager Jeff Rogers says the band will enter the studio to self-produce the album Feb. 2. Rogers expects the album to be completed by April and is hoping for a June release on Arista.

### SARAH McLACHLAN

In 1995, McLachlan was nominated for Canadian entertainer of the year, and "Fumbling Towards Ecstasy" was nominated for album of the year. Although McLachlan didn't take home a trophy in either category, she found success in the U.S., with "Fumbling Towards Ecstasy" racking up more than 1.2 million in sales, according to SoundScan.

In 1995, Nettwerk/Arista and McLachlan broke new ground when the "The Freedom Sessions" EP became the first CD with multimedia elements to chart on The Billboard 200.

McLachlan is currently writing material for a new album and is tentatively scheduled to enter the studio in March. Nettwerk hopes for a fall re-

lease and tour to follow.

### BARENAKED LADIES

Named group of the year in 1993 following their debut album, "Gordon," and nominated for the same honor in 1995, Toronto's Barenaked Ladies will release their third Reprise album, "Born On A Pirate Ship," March 19. This will be preceded by the Feb. 6 release of the EP "Shoe Box," an enhanced CD that will include video clips, previously unreleased tracks, and selections from all three of the group's albums. The EP's title cut has already garnered airplay, following its inclusion on the "Friends" soundtrack.

### K.D. LANG

Consort, Alberta-born vocalist lang, the winner of eight Junos (including songwriter of the year and album of the year, for "Ingenue," in 1993), will likely repeat as a nominee for her 1995 Reprise album, "All You Can Eat."

As in years past, lang has been a success on both sides of the border: "All You Can Eat" has already been certified gold in the U.S. and has spawned a No. 1 track, "If I Were You," on Billboard's Hot Dance Music Club Play chart. In lang's homeland, the album has sold more than 100,000 units, while more than 300,000 have sold in territories outside North America, according to Warner Bros.

On Jan. 15, lang kicked off a tour in Victoria, British Columbia; the series of Canadian and U.S. dates continues through March.

## VETS MORGADO, YETNIKOFF BOUNCE BACK

(Continued from page 5)

Sources say that Yetnikoff's company has raised about \$80 million through investment bankers Goldman, Sachs and that a number of labels have been targeted for possible acquisition.

Morgado, meanwhile, has formed a private investment fund that is seeking to raise capital, in part, to finance Maroley's acquisitions and operations. One source says that Oded Aboodi, the architect of the merger of Time Inc. and Warner Communications in 1989, is a partner with Morgado in the fund. Published reports say that Japanese companies (and Time Warner strategic investors) Toshiba Corp. and Itochu Corp. have been approached to invest in the fund.

Richard Esposito, a partner in Maroley who was senior VP at Warner Music during the end of Morgado's 13-year tenure there, says that he and Morgado cannot comment on their new venture because of Securities and Exchange Commission regulations concerning private investment funds. He says, "When all the legal issues are resolved, we'd be happy to comment." Drew Lipsher, an investment banker who has worked on multimedia deals at Warner Music, is a recently hired partner at Maroley.

Meanwhile, there has been speculation that other former music group chairmen are waiting in the wings for opportunities in the emerging field of new media.

Al Teller, who was chairman of MCA Music Entertainment, and Michael Schulhof, who was recently forced to resign as chairman of Sony Music En-

tertainment, are said to be exploring ventures involving entertainment and technology. Teller was educated as an engineer, and Schulhof was formerly a physicist.

And Richard Palmese, who resigned as president of MCA after Teller left the company, has quickly resurfaced as senior VP of promotion at Arista Records. He had worked at Arista before going to MCA.

## AZZOLI PROMOTED

(Continued from page 3)

cert. The reason we went after him was that we were very impressed with him in his previous role involving the group Rush. He struck us as somebody knowledgeable about the business, very good with people—he doesn't have any hidden agendas, and he's very open—and very realistic about the problems in our business."

Problems began at Warner Music in mid-1994, when then-chairman/CEO Robert Morgado promoted Morris from co-head of Atlantic to president of a new domestic unit, Warner Music—U.S. The label heads of Warner Bros. and Elektra resigned, and relations between Morgado and Morris became so bad that Time Warner chairman Gerald Levin stepped in and fired Morgado, replacing him with HBO chairman Michael Fuchs. But the turmoil continued: Fuchs fired Morris, and about six months later, Fuchs himself was abruptly dismissed.



# TONY RICH:

*RICH IN EMOTION, RICH IN ORIGINALITY*

THE DEBUT ALBUM IN STORES JAN. 16TH

LAFACE RECORDS PRESENTS

## the tony rich project: **WORDS**

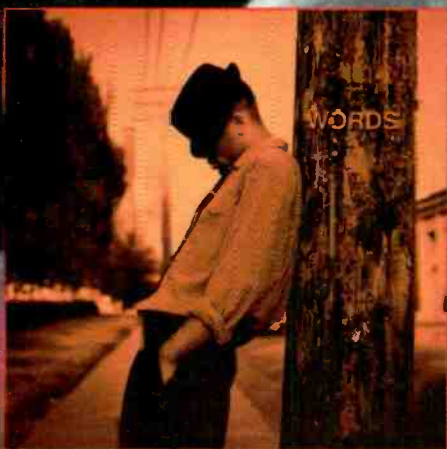
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FEATURING THE SMASH SINGLES, NOBODY KNOWS/LIKE A WOMAN/GRASS IS GREEN/AND GHOST

MANAGEMENT:  
MARK SHIMMEL  
MANAGEMENT

**-OFTEN TIMES ARTIST ARE FORCED TO CREATE MUSIC FOR A PARTICULAR GENRE, BUT THE TONY RICH PROJECT SIMPLY MAKES GREAT SOUNDING MUSIC THAT DEFIES CATEGORIZATION**

**-"Antonio L.A. Reid"**



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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JANUARY 27, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	2	9	SOUNDTRACK ▲ ARISTA 18796* (10.98/16.98) 2 weeks at No. 1	WAITING TO EXHALE	1
2	2	1	15	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
3	3	3	31	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
4	4	5	79	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
5	10	10	53	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	5
6	7	12	46	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
7	6	6	12	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
8	9	7	12	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
★★★ GREATEST GAINER ★★★						
9	18	36	15	OASIS ● EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY?	9
10	12	11	9	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
11	5	4	8	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
12	8	8	61	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
13	20	29	6	ENYA REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	13
14	13	14	10	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
★★★ HOT SHOT DEBUT ★★★						
15	NEW ▶	1	1	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
16	21	33	21	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	16
17	19	28	30	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
18	NEW ▶	1	1	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
19	17	19	59	BLUES TRAVELER ▲ A&M 540265 (10.98/16.98)	FOUR	8
20	25	20	22	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/15.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
21	11	9	8	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
22	14	18	8	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	11
23	16	17	14	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
24	22	23	14	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
25	23	13	10	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
26	24	21	11	THA DOGG POUND ▲ OATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
27	30	30	8	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	23
28	26	22	10	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
29	32	34	67	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
30	15	15	17	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
31	38	37	21	GOO GOO DOLLS ● WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	31
32	31	25	29	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
33	34	26	25	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
34	41	44	20	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	34
35	29	35	9	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
36	35	38	11	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
37	27	31	17	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
38	28	24	10	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
39	39	43	9	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
40	56	72	13	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	40
41	33	27	25	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
42	40	45	12	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
43	50	67	10	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
44	48	53	44	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
45	37	40	57	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
46	55	71	21	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	46
47	47	57	26	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
48	36	32	15	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
49	49	50	66	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
50	43	46	90	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
51	45	39	18	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
52	46	42	11	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ PACESETTER ★★★						
53	137	175	11	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
54	53	63	80	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
★★★ HEATSEEKER IMPACT ★★★						
55	107	147	3	EVERCLEAR TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	55
56	62	55	21	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
57	58	47	8	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
58	59	70	8	DON HENLEY GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
59	65	65	21	RANCID EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
60	51	49	9	ROLLING STONES VIRGIN 41040* (10.98/17.98)	STRIPPED	9
61	64	58	25	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
62	63	59	25	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
63	68	69	26	XSCAPE ▲ SC SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
64	57	56	26	SELENA ▲ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
65	42	41	26	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
66	66	60	16	SOUNDTRACK ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
67	NEW ▶	1	1	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 (10.98/15.98)	HOW LONG HAS THIS BEEN GOING ON	67
68	61	51	72	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
69	74	80	6	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	69
70	52	52	16	AC/DC EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
71	54	48	42	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
72	75	82	20	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
73	100	112	10	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
74	71	64	40	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
75	118	145	18	SOLO PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	66
76	79	84	8	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
77	91	95	28	D'ANGELO ● EMI 32629 (9.98/13.98)	BROWN SUGAR	42
78	98	96	26	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
79	85	83	6	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	79
80	67	74	18	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
81	70	54	28	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
82	96	118	9	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
83	80	73	10	GENIUS/GZA ● GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
84	76	81	62	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
85	77	62	18	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
86	72	66	11	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
87	78	79	21	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
88	97	100	10	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
89	73	75	8	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
90	69	61	30	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
91	99	113	24	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	91
92	93	78	6	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	30
93	82	91	78	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
94	60	68	9	MEAT LOAF MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
95	110	109	23	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	95
96	86	76	26	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
97	83	86	23	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
98	90	124	64	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
99	NEW ▶	1	1	VICTOR ATLANTIC 82852/AG (10.98/15.98)	VICTOR	99
100	88	77	16	LISA LOEB & NINE STORIES ● GEFEN 24734 (10.98/16.98)	TAILS	30
101	101	99	23	SOPHIE B. HAWKINS ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
102	84	87	49	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
103	89	93	7	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
104	149	—	4	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	104
105	NEW ▶	1	1	SOUNDTRACK COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	105
106	119	115	11	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	102	101	231	METALLICA ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
108	117	144	9	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
109	95	108	27	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
110	106	105	40	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
111	111	116	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98/16.98)	GREATEST HITS	39
112	116	110	13	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
113	113	120	165	KENNY G ▲ <sup>10</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
114	114	114	39	RUSTED ROOT ● MERCURY 522713 (9.98/15.98) HS	WHEN I WOKE	51
115	103	98	67	THE CRANBERRIES ▲ <sup>5</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
(116)	175	—	2	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	116
117	81	89	12	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
118	104	90	101	GREEN DAY ▲ <sup>8</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
119	92	97	12	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
120	87	85	33	SOUNDTRACK ▲ <sup>3</sup> WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
121	109	102	11	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	30
(122)	135	155	16	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
123	122	134	12	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98/15.98)	IN LIGHT SYRUP	37
124	121	117	10	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
125	105	88	18	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
126	127	136	113	TOM PETTY & THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
127	129	150	22	BRIAN MCKNIGHT ● MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	22
128	139	170	10	GROOVE THEORY EPIC 57421* (10.98/15.98)	GROOVE THEORY	69
129	124	103	68	BRANDY ▲ <sup>2</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
130	115	125	95	TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
(131)	146	151	14	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
132	123	128	16	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
133	112	92	15	CANDLEBOX ● MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
134	120	107	87	OFFSPRING ▲ <sup>5</sup> EPITAPH 86432* (8.98/14.98) HS	SMASH	4
135	130	135	98	YANNI ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
136	108	94	32	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
137	94	111	7	SOUNDTRACK WALT DISNEY 60883 (10.98/16.98)	TOY STORY	94
138	151	143	17	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
139	131	149	15	TERRI CLARK MERCURY NASHVILLE 526991 (10.98/15.98) HS	TERRI CLARK	131
140	128	106	80	SOUNDTRACK ▲ <sup>5</sup> EPIC SOUNDTRAX 66329/EPIC (15.98/24.98)	FORREST GUMP	2
(141)	194	—	204	ENYA ▲ <sup>4</sup> REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
142	44	16	18	MANNHEIM STEAMROLLER ▲ <sup>3</sup> AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	3
143	153	169	172	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
144	157	127	97	NINE INCH NAILS ▲ <sup>2</sup> NOTHING/TV7/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
(145)	180	158	7	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	37
(146)	NEW ▶	—	1	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	146
147	147	172	41	ELTON JOHN ▲ ROCKET 526915/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
148	144	146	13	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
(149)	178	—	5	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
150	134	148	42	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
151	150	122	27	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
152	143	139	213	PEARL JAM ▲ <sup>9</sup> EPIC 47857* (10.98/16.98) HS	TEN	2
153	163	188	33	CHRIS ISAAK ● REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
(154)	190	162	10	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	42
155	164	190	44	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
156	136	133	63	NIRVANA ▲ <sup>3</sup> DGC 24272*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
(157)	169	181	308	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 831563*/A&M (10.98/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
158	154	165	121	MELISSA ETHERIDGE ▲ <sup>5</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
159	141	131	16	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
160	138	156	29	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
(161)	182	200	253	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
162	174	—	56	SADE ▲ <sup>2</sup> EPIC 66686* (10.98/16.98)	THE BEST OF SADE	9
163	156	178	10	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
164	132	123	26	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44
165	145	121	75	WEEZER ▲ <sup>2</sup> DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
(166)	184	—	93	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
167	152	153	111	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98/16.98)	MUSIC BOX	1
168	168	—	2	THE CORRS 143/LAVA 92612/AG (10.98/15.98) HS	FORGIVEN, NOT FORGOTTEN	168
169	155	129	217	NIRVANA ▲ <sup>2</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
170	183	—	61	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
171	158	164	38	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
172	185	—	2	3T MJJ/550 MUSIC 57450/EPIC (10.98/15.98) HS	BROTHERHOOD	172
(173)	RE-ENTRY	—	6	VARIOUS ARTISTS SPARROW 51516 (15.98/17.98)	WOW-1996	144
174	125	104	32	ALL-4-ONE ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
175	187	193	16	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
176	148	126	20	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
177	160	161	98	SHERYL CROW ▲ <sup>5</sup> A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
(178)	RE-ENTRY	—	7	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	103
179	195	152	73	BONE THUGS-N-HARMONY ▲ <sup>1</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
(180)	NEW ▶	—	1	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	180
(181)	RE-ENTRY	—	17	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
182	186	—	11	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
183	176	160	19	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	4
184	171	—	7	PHYLLIS HYMAN PIR 11040/200 (10.98/16.98)	I REFUSE TO BE LONELY	67
(185)	RE-ENTRY	—	7	JOHN HIATT CAPITOL 33416 (10.98/15.98)	WALK ON	48
(186)	RE-ENTRY	—	3	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	116
187	198	183	14	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	127
188	133	137	9	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE IN CONCERT	61
189	161	141	41	BETTER THAN EZRA ▲ ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
190	173	185	38	WADE HAYES ● COLUMBIA 66412 (9.98/15.98) HS	OLD ENOUGH TO KNOW BETTER	99
191	166	163	16	GLORIA ESTEFAN EPIC 67284 (8.98/16.98)	ABRIENDO PUERTAS	67
192	179	179	14	K.D. LANG ● WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
193	189	—	39	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
194	142	138	16	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
195	188	176	128	THE CRANBERRIES ▲ <sup>4</sup> ISLAND 514156 (10.98/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
196	177	154	14	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
197	191	—	36	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
198	126	132	85	SOUNDTRACK ▲ <sup>10</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
199	167	171	3	JOE DIFFIE EPIC 67405 (10.98/15.98)	LIFE'S SO FUNNY	167
200	170	159	54	PEARL JAM ▲ <sup>6</sup> EPIC 66900* (10.98/16.98)	VITALOLOGY	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                              |                             |                         |                                       |                                     |  |                            |                                     |
|------------------------------|-----------------------------|-------------------------|---------------------------------------|-------------------------------------|--|----------------------------|-------------------------------------|
| 2Pac 197                     | Coolio 25                   | Genius/GZA 83           | Korn 95                               | John Michael Montgomery 71          | Bonnie Raitt 124                           | Dead Man Walking 105       | Classic Disney Vol. 1 - 60 Years Of |
| 3T 172                       | The Corrs 168               | Vince Gill 22, 93       | Alison Krauss 102                     | Lorrie Morgan 160                   | Rancid 59                                  | Dead Presidents 159        | Musical Magi 171                    |
| Abba 170                     | The Cranberries 115, 195    | Goodie Mob 73           | Kris Kross 15                         | Aianis Morissette 3                 | Collin Raye 87                             | Don't Be A Menace To South | Funkmaster Flex: 60 Minutes Of      |
| AC/DC 70                     | Sheryl Crow 177             | Goo Goo Dolls 31        | k.d. lang 192                         | Van Morrison 67                     | Real McCoy 150                             | Central 18                 | Central 18                          |
| Ace Of Base 35               | Cypress Hill 52             | AI Green 181            | Annie Lennox 155                      | David Lee Murphy 97                 | Red Hot Chili Peppers 51                   | Forrest Gump 140           | Jock Rock Volume 2 148              |
| Alice In Chains 28           | D'Angelo 77                 | Green Day 24, 118       | Gerald Levert & Eddie Levert, Sr. 122 | David Lee Murphy 97                 | Rolling Stones 60                          | Friday 110                 | MTV Party To Go Volume 7 86         |
| All-4-One 174                | DC Talk 76                  | Groove Theory 128       | Little Texas 194                      | Mystikal 178                        | Rusted Root 114                            | Friends 66                 | MTV Party To Go Volume 8 57         |
| The Beatles 21               | Deep Blue Something 46      | Sophie B. Hawkins 101   | Live 50                               | Nine Inch Nails 144                 | Sade 162                                   | The Lion King 198          | Mortal Combat 56                    |
| John Berry 193               | Def Leppard 36              | Wade Hayes 190          | LL Cool J 27                          | Nirvana 155, 169                    | Seal 54                                    | Mortal Combat 56           | Pocahontas 120                      |
| Better Than Ezra 189         | Joe Dintie 199              | Don Henley 58           | Lisa Loeb & Nine Stories 100          | No Doubt 116                        | Bob Seger & The Silver Bullet Band 98, 117 | Pulp Fiction 49            | Pocahontas 120                      |
| Blackhawk 125                | Eagles 84                   | John Hiatt 185          | Luniz 151                             | Oasis 9                             | Boyz II Men 38, 68                         | The Show 176               | Toy Story 137                       |
| Blues Traveler 19            | Eazy-E 103                  | Faith Hill 34           | Madonna 14                            | Offspring 134                       | Garth Brooks 11, 45                        | Waiting To Exhale 1        | Waiting To Exhale 1                 |
| Michael Bolton 37            | Eightball & MJG 106         | Hootie & The Blowfish 4 | Mannheim Steamroller 142              | ORIGINAL LONDON CAST                | Bush 5                                     | Shai 154                   | Shai 154                            |
| Bone Thugs-N-Harmony 33, 179 | Terry Ellis 186             | Phyllis Hyman 184       | Tim McGraw 30, 130                    | Phantom Of The Opera Highlights 157 | Tracy Byrd 164                             | Silk 108                   | Silk 108                            |
| Boyz II Men 38, 68           | Enigma 161                  | Immature 79             | Reba McEntire 48                      | Nine Inch Nails 144                 | Candlebox 133                              | Simply Red 32              | Simply Red 32                       |
| Brandy 129                   | Enya 13, 141                | Indigo Girls 196        | Tim McGraw 30, 130                    | Nirvana 155, 169                    | Mariah Carey 2, 167                        | Frank Sinatra 188          | Frank Sinatra 188                   |
| Garth Brooks 11, 45          | Gloria Estefan 191          | Chris Isaak 153         | Brian McKnight 127                    | No Doubt 116                        | Blackhawk 125                              | Smashing Pumpkins 8        | Smashing Pumpkins 8                 |
| Bush 5                       | Melissa Etheridge 39, 158   | Michael Jackson 90      | Sarah McLachlan 166                   | Oasis 9                             | Blues Traveler 19                          | Solo 75                    | Solo 75                             |
| Tracy Byrd 164               | Faith Evans 72              | Alan Jackson 7          | Meat Loaf 94                          | Oasis 9                             | Michael Bolton 37                          | Soundtrack                 | Soundtrack                          |
| Candlebox 133                | Everclear 55                | Janet Jackson 23        | Natalie Merchant 17                   | Oasis 9                             | Bone Thugs-N-Harmony 33, 179               | Soundtrack                 | Soundtrack                          |
| Mariah Carey 2, 167          | Everything But The Girl 104 | Jodeci 96               | Metallica 107                         | Oasis 9                             | Boyz II Men 38, 68                         | Soundtrack                 | Soundtrack                          |
| Tracy Chapman 82             | Foo Fighters 81             | Elton John 147          | Bette Midler 78                       | Oasis 9                             | Brandy 129                                 | Soundtrack                 | Soundtrack                          |
| Terri Clark 139              | Jeff Foxworthy 65           | Quincy Jones 43         | Monica 47                             | Oasis 9                             | Garth Brooks 11, 45                        | Soundtrack                 | Soundtrack                          |
| The Click 88                 | Kenny G 113                 | Junior M.A.F.I.A. 138   |                                       | Oasis 9                             | Bush 5                                     | Soundtrack                 | Soundtrack                          |
| Collective Soul 44           | Garbage 187                 | R. Kelly 10             |                                       | Oasis 9                             | Tracy Byrd 164                             | Soundtrack                 | Soundtrack                          |

## ASYLUM'S WHITE: MATURE COUNTRY

(Continued from page 1)

This week, "Bryan White," which was released in October 1994, continues its chart climb with a 99-91 hike on The Billboard 200 and an 18-14 jump on the Top Country Albums chart.

Success is long overdue for the hard-working newcomer. It took four singles and an endless stream of tours, charity performances, and other personal appearances to bring White's debut to the top of the Heatseekers chart for the weeks ending Jan. 6 and Jan. 13.

The Oklahoma City-raised, Nashville-based artist went on to become a Heatseekers Impact Artist by breaking into the top half of The Billboard 200 for the week ending Saturday (20) at No. 99.

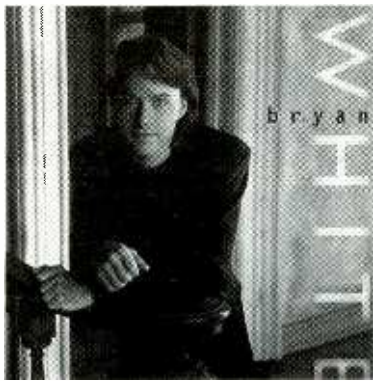
According to SoundScan, more than 329,000 units of "Bryan White" have been sold. The album has been certified gold by the Recording Industry Assn. of America.

Of the four singles the label serviced to country radio, "Someone Else's Star" and "Rebecca Lynn" reached the No. 1 position on the Hot Country Singles & Tracks chart, in September 1995 and January 1996, respectively.

Prior to those two hits, the label released "Eugene You Genius," which reached No. 48 on Hot Country Singles & Tracks in November 1994, and "Look At Me Now," which fared a bit better, reaching No. 24 on that chart in March 1995.

"There was no question that we believed he was a star," says Kenny Hamlin, senior VP/GM at Asylum. "We were going to keep our noses to the grindstone until it happened . . . And no matter what the request was, no one at WEA ever questioned why we were staying with this record or what was going on. They just said yes to everything."

Hamlin and Asylum president Kyle Lehning, who co-produced "Bryan White" with Billy Joe Walker Jr., say that the turning point in White's development was the release of "Someone Else's Star."



"It's pretty obvious that Bryan's success is parallel with his radio success," says Lehning, who teamed again with Walker to produce "Between Now And Forever."

"The first single didn't work, the second one did better and sold a few copies, but the third and fourth went No. 1. It took an increasing quality of tunes to get to this point," Lehning says.

### 'GRAND OLE OPRY'

Terry Jones, a music buyer at the six-store, Nashville-based Ernest Tubb Record Shops, says White's performance on TNN's "Grand Ole Opry" in November 1995 helped propel album sales.

"We got some good sales when 'Someone Else's Star' went to No. 1," says Jones. "But when a new artist is on 'Grand Ole Opry,' that really helps them. This is another example, like David Lee Murphy, where a label really sticks with these artists and it pays off."

Jones says that he has high hopes for White's next album and that the stores will "definitely place a good-sized order" for it.

Mark Hamlin, PD at country WWWW Detroit, says that White is "one of the most talented new artists in the business" and that he is looking forward to White's next album.

Lehning says the main vehicle driving sales has been White himself.

"From the beginning of this album, he has been able to tour, first by himself with a guitar, opening for Pam Tillis, then with his band [Pearl River]," says Lehning. "He's been able to really deliver from a live-performance standpoint."

Asylum and White's management, Marty Gamblin and Stan Schneider of GC Enterprises, has kept the young singer, who is booked by Rick Shipp and Rob Beckham at the William Morris Agency, quite busy over the past year.

Since January 1995, White has opened for Tillis, Diamond Rio, George Jones, Randy Travis, and Tracy Lawrence and was featured on the Wal-Mart tour. He also made the rounds at radio, video, and retail and performed at Fan Fair, as well as at a slew of charity events. He's already booked through the fall.

Due to the large number of underaged fans who would listen in the parking lots of clubs outside White's concerts, the singer has been playing early all-ages shows before his regular gigs.

White's popularity among teens has grown with the help of exposure in such magazines as 16 and Teen Beat.

However, even with screaming teenage girls hanging around backstage and teen magazines turning White into an idol, Asylum's Hamlin says that the artist's audience is starting to look a bit older.

"In the last three months, the reorder pattern is skewing more to CDs than to cassettes," Hamlin says, "indicating to us that he has gone beyond the young female fans who just buy cassettes."

### 'MORE MATURE' SOPHOMORE SET

Not only is White's audience maturing, but his songwriting and singing are, too.

White, who was named CMT's rising video star of the year in December, co-wrote only two songs on his debut: "You Know How I Feel" and "Look At Me Now." On "Between

Now And Forever," White co-wrote four songs with collaborator Derek George, who also worked with him on his debut album.

"I love writing; it's just been so scarce in the last year because of my schedule," says White, who started his career playing drums, until his mother, who played in bands with his father, encouraged him to sing. "I think I'm stronger in certain areas, like melodically and ideas. But Derek's a really good lyricist, so we work well together."

White says the ideas "flew out" of him a lot quicker this time around. He describes "Between Now And Forever" as more mature, believable, and energetic than his last set.

The first single from the new album, "I'm Not Supposed To Love You Anymore," will be serviced to radio Feb. 12.

"This is a little more defined than the first album," says Lehning. "There's a nice variety on it, and his singing is maturing, without question."



by Geoff Mayfield

**BETTER THEN THAN NOW:** It was January 1995. Winter weather was less severe than what the U.S. has experienced this month; the climate in music stores was also warmer. A year ago, Garth Brooks' "The Hits" had a one-week sum of 240,000 units, while four other albums exceeded 100,000 units. By contrast, on this week's blizzard-affected chart, only the top three titles on The Billboard 200 belong to the 100,000-unit club. Overall, the chart shows a 10% decline when compared to the unit volume rung in the comparable 1995 week. Industrywide sales—including singles and catalog albums—are down by 13% from the same week last year.

Although the Nor'easter that hit the East near the end of '95 did not cripple business, the Jan. 7-8 storm that has been dubbed "the Blizzard of '96" had a predictably chilling effect on music sales. SoundScan numbers in all but two regions—Mountain and Pacific—are down from the comparable 1995 week.

**STRONGER FRESHMEN:** While numbers were stronger a year ago, the debuts on The Billboard 200 are more meaningful than they were then. The only album debuting in the top 50 in the Jan. 28, 1995, issue was Brownstone's first, with 26,000 units. But, this week sees a return by the maturing Kris Kross at No. 15 (50,000 units) and a No. 18 arrival for the multi-artist soundtrack from "Don't Be A Menace To South Central While Drinking Your Juice In The Hood," the flick that bowed at No. 2 on the box-office chart.

Although the Kris Kross debut is respectable, it is down from the No. 13 debut that its sophomore set, "Da Bomb," made with first-week sales of 61,000 units in August 1993. That album spent only 25 weeks on The Billboard 200, indeed a "bomb" when compared to the showing by the youthful rap duo's first album, which went to No. 1 and spent 65 weeks on The Billboard 200.

Meanwhile, "Don't Be A Menace" and the No. 105 debut by the much-talked-about soundtrack from "Dead Man Walking" (10,000 units) remind us that movies played a conspicuous role on the charts at the start of last year. In the Jan. 7-Feb. 4, 1995, issues of Billboard, a half-dozen soundtracks made their first appearances on The Billboard 200, but none of those debuted as high as the pair that debut this week.

**WOMEN ON TOP:** For the third straight week, female acts hold the top three slots on The Billboard 200, with the all-diva soundtrack from Whitney Houston's "Waiting To Exhale" retaining the top slot (174,000 units), followed by Mariah Carey (134,000 units) and Alanis Morissette (131,000 units). The gap between No. 3 and No. 2 has narrowed greatly since last week, from 20% to just 2%. At the same time, "Exhale" commands a bigger lead over runner-up Carey, 29%, compared to 11% last week.

**COOLED:** From 1991 through the following year, Garth Brooks looked like the '90s' answer to the Beatles, but while he works to become a sales force overseas, his sales prowess here has tapered. His latest, "Fresh Horses," falls out of The Billboard 200's top 10 after just seven weeks; if it doesn't bounce back, this will be the shortest top 10 stay on the big chart by any of his last eight albums, including "Beyond The Season," his 1993 Christmas album, which managed 11 weeks in that lofty part of the chart. His longest-lasting sellers have been 1991's "Ropin' The Wind," which spent almost a year—50 weeks—in The Billboard 200's top 10, and his 1990 sophomore album, which notched 29 top 10 weeks. His last two session albums, 1992's "The Chase" and 1993's "In Pieces," managed 17 weeks and 8 weeks, respectively, while last year's hits package resided in the top 10 for 20 weeks. Brooks' first album peaked at No. 13 on The Billboard 200.

**HOP, SKIP, JUMP:** Critics' pick Oasis is starting to live up to its press clips. The U.K. band follows last week's 18-place jump with the Greatest Gainer nod, as an 11,000-unit gain pushes it 18-9 . . . A promotional tour and a recent "Good Morning America" piece help accelerate Enya's newest (20-13) and her previous (194-141) albums. The former has a 6,000-unit gain; the latter sees a 2.6% increase in a soft part of the chart . . . A Jan. 7 "60 Minutes" profile boosts the star of cellist Yo-Yo Ma, whose new recording of Dvořák's Cello Concerto climbs to No. 8 on Top Classical Albums after last week's debut at No. 15. "Portrait Of Yo-Yo Ma" re-enters this week at No. 15, while two other albums bubble under.

## IT'S 'MEANT TO BE' FOR ARISTA'S DAVIS

(Continued from page 1)

looked for good songs. It's getting harder, just in sheer numbers of artists. You can't get in a hurry. We found that out the hard way."

This time around, she and her team are looking to avoid the mistakes of the past.

Davis' aptly named album "Some Things Are Meant To Be" is due Jan. 30. The first single, the title track, is charting well. It is at No. 27 on this week's Hot Country Singles & Tracks chart.

WMZQ Washington, D.C., PD Gary McCartie says the song is "killer. We were sold on the song when we heard it. We've been sold on the artist, and we were just waiting for the right song, and this is it. Our call-out response has verified our feeling about her. Our audience loves her."

Davis says the song "Some Things Are Meant To Be," written by Michael Garvin and Gordon Payne, is "just right for me."

Arista VP of sales and marketing Mike Dungan says the label is approaching the album release with great care.

"The first thing we need to do is capitalize on her high recognition factor," says Dungan. "I've been honestly astonished by the incredible impact of that song 'Does He Love You.' As Linda and I toolled around the country promoting



the release of this album to retail and with promotion people to radio, Linda was literally bombarded by fans, who will yell across airport terminals at her and who run up to her in parking lots."

Dungan says that Arista is using Davis' tour with McEntire, which runs through the first six months of this year, as the first step in its marketing strategy. "Our first line of attack is the fans who already know her. We're already mailing album information out to Reba's fan-club members. Reba has been very, very cooperative. We started advertising in country fan magazines in December, just to support the early radio play. When the street date hits, we'll be in those again and will run a flood of spots on TNN and CMT."

Acknowledging the haste at which

Davis' first album "escaped," Dungan says, "I've always wondered how her records would sell if she had a little help from radio. So after experiencing the recognition factor she has and then finally hearing the finished product and watching radio respond the way it has, with this solid airplay, I'm pretty much frothing at the mouth."

He says that pricing and positioning on the album will be on the prediction that it will be a hit. "We've had calls from retail accounts since early December telling us of early consumer demand, but the orders aren't in yet."

Bob Bell, new-release buyer for Wherehouse Entertainment, thinks the new album will do well in his chain's 300 stores. "I expect her to do particularly well on the West Coast," he says, "particularly because of her exposure with Reba on record and on tour. Arista is focusing a lot of its marketing on the West Coast. Her first album didn't do much, but it set up this record. We look to see something right out of the box."

Davis' manager, Narvel Blackstock of Starstruck, says that the McEntire association has helped Davis. "She has really grown musically in the past three years," he says, "and with Reba, she also gets to study the business end."

Blackstock notes that McEntire gave (Continued on next page)

## VIDEO RETAILERS, LURED BY FINANCING, PREPARE IPOs

(Continued from page 5)

ready public, wants to spin off its 150 Blow-Out Video stores. All but three are run as concessions in Wal-Mart and Kmart supercenters; rental accounts for an estimated 75% of revenues. The others are stand-alone outlets in New York, Seattle, and Portland, Ore., that stock cassettes priced at less than \$20. Rentrak, which generates the bulk of its revenues from revenue-sharing fees paid by about 5,000 stores, predicts that Blow-Out sales will grow nearly 20 times, from \$8.8 million last year to \$180 million in 1999, sources indicate.

Several of the 30 analysts invited to dinner Jan. 17 think the projections are underdone. They're more intrigued by the investment banker chosen to handle the prospective stock sales, Florida-based J.W. Charles. Last year, Berger hired New York heavyweight Oppenheimer & Co. to raise money for Rentrak. At press time, Berger was en route to New York and unavailable for comment.

Suncoast is seeking \$52.8 million from the sale of 3.3 million shares at \$16 each. The net proceeds will be used to open at least 70 stores over the next two years, raising the chain's total number of outlets in the U.S. and Puerto Rico to nearly 500 from the 395 it had at the end of 1995. Presently, each carries an average of 8,500 sell-through titles packed into 2,440 square feet.

The Suncoast prospectus says sales per square foot had risen to \$360 in 1994 from \$277 in 1990; no figure was estimated for 1995. For the nine months ended Sept. 30, 1995, Suncoast had revenues of \$196.6 million, compared with \$162.7 million during the same period the previous year. The net loss had shrunk to \$1.3 million from \$2.7 million, indicative of a good year.

Accustomed to a highly seasonal business, Suncoast garners 45% of its sales "and more than 100% of its net earnings" in the fourth quarter, when the hottest sell-through titles generally arrive for holiday buyers. New releases bring in 20% of revenues and attract the customers who also buy catalog titles, which account for the other 80%.

Suncoast actually finished 1994 with a net profit of \$9.1 million, up from \$7.4 million in 1993 and \$1.8 million in 1992.

No other chain is as closely identified with sell-through, which Suncoast claims grew at a compound rate of 15.5%

annually from 1990-94 to \$4.6 billion. Although figures aren't available for 1995, the results shouldn't be much different, according to industry observers. Rental, by contrast, has stagnated and even declined, several trade reports suggest.

Nonetheless, Suncoast may have a difficult time making headway in its chosen field. Mass merchants that dominate sell-through, such as Wal-Mart, drive down prices and competitors' margins.

"Fundamentally, sell-through is not a very good business. How can you possibly compete against Wal-Mart and Kmart? There's no niche, no edge," says a Wall Street analyst. "You'd rather have a rental-only chain than a sell-through-only chain." He admitted to not having seen the prospectus, but added, "I suppose I should get the document. It might make an interesting short sale."

Suncoast will also have to overcome in-house competition. The Musicland Group, which will hold 7 million shares of Suncoast after the offering is completed, sells videos in its Musicland, Sam Goody, Media Play, and On Cue stores. To date, says the prospectus, Suncoast and its parent, while engaged in "overlapping retail businesses," haven't adopted "any formal procedures designed to resolve any potential conflicts of interest."

Other conflicts may arise from the tight controls Musicland will continue to have, including purchase, warehousing, and shipping of inventory—and the possible risks if those controls are loosened. Suncoast currently is incapable of performing any of those functions "independ-

dent of Musicland," the prospectus notes.

Musicland has agreed to advance Suncoast working capital and other expenses available from its \$350 million revolving credit facility. Suncoast spent \$8 million on old and new stores last year and expects to lay out \$16 million in 1996-1997.

If anything, the publicly held rental chains have had a harder time of late. Hollywood Entertainment, the largest of the four, has been accused by its former accountants, Coopers & Lybrand, of practices that "may materially impact the fairness" of its 1995 financial statements.

Coopers & Lybrand, dismissed on Dec. 13 and replaced by Price Waterhouse, complained in a Jan. 4 letter to the SEC that Hollywood might have improperly accounted for cassettes it acquired in recent store acquisitions. Sources say Price Waterhouse is in the midst of a "fire drill" to get Hollywood's books into shape for Bank America, which is negotiating a \$100 million loan to the chain.

Meanwhile, the former owner of one of Hollywood's acquisitions, Video Watch in Detroit, will soon be able to cash in 2.1 million shares of Hollywood stock at a predetermined price of \$25.50 each. Shares presently trade at \$6-\$7, a 52-week low. Trade sources indicate that the \$52.5 million outlay would be \$12 million more than Hollywood has in the bank.

## SHUTTERS CLOSE ON LOW-PROFIT STORES

(Continued from page 5)

Blockbuster Music ended 1995 with 518 stores, down from the 540 it began the year with, although it opened 25 stores during the period. Although industry sources say Blockbuster has closed 30 stores since Christmas, Knief declined to be specific other than to say that no stores have been closed since Jan. 1.

"We have been converting some of our music stores to video stores," he says. "This is happening on a case-by-case basis, and it is not a part of a program with a target or a timetable. There is no quota or goal."

Knief declined to say when conversions or closures had occurred. "Over the last 18 months, there have been about 25 conversions," he says. Music stores have been converted "in places where demographics prove to be better for video stores," he says.

Musicland spokeswoman Marcia

Appel declines to comment on industry reports that the Minneapolis-based chain has closed 30 stores since Christmas. But she says that during the year, the chain closed about 55 music stores, as compared to its average rate of 35.

"We have four objectives for 1996," she says. "The first is to slow growth to live within cash flow. Second is to increase comp-store sales through aggressive merchandising and marketing. Thirdly, we will seek to improve inventory turns, and fourthly, we will carefully look at controlling [sales, general, and administrative costs]."

The company also plans to take a hard look at store performance and weed out underperforming stores, but she declined to specify numbers.

"The conditions of the marketplace call for us to run the business in such a way that it insures the long-term health of the chain," she says.

## GIBBONS NAMED SPEC'S BOARD CHAIRMAN

(Continued from page 5)

developing artists, and catalog sales, "you can conceive a portfolio where a lot of these would synergize. We are in the heart of the Latin music business, and there is a lot of opportunity there" as well.

Although there is a downturn in music retailing, Spec's remains healthy and has a strong balance sheet, Gibbons says. But even successful businesses should "constantly challenge" what they do and reposition when appropriate, he adds.

Harkening back to his days at Burger King, where he was chairman/CEO from 1989-93, Gibbons says, "If you look at McDonald's and Burger King, that business has a long period of growth and then their business stabilizes. So they added breakfasts to their menus."

Management's challenge, according to Gibbons, is to have companies emerge from downturns looking different from

before. "Look at Eric Clapton. He has survived the music business for 30 years," Gibbons says. "But during that time he must have been through about 15 manifestations."

Spec's, which has 57 stores and annual revenues of about \$80 million, is the dominant chain in the Florida market. But over the last 18 months, competition has been heating up there. About a year ago, the 518-store Blockbuster Music chain consolidated operations from Atlanta and Dallas to Fort Lauderdale, Fla. Also, Best Buy, the leading music discounter, invaded the state in 1995.

While Spec's continues to be one of the better-performing music chains, it recently had its revolving loan facility called. The company is in negotiations to replace its lender. (See Retail Track, page 90.)

ED CHRISTMAN

# HOMEFRONT

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

## Now Your Publicity Photos Can Fly!



BPI Entertainment Imaging is launching a digital distribution service for entertainment publicity photos. Music, film and TV publicists will now be able to reach 175 of the largest media markets instantly. BPI Entertainment Imaging utilizes satellite technology for direct delivery of spot, press kit, tour and premiere photos.

Some of the media outlets already receiving pictures through this service include The New York Times, CNN, USA Today, Prodigy, The Boston Globe and Atlanta Constitution.

"BPI Entertainment Imaging is ideal for music, film, television and celebrity publicists," said Judy Webb, director of the service. "It eliminates the need for duping and mailing and the pictures arrive captioned and ready for immediate use by top entertainment editors."

Music companies already using the service to distribute their publicity art include Atlantic Records, Arista, Virgin, Scotti Brothers and Rhino Records.

Publicists—make your job easier. For more information on how you can become a part of BPI Entertainment Imaging, contact Judy Webb at (408) 659-5119. To send photos, contact Glenn Waggoner at (213) 848-2959.

## MUSICIAN



## 3,000 Artists Compete for Musician's "Best Unsigned Band" Title

Judging is currently underway for Musician Magazine's 1996 Best Unsigned Band competition. More than 3,000 entries were received by the December 31 deadline in many musical genres, including rock, rap, jazz, country, world music, techno, R&B and pop. Three semi-finalist rounds will be announced in the April, May and June issues of Musician (in stores February, March and April, respectively). The winners, who are to be chosen by an all-star panel consisting of Steve Winwood, Pearl Jam's Stone Gossard, Pat Metheny, Juliana Hatfield, Matthew Sweet, Adrian Belew and producer Jimmy Jam will appear in the July issue (on sale in May).

## IT'S 'MEANT TO BE' FOR ARISTA'S DAVIS

(Continued from preceding page)

Davis a song, "There Isn't One," that she had on hold and had planned to record. McEntire sings on another song on Davis' album, "If I Could Live Your Life."

Davis says she is grateful for "There Isn't One," written by Cathy Majeski, Sunny Russ, and Stephony Smith, which she says has a "haunting melody."

"Reba said, 'I want you to have a hit—you take this song,'" says Davis. "This is a dream come true for me. She's done so much for me. She came on the album and sang her heart out for me on 'If I Could Live Your Life.'"

That track, written by Mark D. Sanders and Tim Nichols, is "one of our little gems," says Davis. "This is kind of a sisterhood message. You can't resist wondering about other people's lives."

DuBois is enthusiastic about Davis. "I've been a fan for years," he says. "I was a fan back when she was playing at the piano bar in the old Sheraton hotel downtown. Then she was signed to CBS, and that didn't work, and then Liberty, and that didn't work. Then, about three years ago, Narvel and I talked about her, and then I signed her just when that Grammy thing [with McEntire] exploded. After the experience of that album, we just laid back and took our time in getting the material that she deserved."

Following are other songs on the album:

- "A Love Story In The Making" (Al Anderson, Craig Wiseman). Davis calls it "everybody's little fantasy romance comes to life. I can't wait to do the video on it."
- "Walk Away" (Marc Beeson, Robert Byrne). "It's about every love affair where you dread to see that other person walk away," says Davis. "Everybody can relate to it."
- "Always Will" (John Hadley, Harry Stinson). "Harry's a good friend. It's a production piece."
- "Neither One Of Us" (Jim Weatherly). Davis says she used to perform the song every night in the piano bar. "Narvel wanted me to try it," she says. "At first, I was afraid of recording it, because I didn't want it to be just another country/R&B thing."
- "She Doesn't Ask" (Nancy Lee Baxter). Davis says this is "one of the strongest cuts on here. It's about reality, day-to-day life."
- "Cast Iron Heart" (Dennis Linde). "A strong song with a female point of view," says Davis. "I like the attitude."
- "What Do I Know" (Majeski, Russ, Smith). "You hum it after you hear it once," she says. "It has a long life, I think."

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## EMI STILL BATTLING COLLECTING GROUPS

(Continued from page 1)

ny's dispute with Europe's collecting societies for as long as they fail to "put their house in order."

Bandier, who will meet with Europe's largest mechanicals societies at MIDEM this week, says they can expect "a second American Revolution" unless they agree to EMI's calls to change the balance of their pan-European central licensing deals. The company argues that the societies have gone too far to please record companies, at the expense of publishers and their writers.

Driven by this belief, Bandier's company outraged Europe's collecting societies by establishing its own collecting body, Music Rights Society Europe, to administer the 10 songs it publishes on the Simply Red album "Life" (Billboard, Nov. 18, 1995).

MRSE is the product of a dispute rooted in the new order in Europe. Historically, Europe's record companies handled royalty payments to publishers on a purely domestic basis. They secured their pressing licenses from, and paid their mechanicals to, the sole collecting society within their country.

Under this system, each collecting society enjoyed a monopoly in its

own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one license from any collecting society within the Union.

The competition between the societies for such vast amounts of business has been fierce, and each vies with the others to produce agreements that are attractive to record companies. The discounts they give as part of this process are taken from the revenues passed to publishers.

Although MRSE was intended as a catalyst for change and not a longterm competitor to the existing societies, Bandier says that the situation could be reviewed.

He will meet with representatives of Europe's biggest societies—Germany's GEMA, France's SACEM, the Netherlands' STEMRA, and the U.K.'s Mechanical Copyright Protection Society—at MIDEM. He says, "What we are going to afford the societies is an opportunity to make the changes we want. If they don't, you'll see the second American Revolution."

Referring to EMI's belief that its voice has not been heard in the societies' trade negotiations with the record companies, he says, "The revolution will be based on an old principle: no taxation without representation.

"If we can't get the changes we want, we will consider expanding the operations of our direct licensing through MRSE and continue to grow that aspect."

Asked whether the time could come when all EMI copyrights are handled solely by the company's own agency, he says, "That's a long way off, but Anglo-American repertoire will continue to expand, and we will continue to expand."

Asked about the tone he expects at the meetings at MIDEM, Bandier says, "We just have to believe that the societies will recognize that they have to make changes. This is 1996. They can't hold our copyrights hostage for central licensing deals. They have to put their house in order."

"Obviously, we'll have a better idea of what we can anticipate after MIDEM," he adds. "I don't want to be negative, nor do I want to walk around with high hopes."

Until the establishment of MRSE, Simply Red's European royalties were paid on a continentwide basis by Warner Music Europe to GEMA. GEMA and the other societies are said to have been appalled by EMI's withdrawal of some of its copyrights from their control, arguing that EMI's membership agreements with the societies meant that it had to be either fully in or fully out. The company could not, they say, pick and choose which of its copyrights it would have them administer and which it would administer itself.

So far, the societies have chosen not to comment publicly on the issues. However, EMI VP of continental European operations Terry Foster-Key says, "It's interesting that this should arise just when the European societies have published a new code of conduct that says you can break down rights and be members of the societies for some and not for others."

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	28,026,000	25,965,000 (DN 7.4%)
ALBUMS	25,237,000	22,788,000 (DN 9.7%)
SINGLES	2,789,000	3,177,000 (UP 13.9%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	16,015,000	16,252,000 (UP 1.5%)
CASSETTE	9,187,000	6,456,000 (DN 29.7%)
OTHER	35,000	80,000 (UP 128.6%)

### OVERALL UNIT SALES THIS WEEK

11,273,000

### LAST WEEK

14,692,000

### CHANGE

DOWN 23.3%

### THIS WEEK 1995

12,885,000

### CHANGE

DOWN 12.5%

### ALBUM SALES THIS WEEK

9,811,000

### LAST WEEK

12,976,000

### CHANGE

DOWN 24.4%

### THIS WEEK 1995

11,565,000

### CHANGE

DOWN 15.2%

### SINGLES SALES THIS WEEK

1,461,000

### LAST WEEK

1,716,000

### CHANGE

DOWN 14.9%

### THIS WEEK 1995

1,319,000

### CHANGE

UP 10.8%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,076,000	9,176,000	DN 22.9%	7,376,000	DOWN 4.1%
CASSETTE	2,700,000	3,755,000	DN 28.1%	4,171,000	DOWN 35.3%
OTHER	35,000	45,000	DN 22.0%	18,000	UP 94.5%

ROUNDED FIGURES

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



## SHANACHIE

(Continued from page 12)

deserved to be documented. When he found out Lach had already begun the process by starting Fortified Records, Dahan decided to approach the artist about the deal.

"What attracts me to working with Lach is there's a whole scene and it goes against the grain," says Dahan. "Our whole thing is we don't fit in. We were the first to do traditional Irish music in America, the second to do reggae here, and one of the first to do world beat. We found Ladysmith Black Mambazo five years before Paul Simon did."

Dahan notes that Shanachie, which is distributed by Koch, has been shoring up its alternative roster with such signings as the Hush, the Melting Hopefuls, the Skatalites, and Gravity's Pull, and it is close to signing several alternative acts.

Among the label's other alternative rock projects recently was a 1994 Otis Blackwell tribute album that featured Chrissie Hynde, Frank Black, and Deborah Harry, among others.

Commenting on "Lach's Anti-Hoot," Dahan says, "It's a series of new voices, old voices, and voices from Mars."

Lach says, "It's a live concert album, not a compilation. It's complete with audience heckling and between-song banter. The listener is there at the anti-hoot."

The Fort was born more than 10 years ago as a haven for singer/songwriters who didn't fit into the West Village folk circuit. The club-within-a-club concept inhabited various Lower East Side locations—from Lach's loft apartment in the mid-'80s through incarnations at Tramps, Nightingales, Sophie's, and Chameleon—before moving to the Sidewalk.

"Two years ago I brought the Fort into Sidewalk and it's pretty much our permanent home," says Lach, attributing the success of the club in part to the support of Sidewalk proprietors Pini and Amnon.

Lach notes that a second volume of "Anti-Hoot" is in the works and that Fortified retains options to pick up any unsigned artist who appears on the compilations.

## Bee Gees Are Stayin' Alive On Hot 100

**NINETEEN YEARS AGO THIS WEEK**, "Stayin' Alive" by the Bee Gees jumped seven places to land in the top 10 of the Hot 100 for the first time. Within a few weeks, all three of the Gibb's singles from the soundtrack of "Saturday Night Fever" were in the top 10 simultaneously. Ultimately, all three hit No. 1, as did the Bee Gees-penned "If I Can't Have You" by Yvonne Elliman. Almost two decades have gone by since America was caught in the grip of night fever, but it may be time to get out your white suit and point your finger to the sky again: Not only is the original "Stayin' Alive" on the TVT soundtrack of "Grumpier Old Men," but the song is back on the Hot 100, courtesy of British dance act N-Trance.

The remake of the song that summed up an era bullets 90-74 this week. It's the first remake of "Stayin' Alive" to chart since the Bee Gees' original. In 1995, a version of "How Deep Is Your Love" by Portrait peaked at No. 93 on the Hot 100, and in 1993 Kim Wilde offered an interpretation of "If I Can't Have You" that reached No. 12 in the U.K.

**LET GEORGE DO IT:** Michael Jackson's reign at No. 1 in the U.K. with "Earth Song" has been ended by "Jesus To A Child," the first George Michael single in a long spell. It's the 10th British chart-topper of Michael's career, counting four from Wham and five on his own. In the U.S., where "Jesus" is the first release on the DreamWorks SKG Music label, the single will mark Michael's 11th visit to the summit—if it can go all the way. That includes three No. 1 hits for Wham and seven so far for Michael since the duo split.

**GANGSTA'S GONE:** For the first time in five months,

"Gangsta's Paradise" by Coolio Featuring L.V. does not appear in the top 10 of the Hot 100. As William Simpson of Los Angeles notes, the single spent 22 weeks in the top 10, tying "I'll Make Love To You" by Boyz II Men as the longest-running No. 1 single in the top 10. The longest consecutive run for a single in the top 10 is 23 weeks, racked up by Real McCoy for "Another Night." The longest nonconsecutive top 10 visit belongs to Tag Team's "Whoop! (There It Is)," with 24 weeks. And the longest top 10 run of all time is 25 weeks, tallied in two separate runs by Chubby Checker's "The Twist."

**TEN YEARS AFTER:** The Smashing Pumpkins' "1979" moves up to No. 2 on Modern Rock Tracks, while on Hot Country Singles & Tracks, Keith Stegall debuts at No. 67 with "1969." These could be the lead-off tracks on a compilation album that would include Motorhead's "1916," the Who's "1921," Nilsson's "1941," America's "1960," Bobby Vee's "1963," Amy Grant's "1974," Grand Funk Railroad's "1976," Herb Alpert's "1980," Randy Travis' "1982," David Bowie's "1984," the Temptations' "1990," Boz Scaggs' "1993," Prince's "1999," and Melissa Etheridge's "2001."

**WHAT'S THE STORY:** Britain's Oasis has its first entry on the Hot 100, as "Wonderwall" enters high at No. 21. That puts the group one up on its crosstown rival Blur. The latter's peak position on the Hot 100 so far is No. 59, achieved by "Girls & Boys" in 1994. It may turn out that 1996 will be a good year for the Brits, considering Oasis' high debut, Everything But The Girl's move to No. 3 with "Missing," and the forthcoming Michael



by Fred Bronson

\* Album of the year **JAGGED LITTLE PILL** ALANIS MORISSETTE \* Best Male Pop Performance \* **KISS FROM A ROSE** SEAL  
 \* Record Of The Year \* **KISS FROM A ROSE** SEAL  
 \* Best Pop Album \* **HAPPINESS IN SLAVERY** MENCHALS \* Song of the year \* **KISS FROM A ROSE** SEAL \* Best Metal Performance \* **FOR WHOM THE BELL TOLLS** METALLICA  
 \* Best Male Rock Vocal Performance \* **YOU OUGHTA KNOW** ALANIS MORISSETTE \* Best New Artist \* **BRANDY, HOOTIE & THE BLOWFISH** ALANIS MORISSETTE  
 \* Like That \* **ALL-4-ONE** \* Let Her Cry \* **HOOTIE & THE BLOWFISH** \* Best Pop Performance By A Duo Or Group With Vocal \* **I CAN LOVE YOU**  
 \* With Vocals \* **WHEN YOU LOVE SOMEONE** ANITA BAKER with JAMES INGRAM \* Best Female Rock Vocal Performance \* **MARIACHI SUITE** LOS LOBOS \* Best Pop Collaboration  
 \* Duo Or Group With Vocal \* **KASHMIR** JIMMY PAGE & ROBERT PLANT \* Best Pop Instrumental Performance \* **THE REMBRANDTS** \* Best Pop Performance  
 \* Best Male Rock Vocal Performance \* **THE SEVENTH SEAL** VAN HALEN \* Best Female Rock Vocal Performance \* **YOU OUGHTA KNOW** ALANIS MORISSETTE \* Best Rock Performance  
 \* Best Hard Rock Performance \* **THE SEVENTH SEAL** VAN HALEN \* Best Female Rock Vocal Performance \* **YOU OUGHTA KNOW** ALANIS MORISSETTE \* Best Rock Song  
 \* Best Rap Solo Performance \* **DEAR MAMA** 2PAC \* Best Rap Performance By A Duo Or Group \* **FEEL ME FLOW** NAUGHTY BY NATURE \* Best Rap Album  
 \* Best Contemporary Folk Album \* **WRECKING BALL** EMMY LOU HARRIS \* Best Male Country Vocal Performance \* **I CAN LOVE YOU LIKE THAT** JOHN MICHAEL MONTGOMERY  
 \* Best Country Instrumental Performance \* **CHEESEBALLS IN COWTOWN** BearFleck \* Best Country Album \* **JOHN MICHAEL MONTGOMERY** JOHN MICHAEL MONTGOMERY \* Best Rap Album  
 \* Best Country Vocal Performance \* **RETURN TO THE 36 CHAMBERS: THE DIRTY VERSION** OL' DIRTY BASTARD  
 \* Best Male Country Vocal Performance \* **I CAN LOVE YOU LIKE THAT** JOHN MICHAEL MONTGOMERY \* Best Rap Album  
 \* Best Contemporary Jazz Performance \* **ELIXIR** FOURPLAY \* Best Reggae Album \* **FREE LIKE WE**  
 \* Best Traditional Soul Gospel Album \* **NO WAY'S TIRED** FONTELLA BASS \* Best Gospel Album By A Choir Or Chorus  
 \* Best Latin Pop Performance \* **CUANDO LOS ANGELES LLORAN** MANA \* Best World Music Album  
 \* Best Musical Album For Children \* **PAPA'S DREAM** LOS LOBOS with LALO GUERRERO \* Best Spoken Word Album  
 \* Best Spoken Word Album For Children \* **PROKOFIEV: PETER AND THE WOLF** MARTIN LAWRENCE  
 \* Best Spoken Comedy Album \* **GAMES REDNECKS PLAY** JERRY LEIBER, ARIF MARDIN, MIKE STOLLER, PRODUCERS \* Best Music Video  
 \* Short Form \* **IT'S OH SO QUIET** BJORK \* Best Instrumental Composition Written For A Motion Picture Or For Television \* **BATMAN**  
 \* Best Historical Album \* **JOHN COLTRANE: THE HEAVYWEIGHT CHAMPION: THE COMPLETE ATLANTIC RECORDINGS** \* **THE R&B BOX**  
 \* Best Instrumental Arrangement \* **ATRAS DA PORTA** JORGE CALANDRELLI, ARRANGER \* Best Music Video  
 \* Best Classical Album \* **JOHN COLTRANE: THE HEAVYWEIGHT CHAMPION: THE COMPLETE ATLANTIC RECORDINGS** \* **THE R&B BOX**  
 \* Best Instrumental Soloist (s) Perf. (With Orchestra) \* **PROKOFIEV/SHOSTAKOVICH: VIOLIN CONS. NO. 1** MAXIM VENGEROV, VIOLIN; MSTISLAV ROSTROPOVICH, CONDUCTOR  
 \* Best Classical Contemporary Composition \* **ADAMS: CHAMBER SYMPHONY** JOHN ADAMS, COMPOSER \* **PROKOFIEV/SHOSTAKOVICH: VIOLIN CONS. NO. 1** MAXIM VENGEROV, VIOLIN

# STARBUCKS

96



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Song of the Year—"You Oughta Know" (with Glen Ballard)  
Best New Artist  
Best Female Rock Vocal Performance—"You Oughta Know"  
Best Rock Album—*Jagged Little Pill*  
Best Rock Song—"You Oughta Know"  
Producer of the Year—Glen Ballard—*Jagged Little Pill*

BÉLA FLECK

Best Country Instrumental—"Cheesebills In Cowtown"  
(*Tales From The Acoustic Planet*)

CHRIS ISAAK

Best Male Rock Vocal Performance—"Somebody's Crying"  
Best Rock Album—*Forever Blue*

DWIGHT YOAKAM

Best Country Album—*Dwight Live*  
Best Male Country Vocal Performance—"A Thousand Miles From Nowhere"

FOURPLAY

Best Contemporary Jazz Performance—*Elisir*

JEFF FOXWORTHY

Best Spoken Comedy Album—*Games Rednecks Play*

JONI MITCHELL

Best Pop Album—*Turbulent Indigo*  
Best Recording Package—*Turbulent Indigo* (with Robbie Cavellia)

LITTLE TEXAS

Best Country Performance by a Duo or Group with Vocal—"Amy's Back In Austin"

LOS LOBOS

Best Musical Album for Children—*Papa's Dream* (with Lalo Guerrero)

MADONNA

Best Pop Album—*Bedtime Stories*  
Producer of the Year—Babyface—"Take A Bow"

NAUGHTY BY NATURE

Best Rap Performance By A Duo Or Group—"Feel Me Flow"  
Best Rap Album—*Poverty's Paradise*

NEIL YOUNG

Best Male Rock Vocal Performance—"Peace And Love"  
Best Rock Song—"Downtown"  
Best Rock Album—*Mirror Ball*  
Best Recording Package—Gary Burden—*Mirror Ball*

RED HOT CHILI PEPPERS

Producer Of The Year—Rick Rubin—*One Hot Minute*

SEAL

Record of the Year—"Kiss From A Rose"  
Song of the Year—"Kiss From A Rose"  
Best Male Pop Vocal Performance—"Kiss From A Rose"

TAKE 6

Best R&B Performance by a Duo or Group with Vocal—"All I Need (Is A Chance)"

THE BROOKLYN  
TABERNACLE CHOIR

Best Gospel Album By A Choir or Chorus—*Praise Him... Live!*

TOM PETTY

Best Male Rock Vocal Performance—"You Don't Know How It Feels"  
Best Rock Album—*Wildflowers*  
Producer Of The Year—Rick Rubin—*Wildflowers*  
Best Engineered Album, Non-Classical—*Wildflowers*  
(Dave Bianco, Richard Dodd, Stephen McLaughlin, Jim Scott)

VAN HALEN

Best Hard Rock Performance—"The Seventh Seal"

YELLOWJACKETS

Best Contemporary Jazz Performance—*Dreamland*



Best R&B Album—*The Gold Experience*  
Best Male R&B Vocal Performance—"Hate U"

We Also Celebrate Our Artists Whose Outside Projects  
Have Earned Them The Distinction Of A Nomination.

Coolio, Steve Earle, Kathie Lee Gifford and Chaka Khan.

