Modern Era For ’95 Heatseekers Impact Acts

BY CARRIE BORZILLO

LOS ANGELES—Once again, modern rock artists dominated the elite list of Heatseekers Impact Artists in 1995. New and developing artists by entering the top half of The Billboard 200. There were surprisingly few urban Impact Artists this year. Only three achieved Heatseekers Impact status—considerably less than the seven rap or R&B Impact acts in 1994.

The addition of data from Christian music stores in the Heatseekers chart this year helped to put many more Christian rock and pop artists on the 40-position chart than in previous years. Three of those acts became Impact Artists. A total of 32 labels had Heatseekers Impact acts in 1995. Epic led the pack of distributing labels with six. Interscope, Columbia, and Warner Bros. followed, each with three.

Heatseekers Impact status is achieved when an album is launched from the Heatseekers album chart of new and developing artists. In 1995, the highest Heatseekers chart position was 31, with four. Next were Island and Mercury, with three each. (These standings are based on the 1996 calendar year, as opposed to the information in the Dec. 23 “Year In Music” issue, which was based on the chart year from Dec. 3, 1994, to Nov. 25, 1995. On that list, Interscope, Columbia, and Epic were the top three Heatseekers Impact labels, while Epic, Atlantic, and Columbia were the top three Heatseekers Impact distributing labels.)

Most of the Heatseekers Impact Artists of 1995 were newcomers who managed to break through largely because of radio support.

The biggest Heatseekers success story was Alana Morissette’s U.S. debut, “Jagged Little Pill” (Maverick/Reprise/Warner Bros.), which went to No. 1 on The Billboard 200. (Continued on page 96)

IN MUSIC NEWS

Aimee Mann’s Smart Pop Is Back On DGC/Geffen’s ‘Stupid’

SEE PAGE 11

Music Retailers Sing Xmas Woes

This story was prepared by Ed Christmas and Don Jeffrey in New York and Craig Bowes in Los Angeles.

NEW YORK—Music retailers report that price wars, cautious consumers, and the absence of a “must have” album on shopping lists caused holiday sales to be flat or down compared to a year ago.

In a survey of 15 music retailers, only one chain—the nine-unit, Wilkes-Barre, Pa.-based Gallery of Sound—reported that it enjoyed comparable-store (Continued on page 91)

Video Retailers’ Giddy Holiday

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Video dealers, unlike their counterparts in other areas, are singing a happy tune that will continue well into 1996, when a burgeoning direct-to-sell-through roster could expand to include “Goldeneye” and the latest “Ace Ventura” feature.

Continuing the trend that began at Thanksgiving, holiday sales soared, according to stores, thanks to new arrivals, such as “The Land Before Time III,” and holiday prod. (Continued on page 93)
INTRODUCING DVD
COMING IN 1996 FROM WARNER HOME VIDEO
DVD Debuts for Electronics Show

By Eileen Fitzpatrick

LOS ANGELES—After a year of convincing Hollywood that DVD is home video’s future, proponents of the format will begin driving that message home to retailers attending the Consumer Electronics Show, Jan. 5-8 in Las Vegas.

Leading the charge will be Toshiba, which will be showing its first consumer prototype DVD models and making DVDs of the new Los Angeles series “The Practice” on booth 170.

“You won’t be able to come to Las Vegas without seeing Toshiba matched up with DVD,” says VP of marketing, Steve Nissen. “A lot of retailers have seen very little of what DVD is about, and we’re going to be showing them a working model.”

But Toshiba isn’t the only hardware manufacturer barnstorming dealers with DVD models. Sony, Philips, Pioneer Electronics, Thomson Consumer Electronics, Hitachi, and Matsushita will each debut consumer DVD models at CES.

In fact, each has scheduled back-to-back DVD press events on Thursday (4) to jumpstart the annual confab, which shows off a variety of products that include television sets, VCRs, home and car stereos, and computers. Philips will be concentrating on DVD, but the company will also be demonstrating its new MPEG audio technology for the first time, according to a Philips spokesman.

The technology, not yet ready for the consumer market, will enable content suppliers to fit more audio information on a CD. For example, multiple albums could be compressed on one CD.

Retailers headed to Vegas, however, say that learning about DVD is at the top of the list.

Each company is expected to exhibit base DVD models with one or two higher-end models.

“Every one of our buyers, whether it’s CD, home theater, video, or a combination, is going to look at DVD,” says the Good Goyal, spokesperson, Keith Fox. “They all want to know how it’s going to affect what they sell.”

While DVD proponents have emphasized that the new technology will enable content suppliers to retell their extensive libraries, dealers were excited about the possibility using DVD as a stepping stone to get consumers upgrade with a variety of audio and video products.

Following the truce between的时间 Warner/Toshiba and Sony/Philips camps a few months ago, this year’s CES will be the first time DVD manufacturers will be pitching the product as a unified group. By all industry accounts, the format truce is probably more significant than the format itself.

“We’ll be able to focus on DVD’s benefits instead of the negatives of two opposing formats,” says Pioneer Electronics senior VP of marketing, Steve Fieder.

When DVD finally arrives on the market, dealers expect to use it to sell new home theater systems and surround-sound systems, as well as high-definition, VCRs, and displays. “DVD is a big deal for us,” says Foxe, “because it can be used as a launching pad to sell consumers all-in-one gear.”

Other dealers are going to get some answers about marketing plans and pricing.

“One of the main reasons to go is to see the DVD models,” says Musicland Group VP Peter Buech. “But the big questions are still timing and pricing.”

Of the hardware manufacturers exhibiting DVD at CES, Toshiba may be the only company ready to discuss marketing plans. Sony, Pioneer, and Philips are expected to reveal partial display plans at CES.

“We’ll have product in stores by Labor Day,” says Toshiba’s Nickelson. “And we don’t have it 100% confirmed, but we want to have entry-level models available for $500.”

Toshiba will begin advertising the product in audio and video specialty magazines January to April to capture the “early adaptor” market, Nickelson says.

On the other hand, Pioneer’s Fieder says it’s “premature” to begin releasing launch plans.

“It’s going to take a while for the engineers to work it out,” says Fieder, who notes that the formal deadlines were finalized in mid-December.

“Our position is to launch DVD next fall.”

Fidler adds that pricing structures are only “work estimates” at this point. He says, “$500 is the target, but we don’t know if it’s achievable, especially since the modulation has changed.”

Sony also downplays the importance of having specific launch plans available at CES.

“Retailers have expectations about DVD, and our position is not to convince them about the technology, says Sony senior VP of marketing Yuli Nason. “Our objective is to show them how to use their imaginations when in...”

(Continued on page 87)
P’Gram Warns Investors Of ‘Cold’ 2nd Half

BY DON JEFFREY

NEW YORK—PolyGram reports that a lack of big hit albums and movies in the second half of 1995 will mean lower profits for the year. The company also states that delays in releasing some major albums in 1995 contributed to the profit decline.

This preliminary report from the London-based company included a statement from president/EO Alain Levy. Actual ‘95 figures will not be out until February, but since the stock is publicly traded, the company is alerting investors to the news.

Levy says, “Any creative company has seasonal setbacks—we have had a cold spell in the second half of 1995. Nevertheless, we have a strong truck record, we have stability of top management, we are breaking new talent, and we have a more robust release schedule for the coming year.”

The company cites a “weaker than normal performance from its second-half pop release schedule.” In Billboard’s ranking of the top albums in 1995, PolyGram scores five of the top 20, but all of those were released in the first half. PolyGram’s biggest album of the year (No. 3 on the year-end chart) was Paul Simon’s “Beneath the Piano,” but that was released at the end of 1994.

PolyGram also cites “a delay in the delivery of certain important albums” in 1995; executives were not available to elaborate at press time.

Another reason for the lower profit is the appreciation in the value of the guild, the Dutch currency in which PolyGram’s results are reported. (The company is 75% owned by Netherlands-based Philips NV.) But PolyGram says income will be up in terms of local currencies.

However, it is clear from the tone of the statement that PolyGram will not be achieving the 15%-20% profit gain to which it is accustomed.

The company also says the “absence of a major hit from its film division” is a factor in the profit downturn.

In other news, PolyGram has agreed to pay $2 million for the film and television library of the Sammy Goldwyn Co. The deal remains of that deal is uncertain because Metromedia has made a bid to acquire Goldwyn.

BCL Execs Exit For Global Venture

Ex-Firm To Focus On Canada Tour Biz

By Larry LeBlanc

TORONTO—Michael Cohl, Bill Ballard, and several key staff have exited Canada’s BCL Entertainment Corp. to form a new global entertainment company, the Next Adventure Inc. At the same time, veteran Canadian concert promoter Donald Tarlton has been named CEO of BCL.

BCL, which under CEO Cohl emerged as a major international promoter by landing the Rolling Stones’ Steel Wheels tour in 1989, now sees its focus primarily on the Canadian touring business. Cohl’s new Toronto-based firm—known as TNA—has set its sights on the international promotion and production business.

Billboard Names Francisco To Head Interactive Sales

LOS ANGELES—Jodie LeVitus-Francisco has been named national advertising manager—video/interactive for Billboard.

In her new position, LeVitus-Francisco will be responsible for all interactive media accounts and will continue to handle video-related accounts. LeVi- tus-Francisco is based in Los Angeles and reports to Jim Beloff, associate publisher.

This promotion is well deserved,” says Beloff. “It also gives Billboard the opportunity to super serve the needs of our home video and interactive accounts.”

LeVitus-Francisco joined Bill- board in January 1991 as Western advertising manager—video. Since that time, she has helped build Billboard’s business in the home video market and has spearheaded successful special issues on Blockbuster, MGM, Playboy Home Video, and others.
to those who MAKE the charts and those who DOMINATE them

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Billboard 1995 Year End

#2 Hot 100 Singles Airplay—“Water Runs Dry”
#2 Top Pop Artists
#2 Top Billboard 200 Album Artist-Duo/Group
#2 Hot 100 Singles Artist
#2 Hot 100 Singles Artists-Duo/Group
#2 Top R&B Artists-Duo/Group
#3 Top Billboard 200 Album Artists
#3 Top Billboard 200 Album
#4 Top R&B Artists
#4 Top R&B Album
#4 Hot R&B Singles Artists
#5 Top R&B Album Artists

It began in 1995 with 3 American Music Awards, 2 Grammys, 2 Soul Train Awards, 1 World Music Award, a VH1 Honor, a sold-out World Tour and continues in 1996 with 5 American Music Award nominations and a #1 single with Mariah Carey, “One Sweet Day.”

celebration of a record-breaking year

Il has sold 12 million copies worldwide.

Cooleyhighharmony has sold 9 million copies worldwide.

Christmas Interpretations has sold 2 million copies worldwide.

Boyz II Men’s Video Then II Now certified platinum.

5 Platinum Singles:
“On Bended Knee”
“I’ll Make Love To You”
“In The Still Of The Nite (I’ll Remember)”
“End Of The Road”
“Motownphilly”

2 Gold Singles:
“Water Runs Dry”
“It’s So Hard To Say Goodbye To Yesterday”

“I’ll Make Love To You” ties the all-time record, 14 weeks for number of weeks at #1 on the Hot 100 singles chart.

“On Bended Knee” replaces “I’ll Make Love To You” at the #1 position on the Hot 100 singles chart, this is only the third time in history an artist has replaced itself at #1 (w/ Elvis Presley and The Beatles).

“End Of The Road” was #1 on the Hot 100 for 13 weeks in 1992. This was the first time a record has surpassed Elvis Presley’s 1955 record from the Rock and Roll era and ties the 1950 Pop record.

Broadcast Data System
Most Hot 100 Airplay weeks at #1:
“End Of The Road” – 13 Weeks.

“I’ll Make Love To You” was the best selling single of 1994 according to Soundscan.

“I’ll Make Love To You” produced by Babyface for ECAF Productions, Inc.
Management: John Dukakis & Qadree El-Amin for Southpaw Entertainment
Chinese Piracy Reform Still Murky in '96

BY JAY BERMAN

As we begin a new year, one seminal moment of 1996, as well as its present and future implications for the recording industry, is the low profile of the Chinese market.

The moment occurred at approximately 1:30 a.m. on Feb. 26. U.S. Ambassador Charlene Barshefsky and Minister Wu Yi of China initiated a historic agreement that, at least for the moment, a trade investigation initiated by the U.S. Trade Representative concerning China’s failure to protect U.S. copyright rights.

Under the terms of this pact, China was to introduce a series of reforms aimed first and foremost at halting production capacity at the approximately 90 CD plants in China, as well as permitting U.S. record companies to establish operations in China. As we approach the anniversary of this historic accord, a review of the implementation of the agreement thus far reveals a dramatic failure by Chinese authorities to meet their obligations.

Indeed, as both Ambassador Barshefsky and I testified in late November before the Subcommittee on East Asian and Pacific Affairs of the Senate Committee on Foreign Relations (Billboard, Dec. 9, 1996), we would appear that the announcement of the agreement will not be a cause for celebration. Rather, it could mark the reimposition of trade sanctions on more than $1 billion worth of Chinese goods exported to this country. How did this happen? Let us review the unfortunate history of this case.

In the early part of this music piracy in China began flourishing as pirate activities came under fire elsewhere in Asia. This was the direct result of interventions by the Recording Industry Assn. of America and the USTR and the growing awareness by local governments that piracy negatively affects both the ability to attract foreign investment and the ability to preserve local cultural traditions. The growth of Chinese piracy, and of CD piracy in particular, began when Taiwan took off in the late 1980s. This shut down what had been the principal source of pirate CDs for the world market.

Some of these same CD plants soon relocated to China. And, with the Chinese government’s complicity, foreign investment in production facilities was encouraged. The result was that by early 1994, China was home to at least 50 CD plants, at a time when demand for legitimate CDs in China amounted to no more than 3 million units. The extraordinary increase in production was devoted to a sure moneymaker: the manufacture of pirate CDs for export. Our best estimates placed illegal production and export at about 80 million units per year, a retail displacement of approximately $1 billion.

The RIAA began vigorously pressuring Chinese authorities to clamp down on this burgeoning trade and demanding that the U.S. government take action defense of one of America’s most important and vital trade sectors. After countless meetings and exhausting trips, on Feb. 25, 1995, the eve of the arrival of the most massive sanctions ever levied by the U.S. government, we found that little had changed. After a 24-hour marathon negotiating session, the Feb. 26 agreement was signed, narrowly avoiding the imposition of sanctions.

We woke up on Feb. 27 to what looked like a new world of opportunities—in theory, we would be free from the insidious Chinese piracy in other markets and free to do business in China. It looked like a home run with the bases loaded. The Chinese had agreed.

All of the major record companies are anxious to do business in China.

JAY BERMAN IS CHAIRMAN OF RECORDBNG INDUSTRY ASSN. OF AMERICA.
New-Found Beatles Success Means Airplay Resurrection

BY STEVE KNOPPER

As recently as four years ago, the music of the Beatles was plentiful over the radio airwaves. But then classic rock stations began moving out of the '60s and into the '70s. Modern rock and triple-A stations embraced the new and phased out the old. After 25 years, the legendary British band was close to radio homelessness.

However, with the new Capitol single “Free As A Bird” and the two-disc set “Anthology 1,” along with accompanying television documentaries and massive promotion, the Beatles have wedged their way back onto playlists.

The single debuted at No. 10 on the Billboard Hot 100 for the week ended Dec. 25. This week, “Free As A Bird” is No. 6.

The previously unreleased Beatles material has had two major effects at radio. Programmers at many classic rock stations, after several years of phasing out overplayed classic rock material, are finding renewed listener interest in the band. And programmers at some classic rock and oldies stations have observed, to their delight, that they are the only stations in the market willing to add Beatles catalog.

After the “Anthology 1” bullyboy, al-BEATLES
(Continued on page 81)

Aimee Mann’s Smart Pop Back On ‘Stupid’

BY BRADLEY BAMBARGER

After overcoming various quirks of fate that kept her recording career in limbo, Aimee Mann returns with her second solo album, “I’m With Stupid,” due Jan. 80 from DGC/Geffen.

The encouraging prelude to this release came last year, when the track “That’s Just What You Are” hit the Hot 100 as a single from G effect’s “Melrose Place” soundtrack. The song spent six weeks on the chart, peaking at No. 83 in February. The track also appears on “That’s With Stupid,” which was released in the U.K. last October.

This month, the English music magazine Moja picks the album as one of 1995's 25 best.

Mann’s first solo album, “Whatever,” was released by the non-defunct Imago in 1992. A critics' favorite, “Whatever” sold nearly 130,000 copies, according to SoundScan. After Imago’s demise, Mann was held in legal no man’s land, without a functioning label but unable to record for another. As part of purchasing her contract from Imago, Geffen reissued “Whatever” Dec. 19.

With Boston-based “ Til Tuesday in the mid-’80s, Mann scored a top 10 de-

but single with “Voices Carry” on Epic. Also, the song’s melodramatic video was an MTV favorite. Nonetheless, “Til Tuesday’s” appeal faded after three albums, with the label attempting to remake the band to fit the fashion of the times, Mann says. The group dissolved in 1989. According to Robert Smith, director of marketing for Geffen, “Aimee has the potential to be a big star. She’s proven herself artistically but hasn’t reached her commercial potential for whatever reason. Our challenge is to help marshal her commercial achievements with her artistic ones.”

On “I’m With Stupid,” Mann plies her forte of examining relationships—

the personal and the professional. This time, she highlights the moronic conduct that often mars them, from subtle manipulation to the aggressive “Long Shot” to pattern behavior in the dark-themed “Par For The Course.”

“Writing songs is actually a way of figuring out what’s bothering you,” Mann/

(Caicontinued on page 81)

Singer/Actor Dean Martin Dies At 78

BY IRV LICHTMAN

NEW YORK—Capitalizing on a carefree, nonchalantcrooning voice and acting style, Dean Martin emerged as one of top talents in a variety of media over a span of more than three decades, starting in the early ‘50s.

Martin, who died Dec. 25 of acute respiratory failure at his home in Beverley Hills, Calif., at age 86, had dozens of singles and album successes on the Capitol and Reprise labels through most of the ‘50s and ‘60s. His singing career was generously boosted by a long stint as a TV variety show host and performer and starring roles in 29 films. It with comic sidekick Jerry Lewis. That teaming, which lasted from 1945-56, is regarded as one of the most successful in show business.

For Martin, the years with Lewis solidified his role as a singer, even as he appeared to perform in the shadow of Lewis’ uninhibited physical antics. When the pair split, it was expected that Martin would fade into obscurity, but the opposite proved true. With his solo film and TV career reaching high gear in the ‘70s, he made several gold-selling albums on Reprise, which was formed by his buddy Frank Sinatra with Martin as a financial backer.

Martin was born Dino Paul Crocetti in Steubenville, Ohio, on June 7, 1917. He began to sing as a teenager, while working as a booker in a gambling establishment behind a cigar store. He

soon left the job, which paid him the handsome sum of $10 a week, to pursue a career in show business.

Martin failed to generate much excitement as a singer in his initial stints as a band vocalist and radio personality. Then, in 1946, he struck up the partnership with Lewis that would make both household names.

The success of Martin and Lewis brought them to Capitol for their first singles session for the label resulted in the ‘Mony Song’ and ‘That Certain Party.’ Because of the pair’s celebrity, the latter made some chart noise.

But Martin’s recording credentials were not firmly established until 1953, with a solo performance of the comic song ‘That’s Amore,’ which he almost turned down. A Harry Warren and Jack Brooks composition pre-

(Caicontinued on page 97)

Celine Dion, Epic Find Some Unusual Company

BY STEVE McCLURE

TOKYO—A unique collaboration between singer Celine Dion, producer David Foster, and Japanese instrumental trio Kyozer & Kompay has resulted in the first foreign single to reach No. 1 on the Japanese charts in 12 years.

Since its Oct. 21 release here by Epic/Sony, “To Love You More” has sold more than 89,000 copies, reaching No. 1 on the influential Oricon chart the week of Dec. 4 and staying in the top spot the following week.

The non-Japanese song to be No. 1 in Japan was Ike’s “Flashdance...What A Feeling” in 1983.

Unlikely CD singles by domestic artists, which often contain as many as

(Continued on page 11)

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Artists & Music

RIAA Certifies Hootie As Top Seller For '95

BY CHRIS MORRIS

LOS ANGELES—Hootie & the Blowfish's Atlantic debut swam to sales of 11 million units in 1995, becoming the best-selling album of the year, according to year-end certification forms from the Recording Industry Association of America.

The band was joined by other developing artists, such as Live, Alanis Morissette, and Shania Twain, to be the RIAA-certified giants of the year. "Cracked Rear View," Hootie's label bow, is tied with Led Zeppelin's untitled fourth album as Atlantic's all-time best seller and ranks as the fifth best-selling debut of all time: At 8 million units, Garth Brooks' 1994 Capitol Nashville album "The Hits" was the biggest-selling greatest-hits package of 1995 and is the top-selling country hits collection. TLC's "LaFace"/Artistas opus "CrazySexyCool" topped the 7 million mark to become the best-selling album of all time by a female group. The trio has also logged six gold singles, a first for a female act.

Boys 11 Men's sophomore Motown album, "11," logged 6 million of its 11 million certified sales in 1995. According to the RIAA, albums achieving sales of 5 million during the year include Mariah Carey's "Daydream" (Columbia); the Eagles' "Hell Freezes Over" (Geffen); Kenny G's (Continued on page 22).

RCA Victor Seeks New 'West Side' Glory

BY BRADLEY BAMBARGER

NEW YORK—RCA Victor's release of "The Songs Of 'West Side Story'" represents another milestone in the history of the enduring Leonard Bernstein/Stephen Sondheim musical.

Due Jan. 30, "The Songs Of 'West Side Story'" marks the first time a group of songs from the musical has been recorded by pop stars, and the album's release is backed by the most far-reaching marketing campaign in BMG Classics/RCA Victor history. With proceeds going to the National Academy of Recording Arts and Sciences Foundation and the Leonard Bernstein Education Through the Arts Fund, "The Songs Of 'West Side Story'" features a genre-crossing array of artists.

Among the more than 30 performers, BMG Gets Wired. Executives of BMG Entertainment International and M&G/Wired Records sign a five-year exclusive license deal. BMG Entertainment International will have an exclusive license for all M&G/Wired Records audio and video product for the world excluding the U.S., Canada, the U.K., France, Australia, and South Africa. Shown in back row, from left, are Christoph Rucker, VP of international marketing, BMG Entertainment International; Jack Steven, head of A&R, M&G/Wired Records; Bill Worsley, GM, M&G/Wired Records; and Carl Ellis, head of international, M&G/Wired Records. In front row, from left, are Jeff Liebenson, VP of legal and business affairs, BMG Entertainment International; Michael Levy, chairman, M&G/Wired Records; and Heinz Herrn, senior VP of international A&R and marketing, BMG Entertainment International. Natalie Cole, Salt-N-Pepa, 'Chick Corea, and Wynton.

According to Michael Greene, NARAS president and executive producer of "The Songs Of 'West Side Story',' the musical's themes are timeless and ripe for rebirth. "Little has changed since Bernstein examined urban life and cultural conflicts and set them to song," he says.

Conceived, choreographed, and directed by Jerome Robbins, with a book by Arthur Laurents, "West Side Story" opened on Broadway in September 1957, running for 382 performances. The original cast album hit No. 5 in 1958, staying on Billboard's chart for 191 weeks. The "West Side Story" film was released in 1961, winning several Oscars, including best movie. The soundtrack (Continued on page 97).

Asylum’s Day Mounts Tour Of Rodeo Circuit

BY CHET FLIPPO

NASHVILLE—Asylum Nashville artist Curtis Day is hoping to break his career by riding the rodeo circuit.

"The 25-year-old Day's three-month tour will feature multiformat appearance by Day. It will center on rodeo concerts and also involve country dance club appearances and radio and retail remotes. Day's self-titled debut album of hard-edged Texas honky tonk will be released during the tour on Jan. 30.

Asylum Nashville director of publicity and artist development Wendy Shaffer Pearse got the idea after watching Day perform at Fan Fair in June 1995. "It was one of the most fantastic live shows I had ever seen," she says, "and I started thinking about how the usual club tour isn't enough for a new artist anymore. Since Curtis is from Texas and loves rodeo and honky tonk country music, I figured, 'Why not marry the two?'"

The Day of national promotions. She was manager of national promotions. Nettwerk Productions in Vancouver names George Maniatis VP of marketing and A&R. He was director of A&R at London Records.

RELATED FIELDS: Audiobook rental distributor Rezound International in Minneapolis promotes Terry Lipelt to senior VP of sales, marketing, and merchandising and Lisa Simmons to sales manager. They were, respectively, VP of sales, marketing, and merchandising; and manager, inside sales.
CARL COX, EUROPE’S PRIME TECHNO-DJ AND HIS WORLDWIDE ULTIMATUM LABEL: "A NEW DIMENSION OF MUSIC" ALSO ON edel
Earle, Partner Link Venture With WB Production Co./Label To Use Major's Resources

by JIM BESSMAN

NEW YORK—Artist Steve Earle and partner Jack Emerson have brought their Nashville-based production company/label E-Squared into the Warner Bros. Records fold in a novel move coordinating the major label's offices in Burbank, Calif., New York, and Nashville.

First up from E-Squared will be Earle's "I Feel Alright," tentatively due March 5. The new disc marks a return to the influential rock-edged country style pioneered by Earle prior to a lengthy career downturn that coincided with substance abuse problems.

As such, the set differs greatly from "Train A-Comin,'" Earle's acclaimed acoustic bluegrass-flavored "comeback" album issued independently last year by Winter Harvest.

"I made that as an indie one-off basically to delay a decision about what to do with the rest of my career," says Earle, who is now "doing so good I'm starting to get suspicious" and is also negotiating to buy back the album for E-Squared.

"If I'd opted to go with a major then, I didn't think they'd want it as a first record—and I didn't want any argument!"

The E-Squared/Warner Bros. venture evolved from a production company concept to what is now, in Emerson's words, a "boutique imprint" working in conjunction with Warner's three offices. "It was spearheaded by [senior A&R VP] Joe McEwen in New York and [Warner Nashville president] Jim Ed Norman from the Nashville side," says Emerson. "Basically, we're a freestanding independent bringing things to Warner Bros. when it makes sense to go through them. Or in another way, we're essentially an A&R and artist development company with a freestanding label that will feed into Warner Bros. at a point where everyone agrees it's beneficial to the artist.

Emerson formerly headed Praxis Independent and Nashville's Jason & The Scorchers' first label, then as the Georgia Satellites' management company prior to becoming a Zoo Records imprint. McEwen knew Emerson in those days, and after hearing a few of Earle's new songs, he jumped at the prospect of the production-deal-cum-imprint.

"It's not only Steve's record—which is stunning—but expanding (Continued on page 16)

Ruby's Multifaceted Sound Shines On Columbia Debut

by CARLO WOLFF

Ruby, whose U.S. debut arrives Jan. 30, is neither a girl nor a group. Actually, Ruby is a collaboration of former Silverfish vocalist Lesley Rankine and Pigface associate Mark Walk. Their grandparents were both named Ruby, and, according to the Scottish Rankine, Ruby is a far catchier rock'n'roll name than Lesley.


While many British journalists applauded the formerly huge-booted, shaven-headed Rankine for her new, subtle, velvet-y vindictive direction, she says they couldn't understand her profound break with the aggressive Silverfish, the collective she fronted from 1988 to 1993.

"Once you've done one thing for five years, there's no point redoing it," says Rankine. "When you know a style of music inside out, it's time to learn something else."

The tip of the Ruby iceberg is the (Continued on page 16)
Columbia’s Dog’s Eye View Finds Itself Happy Touring, Networking

BY JIM BESMAN

NEW YORK—The video just shot for "Everything Falls Apart," the first single from the debut album by Dog’s Eye View, is meant to nail down a key element of Columbia Records’ promotional strategy.

“It’s for people who know Peter Stuart and Dog’s Eye View,[and] to get out the fact that Peter Stuart is in fact Dog’s Eye View and Dog’s Eye View is in fact a band,” says Jon Leshay, senior VP of special projects for Columbia. Leshay is addressing a need that arises from singer-songwriter and Dog’s Eye View frontman Stuart’s heavy, mostly solo touring, during which he sold more than 6,000 copies of a three-song demo that differs somewhat in sound from "Happy Nowhere," the album that Columbia will release Jan. 30.

“IT had very different versions of ‘Shine and ‘Waterline,’ ” says Stuart of two songs on the demo that were rerecorded for the album. “I’m already getting E-mail saying, ‘The album’s a sellout!’ ”

Thanks to Columbia’s prerelease campaign—and Stuart’s own reaching out to his fans via mailing lists and E-mail—an unusually solid groundwork for a new artist is firmly in place.

“Peter’s toured on his own, each night selling 300-400 cassettes that he made himself as an unknown artist—and building a fan base that he keeps in touch with online,” Leshay says.

Stuart knows firsthand the significance of the direct link with his audience. “Ten years ago, when Del Amitri had their first record out, I wrote to them,” he says. “They wrote back, and I was a fan for life! It really makes a difference.”

But Stuart, with Columbia’s help, has been extending his personal contact with fans to the trade. “We felt it was something we had to continue,” says Leshay, “not to shove it down people’s throats but plant seeds everywhere in the country. So he’s been out there since late September on various tours—Matthew Sweet, Belly, Catherine Wheel—and by himself, and he’s been meeting with all our marketing and promotion people in each field and going to radio stations and retail accounts and doing acoustic sets with or without the band. It’s been very low-key, and that’s our approach in the setup.”

Columbia backed Stuart’s promo touring with a sampler CD that went out to radio and retail in mid-September. Advances of “Happy Nowhere” were made available in October, many via a trade magazine mailing to “our peers,” Leshay says, meaning staff at other labels, managers, agents, and attorneys, “everything but radio and retail to generate a buzz among our peers.”

Getting the music of Dog’s Eye View out to the trade and Stuart himself out to its movers and shakers was strictly “common sense,” Leshay continues. “He’s his own best salesman, so we took four solid months, not banging to get a record played but just to see him and meet him. And everywhere he went, he won over incredibly amounts of fans—and in some cases airplay. KDGE in Dallas saw a showcase we had there, and the PD called our promo department and said Peter was a star and added the record. It’s nice to have champions out there embracing something early by an artist, rather than it being just a promo effort by the record company.”

Columbia will service “Everything Falls Apart” on Jan. 16 to rock, alternative, and triple-A formats, then follow up at top 40 three to four weeks later. The label has also starred Dog’s Eye View twice on its “Columbia Radio Hour” syndicated program. Touring, Leshay adds, will “obviously be a massive, massive part” of the promotion of “Happy Nowhere” over the next 12-18 months. Of course, touring was how Stuart got where he is in the first place. Developing his songwriting/performing craft in Chicago (where he had a basement apartment with a “dog’s eye view”), the New York native returned East in 1993 to pursue his fierce work ethic. After opening solo for the Pat Lady Sings and Counting Crows two years ago, he earned a six-month stint with the latter group and some helpful introductory lessons in the music business.

“They told me about what deals consist of, and I learned what to stand up for and demand and what wasn’t worth fighting for,” says Stuart. “But I made it kind of a mission to learn about the business. I mean, you go into a PD’s office and there’s three stacks of records which came out just that week, so you learn you have to have no expectations. These people don’t know me and have no real reason to know me, so it’s up to me to make the connections, and hopefully they’ll be more liable to pay attention when the record finally does come out.”

But Stuart also learned a major lesson from Tori Amos, with whom he also toured before signing with Columbia. “She said, ‘You’ve got to make your own record, and live or die by it.’ If you make it for the record company, they might turn against you if it stiffs, and if it’s a hit, you might end up thinking it was all because of them and not you.”

“Happy Nowhere,” then, is all Stuart, who co-produced with James “Jimbo” Burton at a rented house in Woodstock, N.Y. “It’s very much a ‘band-sounding record, with 70% first takes,” he says. “‘Shine’ sounds much better than the demo because it’s really dark and emotional, and ‘Waterline’ is far superior.”

“Waterline” concerns Stuart’s father, Fredric, who died when Stuart was 3 years old, and ends with a snippet of his father singing “Frankie and Johnny” at a party. Like all of “Happy Nowhere,” it was written solely by Stuart (except “Subject To Change,” the music for which he co-wrote with Arch Acan- tara).

As for Dog’s Eye View, the current lineup, besides vocalist/guitarist Stuart, is drummer Alan Beozzi, guitarist Tim Bradshaw, and bassist Dermott Lynch.
first single, "Paraffin," a creepily seductive song about sexual fluids. "Paraffin" is more left-field [than other songs on the album], but at the same time it's a good song and has a good hook to it," says Rankine.

A CD-S featuring four mixes of "Paraffin" and the album track "Heidi" was released to select small stores in early November. It was also featured at Tower Records during the holiday season. "As we saw it going on radio, we thought it would get a little bit pushed in the midst of the Christmas season," says Jeff Ayeroff, co-president of the Work Group. But we wanted to have the right price and position, so we did advertising to allow that to happen. The CD-S sells for $4.98, about $2 less than full-priced CD-S.

"We're trying to work this record from the ground up," Ayeroff says. "This isn't the kind of set you can have a pop hit with. Ultimately, it will have to pop on radio, but you can't force it."

Sony has sent posters to mom-and-pop stores, and the album will sell at a developing-artist price: $7.98 for cassettes, $11.98 for CDs. In addition to a video for "Paraffin," a clip for the instantly catchy "Tiny Meat" is ready to go.

Rankine and Walk met when Silverfish toured with Ministry and Faith and the Fang at the end of '95. Rankine quit Silverfish and moved to Seattle, where she and Walk forged Ruby in mid-'94. "It was a reinvention of what we thought sounds and structures I wanted, but I didn't really know how the end product would sound," Rankine says. "I started working with Mark because he understood traditional song making. In Silverfish, it was spot-of-the-moment, energy-inspired music."

"Salt peter" is an alluring, hi-tech album packed with guitar loops, drum pings, and Rankine's mesur- ical, subtle vocals. For her, it was a matter of learning how to speak softly and eloquently.

Whereas Silverfish was 99% energy and 1% music, Ruby is "much more based on art as a personal expression," says the blue- haired Rankine.

"My job with Silver was to be a filter," says Charlie Rankton of Lon- don-based Interceptor Enterprises, which manages Ruby. "I have to stop the one info glut from begging her down."

While Charlton knew of Rankine from her work with Silverfish, he wasn't familiar with the Ruby material. "Lesley has very def- inite ideas about how she does and does not want to be perceived," he says. "A lot of the imaging comes from her. All the artwork images on the album were made or pho- tographed by Lesley, and the photo shoot ideas come from Lesley and Joseph Coulitce." Photograher Bill Malloch of New York used images associated with Nine Inch Nails. In January, Ruby will do a five- market tour of small clubs in Los Angeles, San Francisco, New York, Atlanta, and Chicago. In March, Ruby will begin a six-to-eight-week national tour.

Besides Rankine, the band fea- tures Gavin Fawcett, drums; Chris Taplin, bass and programming; and Shannon Dougherty, guitar and key- boards. Walk, who co-writes with Rankine and plays on the album, is not part of the touring outfit.

"Because the music is so good, it makes us look like we know what we're doing," Ayeroff says. "You get an album like this, it's hard to screw up. It's coming back from radio, which is the nicest thing. At a time of the year when you don't think a record's going to go, people started ad- ding it."

The buzz on "Paraffin" began when KROQ Los Angeles DJ Rod- ney Bingenheimer added it to the station's playlist in November, says Geordie Gillespie, the Work Group's national director of alternative promo-

"We also got WDST Woodstock, N.Y., and KUQK Phoenix," he says. "Radio stations from triple-A to hardcore industrial can relate to this track."

Officials at Creation, Ruby's Lon- don label, are more circumspect but equally enthusiastic.

"It's quite different from other Creation material," says Creation managing director Dick Green, "so we've had to approach it in a ver-

different way. A lot of our other bands, like Oasis and Teenage Fan- club, are straighter, more guitar- based, and built up through a live following. This one we're working the other way around.

"In the U.K., it's going slowly," Green says, "but we're getting a lot of critical acclaim. I think once we do the live work in the new year, we'll put the whole picture together."

EARLE, PARTNER LINK VENTURE WITH WB

(Continued from page 14)

the production situation, which will hopefully be a magnet for what we envision as alternative-country-learn- ing artists who are not limited in the scope of what they can do," says McEwen.

Adds Norman, "We've struggled with all kinds of words to describe the music: Progressive country? Alternative country? Alternar coun-

try? Obviously, if they sign some- thing that we work out of Nashville for any time, it will considered coun-

try, but what we have really done is signed a great artist and a great record man, and I don't want to put them in a corner that may not at all be what they're comfortable being referred to as."

Indeed, Earle says he wants E- Squared to be a Nashville label that does other things besides country music, "but I don't want to say I don't want to do country music."

Adds Emerson, "We could see an artist like Mary Chapin Carpenter, or Alison Krauss, or the Mavericks, or Lyle Lovett. But we also see Smashing Pumpkins, or Green Day, or someone classy like Tom Petty."

Most significant, Emerson says, is long-term artist development for E- Squared artists. "With my manage-

ment and label background and Steve's experience as an artist, we hope to be able to nurture artists for a three- to five-year period rather than having the pressure of having to succeed on their first record—though that doesn't mean we won't pull a Georgia Satellites double-platinum first record."

But Earle has an option to add artists to Warner or release them independently. "No matter how good they are, some artists just aren't ready for that meaty grind yet," says Earle, referring to major dis-

tribution.

Indie distribution domestically has not been decided yet, he adds, though the Viceroy— a young Cree-

dence Clearwater Revival/Replace-
mements-inspired quartet from Knoxville, Tenn., that is E-Squared's first signing besides Earle—will be distributed through Castle Commu-

nications in the U.K. The latter is the only territory where Warner will not carry domestic E-Squared/Warner Bros. product.

Initially, Earle says, the label will limit releases "until our war chest builds up." While he and Ray Kennedy have co-produced the Viceroy, he says that they'll "never saddle a band with me as producer just for money or any other consid-

eration."

On the marketing side, Norman notes that Earle, at least, will be marketed at both pop and country. "We're still very aware of Steve Earle in the country marketplace," he says. "Travis Tritt's last hit, 'Sometimes She Forgets,' was a Steve Earle song, and while his previous albums maybe didn't get tremendous attention, it was enough so that people certainly know his name and respect him tremendously, which means there are stations out there which are likely to at least listen and consider finding slots for him."

"By the same token, Steve's got tremendous respect from the larger pop community as well. So our side will take his record to the country marketplace, hopefully in tandem with Irbanark getting the story out there that this great record exists."

Norman adds that since the Bur-

bank and New York offices have shown such strong interest in Earle, they will both be involved in "I Feel Alright's" release strategy.

As for future E-Squared/Warner Bros. endeavors, Norman says that Warner Nashville VP of progressive music Chris Palmer will handle Earle's show. From Nashville, though he notes that "as music comes in, I think the total company will take a look at what it is and start strate-

gizing planning sessions."
BILLY TUESDAY: The Portisheads-meets-Alanis Morissette-meets- Nine Inch Nails sounds of Ruby hit the streets Jan. 9 via the Work Group. The mastermind behind the album, “Salt peter,” is Lesley Rankine, formerly of the Chaos band Silverfish. Rankine reportedly was considered for Shirley Manson’s lead role in Garbage, which isn’t too surprising.

Two-Faced. Former Suicidal Tendencies frontman Mike Muir once again is touring in two bands: the furry infectious Groovies and his new punk band Cyco Miko. After Europe, the bands, featuring the same lineup, will tour the U.S. in February. Cyco Miko’s Epic debut, “Lost My Brain (Once Again),” featuring Steve Jones on guest guitar, is due Jan. 16.

given the similarities between the two singers.

Not only do Rankine and Manson come from bands that end in “fish” (Manson’s other band is Angelfish), but they both sport a vamp-like look, hail from Scotland, and deliver powerful lyrical assaults. However, musically, Ruby fits more in the trip-hop vibe with dance beats blended with industrial rock anthems. The Creation import of the first single, “Paraffin,” began trickling into the U.S. in October, when KROQ Los Angeles started spinning it. RITMS (Live 105) in San Francisco and WNNX (99X) Atlanta and dance clubs soon jumped on the track. In November, Work issued a CD of the song, while some stations also began playing “Tiny Meat,” which will be serviced as the second single in February. The label has been slowly introducing Ruby’s music, art, and video to the industry since last summer, according to Barbara Bauman, director of marketing at Work. Ruby will hit the road as a full band for five dates in February and March in Los Angeles, San Francisco, New York, Atlanta, and Chicago and return for a six-to-eight-week tour in mid-March. Meanwhile, the video for “Paraffin” begins airing on MTV’s “120 Minutes” in early January.

Seals & Sheen, head of alternative promotion at Work, who worked with Silverfish while at Chaos, “This album is full of potential. It’s much more aggressive than trip-hop has seen yet, and we’re getting all different types of modern rock airplay from the 99Xs and Live 105s to WIDST Woodstock (N.Y.) and KUKP Phoenix.” The album is being listed at the low-creeping artist price of $11.96 CD/$7.96 cassette. 

TALENT: Armed with an impressive introduc- tion from the Notorious B.I.G., female R&B trio Total is ready to show the world what it has to offer on its self-titled Bad Boy Entertainment/Arista full-length debut, due Jan. 16. Total was introduced via Tommy Boy’s “New Jersey Drive” soundtrack, which spawned its hit “Can’t You See” featuring the Notorious B.I.G. The song reached No. 3 on Hot R&B Singles & Tracks and No. 10 on Hot 100 Singles in June 1995. Before that, Total song back up vocals on B.I.G.’s “Juicy” and “One More Chance” from the rapper’s album, “Ready To Die.” Total’s newest single, “No One Else” featuring Da Brat, is No. 15 on Hot R&B Singles & Tracks and No. 37 on Hot 100 Singles. The video for the song reached No. 1 on the Box in December.

The forthcoming album features production by Sean “Puffy” Combs, Chucky Thompson, Raseef Saddiq, and Trackmaster. Michelle Joyce, director of marketing at Bad Boy, says that the B.I.G. connection created more anticipation for the newcomers than there would have been if the single featured just the trio. Joyce says the label plans to air a 30-second commercial on BET, the Box, select MTV markets, and other local TV shows in mid-to late January. An extensive radio, retail, video, and press promotional tour is planned for January.

TIDBITS: Relations’ Gev Mule guests on “Late Night With Conan O’Brien” Friday (29), and opens for Blues Traveler on Sunday (31) at New York’s Roseland … Victory goes to modern rock radio with “Social Misfits” and to album rock with “Debutante” from Atomic Boy’s “Sonic Cocktail” album in January. Specialty shows on modern rock KITS (Live 105) San Francisco and KOME San Jose, Calif., have already begun spinning some songs from the album.

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Socially Conscious Rap Acts Explore Alternatives

The Fugees Hope To 'Score' With Their Sophomore Set On Ruff House

By J.R. ReYNolds

LOS ANGELES—Despite a somewhat modest sales performance by the Fugees' 1995 debut, "Blunted On Reality," the hip-hop trio managed to establish an underground following with remixes of several of the album's singles. With "Score," the act's sophomore Ruff House/Columbia set, which streets internationally on Feb. 18, the Fugees are confident they won't have to rely on remixes. Although music critics and underground fans agree that "Blunted On Reality" was a creative set, the album featured beats and rhythms that were slightly out of sync with the music of the day. As a result, it sold only 118,000 units, according to SoundScan.

"The last album was produced under the supervision of another production company, but this one is all us," says group member Wyclef "Cliff" Jean. "But just being different isn't enough; you have to have a vibe that the street can get with, which is what we're bringing on this set."

Enter producer Salaam Remi, who remixed the set's singles "Happy Heads" and "Vocal." Remi's fresh interpretation of the singles revitalized the tracks and gave the Fugees new life among consumers. Lauryn "L" Hill and Prakazrel "Pras" Michel round out the Fugees. Jean and Hill executed most of the production, with Michel and Jerry Duplessis receiving co-production credits.

The Fugees' songs are licensed through Sony Music Publishing, and the band is managed by New York-based DuCom Communications.

In an effort to sustain the act's appeal, Remi was tapped to produce "Fu-Gee-La," the first single from "Score." The record has a slow-rolling rap melody and features fluttering vocals by Hill, who re-creates the book from Teenie Marie's 1996 No. 1 R&B hit "Oo La La La."

Street teams issued promotional 12-inch and maxi-cassette versions of "Fu-Gee-La" to mix shows and record pools Dec. 12. The single's video was shot in Jamaica and was serviced to BET, the Box, and local outlets Dec. 12.

Columbia will begin its major push of "Fu-Gee-La" to R&B and crossover radio on Jan. 16. Top 40 stations will be serviced as the single develops. "Fu-Gee-La" is backed with "How Many Mics" and will be serviced to retail in CD4 and cassette-single configurations on Jan. 9. Columbia black music division marketing VP Demmette Guiddy says that reaction to the song has been favorable. "The 12-inch is getting spins from mix shows," he says. The B-side of the single also fared well, winning WQHT (Hot 97) New York's Battle of the Beats contest.

During the first week in January, a three-cut promotion sampler is being issued to record one-stops and will, in turn, be serviced to independent retail accounts prior to the album's release. Advertisements targeting college students and general consumers will appear on billboards, in subway stations, and in trade publications, as well as in lifestyle and hip-hop magazines.

Columbia is forming an Internet World Wide Web page in January that will tap a master E-mail list of Fugees fans. In an effort to broaden the target appeal, the label has been promoting promotion and commercial dates to demonstrate the group's live performance skills. With the Fugees performed in New York at the Vibe Music Seminar in August and in Jamaica on Nov. 1.

The project's mini-tour, hosted by 550 Music funkster George Clinton and including the Fugees and Sony acts Dionne Farris, Maxwell, and UB40, (Continued on next page)

Island's Dark Sun Riders Blend Message, Rhythm

LOS ANGELES—After erecting signposts to social and spiritual enlightenment with X Clarr, Brother J. has re-emerged as a member of the Dark Sun Riders, whose Island debut, "The Seeds Of Evolution," streets Feb. 13.

The album features thoughtful rap lyrics over jeep-friendly hip-hop beats and rhythms. Brother J.'s real name is Jason Hunter, but he prefers to be known as the "Vida Magus of Evolution." He says the Dark Sun Riders are different from other socially conscious rap acts because of their ability to combine nourishing street-based knowledge with music.

"People are not pleased with where music is going," Brother J. says. "We bring politics, skills, and respect to our craft—something that's been lost among most recording acts today."

"There are some serious doses of reality (on the album), but we're not (Continued on next page)

The Rhythm and the Blues

No Capitol Gains: Affectionately known as "the house that Nat Cole built," Capitol has enjoyed a rich black music tradition. But in recent months, R&B stalwarts, such as the Whispers, and newcomers, such as Hami, have been struggling for retail attention.

More than a dozen black artists are signed directly to Capitol, and the label distributes additional R&B acts on Debut, Vinyl, Umbrella, and Grand Royal. However, no Capitol act is listed among the top 50 artists on Billboard's year-end R&B chart.

Theories abound about why Capitol has lately been unable to demonstrate a sustained proficiency in R&B.

Some observers say that inferior A&R might be the culprit. But bona fide creative label talent, such as Bel & CeCe Winans, Rachel Forrester, and Por-trait, tends to diminish that hypothesis. A more likely culprit is the lack of black executives in decision-making capacities at the label.

With the exception of marketing VP Ruth Carson, there are no senior black executives working at Capitol.

R&B is a genre deeply rooted in African-American culture, and it demands executives who are sensitive to the nuances of black consumers and their communities. For a label to have a successful R&B roster, executives must have a practical knowledge of the recording business, as well as an intimate understanding of those to whom its product is marketed. There are numerous qualified black executives who could fill the bill.

Also needed at all labels peddling R&B music is an empowering hierarchy that allows culturally aware executives not only to suggest marketing and promotion ideas, but to implement them.

Capitol's lackluster 1995 R&B chart performance suggests that not having black executive decision-makers on board may have impeded the success of its promising R&B roster.

The NAACP Image Awards committee announced Jan. 12 as the deadline for nomination submissions for the 27th annual NAACP Image Awards.

The awards show—which was created to highlight black cultural achievements in music, literature, film and television—now has a diversified label last two years due to political scandal and alleged financial impropriety (Billboard, March 4, 1995).

The 1996 Image Awards celebration will be taped at the Pasadena (Calif.) Civic Auditorium on April 6. It is scheduled to air on the Fox TV network on a date not yet announced.

The Image Awards submissions office may be reached at 213-NAACP-96.

Death Row threw a top-flight year-end party that ranked among the best of 1995. The soiree was held at the Chateau Le Blanc estate in the hills of Hollywood. In addition to the obligatory battalion of hip-hoppers and other industry soldiers, there was a healthy cross-section of nonindustry professional types, as well as friends and family.

The holiday gorge-feast featured sumptuous soul food, a seafood buffet, a dessert room, and numerous wet bars—courtesy of L.A. caterer to the stars Emanuel Thomas.

The festivities ran well into the early morning and included a headline performance by the Whispers—a musical exhibition that delighted most guests, who had mistakenly resigned themselves to listening only to rap rhythms during the evening.

Death Row CEO Suge Knight says, "A lot of my musical influences come from older music, and it's a side of Death Row that many people don't know about, but will be impromptu.

According to Knight, the first project slated from "The Row in da 9-6" is 2Pac's double-CD platter "All Eyes On Me," which is due sometime this month. Among the featured artists on the set are funkster George Clinton, Snoop Dogg Dogg, Nate Dogg, Jewell, Sam Sneed, Michel'e, and the Lady Of Rage.

"California Love," the first single, features Dr. Dre. The release date had not been announced at press time.

Also on the Death Row release schedule for early in the new year is the still-untitled set by debut R&B vocalist Danny Boy.

The Brunswiek Years—Volume One" is a two-CD collectors' package for R&B fans interested in "touring" what was one of the leading record labels from back in the day. The digitally remastered set features 20 tracks that span from the '50s through the mid-'70s and includes work from such artists as the Chi-Lites, Jackie Wilson, Little Richard, the Arista-ties, the Young Holt Unlimited, Gene Chandler, and the Drifters. The label plans to issue a second volume of singles in mid-1996.

Music History Fans should watch for "Miss Rhythm: The Autobiography Of Ruth Brown, Rhythm And Blues Legend." The book is written with Andrew

That's A Big Check. Jive Records artist R. Kelly, left, presents a $5,000 donation to the National Black Programmers Coalition president Irene Ware. The funds are designated for the NBPC's scholarship fund, which benefits selected college students.

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*The Fugees (Continued from preceding page)*

begins Jan. 31 at Morehouse College in Atlanta, then moves to Hampton University in Hampton, Va., on Feb. 1; Howard University in Washington, D.C., on Feb. 2, and concludes at Morgan State College in Baltimore on Feb. 3. Guidry says, "We're also planning to do [promotional] acoustic sets at various locations around the country. But instead of having the guitar case to remember, we'll have a five-member band. We can appreciate our fans and considerate gift of appreciation. We appreciate your support of fans for their shows to those new albums."

**Following the album's release, the label plans to send the act to international markets, including London, where the single is receiving airplay. Following the release of the Fugees, we're scheduled to play the 1996 tour with act Das EFX.**

"The group didn't even make it to Japan and managed to sell 6,000 records there," says Guidry. "But they're going to the Far East to support their new album."

Columbia plans to send the Fugees on a domestic commercial tour beginning in March. William Morris is the act's booking agency. **ISLAND'S DARK SUN RIDERS BLEND MESSAGE, RHYTHM**

(Continued from preceding page)

including "the magus journals," spoken-word interludes that help listeners interpret the songs and place them into perspective. Wasteland, the first single, comes from the album's second half. Says Brother J., "We all grew up in the streets and know what it means to have street knowledge. It's not about knowing how to buy and sell rocks [of crack], but how to safely roll on the streets and fight for the proper."

The Dark Sun Riders are managed by New York-based Notable Entertainment. Because the album features intellectually challenging concepts, the act included the "magus journals," spoken-word interludes that help listeners interpret the songs and place them into perspective. Wasteland, the first single, comes from the album's second half. Says Brother J., "We all grew up in the streets and know what it means to have street knowledge. It's not about knowing how to buy and sell rocks [of crack], but how to safely roll on the streets and fight for the proper."
### Hot & R&B Single A-Z

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### Hot & R&B Airplay

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### Hot & R&B Singles

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BUBBLING UNDER... R&B SINGLES (Continued from page 18)

Yule and covers Ruth Brown's musical career, which in the early days was handicapped by the unfortunate curse of racial segregation and unfair contracts. Throughout it all, however, the veteran artist managed to deliver some of the best R&B on wax. The book is published by Donald I. Fine Books/Dutton and will be in stores Feb. 22.

DATABASE: Mecca Don, the Charlotte, N.C.-based label that brought us Adina Howard, Michael Speaks, and debut act Sa-Deuce, released a signed rapper Pudgee (The Phat Bastard). It will release the artist's second album through Priority hip-hop imprint P-Street early in 1996. According to reports, has again requested a release from his long-term contract with Warner Bros. and plans to deliver the three remaining albums on his recording agreement via a triad of projects consisting of previously unreleased songs.

J.R. REYNOLDS

THE RHYTHM & THE BLUES (Continued from page 18)
Billie Ray Martin Embraces Life With 'Memories'

by Larry Flick

God, is this what I've worked so hard for?

Fortunately, she managed to channel her depression into determination and continued to scour up cash to bankroll industry showcases around London. "Ultimately, I had to believe if I could carry on just a little longer, something would happen.

And it did. The eventual interest of EastWest-distributed Magnet Records in the U.K. led to the gloriously absurd recording of a document-plea for love encased in a handbag-swingin' house groove. With a world-wide depth courtesy of Martin's deeply rooted range, the single was creatively leagues ahead of typical diva club fare, earning deserved dance-floor success throughout much of the world seemingly within seconds after its release last winter. Upon getting picked up by Sire/Elektra and the appropriately labelled 'Your Loving Arms' went on to top Billboard's Club Play chart in March and enjoyed a brief but impressive stint on top 40 and crossover radio.

"The success of that single validated my belief that a lot of people would respond to my music if they had a chance to hear it," Martin says. "It makes me confident about the future of the album.

Slated for worldwide release in March, the full-length 'Deadline For My Memories' ambitiously expands on the romantic worldview of 'Your Loving Arms' and examines the psychological eb and flow of life based on Martin's experience and perspective. Although that may be a lofty reaching goal for a dance record, the heady lyrical content of songs like "Still Waters," "I Try," and "Big Tears And Make-Up" provide a soulful contrast to the electro-chill of the rhythms, which were largely produced by London-house whiz Brian "B.T." Transeau.

"When I listen to this album in total, I realize that what I am doing is offering my life for the world to explore and learn from—and that feels good," Martin says. "But as individuals, we are all a part of the kingdom, and there is never a tone of complete resignation. They are certainly melancholy or angry at times, but ultimately, hopeful. Even at my lowest points—when I might have questioned myself or my strength—I am proud to admit that never taken that final step into darkness. I wanted my songs to reflect that.

It is Martin's unwillingness to remain in problematic situations that made her a notorious figure in the U.K. club scene roughly five years ago. Shortly after a move from her native Berlin to London as front woman of the eclectic club troupe Electrobe 101, Martin left the group after what she describes as ongoing friction with its management. The ensuing mudslinging in the press left Martin momentarily branded as "difficult." "It was a bizarre situation that is best left in the past," she says diplomatically. "What I will say, though, is that it is difficult to be a woman in this business with a strong point of view. It can be very threatening to some people.

In establishing a solid solo career, Martin is taking care to walk a fine line between pleasing club loyalists and exploring her potential as a pop/soul chanteuse à la Antie Lennox. On "Deadline For My Memories," she aims to link the two genres with "real emotions. I think people are looking for singers who are so willing to cut and reveal parts of themselves, whether it is within a dance beat or in a ballad setting."

With her vision sharp, Martin is optimistic about her immediate future in the U.K. With the launch of Rca's upstart tour of the U.S., the U.K., and parts of Europe in the coming months. "I still have my little breakdowns," she says with a laugh. "But I take at least one minute out of every day to meditate and remind myself that I now have an amazing team of people who are dedicated to bringing my music to a large audience. I am committed to not letting them or myself down."

RUNNING ROUND RCA: We are delighted to report that Las Vegas siren Kristine W. has finally signed a long-rumored album deal with RCA. Her long-in-progress debut album, "Land Of The Living," is being prepped for spring release and will include her 1994 No. 1 EastWest smash, "Feel What You Want," as well as the much-touted but never-released anthem "One More Try."

Kristine's U.K. parent label, Champion Records, is currently circulating the stomping hand-raiser "I Don't Want To Think About That" on promotional test pressing abroad. There has been no final decision on what the project's first single will be here. We simply cannot wait for the world to hear what we predict will be heralded as one of the more inspired dance albums of '96.

After a relatively quiet year on the dance front, RCA is staking up for a busy new phase of releases. January brings the onset of Delacy's uplifting "Hideaway," which comes full circle from its original state-side release on New York's Easy Street Records roughly a year ago. The track has since been licensed to the U.K.'s Slip'n'Slide Records and picked up by the neighboring DeConstruction Records. RCA gets the record on the U.K.'s established ties with deConstruction. Exhausted? You will be after twitching 'n'twirling to Love To Infinity's virtual reinvention of the track.

NEW YORK—Preparations are under way for the third annual Billboard Dance Music Summit, which will run July 17-19 at the Chicago Downtown Marriott.

In addition to an agenda of discussion groups and artist showcases, the confab will include a variety of new features. At the top of the agenda is Billboard's Carnival Expo, which will take place concurrently with the Summit's panel sessions and combine traditional sound and light exhibits with interactive product booths, games, and contests.

Another offering will be a remix/editing workshop on July 20, to be presented in coordination with Chicago's Vibe Music. These sessions will provide hands-on lessons in the indie label's in-house recording studio.

Additional details on these and other facets of the Summit will follow in the coming months. Look for registration rates and hotel-reservation information in March.
CLUB PLAY

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MAXI- SINGLES SALES

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DANCE TRAX

(Continued from preceding page)

the works. Props to RCA's Carmen Cacciato and BMG's resident dance maven Vince DeGeorge for teaming up and working hard for the prominence of dance music at the label.

NEW BEGINNINGS: On March 31, producer/composer William Orbit ends a lengthy absence from public view with a pair of mouth-watering new projects. "Hinterland" revives his revered Strange Cargo alter ego, while "Toward The Unknown Region" breathes new life into his other recording moniker, Torch Song. On this day, Orbit will christen the albums—both of which will be released on Warner-distributed Discovery Records—with his first concert appearance, at a Los Angeles venue to be confirmed.

Long regarded as a pioneer of electronic dance music, Orbit has contributed six tracks to the AI Pacino/Robert De Niro flick "Heat" and will host "Stereo Odyssey," a 12-week program for KCIR Los Angeles. Gee, talk about your splashy returns. We're glad to have the brilliant Mr. Orbit back in action.

Speaking of blasts from the past, this 80 dance/pop darling Lisa Lee is reuniting with former mentors Full Force for four songs to be included on a Lisa Lisa & Cult Jam best-of collection due this spring. The songs have yet to be recorded, though Full Force's Bowlegged Lou tells us that the vibe will "return to her roots, but with a definite eye toward the future." The set will be released on Los Angeles indie Thump! Records.

PARTING GLANCES: The international dance music community continues to mourn the untimely loss of producer Roger McKenzie, aka Wild Child, who died from heart failure on Nov. 25. He was 24.

Shortly after his death, McKenzie's girlfriend and manager, Donna Snell, set up the Wild Child Musical Foundation, which will encourage and subsidize the musical efforts of young people in the U.S. and U.K.

"When we moved to New York, all we had was a bed, a television, and a studio," she says. "I can't just sell the studio. I want to use it to help people who have the talent to do stuff but haven't been given the opportunity." Logistics for the foundation have yet to be finalized.

Wild Child earned rightful props from DJs all over the world for shimmering mixes like "Renegade Master." Two early singles, "Bad Boy Come Around" and "Jump To My Beat," will be issued on Hi Life Records within the next month or so.
Golden Voice Back In Oak Ridge Boys; Vet Drummer Sammy Creason Dies

COME BACK, SHANE: Exiled baritone William Lee Golden is returning to the Oak Ridge Boys, Steve Sanders, who replaced Golden in 1987, is leaving the group for personal reasons. Golden joined the group in 1965 and was forced out after 22 years. Part of the problem stemmed from differences in lifestyles. The rest of the group was in razoreuta and tailored clothes; Golden grew his hair to a waist, and his beard was six inches long; he also wore bucklekin and lived in a teepee in his backyard. No fashion forecasts yet.

Nashville and country music lost an old friend last month when drummer Sammy Creason died at age 51 of a brain aneurysm. He complained of a headache and collapsed Dec. 20 and died the next day in a Nashville hospital. He began his career while a student at Arkansas State as the drummer for the Bill Black Combo, which opened for the Beatles' 1964 U.S. tour. He later played behind Ted Nugent, Jerry Lee Lewis, Aretha Franklin, Dylan, Rita Coolidge, and Barbara Streisand, and he was a longtime member of Kris Kristofferson's band. He is survived by his wife, Claudia, and their children, Ty and Naomi.

The Statler Brothers begin their fifth season on TNN on Saturday (6), with George Jones as guest artist, joining series regulars Crystal Gayle and Ronna Reeves. Guesting on Jan. 13 will be Brenda Lee. Bryan White will be on the Jan. 20 show, and Patty Page appears Jan. 27. The series is the network's highest-rated... In new episodes of another TNN show, "The Road," Travis Tritt, Shelby Lynne, and Hali Ketchum appear Wednesday (3), followed by Lee Roy Parnell, Aaron Neville, and Mary Chapin Carpenter on Jan. 10. Delbert McClinton, Clint Black, and Shawn Colvin appear on Jan. 17; Marty Stuart, Steve Wariner, and Ashley Cleveland on Jan. 24; and Joe Ely, Doug Stone, and Kathy Mattea on Jan. 21. Terri Clark, who was offered 1996 tour slots with Dwight Yoakam and George Strait, has decided to take the Strait path. They'll go out Jan. 18 for about 60 dates.

CHERRY LANE MUSIC is publishing the "On The Back Porch With Barry & Holly Tashian" songbook this month. The book features 14 original songs arranged for guitar and voice. It also contains a biography, discography, pictures, and annotations on each song... Mike Curb tells us that Curb/MCA has acquired all of the Judds' albums and will reissue them in the first quarter... More details on the Nashville Entertainment Assn.'s Extravadanz96.

John Anderson's Back In 'Paradise' BNA, 'Blair Garner' Show To Hold Contest

NASHVILLE—The latest chapter in the country music comeback of the decade continues this month, as Billboard's annual chart. Records releases John Anderson's new album, "Paradise" and launches a marketing campaign, including a contest with the radio program "After MidNite With Blair Garner," in-store appearances, mailing copies of the single to his members' fan club, and prime positioning at retail.

"Our positioning statement regarding 'Paradise' is, 'Here's John Anderson,' a platinum act, and he's exactly what radio seems to be asking for—something familiar, credible, and identifiable," says Dale Turner, VP of BNA. "Those three words are buzzing in the air right now. There's such a glut of mid-nights, but John is the real deal."

Turner says that radio response to the new single, which is the title track, has been enthusiastic, which attributes, in part, to the fact that Anderson had not released a new single in six months. "We did by default," Turner says. "After the third single from the 'Country Till I Die' album, John and Joe Galante decided, 'Let's get off this project, and Nash into the studio, and create another 'Semi-Nude' Window, which would be double platinum."

Anderson says RCA Label Group chair Galante and RCA Label Group VP of A&R Thom Schuyler were among those instrumental in finding songs for the project. He feels positive about the tunes, particularly the title track. "[They] brought me the tape and played me the song," he says. "I just listened to the first verse and told them to shut it off and said, 'If the rest is anything like the first verse, I'll do it.'"

Among the other songs, Anderson is particularly excited about are "The Band Plays On" and "Let The Guitar Do The Talkin,'" which feature special guests Levon Helm and Mark Knopfler, respectively. "To have Levon playing on one of my songs," Anderson says, "Singing with Levon is a dream come true in a lot of ways. We worked together this past year on the road and thought it would be good to get into the studio and put something down. And the other real bonus on the album is that Mark Knopfler was kind enough to play guitar on one of the cuts, 'Let The Guitar Do The Talkin.'"

Turner says that the BNA staff began the push on the album in November, with regional promotion reps taking the single to stations, "doing what we call blitz travel." In December, BNA kicked off the Anderson cruise contest with the 200-affiliate all-night syndicated "After MidNite" program. "We designed a national contest with Blair whereby..."

WYNONNA BACK FOR 3RD SOLO SET (Continued from page 8)

is very loyal, and it's both old country and new country. We're going to be ordering quite a bit."

The length of the first single, "To Be Loved By You," written by Gary Burr and Mike Reid, has kicked up the first dust with the country radio, where it was released Dec. 21. WPOC Baltimore PD Bob Moody says of the song, "It's too juvenile, too slow. We couldn't fit it on a 4¼-minute cut." The album track of the song runs 4:52, and the single is 4:25 with an 11-second fade.

"I like it," says Dave Kelly, PD at WSIX Nashville. "I was rather impressed, and I am looking forward to the rest of the album."

Curb chairman Mike Curb defends the song, saying, "If something is good, it's not too long. The single is a country monster, and country radio will receive it well. You need to listen to network airplay to appreciate its depth. It's very spiritual, and it's all of one piece. MCA and Curb are a perfect match, and Florida and Los Angeles will work very closely on this. We're still meeting and discussing our campaign."

At this time, date, and time, the marketing and promotion campaign for the record had not been ironed out. Wynonna says that she and her reps methodically picked the songs to reflect the changes she has been going through. "I have learned the truth about many things, from learning the identity of my real father, to how much money I owed, to who my friends and enemies were," she says. "I learned the stinking truth about my life, my strengths, and my weaknesses. This has been a year of revelation. Next year will be my year of revolution."

Wynonna says she began work on the album while on stage at Fan Fair in 1994. "I was three months pregnant with Elijah. I was going through a very weird time. I had lost the thing I loved the most—the road. I remember standing there singing 'Free Bird' as if it were my anthem. You know, if I leave here tomorrow, will you still remember me?" She adds that she slipped $290 to the Fan Fair fireworks operators to set off skyrocketets when she sang the word "fly."

Even though Wynonna's version of "Free Bird" was included in the album 'Friends' album, she says she added it to "Revelations" because of its meaning to her. "Who am I and who I am not is coming into the songs of all these songs. I had nothing in my life but this album at one time. You're very vulnerable in pregnancy. And after the June baby was born, I had lost everything—I had sold the..." (Continued on page 27)
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**Billboard® Top Country Singles Sales**

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**Billboard® HOT COUNTRY™ SINGLES & TRACKS**

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we're giving away a one week cruise in January. John is playing on the cruise ship. Along with other promotions the label is planning a weekend fiesta in Las Vegas with a special performance by John's sonnel to premiere the new album, as well as fish with John, and in-stores during early 1996 in Atlanta, Minneapolis, and Orlando, Fla., Turner says.

BNA is also targeting consumers by adding the #1 country radio prime markets issue the cassette single along with the stations' promotional magazines. "Hopefully, through the related word and the cassette single sampling we can alert the consumer that there's a new John Anderson album coming out, and hopefully, that will drive people in the store." Turner says. "It ties radio, retailer, print, and audio together in order to create some synergy." In addition to radio promos and music publications, BNA is considering ads in hunting or fishing magazines, and in-stores at bass pro shops. "Turner says but fish, and we're going to play off his strengths and interests," Turner says. The label says it's exploiting his relationship with Gibson. After having his initial success in the early '80s with such songs as "I'm Feelin' Bull" and "I'm Mad At An Old Chick of Coal" (But I'm Gonna Be A Diamond Someday), Anderson was out of the limelight before resurfac- ing on BNA with the hit singles "Sidewalk Tequila Night," "I'm Soft," and "Seminoles Wind," from the album named after the earlier track. "Another thing about our slowest time, there were still very loyal fans that still wanted to hear us and our music," he says. "I think other artists need to remember that before they lose hope too much: There are still fans out there who are very loyal to our music, and I'm lucky those fans supported me through the slower years.

"I'm more than having fun playing these songs again," he says. "I'm really looking forward to the album, and I'm really looking forward to the songs, and I think the fans out there have been waiting a long time to hear our music again."
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**Top Country Catalog Albums**

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**Billboard Top Country Catalog Albums**

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MCA BOWS IN MEXICO: As expected, MCA has assembled an executive team in Mexico City that will launch MCA Mexico in mid-July. Heading up the label will be GM Arturo López Gavito, formerly label manager of BMG Mexico. David Prado, previously BMG's promotion manager, has been named promotion manager at MCA. Héctor Riveroll has been appointed marketing director. Riveroll was sub-director of PolyGram. Restored music journalist Jorge Soto has been appointed label manager of GRP Records.

MCA has now established offices in Argentina, Brazil, and Mexico. Several industry veterans have been approached by MCA to helm its U.S. Latin office, which should open in the first quarter of 1996.

CONFAB UPDATE: Billboard's seventh annual Latin Music Conference is scheduled to take place April 28-May 1 at the Hotel Intercontinental in Miami.

EMI MEXICO NOW! Following the enormous success of the "Now That's What I Call Music!" compilation in Europe and Asia, EMI Mexico Music recently put out its own "Now" package, in conjunction with Polygram Mexico. The 18-song compilation, which contains international smashes by U2, Sheryl Crow, Bon Jovi, Sting, and Boyz II Men, has been shipped throughout Latin America, except in Brazil, where a slightly different version has been released under the title "Planet Hits—Now That's What I Call Music." The Spanish package debuted in the top 10 of Argentina's sales chart in December. EMI and PolyGram plan to release a second album in the series in May 1996.

RUZ, FERNÁNDEZ Join Billboard: Pedro Ruiz Gutiérrez has been named as a Billboard correspondent in San Juan, Puerto Rico. Ruiz is a staff writer for The San Juan Star. Maria Elena Fernández has been tapped as a Los Angeles Latin correspondent. Fernández is a contributor toLos Angeles news/entertainment magazine L.A. Weekly.

Sony Brasil Debuts Catalog On CD-ROM

by ENOR PAIANO

SÃO PAULO, Brazil—In a groundbreaking bid to improve its direct sales operations while developing its image as a hi-tech company, Sony Music Brasil has created "The CD Express," a CD-ROM that offers one-stop purchasing for computer users.

According to the label's marketing director André Luis Calainho, Sony Brasil is the first company to release its catalog via a multimedia publishing system.

The concept of "The CD Express," says Calainho, is to reproduce the experience of visiting a retail outlet. The user can search through the virtual store for a preferred genre, artist, and song or album title. When the album is located, the user can view the album jacket and track listing. Three songs can be sampled from each of the 900 titles available. The records can be purchased via telephone or Internet.

"The CD Express" is like a 24-hour shop—absolutely complete and with a friendly interface," says Calainho. "We managed to put an incredible amount of information inside 'The CD Express'—more than 10 hours."

Sony's investment in the multimedia market has been timely. IBM estimates that Brazil currently has 1 million computers with multimedia devices, a figure that is expected to double by the end of 1996.

Sony expects to sell 100,000 units of "The CD Express" in 1996. IBM alone bought 50,000 units, which is

Feliz Navidad, Pardner. Joel Nava, right, Tejano/ country artist of Arista/ Sony's new imprint. The label is launching with the release of new comer Steve Wariner to shoot a video of Nava's Christmas single "Mama's Boy." For "The Mama's Boy," fan favorites from the "All "A Tejano Country Christmas," was directed by Robert Gabrielsen, and produced by Scene Three Productions.

EMI Knows What Latin America Calls Music

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**Latin Tracks**

(Continued from preceding page)

Luis de Llano... Melody's hot singer/actress Patricia Mantorola is working overtime, following up her hit 1994 eponymous debut. The sexy former singer of pop group Garibaldi also stars in Televisa's highly rated telenovela "Acapulco, Cuerpo Y Alma."

**StateSide Briefs:** Country Music Television debuted a Spanish-language version Jan. 1 in Latin America on PanAmSat satellite PAS-1. In the next few weeks, the Latino CMT will be permanently distributed via PanAmSat's PAS-3... "Playa MTV," a Spanish-language version of "Beach MTV," is slated to make its broadcast bow Jan. 25 on MTV Latino. Among famous surfide resorts from which the show will broadcast are Viña del Mar, Chile (the site of the first program); Punta del Este, Uruguay; and Acapulco, Mexico...

**Latin Tracks A-Z**

**Title Publisher** — (Licensee Big) Sheet Music Dist.
20 ARNAQUE (Dios Cuba, ASCAP)
21 ANIMEC EN TUS BRAZOS (BMI, Songs, ASCAP)
22 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)
23 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)
24 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)
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56 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)
57 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)
58 ANIMATE EN TUS BRAZOS (BMI, Songs, ASCAP)

**Latin Artists**

(Continued from preceding page)

were distributed as gifts to customers who bought new IBM Aptiva models.

Through Calainho reckons that the modest $25 retail price for "The CD Express" will not fatten Sony's bottom line, he notes that it will help sell Sony product. The launch of "The CD Express" will be supported by a telemarketing campaign that Sony hopes will sell 300,000 CDs this year. Moreover, the label already is working on an "advanced "CD Express" — due out in late 1996—that will offer more purchasing options.

"The consumer will navigate through the CD," says Calainho, "and buy other kinds of products, like computer peripherals or Columbia TriStar home videos."

**Latin Artists & Music**

Skanky Encounter. Samuel Rosa, left, lead singer/guitarist of Sony Brasil reggae act Skanky, duets with noted labelmate Jorge Ben Jor during a recording session of Ben Jor's just-released label debut, "Homosapian."
### TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1   | Shaggy | "Bad Boys"
| 2   | Tuff Gong | "Tuff Gong (512280/ISLAND)
| 3   | The Temperance Movement | "Prophecy"
| 4   | The Upsetters | "One Love/Many Causes"
| 5   | Ziggy Marley & the Melody Makers | "One Step at a Time"
| 6   | The Wailers | "Dreadlock Holiday"
| 7   | The Wailers | "L门l/101"
| 8   | The Wailers | "Legalize It"
| 9   | The Wailers | "Kaya"
| 10  | The Wailers | "Nile"
| 11  | The Wailers | "Trenchtown Rock"

### TOP WORLD MUSIC ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1   | Various Artists | "The Greatest Hits 1976-1989"
| 2   | Various Artists | "The Very Best of"...
| 3   | Various Artists | "The Very Best of"...
| 4   | Various Artists | "The Very Best of"...
| 5   | Various Artists | "The Very Best of"...
| 6   | Various Artists | "The Very Best of"...
| 7   | Various Artists | "The Very Best of"...
| 8   | Various Artists | "The Very Best of"...
| 9   | Various Artists | "The Very Best of"...
| 10  | Various Artists | "The Very Best of"...

### TOP BLUES ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
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</table>
| 1   | Various Artists | "The Fabulous 1950’s"
| 2   | Various Artists | "The Fabulous 1950’s"
| 3   | Various Artists | "The Fabulous 1950’s"
| 4   | Various Artists | "The Fabulous 1950’s"
| 5   | Various Artists | "The Fabulous 1950’s"
| 6   | Various Artists | "The Fabulous 1950’s"
| 7   | Various Artists | "The Fabulous 1950’s"
| 8   | Various Artists | "The Fabulous 1950’s"
| 9   | Various Artists | "The Fabulous 1950’s"
| 10  | Various Artists | "The Fabulous 1950’s"

### Billboard 100

#### BILLBOARD 100 CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>
| 1   | "It's Raining Men" | The Psychedelic Furs
| 2   | "Eyes of Love" | The Ides of March
| 3   | "The Letter" | The Box Tops
| 4   | "I'm So Lonesome I Could Cry" | Willie Nelson
| 5   | "Let's Stay Together" | Al Green
| 6   | "(You Make Me Feel Like) A Natural Woman" | Aretha Franklin
| 7   | "The Love You Save" | The Beatles
| 9   | "Do You Remember the Alamo?" | The Doobie Brothers
| 10  | "The Lion Sleeps Tonight" | The Kingston Trio

### Music Education Portrayed in ‘Opus’

**Movie Fits Into Coalition’s Campaign**

**Classical KEEPING SCORE**

by Heidi Walewski

forever first violinist, Robert Mann. Musical America’s other honoraries are Milton Babbitt (composer of the year), Valery Gergiev (conductor of the year), and Adolph Herseth, principal trumpet for the Chicago Symphony Orchestra, (instrumentalist of the year—and the first orchestral player to win the award), and Anne Sofie von Otter (soprano of the year).

**NOTES AND CORRECTIONS:** Yo-Yo Ma, David Zinn, and the Philadelphia Orchestra are making a recording of contemporary cello concertos by Richard Danielpour, Christopher Rouse, and Leon Kirchner for Sony Classical in early January... Dawn Atkinson, co-founder of Imaginary Road Records with Will Ackerman, was VP of A&R, not co-founder of Windham Hill Records with Ackerman. That distinction belongs to Anne Robinson, who is now CEO of Windham Hill... The folk at Nimbus would like to point out that their Prima Voce label, founded in 1989, is a likelier contender for the title of first historic vocal ADD reissues label than is Romophone, now being distributed in the U.S. by Harmonia Mundi USA. Coming up on Prima Voce is “Eto FINZA.”

---

Richard Dreyfuss stars as music teacher Glenn Holland in Hollywood Pictures' "Mr. Holland's Opus." Here he instructs student Gertrude Land, played by Alicia Witt.

---

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**OF BILLBOARD JANUARY 6, 1996**

**31**
**Top Contemporary Christian...**

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>ARTIST LABEL</th>
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</tr>
<tr>
<td>1 5 OC TALK</td>
<td>FOREFRONT 25144/CHORDANT</td>
</tr>
<tr>
<td>2 7 KIRK FRANKLIN AND THE FAMILY</td>
<td>KIRK FRANKLIN AND THE FAMILY CHRISTMAS</td>
</tr>
<tr>
<td>3 18 MICHAEL W. SMITH</td>
<td>REUNION 014/WORD</td>
</tr>
<tr>
<td>4 12 STEVEN CURTIS CHAPMAN</td>
<td>SPARRON 142/CHORDANT</td>
</tr>
<tr>
<td>5 6 CARMAN</td>
<td>SPARRON 5156/CHORDANT</td>
</tr>
<tr>
<td>6 11 JOHN BERRY</td>
<td>CAPITAL NASHVILLE 26563</td>
</tr>
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<td>7 24 VARIOUS ARTISTS</td>
<td>WORD O69A</td>
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<tr>
<td>8 7 VARIOUS ARTISTS</td>
<td>SPARRON 5156/CHORDANT</td>
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<tr>
<td>9 10 JARS OF CLAY</td>
<td>ESSENTIAL 5675/BRENTHOUSE</td>
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<tr>
<td>10 12 AMY GRANT</td>
<td>MYRRH 6574/WORD</td>
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<td>11 11 POINT OF GRACE</td>
<td>WORD 568D</td>
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<tr>
<td>12 13 STEVEN CURTIS CHAPMAN</td>
<td>SPARRON 162/CHORDANT</td>
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<td>13 9 JARS OF CLAY</td>
<td>ESSENTIAL 5675/BRENTHOUSE</td>
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<td>14 11 PHILIP K. BROWN</td>
<td>WORD 5624</td>
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<td>15 19 VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS 2547/CHORDANT</td>
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<td>16 17 THE BOSTON OPERA</td>
<td>FOREFRONT 127/CHORDANT</td>
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<tr>
<td>17 18 JAY BOLTZ</td>
<td>WORD 4160</td>
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<tr>
<td>18 11 CECI WINANS</td>
<td>SPARRON 5414/CHORDANT</td>
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<td>19 21 VARIOUS ARTISTS</td>
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<td>20 73 NEWSBOYS</td>
<td>STANDS 88/1/CHORDANT</td>
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<td>21 18 VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS 127/CHORDANT</td>
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<td>22 31 OC TALK</td>
<td>FOREFRONT 302/CHORDANT</td>
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<td>23 61 4 HIM</td>
<td>BETHANY 4048</td>
</tr>
<tr>
<td>24 41 KATHY TROCCOLI</td>
<td>REUNION 011/WORD</td>
</tr>
<tr>
<td>25 8 PHILLIPS, CRAIG &amp; DEAN</td>
<td>STARSONG 0074/CHORDANT</td>
</tr>
<tr>
<td>26 75 RON KENOLY</td>
<td>INTEGRITY 129/9</td>
</tr>
<tr>
<td>27 9 BRYAN DUNCAN</td>
<td>MYRRH 560/1/WORD</td>
</tr>
<tr>
<td>28 17 GEOFF MOORE &amp; THE DISTANCE</td>
<td>FOREFRONT 25144/CHORDANT</td>
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<td>29 30 CLAY CROUSE</td>
<td>REUNION 014/WORD</td>
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<tr>
<td>30 114 MICHAEL W. SMITH</td>
<td>REUNION 016/WORD</td>
</tr>
<tr>
<td>31 38 CARMAN</td>
<td>SPARRON 13837/CHORDANT</td>
</tr>
<tr>
<td>32 4 WAYNE WATSON</td>
<td>WARRNER ALLIANCE 4187/CD</td>
</tr>
<tr>
<td>33 10 LARNELLE HARRIS</td>
<td>BETHANY 419/5</td>
</tr>
<tr>
<td>34 2 RE-ENTRY</td>
<td>SUSAN ASHTON</td>
</tr>
<tr>
<td>35 7 GOSPEL GANGSTAS</td>
<td>HOLY TEMPO 5632/BETHANY</td>
</tr>
<tr>
<td>36 1 RE-ENTRY</td>
<td>ANCE</td>
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<tr>
<td>37 7 THE WINANS</td>
<td>GHOST 5808/BETHANY</td>
</tr>
<tr>
<td>38 2 VARIOUS ARTISTS</td>
<td>PSALM 150/R UDRUMMARE</td>
</tr>
<tr>
<td>39 1 TOLLANDA ADAMS</td>
<td>TRIBUTE 92021/HOLMEN</td>
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**Stop... ook... Advertise...**

In Billboard's classified section
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FAX: 212-536-5055
AIMEE MANN’S ‘SMART POP BACK ON ‘STUPID’

(Continued from page 11)

says, “And often what bugs you is someone being unreasonable or idiotic—or doing something that’s really stupid.”

Musically, Mann strove to make “I’m With Stupid” more stripped down and electric guitar-oriented than her past work. And while the album reflects her British Invasion tendencies, it also incorporates lessons learned from modern rockers ranging from Lin Phair to the Loud Family, from the Posies to Beck.

“I wanted to make the record less ornate and without all the gloss of ‘Geffen,’ “ Mann says. “And I was less interested in complexity this time. From the Beck and Lin Phair albums, I learned that simple songs could be interesting, too.”

Written with and produced by long-time Mann collaborator/multi-instrumentalist Jon Brion, “I’m With Stupid” features several cameos appearances by alternative rock notables.

“That’s Just What You Are” and “Frankenstein” boast the inimitable backing vocals of Spoon’s Britt Daniel, Wilco and William Currie; “It’s Not Safe,” and ex-London Suede guitarist Bernard Butler co-wrote and lends his glam-flavored guitar to “Sugarcube.”

At WBCN Boston, VP/PD Oeliput has already been playing the track “You Could Make A Killing” (from an early import) on his new-music show, “Nocturnal Emissions.” “I’m playing it for the cult audience now,” he says. “Once Geffen sends me the record, I’ll play it 20 times a week.”

Rockius says that the station gave “That’s Just What You Are” substantial spins last year. “It was a strong song for us,” he says. “And I loved White’s performance in the Aimee’s Quality Songwriter.”

Going to triple-A radio Jan. 9, the first single from “I’m With Stupid” will be the catchy “Choice In The Matter.” “Long Shot” may be a separate emphasis cut for alternative radio later, according to Alan Oreman, director of rock radio promotion for Geffen.

Choice In The Matter” will go immediately to Boston-area alternative stations, as well as other alternative outlets expressing an interest, Oreman sees. Geffen also will service triple-A with the release of “Whatever.” In addition, a video should be in the works for “Choice In The Matter.”

There are no plans of releasing the new album, Oreman says. “There are four or five very strong songs on this record that can make it all. Some are excellent at length, but I predict have a lot of format, age, and musical taste, from the sensitive singer-songwriter fans to alternative. And it is good with people,” Oreman says. “But I feel like quitting at one time, it was so depressing,” she says. “This business is often run by lunatics and imbeciles, but once you know that, you can be prepared.”
Zomba's Size Belies Musical Swath

Growing Catalog, Revenues Reflect Risk-Taking

BY IRV LICHTMAN

NEW YORK—Though Zomba Music Publishing hardly has the "miniature" look it had a decade ago, then, it had a New York-only staff of four, compared to today's staff of 45 in New York, Los Angeles, and Nashville—David Renzer, the company's senior VP/GM, maintains that its considerable clout does not come at the expense of its "boutique size and structure."

Nor does this modest structural approach limit the music publisher's musical swath, which includes R&B, hip-hop, country, alternative rock, reggae/dancehall, Latin, and pop. Also providing a secure source of income these days are synchronization and performance fees originating from use of copyrights in films and TV. Renzer says that, in recent years, the company's annual net publisher's share has averaged double-digit gains.

For Renzer, comparisons with the company's operations of a decade ago are personally significant, for he joined the company in December 1986 as a professional manager, moved on to director, VP and, five years ago, senior VP/GM. His job entails running the U.S. arm of Zomba Music Publishing on a day-to-day basis. The company is a wing of Zomba Music Group, which is owned by Clive Calder.

"Clive set the tone from the very beginning," says Renzer. "For go-for-quality-over-quantity. Except we don't have a big catalog, with some 10,000 copyrights in Zomba's catalog, we have a proper and an additional 30,000 acquired last year when we acquired the Grever catalog of Mexico." Never-theless, Renzer points out, Zomba Music's chart rankings last year, as determined by Billboard, were among the top 5 among charting publishers in pop, No. 3 in country, and No. 4 in R&B. "Over the past several years, we've had a right idea," says Renzer. "The double figures," he adds. Zomba's sister company, the highly successful Joe label, is a source of only about 25% of its revenue base. The purchase of the Grever catalog signalled Zomba Music's commitment to the Latin music area.

Zomba's dominant music coverage remains in the R&B/hip-hop field, with such acts as R. Kelly, Levert, Teddy Riley, Erick Sermon, Nappy Roots, Chris Stokes of Immature, and A Tribe Called Quest.

One particularly favored growth area is that of movie and TV placement of Zomba Music copyrights, a responsibility of veteran publishing figure Neil Portnow, who operates Zomba Music Services in Los Angeles. This marketing arm has given the company exposure in such feature films as "Low Down," "Dirty Shame," "Don Juan DeMarco," "Dangerous Minds," "Friday," and "The Show," as well as TV fure, such as "Law & Order," "Beverly Hills 90210," and "Friends.

"When alternative rock became the rage with the hit feature "Reality Bites," says Renzer, "we had artists/writers that everyone wanted.

He cites such talents as Dinosaur Jr, Juliana Hatfield, Sonic Youth, LT, Babies In Toyland, Anitah, Def Lep-pard, and the Breeders.

In the pop field, the company has had recent success with R. Kelly's chart-topper, "If You Are Not Alone," which Mutt Lange has had a string of success with recordings by Bryan Adams, Shania Twain, and others.

In another strong area, country music, the responsibility of Mike Hol-landsworth in Nashville, recordings by Twain (with songs written and produced by Mutt Lange), Tim McGraw, BlackHawk, and Vince Gill have had a solid showing in gospel, in Zomba Music catalog has had success with the Williams and John P. Kee. The Christian market has also been expanded by the writers in the Brentwood Music catalog and by production music libraries Firstform and APM.

In the world of sports, Zomba's catalog has a rich history in the broadcasting field, the company has published such acts as Super Cat, Patra, and Cobra and is involved with Shabba Ranks through its deal with producer/musician Specialist.

The Grever catalog, rich in Latin success, is already giving Zomba Music a taste of success. It is the co-publisher of the Latin melody with the familiar English title "What A Difference A Day Makes." Its appearance in the film "Cinco" has added $100,000 in gross revenues to Zomba Music's coffers.

Zomba Music's executive ranks include Rachelle Greenblatt, senior VP, who has been on board for 15 years; Richard Blackstone, VP of business affairs, who has been publishing for veteran senior VP Brian Roberts; and Paul Katz, senior VP of business affairs.

Looking back a decade, Renzer sees Zomba as having "taken on higher risks and a reduction in the return on investment, resulting from lower margin- gins. Positive trends to counter this is to look at mainstream music and hope that new technologies become meaningful. The growth in sync, broadcast, among others is healthy and likely to continue."

Success Strikes At Midnight

David Goodman, who wrote "Midnight At The Oasis," receives a platinum award for U.K. sales of the Brand Newheavens' album "Brother Sister" from Rhino Records, of Ortin Mill Music Inc. The group's version has gained success two decades after Maria Muldaur's top 10 version.

"THEY'RE PLAYING MY SONG"

Written By Bob Wills
Published By Bourne Co. (ASCAP)

PERFORMED BY BOB WILLS
Released as a label single titled "San Antonio Rose" on record No. 3 in 1924. The song has been recorded by numerous artists over the years, including Floyd Cramer, who took the tune to No. 8 on June 26, 1961. It appears on the latest Reno Brothers album.

"San Antonio Rose" has been a favorite of Western swing fans for generations, with recordings by most of the top Western swing bands and subsequent releases by a wide range of artists, including the Wills Brothers, the Hillbillies, and the Texas Playboys. The song has been featured in numerous movies and television shows, and has been covered by numerous artists, including Bob Wills, the Texas Playboys, and the Hillbillies.

The song is a classic example of a Western swing song, with its strong rhythm, driving guitar, and the use of the pedal steel guitar. It is a perfect example of the type of music that was popular in the 1920s and 1930s, and it has remained a favorite of Western swing fans ever since.

The story behind the song is thought to be about a man and a woman who met in a dance hall, and fell in love. They then went to San Antonio to get married, but the man was killed in a gunfight before they could return. The song is a tribute to the woman's love for her man, and how she never forgot him. It is a beautiful testament to the power of love, and how it can overcome even the most difficult obstacles.
Adrian Carr Has Acoustic Ambience

Classic Steinway: An Asset To New Studio

BY JIM BESSMAN

NEW YORK—Adrian Carr Music Design Recording, located in the new, 1,000-square-foot studio, records a variety of music, from jazz to rock and roll. Carr is most proud of his piano—a completely rebuilt 1897 Steinway “B” concert grand, with the original soundboard and ivory keys.

“It’s one of the most special pianos in New York,” says Carr; “and we get a lot of business because of it. You just don’t get that kind of tonal quality, especially in the bass—you kind of feel it in your breastbone. Very few studios in New York will spend the money for a piano like this, because most of their business is rock ‘n’ roll.”

Carr’s year-old, 1,000-square-foot studio, however, is geared more toward acoustic recording, primarily for jazz, classical, and folk. Among the projects cut there have been 10 Virtualis Records albums by noted composer Jennifer Higdon and Elizabeth Lauer, an Antara Records disc by classical/tribal/celtic maestros James and a Celtico-a-new-age album by Kokeko for Astro Music, which plays up the Steinway in the cover notes.

Carr’s focus on the piano came out of a prior search for a studio concert grand. After graduating from Juilliard, he set out to find a place to make an audio tape and found that New York’s rock-oriented studios weren’t conducive to his type of acoustic music.

“Young you needed, it was difficult to find a studio to make a tape that had a decent piano,” he says. “That’s how the seeds for ACMC got started.”

Carr went on to Princeton for his master’s degree, then returned to New York and, in 1990, founded the first Adrian Carr Music Designs in a Soho loft. While Steinman’s ruse was creating, which drummers loved because it gave the cymbals a nice metallic sound. But I get squeezed out when the rents go up,” says Carr.

Located in the up-and-coming Clinton neighborhood, the Film Center, in Carr’s “completely priced” room also has the three Alesis Adat modular 8-track digital tape recorders (controlled by the BBC digital editing system) and the tape(s) delivery of the new Yamaha O2R digital mixing console.

“Is equalized, ACMC uses an Olympus cappuccino machine. ‘I take great pride in my espresso,’” says Carr.

New CD Technology Displayed at Manufacturers’ Trade Show

BY STEVE TRAIGAN

NEW YORK — The first DVD/CD-ROM Expo, held here this week, highlighted the increasing competition in the CD-ROM and CD-R (a recordable CD) markets, as well as the anticipation for the DVD business, expected to launch late this year or early 1997.

Virtually every major registrator was represented, and this sampling of technological breakthroughs and innovative marketing/sales programs has been a good indication of expanding multimedia opportunities.

• WEA Media Services was officially launched as a further restructuring of WEA Inc. (Billboard, Nov. 11, 1996). The new umbrella division consolidates and advances the efforts of the sales staffs of WEA Manufacturing (which has plants in Oliphant, Pa., and Commerce, Calif.) and Long Island-based Ivy Hill, the industry’s largest producer of software packaging. WMS also includes WEA Visual Entertainment, a new division that sells and markets all Warner and third-party interactive products. As marketing services director Sandra Olson says, “WMS will provide a full complement of services to companies outside the Time Warner family while continuing to handle the expanding number of corporate projects.”

• Nimbus Manufacturing, based in Charlottesville, Va., introduced 3-D, which is touted as a patented anti-piracy holographic technology that integrates true holograms on CDs with out loss of disc capacity or playing time. The combined efforts of Nimbus and Applied Holographics PLC; a pioneer in holographic technology creation and application, the trademarked 3-D of provides stunning, dramatic graphics, with a number of samples available at the show.

“Each year, billions of dollars are lost and creative efforts diminished by the outright theft of copyrighted mater-
Nevison migrated to Los Angeles in 1975, where he produced such acts as Starship’s “Find Your Way Back,” Heart’s “These Dreams,” and Survivor’s “High On You.” Happily, Nevison’s track record enables him to be selective in the projects he chooses. Yet, even he occasionally sings the blues when the phone is quiet. “I do album projects, and most last anywhere from 2½ to four months, so one phone call is four months’ work,” he explains. “A lot of times I get jobs because somebody else couldn’t make it, or somebody else turned it down, just like I’ll turn something down and somebody else will get it. You start working on something and somebody else calls you up and you can’t do it, and then it’s ‘Why didn’t you call me a month ago?’”

NEW CD TECHNOLOGY DISPLAYED
(Continued from preceding page)

Sonicly Corr-ect. 143/Lava/Atlantic Records’ the Corrs work with acclaimed producer David Foster on their debut album, “Forgiven, Not Forgotten,” at Foster’s Chartmaker Studios in Malibu, Calif. Shown, from left, are Caroline and Andrea Corr, Foster, and Sharon and Jim Corr.

PRODUCTION CREDITS
BILLBOARD’S NO. 1 SINGLES (WEEK ENDING DECEMBER 30, 1995)

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COMPLETEDLY UPDATED FOR '95
Japanese '95 Shipments Up Foreign Acts, Singles Help Boost

BY STEVE McCLOURE

TOKYO—Aggressive marketing of foreign-repertory compilation albums by Japanese labels gave a major shot in the arm to the industry here in the first nine months of 1995, according to data recently released by the Recording Industry Assn. of Japan.

Also powering the market was the domestic CD-singles market, boosted by a series of hits by such artists as Miwa Yoshihisa and omnipresent producer Tetsuya Komuro.

Audio software shipments in the January-September period totaled 319.44 million units, up 11%, with a wholesale value of 307.66 billion yen ($3.04 billion), up 9%, according to the RIAJ. Total album shipments were 201.48 million units, up 7% from 196.59 million units in the first nine months of 1994. CD album shipments were 183.33 million units, up 11%, worth 298.38 billion yen ($3.04 billion), up 9%. Cassette shipments (separate figures for singles and albums were not available; however, most cassettes are albums) were 17.81 million units, down 17%, worth 15.09 billion yen ($153.4 million), down 16%. Vinyl LP shipments were 345,000 units, down 14%, worth 554 million yen ($5.68 million), down 18%.

CD single shipments (there are no other single formats of any significance in the Japanese market) were 117.86 million units, up 19%, worth 73.02 billion yen ($742.1 million), up 14%.

Shipments of material by non-Japanese artists totaled 71.97 million units, up 17%, worth 104.8 billion yen ($10.86 billion), up 15%.

Production of domestic artists' material reached 247.38 million units, up 10%, worth 282.84 billion yen ($28.87 billion), up 5%.


Channel V Gigs Are In Asia, For Asians

BY MIKE LEVIN

HONG KONG—Just over a year ago, Any Grant stepped behind a microphone at the Hard Rock Cafe. It could have been a scene from hundreds of clubs across the U.S. But the microphone was on a stage in Taipei, Taiwan, and the audience had never seen anything like it.

For the first time, Asian fans of Western music got a big-name show that was personal, intimate, and spontaneous. It was recorded on two cameras and 24 tracks—the first installment in Channel V's "V At The Hard Rock" series.

Four months later, eight other Western acts—including Sheryl Crow, Air Supply, and M People—and six domestic artists have performed in Hard Rock Cafes from Hong Kong to Jakarta, Indonesia, and the series has evolved from promotional programming to "software development," says Jeff Murray, V's director of music and artist relations and the series' originator.

"We never thought further than creating a show (for STAR TV's pan-Asian music channel), but we always figured there could be potential for music to be developed here. Now we are creating something in Asia for Asians.

PolyGram rereleased Crow's "Tuesday Night Music Club" in August with a six-track bonus CD from her performance in Singapore. EMI did the same for Capitol Records' Richard Marx in November; the bonus item for Marx's "Ballads," also recorded in Singapore, included a duet with Mandarin star Eric Moo and helped sell 30,000 units in three weeks.

Taiwanese indie Friendly Dogs has released a five-artist compilation that includes Kay Huang, Huang Pin-Yuan, David Wu (a VJ for Channel V), Sandee Chen, and Chen Wei. It was recorded for "V At The Hard Rock" in Hong Kong during MIDEM Asia.

Labels see the series (now filmed with eight cameras) as an opportunity to reach a huge audience without expensive concerts, if and when the limited venues can be booked.

It also helps international acts stay current in the region during the '90s by keeping their profile up during the "endless tour" of the label's popular "V At The Hard Rock" series.

Deutsche Grammophon President Rebulla Quits

LONDON—Gianfranco Rebulla has quit as president of Deutsche Grammophon.

According to a statement from parent company PolyGram, Rebulla "decided to resign." While a successor is being sought, Deutsche Grammophon will be overseen by Chris Roberts, PolyGram's worldwide president of classics and jazz, along with Chris Schmölke, executive VP of Deutsche Grammophon.

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Rebulla has had a broad international career with PolyGram and was president of PolyGram Classics in New York between 1981 and '88. In 1985 he became president of PolyGram Italy, before being appointed head of Deutsche Grammophon in 1992.

In a statement, Rebulla says he is "tired of the company that has kept its course" during a period of change for the classical music industry.

JEFF CLARK-MEADS

Britpop Makes Waves In Asia As Japan Says, 'Let's U.K.'

BY STEVE McCLOURE

TOKYO—"Let's U.K."

That snappy Japanese-English phrase is the slogan of PolyGram's new campaign to promote "Britpop" bands in Japan, which has proven to be one of the best overseas markets for the new crop of U.K. talent.

PolyGram K.K., the multinational's Japanese affiliate, launched the drive Dec. 7 at a seminar in Tokyo attended by its staff, retailers, and the media.

The company is betting that Japanese consumers will go for acts such as Pulp, Marion, Shed Seven, and Gene in the same way they've embraced Blur, Oasis, Shampoo, and other British acts.

The keynote speaker at the event was Colin Bell, managing director of London Records in the U.K. "Britain is now enjoying a third-generation take on rock'n'roll," he said. "The music scene in England is basking in a creative revival that has yet to mature and that will bring us a new generation of worldwide superstars for the '00s. London today is as creative and vibrant musically as it ever was in the heyday of the '60s."

Bell presented a potted history of British pop's evolution, from the '60s "first wave" through the second, punk-catalyzed wave of the late '70s and into the late '80s, which he characterized as a period dominated by dance music in which there were few good acts to sign.

The London executive stressed a chord with his Japanese listeners when he observed that at the start of the '90s, as U.K. commercial radio became more conservative and rigidly formatted, the music press began to play an important role in publicizing new music. That situation accurately describes the Japanese market as well.

"Suddenly there were two new bands to fulfill the hopes of a generation of disenfranchised music fans: Suede and the Stone Roses," Bell said.

He described the batch of British bands that sprouted up following the breakthroughs made by those two acts as "exciting, raw, personality-driven, and revolutionary."

He had especially good things to say about Pulp and its front man, Jarvis Cocker: "You'll love him when he comes here in January." Mercury Music Entertainment president Alex Abramoff added, "Pulp is definitely a..."
Singer/Composer Of Spanish Band Mecano Goes On World Tour

BY HOWELL LLEWELLYN

MADRID—Nacho Cano, one-third of Spain’s most successful pop group, Mecano, is back on the road for the first time since the band went into semiretirement in 1992 and nearly a year after he released his first solo album, “Un Mundo Separado Por El Muro (World Separated By The Same God).”

Keyboards player, singer, and composer Cano, 32, has been on a 22-concert, 18-city Spanish tour that ended in December: It will be followed this year by shows in Germany, France, and Austria.

A new video to promote the third single and title track was presented at Spain’s copyright society SGAE to an audience that included the Israeli ambassador and members of the Unit- ed Arab Emirates diplomatic corps, as the Middle East and the former Yugoslavia are central themes of Cano’s album. Cano’s message revolves on peace and solidarity through Oriental philosophies. Apart from images of children playing together, the new video also includes scenes of Hitler ranting at a Nazi rally. Arab verses recorded in Tunisia, Jews singing in a synagogue, and Roman Catholics welcoming Pope John Paul II in Seville, the album was released earlier this year in Spain, Norway, and Switzerland, and this fall in the rest of Europe, Canada, and Israel. The U.S. launch is set for early 1996.

Bear Hugs. BMG Ariola Munich has struck a joint venture deal with Andreas “Blixa” Bell, manager of the German hip-hop four-piece Die Fantastischen Vier and co-producer of the top 10 single “Computerliebe” by Das Modul. The new company, based in Stuttgart, Germany, will be called Bear Music Factory and will have 10 labels. The Counting imprint will concentrate on house, techno, and ambient music, and the Absorbing label will handle rock and alternative.Shown cementing the deal, from left, are Thomas Stein, president, BMG Ariola for German-speaking territories; László; and Matthias Gibson, managing director, BMG Ariola Munich.

CHANNEL V VIGS (Continued from preceding page)
as valuable promotion time.

“There are cost and marketing considerations, because traditionally, live albums don’t sell well in Asia, but the series can help extend the life of the album,” says Calvin Wong, EMI’s marketing manager in Malaysia. “I think this will be a trend of the future for international repertoire.”

The series is its V’s premier program; its validity among local music fans has been heightened by the addition of Chinese repertoire—its biggest stars. Harum Yu dimed a segment in August, and Leon Lai appeared in September. The biggest coup yet was Andy Lau’s October gig.

Originally slated to do MTV’s first Asian “Unplugged” in June, Lau cancelled because of acting commitments. The decision to do “V At The Hard Rock” in Taipei was made because “Andy’s tour promotion schedule allowed for it,” says Lamdas Lau, Lau’s manager and head of his new label Music Impact.

The inclusion of top domestic acts is helping to solve one of the series’ biggest problems: convincing Asian artists to scale down from the glitz and glamour of big-time concert performances. The goal is to re-introduce what Asian appears to have lost: basic music in its purest form.

The band, the 13-piece Cafe, franchised by Singaporean entrepreneur W.S. Ong, has embraced the series in a region starved for live music and has earned credibility at the top of Asia’s club scene. V uses local engineers in each city to help improve technical abilities.

“IT’s opening eyes to what is possible from live music,” says the series’ executive producer, Steve Greider. “We’re trying to get away from being like a press release and answer the question, ‘Who is this person and their music?’”

In the performance, each show includes interviews about song origins and meanings; this is unique in Asia, where international and domestic singers tend to conduct interviews about clothes and fan clubs.

V relies on labels to make their artists available. Big-name Western artists have tended to skip the region on the Australia-to-Japan concert and promotion route, but with foreign music sales up between 30% and 200% in Asia-Pacific markets so far in 1995, according to IFPI statistics, “V At The Hard Rock” has become a springboard for marketing managers.

“We’re creating another reason for artists to come to town, and we’re eventually aiming at stand-alone software,” says Murray. “I don’t see any reason why we couldn’t break new artists if the labels are willing to get involved.”

STAR TV has often considered starting its own record label. With Wood, the Music International, Sony Music Entertainment, EMI Music, and BMG International owning a 50% share of SDA TV’s music channel, “V At The Hard Rock” could become much more than a promotional asset.

BRITPOP MAKES WAVES IN ASIA

Priority for 1996, and we’ve already started a big campaign to promote them. The plan is for the group to tour in January.”

Bell said of Gene that it is “fronted by the rather feisty Martin Rossiter, who has been rocking live long enough to know his way around rather ambiguous sexuality.” He also spoke of the “string of stars introduced by the Russell Bowie in Singapore, developed by Tom Robinson and Bronski Beat and Boy George, but settling into the ’90s with a more stated bisexuality, we feel the great Anderson and Martin Rossiter.”

PolyGram UK’s senior VP of international Bernardette Cogley said that the campaign will commit PolyGram’s entire UK and Irish structure to promoting the new British artists it has signed. “Menawear, Gene, Cast, Shed Seven, Mote, and the Ana Torroja divies her time between New York and Madrid, learning English and taking dance classes.

Of Cano’s tour, Virgin Spain artist director Luis Salamanca says, “We expect this to be an unprecedented multimeda spectacle in which music, image, dance, technology, and the public all combine together. Nacho has mostly used midsized old theaters with excellent acoustics, and his six-piece band will be augmented with actors and dancers.”

EMI Adjusts Rules For Merged Groups

LONDON—The role of the Chrysalis and Capitol operations in the U.K. have been restated following their amalgamation into the EMI Records Group U.K. & Ireland in the fall.

Capitol will continue to work as an A&R source for domestic R&B, dance, and urban music, as well as being a conduit for international repertoire, particularly from EMI France.

From the beginning of 1996, Capitol is integrated into EMI U.K., and the four-person Capitol staff will report to EMI U.K. managing director Clive Black.

Meanwhile, EMI Records president, CEO Jean-François Cecillon confirms that Chrysalis will continue as a stand-alone group, comprising the Chrysalis and Ensign labels. By rights, Chrysalis staff members, who are now part of the Capitol staff, may be given the opportunity to join the EMI staff.

DUTCH INDEPENDENT Play It Again Sam is representing the U.K.’s Ministry of Sound in the Benelux under a new three-year licensing and distribution deal between the two labels. Play It Again Sam will release Ministry of Sound’s 18-album catalog, which were previously available only as imports.

KLASSIK KOMM, the classical music trade fair, is being shifted from its traditional spring slot to Sept. 6-9, 1996. The organizer, Music Komm, says that the decision was reached after consultation with industry associations, record companies, and exhibitors. The event will continue to be based in the Congress Centrum Ost in Cologne, Germany.

MARIAH CAREY is the new face on posters advertising the products of cosmetics company Kose in a nationwide campaign in Japan. Last year, Carey appeared in Sony’s MiniDisc advertisements.

GERMAN POLICE and investigators from labels body IFPI seized 60,000 bootlegged CDs of such acts as Genesis, David Bowie, U2, AC/DC, and Elton John from a company in Uetersen, which is near Hamburg. The discs are estimated to have a street value of 1.2 million.

Masa Shiota, manager of the international division of Polydor KR, said that, like Topshak/EMI and Sony Music Entertainment (Japan), PolyGram wants to get behind Britpop acts.

“After we’ve already sold more than 60,000 copies of Menawear’s album.”

Aframoff said that the “Let’s U.K.” campaign will center on print media, as well as on efforts to get videos on music-oriented outlets, such as MTV Japan, Space Shower, and Wowow.

“Young Japanese kids really want to listen to the Britpop stuff. Polydor K.K. president Ikuo Orita, noting that the initiative for the Britpop drive came from Japan. "They know that British artists’ sound and character are completely different from American bands. We Japanese are not set in their sound and the look is different.”
Dearest Joe,

Without you we would not have met such a warm, sweet-hearted man. Without you certainly we could not have come such a long, long way. Without you we should be able to make it all on our own from now. Without you we will always hear your gentle voice within our hearts.

Thank you, Joe and Arigato. Sayonara!

Shoo Kusano & all Shinko Music colleagues

Donations or contributions in Joe’s memory may be made to the JOE MIYASAKI SPECIAL MUSIC FUND
SANWA BANK, Kanda-Branch, Tokyo Japan
Account No.331-5117742 Address: 2-5, Ogawa-machi, Kanda, Chiyoda-ku, Tokyo 101 JAPAN

JOE MIYASAKI
1924-1995
### JAPAN

**WEEK 40**

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**Hirts 0f the U.K. **

© 1995, Billboard/BPI Communications Music Week @ ORI. 12/19/95
**HITS OF THE WORLD**

**EUROCHART HOT 100** 12/16/95

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**IRELAND** (IFPI Ireland) 12/14/95

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**BCL EXEC EXITS FOR GLOBAL ADVENTURE**

(Continued from page 6)

700 concert and theatrical events annually in Canada and the U.S.; the Broekum Group, which has merchandising and li-
censing rights to more than 30 bands, is responsible for 200 acts; concert promotion firms Donald K. Donald Productions in Montreal and Per-
rycuss' Entertainment Consultants Ltd. in Vancouver; and the CPI Theatre division.

At BCL, Tarleton remains president of Donald K. Donald Productions and its Acumen Records Organizational entity, based in Montreal; "I have a very good organization in Montreal, with a staff that doesn't need much supervision," he says. "I plan to spend half my time in Toronto and half my time in Montreal."

Nick Phillips has been named CFO/sen-
tional of BCL. "This is the perfect combination," says VP of Perryco; Riley O'Connor is VP of CPI; Ronald Andrew is VP of CPI Thea-
tre; and Eric Kert in VP/business affairs and general counsel of BCL.

The takeover of Labatt Brewing Co. Ltd. by Belgium's Interbrew last July led to Cohl and Ballard's split from BCL. "When Interbrew purchased Labatt, they indicated they didn't have the desire to fi-

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**BCL EXEC EXITS FOR GLOBAL ADVENTURE**

(Continued from page 11)

seven the title track and an instrumental ver-

---

**CELINE DION, EPIC FIND SOME UNUSUAL COMPANY**

(Continued from page 1)

four tracks, "To Love You More" features just the title track and an instrumental ver-

---

**Global Music Pulse will return next week.**
If you’re interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard’s International Buyer’s Guide ’96 before this year’s press run is completely sold out.

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MANAGING EVER-CHANGING SELL-THRU
Market Up 9%; FoxVideo Has Big Gain

BY SETH GOLDSTEIN

NEW YORK—If studios were judged on their abilities to conjure up video business, 20th Century Fox Home Entertainment would get the legendarium award for 1995. Drawing on little except catalog and still more catalog, FoxVideo registered almost $850 million in cassette sales last year, 31% more than its 1994 mark of $650 million, according to Billboard’s year-end market share analysis.

Other labels show better percent- age increases, such as New Line Home Video and Turner Home Entertain- ment, each of which finished 1995 nearly 40% ahead of the previous year. But all began with far smaller revenue bases. Only Warner Home Video finished between FoxVideo and No. 1-ranked Disney. And Warner’s record-setting $1 billion total includes the new Warner-Home Video catalog, up an estimated 45%, and a passel of direct-to-sell-through titles, including “Batman Forever.”

Unlike 1994, when FoxVideo had such box-office hits as “Mrs. Doubtfire” and “Speed,” FoxVideo’s biggest hit, the remake of “Miracle On 34th Street,” bombarded at the box office late last Christ- mas.

What made FoxVideo a 7 million- unit winner in home video this season was a $14.98 suggested list and a marketing campaign that was bet- ter attuned to the VCR crowd than the studio was to theatergoers. FoxVideo, in fact, hit all the hot buttons this year: aggressive pricing; the ability to dress old titles in new packages, such as the Shirley Tem- ple reissues and the phenomenon- ally successful “Star Wars” trilogy; direct selling to such key accounts as Wal-Mart; and tight inventory control.

It’s these attributes that distin- guish industry leaders from the rest of the pack. For example, without a clear grasp of demand, the fitness market wobbled last year when sup- pliers shipped many more selections than retailers could handle. Returns will reduce by 20% the gross sales of WarnerVision (soon to be A’Vision again under its new ownership). Anchor Bay Entertainment, which oversees Video Theatres and Star- maker, and GoodTimes Video saw their growth grind to a halt, in part because consumers weren’t buying exercise titles with the fervor of past years.

But that restraint hardly dented sell-through volume. Wholesale rev- enues generated by less-than-$25

cassettes reached the $5 billion mark in 1995, while rental remained flat at $2.4 billion. The $7.4 billion paid to vendors was $600 million more than the $6.8 billion they received in 1994, a 9% gain, the Billboard survey found. Sell-through accounted for nearly the entire increase, and all the majors benefited, as reflected in the accompanying table. Indeed, sell- through’s potency has begun to trouble some trade observers, who suspect it’s why rental declined in 1995.

Statistics from ITA, the New York- based trade group that tracks pre- recorded cassette duplication, appear to verify this theory. ITA executive director Charles Van Horn says that dubs churned out 730 million sell-through tapes last year and 45 million for the rental trade.

(Continued on page 68)

METACOM INC.’S MARKETING ANYTHING BUT CONVENTIONAL

BY FRANK DICOSTANZA

NORWALK, Conn.—From nostalgia to new age, Metacom Inc., a mar- keter and distributor of licensed entertainment product, including CDs, cassettes, video, and CD- ROMS, is no stranger to savvy mar- keting.

Touting the slogan “we put sound ideas to play,” the privately held multi media company, which has niche products that span such diverse categories as classics of the golden age of radio, educational and self-improvement tapes, foreign lan- guages, and scores of music titles, is anything but conventional when it comes to reaching new music mar- kets.

With a sharp focus on niche mar- keting, impulse sales, and point-of- purchase displays, the company, which sells direct to major retailers, such as Barnes & Noble, Walden- books, and Borders Books & Music, also targets less-traditional selling venues. “We’ll go after the ‘alternative’ distribution channels, like truck stops, supermarkets, and convenience stores, with our products,” says Diane Dickmeyer, director of mar- keting for the company.

For instance, she explains, the company’s golden- age audio recordings and language tapes are incredibly big sellers at truck stops. “It’s like selling to a captive audience, because it’s geared to truckers and people traveling dis- tances who want something different or educational to listen to,” she says.

Seasonal promotional tie-ins have been another boon to sales. “This year,” says Bill Pierce, director of national accounts, “we had 10 differ- ent Christmas titles in both CD and cassette format.” He adds that the product mix consisted of licensed recordings, such as “Christmas With Bing Crosby” and “Memories Of A Country Christmas,” and generic titles that were created in-house.

Founded in 1976 by CEO Phillip Levin, 50, and two partners, Meta- com began as a division to a record- ing studio specializing in custom- length blank tapes, audio tutorials, and training programs, selling to corporations and educational insti- tutions. At the time, recalls Levin, the eight-track cartridge was still popu- lar, and few people had even heard of the cassette. Recognizing the tech- nological changes and opportunities that the cassette presented, the partners launched Metacom.

Yet it wasn’t until the company had begun marketing vintage live radio programs, such as Abbott & Costel- lo’s “Who’s On First” in 1972, “The Comedy Of Burns And Allen,” “The Lone Ranger Adventures,” and “The Sherlock Holmes Mysteries,” sold in six-pack slipcases, that business grew exponentially. “Our sales in that area are in the seven figures,” says Levin. “We’re probably the biggest producer of golden-age radio in the country.”

Amazingly, Metacom’s recordings of old radio programs grew out of a “fluke,” according to Levin. “My partner at the time, Jim McCann, was a collector, and we used the radio programs as a premium item to sell our blank tape. If a store or- chain bought 100 units of our blank cassettes, we would let the buyer pick four of our tapes for free. We soon found that people wanted to get the radio programs more than they wanted the blank tape.”

(Continued on page 48)
Vinyl Classics Live On At Wax Museum

Charlotte Store Specializes In Beach Music, Collectibles

BY KEN JOHNSON

CHARLOTTE, N.C.—Many stores here have a better selection of new releases, but for fans of beach music and old rock ‘n’ roll, especially those seeking the classics on vinyl, there’s only one name that matters: the Wax Museum.

There were a few where you going to find a copy of the Chairman Of The Board’s “In Session” album or the “5 Royales’ “The Rockin’ 5 Royales”! Wax Museum owner Chris Beachley opened the Wax Museum in 1972 in the back room of his father’s engineering office in Charlotte. The space was originally set up as a storage facility for Beachley’s massive personal collection, but he soon started opening to the public on weekends. Beachley shot up, and Beachley quit his electrical design job to run the store full time.

“It was the original concept was just to sell some old records,” he says. “I was a collector first. I would go around to different record shops and buy the records for my collection. It got to a point where I had all the records they had. So we’d start road-tripping, and we’d hit other record shops out of town. And when we got all of those we wanted, we started going to jukebox operators.”

One bountiful trip to a North Carolina jukebox operator, in fact, provided the foundation for the Wax Museum.

“We went to one jukebox operator in Lexington, N.C., and found some tremendous R&B records,” Beachley says. “After a while, we went there for all of his stock and bought the good stuff. Those were the 45s. Well, he also had a tremendous number of 78s that nobody had been into. We used to beg him, ‘Let us look at them, let us buy some.’ One day he didn’t think we’re going to buy them. I said, ‘OK, if you won’t let me go back and look at them, bring 20 of them out and I’ll find a buyer for them.’ He brought out a stack of records that would just absolutely blow you away, old Dominos and 78s, and the Ravens, stuff like that.”

Using $500 from a $700 bank loan, Beachley was able to persuade the jukebox operators to sell him 5,000 of their 78s. “So I bought back 5,000 78s, I put $200 in the bank, and the Wax Museum was born.”

These days, the 4,500-square-foot store—run by Beachley, store manager Randy Roland, and various friends who stop by to help out when they can—occupies more than a dozen rooms on the second floor of a building not far from downtown Charlotte. The store has an “original” room for original copies of hard-to-find and valuable records, plus an archival room for magazines and other collectibles. In addition to the main showroom, there are three rooms stocked with 78s, one room full of LPs, and a whopping six rooms packed with old 45s.

In addition to old vinyl releases, customers can find plenty of old posters lining the walls of the Wax Museum, along with a special Elvis Presley section featuring photos from his last concert in Charlotte (February 1977), an old Wurlitzer wall jukebox, and an antique Edison Standard 750 gramophone.

Among the collectible pieces Beachley has sold are Johnny Ace’s “The Memorial Album,” a 10-inch release that went for $800, and various local concert posters from the ’50s and ’60s that go for $600-$800. But vinyl only makes up 10% of the store’s total sales, which last year were more than $250,000. New CDs make up 75% of the store’s sales, while tapes account for 15%. Although vinyl sales are on a slight downward trend, the average of total sales, that figure increases whenever Beachley holds auctions for his collectibles.

Beachley music and R&B account for 80% of sales, while rock, country, and big band acts make up the remaining 20%. Hot-selling titles include the “Ocean Drive Four” and “Beach Fever” beach music compilations.

One of the Wax Museum’s biggest achievements is that its Wax Museum has anything a beach music fan could crave, from CDs, records, and tapes to magazines and posters and videos. It also has a special section of famous on the North and South Carolina coast.

“To make the mistake many do: Beach music has nothing to do with surfing,” Beachley says. “It’s blue; it touches on jazz; there are country songs that are real big with the beach and shag fans. They like some gospel music. It’s just whatever has that feel they like. It becomes embraced by the beach and shag bunch.”

And he should know. Beachley is one of the most knowledgeable sources around for beach and old R&B.

Just consider his impressive resume. He has worked as a beach music DJ at clubs for 18 years and has written liner notes for albums by the Chairmen Of The Board and the Drifters and for various compilations. He has also produced more than a dozen singles and released two compilation albums. For years, he published a beach music newsletter, “Beaches,” and has given lectures on the genre at local colleges, in addition to being quoted in various national magazines.

His latest venture is the Rhythm ‘N Beach Network, a syndicated radio show featuring three programs recorded by Beachley and John Hook, a well-known North Carolina DJ. It’s carried by 12 radio stations in the Carolinas and Virginia.

Although he rarely goes record hunting anymore, Beachley is able to add to the store’s inventory of vinyl via his many drive-up customers buying to sell old collections.

“People are constantly bringing us staff to buy,” he says. “I bought two collections today. People will come up, they’ll open the trunk, I’ll take a look, and, boom, I buy what I want.”

Beachley has also been involved with substantial mail-order business. “We do a tremendous amount,” Beachley says. “We have customers all over the world. We’ve got guys in Japan and Australia and England.”

(Continued on next page)
Music Superstars
Cook Up Recipes

LOS ANGELES—Holiday shoppers at many Blockbuster Music, Musicland Group, Tower Records/Videos, and Camelot Music record stores were probably surprised to find a cookbook among the stores' standard music fare. "A Musical Feast," which was released to book and music stores Nov. 2, features a smorgasbord of music superstars sharing some of their favorite recipes. The book retails for $19.95.

With 70% of the proceeds going directly to nonprofit organizations and a homeless, 25-year-old author Web Walker holding the combined appeal of good food and music lovers' interest in their idols will boost sales.

"There are a lot of factors that we hope will make this book successful," says Diamond. "It featuring the homeless... There are also lot of wonderful musicians involved. I mean, how many times do you have Frank Sinatra, Dolly Parton, and Celia Cruz involved in the project?"

According to Diamond, of the 120,000 copies she has self-published, 34,000 have been sold to sponsoring corporations, such as Proactiv, Nabisco, and 1-800-Collect. Many of the remaining copies have been distributed to more than 3,000 music stores.

Musicland has also agreed to carry 12-page drop displays in its stores, while Blackstone Music will have displays in half of its stores.

"This is a self-published book, and [Diamond] has worked really hard to put this together," says Megan O'Sullivan, book buyer for Minneapolis-based Musicland. "We just want to support her effort... It's a great addition to items for those buying a CD for someone."

VINYL CLASSICS (Continued from preceding page)

And that means plenty of strange and hard-to-find requests. "I had a guy get in touch with me when I first opened up," Beachley says. "He was looking for a classical recording on a 78, 'The Whirl Whirl Song' At the Met.' I found it seven years later, and he bought and asked if he still wanted it. He said, 'Yeah, yeah, I want it,' and he drove up from Atlanta to buy it."
NATIONAL RECORD MART is jumping on the lifestyle handwagon, opening a store under the logo Music X that, apparently, is meant to appeal to members of Generation X. Although the store is wholly owned by NRM, a press release describes it as a joint venture between the retailer and modern rock radio station WXDX (93X) Pittsburgh.

Charlie McNeil, NRM’s GM of special concepts, says the store represents an effort by the chain at niche marketing. The company also fields stores under the logo Waves, which carries jazz, classical, country, and new age and is designed to appeal to the adult customer. It also has Vites, which carries used and new products and is located in college towns.

McNeil describes Music X as “a test.” The 2,800-square-foot store is located in the Monroeville (Pa.) Mall, just outside of Pittsburgh. That mall is NRM country. The Carnegie, Pa.-based chain operates three record stores there, each under a different logo. The Music X store previously was an Oasis outlet; the other two stores are National Record Mart and Waves.

In converting the Oasis store to Music X, the inventory has been changed to include a “much wider selection of alternative and indie-label music,” says McNeil. Adult genres, such as country, classical, and jazz, have been eliminated from the store. In addition, the store has added lifestyle products, including import posters, books, and magazines, and a large T-shirt selection.

WXDX executives were unavailable for comment. But McNeil says that the store works to the benefit of both NRM and the radio station: The station’s exposure in Pittsburgh is heightened, and NRM benefits by the promotions that the radio station does to drive traffic into the store.

McNeil adds that, so far, the store has enjoyed comparable-sales increases at the location since it opened Dec. 2. McNeil says he sees potential for other Music X locations in Pittsburgh: “It could work in other towns as a synergy with the right radio partner.”

CONFUSED: Dave Yeskel, Island’s VP of sales, reported to Retail Track a problem that is having with marketing Passengers’ “Original Soundtracks I,” a collaboration between Brian Eno and U2. Because of its title, the set is often getting filed with soundtrack albums. But there is no film in conjunction with the album; Yeskel describes it as an “experiential record,” with all material written by U2 and Eno. The track (“Miss Sarajevo”) has been getting attention at MTV, modern rock stations, and other formats, but according to Yeskel, customers can’t find it in stores. He suggests that retailers file the album under U2, or preferably both.

SHUFFLING THE DECK: BMG Distribution regrouped its staff in December. Sources say it eliminated four positions, including two sales manager slots, one in Boston and one in Dallas, shifting those responsibilities to the branch managers in those offices. As part of that shuffling, Wayne Southards, formerly the sales manager in Boston, has been set to Maimi to become a sales representative for Blockbuster Music. Also, Bob Navarette, the Dallas sales manager, has become one marketing manager in that branch.

Commenting on the changes, BMG Distribution president Pete Jones says, “At the same time, we are adding staff. We are currently hiring for several positions in interactive distribution, in New York and Reuben, as well as for a manager for that area. Over the next few months, we will wind up with as many as 11 positions there, whereas now that area only has two. We may also add more people in other areas, like video.”

RECOGNITION: Harmony House held its 49th annual Christmas breakfast on Dec. 3, with some 600 employees and their families attending. At the meal, the Troy, Mich.-based chain recognized longtime employees celebrating their 20th anniversaries—Roy Burkhardt, Janet Burke, Roger Craig, Pat Matthews, James Smith, and Lloyd Welch. Employees with 15 years of service with the chain include Sherri Switalia, Lori Smith, Sharon Sparen, Tom Selman, and Peter Johns.

RETAIL TRACK has reported extensively on the creative marketing that Best Buy employed in selling the Beatles “Anthology 1,” whereby the chain gave away its own specially created Beatles interviews to customers buying the album. Dr. Wax, a three-store chain in Chicago, also offered customers a premium, albeit a whimsical one. According to an ad that ran in the Dec. 1 Chicago Reader, the chain offered what it called a “senior citizen discount,” promising customers a free bottle of Geritol with a purchase of the Beatles album. Customers apparently took the ad at the spirit in which it was placed, as one store manager at the chain reports that no one has taken him up on the offer.

MAKING TRACKS: At PDI, John Madison, formerly senior VP who has been promoted to executive VP; and Van Fletcher, formerly Dallas branch sales manager, has moved to New York to become the company’s VP of national accounts sales. The appointment apparently help fill the void created by the departure of VP of sales Steve Corbin, who moved to Motown to become executive VP/GM of the label. … Andy Uterano, formerly WEAs New York branch sales manager, has joined Touchwood Records, deals in sales and marketing. … Sean Gleason, formerly executive VP/GM at Miramar, is seeking opportunities and can be reached at 212-607-2099.
NAIRD MOVES INTO '96: Chalk up the National Assn. of Independent Record Distributors and Manufacturers' Sanibel Island, Fla., retreat as a success. NAIRD executive director Pat Martin says of the retreat, held Dec. 2-3, "It was such an exciting weekend. The energy level was so intense. There was such an opportunity for brainstorming."

As we reported here Nov. 11, NAIRD convened its board members at the retreat for a six session to consider issues that are often missed in the hurly-burly of regular board functions.

Out of the Sanibel Island meeting, the NAIRD board decided to enlarge the time allotted to one-on-one sessions between distributors and their existing distributed labels at its annual convention. A full day of sit-downs will replace the previously scheduled 90-minute slots when NAIRD's annual get-together takes place May 22-26 in Baltimore. However, meetings with new labels will continue in their present form.

Martin, who has long sought to improve retail involvement by NAIRD, has been at work implementing changes to make the group more retail-driven. At the '96 confab, a retail special interest group has been added to the board, and the convention will also mount retail-specific panels and workshops.

Greater NAIRD participation by international companies is also being sought. To that end, the group will sponsor a reception for international labels and distributors at the NAIRD "super stand" at MIDEM '96 in Cannes. An opening-night reception will also be held at the NAIRD convention. "With international capturing more of the market here in the U.S., this is a way to encourage the growth of music outside the U.S."

Martin says she notes that U.S. participation at MIDEM will continue to burgeon this year: NAIRD will host 23 companies at its stand this year, vs. 14 in 1995.

SAL STEPS UP: RED president Sai Licata is expanding his duties following the departure of Bob Buziak as head of Tri-Star Records, which, like RED, is owned by Sony.

While Licata is not taking on a new title, he will assume Buziak's label responsibilities and will continue to head RED's distribution operation as well. Sounds like a rather large vote of confidence from Sony for this veteran music executive.

REGIONALIZING AT ADA: In the last week of the year, the Alternative Distribution Alliance decided to do a little reorganizing, eliminating five national offices in its Los Angeles office to create six regional offices, which will be divided evenly among Los Angeles, New York, and Minneapolis.

"Since our business has grown dramatically, we reorganized some functions from national to regional so that we can be more nimble," says ADA president Andy Allen. The company has reorganized its regional touring spots and three advertising positions.

The whole touring business is incredibly important," Allen says. "And we decided to have people closer to the markets that they are working on. Before, if we had a tour going through the Washington/Boston/Philadelphia/New York corridor, the calls to check stock or invite people were coming from Los Angeles. Now we have someone more familiar with accounting making those calls."

FLAG WAVING: The indefatigable sound produced by Chicago instrumental band Tortoise is hard to nail down, as multi-instrumentalist/producer John McEntire readily admits.

"There's so much, so many different influences," McEntire says. "I guess originally it definitely was things like dub, rhythm section-type music, and also a lot of British post-punk and U.S. hardcore-type stuff, like the Minutemen and Gang Of Four, bands like that." He also acknowledges the impact of such German rock experimentalists as Can and Kraftwerk, and the two bass styles of the L.A. duo doso.

Like the latter act, Tortoise—which will issue its second full-length album, "Millions Now Living Will Never Die," on Chicago's Thrill Jockey Records on Jan. 30—utilizes two basses and also implements lap steel guitar, vibraphone, marimba, melodica, and a battery of samplers and synthesizers.

McEntire says, "We didn’t feel any desire whatsoever to throw in these elements that would be considered more typical or standard or what some people might consider necessary."

The diverse instrumentation comes together to haunting and provocative effect on "Millions Now Living." The new record is a quantum leap beyond Tortoise's self-titled 1990 debut, as one listen to the compelling 21-minute track "Djed" demonstrates.

Studio technology plays a major role in Tortoise’s music; McEntire, who helmed the new album, has also produced or engineered work by the Sea And Cake, Run On, Come, as well as a couple of neo-instrumental units: Maryland's Trans Am and Chicago's Five Style.

However, don't be too quick to lump Tortoise as a post-punk dub unit, as many have (perhaps because of the band's presence on the recent Caroline compilation "Mauro Dub Infection"). McEntire says, "That doesn't get a little excessive, I think, because that's not always true, but maybe that's the easiest thing for people to latch onto. They have to come up with a quick descriptive thing that would mean something to somebody.

Tortoise—which also includes multi-instrumentalist Doug McCombs, John Herndon, Dan Bitney, and Dave Pajo—winds up a quick run of East Coast shows with Trans Am on Saturday (30) in Cambridge, Mass., and Sunday (31) in New York. In February, the group heads off on its first proper European tour; a full American tour will follow in April.

Assistance in preparing this column was provided by Ed Christman in New York.
META.COM INC.'S MARKETING ANYTHING BUT CONVENTIONAL

(Continued from page 13)

Currently, the company markets 400,000 radio broadcasts; bookstores are the primary distribution outlet for that product. Among the shows Metacom currently has exclusive licensing rights to are Osron Welker’s “War Of The Worlds,” “Arch Obler’s Light’s Out,” and the Lum & Abner radio shows. The material for which Metacom has non-exclusive rights includes radio programs by Burns & Allen and Jack Benny.

Having marked its 25th anniversary, Metacom’s 1995 revenues are expected to exceed $30 million, before the $5 million overhead fee. Levin projects that 1996 revenues should range between $35 million and $40 million. Music accounts for 70% of sales, with the balance made up of nonmusic product, including audiobooks, language tapes, plush toys, and children’s products. All music is shipped from the company’s 80,000-square-foot Minneapolis corporate headquarters.

As a marketer, Metacom has made a major thrust in bringing music product to grocery chains via its continuity and cash-wrap programs. Incentives include 8-10 weeks and induce customers to buy one title per week. Metacom also relies heavily on counter-top and other strategic in-store placement for impulse purchases.

The P-O-P displays feature Metacom’s budget-priced ($4.99) family-oriented videos and its “Listener’s Choice” CD and cassette package ($8.99). Metacom has more than 8,000 racks in the marketplace. Music categories include rock, country, jazz, classical, and more.

“Supermarkets have been a major part of our business for nearly ten years,” says Dickmeyer. “More and more grocery stores are seeing the importance of selling music.”

While impulse sales and budget products are at the heart of the company’s marketing strategy, Metacom last year introduced a front-line series of new-age titles under the logo “Nature’s Harmony.” They sell for $14.99 each. Each of the titles features acoustic musicians who have written music specifically for the label, and many titles integrate sounds of nature with the music.

Among the titles in the series are “Island Paradise” by Steve Reid, the percussionist who was a founding member of the Rippingtons, and, who, as a producer, has several gold albums to his credit; “Gentle Rain” by Rich Rhodes, who has written music for many television shows, winning three Emmy awards; and “Tranquil Guitar” by Kenny Lee Lewis, a member of Steve Miller’s band since 1970 and a television music composer.

In order to help market the Nature’s Harmony line, Metacom introduced its first interactive kiosk display this year, complete with touch-pad sound sampler, header card, and three-sided endcap. “The display is already in a large number of Kmart’s and has been quite successful,” says Dickmeyer.

According to Levin, the company began testing 20 CD-ROM titles in supermarkets in December. “The CD-ROMs will range from desktop

Bibles to computer games,” he says. Metacom is now wholly owned by Levin and employs approximately 100 people. Reflecting its niche strategy, the operation is divided into several areas. One targets the company’s recordings and videos to supermarkets accounts for nearly 50% of sales. Another, the wholesale division, which sells directly to large music and book chains, accounts for 35% of sales, with the balance divided between customized premium and incentive services and the special-markets division.

A key part of the special-markets division is Metacom’s new direct-mail catalog, Adventures In Cassette. “The catalog will continue our focus on old-time radio programs, which is where we got our start,” says Dickmeyer. New releases coupled with promotional tie-ins include a tribute to George Burns’ 100th birthday. The six-tape collection of radio broadcasts features A1 Jolson and Jack Benny. There is also a mock-election year “Gracie Allen Runs For President” campaign and a three-volume, six-tape collection of the “Amos ‘N Andy” series, all duplicated from the original transcriptions.

Multipack CDs and cassettes skewed toward the gift buyer have also helped drive sales, reports Dickmeyer. “Our decorative bulk packaging style gives us a unique presence in the market, because so many of our products are initially purchased as a gift item.”

In line with Metacom’s growth through niche strategy, Levin launched an audiobook business called Rezound International in 1992, followed by a state-of-the-art CD manufacturing facility in 1993, Zomax Inc. Both companies are separate from Metacom and have Levin as principle owner.

Rezound, which pioneered in-store audiobook rentals, says Levin, has “more than 4,000 stores involved in the rental program.” Rezound has 80 employees and had estimated 1995 sales of $6 million. Zomax Inc., a limited partnership, has more than 100 employees, and 1995 sales were in excess of $12 million.

Meanwhile, Metacom is entering a joint distribution agreement with K-tel International that will expand its presence overseas. The company currently has kiosks in Spain and has selling agreements with some Australian retailers, although “we haven’t shipped product there yet,” says Levin. He adds that Metacom will likely sell only music for overseas distribution. “Our Nature’s Harmony series doesn’t present a language barrier, and we expect big things from it,” says Levin.

In the meantime, Levin says he is closely watching the CD-ROM market. “It could be a potentially large market for us, both from a distribution and revenue side, but we’ll know more about that by the end of the first quarter,” he says.
1995
THE YEAR IN VIDEO

Falling Prices Raise Sales Of Video

Low-Pricing Locomotive Drives Consumers Into Stores, But May Be A Runaway Train

By Eileen Fitzpatrick

Watch out for falling prices. Wal-Mart uses the cachet phrase to promote the chain’s low-pricing policy, but the video industry could use it as a selling technique. Retailers and suppliers are emphasizing the sell-through business over the past year.

Retail prices actually began dropping a few years ago as a result of the intense competition between combo stores and mass merchandisers. Among them, such as price slasher Minneapolis-based Best Buy, have turned up the heat even higher.


But the Alexander numbers don’t include “Miracle On 34th Street,” which was released in November at a $12.99 suggested list. Most retailers have given the title near or below $10.

Low-priced High-Sellers

This year, none of the Top 5 titles through November, including “The Lion King,” “Forrest Gump,” “The Mask,” “Snow White And The Seven Dwarfs,” and “Cinderella,” had an average retail price above $16.98.

“We have to let consumers decide what excites them,” says Best Buy video merchandise manager Joe Pagano. “Our job is to provide an exciting shopping environment, and lower prices provide a marketing opportunity for us.”

But suppliers have also fanned the discount flame. Nearly every supplier has come out with budget lines, which offer high-quality catalog products for $10 or less.

The 19th Century Fox Home Entertainment went one step further by releasing the remake of “Miracle On 34th Street,” the five-disc to-sell-through priced at $12.98 suggested list.

“There are some desperate suppliers looking for shelf space,” says Buena Vista Home Video VP of publicity and event marketing Tania Maloney. “The way we see it, pricing should have to do with consumer demand. In spite of the type of product it is, consumers are buying at lower prices.”

One of the few suppliers to go on the record, Maloney says budget pricing is Buena Vista’s response to the growing marketplace: “If there is a $9.99 market, we are then going to find product appropriate for it.” The product Buena Vista has deemed appropriate at $9.99 through titles, dealers have traditionally low-balled high-profile releases. Mass market sales started the trend, often selling these titles below their wholesale cost to drive consumers to their newly established video department.

In order to keep prices from going too low and to appraise specialty retailers, studios began reinstituting minimum advertised pricing policies, otherwise known as MAPs. If a retailer advertises a title below its MAP, it will not receive co-op advertising reimbursement for that title. Generally, the MAP close is what a retailer pays for an individual unit.

Ironically, even though the suggested list price has little meaning at retail, suppliers use it for all-important intent-to-buy studies. It is still used for research, because the suggested list determines how much profit a studio will make.

Define Maybe

Most suppliers say in order to lower the suggested list on a title, the test market must say they would definitely purchase the video at the lower price. If the research indicates purchase intent as a “maybe” or “probably,” the video most likely will be higher-priced. But there is a cut-off point for certain products.

“Sure, consumers will say they want lower prices,” says Maloney. “But if we were to price something like ‘The Lion King’ at $10, we have to ask ourselves if we’re willing to lose money when we know it will sell just as well as a higher price.”

Obviously, for product perceived as high-value, consumers are willing to pay a premium price—even though that price is still pretty low. “There really is not a whole lot of room to go lower,” says one supplier.

Despite the fact that retailers make less money, they say falling prices have caused them to sell more product to customers. “It’s good when you’re able to pass the savings along to the consumer,” says Tower Video VP John Thresher. “The consumer has increased video purchases; only a few years ago, it was just collectors who bought videos.”

Continued on page 64

Dvd's A Welcome Format

Former Competitors Find Common Ground And A Single Standard

By Seth Goldstein

The captains and the kings have departed. Now it’s time for the worker bees to construct the sales and marketing plans that will launch the digital videodisc by the fall of 1996.

There remain significant challenges, not the least of which is the successful melding of two rival formats whose proponents were warring only a few months ago. Rather than engage in a bloody, profitless format battle, Sony and Philips on one side, Toshiba and Tivo on the other, finally agreed in September to create a single DVD standard for home entertainment and consumer applications.

The basis of the agreement is a system that can produce single- and double-layered discs on either side for a total of 17 gigabytes of information. Metadata, requiring a single layer, single-sided disc with 135 minutes of playing time, are expected to dominate DVD output and sales once consumer demand has been fired up. Until then, computer applications on dual layers, although aimed at a smaller market, may take the lead.

It was the details that were lacking as of press time, a single set of specifications that would satisfy all parties and the buying public. The technicians were struggling toward a year-end deadline and in mid-December did indeed finalize the specifications for movie playing and ROM applications—about two months past the original schedule. Speculations for audio applications await input from the music industry.

Coming To Terms

Some voices were raised in anger along the way. Sony and Philips, makers of the Multimedia CD camp, reportedly fought for the inclusion of “CD” in the single-format name as a legacy of their labs. The SD alliance, including Toshiba, Matsushita, Pioneer and others, is said to have fought just as fiercely to keep “CD” out. In December, “DVD” was accepted as the official term. Arguments also have arisen over the creation of a formula that will allow equitable sharing of the technology developed by both camps.

When the dust settles, “I have no doubt there will be a single standard,” Michael Fidler, senior VP of new technology and strategic planning for Pioneer Electronics’ home-electronics division, said in late November. “One sign of progress was the meeting of reps of all parties at the recent Consumer Electronics Show in Las Vegas to discuss the ‘unified group’ was discussing ‘outstanding issues.’”

Several hardware manufacturers are chomping at the bit, eager for a late-1996 introduction. Not everyone thinks it will come as soon as September, the target date for Thomson Consumer Electronics. Nebuiki Idei, president/CEO of Sony Corp., told a select group of journalists who met with him following his Nov. 20 speech to the National Academy Of Television Arts and Sciences that the Sony DVD player probably won’t reach retailers until the end of ’96. Philips thinks its schedule will slip to 1997.

When, Where And How Much

But apparently there will be enough players available in time for Christmas 1996 to satisfy the most important—consumer awareness. Toshiba marketing VP Steve Nickerson says “scores and hundreds of movie titles” on store shelves a year from now. By late 1997, Toshiba predicts worldwide sales of 2 million players—50% of which will be sold to American buyers. In assessing the potential, says Nickerson, “We really have to look beyond any of our pre-conceptions shaped by previous consumer electronics.”

Nickerson is particularly bullish because the single standard has brought together the most impressive consensus of major electronics manufacturers and Hollywood studios ever allied in a single cause. The combined marketing muscle and synergies made possible by this alliance are staggering.

Prices for the machines and the five-inch discs they play remain anyone’s guess. As usual for any introduction, it is a delicate balancing act. Most consumers are thought unlikely to spend more than $500 for a new gizmo that will sit alongside their current home-entertainment, the VCR. So given much higher limits sales and reduces DVD’s retail impact, which could handicap the format from the day it’s introduced.

But sticking to $500 from the start means absorbing production losses while trying to build market acceptance and ramp up more efficiently—and less costly—manufacturing. Japanese consumer-electronics companies have been able to stay the course; RCA could not and eventually pulled the plug on its plans to introduce it in the mid-’90s, at a cost of $500 million.

Thomson Consumer Electronics, RCA’s successor, thinks $500 is exactly right for DVD. Joseph Clinton, executive VP for marketing and sales, says the company will stick to that suggested list come September. Others, including Philips, may be expected to $100 to $150 higher.

Trade observers are convinced there are two reasons for the money-losing policy. Either its state-subsidized French parent has arranged for the government to shoulder the deficits, they suggest, or Thomson has

Continued on page 52
The Adventures of Timmy The Tooth

More fun, more songs and more sensational sales!

Picture Perfect" Cross Promotions!

Valuable offer from Minolta
- A Minolta rebate coupon inside TIMMY titles will save consumers up to $10 off popular 35mm Minolta cameras! (graduated offer, from $5 to $10 depending upon camera purchased)

Free 8" x 10" Portrait - A $20 Value!
- At participating Lifetouch Studios with coupon inside TIMMY III titles!

$3.00 Mail-in Rebate
- Purchase of The Land Before Time III: The Time of the Great Giving videocassette and any videocassette from The Adventures of Timmy the Tooth series required. Rebate certificates available inside The Land Before Time III videocassettes, available this December '95.

Stock up on the entire series of 9 videocassettes! Also available:

- Operation: Secret Birthday Surprise!
- Molar Island
- Timmy in Space
- Malibu Timmy
- Lost My Brush
- Spooky Tooth

Retail availability date: January 30, 1996
Nationally advertised availability date: February 2, 1996
boxed sets continue to be a popular tool in marketing videos. With the right kind of product and packaging, a boxed set can create excitement, make a video release an "event" and even crystallize interest in previously released titles. When you combine several titles in an attractive package, it's the prefect 'theme' gift," says Fritz Fiedler, VP of worldwide publicity for Columbia TriStar, who has done numerous boxed sets. "A recent advertising set, featuring "The Golden Voyage Of Sinbad" and two other movies that showcase his spectacular stop-motion-animation effects; a Sidney Poitier boxed set, containing "Guess Who's Coming To Dinner" and "To Sir With Love," several National Geographic sets, including a twin-pack of "Cats" and "Dogs;" a twin-pack of the theatrical films "City Slickers" and "City Slickers 2;" and a twin-pack of the British films "Howard's End" and "Remains Of The Day," both starring Anthony Hopkins and Emma Thompson.

Fiedler points to the latter as an example of how a boxed set can draw attention to a less-publicized film. "Howard's End is more popular and well-known than "Remains Of The Day," he notes. "Packaging them together induces the consumer to think, 'Hmmm, I loved 'Howard's End, I'll probably love this film too.'"

For popular films with sequels, boxed sets are a natural. "The perfect program [for a boxed set] is something like the 'Star Wars' trilogy. When you have a collection of a body of films that have been made sequentially, those do very well," says John Thrasher, VP of video purchasing and distribution at Tower Records and Video. "The big one this year is 'Star Wars'-no one can keep that in stock."

The $49 99, "Star Wars" trilogy boxed set, released by 20th Century Fox Home Entertainment on Aug. 29, benefited from a $15 million advertising and promotion campaign. The marketing elements included product information, rebate offers and mail-in premiums on Kellogg's cereal boxes; radio, national cable and Fox Network advertising beginning prior to street date and running throughout the holiday season; an innovative merchandising campaign featuring a pop-up standee of Darth Vader and a theatrical poster highlighting the "Last Chance To Own" message (the videos were only available for a limited time); and an Internet web site. Value-added packaging was also significant; the trilogy package includes a Leonard Maltin interview with George Lucas and a booklet offering more than $50 in savings on "Star Wars" licensed merchandise.

Republic Pictures Home Video released a star-focused set this year devoted to legendary cowboy actor Roy Rogers. Each title plus a behind-the-scenes at $9.98, but an eight-video "Roy Rogers Deluxe Collector's Edition" is available for $79.98 and includes a biographical documentary and a "Roy Rogers Tribute Compact Disc" featuring such popular country stars as Randy Travis, Clint Black and Kathy Mattea.

GOLDEN BOND OPPORTUNITIES

One company making an "event" out of a boxed set is MGM/UA, which is capitalizing on the new James Bond movie, we believed there would be demand," says LIVE VP of sales/sell-through Tim Fournier. Additionally, the 'Terminator' tapes have sold a combined 500,000 units for LIVE, of which the twin-packs made up about 40%.

MONKEY BUSINESS

In addition to big box-office films, programs with a cult or collector following are also ripe for boxed sets. Rhino successfully tapped into baby-boomer nostalgia with its huge 21-volume Monkees limited edition boxed set—the largest boxed set ever released. The comprehensive collection includes all 58 episodes of the series, a Monkees television special not seen since its special packaging, made consumers flock to it. The limited edition of 2,955 sets was released Sept. 12 and has almost sold out. We identified the fact that there is an enormous amount of interest among fans out there," says David Dom, director of publicity at Rhino. "Initially, we went direct-to-the-consumer, via catalogs. The response from each catalog was $49.98, so that was too expensive. No one will buy it. But when retailers did bring it in, it sold immediately. I had one account who sold out within 24 hours. I told him, 'If I don't sell, I'll take it back.' Well, in a week and a half they were through 75% of what they'd ordered, and wanted to reorder three times as much."

But, Dom cautions, not all product is worthy of a boxed set. "The uniqueness of the Monkees was really a consideration. I don't think most things would work in a boxed set. You have to think in terms of where your market is. I think as an age group, (baby boomers) are probably pack rats."

Like the Monkees, Abbott and Costello have a legion of fans. DCA/Universal took advantage of it in May with its $39.98 boxed set. To draw in the 20- and 30something set, the company wisely sub-contracted "Abbott And Costello Meet Jerry Seinfeld," in which the contemporary comedian co-starred in popular scenes with the duo. The set also includes "Abbott And Costello Meet the Killer" and "The World Of Abbott And Costello."

Also aiming at the nostalgia/collector market is CBS Video's "Bon Voyage: I Love Lucy Adventures In Europe," a three-volume set containing four 47-episode story arcs; plus a book of puzzles relating to Lucy's European trip, for $99.98. Consumers who correctly complete the puzzles have a chance to win a trip to Europe.

When planning boxed sets, perceived value is important, says Tower's Thrasher. "There was a real glut a few years ago, but in the past few years people are being more careful about what they buy. But this year," he says, "we were selling our cheap, eye-catching gift sets have slowed way down over the years--like the Disney collector editions that were fairly popular a few years ago. That's important. If you can have three films for around $40, they sell very well."

Beyond that, the type of product that goes into a boxed set is important in its success. CBS/Fox video have joined forces to release "The Michael Jordan Grille Set," which features two tapes: "Michael Jordan: Come Fly With Me" and "Michael Jordan Air Time," plus a 44-page booklet chronicling the sports superstar's career. On the other end of the spectrum, CBS/Fox and BBC Video have released "The Complete Black Adder" featuring four of the popular British comedy series for $99.98. ABC Video's current boxed sets are likewise diverse: the three-tape "The Life And Times Of Jesus" for $39.98; a four-tape "Schoolhouse Rock" for $50; and the 12-part mini-series "War And Remembrance" to $179.95.

On Oct. 31, MGM/UA released "A That's Entertainment" boxed set, featuring all three films plus a tape of extra footage for $99.98; or $49.98. Other MGM/UA boxed sets released for the fourth quarter include a Sidney Poitier box containing "In The Heat Of The Night" and "The Defiant Ones," "They Call Me Mister Tibbs" for $44.95, and a Burt Lancaster box containing "Birdman Of Alcatraz," "Elmer Gantry," and "The Sweet Smell of Success" for $49.95. •

Video viewers love Lucy

Hey, Hey, it's the Monkees' 21-volume boxed set.

"Goldeneye," with three special James Bond gift packs and a big sweeps promotion. One gift set features all six Sean Connery Bond films plus a behind-the-scenes tape of "Goldfinger" and "Thunderball," for $89.92. The other two sets are broken down into three films each plus a behind-the-scenes tape of one of the films, for $44.92 each.

To promote the Bond releases, MGM/UA is holding a "License To Thrill" sweeps package, with prizes including a 1996 BMW Z3 roadster; all-expense-paid vacations to Venice, Las Vegas and the Bahamas; Sharper Image gift certificates "to spend on 007-type high-tech gadgets;" and T-shirts. A major licensing and merchandising campaign also will stimulate consumer awareness.

Likewise, LIVE Home Video has released two "Terminator" twin sets, featuring both "Terminator" movies in pan-and-scan format for $24.98 or letterboxed for $33.98. In addition to single tapes, "The original 'Terminator' had not been available for about two years, and it had never been released in letterbox, so a 48-page color book and an official Monkees wristwatch in the first 2,000 sets. The set comes in an eye-catching television-shaped package.

The set's $39.98 suggested retail price made many retailers hesitant. But the popularity of the Monkees, combined with the sheer collectability of the set and its newness, led to a healthy response. "We've sold out of 1,000 units," says LIVE's Fournier. The remainder of the limited edition sold out in the first few days of release.

For several months, Warner Home Video expects to have upwards of 250 releases, and Columbia TriStar Home Video will offer another 150, with Paramount and MGM/UA likely to offer smaller packages.

DVD

Continued from page 50

need a highly advantageous swap, to trend RCA's brand direct-broadcast satellite systems for Toshiba's plasmas. However, broadcast, dominated in the U.S. by the RCA system, is coming to Japan. The next showcase for DVD will be the spring Electronics Industries Assn. Digital Destination exhibit in Orlando, Fla. (It's a replacement for the EIA Consumer Electronics Assn. Digital Home Show in Chicago until lagging attendance forced its cancellation a couple of years ago.) Digital Destination is being promoted as the perfect event for out players in anticipation for a fall retail launch. The Hollywood studios won't miss the opportunity to parade their introductory catalogs.

THE SOFTWARE SIDE

Thus far, the number of launch titles is unchanged from the announcements of several months ago. Warner Home Video expects to have upwards of 250 DVD releases, and Columbia TriStar Home Video perhaps another 150, with MCA/Universal, Paramount and MGM/UA likely to offer smaller packages. Disney and 20th Century Fox Home Entertainment haven't committed any releases as yet, but neither is expected to remain on the sidelines for long.

Warner has been the strongest propogator for DVD titles pricing itself under $25 suggested list. The studio envisaged DVD as the ultimate collectible and the prime means of staying off home entertainment markets, including video and direct-broadcast satellite. However, others believe rental pricing will have a major role in attracting video retailers to the new format.

"I think there will be a big rental business," Clayton told the ITA annual forecast presentation earlier this month in New York Nov. 21. "I know Hollywood would prefer sales, but I don't think it's going to happen."

Says Pioneer Electronic's Fidler, "I think you will see both."

Whatever the price, software needs encryption to prevent copying from DVD to tape. As of late November, it remained a subject of discussion, Clayton noted at ITA: "That's one of the open issues on specifications."

WEA Manufacturing, Time Warner's optical-disc replication plant in Oliphant, Pa., has been cranking out test DVDs that Fidler says are close to CD manufacture in terms of yield and cost. Pioneer has accounted for about 50,000 units of an estimated 65,000 discs produced at Oliphant. That figure will vault into the millions, for WEA and others, as the format approaches launch date.

DVD's impact, real or imagined, has every manufacturer strategizing. Paramount Entertainment, for example, to acquire mass replication capability in order to feasible, to complement its laserdisc offerings. Pioneer Electronics, meanwhile, is preparing the introduction of a combination of products, according to Fidler: "we're working on the optical-disc family.

It will play laserdiscs, CD and DVD. Price and launch date are still to be determined. Fidler expects to reveal plans no later than the Digital Destination show."
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PLAYBOY HOME VIDEO

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BILLBOARD'S #1 Video Sales Label for 1995

Thanks to our retailers and wholesalers!
HOW THE CHARTS ARE COMPILED

The 1995 Year In Video charts were compiled by computer from Billboard’s weekly and biweekly charts during the eligibility period of the Dec. 3, 1994, issue through that of Nov. 25, 1995. With the exception of the Top Music Videos chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the tracking period.

The year-end rankings for Top Music Videos are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks that the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published.

Top Video Sales

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<th>Video</th>
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Top Video Rentals

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The Year In Video: Top Video Rental.
Children's Biggest Little Heroes Are Back In Their Original Adventure!

THE LAND BEFORE TIME

A $48 MILLION BOX OFFICE #1 HIT. AWESOME TIE-INS. COLOSSAL PROFITS!
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RETAIL AVAILABILITY DATE: 2/20/96 NATIONAL ADVERTISED AVAILABILITY DATE: 2/25/96

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51 THE COWBOY WAY—Uni Dist. Corp.
52 THE SHADOW—Uni Dist. Corp.
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71 BLUE SKY—Orion Home Video

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John Travolta, Bruce Willis, Uma Thurman and Samuel L. Jackson head an all-star cast of Hollywood's hottest!

❖ A SUREFIRE WINNER!
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Prebook: JANUARY 23
Will Cal: MARCH 5
NAAD: MARCH 6

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— Rolling Stone

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— The New York Times

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24-pc. Pulp Fiction Stock #6784
12-pc. Pulp Fiction Stock #6785
Available on VHS Hi-Fi Stereo Videocassette / Digitally Mastered / Approx. 164 Minutes / Color
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Clamshell Packaging
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these F.I.T. titles.

Top Recreational Sports Videos

Pos. TITLE—Program Supplier
1 75 SEASONS: 75TH ANNIVERSARY
OF THE NFL—PolyGram Video
2 BAD GOLF MADE EASIER—ABC Video
3 NBA SUPER SLAMS 2—FoxVideo
(CBS/Fox)
4 MICHAEL JORDAN: AIR TIME—
FoxVideo (CBS/Fox)
5 LESLIE NIELSEN'S BAD GOLF MY
WAY—PolyGram Video
6 SHAQUILLE O'NEAL: LARGER THAN
LIFE—FoxVideo (CBS/Fox)
7 SHAWN KEMP THE REIGNMAN—
FoxVideo (CBS/Fox)
8 SIR CHARLES—FoxVideo (CBS/Fox)
9 SAN FRANCISCO 49ERS: SUPER
BOWL XXIX CHAMPIONS—PolyGram
Video
10 MICHAEL JORDAN: COME FLY WITH
ME—FoxVideo (CBS/Fox)
11 BASEBALL: A FILM BY KEN BURNS—
Turner Home Entertainment
12 WORLD CUP USA: OFFICIAL
PREVIEW—PolyGram Video
13 NBA JAM THE MUSIC VIDEOS—
FoxVideo (CBS/Fox)
14 NBA GUTS & GLORY—FoxVideo
(CBS/Fox)
15 BEST OF ABC'S MONDAY NIGHT
FOOTBALL—PolyGram Video
16 NBA REWIND: THE FUNNIEST &
FINEST PLAYS—FoxVideo (CBS/Fox)
17 MICHAEL JORDAN'S
PLAYGROUND—FoxVideo (CBS/Fox)
18 THE OFFICIAL 1995 NCAA
CHAMPIONSHIP—FoxVideo (CBS
Video)
19 NBA BELOW THE RIM—FoxVideo
(CBS/Fox)
20 MIKE TYSON: THE INSIDE STORY—
MPI Home Video

Top Recreational Sports Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of
Charted Titles)
1 FOXVIDEO (CBS/Fox) (21)
2 POLYGRAM VIDEO (18)
3 ABC VIDEO (4)
4 TURNER HOME ENTERTAINMENT (1)
5 FOXVIDEO (CBS VIDEO) (4)
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#1 IN ’95  EVEN BIGGER IN ’96

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- Huge Kid Appeal! More Than 9 Out Of 10 KIds Rated Pocahontas Excellent Or Very Good!** – Comparable To Aladdin And The Lion King!

- Extraordinary Awareness! 98% Level Among 77 Million VCR Households!" Multi-Platinum Soundtrack! Vanessa Williams Single #1 For 6 Weeks – Soundtrack Album Topped Billboard Charts At #1!

Behold All The Colors Of Pocahontas Prepacks!

- Prebook: 1/16/96
- Will Call: 2/27/96
- NAAD: 2/28/96

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The Only Place Kids Can Learn The Secrets Of "The White Ranger Kata"

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- Winner of the Film Advisory Board Award of Excellence
- Approved by the United Martial Arts Society
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- Over 104 consecutive weeks at #1
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SUGGESTED RETAIL PRICE

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Distributed by

Saban Entertainment

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STREET DATE: 1/30/96
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"Secrets of the White Ranger Kata"

"Mighty Morphin Power Rangers® Karate Club"

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**Top Music Videos**

Pos. TITLE—Artist—Distributing Label

1 BARBRA — THE CONCERT—Barbra Streisand—Sony Music Video
2 LIVE AT THE ACROPOLIS—Yanni—BMG Video
3 HELL FREEZES OVER—Eagles—Uni Dist. Corp.
4 THE 3 TENORS IN CONCERT—Various Artists—Warnervision Entertainment
5 PULSE—Pink Floyd—Sony Music Video
6 VIDEO GREATEST HITS — HISTORY—Michael Jackson—Sony Music Video
7 LIVE! TONIGHT! SOLD OUT!!—Nirvana—Uni Dist. Corp.
8 MURDER WAS THE CASE—Nappy Dogg—Warnervision Entertainment
9 WOODSTOCK '94—Various Artists—PolyGram Video
10 YOU MIGHT BE A...—Jeff Foxworthy—Warnervision Entertainment
11 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen—Warnervision Entertainment
12 THE MOVIE—Roy Stevens—Curb Video
13 BOYZ II MEN THEN II NOW—Boyz II Men—PolyGram Video

Continued on page 64
LYNYRD SKYNYRD
FREEBIRD
THE MOVIE
coming in 1996.

As never seen.
As never heard.
As free as a bird.

“If I leave here tomorrow, would you still remember me?”

After 18 years, there is finally a movie that captures the candid life of the band that rocked the South and the world.
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Top Music Video
Continued from page 62
14 JANET—Janet Jackson—Virgin Music Video
15 BIG ONES YOU CAN LOOK AT—Aerosmith—Uni Dist. Corp.
Top Laserdisc Sales

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SPEED</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>2</td>
<td>TRUE LIES</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>JURASSIC PARK</td>
<td>Uni Dist. Corp.</td>
</tr>
<tr>
<td>4</td>
<td>STARGATE</td>
<td>Pioneer Entertainment(USA) LP</td>
</tr>
<tr>
<td>5</td>
<td>FORREST GUMP</td>
<td>Pioneer Entertainment(USA) LP</td>
</tr>
<tr>
<td>6</td>
<td>INTERVIEW WITH THE VAMPIRE</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>7</td>
<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>8</td>
<td>CLEAR AND PRESENT DANGER</td>
<td>Pioneer Entertainment(USA) LP</td>
</tr>
<tr>
<td>9</td>
<td>STAR TREK GENERATIONS</td>
<td>Pioneer Entertainment(USA) LP</td>
</tr>
<tr>
<td>10</td>
<td>THE MASK</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>11</td>
<td>ALADDIN</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>12</td>
<td>THE PROFESSIONAL</td>
<td>Columbia TriStar Home Video</td>
</tr>
<tr>
<td>13</td>
<td>THE SHAWSHANK REDEMPTION</td>
<td>Columbia TriStar Home Video</td>
</tr>
<tr>
<td>14</td>
<td>THE SPECIALIST</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>15</td>
<td>TOTAL RECALL</td>
<td>Pioneer Entertainment(USA) LP</td>
</tr>
<tr>
<td>16</td>
<td>LEGENDS OF THE FALL</td>
<td>Columbia TriStar Home Video</td>
</tr>
<tr>
<td>17</td>
<td>PINK FLOYD: PULSE</td>
<td>Sony Music Video</td>
</tr>
<tr>
<td>18</td>
<td>NATURAL BORN KILLERS</td>
<td>Warner Home Video</td>
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<tr>
<td>19</td>
<td>THE SHADOW</td>
<td>Uni Dist. Corp.</td>
</tr>
<tr>
<td>20</td>
<td>TOMBSTONE</td>
<td>Image Entertainment</td>
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<tr>
<td>21</td>
<td>DISCLOSURE</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>22</td>
<td>DUMB AND DUMBER</td>
<td>Image Entertainment</td>
</tr>
<tr>
<td>23</td>
<td>OUTBREAK</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>24</td>
<td>SCHINDLER'S LIST</td>
<td>Uni Dist. Corp.</td>
</tr>
<tr>
<td>25</td>
<td>TIMECOP</td>
<td>Uni Dist. Corp.</td>
</tr>
</tbody>
</table>

Top Laserdisc Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Label (No. Of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WARNER HOME VIDEO (23)</td>
</tr>
<tr>
<td>2</td>
<td>FOCUS VIDEO (15)</td>
</tr>
<tr>
<td>3</td>
<td>MCA/UNIVERSAL HOME VIDEO (20)</td>
</tr>
<tr>
<td>4</td>
<td>COLUMBIA TRISTAR HOME VIDEO (13)</td>
</tr>
<tr>
<td>5</td>
<td>PARAMOUNT HOME VIDEO (14)</td>
</tr>
</tbody>
</table>

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It's More Than a Hunch, It's a Hit!
- ALL-NEW fully-animated original production!
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**Internet Brings Japan’s Music To World**

**BY STEVE MCCLURE**

TOKYO—Although some Japanese rock stars have been taking advantage of the Internet's potential for introducing Japanese music to the world, the cyberspace community of artists and music lovers is making the mainstream hobby in Japan, in opening overseas ears to the sounds emanating from the rich and ever-changing Japanese music scene.

Kyōsuke Matsuoka, who is the Internet’s most popular Japanese rock star, envisions the site devoted to Japanese music range from pages listing gigs and releases of underground bands, such as Violent Gael, from the very beginning to develop interactive online ads. At night and on weekends, he hangs out in Japan's fervent underground music scene, as he sees new entries for UNSOUND.

Kay seen UNSOUND (http://www.atomi.co.jp/UN Sound/) as a logical extension of his efforts as a UCLA college radio DJ 10 years ago to introduce the world to Japanese music. “In the U.S., Japanese artists weren’t too popular yet—the Japanese were seen as businesslike, noncreative people,” says Kay, who was born in Los Angeles to Japanese parents and grew up in the U.S. “I’ve been exposed to a lot of Japanese creative artists—YMO, ROC, Succeed, etc.—and I just wanted to pass on what I’ve seen.”

After attending UCLA for 2 years, Kay enrolled in Hitotsubashi University here in 1990 and worked as a DJ at Tokyo's biggest rock station, but his interest in Japanese music after “founding” the station's program director to let him do so. “Japanese don’t look toward their own artists—they look toward the West,” he says. “I realized that I needed to expose Japanese talent to the Japanese as well.”

LOS ANGELES—Prodigy has eclipsed an attitude: New York-based SonicNet. The commercial online company acquired an unqualified stake in SonicNet, a New York-based Worldwide Web service, Dec. 18, with the aim of tapping into SonicNet’s music and entertainment content.

SonicNet, a unit of the Sunshine Interactive Network, branched out from the online music system into full-blown Worldwide Web site on the Internet late last year (http://www.sonic net.com). To content is alternative-oriented music-heavy with offerings such as the downloadable “Auto Ready Single,” concert listings, video-clips, album reviews, and the “Indie Rock Guide To Dating.”

Under terms of the association, SonicNet will provide Prodigy with original content, such as music, as well as with a direct link to its site. Prodigy funding, meanwhile, will allow SonicNet to expand its staff and its scope, the companies say.

**Pinball Wizards: Flip To CD-ROM**

**THE ENVELOPE-PUSHING VOYAGER Co. is breaking ground this month with the online personal publication of “The Narrative Corpse,” which is described as a “comix chain-story” by 69 contemporary artists.**

Posted as a pay-per-view serial, “The Narrative Corpse” will unroll online for 16 innovative days beginning Jan. 17, each day three panels by another artist will be added to the experience. Participation artists include Art Spiegelman, Lynda Barry, R. Crumb, Matt Groening, and Gary Panter.

“The Worldwide Web site also includes linked information about each of the 69 artists involved. A subscription to “The Narrative Corpse” will cost $3 for unlimited access, according to Voyager.

The title is based on an old parlor game in which players add sentences or drawings to an unfolding story or illustration, without being privy to what has come before them.” The “Narrative Corpse” was published in book form by Gates of Hell in November 1996.

Users can view “The Narrative Corpse” via Voyager’s Internet Web site (http://www.voyagerco.com/), before gaining entry to the “Corpses” pages. Subscription to the service will be required for the access fee.

**SIGNING OFF:** The Enter®Active File will be in new hands as of next month. Please address future Enter®Active correspondence to the attention of Bret Atwood, 5805 Wilshire Blvd., Los Angeles, Calif. 90036; 213-262-2280.
Laserdisc ’95 Sales Hold Steady
Special Editions, ’A’ Titles Help Format

BY CHRIS McGOWAN

Laserdisc sales didn’t dazzle the market in 1995 as they did in 1994. But the good news is that business did hold steady, despite a generally lackluster retail environment in the U.S. and a scarcity of scintillating midyear titles.

The format, which has nearly 2 million adherents, remained a high-end niche for movie buffs and home theater enthusiasts within the home video market. While revenues were flat, laser continued to push the state of the video art, taking the visual and audio quality of its “A” titles to a new level and greatly expanding its special-editions catalog. Movie aficionados remain happy with the format, evidenced by their eagerness to purchase collector’s sets weighing in with tags of $199-$249.

Important events in the year included the introduction of the first players and titles with Dolby Surround AC-3 Digital audio, Pioneer’s launch of a $299 combiplayer, Image Entertainment’s purchase of U.S. Laser Video Distributors, the continued success of titles bearing the THX stamp, and the debut of MCA/Universal’s Signature Collection. In addition, Pioneer reduced its monthly releases of live-action features, but boosted its Japanese animation and special-edition output, Disney accelerated its special-edition efforts with the Archive Collection, and Columbia TriStar dramatically increased its catalog of movie discs.

Last year was consistent and holding up to prior years, only much more consistent and holding up to prior years, only much more steady. Off-year sales of “Star Wars” discs fits into a pattern. In 1995, laser consumers wanted blockbusters, old or new. “We’re finding...”

(Continued on page 73)

A Vision Firms Up The Pacific Rim; Goldwyn Co. Gets A Christmas Offer

EASTWARD HO: A Vision is turning toward the East. Once WarnerVision, but now reverting to its old name (Billboard, Dec. 29, 1995), the special-zoned vendor will begin marketing its line of fitness tapes to the eager-to-exercise population of the Pacific Rim, according to Bob Book, president/CEO of Tiger Eye Video Holdings.

Tiger Eye, based in Hong Kong with U.S. offices in Fort Lee, N.J., has an agreement in principle to buy WarnerVision Entertainment from parent Time Warner. Barring due-diligence snafus, the deal should be completed early this year. Book says that our estimate of a $50 million-$70 million price tag is accurate.

His minority partner in the purchase is WarnerVision president Stuart Hersch, who will stay on to direct the venture. In fact, Hersch appears to be indispensable. Book says,“Stuart knows the industry. He’s a tremendous entrepreneur, and he’s a New York streetfighter like me.”

Hersch now will be fighting on behalf of Tiger Eye, which wants to build on this first entertainment acquisition. The company, capitalized at $300 million in 1994, has limited itself thus far to financial services. “I think Hersch overwhelmed the market,” says one competitor, also baffled by returns. “He put too much out there. Some accounts, warehouse clubs among them, are thought to be sending back as much as 88% of WarnerVision’s exercise titles, easily its biggest product category. “The market is taking a breather here,” Book says. “That’s hardly the case in the Pacific Rim, where there’s little demand for locally produced exercise tapes. Book predicts ready acceptance of U.S.-made programs by a rapidly emerging middle class,” the members of which, like many Americans, “are very serious about their health and appearance.” Their fitness crusade is 10-15 years behind that of the U.S.—an open invitation to A Vision bellwethers, such as Kathy Smith and Jane Fonda, whose tapes need only the addition of a local celebrity to introduce their routines, Book says.

The recent success of A Vision exercise guru Susan Powter in the Philippines indicates the untapped potential. Book believes that A Vision “can do things says that A Vision is “a building block” out of place at the Warner Music Group edifice. When Hersch mentor Doug Morris left, Book says,“WarnerVision became a small business in their world. It was losing focus and attention.”

WarnerVision suffered through a tough 1995, aggravat- ed by a willingness to ship more fitness product than even mass merchants could handle, trade sources maintain. “I think Hersch overwhelmed the market,” says one competitor, also baffled by returns. “He put too much out there. Some accounts, warehouse clubs among them, are thought to be sending back as much as 88% of WarnerVision’s exercise titles, easily its biggest product category.

“Tiger Eye is a building block” out of place at the Warner Music Group edifice. When Hersch mentor Doug Morris left, Book says, “WarnerVision became a small business in their world. It was losing focus and attention.”

WarnerVision is looking to 1996, hoping that business will hold steady, despite a generally lackluster retail environment in the U.S. and a scarcity of scintillating midyear titles.

The format, which has nearly 2 million adherents, remained a high-end niche for movie buffs and home theater enthusiasts within the home video market. While revenues were flat, laser continued to push the state of the video art, taking the visual and audio quality of its “A” titles to a new level and greatly expanding its special-editions catalog. Movie aficionados remain happy with the format, evidenced by their eagerness to purchase collector’s sets weighing in with tags of $199-$249.

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(Continued on page 73)

Shanachie’s Videos Celebrate Eclectic World Culture, Music

BY TRUDI MILLER ROSENBLUM

NEW YORK—For the past 20 years, the name Shanachie Entertainment has been synonymous with Irish, roots, and world music. But its video division, launched four years ago, fits into no category except “eclectic.” The company’s approximately 150 video titles range from PBS nature programs to “The Uncle Floyd Show.”

Not surprisingly, the company’s video marketing originally focused on music-oriented titles. The first was “Beats Of The Heart,” a series of documentaries on music and culture and in diverse parts of the world, including American roots music. “From there it was natural to branch out into Americana, history and documentaries,” says Sherwin Dunen, Shanachie’s director of video.

The heart of Shanachie’s line is its numerous public broadcasting titles. “We have more of the PBS American Experience programs than any other company,” says Dennen. The association with PBS began in 1991, with the documentary “The Kennedys,” which is among Shanachie’s best sellers. Other PBS programs released in...”

(Continued on page 72)
MANAGING EVER-CHANGING SELL-THRU

(Continued from page 54)

The average wholesale price of a budget release is generally figured at $6-$7 and the more expensive casettes at $85, or approximately $7.5 billion. If nothing else, the 1996 numbers answer the question that trade observers raised a year ago: Will the sell-through walk away? It hasn't and probably won't, at least for those suppliers who continue to retain a critical role in retail sales. "The big difference," says one studio executive, "is keeping costs way down."

Earlier in the decade, the majors were far more likely to overspill by several million units per title than to accurately gauge demand. In the face of heavy returns, studios had learned to wait for returns and have gotten closer to the mark in recent years.

Though it went astray with "The Flintstones" and "Jurassic Park" in 1993, the CCA/Universal is thought to run one of the tighter ships in Hollywood. The studio now takes what one executive describes as "a sniper approach to shipments," rather than a "shooting." Its best-selling Christmas titles, "Casper" and "Apollo 13," respectively, are both "buyed" and "sell-through," neither has the retail clout of "Jurassic Park," which led MCA/Universal's charge to sales of $720 million in 1996. Reifying a more normal schedule last year, revenues dropped $.16 per title. Electronic data interchange, with computers swapping order and delivery information based on point-of-sale data, receives much of the credit for sell-through's growth. "EDI really kicked in this year," says one source, who adds Toys 'R Us and Wal-Mart to its list. Price/condition and Sam's to the list of retail converts headed by Wal-Mart. Wal-Mart, in turn, has backed its reshelved buying practices last year when it began using EDI to purchase directly from studios and key independents. Others are beginning to suit up as well.

Thanks to the controls it offers, EDI has played a key role in the surge of $9.89 titles at Wal-Mart discounts to $7.89. Fox Video took the lead, followed by Disney and the rest of the studios. Warner has been slow to adopt the price point, but the studio is beginning "a limited rollout" of releases drawn from a deep, relatively untouched catalog, according to a source. Selected titles will be thrown into the mix throughout 1996.

Less-than-40 movies with name performers have stolen shelf space from no-name "B" features and importations. Retailers will need to be re-educated before the balance is righted. "People have got to buy selectively," says a studio executive. "When we put our eye on the market, we can put our own place in the market when its position in-store is better understood."

In the meantime, the independents are bracing for a flood of returns. Mass merchants are reconfiguring their stores, moving movies into instruction titles, according to one executive. Hip-deep in Wall-Mart returns, Handlerman has been "exceptionally creative," he adds, and "this definitely has hurt our year. For 1996, the vendor will focus on drugstores and supermarkets, while it hits the Bell-Ringer titles for get proper attention.

Also worthy of attention is the effect that sell-through may be having on rental. The more choices consumers have at home, the less often they'll check out tapes from their neighborhood video store, so the theory goes. "People don't want it to be true, but I don't see how it can't be true," says a studio executive. "Sell-through has got to be cut into rental."

The losses could be significant. Adams figures that cassettes purchased last year could have boosted 3.5 billion rental turns by 15%-20%. Since rentals were down only 7%-8% in 1995, "there was great concern over what people were buying," says Adams. He estimates that there are more tapes in homes than on retail shelves.

Limited to anecdotal evidence, studio executives are split. "Absolutely, there is an impact," says one. "It's highly doubtful," says another. Without data, a third suggests, "It's very difficult to draw serious correlations."
McDonald’s Shuns Vids; Other ’95 Highlights

WITH EVERYONE Wrapping up the year in video, Shelf Talk has made a few observations of our own. While highly unscientific and completely subjective, here are our most notable events of 1995. Biggest sign of relief from retail: no more McDonald’s video deal. After three years of selling videos at rock-bottom prices, Big Mac took them off the menu this holiday season. Retailers gave consumers more of a bargain, anyway, by dropping the price of hundreds of titles to $10 or less.

One reason to look for a new travel agent booking the Video Software Dealers Association convention in Dallas. Except for visiting the Sixth Floor Museum (and that only took two hours), there are very few reasons anyone in the entertainment industry needs to set foot in this city. A lot of retailers thought so, too, and avoided the 1995 show by the thousands.

But absent dealers, who used the excuse that moving the date from July to May conflicted with their vacation plans, appeared to take their leisure time more than their businesses. No wonder the rental market took a nosedive this year.

Although VSIA staffers attempted to put on a happy face in the final hours, even association president Jeffrey Eves admitted that Dallas wasn’t the place to hold the industry’s premier event.

Instead, VSIA is heading home. The 1996 convention is set for Hollywood, Calif., and VSIA is already touting convention/vacation packages.

START YOUR PUBLICITY ENGINES: Racing past the Internet and multimedia, the digital videodisc got gobs of ink and kept the trade press’s phones ringing all year long. The format war between Toshiba/Time Warner and Sony/Philips offered more soap-opera drama than “Melrose Place,” climaxing with a truce heard ‘round the world. Forget about reviving the home video industry, DVD woke up tired journalists hungry for a new story with plenty of juicy follow-ups.

SURPRISE OF ’96: Warner Home Video releasing first-week sales figures on “Batman Forever.” Usually tight-lipped Warner actually issued a press release heralding the title’s 3.7 million-unit sales. Talk about a “Miracle On 34th Street,” or in this case, a “Miracle From Burbank.”

METEORIC RISE TO FAME: “Timmy The Tooth” went from being a boring molar to a video star in 1995. With a million units in sales behind him, Timmy is probably doing lunch with Jim Carrey these days and getting contract-negotiation pointers from David Caruso.

HOW HIGH CAN THEY GO: “Beauty And The Beast” was supposed to sell 30 million units and fell about 8 million copies short. But this year, “The Lion King” made it look easy. Walt Disney Home Video, playing at the top of its game, has proved once again that consumers cannot get enough of a good thing. Throwing in “The Santa Clause” was a bonus for them and retailers as well.

Look for “Toy Story” to shatter Disney’s records next year and direct-to-video sequels to “Aладдин” “Honey, I Shrunk The Kids” as franchishes that won’t quit.

CASSUALTY OF WAR: The exercise market. Aging baby boomers too pooped to press, slide, or sculpt decided they had enough exercise videos collecting dust at home, so they didn’t need any more. Also, some shifted their dollars to the slew of low-priced hit movies available for passive entertainment. Maybe you could call it a couch potato’s revolt, but this year the bottom dropped out in the sweat cassette business. Not even supermodel Elle MacPherson could give it the boost it needed.

FASTEAST REPLICATING IN THE WEST: “Jurassic Park” will be in released at $24.95. More product in the pipeline than retailers could sell effectively helped convince the studio to drop the price to $14.95 just four months after its release. Usually, suppliers wait at least six months, but when you ship more than 20 million units, tradition flies out the window.

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

Contact:
Lee Ann Photoglo
615-321-4294

Billboard’s February 10th spotlight focuses on the fast-growing market for instrumental pop. “Tall Cool Ones” will explore the stimulus for the resurgence of moody rock instrumentals and atmospheric early ’60s sounds. Current releases will be included in editorial coverage, plus a label-by-label product guide to forthcoming releases.

Contact:
Lezle Stein
213-525-2329

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

Contact:
UK: Catherine Flintoff
Europe: Christine Chinetti
171-323-6686
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
Grace Ip
310-330-7888

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

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INTERNATIONAL
Spring Promos Already Sprouting At Kid Vid Vendors

EASTER PARADE: It may be early January, but retailers need to think spring. Here’s a roundup of the Easter promotions vendors are hatching: “Disney’s Easter Video Shop” is led by a pair of new videos, “The Best Of Roger Rabbit” (a collection of the three original Roger Rabbit “Mooron Cartoons” theatricals) and “The Easter Chimpunk.” An additional dozen titles from Walt Disney, Jim Henson, and Touchstone Home Video round out the program, priced between $12.99 and $14.99. Promotional plans include a mail-in refund offering up to $1.50 on the purchase of any greeting card, with the additional purchase of an eligible Easter videocassette. A variety of prepay displays is available for the collection, which streets Feb. 21 (prebook deadline Jan. 9).

LIVE Home Video’s Family Home Entertainment imprint is offering its 10-title “Easter Classics” program, which includes “Here Comes Peter Cottontail” and “The Velveteen Rabbit,” all priced at $12.99. In nontheatrical promotion with frozen franchise发育中的TCBY involves children’s “coloring fun sheets,” available at the 1,000 TCBY stores around the country, which can be redeemed for a free waffle cone or cup. Coupons clipped from the fun sheets are good for an instant $2 off the purchase of any FHE Easter video (and $2 off any TCBY cake or pie). Counter displays and floor stands are available for “Easter Classics,” which streets Feb. 20 (prebook Jan. 30).

Turner Home Entertainment is releasing two animated series, “The Greatest Adventure Stories From The Bible” and “Timeless Tales,” with individual titles priced at $9.98 or packaged together as gift sets. “Greatest Adventure” titles are available in a trio of six-tape gift sets for $59.98 each, as well as all together (13 pieces) for $119.98. The eight-title “Timeless Tales” gift set is $60.98. Each set provides a $10 savings to the consumer; TFE is also offering a $5 rebate with purchase of four or more videos from either series. In addition, in-store “create your own basket” promotions will be made available. Street date is Feb. 13 (prebook Jan. 23).

Sony Wonder and Nickelodeon Video are releasing "A Rugrats Passover," a double-length cartoon that scored the highest ratings ever for the critically acclaimed animated series when it aired as a special in 1990. Priced at $19.98, the title streets Feb. 20 (prebook Feb. 1).


SCHOOL DAYS: KidVision is kicking off an aggressive marketing campaign for ABC’s new “Scholastic’s The Magic School Bus” series. This titles involves a cross-promotion with kids’ clothing line French Toast. “Scholastic’s The Magic School Bus Goes To School,” “Kicks Up A Storm,” and “Plays Ball” street Feb. 13 (prebook Jan. 23), at $12.95 each.

KidVision is one of the cross-promotional sponsors in the French Toast 1996 “Profile” modeling contest. Prizes include “Scholastic’s The Magic School Bus” videos for 100 fourth-place winners. Grand-prize winners of 1996’s modeling contest will be included in French Toast print ads throughout this year; the ads will also feature the “Magic School Bus” video line and will run in a variety of consumer family publications.

Currently, the entire “Scholastic’s The Magic School Bus” line is being featured in 100 mall kiosks in more than a dozen major markets. Special in-store displays and appearances by the character Ms. Frizzle (voiced by the popular animated PBS series by Lily Tomlin) are also in the works. In other KidVision news, two new episodics in “Kidvids Starring Ruby And Billy Biggles” are due Jan. 30 (prebook Jan. 9). “Baby Animal Songs” and “Let’s Put On A Show.” Each $12.99, will be part of a $2 and $5 consumer rebate offer. The purchase of one “Kidvids” videotape and one “Bilbo The Baby Dab” offer the $5 rebate applies to the purchase of two videotapes and two audiotapes. The offer lasts through April 30.

KIDSIGHT: “All Aboard For Sharing,” a new Barney Home Video release, chugs into stores Jan. 9 (preorders begin Jan. 9). ... Though they’re not specifically kids’ titles, ABC Video’s “The Lucy & Desi Comedy Hour” are terrific fare for grade schoolers on up.

Four new hourlong episodes hit stores Jan. 9, each $9.98. “Lucy Goes To Sun Valley,” “Lucy Goes To Mexico,” “Lucy Makes Room For Danny,” and “Lucy Goes To Alaska” are being cross-promoted with the rest of the “Lucy & Desi Comedy Hour,” which includes four titles released in September and four more upcoming... “Snoopy and Nickelodeon are releasing “Nothing But Shorts, The Unwatched Collection,” a retrospective of 22 shorts and commercial parodies featured on “The Ben & Stumpy Show,” on Feb. 20 (prebook Feb. 1).

LASERDISC SALES HOLD STEADY

(Continued from page 67)

that the big titles are doing much better than — or perhaps somewhat less than — we ever anticipated, and that includes even the special editions,” says Rick Buchler, director of sales and marketing for Pioneer Entertainment. “Current customers are being more cautious and spending their money on the hits. And new laser customers are buying the evergreen titles, such as ‘Top Gun’ and ‘Terminator 2.’ The distribution pattern has slowed down, exactly the same pattern as in the [VHS] business.”

About 5.8 million laserdiscs worth $241 million at retail were sold in the first three quarters of ’95, a 2.5% increase in units and 4.6% increase in dollars over the same period in 1994, according to the Santa Monica, Calif.-based Laser Disc Assn. Those numbers are respectable but a little disappointing coming on the heels of several years of double-digit growth and 1994’s gain of 19.2% in units sold. Still, manufacturers are generally pleased about the laser business and anticipate that the numbers for 1995 will be impressive once fourth-quarter figures are compiled, thanks to a strong crop of late-season, high-voltage releases.

As for best-sellers, Image/Fox Video’s late ‘94 “Speed” raced to 200,000 units this year, and Pioneer/Paramount’s “Top Gun” soared to a cumulative 300,000. A noteworthier letter were Pioneer’s “Forrest Gump” and Image’s “True Lies” and “The Lion King,” each topping 100,000 units, according to manufacturers.

The Lucasfilm THX laserdisc quality-control program continues to build a strong arm for the industry in boosting sales whenever the THX logo is on a laser cover. And AC-3 should grow in importance as more consumers purchase players and receivers equipped for the new Dolby Surround sound system. There were 42 laserdisc titles with AC-3 Continuum by the end of ’95. Buchler predicts that number should double this year.

Currently, more than 2,500 laserdiscs can be found in some 4,000 U.S. outlets. The big publishers are Image Entertainment (which has exclusive deals with FoxVideo, Disney, Turner, Republic, and New Line, among others), Pioneer Entertainment (exclusive with Paramount, Live and others), Columbia TriStar, Warner Home Video, MCA/Universal, MGM/UA, Voyage Co. (also distributed by Image), Lumivision, WEA (Warner Reprise and Warnersome Video), and recent newcomers Elite Entertainment, Animage, and Roan Group. Special editions — replete with audio commentary tracks by directors or actors, deleted scenes, behind-the-scenes footage, production stills, screen tests, and other extras — continue to be a major force driving the laser business. Goldstein reports that Image and FoxVideo have now sold 70,000 units of the $249 list “Star Wars Trilogy” boxed set, which bowed in 1995. That translates to about $25 million, or $17 million, based on a $225 street price.

Last year, Voyager, Image, Fox, and Continuum settled a legal dispute over the director’s rights to his director’s letterbox’s sets, as Disney, Lumivision, Warner, Columbia TriStar, Elite, and Roan Group dramatically boosted their output of special editions.

Pioneer Electronics VP Michael Fidler estimates that there are now some 14 million laserdisc players worldwide, with about 8 million of those in Japan. In the U.S., where he estimates there were 2 million players by year’s end, Fidler says, “We sold close to 1 million in three years, while the previous million took about 12 years to sell. The category is not exploding but doing quite well. Home theater is really driving sales.”

Industry figures feel there are still several years of solid business left in the format. “Has laserdisc peaked? I don’t think so. I see slow growth, but slow growth,” says Colin Benn, VP of videodisc products for MCA Home Entertainment Group, whose “Jurassic Park” laserdisc has sold more than 600,000 units worldwide. Benn adds, “It’s healthy, not stagnant. Our numbers are very good.”

FoxVideo’s Goldstein adds, “I think there is still growth ahead, although I don’t think we will have the double-digit annual growth of the past.”

Comedy also makes Shanachie lively. Danzer has What’s a complete the complete run of television’s “The Abbott & Costello Show” — 13 tapes with four half-hour episodes each, transferred from archival 35mm film, for $14.95 each. Seeking more contemporary laughs, Shanachie will release its first volume of “The Best Of FoxVideo’s Floyd Show” in February, of the first of five one-hour volumes from the popular ’80s cable show. The tapes will be priced at $14.95 each, at the Bottom Line in New York, timed to coincide with the release, Dunner observes.


The special-interest nature of the Shanachie line requires special marketing. “It’s a struggle to get shelf space in retail when you’re fighting the ‘A’ titles,” says Dunner, “but we keep trying to keep them in stores like Tower and Borders, and, apart from that, we have no trouble getting our music titles into music stores.” Co-op advertising and consumer advertising helps, as does Shanachie’s spin-off which offers easy access and displays of 96 titles while taking up only one square foot of floor space.

But Shanachie generates its biggest sales from catalogues and from direct marketing via a toll-free number displayed during broadcast of the PBS programs. “Direct response is especially useful in figuring out what types of programs are popular.” Sometimes it’s difficult to predict what will do well, says Dunner. “We’re a toll-free TV number is ‘like a thermom-eter in a turkey. You can get an immediate sense of how popular a show is. For example, ‘Out Of Ireland’ was phenomenally successful: 8,000-10,000 copies were sold just from direct response after the broadcast.”

Catalog sales, too, are lively. Kyle Jackson, video manager of River Town, which puts out several catalogues, including Signals, lists the Shanachie approach. “What’s been successful for us is the high-quality documentaries that don’t get a lot of broadcast on tele- vision, which says, ‘(Shanachie) is doing a real service to people who are interested in intelligent, well-crafted documentaries about subjects of interest.’ For example, one of the most successful Shanachie titles for us is ‘Out Of Ireland’,” Jackson continues. “It’s a huge Irish population in America, yet TV hasn’t broadcast a lot of historical information about the potato famine and the great migration and the prejudice the Irish faced in America.”

“Likewise with ‘High Lonesome’: it’s a realshow that is long overdue. It’s a well known, and it’s considered regional, but in recent years bluegrass music has real- ly enjoyed a renaissance, especially in areas that have shows like ‘Mountain Stage’ on public radio. So it’s wonderful to have a great documentary that really tells about the history of the music and the important artists who developed it.”

“The other great thing is the sheer quality of Shanachie’s videos. For example, the Kennedys is America’s royalty, and Shanachie has a thoughtful, nontaboo documentary that talks about the tragedies and triumphs of a family that everyone knows. It’s thoughtful, not sensationalistic.”
Twin girls, Leah Deborah and Sarah Arlene, to Michele and Joe Murray, Nov. 1 in Cherry Hill, N.J. Mother is district manager for the Musicians Union group there.

Girl, Cameron Claire, to Janis and Eric Gardner, Nov. 5 in Los Angeles. Mother is a former executive at Capitol Records and RSO Records. Father is a music manager, film producer, and chairman/CEO of Panacea Entertainment.


Girl, Hannah, to Beth Baccall and Bill Lee, Dec. 1 in San Francisco. Mother is evening radio personality at KYGQ-FM San Francisco. Father is a radio personality formerly heard on the morning zoo at crosstown KFMY-FM.

Gene Friedman, 72, of cancer, Dec. 10 in Westchester, N.Y. Friedman was president/CEO of Music Advertising for 45 years. He created ad campaigns for such artists as the Rolling Stones, Barry manilow, the Moody Blues, Mantovani, Tom Jones, Engelbert Humperdinck, and ZZ Top. He was a husband of his wife, Selma; his three sons, Glenn, Don, and Doug; and his granddaughter, Nicole. Donations in his memory may be sent to the Hospice of Westchester, 360 Mamaronck Ave., White Plains, N.Y. 10605.


Nancy LaMott, 43, of complications from bone and liver cancer, Dec. 13 in New York. LaMott was a recording artist and cabaret singer known for her powerful voice and interpretations of songs. Self-taught musician, she began singing at 15 with her father's dance band in her hometown of Midland, Ohio. In the late '70s, she moved to San Francisco, where she sang at local clubs. In the early '80s, she moved to New York and sang at the Duplex and Don't Tell Mama. She also did demos of theater songs by such composers as Sondheim, Weill, and Cy Coleman. In 1983, she was featured in the cabaret revue "It's Better With A Band." Her first album, "Beautiful Baby," was released in 1991 and was followed by four others: "Come Rain Or Come Shine: The Songs Of Johnny Mercer" (1993), which earned her the best female vocalist award from the Manhattan Assoc. of Cabaretits; "My Foolish Heart" (1994), named record of the year by MAC; "Just In Time: For Christmas" (1994); and the recently released "Listen To My Flame," which was released by her husband, Peter Zopp, whom she married on her deathbed; her parents, Jack and Judy LaMott; three brothers; and three sisters.

Johnny Lytch, 63, of kidney failure, Dec. 15 in Dayton, Ohio. Lytch was a world-renowned jazz musician. He initially played the drums, percussion, and piano before mastering the vibraphone; at the time of his death, he was considered one of the top vike players in the world. He was also a songwriter and wrote many of his hits, including "The Loop," "The Man," "I'll Follow the Sun," "The More I See You," and "The Village Chant." He was survived by his wife, Lytch; two sons, Marcel "Butch" and Michael Lamont; a daughter, A. Michelle; three brothers; three sisters; five grandchildren; and many nieces, nephews, aunts, and cousins. He was preceded in death by his parents and a brother, James.

Bob Austin, 85, after a long illness Dec. 26 at New York Hospital/Cornell Medical Center. Austin had a 50-year-plus association with the music industry, most prominently at music trade magazines. He joined Billboard as a salesman in the late '30s, and moved on to Cash Box magazine in the late '40s, where he remained until the early '60s as head of the marketing department. After leaving Cash Box, Austin and Sid Parmes, a former editor in chief at the magazine, acquired a small New York publication called Music Vendor, which evolved into a successful trade paper called Record World, which had a 10-year run ending in 1981. In the '80s, Austin was credited with changing the charting of black music in Cash Box from "race" records to R&B. He was also a prominent figure on the country music scene, having spent 15 years on the board of the Country Music Assn. At the time of his death, he was a board member of the Songwriters Hall of Fame and the music and cinema unit of BMI's "Nai Brith. Austin is survived by his wife, Mindy; two children, Karen and Jeffrey; and two grandchildren.

A funeral service was held at River-side Memorial Chapel in New York Dec. 28. In lieu of flowers, the family has requested that donations be made to MusicCares' effort to fight Alzheimer's disease.

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

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**LIFELINES**

**BIRTHS**

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**DEATHS**

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**NEW COMPANIES**

Experience Hendrix, formed by the Hendrix family to handle the estate of the late Jimi Hendrix. The company principals are chairman James "A" Hendrix, Jimi's father; president/CEO Janie Hendrix Wright, Jimi's sister; and VP's Troy Wright, Janie's husband, and Bob Hendrix, Jimi's cousin. All requests to use Jimi Hendrix's name, image, likeness, or music should be directed to Experience Hendrix. Licensing agreements made prior to the settlement of the lawsuit between AI Hendrix and his former attorney should also be directed to Experience Hendrix. P.O. Box 88876, Seattle, Wash. 98138; 206-223-5464.

**FOR THE RECORD**

Mark Rowland's "Quincy Jones: The Billboard Interview" (Billboard, Dec. 18, 2005) says Jones has 26 Grammy awards, "the most among living honorees." However, the 83-year-old Sir George Soulé, conductor emeritus of the Chicago Symphony Orchestra, holds 31 Grammies.
After seven years away from the spotlight, Pauline Alpert, who had been a fixture in the L.A. music scene, has returned with a new album, "In the Dark." The album features a mix of originals and reworkings of classic songs, and has been well-received by critics and fans alike.

Lorraine Ellison, the legendary soul singer, has released a new album, "Stay With Me: The Best of Lorraine Ellison." The album features a collection of her most popular songs, including classics like "I'm Gonna Be a Stepper" and "Nothing's Gonna Change My Love for You." Ellison's powerful voice and raw talent are on full display throughout the album.

Ken Davis, the country music star, has released a new album, "Inspired Love." The album features a mix of traditional country songs and modern pop influences, and has been praised for its emotional depth and soulful sound.

The Nashville Sound, a new band featuring some of the city's most talented musicians, has released their debut album, "Southern Sound." The album features a mix of original songs and covers, and has been praised for its fresh, innovative sound and powerful performances.
The following-up to Kelly's recent top 10 hit "You Reminded Me" has a seductive slow groove that gives him another opportunity for his increasingly mature crooning skills and sensual vocal range. Ronald and Ernie Isley make a fine guest appearance that adds to the track's lush, old-school soul tone. Beyond Kelly's savvy performance, there is a tightly constructed melody that is fattened by a hypnotic rhythmic refrain. Instant appeal at pop and R&B radio is assured.

BRANDY "Sittin' Up in My Room" (5:31)

PRODUCER: Babyface
WRITERS: Babyface
PUBLISHERS: EAC/Faraya/Sony, RBA/MBM, BMI, Antonio "Toni" Treece

As a follow-up to the smash "The Boy Is Mine" which enjoyed a record-breaking 17-week stay at No. 1, Babyface and Brandy reunite for a song that is as much about explicit love as it is about the fun of the chase. The track's arrangement is smooth and soulful, with a thumping bassline that drives the groove forward. The vocals are lush and emotive, with Brandy's可爱的 delivery complementing Babyface's soulful lead. The song is a testament to their chemistry and is a solid addition to their discography.

The Benders Let It Fall (4:50)

PRODUCERS: J. D. Steele, Loni Saxton, Jr., The Benders
WRITERS: F. Davis, Loni Saxton Jr., J. D. Steele
PUBLISHER: Orchard

"Let It Fall" is a ballad that features the signature harmonies of The Benders, a group known for their sweet and soulful sound. The song is about letting go of past hurts and moving forward with a positive outlook. The harmonies are rich and soulful, with a strong hook that is easy to sing along to. The melody is catchy and the lyrics are relatable, making this a standout track from their album.

Diana Ross's "All the Love in the World" (5:30)

PRODUCERS: Berry Gordy Jr., Robert A. Jones
WRITERS: Berry Gordy Jr., Robert A. Jones
PUBLISHERS: Jobete/Motown/Amalgam, ASCAP

Diana Ross's "All the Love in the World" is a soft, romantic ballad that features her signature sweet vocals. The song is about finding love and the beauty of sharing it with someone special. The melody is soothing and the lyrics are filled with emotion, making this a standout track from her album. The arrangement is simple yet effective, with a warm piano and strings that enhance the overall sound.

A Quiet Storm. In the line of "All the Love in the World," Diana Ross's "All the Love in the World" is a soft, romantic ballad that features her signature sweet vocals. The song is about finding love and the beauty of sharing it with someone special. The melody is soothing and the lyrics are filled with emotion, making this a standout track from her album. The arrangement is simple yet effective, with a warm piano and strings that enhance the overall sound.

The Benders Let It Fall (4:50)

PRODUCERS: J. D. Steele, Loni Saxton, Jr., The Benders
WRITERS: F. Davis, Loni Saxton Jr., J. D. Steele
PUBLISHER: Orchard

"Let It Fall" is a ballad that features the signature harmonies of The Benders, a group known for their sweet and soulful sound. The song is about letting go of past hurts and moving forward with a positive outlook. The harmonies are rich and soulful, with a strong hook that is easy to sing along to. The melody is catchy and the lyrics are relatable, making this a standout track from their album.

Diana Ross's "All the Love in the World" (5:30)

PRODUCERS: Berry Gordy Jr., Robert A. Jones
WRITERS: Berry Gordy Jr., Robert A. Jones
PUBLISHERS: Jobete/Motown/Amalgam, ASCAP

Diana Ross's "All the Love in the World" is a soft, romantic ballad that features her signature sweet vocals. The song is about finding love and the beauty of sharing it with someone special. The melody is soothing and the lyrics are filled with emotion, making this a standout track from her album. The arrangement is simple yet effective, with a warm piano and strings that enhance the overall sound.

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**FAIRY TALES ON ICE**
ARC Video
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New York’s Radio City Music Hall presents a dozen hit Broadway musicals and children’s stories, all in a specially designed ice-skating theater. The show is performed by a fleet of talented athletes, who bring to life famous musical numbers like “I Don’t Know Why,” “When You’re Smiling,” and “Sous le Ciel de Paris.”

**MOVIN’ UNITS — A STOCKPILE OF MAMMOTH VIDEOS**

- **GREEN MOUNTAIN**
- **GEFFEN HOME VIDEO**
90 minutes, $19.98

Green Mountain Video takes the viewer on a tour of the Green Mountain National Forest, showcasing the beauty and diversity of this vast wilderness area. The video features unique landscapes, wildlife, and cultural histories, providing an immersive experience of this iconic region.

**THE REAL RICHARD NIXON**

Central Park Media
200 minutes, $19.95 each, $49.95 for set

Just in time for piggyback with Oliver Stone’s critically acclaimed Nixon opus comes this three-volume series culled from a 16-month interview conducted by former White House friend Frank Gar- man. Nixon is portrayed as a man of principle, a man of his word, and a man of his planet, as he conducted his career in government. The series is a compelling look at one of the most controversial figures in American history.

**THE NATURE OF CHILDREN’S CARTOONS: 40 YEARS OF VIEWING**

ABC Television
8 hours, $16.99

A comprehensive look at the evolution of children’s cartoons, this series explores the themes, characters, and styles that have captivated audiences for decades. It includes interviews with animation legends and a behind-the-scenes look at the creation of iconic cartoon series.

**NATURE**

Miramar Decade
68 minutes, $19.59

Mira's eye behind the “Mind’s Eye” and a library of other uplifting videos, celebrates 10 years in the “video album” business, collecting 120 hours of sui- curely cotting clips that mostly celebrate the pristine beauty of nature. Among the 15 selections here are gems borrowed from previously released titles, where breath-taking wildlife, land- scape, and stop-time footage, as well as computer-generated environs, are par for the course. A magical journey that easily can be marketed to children, adults, and schools.

**INSTRUCTIONAL LEARN WINDOWS 95: GETTING STARTED**

Worldlink Inc./Vidaro Video Services
60 minutes, $19.95

The release into the consumer market place of software package Windows 95 has given rise to an oodle-soco niche-industry: how-to videos. Those who found the preceding instructional featuring “Friends” stars Jennifer Aniston and Matthew Perry a bit too trendy and are still struggling to get into cyberspace might want to try this more straightforward lesson cond- cuted by two former Windows product managers who clearly hold the procedure near to their hearts. First in a three-part series on the software, “Get- ting Started” gets to the heart of Win- dows, without a lot of excess wind. (Con- tact: 310-416-9140)

**HAPPY BABY VIDEOS**

Top 4 Productions
40 minutes, $19.95

Infants, whose needs have largely been ignored in the swelter of children’s video fare, are emerging as a new mass of the mix. This title is the first in a series that aims to help parents keep baby happy through his or her trinity. It’s a baby book-series that seeks to turn even the most kitchen-philic of women and men into gourmets of the appease-acceptable Diane Keaton charac- ter in the film, plus with providing some interesting recipes, the video presents solid infor- mation on how to prepare foods that can be found in baby food as well as time-saving cooking tips. (Contact: 408-622-9441)

**THE 11TH HOUR: THE SEQUEL TO THE 7TH JULIET**

Triplay/Video Interactive Entertainment
PC-ROM, $49.95 estimated retail

The sequel to one of the hottest-selling PC games ever (more than 1 million sold, according to Triplay), moves the story-line ahead in time 80 years—which feels about as long as devotees have waited for this follow-up to the ’80 hit. No mat- ter—the time was clearly well spent. Witness the addition of full-screen video (a feature-length film is included in the package), and that loyalty to the original fiction, and the new elements are as rich and deep as the original plot. The续接 mystery line- along the way, they must solve a series of mind-bending puzzles; success yields secrets that unseat the villain, and the truth to the mystery.

**SUPERMODELS IN THE RAINFORD**

The Rainford is a phenomenal reader, creating an edge-of-your-seat atmosphere of mystery and suspense. His voice for the Ennemy is chillingly sinister, while Kat and Josh have Liverpool accents and voices full of childlike enthusiasm. Best of all is his characterization of Ollie, a homeless teenager who befriends Kat and Josh; Rodika’s voice brings out the complexity of this charac- ter, whose outwardly tough demeanor hides his loneliness and vulnerability. With only flaps to show, the book is the audio version—is it’s hard to say exactly what’s normal. Nonetheless, this intriguing new disc from EM’S The Right Stuff developer Highway One strikes a very unusual note. Part animated coef- ficiality (a portion of the proceeds go to protect and preserve rain forests), part ethereal soundtrack, and yard active “swimsuit video”, “Supermodels” is all over the map, literally and figur- atively, as it moves back and forth between two different settings, only leaving the listenerandering for a decisive resolution. As with many stories, this one comes down to sin and evil, and at the end, the listener is left to wonder which side was victorious—a fitting end to the audiobook.
HELP WANTED

CAREER OPPORTUNITIES AT ALLEGRO

ALLEGRO CORPORATION, a fast growing, national independent music distributor, has several openings in its corporate office and also on a regional basis.

SALES REP POSITIONS

Allegro is expanding its national sales force. Openings are available in Northern California, Southern California, Phoenix/Rocky Mountain area, New York City and the Tri-State (NY, N.J. & CT) areas. Applicants must have at least 5 years experience in music store sales and have a good understanding of music and music store operations. We offer a competitive base salary, expense allowance, commission override and performance bonus. Interested parties should write to "Sales Positions" at the address below.

SPECIAL PRODUCTS MANAGER

Applicants must have at least 5 years experience selling special and custom developed products to both traditional and non-traditional accounts, the ability to manage both the creative and logistical processes involved with special product development, have a good understanding of music and music distribution channels, and first rate analytical and communication skills. We offer a competitive base salary, comprehensive benefits and performance bonus. Interested parties should write to "Special Products Manager Position" at the address below.

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Applicants must have at least 3 years experience in public relations, excellent understanding of music, public relations, marketing, and first rate written and oral communication skills. Undergraduate degree in communications, public relations or marketing preferred, but not required. We offer a competitive salary, comprehensive benefits and performance bonus. Interested parties should write to "Media Coordinator Position" at the address below.

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Premier wholesale distributor located in Northern California has openings for talented industry professionals and managers to complete it's expanding sales team. We are committed to being the best in the business. The following positions are available for qualified and motivated professionals:

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- Excellent sales/cold calling/closing experience

National Account Manager...
- Must have excellent sales mgmt experience and understanding of domestic and global business environments
- Strong negotiation skills
- Bachelor's degree in business, marketing or related field

Account Development Representatives (inside telephone sales)
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Eureka Music seeks an LA or SF-based executive with 2+ years experience to head promotions, publicity, and sales to U.S. chains and distributors. Please fax resume to (415) 322-3518, email kjm@eurekam.com, or mail to:
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HELP WANTED

SALES

SPECIAL MARKETS ACCOUNT EXECUTIVE

Special Markets division of major U.S. Record Company seeks three creative/aggressive additions to its sales organization to design, develop, & sell music promotions & programs to Corporate America. Regional positions (requiring extensive travel) located in Atlanta, Cleveland, & Los Angeles. Min. 2 years sales exp. required; premium/incentive industry exp. preferred. Knowledge of word processing applications required. Music exp. a plus. Forward resume, salary requirements, & targeted letter to:

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INVESTORS WANTED

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(Continued on next page)
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PIRACY REFORM (Continued from page 10)

into joint ventures for the production and reproduction of audio products.

There was obvious cause for celebration. The post-Cold War restructuring of American foreign policy to reflect America's economic concerns had produced a dramatic diplomatic triumph. Chinese leaders appeared ready to accept the responsibilities attendant with being an economic superpower and to thereby pave the way for China's complete participation in the global trading system and the rules governing this system. In many respects, the agreement gave us hope about the future of international commerce generally and about China's view of its own responsibilities specifically.

Those hopes, while not dashed, burn far less brightly today. Production of illegal CDs by China's plants continues unabated, and resources designed to halt such production remain unimplemented or nonutilized.

While pirate production has reduced markedly, we are still stymied in our efforts to gain access to the Chinese market. China has yet to issue regulations to implement the market-access provisions of the agreement, and no meaningful discussions have therefore been possible. There has been no movement in the ever-present question of quotas, and the issuance of vague regulations on censorship has done little to accomplish China's commitment to lift all market-access restrictions and to provide clarity in the mechanics of achieved market entry.

All of the major record companies are anxious to do business in China—including the development of local Chinese repertoire—yet remain frustrated in their attempts to do so. This frustration is exacerbated by the fact that there is a clear and direct nexus between our commercial involvement in China and the ability of Chinese government to satisfactorily address the problem of piracy.

Chinese officials are loathe to close businesses. However, if the major U.S. record companies were permitted to operate fully in China, present manufacturing capacity could be used legitimately and disputes could be minimized. Our projections indicate that existing capacity could be fully utilized within a period as short as five years if the U.S. record companies faced no restrictions in their ability to do business in China. This would truly constitute a win-win scenario for U.S. and Chinese business and government relations, and we continue to press to try to make it reality.

Our hoped-for reality and the one that we are presently experiencing are separated from one another by a gulf of immense proportions, rather than moving smoothly toward a seamless web of commercial and political ties, we are on a crash course toward the seemingly inexorable destiny of trade wars.

The one-year anniversary of the agreement will produce another defining moment in U.S. trade policy. We will be working hard to produce a positive outcome and the revitalization of the spirit embodied in those 85 pages, but we also recognize the obstacles that lay ahead. Unlike the situation one year ago, a last-minute agreement cannot stave off the imposition of sanctions. The written commitments are already in place, and it is now performance, and performance alone, that will dictate USTR decision-making.

We continue to hope that China will demonstrate its readiness to accept its responsibilities within the world trading system, and we continue to prepare ourselves in the unfortunate event that it does not.
Syndication Attracts Wide Participation
Numerous Nonradio Entities Jump On Bandwagon

BY CARRIE BORZILLO

LOS ANGELES—What do MTV, BET, Rolling Stone, Spin, Quincy Jones, and Fox Television owner News Corp. have in common? In 1996, they were among the entertainers that ultimately realized the power and value of radio syndication and/or network radio. One of the most interesting trends in syndicated radio last year was the slew of nonradio entities seeking to ally themselves with radio syndicators.

For instance, News Corp. invested in Premiere Radio Networks, putting Fox TV honcho David Evans on the syndicator’s board of directors and opening the possibility of Fox radio ventures in the future. Also, Quincy Jones/David Saltman Entertainment inked a three-year deal with Premiere to distribute radio programs and services. While local and regional music video shows have always known the value of tying in with radio stations and local music publications, major video networks and major music publications jumped into the game in 1996 as well.

Networks & Syndication

Some of the biggest deals in this area included Westwood One and MTV forming MTV Radio Networks; SJS Entertainment and Black Entertainment Television creating Radio BET; Spin and Westwood One for Spin Radio Network; Spin and Premiere for Spin College Radio Network; and WW1 announcing that it is finalizing plans to produce radio shows with Rolling Stone magazine.

Meanwhile, Rolling Stone has already teamed with Global Satellite Network to present the syndicator’s “Live From The Pit” concert series, which bowed in 1995.

On the flip side, Jones Satellite Networks announced it is launching a national music video show of its own. While every morning man and his sidekick have inked syndication deals over the past few years, last year saw the downfall of many. Apparently, not as many stations were willing to forgo their morning show slots for national shows as the jocks had hoped for.

Among the casualties were WPIX Nashville morning man Gary House, Peacock Entertainment punted the plug, and former WEZB (BET) jock John Walton, whose “John Walton & Co.” fizzled after losing its flagship station.

Additionally, previously announced syndication plans for KISS Los Angeles mainstay Rick Dees and WPIC/Washington, D.C.’s Donnie Simpson never came to fruition after both personalities quietly backed out of the syndication game.

Nevertheless, others like WBQ Indianapolis “The Bob & Tom Show” are thriving, and such syndicators as ABC Radio Networks and SuperRadio feel they can successfully take local talent national. ABC is launching an afternoon-drive show hosted by Doug Banks of WGGC Chicago this month, and SuperRadio inked a deal with WXKS (Kiss 108) Boston’s Matt Siegel.

As radio continues to fragment, syndicated shows, countdowns, and formats have had to change their tune to keep pace with music trends. Last year, ABC/Satellite Music Network’s famed hard rock format, Z-Rock, got up to speed to fit into the modern rock world a bit better.

Also, such top 40 shows as Datarite Productions’ “Backtrax USA” and Entertainment Radio Networks’ “The Top 30 Hitlist With Elvis Duran” underwent makeovers to become hipper.

Kim Farina, producer and head writer of “Hitlist,” says that the company wanted to make the show “more MTV-like.”

Meanwhile, WDRE Long Island, N.Y., and its satellite affiliates inaugurated the Underground Network in January to distance themselves from alt-rock modern rock stations and attempt to be truly alternative.

In ratings news, RADIO 50 was up for the first time in several surveys, with a 1.7% increase among all networks in the 12+ demographic. However, optimism about the health of network radio was quickly squashed when RADIO 51 arrived in the fall, posting a 4.2% dip among all networks in the 12+ demo.

A trend that may make some syndicators shake in their boots is the proliferation of independent bands and their record labels nationally syndicating themselves without the help of a program syndicator or network.

(Continued on page 51)
Wherever There Is Music, There's Billboard

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Albright Speaks About Life, Consulting; KBXX Ties In With Promotion

For Banks, Syndication Is As Simple As ABC

BILBOARD JANUARY 6, 1996

B y Chuck Taylor

by reporting by Douglas Reecer

WILLIAM TEMPLETON is promoted to VP of development for Cox Broadcasting. He has been an executive with Cox since 1985 and with the company since 1980.

ROY SHAPIRO takes on GM duties for CBS' WGMP Philadelphia, in addition to his current GM role with crosstown KYW. The current GM/WGMP GM is focus on WQXL.

MIKE SLENSKI is named president of WJSH/WJX/WGDA/WLD/WLJ/RW/WSR/AM/PM Rounder/lynnell/106.7 FM DGMA (No/WB/AM-PM Rounder/WSR/AM/PM Rounder/lynnell/106.7 FM DGMA (No/WB). The most recent GM was GM of WQXL Raleigh, N.C., and WQFX Fayetteville, N.C.

STATION SALES: KYMS Santa Ana, Calif., from Intercom Broadcast to Multi-Cultural Broadcasting for $1 million; WQXL/WTTB Fort Pierce, Fla., from Sandback Communications to Fairbanks Communications, price undisclosed.

IN LATE OCTOBER, country radio consultant and author Anne Allt announced to clients and industry friends that he was stepping down as GM of Seattle-based BP Consulting Group to undergo weight loss surgery to become a woman (Billboard, Vox Jox, Nov. 11). Allt had been living for four decades with a medical condition known as HRT or "gender dysphoria," which means he had the biological characteristics of a man and the psychological characteristics of a woman. The operation was Allt's attempt to become a "gender-congruent" person.

Phyllis Stark, managing editor of sister publication Country Airplay Monitor, recently spoke with Allt, now known as Baylee following the consultant's surgery and a month off for recuperation.

Allt is not only back at work consulting for "BP" as an independent contractor, but maintains her association with the 18 clients she consulted at BP—plus one she picked up while in the hospital last month.

After BP announced her decision to clients, Allt says, "I just waited for the bomb to explode, but the response was amazingly positive. I sort of expected a stoned silence." Allt says she was bowled over by the number of calls received, along with 250-300 faxes, letters, and cards.

Still, Allt is well aware that there are pitfalls in the industry who are not as open-minded and supportive: "There is an element of this that is a little like O.J. Simpson where he's talking about how supportive people are. If he really believes that, he's missing the story. My situation is a little like that. I'm homophobically the people who are supportive, but I'm also I'm watching it as the subject of derision and jokes, because this is an amazing, bizarre thing for the human psyche. The way people handle with [uncomfortable] things is with humor, and I don't begrudge them that.

Allt will appear on a panel at the Country Radio Seminar in March and worries that the novelty of being seen by many for the first time as a woman may upstage the session. After considering dropping off the panel, Allt is brainstorming an idea for "some stunt that will take the edge off and make people laugh.

That said, Allt's commitment to the radio business is apparent. "The people I've heard from over the last month have just made it clear what's so great about this business," she says. "It's great to see so many people—reach hundreds of people—the real good human side of people [extend this] totally undeserved, unmasked-for-grace, love, and support.

You begin a process like this thinking you've got your head in the sand, but it's just fine and it's great when you think there's tons of people out there throwing you life preservers.

With a final look at the spirit of the '96 holiday season, the KBXX Houston van was stolen while parked in front of the Wortham Center on the opening night of "The Nutcracker." It was found the next day, minus the wheels, sound system, cell phone, and several Christmas presents purchased by promotions director Bobby Z.

As a special bonus, the alarm system was also ripped off. Bobby Z., always looking for a promotional tie-in, capitalized on the event by giving away the remaining pieces of the van, along with After 7 concert tickets.

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Radio Programming

SYNDICATION ATTRACTS WIDE PARTICIPATION

(Continued from page 81)

Billboard Bros. and Roiprose followed Epic and Pearl Jam’s lead in 1984 by syndicating cassette tapes of such artists as Joni Mitchell, Elvis Costello, and Chris Isaak. “The Warner Bros./Reprise Records Music Showcase Series” also ties in online chats with the artists before or after the concert broadcast.

ABC Radio Networks joined forces with Children’s Broadcasting Corp.’s 24-hour Radio AAR/F format to offer advertising, sales, and marketing support, and Sony Software bought out Warner-Music Group’s share of SW Networks, which officially rolled out its impressive programming and format roster this year.

Syndicators were eager to test the waters of triple-A radio, however, it seems that if the format can be a successful home for syndicated radio. Those that tried it included United Stations Radio Networks, which bowed the Todd Randgren-hosted triple-A show, “The Difference,” and Reinhart, “I Know the Day,” which launched “Acoustic Cafe.” Also, ABC Radio Networks announced a new format called the “ABC Deep Cuts Format,” set to bow in January.

Other interesting shows that debuted this year include Radio Express’s “The World Chart Show,” CBS Radio Networks’ “The Late Late Show With Tom Snyder,” which simulcast part of Snyder’s late-night TV talk show to radio affiliates with Elliott Forrest as co-host of the radio part of the innovative show; and Paul McCartney’s fascinating “Oobu Joobu” radio series, which he worked on for 20 years. WW1 syndicated the 13-part series, which featured everything from Beatles reissues to McCartney chatting with Brian Wilson.

Kudos to Continental Radio Networks for attempting to get radio on the information superhighway by offering two 24-hour music formats, Original Rock and Roll Oldies and New Standards, on the Internet’s World Wide Web.

On a sad note, the industry mourned the loss of the legendary Wolfman Jack, who died in July just as his oldies show, syndicated by Digi-Net Syndication, was beginning to take off.

NEW-FOUND BEATLES SUCCESS MEANS AIRPLAY RESURRECTION

(Continued from page 11)

bum rocker WilXL Richmond, Va., resurrected its “Breakfast With The Beatles” feature and added some new tracks from Sam & Dave’s Album and “Abbe Ray.” PD Brian Ills says even these minor additions represent a strong shift in the station’s pattern.

“I did classic rock in Syracuse, NY, for seven years, and every time we did tests, fewer and fewer Beatles songs were coming back as songs people wanted to hear,” says Ills. “I’m one programmer who loves the Beatles and would love to play half the songs from Sgt. Pepper’s and ‘Abbey Road’ and stuff like that. But just it wasn’t making the cut.”

Will “Anthology 1” and its two planned 1996 sequels push the band back onto the dial for good? Ills won’t predict. “Either the songs still stand up, or they don’t,” he says. “And if they do, you’re probably still playing them.”

Some radio people, now more accustomed to searching out the next Stone Temple Pilots or Hootie & the Blowfish, have dismissed the new Beatles material as a well-publicized novelty. Others, eyes on sales figures for “Real as an Apple” and “Anthology 1,” hope it penetrates the teen market and generates long-term sales and airplay. According to SoundScan, “Beatles As A Bird” has sold 60,000 copies since its Dec. 5 release and “Anthology 1” has sold 2.1 million units since its Nov. 21 release.

One tangible effect of “Anthology 1” is that Ken Michaels, a longtime LJR in Long Island, N.Y., is suddenly more marketable. “It was primarily because of the Beatles ‘Anthology’ and all the attention given to it that I got hired,” he says.

Until 1993, when a New Jersey rock station canceled his show, Michaels spent 14 years hosting Beatles programs in the New York area. In mid-November, Long Island oldies outlet WBZO—which plays the Beatles song every hour—returned Michaels to the air.

“A lot of radio stations don’t know how to program the Beatles,” Michaels says. “They’re either on oldies, or they’re on classic rock, unfortunately. They don’t really have a core following on any one format.”

But the market ambivalence that Michaels describes has made some programmers very happy. “Triple-A...
T

This guy was crouching into my car and waving a gun at the highway in L.A. says Modern Atlantic recording artist Poe, describing the inspiration behind her debut single, “Trigger Happy Jack (Drive-By A Go).”

Feeling the song’s refrain You can’t talk to a psycho like a normal human being, Poe says. “You just want to stop the car and talk to the person, but you can talk to someone like that. Of course. So you have to say Fine, you may [threaten] me, but I’m going to take control. I know better than to engage you in some sort of dialog.”

At No. 27 on the Modern Rock Tracks chart this week, “Trigger Happy Jack” was written by Poe and her band’s bassist, Jeffrey Conner. The lyrics reflect Poe’s take on “the dynamics of power within relationships,” she says, adding that geography can play a huge part in how people communicate—especially on the street. In L.A., people tend to pat blinders on and live secluded lives. You look people in the eye in New York; in L.A., you’re always in a car, separated.

Writing Trigger Happy Jack also helped Poe exercise the difficulties of nonverbal affair and draw certain parallels. The song became a metaphor for a relationship I was having,” she says, “where I was dealing with someone who didn’t speak my language—he was possessed, let’s say.

And the incident with the guy with the gun just made it up to you at that point that you’re not going to be able to change someone else’s behavior by talking sensibly—you have to take them up or something first.”

The Modern Age

by Bradley Bambarger
Good Karma Drives High-Profiles Projects

**'She Thing,' Inner City Blues' Boost Production Co.**

**BY DOUGLAS REECE**

The production company Good Karma Inc. has found some good fortune lately. The New York-based company has been caught up in an unintentional windfall of activity with two high-profile projects.

"Inner City Blues—The Music Of Marvin Gaye" and "Ain’t Nothin’ But A She Thing" aired on MTV Oct. 19 and Nov. 4, respectively. Both of the long-form video projects were put together by the small production company, which is headed by Blake Sebastian and his wife, Earl Sebastian.

Blake Sebastian, who began producing videos as the founding director of the philanthropic Red Hot organization, says that "Inner City Blues" and "Ain’t Nothin’ But A She Thing" were sizable projects that involved the coordination of several artists, company sponsors, and directors. Juggling these projects was quite a challenge for the small company.

"They were never meant to [air] consecutively, but when we were forced to [meet the deadlines], I concentrated on 'She Thing,' and Earl concentrated on 'Marvin,'" she says.

Good Karma worked in association with Motown Records to create the long-form video for "Inner City Blues." The project contains clips directed by Earl Sebastian from several artists covering classic Marvin Gaye tunes, including Nona Gaye, Madonna, Massive Attack, Bono, Stevie Wonder, Boyz II Men, and Neneh Cherry.

Highlights include a single-shot Steadicam clip of Gaye’s daughter, Nona, performing “Inner City Blues” (Make Me Wanna Holler), as well as clips of emotional performances by Cherry, Madonna, and Bono.

In addition to music clips, the project contains interviews with family members and collaborators, such as Berry Gordy and Ed Townsend.

"Ain’t Nothin’ But A She Thing" originated as a benefit for the Shirley Dowers Foundation for Women, a charity organization started by Blake Sebastian in 1994. Net proceeds of the "Ain’t Nothin’ But A She Thing" album, which has sold more than 20,000 copies, according to SoundScan, are being distributed through the organization to women’s charities.

The two-hour program includes clips directed by women from such artists as Salt-N-Pepa, Melissa Etheridge, Queen Latifah, and Sinéad O’Connor.

Besides music, the program includes interviews with women’s activists, poetry, and vignettes focusing on women.

"We wanted to be able to applaud the brilliance of these inspirational women of the world," says Blake Sebastian. "We also wanted to teach young girls about these women who did extraordinary things, rather than just women who are thin or classic shapes of beauty. Women are hardly ever engaged on that level."

As evidenced by the lineup in both of Good Karma’s specials, part of the company’s success is attributable to Blake Sebastian’s ability to draw major talent to the small company’s projects.

Aaron Walton, president of Aaron Walton Entertainment, helped orchestrate Motown’s backing of “Inner City Blues” and Levi’s sponsorship of “Ain’t Nothin’ But A She Thing.” Walton credits Blake Sebastian with the ability to tie together artistic and commercial interests.

"Those women came together because Leigh went out and explained to them the vision of what ‘Ain’t Nothin’ But A She Thing’ was about," says Walton. "It’s not often that you get a production company that are capable of bridging that gap between art and commerce."

Blake Sebastian, who, in addition to her work at Good Karma, was associate producer of the controversial film "Ain’t No Need For Womyn To Be Limited," says that her company plans on producing feature films in 1996.

**NEW VIV Channel Rumored; Music Annals In The Works**

**MICKEY MOUSE VS. MTV**

As the final stage of the merger between the Walt Disney Co. and Capital Cities/ABC Inc. becomes complete, some in the industry are saying that the mega-media conglomerate may be considering a new music video channel for 1996. Adding fuel to the speculations is the recent departure of Viacom executive Geraldine Laybourne, who served as president of MTV sister network Nickelodeon for 10 years, to the newly created position of Disney/ABC Cable Networks. A spokesman for Capital Cities neither confirmed nor denied the new venture.

MTV Networks chairman/CEO Larry Fink said that he expects the company to release a double CD containing high-light performances from the concert.

**STRAWBERRY SPROUTS**

William Green, who formerly headed Spidermedia’s U.S. production division (Billboard, June 1, 1994), has departed the company to start Straw-

berry Films in Los Angeles. Green’s partner in the new venture is music video veteran and former Amblin staffer Michelle Alexander.

The Los Angeles-based company has already secured an ambitious roster of directing talent, including Gob TV (who is the eye behind clips from Skunk Anansie and Echo & The Bunnymen), and P.J. Hogan (who directed the theatrical film ”Muriel’s Wedding”). Also among the sign-ons are James Brett, Matthew Amato, Josh, Jake, Cennell, Holly Cherry, and Bobby Buskow.

Some of the first clips from Strawberry Films are the Primate Radio Gods’ “Standing Outside A Perfect Booth,” directed by Gob TV, and a new video for U.K. soap star Uno Olivo, to be directed by Brett.

**WITNESS THIS:** VH1 will restructure the format of the third annual "VH1 Honors" program to focus on one charity rather than multiple charities. The 1996 concert special, which will air in April, will pay tribute to Witness, a global human rights program of the Lawyers Committee for Human Rights. The two-hour event will be supplemented with special commentary about the work of Witness.

Witness co-founders Michael Stipe and Peter Gabriel are scheduled to participate in the show.

**QUICK CUTS:** Craig Chambers has been named VP/GM of the new Jones country music video channel Great American Country. Chambers is a 10-year veteran of Group W Satellite Communications (now Viacom). He has signed New York-based director Tom Surgal, who is the eye behind Gary Young’s "Plant Mass," and his company

**THE EYE**

by Brett Atwood

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**LOS ANGELES**

Randee St. Nicholas directed Wynonna Judd’s “To Be Loved By You” video for Planet ABC. John Hoppgood produced, while John Mathieson directed photography.

Michael Rosner directed the eye behind Correct/Grindstone artist Manish’s “Just A Woman” clip. Rosen and Joe Yamamoto co-produced, while Jeffrey Cutter directed photography for Instinct Entertainment.

Bellmark/Life Records compiled a retrospective clip that contains highlights from the past videos of Jody Watley for a new version of "Lookin’ For A New Love."

Director Diane Martel recently completed Groove Theory’s "Keep Trying" clip for Epic Records. Jasan Taran produced, while Pat Darrin directed photography. Martel also directed MC Ren’s "Mad Scientist" video for Jive Records.

Lee G. Adams directed the video for Human Waste Project’s "Route."

Adams co-produced the alternative clip with Jonathan M. George, while Michael Fitzgerald and Noah Nussbaum co-directed photography for Brain Freeze Films.

**NEW YORK**

Lance “Urs” Urosevic directed the video for Junior M.A.F.I.A.’s "Get Money," Lara M. Schwartz produced, while Igor Sunar directed photography for 301 Degrees Inc.

**OTHER CITIES**

Bon Jovi’s "These Days" clip was directed by Stephen Kinigopoulos for Propaganda Films. The clip was shot on location in South Africa during the band’s recent tour.

Randee St. Nicholas shot the video for Eternal’s "I Am Blessed" in London. John Hoppgood co-produced with Peter Bell, while Tim Maurice-Jones directed photography on the Planet Inc. production.
THE CLIP LIST

SAMPLING OF CLIPS SUBMITTED BY SONY PICTURES CLASSICAL MUSIC SHOWS FOR THE WEEK ENDING JUNE 19, 1996

Continuously programmed
3501 Cahuenga Blvd., Hollywood, CA 90068

1. Whitney Houston, Lishoe (Shoop Shop) "Take That, Such a Good Man" [2. Whitney Houston, Lishoe (Shoop Shop) "Smashing Pumpkins, Bullet With
(2. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"
(3. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

3. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"

4. Whitney Houston, Lishoe (Shoop Shop) "Smashing Pumpkins, Bullet With

5. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

6. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"

7. Whitney Houston, Lishoe (Shoop Shop) "Smashing Pumpkins, Bullet With

8. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

9. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"

10. Whitney Houston, Lishoe (Shoop Shop) "Smashing Pumpkins, Bullet With

11. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

12. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"

13. Whitney Houston, Lishoe (Shoop Shop) "Smashing Pumpkins, Bullet With

14. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

15. Whitney Houston, Lishoe (Shoop Shop) "Rolling Stones, Like a Rolling Stone"

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50. Whitney Houston, Lishoe (Shoop Shop) "Pink Floyd, One of These Days"

For weekly updates on video clips, visit the Billboard Web site at www.billboard.com.
Newsmakers


Easton Jump-Starts Cars Anthology. Former Cars guitarist/vocalist Elliot Easton visits Rhino Records for a day of interviews and activities to promote the new two-volume set "Just What I Needed: The Cars Anthology." The set includes all of the band's hits plus eight previously unreleased tracks (on the CD version only). Shown, from left, are Rhino product manager Emily Cagan, Rhino director of A&R David McLees, Easton, and Rhino president Richard Foos.

"Outside" Show. Virgin Records America artist David Bowie relaxes backstage at the final stop of his sold-out tour in support of his album "Outside." The tour ended in Los Angeles. At right is Nancy Berry, executive VP of Virgin Music Group Worldwide.

No, Not THAT Bonham. Island artist Tracy Bonham, right, chats with Robert Plant backstage at one of two recent shows at which she accompanied Plant and Jimmy Page on violin. Bonham is no relation to the late John Bonham, Plant and Page's former Led Zeppelin bandmate.

Merry "Chris-Mas." Session guitarist Chris Camozzi, known for his work with such artists as Michael Bolton, Mariah Carey, and Whitney Houston, signs a multi-album solo deal with Higher Octave Music. His first album for the label is scheduled for release in April 1996. Shown, from left, are Matt Marshall, Higher Octave president/CEO; Camozzi; and Tami Levy, Higher Octave A&R rep.

Worth Waiting For. Country duo Seneca joins forces with the Baptist Sunday School Board to help spread awareness of the True Love Waits campaign, which encourages young people to wait until marriage to have sex. Shown, from front row, from left, are Claire and Jed Seneca. Shown in back row, from left, are Paul Turner, spokesman for the True Love Waits campaign; and Larry Cannon, legal consultant for the Baptist Sunday School Board.

A "Zane-y" Show. Private Music artist and former Del Fuegos leader Dan Zanes socializes backstage at New York's the Bottom Line nightclub during a stop on his tour in support of the label and his solo debut, "Cool Down Time." Zanes' road band consists of himself on lead vocals and guitar, album producer Mitchell Froom on keyboards, and Jerry Marotta on drums. Shown, from left, are Froom, Zanes, and Private Music president/CEO Ron Goldstein.
cussed at a three-day symposium on music and media in November at the Hilton hotel here.

Former Industrial Development Corp. employee Junior Teleshford argues that Trinidad may not be ready to launch an original radio station. He is concerned that, while Trinidad has a dedicated radio station, the government is not employing any foreign investment by allowing tax incentives for people who use the local product and local talent.

There should be tax incentives for the promoters and producers of our local music, meaning [radio and film].

Anthony Chow Lin On, aka DJ Chinese Laundry, became a target during a panel on "marketing" at Tuesday night's conference. Chow Lin On, owner of radio station WEFM (96.1) Port-of-Spain, was the focus of hos-
tility from an audience of calypso, chutney, and steelband industry members who protested at his station's limited airflow of local talent. They cited WEFM's promotion of far-eastern music and exclusion of local music, except during carnival season.

Chow Lin On said that Trinidad and Tobago's Port-of-Spain has a policy of exclusively programming local music. It was formed in 1991 as a reaction to the lack of airplay of calypso, soca, and chutney music in Trinidad and Tobago.

Chow Lin On's station has a calypso program called "Soca Switch," which plays the hot road marches nonstop during the months of calypso. The program is broadcast all night, and returns to a steady diet of dub, hip-hop, and R&B the rest of the year.

The symposium was presented by the Trinidad and Tobago Tourism Authority and Port-of-Spain's Coral Recording Studio, called Billboard.

"That kind of airplay does get the people so bored and fed up with hearing the same 10 tunes that by Ash Wednesday they are anxious to tune in to something else," said Sitting (Continued on page 3)

RADIO AMONG TOPICS AT ISLAND CONFAB

(Continued from page 3)

D.J. CHINESE LAUNDRY

Mansell's launch party featured entertainment from a dozen different bands, including soca, steelbands, chutney, soca, and all-percussion old-time bands. Among them was the most popular group, Minshall's Factory.

Minshall's label "The Tribe of The Shifting Sand" and its Castanets were also in attendance.

Minshall unveiled his drawings for his album "Song Of The Sun," "Song Of The Turtle," and "Song Of The Cat," and songs about almost every creature that flies, walks, swims, or crawls.

"Chutney is a blend of socala and Trinidad's " is highly popular and is influencing the new Trinidad film. The mas bands feature intricate costumes and performances, and DJs play a variety of calypso on the night of the "Jouvert." Albert Bailey & The Mas Factory had their sendoff for "The Abyss." Zaanaddo did the same for its "Tribe Of The Shifting Sand.

Port-of-Spain's Trinidad Radio 100 DJ "that the Goon"s Ellison accu-

PETER MINSHALL

On Nov. 26 with as much fanfare as they could muster, consider that Peter Minshall, winner of the 1996 Carnival band, had his kickoff that same night. A gathering that included stars from Trinidad's entertainment industry, design, and media businesses poured into Minshall's huge warehouse mas camp at scenic Chaunci Road to witness and unveil the welding of Minshall's 1996 presentation, "Song Of The Earth.

Minshall's creation of the extraordinary ceremonial opening of the 1992 Olympic Games, has been commissioned as an artist director for the team that will produce the opening and closing ceremonies for the 1996 Olympics in Atlanta.

"Something new" with a range of inhibitors or above has the authority to execute a search warrant for pirated or close an event or establishment that is playing unlicensed music.

Scherler said, "The inspector who executes the piracy or other violation warrant must go to court to testify, and in Trinidad that means that the inspector has to go to court least 50 times for 50 hearings. He's bound to get fed up—and after all of that, the judge just charges the pirate $6000.00 (US)."

"New consider that these pirates have high-speed, high-quality machine engines turning out tapes at a profit earning $10 (US) an hour. It takes 10 minutes to recover that money."

In Trinidad, a legitimate prerecorded cassette can cost as much as $20.00 (US), while pirated cassettes cost $10.00 ($10.00-20.00). Narsee promised to do all he can to bring about the enforcement of copyright legislation.

Chow Lin On also supported the efforts to curb and eliminate piracy. "If we have to look at eradicating piracy, I will be one of the key players to get involved."

The symposium, which had 200 attendees, was organized and hosted by the Copyright Organization of Trinidad and Tobago, the Tourism, and Industrial Development Co. (TIIDCO) of Trinidad and Tobago, and Trinity Chambers, one of Trinidad's premier law firms working in entertainment law.

Five months ago, an entertainment law firm, led by the company's CEO Kirk Iffill and entertainment sector specialist Yolande Sellon, signaling the Trinidad government's recognition that the island's cultural products are viable as an export of oil, cement, or agriculture.

At the symposium, Trinidad Minister for Tourism, Culture, and the Honourable Meryn Assam, said, "The importance of the industry to the economy can also be seen in its potential contribution to the creation of job opportunities, in addition to foreign exchange. These are two prerequisites for the enhance-

"The piracy is bound to translate into East Indians asserting themselves more in the cultural areas and a higher profile for the East Indians of the Caribbean area," said Jaikider. "That would mean more events and a higher pro-

President Trinidad's Carnival Monarch crown was won by Black Swan, with its "Trouble And Conflict" tribute to chutney's legendary star.

The song "Lootah" by Trinidad chutney star Sonny Mann was one of the biggest hits of this summer, staying three weeks on top of WLIB New York's Caribbean charts.

In other news, Afo' reports that his Caribbean Sound Basin studio located on Trinity's North Road and was started in 1991, had their best year in 1996. Afo' said that Trinidad Rhy-

Ray, Aaron Hall, Electric Light Orchestra, and Mixing Chefs are among the international acts that used the state-of-the-art studio.

"We are doing a lot of chutney," says Sidney Selph of Coral Sounds Studio. "We recorded about 10 productions in the past few months. It's strong with a calypso and soca. The Indians have the disposable income, and they are buying chutney."

"Chutney is hot and it's only getting hotter," agrees John Afo, owner of Kisskidee Records. "We spend two days and three days recording and making a calypso, and we have to send two weeks making the records. They spend two days mixing down a chutney tape, and it's selling by the thousand.

Mohd. Jaikider, owner of New York-based JMC Records, says he's moving a total of 60,000 tapes in

New York and the Caribbean. JMC puts out a combination of American, British, Trinidad, Guyanese, and East Indian groups, and that's the way we do business."

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BILLBOARD JANUARY 6, 1996
**FLEETING HIGH** The big news over the last two chart weeks is the top 10 debut of the Beatles’ “Free As A Bird” (Apple/Capitol). It debuted at No. 10 on last week’s unpublished Hot 100 chart and jumps to No. 6 this week, primarily on the strength of strong perfor- mance at retail. Close to 90% of “Bird’s” chart points are from single sales. It holds at No. 5 on the Hot 100 Singles Sales chart, selling more than 68,000 units over the last monitored period, up from more than 58,000 units the previous week. On the radio side, “Free As A Bird” is No. 10 at 13 monitored stations, including No. 2 at WALT New York. In order to be a serious contender for the top, the single must pick up steam at radio (it is down in airplay this week) and keep moving ahead on the sales chart. Both tasks may prove to be extremely difficult to achieve. For more interesting information on the Beatles’ return to the Hot 100, see Chart Beat on page 98.

**COWING OFF** The new year at No. 1 are Mariah Carey and Boyz II Men with “One Sweet Day” (Columbia). Although it has already spent six weeks at No. 1, there is no end in sight for this single’s reign at the top. In fact, this week “Day” pulls even further ahead of the No. 2 single, “Exhale (Shoop Shoop)” by Whitney Houston. The Houston Front Page group and airplay points “One Sweet Day” has already achieved No. 1 status on both the Hot 100 Airplay and sales component charts, and this week it manages the biggest overall point gain on the entire Hot 100’s sold point gain can be attributed to an incredible increase in holiday single sales: It sold more than 218,000 units over the last monitored period, an increase of more than 40,000 units from the prior week. Needles to say, it is also the biggest seller on the entire chart.

**HOLIDAY SALES:** Although “One Sweet Day” and “Free As A Bird” posted the biggest and second-biggest sales increases this week, they were far from the only singles to show major growth at retail. As is usually the case during this time of year, sales of singles increase due to holiday shoppers. After “Day” and “Bird,” the next biggest single surge goes to the No. 3 song, “Hey Lover” by L.L. Cool J (De Jam/RAL/Island). It sold more than 140,000 units, an increase of more than 50,000 units from the previous week. Following closely with an increase of more than 24,000 units is “Exhale (Shoop Shoop),” which sold more than 341,000 units.

**AIRPLAY GAINERS:** The biggest airplay gain goes to “Missing You” by Everything But The Girl (Atlantic) at No. 11. It moves to No. 3 on the airplay chart and No. 1 at eight monitored stations, including KHKS Dallas and KRDG (Power 92) Phoenix. Despite holding at No. 40, the second-biggest airplay gainer and the winner of the Greatest Gainer Airplay award is “The World I Know” by Collective Soul (Atlantic). It moves from 39-30 on the airplay chart and is already at No. 1 at KISF Kansas City, Mo., and KGGE Omaha. Newcomer-Tony Rich has the third-biggest airplay gainer with “Nobody Knows” (LaFae/Arista). It moves up to No. 47 on both the Hot 100 and the airplay chart. “Nobody” is currently at No. 1 at KQMT and is holding on the top five in airplay gains. “Wonder” by Natalie Merchant at No. 41 and “Pass-Gee-La” by the Fugees (Ruffhouse/Columbia) at No. 87.

**GAINS during the holiday selling season from Thanksgiving to Christmas. Two other chains-West Sacra- mento, Calif.-based Tower Records and Goz, Irvine, Calif.-based Tower-both report that sales have been flat, but, depending on how December plays out, they could finish off with all comparable store gains for the month. The remaining 15 chains re- ported flat or decreased comparable- store sales for the holidays, mostly as poor but would reveal num- bers. According to SoundScan, sales during the four-week period ending Dec. 24 were down 0.33% from the same frame last year. Album sales were up 3.97% during the period from last year, with CDs increasing 12.4% and cassettes declining 19.8%. Singles were up 11.4%.

**MAYFIELD, Mass., Al Wilson, senior VP of merchandising for 164-door Strawberries/Waxie Maxie’s, attributes the slow sales to "a confluence of factors: the continuing economic climate in the marketplace in general and the migration somewhat by people toward personal computers and CD-ROM, as well as a peculiar release schedule.""}

**Marcia Appel, VP of communica- tions and national promotions for Minneapolis-based the Musicland Group, says, "We're describing the whole holiday season as 'unenthusia- tic.' The publicly traded Musicland, which operates about 1,100 stores that carry music, was not ready to re- port specific-store sales figures. Randy Davis, VP at 18-unit, St. Louis-based Streetside, says his com- pany was projecting down sales for the holidays. The only two weeks before Christmas were strong enough for the chain to outperform projections, sales were down "single digit" on a comparable-store basis. Davis says this was "better than we thought." Scott "Perk" Perkins, VP of retail at 22-unit, Nashville-based Cat’s, says, "I haven’t seen the figures from all of our stores, but it appears we don’t have enough to form an opinion on how we are doing, and, for the most part, I am not pleased. We probably will be down slightly from Christmas to Thanksgiving." Perkins suggests that the main reason sales were down this year was the lack of strong releases. "Usually there is one thing on everybody’s list, a ‘must have’ album, and we didn’t have one. Neb. no. 3, ‘Tissues, Towels and Handkerchiefs!’ The Carly Simon boxed set was also by merchants as a surprise winner. Other albums cited as performing well were early Christmas releases by Mariah Carey, Mannheim Steamroller, Bush, Enya, and Hootie & the Blowfish, as well as the "Wait- ing For You" boxset. Woodward president of 149-unit Terry WaxWorks, has seen flat charts at retail and points retail in about the same light that the last days of December will pull the chart slightly ahead for the season. Nor is part of our business that is not doing well the Northeast," he says. For the first week of December, comparable-store sales gains for the last three years were down 3%, although the South- east was up 5% and the West was up 1.7%. Each of the next two weeks saw the chain’s stores collecting collec- tively turn in a 3% comparable-store decrease, while the Southeast and West showed continued gains, "When you throw us all together, it looks flat so far, and depending on what happens this week, we could end up with a little growth—and I will be pleased with that." Jeff Clifford, VP of merchandising and marketing for 57-store, Miami- based Speck’s Music, says sales were "down a little" from last year. "It was a very difficult Christmas, but we held our own compared to other re- tailers." Clifford adds, "There are a lot more competitors in this market than last year. A lot more are selling music. And people are spending their discre- tionary money on other items, like computers and software. Plus, the economic indicators say that people’s charge cards are up, and they can’t charge any- more."

In Milford, Mass., Al Wilson, senior VP of merchandising for 164-store Strawberries/Waxie Maxie’s, attributes the slow sales to a "confluence of factors: the continuing economic climate in the marketplace in general and the migration somewhat by people toward personal computers and CD-ROM, as well as a peculiar release schedule."

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The image contains a portion of a document with music chart information. Below is a structured representation of the data from the image:

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**Top 20 artists and singles**

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**Billboard Hot 100 Singles**

This list is compiled from a national sample of top 40 radio play monitored by broadcast data systems. Top 40 radio playlists, and retail and record singles collected, and compiled by Billboard.
VIDEO RETAILERS ENJOY GIDDY HOLIDAY

(Continued from page J)

uct. “Overall, it was very strong, and we saw a steady build from Thanksgiving,” says Best Buy video merchandise manager Joe Pagano.

“And in the last week before Christmas, sales exploded.”

Heading into the final week of the year, “The Land Before Time,” released Dec. 12, was Best Buy’s third best-selling title, behind the “Star Wars” trilogy and “Apollo 13.” Pagano says video sales for the Eden Prairie, Minn.-based chain had tracked above forecast since Nov. 12, and overall revenues were up 20% from last year.

Holiday sales alone were 40% above those of 1994, he says. Best Buy’s sell-off measured at 86% for all product purchased for the fourth quarter. The sales were as cheery for National Record Mart home video buyer Sean Rutkowski. He says the 150-store chain, based in Carnegie, Pa., has moved the same percentage of its new-release inventory.

Dealers again credited a strong slate for bringing consumers into stores. Many outlets were able to convert those visits into sales of older titles. “New releases drove the business,” says Trans World Entertainment divisional merchandise manager of video Yigael Toubes. “But a lot of our sales increase came from our catalog.”

Better inventory management systems, in-store promotions, competitive pricing, and large selection contributed to better-than-anticipated sales, according to retailers. “We went for a big selection,” says Chicago-based Videmith president Retsy Singer. “And it was the selection that really sold.”

As an example, VideoSmith’s top-selling titles included the animated shorts “The Wrong Trousers” and “Grand Day Out,” as well as the BBC comedy series “Absolutely Fabulous.” Singer says volume at the 14-store chain was 30% ahead of that of 1995.

Stop & Shop, a Boston-area supermarket chain that operates 39 video outlets, also reports sales significantly ahead of the previous year. “We didn’t have any one title that blew out the door,” says a staffer. “The pie was spread out more.”

The “Star Wars” trilogy, from 20th Century Fox Home Entertainment, was a favorite everywhere and one of the most successful catalog reprints ever undertaken, dealers say. Sales of the three movies, which starred Mark Hamill, Harrison Ford, and Carrie Fisher, could top 18 million cassettes by the time FoxVideo takes the trio off the market Jan. 31.

Unlike past seasons, dealers aren’t reporting any major fourth-quarter duds. “We won’t be killing distribution with heavy returns this year,” says Rutkowski.

And that includes Buena Vista Home Video’s “Cinderella,” considered a laggard during Thanksgiving break. “The fourth quarter is a long race, and ‘Cinderella’ picked up nicely,” says Best Buy’s Pagano. “It came through for us.” As of mid-December, customers had bought an estimated 11 million copies.

The studios have to be doubly happy over the better-than-expected results of the holiday season. Not only did retailers pretty much clean out stories of 1995 releases, they made room for 1996 titles.

Palmer Video in Union, N.J., even ran its first-ever post-Christmas sale, offering all titles including gift packs at one-third-off regular prices. “It’s going to further open up shelf space,” says VP Peter Marigo, who hopes to minimize the expense to returns. Relatively little is going back after the markdown, “even if we don’t make any money off of it,” he adds.

Marigo says December sales were 20% ahead of those of 1994 and dou-


dled what Palmer had expected. The chain sold nearly one out of its 4,000 copies of “Apollo 13” and most of everything else, except Warner Home Video’s “Batman Forever.”

Shelves won’t remain empty long. As many as a dozen direct-to-self-through releases are scheduled dur-

ing the first six months, including Buena Vista’s “Pocahontas,” MCA/Universal’s “Babe,” and Columbia/TriStar’s “The Indian In the Cupboard.” Two other majors, encouraged by sell-through demand, are poised to add titles that debuted theatrically last year.

MG/M’s Home Entertainment will reportedly price the latest James Bond hit, “Goldeneye,” under $25 suggested list, coinciding with the reissue of eight additional Bond movies. The first eight, shipped in the fourth quarter, delivered about 4 million units. Relatively few are unsold, according to trade sources, who think MCA/UA underestimated demand. “They were unprepared for the first batch,” says one executive.

Warner Home Video will likely release “Ace Ventura: When Nature Calls” and “It Takes Two” by June. Both are considered sell-through shoo-ins. “Ace Ventura” star Jim Carrey dominated the sales charts last year with “The Mask” and a reprised “Dumb And Dumber”; Mary-Kate and Ashley Olsen, who made their movie debuts in “It Takes Two,” have sold hundreds of thousands of made-for-TV specials.

Current titles are only part of the picture. Taking a cue from strong catalog demand, studios will step up release of older titles priced at $9.98. Next month, MGM/UA solicits its orders for 10 budget releases, including “The Russia House” and “The French Lieutenant’s Woman.” New Line Home Video, which did huge rental and self-through business with the two Carrey movies last year, is getting “more aggressive” in the $10 market, says executive VP Michael Karaffa.

Inexpensive big-name titles have devoured space devoted to special-interest programs, but some nontheatrical suppliers think retailers are becoming more selective about their $9.98 purchases. “This year is going to be fine,” one vendor says. Anchor Bay Entertainment reportedly has placed 300,000 copies of its “Crunch” fitness series in such key outlets as Wal-Mart, Best Buy, Blockbuster, and Musicland—one sign of retailer confidence in the exercise market.

Whether or not this confidence is misplaced, duplicators have barely caught a second wind after a hectic autumn. “We’re still very, very busy,” said one executive, still awaiting a breather ir mid-December.

Children’s fantasy “The Indian In The Cupboard,” left, and the surprise theatrical hit about a talking pig, “Babe,” are 1995 theatrical titles scheduled for sell-through release in 1996. They are from Columbia TriStar and MCA/Universal Home Video, respectively.

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Order Now!
**NO. 1.**

1. **MARIAH CAREY** — *Columbia 6730 (10.98/16.98)* 5 weeks at No. 1. *Daydream*

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**GREATEST GAINER**

1. **SOUNDTRACK** — *Arista 1876 (10.98/16.98)* 2 weeks *Waiting to Exhale*

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**PACESETTER**

1. **ALAN JACKSON** — *Arista 3809 (10.98/16.98)* 5 weeks *The Greatest Hits Collection*

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**THE BILLBOARD 200**

**FOUR WEEK ENDING JANUARY 6, 1996**

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**GREATEST GAINER**

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**PACESETTER**

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**THE BILLBOARD 200**

**FOUR WEEK ENDING JANUARY 6, 1996**

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WHEREHOUSE release tendency Years can/Reprise).

are

verchair Trauma/Interscope’s now-disbanded DGC/Geffen’s 1995 MODERN Jane

ities of the United States Of America, and Reprise’s Filter.

however, not all of the Heatseeker Impact Artists were newcomers. Years of hard work finally paid off in 1995 for Alison Krauss (Rounder), Rascal (Epitaph), the Goo Goo Dolls (Metal Blade/Warner Bros.), and the now-disbanded Jayhawks (American-Records)

While 10 years of touring helped build a solid base for the Goo Goo Dolls, it took the multifiform hit “Name” to make the band a commercial success.

“IT’S NOT ARTIST DEVELOPMENT” The fear that some label executives and industry observers have, though, is that modern rock radio’s tendency to play long-form-based format is not conducive to building careers.

“We’re seeing a lot of new acts shoot up the charts very quickly because of radio and video,” says a new-release buyer at the 320-store Wherehouse Entertainment, based in Torrance, Calif. “What concerns me is that in a lot of cases we don’t see the continued support from radio. A band will have a No. 1 song, then the follow-up gets no airplay. If radio doesn’t support artists over a period of time... it’s not artist development.

“A lot of labels are now looking for instant hits,” Bell continues, “and tend to forget that the biggest alternative bands in a lot of cases took several albums to develop, like R.E.M. and U2.”

John Ar tale, purchasing manager at the 146-store Carnegie, Pa.-based National Record Mart, agrees. “I’m interested in seeing what’s going to happen with the Goo Goo Dolls,” he says. “The album moved from No. 49 to No. 2 for the week ending Dec. 23 to No. 39 this week on The Billboard 200; the band’s new single, “Naked,” is bulleted at No. 26 on the Modern Rock Tracks chart.)

Even though Interscope and Geffen had success with several tracks from Osaka and Bush, respectively, the labels share concerns about the format. “Developing acts find it hard to get exposure and get consistency,” says David Massey, VP of A&R and marketing at Epic. “[Modern rock radio] is like MTV—it’s not a career format, and we’re looking for careers, not hit songs.

“It’s important to go to the format with a credible story already, instead of force-feeding it,” says Steve Berman, head of marketing and Sales at Interscope. “We hold out on the format with Toadies for six months after they [had] toured and had a story at album rock radio.”

VH1 HELPS BREAK ACTS, TOO Some executive points to VH1’s emphasis on trying to break new artists as a promising development of the past year.

While De’Reee’s “You Gotta Be” was a top 40 hit, Massey points out that VH1’s support, along with her first tour, with Seal, and television exposure on “Late Show With David Letterman,” was a key factor in the singer’s success.

“You Gotta Be” didn’t explode at radio, says Massey. “That took a good six months. When Des’ree started getting standing ovations [on Seal’s tour], we saw SoundScan mount dramatically with every show, and that encouraged radio.”

VH1’s new look and philosophy in the past year has helped keep the careers of Joan Osborne (Blue Gorilla/Mercury) and Dionne Farris. “VH1 has contributed more than ever to the breaking of acts,” says Massey.

Before, we would never consider it to break artists a few years back, but with the change over the last 18 months, I’d say this year they did.”

Berman also views VH1 as a force to be reckoned with when it comes to breaking bands. “There’s a whole audience out there hungry for music, and VH1 is attacking that audience,” he says.

ELASTICA

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LONGBYDING ROUTES

Even without significant radio or video exposure, a few acts managed to break through via good old-fashioned roadwork. Heavy touring at radio, was the main factor behind that band’s success in 1996.

Immortal/Epic’s Korn, the Work Shop’s Songs, Interscope’s Tool, and Rain Maker/Interscope’s Deep Blue Something are some of the other acts whose road to success was paved largely by constant touring.

“We’ve certainly seen how touring can affect sales and drive radio support,” says Massey. “We’ll have at least a gold album with Korn, and we didn’t have to rely on radio or MTV for it.”

THE QUEEN OF CHRISTMAS: Mariah Carey has huge numbers on the Billboard 200, which reflects sales for the tracking week that ended at midnight on Nov. 18. During the previous week, when Billboard did not publish, Carey moved back to No. 1 with the chart’s largest unit gain, an event that reminds us of Christmas a couple of years ago, when her “Music Box” returned to No. 1 during the prime of that season’s shopping frenzy.

Now, with a 274,000-unit improvement over prior-week sales, Carey retains the throne with a one-week sum of 788,000 units, which places her 25% above that of this week’s Greatest Gainer, the No. 2 soundtrack for Whitney Houston’s “Waiting To Exhale.” The movie opened at No. 1 on the box-office chart; with Christmas gift shopping, the all-star “Exhale” album has a 240,000-unit gain, which yields a one-week sum exceeding 606,000 units.

The soundtrack’s big week displaced the Beatles, who just pushed back to No. 3 despite the fact that a 196,000-unit increase places The Fab Four at 601,000 units for the week.

TOP HEAVY: Last-minute gift shopping yields fat numbers at the top of The Billboard 200, with all but the top 11 titles posting gains of at least 100,000 units—the exceptions being No. 7 Mannheim Steamroller (with a 44,000-unit gain) and No. 10 TLC (a 39,000-unit gain). You have to scan all the way down to Def Leppard at No. 42 (94,000 units) to find an album that sold less than 100,000 units. But, although impressive, this is not a high-water mark for titles in that range. During the comparable 1994 week, each of the top 45 titles exceeded 100,000 units.

At Nos. 4-5 on this week’s list, Garth Brooks’ “The Ultimate Hits” and Alanis Morissette, respectively, each sold 450,000 units, while at Nos. 7-9, Mannheim Steamroller, Smashing Pumpkins, and Alan Jackson, respectively, each sold 300,000 units. Further, No. 10 TLC, No. 12 Bush, and No. 13 Shania Twain each clocked past 200,000 units. But, again, Christmas week of ’94 was even mightier.

During last year’s comparable week, the chart-topping Brooks had 500,000 in sales for the week, runner-up Kenny G exceeded 419,000 units, and No. 3 Pearl Jam had 284,000 units, while at Nos. 4-7, Mannheim Steamroller, Smashing Pumpkins, and Alan Jackson, respectively, each sold more than 800,000 units.

In short, while the numbers for 1995’s Christmas week look impressive, last year’s were even stronger.

THE WEEK THAT WASN’T: Aside from the Greatest Gainer that Mariah Carey won last week, other highlights from the unpublished Billboard 200 include a 23-14 jump with a 68% gain for Bush (which, not coincidentally, wins this week’s Faceoff for track with a 58% gain), TV-special boosted gains of 125% for Frank Sinatra’s “The Very Best” (109-61) and of 172% for “Blue Christmas” (138-61), and a “Tonight Show”-assisted peak at No. 3 for Mannheim Steamroller’s latest Christmas package.

Remember that the ongoing flow of information from Broadcast Data Systems and SoundScan means that Billboard no longer freezes its charts at the end of the year. Charts from the unpublished week are available to subscribers of Billboard Online and Billboard Information Network and are also sold through Billboard’s research department, which can be reached at 212-536-5054.

LAST YEAR’S CHRISTMAS champ still looks strong, as Kenny G’s 1994 seasonal album rules Top Pop Catalog Albums for a ninth straight week. But, on Top Christmas Albums, Mannheim Steamroller rolls past the prance saxophonist, recapitulating the No. 1 slot by a slim 1% margin. This is the last time Billboard will print the Christmas list until the fourth quarter of 1996. G the album, by the way, is not eligible for The Billboard 200 because Christmas albums only appear on current Billboard album charts during their first year of release.

Meanwhile, Christmas titles will begin exiting The Billboard 200 and Top Pop Catalog during the next few weeks.
ASYLUM’S DAY MOUNTS TOUR OF RODEO CIRCUIT
(Continued from page 12)

terprizes is handling the club end of the tour. “This is very astute of Ayleum to take a new artist out this way, covering so many avenues of exposure in every city, with the rodeo as a base and building from there,” says Jackson. “He’ll hit radio stations and retail, too; and I’m sure he’ll sing to tracks and sign autographs. This is a very strong street-level campaign.”

Day says he is looking forward to the tour and that he can really reach people through the music, you know,” he says. “Because they don’t know me yet ... It’s called the ‘Dancing In The Dirt Tour’ because they will be dancing in the dirt out there in the arena.”

They’ve Got Him Covered. Conductor John Mauceri is presented with the original cover to his most recent Hollywood Bowl Orchestra album, “Journey To The Stars,” following his New York Philharmonic debut conducting “Symphonic Cinema,” which features the music of Erich Wolfgang Korngold and Miklos Rozsa. Shown at the post-concert dinner hosted by sister labels Philips and London are, from left, Greg Babetto, VP of London Records; Mauceri; and Lisa Altman, VP of Philips Classics USA.

In other marketing efforts for “The Songs Of West Side Story,” BMG is conducting its first promotion with a credit card company. With the 17 million bills it mails in February, the Discover card company will advertise a limited-edition “West Side Story” poster, free with the purchase of the album bought with a Discover card. BMG has also introduced its first extensive outdoor-advertising campaign for the album, including billboards and posters on buses and bus stops. The outdoor ads will appear in New York, Los Angeles, Miami, and San Antonio.

In addition, BMG is producing artist interview spots with Turner Broadcasting Co. that will run during breaks in Turner’s upcoming airing of the “West Side Story” film.

As a kickoff, BMG is throwing a party Feb. 2 in Nashville (the home of the Bernstein Center), where several artists participating on the album will perform. Greene says that BMG and NARAS also may team later this year for a New York Times Square concert on behalf of “West Side Story,” with several artists from the album paying tribute to Bernstein’s music.

After production costs, most of the proceeds from the “The Songs Of West Side Story” will go to the NARAS Foundation and the Bernstein fund, as well as to help set up educational projects and scholarships in the names of the participating artists.

The NARAS Foundation sponsors a concert in the Schools music education program, which reaches more than 100,000 students each year. The BMG ad has a program that instructs nonmusic teachers in using music to teach other school subjects.

“The goal is to build an audience for music,” Greene says, “and this album and everything around it is a way to expose people to a kind of music they wouldn’t normally seek out. I’m sure Lenny is looking down and smiling.”

SINGER/ACTOR DEAN MARTIN DIES
(Continued from page 11)

formed by Martin in the Martin and Lewis film “The Caddy.” “That’s Amore” was nominated for an Academy Award for best song.

Martin had 40 charted singles in his career; seven reached the top 10, including two that made No. 1: “Memories Are Made Of This” (Capitol, 1953) and “Everybody Loves Somebody” (Reprise, 1964). His other top 10 hits were “That’s Amore,” “Powder Your Face With Sunshine” (Smile, Smile, Smile), (Capitol, 1949), “Return To Me” (Capitol, 1958), “The Door Is Still Open To My Heart” (Reprise, 1964), and “I Will” (RCA, 1965).

Martin’s album sales were strongest from 1964-69, when 11 of his albums were certified gold. Earlier, it was Sinatra, his labelmate at Capitol, who conducted the orchestra for the 1959 album “Sleep Warm.” Martin celebrated friendship with Sinatra, Sammy Davis Jr., Peter Lawford, and Shirley MacLaine led to the clique being dubbed the Rat Pack, a name that mirrored the raucous conduct of its members.

Because of his easygoing style, often played with an ertsatz one-drink-too-many style, Marty inevitably dealt with Bing Crosby and Perry Como.

In characteristic remarks printed above the album, the retrospective album on Capitol, Martin was quoted from an interview given in the 50s: “All singers have tricks. Crosby will scribble the white of an egg. Como swallows the yolk. I swallow the shell. Seriously, Bing just has to tell his tones to take out—and I bought ’em.”

Although Martin and Lewis’ movies were sprinkled with songs, they were not outright musicals. As a solo performer, Martin made only one, the 1960 film version of the Broadway hit “Bell Is Ringing,” with a score by Julie Styne, Betty Comden, and Adolph Green.

Another Martin showcase, 1964’s “Kathie,” had three songs with the magic billing of George and Ira Gershwin. Although George had been dead since 1937, Ira wrote three songs to unused melodies by his brother.

Married three times, Martin had three sons and four daughters, including a son, Dino, who was a member of the rock trio Dino, Desi & Billy. He was killed in a plane crash in 1967.

L.L. COOL J SUIT
(Continued from page 12)

negotiating the new deal.

“Mr. Smith,” L.L. Cool J’s latest album, has sold 282,000 units since its Nov. 21 release and is at No. 4 on The Billboard 200.

The rapper’s previous album, 1993’s “14 Shots To The Dome,” reached No. 1 on the Top R&B Albums chart and sold about 200,000 units, according to SoundScan.

Smith is also an actor and has worked for two seasons on the NBC situation comedy, “In The House.” Neither party was available for comment at press time.
As Congress Returns, RIAA To Watch Action On Info Highway Bills

BY BILL HOLLAND

WASHINGTON, D.C.—Although it is not seeking sponsorships for any of its own bills, the Recording Industry Assn. of America is entering 1996 with both congressional action to monitor.

Chief among the concerns of the U.S. music industry trade group are the 144 Direct TV and other pay-per-view television sections of the National Information Infrastructure bills, the administration's information superhighway blueprint that is now in the form of codifying legislation.


Both bills were referred to committees in November and are just beginning their legislative business. In 1996, they may be joined by bills from lawmakers who envision a different concept to a national template for emerging telecommunications and information technologies here and abroad.

Because of the size and scope of the issues and the vast number of interested parties, deliberations on the NII bills may take up as much time as the related rewriting of the Communications Act.

That legislation is still mired in a tangled web of conflicting provisions of the cable, satellite, computer, telecommunications, and broadcast industries. Ultimately, it may face a White House veto if President Clinton decides that the bill does not adequately serve the public interest.

According to Jennifer Bendall, the RIAA's VP of government affairs, the NII copyright amendment bills are fairly straightforward. She says the two bills are written with government officials that current copyright law, with minor amendments, is adequate.


Comments in the final report, however, hint at possible further work on the bill that the RIAA, the MPAA, and other groups which include individual artists, academic and research communities, and other cultural critics and service-providers—may face in the coming months, as the bills are hammered into shape.

The RIAA is also monitoring the progress of pending legislation that would extend copyright protection to life plus 70 years, which is the international standard. The latest version of the bill is being held politically captive until agreement on another bill deals with music licensing exemptions for restaurants, is worked out between ASCAP, BMI, SESAC, and bar and restaurant owners represented by the National Restaurant Assn.

The NRA has rejected a compromise proposal agreed to by another restaurant/bar group, the National Licensed Beverage Assn., which sets new standards for music-licensing exemptions for small businesses with modest sound systems.

Lawmakers have held several meetings with the companies and are still deciding whether the compromise would be a fair way to end the long dispute between the RIAA and restaurant/bar restaurateurs (Billboard, Dec. 25, 1995).

With campaigns in progress and some key issues at stake, the Senate this week may attempt to bring up “content” issues to gain voter support, ranging from gangsta rap lyrics to record labeling.

This past year, Sen. Robert Dole, R-Kan., was the most visible of several lawmakers who pointed fingers at the entertainment industry for what he called irresponsible behavior in releasing product with sexual orientation and violent content.

“Well, there's nothing yet,” says Bendall, “but it could happen. We'll deal with that if and when it happens.

Also of concern to the RIAA is the presidential election on the horizon. Washington insiders are also concerned that candidates of all stripes may attempt to bring up "content" issues to gain voter support, ranging from gangsta rap lyrics to record labeling.

At No. 6, This 'Bird' Has Flown

THE BEATLES ARE BACK in the top 10 of the Hot 100 for the first time since the summer of '70, when "Get Back To Get You Into My Life," first featured on "Revolver" and later included on the compilation "Rock 'n' Roll Music," peaked at No. 7. "Free As A Bird" debuted last week at No. 10, making it the third Beatles single to debut in that position. Both "Hey Jude" (in 1968) and "Get Back" (in 1969) entered at No. 10. They were the highest debuts for the Fab Four that year, since the hit the Hot 100 at that time, besting the No. 12 entry of "Mrs. Brown You've Got A Lovely Daughter" by Herman's Hermits in 1965. No single entered higher than No. 10 until 1970, when the Beatles "Let It Be" made its first appearance at No. 6.

The three Beatles titles remained the highest new entries until 1995, when "Screamin'"/"Childhood" by Michael Jackson debuted at No. 5. That was followed by several top 10 debuts, including four titles that entered at No. 1.

"Free As A Bird" moves up to No. 6 this week. That means the Beatles' chart span is extended to 31 years and 11 months. "I Want To Hold Your Hand," the Capitol single that marked the Fab Four's U.S. debut, entered the chart on Jan. 18, 1964, so we're just two weeks away from the Beatles' 32nd anniversary on the Hot 100. That's not the all-time record—the Four Seasons, the Tokens, and Paul Simon are among those with longer chart spans—but it's still worth writing home about.

While "Free As A Bird" can still move up, it's already the highest-charting Beatles single since "The Long And Winding Road" hit No. 1 in 1970. If "Bird" perches on top of the chart, it will be the 21st Beatles single to reach No. 1. The mop-tops already hold the record for the most chart-topping singles; Elvis Presley is in second place, with 17.

MIDWINTER TRAVEL TIPS

As winter sets in, the nation's cities can offer plenty of entertainment options for travelers. Here are some suggestions:

1. New York City: Consider a tour of the Metropolitan Opera, which offers a variety of performances throughout the winter. For information, call 212-708-8600.


3. Los Angeles: Explore the Getty Center, which offers a unique view of Los Angeles and the surrounding areas. Call 310-449-7300 for details.

4. Chicago: Visit the Art Institute of Chicago, which has one of the largest collections of American art in the world. Call 312-443-3600 for information.

5. San Francisco: Take a tour of the Fine Arts Museums of San Francisco, which offer a wide range of exhibits and events. Call 415-503-5500 for more details.

These are just a few of the many cultural activities available in different cities during the winter months. Whether you're interested in art, music, or history, there's something for everyone in these cities.
IT STARTS WITH ONE VOICE...
"With each new album, [Mariah] Carey has become more confident, more in control, more able to articulate what she wants."  – Boston Globe

Mariah made her directorial debut with her video for Fantasy -- an instant fan favorite played in heavy rotation on MTV, VH1, BET, and video channels all over the world.

25 million people watched her TV special which aired on Fox November 29th -- a live performance taped in front of a sold-out crowd at Madison Square Garden.

She has helped the Fresh Air Fund raise over 1 million dollars in just one year for Camp Mariah -- a place where disadvantaged kids can realize their true potential in Career Awareness Programs.

"[Mariah] Carey offers something for everybody while somehow remaining true to her essence."  – Los Angeles Times

...and the world hears music.

The best is yet to come.
Happy New Year.

Remixed for Fantasy by Sean "Puffy" Combs featuring O.D.I.S.

COLUMBIA

Mariah Carey is the biggest-selling female artist of the decade with over 70 million records sold around the globe in only five short years.

"A refreshingly understated piece of work and her best album yet." - Time

"Daydream," in just three months, has sold over 12 million copies worldwide -- remaining firmly at the top of the charts.

"The wonder of this collection is that [she] makes it all sound so effortless..." - People

Fantasy, Mariah's first single, debuted at #1 on the Billboard Hot 100 Singles, Hot R&B Singles, and Dance Charts... something that no other female artist had ever done.

Fantasy was also the longest-running #1 song of 1995 on the Billboard Hot 100 Singles Chart.

One Sweet Day, Mariah's second single, also debuted at #1 on Billboard's Hot 100 Singles Chart... making Mariah the only artist "in history" to have two singles debut at #1.

"Daydream" debuted at #1 on the Billboard album charts.

"Ms. Carey's voice is magnificent." - The New York Times

Mariah's Christmas album has already become a holiday classic. Now in its second season, over 10 million copies of "Merry Christmas" have been sold worldwide.

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1995
THE YEAR IN VIDEO