MusicMasters Salutes Benny Carter

Celebration Hails Illustrious Life In Jazz

BY JIM MACNIE

Well-known for his masterful horn work, 89-year-old alto saxophonist/composer Benny Carter has also contributed a treasure trove of pop tunes during a career that has spanned almost seven decades.

MusicMasters is celebrating those compositions with the Feb. 27 international release of "Songbook," which features 14 esteemed jazz vocalists. The campaign for the title includes a high-visibility date for Carter at New York's Lincoln Center March 9.

"The enthusiasm level here is very high," says Steve Schoen, director of sales and marketing for the Ocean, N.J.-based label, which is distributed worldwide by BMG. "Walk by a lot of people's offices, and you can hear different tracks from the record coming out. That's a great feeling."

Among the vocalists that producers

Ed Berger and Danny Kapilien assembled for "Songbook" are Jon Hendricks, Dianne Reeves, Peggy Lee, Ruth Brown, Joe Williams, Bobby Short, and Diana Krall. The album's 15 songs include Carter classics such as "Key Largo," "When Lights Are Low," and "Cow-Cow Boogie," along with newer works.

Kral, Short, Williams, Hendricks, and Reeves will also perform at the Lincoln Center show, which will be conducted by Wynton Marsalis. Carter is "in the throes" of writing a longer, more orchestral work for the bash.

"Songbook" is "something that Benny wanted to do for years," says Schoen. "His songwriting talents, which are tremendous, have been overshadowed by his skills as a soloist and arranger, as well as his soundtrack work. We think that some of the all-star personalities involved can help us get Benny's name across."

Shop For Music By Phone?

Jury's Out On MCI Service

BY ED CHRISTIAN

NEW YORK—Although MCI’s move into the direct marketing of music, via an 800 telephone number, is said to be performing below expectations, label sales executives say it is too early to pass judgment on the 3-month-old initiative.

"In November, MCI launched its 1-800 MUSIC NOW business with great fanfare, saying it would entice consumers to shop for music by phone. At the time, Diamond Creative Partners, the company formed to operate the venture, asked labels to support the effort by handing over thousands of dollars in cooperative advertising funds. Diamond Creative Partners executives were said to be testing the service as having the potential to obtain a 2% market share of The Billboard 200, which would place it among the 25 largest music accounts. But since start-up, label executives say, there has been little in the way of orders."

On the other hand, 1-800 MUSIC NOW is a runaway hit based on the

A&M Records believes that the time is right for Seiko in the U.S. On May 14, the label will release "Wax It. The

(Continued on page 104)
No one knows where true talent comes from... only where it goes.

Mercury congratulates all the Grammy Nominees.

Joan Osborne
Best New Artist
Record of the Year
Album of the Year
Song of the Year
Best Female Pop Vocal Performance
Best Female Rock Vocal Performance
Producer of the Year, Rick Chertoff

Herbie Hancock
Best Music Video, Short Form

Robert Cray
Best Contemporary Blues Album

Vanessa Williams
Best Female Pop Vocal Performance
Best Female R&B Vocal Performance
Best R&B Song
Best Musical Show Album

© 1996 PolyGram Records, Inc.
Angélique Kidjo Fêtes Freedom In ‘fifa’

Singer Angélique Kidjo perceives the freedom she experienced during her formative childhood in the West African country of Benin as what she’d wish for anyone: complete independence of movement, yet everybody, whether family or strangers, watches out for you.

When reflecting on the feeling of being free—the word for “cool, calm, and peaceful”—in the southern Beniniose dialect of Fon, as well as the title of Kidjo’s vigorously spiritual fourth album (and her first project) for MCA Records, March 18. As Kidjo sees it, we are initially implanted, however temporarily, with this impression of a free. And it is only through the lifelong struggle to regain it that we grasp its deeper meaning—and responsibilities.

“I’ve been, even more, more difficulty,” says the reflected in the Kidjo with a crisp chore, “and that just means that these things I want to accomplish are important in my evolution. All of the songs on ‘fifa’ are stories of the Slaves, who were eventually sold into slavery. For instance, the first song a caretaker wailing of persuasive and choral cries called ‘Sound Of The Drums’ is an answer to a question I was asking myself since a trip back to Benin in 1994: ‘I’ve been, long, long, would the sound of the drums still have its power.’

“The second song [and first single] from the record, ‘Wombo Lombo,’ is about how dance describes and affects our lives, the dance in this case being the one when you’re possessed by the gods in a voodoo ceremony.

“More than most people from Benin,” Kidjo explains, “I am an assassin [one who believes in the worship of the spirit in all things, the central tenet of voodoo]. I practice voodoo in addition to my other religion, which is Catholicism, and the Slaves, whereas the uncle Daagbo Hounon is a well-known voodoo chief.

“Respect for ancestors is very big in my life,” adds Angélique, one of three daughters and six sons of postal worker, photographer, and diplomat player Frank Kidjo and his choreographer wife, Yvonne. “After I was born [on July 14, 1960, in the coastal city of Cotonou],” says Kidjo, “I went home to the orphanage where the Slaves were housed, and there it was filled with the smell of this ancient child, my head, and my hair.

“I was the only girl in my family for centuries who got a male spirit to guide her, and his name is Linhounhinto. He died nearly a hundred years ago, and he was known as a very honest man, very mad with any woman who lies to him, and very strict. In fact, my mother tried at first to chase him away during the ceremony because she knew from his reputation that he would be very tough on me. But it was too late, our spirits became linked.

“So Linhounhinto is a guardian angel?”

“Exactly! And when he’s angry with me, I can feel it. He tests me and tests my surroundings, too, the people who are closest to me.”

The not least of which are Kidjo’s husband, noted bassist/arranger Jean Hébrail, whom she wed in Paris in August 1987, and their 3-year-old daughter, Naïma. “None of my family could believe I was a wife until they saw me, my husband, and the feelings I have: laughing, because I was such a tomboy as a child, being the goose for my brothers’ soccer games and swearing I’d never marry or be a slave to a man!”

by Timothy White

Hebrail produced the sensational new record, which mingle the rhythmic and rhetorical might of modern gospel, rap, and Afro-pop with the earthy drive of Kidjo’s trumpet-like vocal (a Paris-trained jazz smokier with the bluesy zinnia forms descended from the folklore- steeped Fon village of Abomey, her roots stretching to the Hall of Fame). The universal ascension of world beat, hip-hop, and top 40 urban pop will have to form a flight path behind “fifa,” which swoops around listeners wearing wings of sonic fire.

There are sobering issues enmeshed in this achievement, however, and they concern the voodoo-borne interconnections of guardian angels, ghosts of bygone slaves, and children raised to heed both spirits’ admonishments. As reflected in the newly released “The Interesting Narrative” (Penguin Classics, 1995) by Olaudah Equiano, a Benin native from the 1700s who was sold into slavery at the age of 15, he described the Slaves’ complex one facing contemporary re-evaluation. In the memoir, penned after he bought his freedom and became a successful journalist/businessman, Equiano writes, “When a trader wants slaves, he applies to a chief for them. Accordingly, [the chief] falls on his neighbors, and a desperate battle ensues. If he prevails and takes prisoners, he gratifies his avarice by selling them.

“These stories are true,” says Kidjo sadly, “and after many years under communism, the first thing done by the new democratic government [Benin’s President Nicéphore Soglo was elected in 1991] was to rename a festival called the Route of the Slaves, where we retrace the itinerary in which they were sold to board slave ships. We must overcome the bitterness created by those who gave up our culture by selling each other’s freedom.

“As you mention, regarding that ‘Narrative’ book,” Kidjo continues, “many of those Benin slaves went to America or the Caribbean, then got free and came back home, bringing African-American musical influences, like gospel, with them! I realized this in December 1984, when I canceled a local tour in order to tape field recordings of music in central and northern Benin, where I’d never traveled before.

That ambitious project was the resolution of a moral crisis Kidjo confronted when planning her most extensive commercial rock concert trek since her refusal to play pro-communist music forced her to move to France in 1980. “It’s not possible, expenses-wise, to tour in West Africa without the sponsorship of cigarettes or alcohol,” she notes. “I rejected my Philip Morris sponsors to fight against the double-nicotine cigarettes I believe they sell to my people.

Instead, Kidjo and her husband journeyed from Benin’s capital of Porto-Novo to hamlets like Koroniare to tape flutes, cow horns, and bamboo percussion, saying, “Let’s spread Benin’s true culture.” And when they entered the Muslim town of Mani, singing women hugged them and sang “welcome home” in gospel harmony.

All these field recordings are more woven into “fifa” in a loving manner that would make Equiano and his lineage proud. “The lesson from my husband,” says Kidjo, “is that we’re supposed to take care of each other. But how much longer, Angélique Kidjo wonders, ‘until we all learn this!’

TAKING HOME THE VICTORIES
France’s premier music awards, the Victoires de la Musique, went to established acts Celine Dion and Johnny Hallyday, but newcomer rap acts Alliance Ethnik and Ménénik were winners as well. Correspondent Emmanuel LeGrand reports. Page 40A

BRINGING BACK THE LONGFORM
Music video producers are using leaner, meaner approaches to improve sales of longforms, which once glutted the market. Now, selectivity and low prices are the rule. Correspondent Catherine Applefield Olson has the story. Page 47

by Timothy White
### Top Selling Albums

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<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
<th>Suggested List Price</th>
<th>Peak Position</th>
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<tr>
<td>1996-07-06</td>
<td><strong>NEW</strong></td>
<td><strong>No. 1</strong></td>
<td>METALLICA ELEKTRA 615032/5 (10.98/16.98)</td>
<td>2 weeks at No. 1</td>
<td>LOAD</td>
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<td><strong>NEW</strong></td>
<td><strong>Hot Shot Debut</strong></td>
<td>TONI BRAXTON LAKEE 20020ARISTA (10.98/16.98)</td>
<td>2</td>
<td>SECRETS</td>
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<td><strong>NEW</strong></td>
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<td>ALANIS MORITZER RESCAPE/MERCURY WARNER BROS. (9.98/16.98)</td>
<td>16</td>
<td>JAGGED LITTLE PILL</td>
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<td></td>
<td><strong>NEW</strong></td>
<td></td>
<td>CELINE DION 519053-67412/4 (10.98/16.98)</td>
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<td>FALLING INTO YOU</td>
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<td><strong>NEW</strong></td>
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<td>TRACY CHAPMAN ELEKTRA 615036/86 (10.98/16.98)</td>
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<td>NEW BEGINNING</td>
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<td><strong>NEW</strong></td>
<td><strong>Greatest Gainer</strong></td>
<td>BECK 60273/7 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>JIMMY BUFFETT MARACASZ 15 (10.98/16.98)</td>
<td>13</td>
<td>WINDSPARE</td>
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<td><strong>NEW</strong></td>
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<td>BROOKS &amp; DUNN ARISTA 185171/1 (10.98/16.98)</td>
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<td>BORDURINE</td>
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<td><strong>NEW</strong></td>
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<td>MARYAN CARRI EAGLE 60700/7 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>(WHAT'S THE STORY) MORNING GLORY</td>
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<td><strong>NEW</strong></td>
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<td>LYLE LOVETT (10.98/16.98)</td>
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<td>THE ROAD TO ENSENADA</td>
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<td><strong>NEW</strong></td>
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<td>GEORGE MICHAEL DREAMWARE SSSC179 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>BUSH 2025/1 (10.98/16.98)</td>
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<td>SIXTEEN STONE</td>
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<td><strong>NEW</strong></td>
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<td>SOUNDTRACK MALT DISC 63901 (10.98/16.98)</td>
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<td>THE HUNCHBACK OF NOTRE DAME</td>
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<td><strong>NEW</strong></td>
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<td>GARBAGE 650/6 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>JEWEL 6117 (10.98/16.98)</td>
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<td>PIECES OF YOU</td>
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<td><strong>NEW</strong></td>
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<td>COOLIO (10.98/16.98)</td>
<td>15</td>
<td>GANGSTAS' PARADISE</td>
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<td><strong>NEW</strong></td>
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<td>GLORIA ESTEFAN EPC 62711 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>2 PAC &amp; DEATH ROW HOMECODE 52422/4 (10.98/16.98)</td>
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<td>ALL EYES ON ME</td>
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<td><strong>NEW</strong></td>
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<td>R. KELLY 415/1 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>HELTH SKELETA DOWN DOG 52422/4 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td><strong>NEW</strong></td>
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<td>THE SMASHING PUMPKINS VISION 6242 (10.98/16.98)</td>
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<td>SAD MIX</td>
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<td><strong>NEW</strong></td>
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<td>SOUNDCRAFT (10.98/16.98)</td>
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<td>MISSION: IMPOSSIBLE</td>
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<td>STONE TEMPLE PILOTS ATLANTIC 2369/1 (10.98/16.98)</td>
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<td>ALICE IN CHAINS</td>
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<td><strong>NEW</strong></td>
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<td>THE CURE (16.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>VINE GILL MCA 1342/1 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td><strong>NEW</strong></td>
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<td>BUTTHOLE SURFERS CAPITOL 2862 (10.98/16.98)</td>
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<td>ELECTRIC LADYLAND</td>
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<td>BRYAN ADAMS A&amp;M 45425/2 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>NATALIE MERCHANT ELEKTRA 61545/2 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>ALAN JACKSON ARISTA 20100/1 (10.98/16.98)</td>
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<td>THE GREATEST HITS</td>
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<td><strong>NEW</strong></td>
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<td>SWV RCA 6467/1 (10.98/16.98)</td>
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<td><strong>NEW</strong></td>
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<td>SOUNDTRACK ELEKTRA 61507/1 (10.98/16.98)</td>
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<td>HOOTIE &amp; THE BLOWFLOWER ATLANTIC 81881 (10.98/16.98)</td>
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<td>10</td>
<td>I LOVE TO TELL THE STORY: 25 TIMELESS HANNS</td>
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**Note:** Albums with the greatest sales gain this week. **Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with multiples indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked OD, and all other CD prices, are equivalent prices, which are protected from wholesale price. Greatest Gainer shows chart’s largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ** indicates Andy Griffith or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.
Howard Adams, assistant managing editor. 

CIRCULATION: Managing Editor: Sarah M. Belyea. 

MARKETING: Director of Marketing: Melissa Benoit. 

ACCOUNTS: Senior Vice President and Chief Financial Officer: Bill Reynolds. 

CFO: Vice President and Chief Financial Officer: Bill Reynolds. 

LEGENDS: President and Chief Executive Officer: John C. Flippo. 

Editor: TIMOTHY WHITE 

COMMENTS: 

**How Effective Are Canadian Content Laws?**

BY ROB ROBSON

Canadian content (CFC) regulations have created a stigma against Canadian artists domestically and internationally, and it’s time that serious consideration was given to their real effect and overall necessity.

The Jan. 1, 2005, implementation of the Canadian Broadcast- 

An artist of this stature should be a role model for all young artists, especially in the Canadian music industry. The CRTC has also created a world-wide credibility problem for any Canadian artist that is lucky enough to battle the odds and

CRTC: The Canadian Radio-televi-

The regulations have created a worldwide credibility problem. Rob Robson is a four-time national award-win-

нный on the airwaves. 

The CRTC should consider the possibility of creating a Canadian content law to address these issues.

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Congratulations On Your GRAMMY Nomination
Best Latin Pop Performance

"The most successful Latin American pop-rock group ever. It is now time to take Maná more seriously."
THE LOS ANGELES TIMES

"...the most important Latin rock group around... a cross between Sting and INXS, but in Spanish."
THE NEW YORK TIMES

"Best Border Crossing: Maná"
GOOD MORNING AMERICA - Best Bets '96

CUANDO LOS ÁNGELES LLORAN
Gold: Argentina, Bolivia, Chile, Colombia, Mexico, Uruguay, Venezuela
Platinum: Central America

DONDE JUGARÁN LOS NIÑOS
Gold: U.S.
Multi-platinum: Argentina, Bolivia, Chile, Mexico, Spain

OVER 1 MILLION RECORDS SOLD IN THE U.S.*
WASHINGTON, D.C.—The U.S. and the European Union initiated a World Trade Organization case against Japan Feb. 9 for its failure to amend its copyright laws to halt the piracy of pre-1971 U.S. recordings.

The complaint, presented by the U.S. to the WTO under a new settlement mechanism, U.S. trade representative Mickey Kantor says that Japan’s failure to amend its copyright law to achieve parity with the worldwide standard of 50 years’ protection is costing U.S. firms about $500 million a year. Japan is the second-largest market in the world for U.S. recordings.

Early reaction by Japanese officials indicated a conciliatory stance, according to industry insiders, although the government has not yet reacted officially.

A major Tokyo daily ran a story Feb. 9 saying that the Japanese government would extend the protection period in which insiders call “a trial balloon” floated by the Cultural Affairs Agency to gauge public reaction.

In its Feb. 5 edition, the authoritative Nikon Keizai Shimbun daily reported that according to a new government study, 17 companies in the music industry reported losses totaling $200 million last year. The source reportedly said that the losses would amount to $5 billion if those companies were to extend the period to 50 years.

Japan, which gave copyright protection to the American Recording Industry Association, is the first country that has been able to hold onto its copyright monopoly as it faces increased international competition.

In 1987, the MCA/Universal group, which produced “The Sound of Music,” lost a ruling that it had won against Fonovisa, a Spanish company that had licensed the rights to the song in Spain.

In 1992, the Fonovisa case was referred to the World Trade Organization, and the WTO ruled that Japan must amend its laws to compensate for losses caused by copyright violations.

In late 1993, Cherry Auction filed a motion to dismiss Fonovisa’s suit, and the case was thrown out by a district court judge in 1994. The circuit court opinion reversed that decision. This is the first lawsuit of its kind to reach a federal appeals court.

Jose Zorrilla, lead attorney representing Fonovisa, hailed the ruling, saying, “This is a landmark decision, because it holds Japan responsible for the loss of sales of pirate merchandise.”

The complaint is binding only on the district courts in the 9th Circuit. But Zorrilla notes that the ruling is the first of its kind to affect这首歌的生产者发行者委员会.

(Continued on page 106)

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A major Tokyo daily ran a story Feb. 9 saying that the Japanese government will extend the protection period in which insiders call “a trial balloon” floated by the Cultural Affairs Agency to gauge public reaction.

In its Feb. 5 edition, the authoritative Nikon Keizai Shimbun daily reported that according to a new government study, 17 companies in the music industry reported losses totaling $200 million last year. The source reportedly said that the losses would amount to $5 billion if those companies were to extend the period to 50 years.

Japan, which gave copyright protection to the American Recording Industry Association, is the first country that has been able to hold onto its copyright monopoly as it faces increased international competition.

In 1987, the MCA/Universal group, which produced “The Sound of Music,” lost a ruling that it had won against Fonovisa, a Spanish company that had licensed the rights to the song in Spain.

In 1992, the Fonovisa case was referred to the World Trade Organization, and the WTO ruled that Japan must amend its laws to compensate for losses caused by copyright violations.

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(Continued on page 106)
AGI Salutes the Grammy® Nominated Art Directors

February, 1996

H.P. Zenker, Mountains of Madness
Energetica Records
Art Director Stefan Sagentra

"The band approached me with the project, providing a tape and a copy of the lyrics. The theme of the album was anger and madness and it immediately reminded me of an incident I witnessed in the streets of New York when an ordinary looking man suddenly went completely crazy. It seemed like a perfect metaphor.

The effect was achieved by exact printing of complimentary colors that changes the face of a calm man into a manic when you remove the booklet from its red-tinted jewel case.

Various Artists, This is Fort Apache
MCA Records
Art Director Tim Steedman

"The concept was to present a sampling of bands that had recorded at Fort Apache Studios in Boston, announcing the deal MCA had made with Gary Smith, Fort Apache's owner, to bring new music to the label.

Aerosmith, Box of Fire
Columbia Records
Art Director Allen Weinberg

"This project was one of the most satisfying in my career because it gave me the chance to fulfill a creative concept I've had for years. I've always been fascinated with the visual possibilities of a cube of fire and when I was approached for ideas for an Aerosmith box set, my first instinct was to call that image. The group loved the approach and I finally had the opportunity to realize a long-cherished concept.

"The match, which opens the box when you symbolically 'light' it, was the most expensive component of the package. They cost ninety cents each and were hand-painted in four colors."

Frank Zappa Civilization Phase III
EMI Records
Art Director Gail Zappa

"Frank had an approach to art direction that was similar in assembling a band: you find people whose talents you respect, put them together and, sometimes, the results far exceed your expectations.

"That was the case with this album, which I consider to be his masterpiece. He knew that this would be his last recording and he paid very close attention to every aspect of it, including working with artist Uri Belashov on the concept for the cover painting. Frank's approach to album art is that it should give people an idea of the music they are going to hear inside and there's no better example of that than this album.

AGI would like to congratulate all artists, record labels, creative staff, and packaging companies involved with bringing forth excellence in design.

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Jerry Leiber, Zakkir Hussain, Marvin Gaye,
Sting (PRS), Grant Beglarian, Eric Bazilian,
Björk (STEF), La Mafia,
Alice in Chains, Bobbi Williams, Bono (PRS),
The Notorious B.I.G., Bill Holmann,
Robert John “Mutt” Lange, King Crimson,
Neil Young, Bonnie Raitt,
Bruce Hornsby, Susan Ashton,
Tom Petty, Trevor Horn (PRS),
Ruben Blades, The Dogg Pound,
Pearl Jam, Bob Dylan,
Walter Afanasieff, Petra,
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Mike Leib, Ivory,
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Hussein, Maribeth Derry,
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Dear Madonna,

Bravo for putting your knife-wielding stalker behind bars.

Might you now become more sensitive to defenseless animals suffering comparable terror, by no longer promoting bullfighting in your videos ("Take a Bow" and "You'll See")?

Your continued efforts to provide exposure for this bloodsport run counter to those of humane groups throughout the world that are working hard to halt this shameful spectacle. Young people and top artists are embracing animal rights—please don't turn back the clock on social change.
Guided By Voices Led To Studio
Matador Set Offers Baroque Power Pop

BY BRADLEY BAMBERGER

NEW YORK—Prolific savants of skewed power pop Guided By Voices are on the verge of graduating from lo-fi kingspins to modern rock spoilers with “Under The Bushes Under The Stars,” the band’s second Matador album and its first recorded in a traditional studio.

Due March 19, “Under The Bushes Under The Stars” represents an inspired leap from Guided By Voices’ previous nine albums and sundry singles, which were recorded over the past 10 years as pop-art projects in various Dayton, Ohio, basements and living rooms.

“We made the 4-track recordings out of necessity, and now we’ve grown out of it,” says Guided By Voices singer and main songwriter Robert Pollard. “But, we still learn the songs as we record them, to give them the immediacy that rock has to have.”

Copyrights music makers, the members of Guided By Voices kept writing and recording even after turning in the album—eventually reculling and overhauling “Under The Bushes” three times. The band ended up producing the bulk of the album itself, after sessions with Breeders bass Kim Deal yielded five tracks and time with indie-rock auteur Steve Albini produced two.

Even with the sonic upgrade and persistent futzing, “Under The Bushes” shouldn’t disappoint the Guided By Voices cult. Those enamored of the band’s past confections of indie-rock spirit and British Invasion sensibilities—as on last year’s “Alien Lanes” from Matador and 1994’s “Bee Thousand” from SST—should be overjoyed by the new album’s 24 tightly wound morsels.

(Continued on page 86)

New David Bowie BMG Set Spawns Int’l Art Contest

BY HEIDI WALESON

NEW YORK—John F. “Jack” Pfeiffer, an executive producer at BMG Classics/RCA who recorded many of the greatest classical artists of the century during his unbroken 47-year association with the label, is considered by many to be the last link with the golden age of recording.

He died of a heart attack Feb. 8 in his New York office. He was 72.

Pfeiffer produced recordings by such legendary artists and ensembles as the violinist Jascha Heifetz; pianists Vladimir Horowitz, Artur Rubinstein, and Van Cliburn; harpsichordist Wanda Landowska; soprano Leontyne Price; conductors Arturo Toscanini, Leopold Stokowski, Fritz Reiner, Eugene Ormandy, and Charles Munch; and the Philadelphia, Chicago, and Boston symphony orchestras.

He began his career as the industry was switching from 78s to LPs (and the short-lived classical 45) and recording activity was exploding to keep pace with the change; at the end of his life, he was bringing those recordings to a new public by way of large-scale CD reissue programs.

The 65-disc “Heifetz Collection,” released in October 1994, has been nominated for a Grammy Award.

Pfeiffer balanced technical expertise with a relaxed, humane rapport with the artists with whom he worked.

(Continued on page 85)

Sam Goody, ESPN Team For X Games Music Promo

BY TERRI HORSACK

NEW YORK—Sam Goody has signed on as the music retail sponsor for ESPN’s “X Games” promotion, which this year is using music to help attract young viewers.

The promotion, the X Games Road Show, is a 15-city tour that begins March 30 in Miami and runs through June 22 in Boston. Alternative bands will be featured on-site as part of free daylong events designed to promote ESPN’s X Games competition, which will air on the network June 24.

Now in its second year, the X Games (formerly called the Extreme Games) feature “extreme” forms of skateboarding, biking, snow skiing, and other fast-paced outdoor activities.

“This partnership represents a huge opportunity for Sam Goody,” says Jay Micallef, president of Allegro, the new licensee of the X Games license.

(Continued on page 24)

NPR Starts Classical Music Label To Help Provide Income, Prestige

BY DON JEFFREY

NEW YORK—In the wake of congressional budget cuts for public broadcasting, National Public Radio has started a classical record label as a means of increasing revenues for its cultural offerings.

The label, NPR Classics, will market record-ings of performances from the archives and future programming of the popular two-hour daily NPR classical music show “Performance Today.”

Ben Roe, the show’s music producer, says that the label will begin operating in March and that CDs will be available at retail as late as the fall.

The worldwide distributor for NPR’s releases will be Allegro, the Portland, Ore.-based independent distributor, which handles about 120 labels, many of which are classical.

Joe Micallef, president of Allegro, says the offerings will range from major artist retrospectives to potentially new artists. “Performance Today” finds hot new talent and broadcasts it.”

Spearheading the label will be Roe and “Performance Today” senior producer Don Lee. The show has 1.2 million listeners, according to Roe.

The program records classical artists in venues around the country and presents live performances in the studio about once every two weeks. “We’re building up the archive all the time,” says Roe, adding that the show is “in the business of uncovering the next generation of talent.”

Initial funding for the label has been provided by NPR. But, Roe says, he expects NPR Classics to become self-sustaining and provide profits for “Performance Today” and its broadcaster.

(Continued on page 97)

Black History.

Too strong to be silent.
**Artists & Music**

**Michael W. Smith, DC Talk’s McKeenah Top Dove Noms**

*By Deborah Evans Price*

NASHVILLE—Michael W. Smith and DC Talk’s Toby McKeehan lead the list of nominees for the Gospel Music Association’s 17th annual Dove Awards, which will be held at the Grand Ole Opry on April 12.

This year marks the introduction of several award categories, as well as the renaming of a number of other categories. Smith is nominated in seven categories, including artist and male vocalist of the year. McKeehan has the potential to win eight awards. He was nominated for four as a member of DC Talk: two for songwriting credits and two producer nominations as part of the Gotee Bros. production team. Other multiple nominees include 4HIM, Point Of Grace, Steven Taylor, CeCe Winans, and the multi-artist “My Uptown For His Highly,” each with six nods.

**Boyz II Men To Head Label At Sony Act Maintains Motown Recording Deal**

*By J.R. Reynolds*

The four artists who compose Motown R&B group Boyz II Men have entered into a joint venture with Sony Music Entertainment to create Stoner Creek Recordings. The announcement of the worldwide venture, which will be funded and distributed by Sony, was made by Boyz II Men members Nathan Morris, Michael McCary, Shawn Stockman, and Wanya Morris, who together form the Stoner Creek Entertainment president/COO Thomas D. Mottola.

“Boyz II Men’s” level of success and proven abilities as songwriters and producers will serve as a powerful magnet for attracting new talent to both Stoner Creek and other labels within the Sony system,” said Mottola. The deal with Sony will allow Stoner Creek releases to be marketed and promoted through Columbia Record Group, Epic Records Group, and associated labels, depending on the creative direction of each act.

The association with Sony will create alternative outlets for applying the quartet’s acknowledged skills as writers, arrangers, and producers to artists within the Sony system, in addition to those signed directly to Stoner Creek.

Morris says, “This deal gives us a creative avenue to do things that we would not be able to as Boyz II Men. We’re not just sticking to R&B music. We’ll be signing hip-hop, jazz, pop... all kinds of acts that will allow us to explore our creative potential.”

**Motown Lays Off 21 Staffers Firing Part Of Move To New York**

LOS ANGELES—Motown Records, engaged in what it describes as “a limited corporate reorganization,” has terminated 21 employees. The move is part of the label’s plans to relocate its headquarters from Los Angeles to New York.

Most of the staff released were from digital media, according to sources. No senior executives have been let go, according to a source.

The personnel changes, which had been expected, come in the wake of Andre Harrell’s installation as Motown’s president/CEO (Billboard, Oct. 14, 1995).

Harrell developed a reputation with his impressive run as president and founder of Uptown Records, which broke such cutting-edge R&B acts as Mary J. Blige and Jodeci.

Commenting on the changes, the label issued a prepared statement Feb. 12 that said, “Motown’s new management team has taken steps to restructure in order to make the company stronger for the future and the current competitive environment, and a certain number of positions, mostly in the Los Angeles offices, have been affected by this restructuring.”

The statement goes on to say that the restructuring in no way alters the current size of Motown’s core organization, referring to the fact that Motown has significantly bolstered its A&R department in recent months.

According to sources, when the relocation is complete, the label plans to retain a satellite staff in Los Angeles roughly the size of its current New York staff.

**SESAC, BDS To Monitor More Genres**

NEW YORK—Performing right society SESAC is broadening its ties to Broadcast Data Systems, the airplay recognition and monitoring service, to encompass genomes beyond the Spanish-language music field.

Among the additional genres to be monitored, effective April 1, are top 40, album rock, adult contemporary, country, modern rock, R&B, and adult alternative.

By making a deal with BDS in 1994, SESAC became the first performance right group to use BDS’ technology, which has tracked Latin music for SESAC/Latina, SESAC’s self-contained subsidiary.

**Short Wait For ‘Exhale’ Video Set For Sell-Thru In April**

*By Seth Goldstein*

NEW YORK—Whitney Houston is expected to work wonders for 20th Century Fox Home Entertainment. The best-selling album “Waiting To Exhale,” which slips from its reign at No. 1 to No. 2 on this week’s Billboard 200, has prompted Fox to release the movie of the same name as a sell-through video April 25.

Houston stars in the feature, which has grossed about $65 million since it went into theaters late last year.

The studio estimated consumer purchases will top 4.5 million cassettes, says Fox Home Entertainment marketing senior VP Bruce Pfander. At press time, album sales had reached 3.1 million units, according to SoundScan. Fox plans to fully exploit the cross-promotional potential of the video and the CD, especially in record stores.

Pfander says the studio is discussing opportunities with Arista Records, Houston’s label, but acknowledges that time is short. The decision to price the movie for sale instead of rental was made only in the past two weeks.

“We don’t have the same listing horizons as usual,” Pfander notes. Nonetheless, he’s confident Fox can develop sufficient demand among blacks, who made the movie a surprise hit, and a wider audience intrigued by the popular soundtrack.

“Movies generally have a greater impact now than it did during the theatrical [run],” Pfander predicts.

Retailers will enjoy ample room to price-promote the video. “Exhale” carries a suggested list of $19.98, but chains can go as low as $12.95 without violating Fox’s minimum advertised price policy and losing co-op ad dollars. “Exhale” is Fox’s second R-rated feature, after “Speed,” to go the sell-through route, which has been for family titles. “We wrestled with it,” Pfander says.

**EXECUTIVE TURNTABLE**

**Boyz II Men**

Simon Potts is appointed head of Island Entertainment Music Publishing. His last music-industry position was senior VP of A&R at Capitol Records.

**PUBLISHING**

Peermusic in New York names Manuel Mosquera VP of finance and Brooke Wixson controller. They were, respectively, controller and assistant controller.

**BMI in Los Angeles**

promotes Jessica Young to director and Elisa Randazzo to associate director of writer/publisher relations, West Coast. They were, respectively, associate director of writer/publisher relations, Los Angeles, and executive assistant to the assistant VP of writer/publisher relations.

**RELATED FIELDS**

Michael S. Williams is named CFO of the Recording Industry Assn. of America in Washington, D.C. He was director of finance at the Pomona Valley Hospital Medical Center.

Susie Penley is promoted to manager of print advertising for PolyGram Holding in New York. She was media planner.
Capitol’s tripl3fastation Revs Up
‘Broadcaster’ Set Follows Speedy Deal

By CARRIE BORZILLO

LOS ANGELES—While tripl3fastation may have named itself after a dessert known on the Gold Bond medicated powder container, its moniker could also describe the sweetness with which the six-some from Chicago released a label deal.

To say things happened fast for this band, known for its feedback-laden funk guitar approach and energetic live shows, is a bit of an understatement.

Formed in 1993, tripl3fastation played a few high-profile showcases that attracted flocks of A&R reps in summer and fall 1994, and a month or so later the group was signed to Capitol.

As if the A&R feeding frenzy wasn’t whirlwind enough, tripl3fastation’s thoughts were soon on the road since its inception with such artists as Juliana Hatfield, Buffalo Tom, and A-ha’s Per Gessle of Supergrass and The Hothotels. The band will likely tour for the rest of the year.

On April 2, Capitol will release the debut album, “Broadcaster,” which was produced by Don Fleming (Teenage Fanclub, Sonic Youth).

Producer Brad Wood also recorded two tracks—the album’s first single, “Revved Up,” and “Sally Tree,” later all happened pretty fast,” says Wes Kidd, lead singer/guitarist/songwriter of tripl3fastation, which is represented by Blues Estate according to EMI senior R.O.R.D.E. tour co-founder Dave Prey. “The drummer, Brian [St. Clair], and I had been together in shitty bands like ‘67, and a year and a half after we started playing as tripl3fastation, we got all these people asking for tapes. It was goofy, really stupid. The whole thing made me sick.”

The experience also served as lyrical inspiration for Kidd on such songs as “Bird Again,” which is about getting back to his normal state after being wooed for months by labels.

“I’d get Ahmet Ertegun—Ahmet Ertegun was calling me, wanting to fly me in for lunch. That was the strangest thing,” says Kidd. “Some meetings, people would sit around and just talk and then you’d go to lunch on a [label head] screaming at us, telling us we didn’t know what . . . we wanted to do. It was all really

(Continued on page 15)


Grammar Predictions Underscore Focus On Women; MCA Pub Finds President

BY PAUL VERNA

NEW YORK—The minute EMI Records senior VP Brian Koppelman met Pattie Rothberg, he knew he wanted to sign her.

“She’s one of those artists you come across only once in a lifetime,” he says of the 23-year-old, New York-based singer/songwriter, who was discovered busking in the subway before.

For Rothberg, the feeling was mutual. She says that it was obvious that Brian was the one who listened and got it,” she says, recalling her live audition at Koppelman’s office.

On her April 2 EMI debut, “Between The 1 & The 9,” Rothberg performs alternative rock with material that provoking lyrics about strained relationships—songs of yearning and anthems of self empowerment. The album ends with a hidden track that details Rothberg’s experiences as a street performer.

Rothberg wrote all of the songs on her album, many of them during a year in Paris from 1992 to 1993. A gifted visual artist, Rothberg painted a series of artwork for the album’s layout and made drawings to go with each song lyric.

The first single, “Inside”—which will be serviced to modern rock, album rock, triple-A, and college stations March 4—is an acoustic rocker that sums up its generation and angst theme in its first line: “Haven’t done a thing today/I’m just sittin’ around waitin’ time away.” Another of the album’s highlights is the opener, “Picker,” a dreamy tune with deft lyrics that rene an ex-lover.

While some of Rothberg’s edgier songs, such as “Treat Me Like Diet,” might invite comparisons to the lyrical lyricism of Alanis Morissette, Rothberg insists she’s not “an angry young woman with all this vengefulness. It’s just that I have all this emotion, and I’m saying, ‘Look at this pattern that all the girls that I know go through and even a lot of the guys I know go through.’ And it’s not just a guy-girl thing either.”

“I’m not really that guy,” she insists. “I’m a male advocate.”

In anticipation of the album’s release, Rothberg, who is backed by Creative Artists Agency, and her band are on the road playing club dates throughout the Northeast, according to EMI senior director of marketing Dane Venable.

“We’re also making 25,000 cassette samplers with ‘Inside,’ ‘Treat Me Like Diet,’ and ‘Picker’ to begin passing out at some of her gigs,” says Venable.

As a solo, the reaction has been so strong that we’re having to already slot things in,” he continues. “Joel Folger at [commercial alternative KDGE] Dallas liked it so much he asked that Pattie be on both of the station’s Dallas spring festivals. We’ve also had a tremendous response from Bruce Warren at [Triple J] WXFN Philadelphia.”

At the club level, the response has (Continued on page 18)
Twila Paris Has New Look But Familiar Sound On Latest EMI Set

I've spent the better part of the last 12 years endeavoring to become the best songwriter I could possibly be. I've released 3 albums to college radio and received enough airplay to know I can reach people. But through the years I've had little to no attention to networking and promotion. Quality of my writing has always come first but in this business being marketable is important, if not more, to getting noticed and signed. Now through, I'd like to be heard, and I'd like to retain my ideals in the process. So, my idea for you is this: I will donate 100% of my songwriter royalties to children's charities, on every record I make for whatever company wants me. If you can't market that, you can't market anything. You can make loads of money and I can make music and help people. Cynics beware. I'm not rich. I wait on tables for a living. This is real. It's on the table for whoever wants it.

Thank You.
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Twila Paris has always been known for writing all her own material, and she continued to do that on "Where I Stand," with the exception of "Faithful Friend," which was co-written with Steven Curtis Chapman. Paris says Sparrow president Peter York really pushed her to write material for this project. "Peter York, as an A&R guy, really challenged me," Paris says. "I brought in my batch of songs, and he encouraged me to think about going back and writing some more...I thought, 'We are only three to four weeks out from starting the album, and I don't know if I can write inspired songs on demand.' But Paris found she could rise to the occasion. The first single, "Faithful Friend," which will be released to Christian radio March 8, was one of the last songs written for the album. "Steven actually inspired the lyrics to the first verse," Paris says. "And of course, later, he actually wrote the verse that he sings because...I realized this needs to be a duet, and whatev er is singing it needs to write the second verse so it would be comple mentary to the first."

Although Sparrow has no plans to push a single to mainstream radio, the label anticipates "Faithful (Continued on next page)"
TWILA PARIS HAS NEW LOOK BUT FAMILIAR SOUND
(Continued from preceding page)

Friend” to be a major hit at Christian stations. Mark Rider, PD at WAYM-FM Nashville, hasn’t heard the single but says he’s open to giving it a shot. “[Sparrow] is really trying to take her to that next level. She has always been thought of as a little more inspirational, whereas Steven is not. He’s more contemporary, obviously,” Rider says. “Even though she used to be pretty contemporary, they kind of made her more middle of the road as years went by. Maybe this is them bringing her back to center, which I think is a really good idea.”

In addition to promoting heavily to radio, Sparrow plans a big push at retail that will involve banner boards and counter easels promoting the release and offering consumers special prerelease reservation forms to reserve a copy of the album prior to street date. Lockwald says the label may station greeters at retail entrances to show consumers where to find the album.

Paris has served as the spokeswoman for the San Luis Obispo, Calif.-based Parable Group, an organization that represents 350 independent Christian bookstores nationwide. Paris’ involvement with Parable will aid in promoting the album. Plans call for Parable to run a teaser in its March product catalog, and it will hold a big campaign in the catalog to coincide with the album’s release.

Lockwald feels the album will be a hit with Christian radio and the church crowd who have always made Paris’ music part of their worship services. To make sure the church audience is aware of the release, Sparrow plans a special promotion with Worship Leader magazine. The promotion involves a brochure that will feature Paris and Sparrow labels Cheri Keaggy and Steve Green, spotlighting songs that would be appropriate for use in church services, such as “Honor And Praise.” Lockwald says Sparrow plans to distribute the brochures at worship-leader conferences across the country this year.

Fans will have the chance to hear Paris perform the music from “Where I Stand” live when she embarks on her fall tour. The opening act and other specifics are still in the works, but Paris is anxious to hit the road. “It’s a lot of fun for me,” she says. “I love being in the studio, but I also love doing the songs live, and all the lights add to giving the song a somewhat different life than on the album. That has always intrigued me.”

CAPITOL’S TRIPL3FASTACTION REVS UP
(Continued from page 13)
demented.”

Kidd says the band chose Capitol partly because it was the label’s senior VP of promotion, Phil Costello, who brought the band’s demo tape to Capitol president/CEO Gary Gersh, instead of an A&R executive.

“Usually, A&R forces radio into liking the music,” says Kidd. “But for the radio guy to buy into it, we felt confident. And then when a bunch of Capitol executives came to see us and we sat down and had a good conversation, it seemed right.”

The marketing efforts for breaking the band have concentrated on touring and touring marketing, such as getting radio, retail, press, and Cema representatives out to shows and handing out five-song cassette samplers at the gigs.

One key element is to hammer away at markets region by region, beginning with the Midwest. The band’s tour with Menthol, which wrapped Feb. 15, marked its third swing through the Midwest since Capitol signed the act in fall 1994.

“We’re marketing this as an album-driven project,” says Clark Staub, senior director of marketing at Capitol. “We feel this record has a lot of great songs, and we intend to take this well into next year.”

Capitol will get even more aggressive when tripl3fastaction, which is booked by Creative Artists Agency, hits the road for its first West Coast jaunt March 18-30 with labelmates Everclear and London Records’ Hagfish. Key dates include three nights at the Roxy in Los Angeles March 20-22, including a double show on March 21, when tripl3fastaction will play the Alligator Lounge in Santa Monies, Calif., after its Roxy performance.

The tour also includes an already sold-out show March 28 at the 5,500-seat Seattle Arena. Capitol will support the West Coast tour with print ads for both of its bands. To drive fans to retail, discount coupons for “Broadcaster” will be given away at the shows.

“We’re going all out for this tour, including a tour poster designed by Coop, who did the artwork for Lords Of Acid’s last album cover and Nirvana tour posters,” says Staub.

Another part of the awareness campaign will be a postcard mailing to 10,000 fans on Frey’s and Blues Traveler’s fan list. In an effort to create a fan list for tripl3fastaction, the mailing will feature a bounce-back card for fans to receive the five-song cassette sampler.

With touring as important to the band as it is to the label and management, Kidd says the goal of the album was to capture the band’s live feel as much as possible. The album even features an extended jam of “Superstar” (a possible future single) that clocks in at nearly 10 minutes, as well as three other songs that are approximately five minutes each.

“It’s so important to get the live thing down,” says Kidd. “You see so many great bands live and the record sucks. We totally wanted our record to sound like our shows do.”

On the radio front, Capitol plans to work college radio fiercely to create a base. The first single for modern rock radio, “Revved Up,” will be worked to the format starting March 25.

Modern rocker WKQX (Q101)
(Continued on page 19)

THE MISFITS

IT STARTED AS A TWISTED DREAM...
AND ENDED WITH THE WORLD IN HEAT.

The Misfits are unearthed in a coffin-shaped box:

- 104 tracks on 4 CDs with over 35 previously unreleased out-takes and versions including the legendary 1978 Static Age album in a special first-pressing-only package.

- A 28 page booklet with liner notes by Eerie Von, new art by Dave McKean, a complete discography, rare photographs, memorabilia and lyrics.


- A nationwide retail in-store display contest!

Special boxset sampler of 16 tracks for radio, press and retail!

Street date of February 27, 1996
Suggested list price of $60.98
Carter also sees the disc drawing in new fans for his tunes. "These days, it's the AACM guys who are the hot singers than there are popular instrumentalists," says Carter, who also plays trumpet, trombone, tenor sax, clarinet, and piano. "Singers sell the big records. As listeners, we attach ourselves to words, to the emotions and stories around the songs. As a result, my group, is a realist, a melodist. There are many songs that I've played that I don't really know the words to. But with the general public, that's very important. So this might help.

Carter also is likely to gain attention from two other releases. Rhapsody Films has issued Harrison Rollin's 1949 documentary "Symphony In Riffs" on video for the first time. The title sold in record stores, $24.99 list price. In June, Verve will release "The New Jazz Sound," a two-disc set.

The timing is right for "Songbook," according to Schoen. "Benny has received a great level of support with fellow musicians, jazz press, and radio as well. But I think we've lagged a little bit on the consumer end. One of the things we are hoping for with this record is to expand his base. Considering that the guy has received the lifetime achievement award, Grammy and two additional Grammys, there's considerable upward movement available at the retail level. It could allow him to be bigger for him."

The album is a follow-up to the Grammy Award-winning 1994 disc "Elegy In Blue" on MusicMasters. The label also released the album "Best Of Benny Carter" in 1996, "but that was just to keep us viable until this one was ready," says Schoen.

MusicMasters began its campaign for "Songbook" in November 1995 at the Jazzwares Convention in New York. The label placed a "little teaser" from "Songbook" in gift bags received by all registrants. It was a three-track cassette, included "All That Jazz," a duet between Carmen Bradford and Kenny Rankin; "Only Trust Your Heart" by Reeves; and Hendricks' take on "Cow-Cow Boogie."

"The intention was to get people's attention and get them to know the scope of the man's playing," says Locci, who was involved in marketing the album. "Benny is not a pop star, he's not a hotel act. He's an artist. He's an innovator. His music is timeless."

From left, Carter with Bobby Short.

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From left, Carter with Bobby Short.
Gravity Kills - Guilty
#1 most added Alternative Radio
Album street date: March 5th
On tour now with Sister Machine Gun

Spookey Ruben - Modes of...
Top Ten Album of the Year
Larry Collins Billboard
Top Ten Album of the Year
Mic Robinson Music Week
"it's the whole notion of the studio as playpen." Village Voice

Mortal Kombat
Platinum soundtrack
Featuring: KMFDM, Type O Negative, Fear Factory and G/Z/R
5 months on Billboard Top 100

Sister Machine Gun - Burn
Top 10 College Radio
High Octane Tour
cruising the country
February, March and April.

Dancehall Kings 1 & 2, &
Dancehall Queens
Big up to the Dancehall Kings &
Queens massive!
Featuring Bounty Killer,
Ninja Man, and Lady Apache
Top 20 Billboard Reggae Chart!

Mic Geronimo - The Natural
#1 Rap single - Hits
2nd smash single
"Where Ever You Are"
dropping February 28th

G/Z/R - Plastic Planet
featuring
Geezer Butler (Black Sabbath)
& Burton Bell (Fear Factory)
#1 Metal Hits FMQB/Gavin.

Psykosonik - Unlearn
#11 Billboard Club Play
#1 Net
#1 Midwest Dance
Top 10 EVERYWHERE!

OFFBEAT A Red Hot Sound Trip AIDS benefit compilation featuring music
by DJ Krush, My Bloody Valentine, Moby, Soul Coughing and More.

ACCORDING TO SOUNDSCAN, TVT SOLD MORE ALTERNATIVE ALBUMS IN 1995 THAN: EMI, MERCURY, ARISTA, LONDON, CHRYSALIS, SUB POP, HOLLYWOOD, CAROLINE, EAST WEST, ATLAS AND ZOO.
For sharing your wonderful talents with us...
thank you.

For being nominees and winners...
congratulations.

The Beverly Hills Hotel
and Bungalows
Gravity has also contributed tunes to a pair of compilations on Bob Records ("Ska Gone South" and "Ska Cover To Cover"). The lineup of the 7-year-old group includes lead vocalist Schiavone McGee, percussionist Mike Boyd, keyboardist Eric Lawson, bassist David Peterson, saxman Karl Von Klein, and trombonist John Utley. As Killing Gravity, they've shared the stage with the Bodacians, the Connells, Eek-A-Mouse, Juliana Hatfield, and, of course, the Dave Matthews Band. Contact Frank X. Weber at FM1 Inc. at 516-862-0721.

FORT LAUDERDALE, FLA.: The members of Nectar have been buzzing around since late 1994 after their former bands, Planet Boom and Velvet Revolution, broke up in the same week. "We were all together in the same rehearsal studio bummering out in the hallway," says vocalist Randy Butes. "But then we started rejoining each other's bands for a new lineup."

That lineup became guitarist Sean Snyder, drummer/percussionist Chris Johns, and bassist Dave Poole, whose day job is as a tattoo artist, and who has left his mark on several band members. The band's music, which is an aggressive combination of alternative rock, metal, and melodic liquid grooves, is given the full treatment on its new self-titled, 11-track CD, recorded at Live Wire Studios and mastered at Fuller Sound. The single "Celebration" is the most requested song on local high school station WPX, and airplay has extended to commercial stations WZTA Miami and WSHE Fort Lauderdale and the University of Miami's WUVU, where the band recently performed a live-on-air acoustic set. Nectar has been heavily touring the state and is planning an ASCAP showcase in New York and a gig at the SSW Music Conference in Austin, Texas. The band recently inked a management deal with John Tovar Music Group, which has worked with Marilyn Manson, the Mavericks, and the Goods. Contact John Tovar at 908-270-8842.

SANDRA SCHULMAN

MILWAUKEE: Pet Engine had no intention of releasing a second CD anytime soon, but the attention given to a demo of its song "Place To Breathe" by new rock station WTMU Milwaukee forced the group's hand. With consistent airplay—and a spot on a successful local band bash co-sponsored by the station and local alternative weekly newspaper The Shepherd Express—a public clamor for the Pet Engine material. The band's four-song EP, "Musicalbum," released by Milwaukee's Don't Records, shows greater focus than the full-length album released two years ago. Incongruous '70s rock guitar solos and instrumental bridges have disappeared, permitting an unencumbered appreciation of guitarist Steve Ziel's talent for penning garagey Midwestern rock tunes with pop hooks. Don't Records has not started to promote the new disc outside of Milwaukee, but Pet Engine has been working hard during the past few years to cover the Midwest club circuit. Contact Don't at 414-224-9623.

DAVE LUBISSEN

TRIPL3FASTACTION
(Continued from page 15)

Chicago has already shown support for the band by playing its two 7-inch singles, a 1994 version of "Revved Up!/Sally Tree" on the defunct Limited Potential Records and 1995's "Ronnie's Pants," "Ango-smith" on the local Hit It! label. PD Bill Gamble says there's anticipation for the album.

"Good music comes before local music, but when we have good local music, it's the best of both worlds," says Gamble. "People really like them in town."

Prior to the release of "Broadcaster," Capitol is issuing three promotional 10-inch vinyl sets featuring all of the songs from the album, plus the additional track "Bed Head." The sets go out Feb. 29 to college radio, select press, and indie retail accounts to further awareness.

Capitol also has its sights set on markets outside of the U.S. The band will play in London Feb. 29 for EMI executives, local booking agents, and promoters. An international release date for "Broadcaster" hasn't been set yet, but the label plans to work the album in and out of the U.S. for some time to come.

Costello adds, "It doesn't matter how long it takes to break this act. We stick to records here. We've done it with Everclear and Radiohead, and we'll do it with them."

Opening Of A New Mega-CD- and Media Shop In The South Of Germany

For a large client in the publishing business, who is planning to open a 3000 sq ft. Medien und Musikhaus in the South of Germany by September 1996 we are looking for labels, distributors and promotion agencies, who specialize in Jazz, Rhythm & Blues, Soul, Blues, Gospel, Dance, Latin, Adult Contemporary and Top-Pop.

The plan is to be a highly specialized CD, Blues, and Media shop, which caters for the real fan, the buyer with inside knowledge on developed musical preferences. The store wants to differentiate itself from more mainstream competitors with its highly competent selection and wide range of merchandise.

Next to the CD's there will be a large, new Mega-section, a CD-Rom- and Multimedia-Department and an Internet-Cafe.

If you have anything to offer for this new and exiting venue, please contact:

Dipl. Psych. Thomas Lösch
Business Consultant
Georgenstr. 114
80798 München
Germany
HAPPY HAPPY, JOY JOY: After extensive touring and a massive tour setup on the part of Columbia, dog's eye view's debut album, "Happy Nowhere," is finally starting to make some serious sales strides. This week, the album saw a 62% increase in sales over last week, according to SoundScan. The album, which was available in select retail outlets Oct. 10, 1996, to coincide with the band's tour dates, but was released nationwide Jan. 30, has sold more than 10,000,000 units, according to SoundScan. The recent sales surge can be partly attributed to the clip for the first single, "Every-thing Falls Apart," being placed in regular rotation on the VH1 cable network, as well as airplay on VH1 modern rock and album radio. "Everything Falls Apart" is No. 39 with a bullet on the Modern Rock Tracks and No. 24 with a bullet on the Album Rock Tracks this week. Before Columbia signed the band, the group's lead singer songwriter/producer Peter Stuart toured with Counting Crows and on the Tori Amos Cracker tour in 1994 (Billboard, Jan. 6). Billed as dog's eye view's Peter Stuart, the singer opened the shows either solo or accompanied by a bass player. He also sold de-mos at the gigs and built a loyal fan base.

Stuart frequently converses with these fans via e-mail. In fact, Bridgey, Stuart's director of marketing at Columbia, says that dog's eye view World Wide Web site is the most active of all the Sony sites and that Stuart is one of the label's most active users—and scho-moers—on the Internet. Once signed to Columbia, Stuart embarked on what Roy called the label's most extensive radio, press, and retail promotional tour in the band's recent history. A four-song CD sampler and electronic press kit were among the materials used to introduce the band to the masses. "We heard feedback from the EPKs that we don't always hear from them, so we felt it really got watched," says Roy. "Peter is such a funny, personable, yet complex person underneath. He really connect and hits home with peo-ple." One of the most interesting parts of the label's marketing efforts was its college campaign, which included a direct-mailing to 147,000 college dorm rooms, a college TV buy featuring the EPK, and classified ads in college papers that read, "Like new Counting Crows or Tori Amos, then you've got a dog's eye view of Peter Stuart." The materials sent directly to dorm rooms also contained teasers, as well as information on the band and its release. Dog's eye view will embark on a club tour next month, which includes a March 7 stop at the Troubadour in Los Angeles.

REGIONAL HEATSEEKERS #1'S

Cat Call. As triple-A airplay on the cat's Mary's debut album, "Her High, Lonesome Days," mounts, the folk-rock trio embarks on its first national tour Saturday (24)-April 26. The album was released Oct. 3. on the new Orchard Music Group label, run by producer Richard Dashut (Fleetwood Mac, Matthew Sweet).

REGIONAL HAPPENINGS: Richie Rich's "Half Thang" on Shot Records clocks in at No. 6 in the Pacific Regional Roundup... EM Latin's Bobby Pulido's self-titled set debuts at No. 28 in the South Central Regional Roundup... ROADWORK: 550 Music's Echobelly hits the road March 3-April 4... Pianist Jacky Terrasson's R & R debut track "On Nights Like This," is the first release under Island's venture with Poly-Gram Latino. Island is working the English version of the album, while PolyGram Latino is working the Spanish version. "Suddenly" is the first sin-gle for triple-A and AC radio.

Night Songs. Latin singer-songwriter Sonya opens for Natalie Merchant Feb. 25-March 9. McCready's first single, "Hangin' On," from his self-titled Magnatone debut, due Tuesday (20), is No. 80 with a bullet on Hot Country Singles & Tracks. McCready is also scheduled to play some festivals this summer.

Rich Debut. Rich McCready nabs a string of dates with Tracy Lawrence and Toby Keith Feb. 25-March 9. McCready's first single, "Hangin' On," from his self-titled Magnatone debut, due Tuesday (20), is No. 80 with a bullet on Hot Country Singles & Tracks. McCready is also scheduled to play some festivals this summer.

THE THEATRE ROUNDUP

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

WEST NORTH CENTRAL
1. Melvin Crayton, The Best Of
2. Jim Ronzo, Heart
3. Sonny & Cher, Heart
4. Stephen Stills, Things Are Getting Better
5. Mystical Mist Of Mystical
6. Kenny Wayne Shepherd, Lickin' Heights
7. JT Brotherhood
8. Golden Strings, Down By The Old Mississippi
9. Lonnie Lonestar
10. The Masons Force

MIDDLE ATLANTIC
1. For Spinners Country
2. Larry The Librarian, Proof
3. Spinners Country, Proof
4. Kenny Wayne Shepherd, Lickin' Heights
5. Adam Sandler, Threepie A Whole Lot Of You
6. Jewel, Pieces Of You
7. Randy Travis, A Man And A Woman
8. Evermore, Lonestar Shad
9. Van Zant, The Best Of
10. Yes We Tear

SOUTH ATLANTIC
1. My Mighty Otis
2. Al Green, Lonestar Shad
3. The Spinners, Freedom
4. The Spinners, Lonestar
5. Ain't Nothing, Shad

PACIFIC
1. Sonic Underground
2. D'Angelo, Voodoo
3. The Spinners, Lonestar
4. Sugar Ray, Only
5. Gin Blossoms, Shad
6. The Spinners, Freedom
7. Seal, Shad
8. The Spinners, Freedom
9. The Spinners, Freedom
10. The Spinners, Freedom
Bahamadia’s ‘Kollage’ Of Diversity
EMI Rapper Has Earthy, Poetic Style

NEW YORK—EMI rapper Bahamadia pulls together such a diverse collection on her latest album, “Kollage According To Bahamadia,” that it’s easy to see how the project got its title.

“I don’t ever focus on a particular form or format when I’m writing,” she says. “What I come up with really just depends on the vibe I feel from a track.”

“Natural!” is how Bahamadia describes the earthy poetic style on her album, which hits streets April 2. For it, she draws on creative elements from rap’s colorful past. “I feel there are so many speech patterns you could incorporate into your music,” she says. “That’s the way it was done back in the day, when [performers] combined whatever to be original.”

Bahamadia’s most recent release, a 13-track music-scene arrival as the dawn of a new age on the track “Spontaneously,” and she sticks to this lyrical-lord manner for the most part throughout most of the set’s 15 cuts.

She says, “At present, I speak the new begin-ning, when every other trend fell short.”

On tracks produced by DJ Premier, Beatin’miners, Original Flavor, N.O. Joe, and the Roots, her revolving rhymes actively mix metaphors and flip flows. Her delivery is patient and sultry, toned to an “I can’t rap music should be like a conversation,” she says, “I shouldn’t be yelling at you or talking over your head.”

As a native of Philadelphia, Bahamadia follows in the footsteps of rap acts Steady B., Schoonly D., and DJ Jazz Jeff & the Fresh Prince. Initially a DJ, she became a rapper after witnessing the emergence of such female MCs as Lady B., Shaz-Ro, and Salt-N-pepa.

In 1989, she was spotted by a talent scout while freestyling. “I’m really happy for anybody,” she says.

As a result, she gained a production deal. In 1992, she released the single “Funk Vibe” on 1-Record and guest-rhymed on several local jams. In 1993, she hooked up with Guru of EMI duo Gang Starr after Cecely Chapman, her manager, sent him a demo tape.

As a member of the Gang Starr Foundation (a collective of artists associated with Gang Starr), Bahamadia was featured on “Total Wreck,” a single from Guru’s 1994 “Ill Kid” sampler. The track kept underground heads ringing until last year, when Bahamadia completed a cameo on Big Kap’s Tommy Boy single “Da Ladies.”

In 1996, Bahamadia performed a duet with Guru on “Respect The (Continued on page 27)

Trio Art N’ Soul Delivers Its Band ‘Touch’ On Big Beat

NEW YORK—In an effort to market Art N’ Soul, a soul band that takes a heavy acoustic approach on its debut album, “Touch Of Soul,” Nature Boy/Big Beat/Automatic Records execu-"ives plan to blitz the R&B community with live promotional tours.

Big Beat president Craig Kallman says, “It was the right element that was so attractive. I thought they could real-ly develop into a premier R&B/soul group that also has tremendous crossover potential.”

Co-produced by Timothy Christian Riley from Toni Toni Toné, “Touch Of Soul,” which streets March 26, serves hokey, heartfelt lyrics over creamy, sympa-thetic soundscapes consisting of gentle drums, acoustic guitars, Fen-del-Rhodes keyboards, and hazy-sound- ing synthesizers.

Such songs as “Stay With Me,” “Spe-cial,” and “Every Single Day Was A Rosie,” the first single, attempt to go beyond clichéd R&B emotional appeals.

Executive hopes that live perfor-mances, despite their expense, will en-dear Art N’ Soul to radio program-mers. Kallman says, “It’s going to be a situation where we’re not going to be able to tour this to every station in the country, like you would sometimes do with acts [like this].”

The label will utilize large club dates close to the album release date “in appropriate venues that are able to support the band’s full setup” and will have the trio perform at radio-sponsored concerts, says Kallman. “We’re going to apply every effort we can to support the stations, both urban and crossover.”

Some observers are calling Art N’ Soul “retro-nouveau,” like D’Angelo.

However, members of the group, which currently has no manager, are shunning comparisons to other acts, including Boyz II Men. Lead vocalist Tracy, who also plays keyboards and bass, says, “We’re not a vocal group; we don’t do a cappella. We’re a band.”

Bracketing out Art N’ Soul are Dion (drums) and Lattrell (keyboards and drums). The band came together in 1998, “We all clicked,” recalls Tracy. “As soon as we met, we started writing and rehearsing together.”

After recording a homemade demo, the band connected with Riley: “Me, Tim, and Dion attended the same church,” says Lattrell. “In fact, watch-ing Tim play drums is what started me.” According to Lattrell, Riley also helped the group—whose compositions

(Continued on page 27)
TOO SHORT’S ‘RETIREMENT’; SUGA-T ‘HUSTLIN’ WITH SOLO SET

SHORT STOP: Recently, Too Short announced his retirement. You can call me a cynical culture critic, but I’ve got the feeling that “Album Number Two” won’t be the last Short set we’ll be seeing.

As a performer who has been repping for more than 15 years, Short has reaped his share of blood and sweat. As the rapper with a heart of gold, he is known for his philanthropic endeavors, especially those related to education. His decision to retire may be a personal choice, but it’s clear that his influence will continue to resonate through his music.

Throughout his career, Short has been a shrewd businessman. He knows the nuts and bolts of the industry with the hole in the middle, and though he could sustain his lifestyle with income from his label, Dangerous Music, and his two recording studios, he also could be positioning himself for a better solo deal. To his retirement could just be another way to say “strike.”

SO SWEET: Straight from the streets of Vallejo, Calif., Suga-T is one of the first members of the Click (the crew of E-40) to venture into solo waters. His Ste-Wiz-Fist-Debat album, which topped the charts, earned him a spot in the Top Authors. His album, “Hustlin’,” is a hit, and it’s only a matter of time before he becomes a household name.

SPILL THE BEANS: New York-based Jamaican Communications will present the Peace & Love Concert Series March 8-10 in Nassau, Bahamas. D’EFX, Adina Howard, Nadine Sutherland, Spragga Benz, the Jazzhool, the Trouserz, and the Reggae Air Armament are some of the key entries in the lineup. With support from the Bahamian tourism ministry, the producers want to develop the event into an annual spring-break alternative for college students. To that end, they plan on taking a scaled-down Peace & Love package on the road to college markets.
ANOTHER ALBUM DEBUTS #1
#1 R&B · #1 RAP · #3 POP
THE FINAL ALBUM FROM
EAZY-E
S1R8 OFF THA STREETZ OF COMPTON
venture, a hugely successful joint appearance at Fan Fair that may be repeated, two spinoff TV specials, and a planned radio special.

The initial CD release, "Stars & Stripes," ships Aug. 20 from River North Records, with a dozen country artists singing familiar Beach Boys hits and the Boys singing harmony. The first single, James House said the Beach Boys doing "Little Deuce Coupe," goes to country radio July 22. The group has taped House to open Willie Nelson to me, I can deliver Beach Boys tunes," says Love. Love put Thomas on the phone with Wilson, who said, "I'll produce this record if you can get Willie Nelson to record a song called "Worried Of The Sun." "The song has a Texas connection—Wilson and Love wrote it immediately after the assassination of President Kennedy in Dallas.

Next, the Beach Boys were on their way to Nelson's Pedernales Studio in Austin. "I've known those guys for a long time," Nelson says. "Brian and Love were fans, and vice versa. So they all came down to Texas. They gave me one of their best songs. I think 'Worried Of The Sun' is a beautiful song, and they put the finishing touches on it. Those guys can sing. I think this was a natural mix. Country music's getting to be like Texas boundary—its keeps bleeding into other places."

Thomas says, "Willy was the catalyst for the project. He walked into the studio from his barbecue and cut that. When Willie sang the first lines, the guys gave him a standing ovation, and we knew right there it would work. The Beach Boys became background singers then and there and got a chance to work with their favorite singers."

There was understandable initial skepticism in Nashville to the notion of another tribute or compilation album, but, Thomas says, Nelson's entrance into the project assures its acceptance. Lorrie Morgan stepped up next and said that "Don't Worry Baby" was a natural song for her to do, and the Beach Boys took off for Nashville. "Once Willie and Lorrie committed," says Thomas, "the resistance was gone. They were coming out of the woodwork."

Indeed, they soon had artists lining up. "Everyone had a favorite song," says Love. "Everybody had personal history of the song. Wail'll you hear Junior Brown playing guitar on '40s.' Doug Supernaw [who, as a teenager, once talked his way onto the Beach Boys' bus] knew Beach Boys songs that we had forgotten we had recorded. Tammy Wynette just brought tears to the eye when she sang 'In My Room.'"

They soon had enough for one CD and decided to keep recording for a second one. The first single features Morgan ("Don't Worry Baby"); Nelson ("Warmth Of The Sun"); Supernaw ("Long, Tall Texan"); Collin Raye ("I Get Around"); and Sawyer Brown ("I Get Around"); House ("Little Deuce Coupe"); Toby Keith ("Be True To Your School"); Timothy B. Schmit of the Eagles ("I Can Hear Music"); Richy Van Shelton ("Fun, Fun, Fun"); and T. Graham Brown ("Hee Haw").

Artists on the second release will include Wynette, Rodney Crowell ("Sail On Sailor"), and Ronnie Milsap ("Surrey With The Fringe On Top"). Love says, "Ray, Rogers, Travis, and others have been contacted about recording tracks."

Thomas does not anticipate any negative reactions to the project. "I think that is a country record," he says. "The country artists will put their special twist on it. We used all Nashville musicians—Brent Rowan, Michael Rhodes, Larry Franklin, Eddie Bayers—the guys who play on 75% of all Nashville records. I think we made sure we didn't alter their styles in producing the record. This is the Beach Boys putting their background vocals on a new song, a combination of more than 3,000 follow-up concert dates in the Los Angeles area.

The mature appeal of Braxton's pop and R&B blend suggests that she won't see the large second-week decline often experienced by acts that open with large Top 40 singles. It means that she and Metallica could wage a close battle for next week's top rung.

LAUNCH PADS: The theatrical debut of "The Cable Guy" and related specials on HBO and E! prop el 66% gain for that film's soundtrack, good for this week's Pacesetter Award (68-41). The album includes the Primitive Radio Gods cut, an MTV Buzz Clip, which jumps 12-3 on Modern Rock Tracks. The band bypasses Heatseekers at 18,000 units place its album at No. 60 on The Billboard 200. Meanwhile, look for a large boost next week for Walt Disney's "The Hunchback Of Notre Dame" soundtrack (38-28, a 40% gain), following that animated film's bow. And, gee, it has really been a year since ESPN covered the Extreme Games! Look for the cablecast of the renamed X Games to further juice that event's related album (70-54, a 24% gain).

HIGH ROAD: Lyle Lovett scores career-high peaks on Top Country Albums (No. 4) and The Billboard 200 (No. 24) with "The Road To Ensenada." First-week sales of more than 43,000 pieces are 4.7% ahead of 1994's "I Love Everybody," which represented his previous big-chart plateaus (No. 26). His previous peak on the country chart was No. 10, scored in 1987's "Lyle Lovett And His Large Band."

Although "I Love Everybody" has been his most conspicuous title, it appeared on the chart for only 13 weeks. A broader fan base might create a longer chart life, in the likely event of several years. CTW plans to take songs to country radio (see Country Corner, page 29). The eclectic singer-songwriter has not appeared on Hot Country Singles & Tracks since '89. Lovett's fans—and I have been one since day one—have always felt that his talent stands out on its own merit, but one cannot help but think that his short-lived marriage to Julia Roberts heightened his celebrity in a way that roles in Robert Altman films and frequent visits to Johnny Carson, David Letterman, and Jay Leno's shows never could. Prior to '94, his highest Billboard 200 peak was No. 57, scored when "Joshua Judges Ruth" debuted in 1992. His second set, "Pontiac," peaked at No. 117 in 1988, and his "Large Band" album rose no higher than No. 62.

LADY BE GOOD: We learned it in spades when John Lennon and Elvis Presley died, and we had smaller refresher courses within the past year, when the drug-related death of Shannon Hoon prompted a Billboard 200 re-entry last November and when the death of Brad Nowell returned Sublime to Heatseekers in the June 15 issue after a five-month absence from that chart. The almost morbid and certainly obvious lesson is that a musician's death ignites sales, it is no surprise to find that the passing of beloved jazz ambassador Ella Fitzgerald has created a run on her albums.

Her recently released Verve anthology "The Best Of Ella Fitzgerald" sells shy of The Billboard 200, but a 171% increase vaults it 11-2 on this week's updated chart. "The Best Of Ella Fitzgerald" sold 20,000 copies last week, and that of Brad Nowell now returned Sublime to Heatseekers in the June 15 issue after a five-month absence from that chart. The almost morbid and certainly obvious lesson is that a musician's death ignites sales, it is no surprise to find that the passing of beloved jazz ambassador Ella Fitzgerald has created a run on her albums.

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Los Angeles Shrine Auditorium Friday, March 29, 1996 at 5pm PST
Billboard FOR WEEK ENDING FEBRUARY 24, 1996

Hot R&B Airplay

R&B SINGLE A-Z

Hot R&B Singles Sales

RECORDS ARE RETAINED IN ORDER OF APPEARANCE ON THE BILLBOARD HOT R&B SINGLES CHART FOR 20 WEEKS AND HAVE CHANGED BELOW THE TOP 50.
“Wings,”
don’t—

Before You Walk Out Of My Life /
“Like This And Like That” for two weeks (Rowdy/Arista), and Mary J. Blige’s “Not Gon’ Cry” for the past four weeks.

DON’T JUDGE A BOOK BY ITS COVER: Effective with this issue, five major-market R&B-leaning top 40/rythym-crossover stations have been added to the Hot R&B Singles panel. Consequently, the change causes a number of records on Hot R&B Airplay to get pushed backward despite increased downloads. No. 24, “I Will Survive” by Chantay Savage (RCA; No. 25, “Nobody Loves” by the Tony Project (LaFace/Arista); No. 32, “Visions Of A Sunset” by Shawn Stockman (Polysord/A&M); No. 41, “Wind Beneath My Wings,” and No. 47, “Already Missing You,” by Gerald Levert & Eddie Levert Sr. (EastWest) and No. 57, “Give Me The Night” by Randy Crawford (Bluenoon/Atlantic). Despite the gains in airplay, these songs have not yet penetrated the stations that were added to the panel. Be assured, though, that these records’ runs are not over; during this adjustment week, the chart is congested.

ON the other hand, the record that benefits the most from the panel change is L.L. Cool J’s “Doin’ It” (Def Jam/RAL/Island), which surges 73-35 on the airplay chart, due primarily to top 10 airplay from three of the added stations: dual reporters WMJH Greensboro, N.C., and KBXX Houston, along with WQHT New York.

STONG SALES STORIES: On the strength of his No. 5 bow on the Hot R&B Singles chart and airplay from 11 R&B stations, George Michael’s “Jesus Is A Friend” (DreamWorks/Geffen) earns this week’s Hot Shot Debut at No. 22 on the Hot R&B Singles chart. The song also debuts at No. 3 on Hot 100 Singles Sales and at No. 7 on the Hot 100 Singles chart.

This marks Michael’s first appearance on the Hot R&B Singles chart since 1993’s “Killer”/“Papa Was A Rolling Stone” (Hollywood), which peaked where it debuted, at No. 88. The singer has had one No. 1 R&B single in his career, 1988’s “One More Try” (Columbia) . . . Early reaction to D’Angelo’s “Lady” single (EMI) inspires a 61% increase in sales for his “Brown Sugar” album (7-4). As a result, the title wins Top R&B Albums’ Greatest Gainer award for a third consecutive week.

SOON: 2Pac’s highly anticipated release “All Eyes On Me” (Death Row/Interscope) debuts at No. 69 on Hot R&B/Urban chart one week early because of street-date violations. Expect the album to jump to No. 1 next week, when it will make a loud debut on The Billboard 200.

ART N’ SOUL

(Continued from page 2)

are administered by Nature Boy Music—sharpen its songwriting skills. “We picked up on his mature, musical vibe,” Latrell says.

In January 1994, Art N’Soul’s new, reworked demo arrived at Big Beat. Dave Moss, the label’s senior director of A&R, heard a version of ‘Man To Man’ and 10 got a tape. There were four songs on it, and although they [were somewhat under-produced], I noticed a difference I didn’t hear on other R&B demos. The chord changes were absolutely brilliant.”

“His voice has been the force driving Art N’Soul,” says Big Beat marketing director Glenn Orenstein. “Ever since You Went Away,” which arrived at Jan. 30, received 200 spins, according to BDS, “even though its official impact date at crossover radio wasn’t until early February,” he says. For the week ended Feb. 6, the single received 648 detections at 55 R&B and crossover stations, including KBEX (the Box) Houston and WOWW Norfolk, Va., according to BDS.

Orenstein said a videoclip was released to local shows Jan. 2 and is appearing on the box and HE.C.

Thirty-second video spots are scheduled to run on the Box two weeks prior to the album release date. The same clip will run for three weeks in conjunction with the album’s release.

Rules with the greatest sales gains this week:

1. RECORDS INDUSTRY ASSOCIATION OF AMERICA (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Catalogs no. 10,000 or more, with a minimum 3.3 million copies sold. (All catalog sales must be certified at the time the record is released.)

All sales certified by RIAA include: (A) Physical copies of recorded music. (B) Digital copies of recorded music. (C) Airplay credit. (D) Sales of record "A" to "D" in combination. (E) Sales of record "A" to "D" in combination with any other format. (F) Sales of record "A" to "D" in combination with any other format and any other format.

(B) Digital copies of recorded music. (C) Airplay credit. (D) Sales of record "A" to "D" in combination. (E) Sales of record "A" to "D" in combination with any other format. (F) Sales of record "A" to "D" in combination with any other format and any other format.

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The ‘Beat’ Of New York No Victory For Dance Community

O N THE RADIO: The speculation is finally over. After months (make that years) of knife-edge guesses about the possibility of a dance-driven radio station hitting the airwaves of New York—the No. 1 market in the U.S.—come word from the FCC that the FCC has approved ‘beat’ da Big Apple. So why aren’t we smiling? Sure, the offering of a station with every eight dance context is preferable over another rock or hip-hop sta-
tion on a dial that is already overpov-
ered by both formats. But after monitoring WKTU’s first few days, we are not wildly encouraged by a playlist that leans more on music made during the bygone days of Poly-
ester than on even the solidly proven mainstream fodder of Planet Soul or Ace Of Base.

Certainly, rendering a verdict on the station’s quality at this point would be completely unfair. We plan to monitor WKTU for far longer than a few days before fully addressing its value. We hope those of you with access to the station will do the same and keep an open mind and heart. However, we also ask that listeners be discerning and not passively accept such programming choices as “Electric Boogie” by Marc
cia Griffiths (which was heard during morning drive time at least once this week) for too long.

 Caught up in the excitement of finally being tossed a bone, some of our colleague-
as are already rushing to pro-
claim WKTU an unqualified victory and a healthy development for the dance music community. So far, neither is completely true. As much as we admire the occasional twist back in time, no genre or art form can flourish (or even survive) on the perpetual regurgita-
tion and revivification of past glories. We have never labored under the illusion that hardcore house or trance will ever be welcome on mainstream radio. We have happily settled for an only
weighted blend of oldies and current pop-friendly rhythm jams. Then—and only then—will we sound the trumpets of victory. Our fingers are crossed that such a moment is not adrift in the unreal-
table and untouched distance.

RISSING PROFILE: While Profile

Dance

by Larry Flick

Records has long been a solid player in club field, it is now aiming to expand and strengthen its presence with the for-
amation of QPM Records. Headed by veteran journalist A&R exec Brian

Chin, the label begins its maiden voy-
age into public view this month with “Think Twice,” an uptempo cover of the pop-
ular Celine Dion ballad by HeartBeat Featuring Lauraine.

Chin laughs at the various names industry insiders have attached to the letters QPM. “Maybe we’ll have a con-
test and pick the most imaginative one and use it,” he says. Actually QPM was
inspired by what a DJ pal of Chin refers to as the “quality piano moment” required of any great dance record.

Cute. Is also an apt description for “Think Twice,” which has been effec-
tively accelerated to a giddy Euro-
NRG pace by producers Gary Miller and Martyn Neeba. Fans of the Dion recording will need a minute or two to digest this sugary morsel, which races along at too fast a clip to fully capture the melodrama of the original. But when placed among the droves of pop-
gear dance cuts currently bouncing around the pop perimeter, it wafes along like a refreshing breeze. Hard-
headed underground punters should seek pleasure elsewhere.

“Think Twice” draws the intended line of contrast between QPM and its sister Profile subsidiary Smile Communi-
cations, which often mines more experiential rhythm terrain. Chin says QPM will cover “the more tradi-
tional forms of dance music,” with a musical mix ranging from the pop,
folk and rock to the efforts of producers Jason Nevis, Mitch Moses, and Jazz

Nice.

“I think dance music needs to build a constitu-
tion, instead of fragmenting, which is what has been happening for the last three years,” Chin says. “I want QPM to bring a variety of ideas togeth-
er and not specialize in one specific dance form.

The second single due is said to be “Falling” at the top of March, and it will be a remix of “Reason To Cry” by Latin/po-
siren Judy Torres. The track was orig-
ially recorded by Maxi Records president Claudia Cusseta during her A&R tenure at the label.

Maxi Record’s president Claudia Cusseta during her A&R tenure at the label. Cusseta has
recently been on a personal whirlwind,

heating up the industry as she
works to launch her own label,
Richie
Sanchez remixed the track.

At this point, QPM will be a single-
driver dance outfit, Chin says, sav-
ing that the success of such singles as “Think Twice” will lead to full-length albums. For now, though, he is wisely taking it one track at a time.

To WIN THE MIX: One of the more refreshing entries to be met with warmth by the British club communi-
ty in recent weeks is “I’ve Had Enough” by Arista U.K. newcomer Irvystas. Eagle-ears will recall the song’s original version by missing-in-
action singer Delina Champ. Internation
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Gary Coniglio, Chris Giocolo, and
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Stage Is Set For Jo Dee Messina
Curb Spent Eight Months Preparing For Her Debut

BY DEBORAH EVANS PRICE

NASHVILLE—With her debut single “Heads Carolina, Tails California” climbing the Hot Country Single & Tracks chart, Curb artist Jo Dee Messina’s career is off to a promising start. And when she hits the road this June for the next night’s success story in country music, Deanna Hannon, GM of the Curb Records Group and senior VP marketing for MCA Nashville, says Curb has spent the last eight months preparing radio and retail for Messina’s self-titled debut.

“She is one of the few acts that we have given the full court press treatment to get her album right,” says Hannon. “You’d think we were launching a top 40 act, but we are in fact launching a country artist. Our goal is to make her a major star.”

For a female country artist, reaching the top of the charts is no small feat. Phillies, or even the Beatles did not last more than a few months. However, Messina gives the impression that she is ready to make a run at the top. In fact, she has even been compared to a female Elvis Presley in her early career.

Messina’s debut is expected to be a hit, and many people are already calling her the next big thing in country music. Hannon believes that Messina has what it takes to make it big, and she is counting on the support of radio, video, and promotion to help her achieve her goals.

Current. Upcoming Books Show The Span Of Country

BY CHET FLIPPO

The state of country music scholarship continues to improve. In spite of a spate of pre-chronicles on country idols, there is a steady production of solid work chronicling the genre and recording its history.

In addition to the current crop of books, those coming out in future months include an oral history by Robert K. Oermann, an anthology by Norman Copeland, and books by or about country artists such as Carl Perkins, and Rose Maddox.

Oermann’s work, a lavishly illustrated history of country music, covers the first half of the century and includes lengthy interviews with such legends as Ray Charles and Carl Perkins as well as a detailed look at the development of rock and roll.


Books on country music from this year include “Country Music: The Legends Of Country” and “Country Music: The Legends Of Country.” These books are a must-read for anyone interested in country music history.

Keanon Returns To His Country Roots; Producer Huey Meaux Is On The Run

I TALKED ON THE PHONE THE OTHER DAY with John Keanon, a struggling country artist who came from Rose, Ark., and now divides his time between New York and Dallas. Lately, Keanon has been driving from radio tower to radio tower in the South, pushing his cassette single, working to set up his forthcoming independent-label debut, on New York’s KEM Records. His single is his original “Gift Of Love,” backed with a country remake of Wilson Pickett’s “634-3758.”

The fact that Keanon is a black country singer does not seem to him to be a big deal. “I grew up on a farm listening to Conway Twitty and all that, and I loved the music,” he says. “Charley Pride came along, and it was all the same. My dad used to take Porter Wagoner and Jim Ed Brown out back hunting, and I would go along. Jerry Clower would be there. I was 9 or 10 years old and playing guitar, and they definitely influenced me. When I started writing songs, that’s what came to me naturally.”

For many years of pop music, he’s gone back to country. “People say to me, ‘You could do this.’ Some people are shocked that I’m doing country. At this point in my life, I had to listen to myself and get tired of people saying I shouldn’t do this. People are gonna have to take me for what I am, as an artist. It’s important for me to get my material out. My material just happens to be country. It’s material that’s closer to my heart and my roots.”

Keanon is a member of the Country Music Hall of Fame, and his music is a reflection of the hard work and dedication that go into making a country music career.

Restoration is now two-thirds complete on Nashville’s oldest surviving recording studio. RCA’s Studio B on 17th Avenue South (now Music Square West) at the corner of Royal Acuff Place is being restored completely by the Country Music Hall of Fame and is operated by the Country Music Foundation. The studio was the idea of Chet Atkins and was built by Nashville financier Don Maddox, who leased it to RCA in 1937. It was here that Atkins, as RCA chief, birthed what came to be known as the Nashville Sound.”

Players and stylists have been recorded there, and it looks as if it did then. Studio B has been open to tourists since 1977, and four years ago Don and Margaret Maddox donated it to the CMA. The next phase of restoration, installing the original 24-input recording system and other cosmetic touches, will allow the facility to be a working studio later this year.

The story of country music scholarship continues to improve. In spite of a spate of pre-chronicles on country idols, there is a steady production of solid work chronicling the genre and recording its history.

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John Neumann returns to his country roots; producer Huey Meaux is on the run.
### Top Country Albums

**For Week Ending Feb. 24, 1996**

<table>
<thead>
<tr>
<th>Peak Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Grouping Label/Parent Label (Suggested List Price or Equivalent for Cassettes)</th>
<th>Week On Chart</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shania Twain</td>
<td>Heartbreaker</td>
<td>Mercury Nashville 514622 (9.98/15.98)</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brooks</td>
<td>Capitol Nashville 279683 (10.98/15.98)</td>
<td>Capitol</td>
<td>2</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>Alan Jackson</td>
<td>A Lot</td>
<td>Arista (10.98/16.98)</td>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Vince Gill</td>
<td>MCA 13394 (9.98/15.98)</td>
<td>MCA</td>
<td>4</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>Tracy Lawrence</td>
<td>Atlantic 28626AG (9.98/15.98)</td>
<td>Atlantic</td>
<td>5</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Garth Brooks</td>
<td>Capitol Nashville 279683 (10.98/15.98)</td>
<td>The Hits</td>
<td>6</td>
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<tr>
<td>7</td>
<td>Reba McEntire</td>
<td>MCA 11254 (9.98/15.98)</td>
<td>MCA</td>
<td>7</td>
<td>8</td>
<td>61</td>
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<tr>
<td>8</td>
<td>Tim McGraw</td>
<td>Curb (7.98/15.98)</td>
<td>MCA</td>
<td>8</td>
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<tr>
<td>9</td>
<td>George Strait</td>
<td>MCA 11307 (9.98/15.98)</td>
<td>Strait From The Box</td>
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<td>10</td>
<td>Clay Walker</td>
<td>Giant/Warner Bros. (10.98/16.98)</td>
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<td>6</td>
<td>66288</td>
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<tr>
<td>11</td>
<td>Terri Clark</td>
<td>MCA 82930 (9.98/15.98)</td>
<td>Terri Clark</td>
<td>11</td>
<td>10</td>
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<td>12</td>
<td>Travis Tritt</td>
<td>MCA 82930 (9.98/15.98)</td>
<td>Greatest Hits - From The Beginning</td>
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<td>Linda Davis</td>
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<td>Blackhawk</td>
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<tr>
<td>17</td>
<td>Tim McGraw</td>
<td>Curb (7.98/15.98)</td>
<td>A Moment Too Soon</td>
<td>17</td>
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<tr>
<td>18</td>
<td>Lorrie Morgan</td>
<td>RCA 62622 (9.98/15.98)</td>
<td>Greatest Hits</td>
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<tr>
<td>19</td>
<td>George Strait</td>
<td>MCA 82930 (9.98/15.98)</td>
<td>Pure Country Soundtrack</td>
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<td>33</td>
<td>32</td>
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<td>Joe Diffie</td>
<td>Epic 670755 (9.98/15.98)</td>
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<td>Alabama</td>
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<td>22</td>
<td>Dwight Yoakam</td>
<td>Reprise 64065 (10.98/16.98)</td>
<td>Dwight Yoakam</td>
<td>22</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>23</td>
<td>Emilio</td>
<td>Capitol Nashville 32293 (9.98/15.98)</td>
<td>Life Is Good</td>
<td>23</td>
<td>39</td>
<td>39</td>
</tr>
</tbody>
</table>

**Notes:**
- With the greatest sales gains this week is .
- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multi-channel sales indicated by a numeral following the symbol. * Asterisk indicates LP is available.
- Most tape prices, and CD prices for RIAA and BMI charts, are suggested lists. Tape prices marked EQ, and all other CD groups, are equivalent prices, which are projected from wholesale prices. Greatest Hits shows chart's largest and most successful. Pacesetter indicates biggest percentage growth.
- Sheet Music is published from USA This week.
- Indicates past or present Nashville file. © 1996, Billboard/BPI Communications and SoundScan, Inc.
Kentucky radio show that helped launch the career of Alan Jackson, Country Grammy Byron Gallimore, VP of Pride Music Group in Nashville, heard Messina perform and set up a meeting with Janet Van Meter. Although the label didn’t have enough offers that didn’t pan out to make her wave, but when she met Gallimore, things were different. "I remember thinking, 'This is the one. People are too nice,'" Messina recalls. Gallimore took her to the studio and had her record her first hit single, "Every Man Needs a Woman." Since then, Tim and I have been dear friends." Messina landed a deal with RCA, but then got lost in the shuffle when there was a change in regime at the label. "By the time I left RCA, everyone else that Tim had signed was a girl, but I had signed a boy or a female or two," Messina says. "When I first got my deal with RCA, Tim had said, 'When you make it big, don't forget me.'" The label wasn't big enough for a flip flop, but Tim never forgot. Time never goes back on his work. He is such a good musician.

However, Messina’s landing a deal with Curb had more to do with her own pluck than her friendship with McGraw. "Although RCA had been there with me from the beginning," says Messina, "I decided to go with Curb in 1994, so when I went up to Phil Cernaud, former Curb senior VP/PGM, and told him they needed a redhead on the label. About that same time, Nashville producer James Stroud (now president of Giant Records Nashville), who had heard "Cactus Flower" on the demo tape of the band, Curb, met Messina, and instantly began raving about what he’d heard on her tape. Gernhard, met Messina, and immediately called her back at the label. She had a deal.

The resulting album not only boasts Messina’s gritty vocals, but also has a hard-core country edge that goes beyond the traditional country market. Paynesville is the only woman to have had hits on the Top Country chart. The album was produced by Mark Miller, a veteran producer of contemporary-sounding country, and the single, "What She Wants Is a Used Man," is a hit on the Top Country Singles Sales.

HAT TRICK: Terri Clark’s self-titled album (Mercury/Nashville) increases by 19%, topping our Heatseekers list, but slipping slightly on Top Country Albums (21-22) and The Billboard 200 (125-139).

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher</th>
<th>Sacred/Theological/Bible</th>
<th>ASCAP</th>
<th>BMI/WM</th>
<th>SESAC</th>
<th>Sony/ATV</th>
<th>Warner/Chappell</th>
<th>WBI</th>
<th>WCM</th>
<th>Broadcasting</th>
<th>United Artists Music</th>
<th>MCA/CMG</th>
<th>MCA</th>
<th>MCM</th>
<th>Monument</th>
<th>MCI</th>
<th>MCA-EMI</th>
<th>MCA</th>
<th>MCA/EMI</th>
<th>MCA-WB</th>
<th>NASHVILLE</th>
<th>ASCAP</th>
<th>BMI</th>
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Closing date: 2024-02-19
### Top Country Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
<th>Hot Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>I'll Be Your Baby</em></td>
<td>Joe Diffie</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>#2</strong></td>
<td></td>
<td>2</td>
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<td></td>
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<tr>
<td><em>Big Blue Eyes</em></td>
<td>John Anderson</td>
<td>2</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>#3</strong></td>
<td></td>
<td>3</td>
<td></td>
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<tr>
<td><em>Somebody's Sweetheart</em></td>
<td>Kix</td>
<td>3</td>
<td></td>
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<tr>
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<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><em>Nothing</em></td>
<td>Tim McGraw</td>
<td>4</td>
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<td></td>
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<tr>
<td><strong>#5</strong></td>
<td></td>
<td>5</td>
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<td></td>
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<tr>
<td><em>If You Tell Her She's Got It</em></td>
<td>Billy Ray Cyrus</td>
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<td><strong>#6</strong></td>
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<td><em>Shes Got It</em></td>
<td>John Anderson</td>
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<tr>
<td><em>When It's All Over</em></td>
<td>Alan Jackson</td>
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<td><em>Lay It Down</em></td>
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<td><strong>#9</strong></td>
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<td><em>I'll Be Your Baby</em></td>
<td>Joe Diffie</td>
<td>9</td>
<td></td>
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<tr>
<td><strong>#10</strong></td>
<td></td>
<td>10</td>
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<tr>
<td><em>Fancy</em></td>
<td>The Oak Ridge Runners</td>
<td>10</td>
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</table>

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<table>
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**Chart Notes:**
- The chart is compiled from a national sample of retail stores and radio stations.
- The top 10 songs are listed by Hot Position, with the top song at #1.
- Sales are reported by Billboard and SoundScan.

**Weekly Sales:**
- Figures are adjusted for sales of 1 million units, with multiplication factors indicated by a numeral following the symbol (e.g., 1M = 1,000,000).
worlds he would love to see actualized. "One of my favorite things is what I would like to see take over the record business, which is odd ideas with weird musical bits." 

Virgin Phillips has experience in a variety of music and entertainment roles. A radio, the format at which Phillips received the most support for "Martinis & Bikinis," played a significant role in the album. The label will attempt to drum up early interest in "Omnipop" by serving a five-song sampler to format Aug. 6. During a recording session, Phillips will work the first single, "Zero Zero Zero," to triple-A and modern rock stations. 

Jane Frederiksen, music director at triple-A station KTJZ in Minneapolis, says the station has been playing Virgin Phillips since her secular music debut, "The Indescribable Wow," in 1988. "I think Virgin Phillips has yet to hear "Omnipop," she is looking forward to the album. "She's a very talented lady," she says. "Her live show can be quite gripping. I've always been impressed with her material, and she's a great producer."

In late August, the label hopes to take the track to top 40 and AC. Virgin Phillips VP of marketing Barbara Bolan says, "Sam is a homegrown Virgin artist, and she has a significant history with us. I'm extremely pleased with how very much she has changed her style. She is an artist's artist, with a beautiful sense of style—musically and visually."

The band is available for release. Bob Bell, new-release buyer for the 280-store, Terrance, Calif.-based Wherehouse Entertainment chain, says, "The timing is ideal for a new Phillips album, with the triple-A format being what it is and the success of other female triple-A artists.

Although Virgin Phillips, who is booked by Monterey Peninsula Artists, doesn't have any firm tour plans at press time, she will be making an appearance at the EMI Music Distribution convention in Toronto July 25 in hopes of firing up the company.

"Whether or not the public and critics will take to "Omnipop" remains to be seen. However, Phillips quips that she is already preparing for making her album's subtitle, "It's Only A Flesh Wound Lambchop." Phillips says, "That's in case the critics are too mean to me. Actually, it has to do with the subject matter of the record."

Phillips cites the song "Help Yourself," which contains the lyrics "I laid down/So you could move," Phillips notes, "It sort of describes women as food. It's sort of like a dime store novel. No matter what we go through romantically, it's really only a flesh wound. It's not really the end of the world or anything."

This sort of philosophy is in marked contrast to that held by some of the younger breed of singer/songwriters. "As you get older and 22 or 23, you get a little more humor," Phillips says. "There are so many talented women and men in the music business. I'm interested to see how they will be received in the business."

ENTERTAINMENT VET JOE CSIDA DEAD AT 83
(Continued from page 4)

starting in the early '50s, first as a writer and later in his capacity as ed- itor in chief, in the industry's most influential trade magazine. The showpinned two label giants: Columbia Records, which developed the LP format, and RCA Victor, which sought to market it. After a 45 rpm recording the industry standard. Littleford says that despite a advertising boycott by RCA Victor over its plans to market a 45 rpm record, the label considered its new catalog "objectionable" to Littleford, says that despite an advertising boycott by RCA Victor over its plans to market a 45 rpm record, the label considered its new catalog "objectionable" to the industry. The label considered its new catalog "objectionable" to the industry.

Before covering the LP/45 rivalry, Csida served as VP of A&R at RCA Victor Records and later returned to Billboard as communications manager. For good in 1983, he joined Columbia Records as VP of Eastern operations. He later became a partner with Charles Green in a talent management firm, Csida-Green Associates, and formed a label called Rik Records. Csida-Green Associates of such acts as Bobby Darin, Betty Johnson, Jim Lee, and Santo & John- ny, among others. Csida was the executive producer of what is believed to be the first TV series to star a nationally known singer, Edith Arnold, and he also pro- duced the nationally syndicated TV show featuring RCA Victor Records star John Gary in the '60s. Csida man- aged movie star Elvis Presley.

He established his own music publishing firm, Trinity Music, and several other music publishing firms, including Flayed, a subsidiary of Trinity. Trinity Music was a partnership between Csida and Grean, a producer/songwriter who recordedCsida as pop & A&R chief at RCA Victor.

"The firm was called Trinity in recognition of our partnership and that of a sheet music publisher," Grean recounts. "Our silent partner was the late Lee East- man, the high-powered music-industry attorney who would later be involved with Paul McCartney and his music publishing interests, now known as MPL Communications."

[Csida] was well-spoken, a diplomat, and handled people very well," recalls Jim Lee, performer, songwriter, and BMI's NVJ, which serves the White Plains, N.Y., market. "I took a leave from NABC in Chicago to come to New York after writing my first song, a "505 hit and "The Triangle," which was a Top 10 drap- er. I never thought that all was to publishing was to write songs in the Brill Building. I wrote a song for the song but liked my sound [on the demo]. He put me in touch with Joe Csida and Charles Grean. Their office in New York became my second home, and I ended up with a No. 1 recording of "Green Door" in 1985."

Csida wrote many books, both novels and industry-related projects, by himself and in collaboration with his wife, June Bundy Csida, who was also affiliated with Billboard's editorial cover- age for many years. Also with his wife, he conducted the Joseph Csida Music/Record Career Workshops.

While residing of New York's New World of NARAS.

Csida is survived by his wife; a son, Joe, a daughter, Carol Rossiter; a brother, Andrew, also formerly associ- ated with Billboard; three grandchild- ren; and four great-grandchildren.

A memorial service was held June 22 at Pierce Brothers, Westwood Village Mortuary in Los Angeles.

In lieu of flowers, the family requests that donations be sent to the Blalock Foundation, UCLA, CT surgery, Box 305174, Los Angeles, Calif. 90056-1741.

EMI Launches Lenzo imprint
(Continued from page 4)

Lindsey reflects our A&R philosophy of giving our creative people the assets they need to deliver quality music," says Sigerson. EMI's creation of the R&B imprint suggests its ongoing commitment to black music, especially in light of the label's Capital Records closure of its black music department. During that transi- tion, EMI acquired several Capital R&B acts.

Last year, EMI eliminated its black music A&R department and began replacing it with imprint and joint ven- tures. Phillips' signing demonstrates that executives. Sigerson says the change was made in an effort to foster more cre- ative autonomy in the development of R&B acts.

The first such relationship was fos- tered late last year, when EMI entered a strategic alliance with Epic Records. Erik Serrano to form Def Squad, whose first release, by vocalist Alfonso Hunter, is scheduled for October.

"R&B is a music genre to which we attach great significance and will con- tinue to do so," says Sigerson. He adds, "I don't want to have to see any of them are going to hang around for 10, 15, or 20 years, because then it will get really interesting as they work through what they have to work through and get to a different place. I hope that's still such a thing as artist development."

At Virgin, Phillips has found a label willing to commit to her artistry. She says the label's support is demonstrated by its choice of "Zero Zero Zero" as the first single. Phillips says, "It's sort of like the Tijuana Brass meets some weird dance song, and they feel that would be a good single. I agree, because it's happy and it's something very, very different. I think it's something different."

Although Phillips is signed to Virgin worldwide, "Omnipop" will not be released in territories outside of North America until later year or 1997, under an agreement between Virgin and Phillips' management, Direct Manage- ment's Steve Jensen and Martin Kirkup.

CREATING 'OMNIPOP'

Phillips began working on the album in May 1985. "I wrote it pretty quick- ly and recorded it very quickly, in about four weeks," she says. "The mixing process, of all the things, was the longest of anything. It seemed like we had to get to know the songs, since it all happened so fast. We had to figure out what was going to stay and what we were going to save for another time and other place."

The final song on "Omnipop," "Slap- stich Heart," is a collaboration between Phillips—whose songs have been published by Eden Bridge Music (ASCAP) and administered by Bug Music—and E.M.I. The band's guitarist, Peter Buck, was among the featured guest players on "Martinis & Bikinis."

The track evolved out of a proposed soundtrack project. "They sent one of their demos, an instrumental, to write something for a movie. The movie came and went. Then I was listening to it one day, and I came up with a melody and an organ line and thought of another piece of the song I had, and I sent it to them. They said, Yeah, OK. That's all right. You can do what you want with it."

Phillips wrote her portion of the song while on the set of "Die Hard With A Vengeance," in which she played Jerry "Mr. Ivory" villainous character. "I felt like George Forman or something," Phillips says. "I was sort of undercover and got to see how it all work."

(Phillips' music has also received exposure on the big screen, "I Need Love," from "Martinis & Bikinis," is on the Capitol Records soundtrack to "Stealing Beauty.""

However, Phillips is only interested in material for "Under the right circumstances," she says. "I'm not interested in being a celebrity or exposing my films, but I am interested in acting."

Phillips' disdain for celebrity also extends to her music career. Her desire is to continue making music, but not neces- sarily to become famous. "I feel so fortunate to be able to do what I do," she says. "Some people have made the con- nection and have been inspired by my music, and that's as much as you can ask for."
### Artists & Music

**Owners’ Split Divides Kokopelli Roster; Getting To Know Pianist Mulgrew Miller**

**Exit, Stage Right:** Kokopelli Records has suffered a split between its two owners, Jim Geils and Herbie Mann. Mann is in the process of starting his own label, yet unnamed. "Irreconcilable differences" is the reason for the parting, according to the flutist/entrepreneur Mann. The partners have split the roster with Edward Simón, Trix D'Az, Brasil, and Bruce Dunlap going with Mann. He also retains control of his own music, which includes "some great stuff from last year's engagement at the Blue Note club."

Geils will keep saxist David "Fathead" Newman, guitarist Cornell Dupree, and bassist Bobby Watson. Mann, who hopes to hook up his imprint with an established company, was blue when we spoke. Retail business is "kind of like the Louisiana," he says. "A lot of guys don't know you have to show stuff space" to get decent retail profile.

Mann is deliberating about using only the Internet and concerts to sell his records. "You may not move the same kind of numbers, but you don't have to worry about getting paid," says Mann. "For the year and a half, the music part was the easy part. It's the business that's tough."

Mann hopes to have his first release in place by the late spring or summer. Geils and Kokopelli have got Dupree and Newman going into the studio in March. Geils interpretation of the split coincides with that of his ex-partner: "We've had our successes," he says, "but the retail scene sometimes sucks wind. Herbie sees Louisiana; I see Titian. But we're moving forward." Kokopelli's latest release is Watson's "Urban Renewal."

**Question Musicians and Critics** and you'll find that Mulgrew Miller is considered one of the consummate pianists on the scene. Now radio listeners think so as well. Miller's new RCA/Novus album, "Getting To Know You," "is really well at KJZZ Sacramento, Calif., says music director Gary Verruci.

"I hear a real smile in his music, the way people used to talk about Errol Garner. Mulgrew's earlier albums didn't have the magic that this one does," says Verruci. "'Sweet Sioux' is one of our Power Tracks. Miller's latest tour was kick off with a week at Manhattan's Zinc bar, where the "Getting To Know You" material was recorded each week.

The disc's addition of percussionist Big Black to Miller's usual lineup of musicians helps stress the synergy that's long been a part of Miller's playing. Though it teems with finesse, the record is ultimately about rhythmic change-ups.

Concerts in Washington, D.C., continued on Feb. 9-10. Miller is slated to be part of saxist Joe Lovano's team at New York's Village Vanguard in early March, celebrating Lovano's new two-CD set, "Live At The Village Vanguard," on Blue Note.

I was GROWING about the lack of male jazz vocalists at a white back (Jazz Blue Notes, Billboard, Dec. 23, 1996),

but I neglected to mention that the DMP label's new mid-priced imprint, DMP Debuts, has a gutsy guy scatting and balladizing on his initial outing. Giacomo Gates' "Blue Skies" is the first record released on Debuts, which intends to release six to eight projects per year.

Jazz's pre-eminent young male vocalist, Kevin Mahogany, is at work on a new record for Warner Bros. The man who bellowed the old-school blues in the role of Big Joe Turner (with dashes of Jimmy Rushing) on Verge's "Kansas City" soundtrack—which has a great, vital sound to it, by the way—has cut the Bonnie Raitt hit "I Can't Make You Love Me" in the studio. According to one source, it had those Raitt-isms all revised up. The tune is telling: The record incorporates pop elements that should extend Mahogany's national profile. Currently untitled, it is recorded for release May 22.

**R.I.P.:** Mercer Ellington had the unenviable role of operating in his father's shadow, leading Duke's band since 1974. But those who took in several of their gigs know Mercer's standard of excellence was quite high. His group rocked.

The Grammy-winning trumpet player; arranger; and composer—he wrote "Things Ain't What They Used To Be"—died Feb. 8 at the age of 76. He had also conducted the Broadway revue "Sophisticated Ladies" in the early '80s, as well as his dad's only opera, "Queenie Pie." He lived in Copenhagen.
As does share Mac's openness to experimentation, however, and will soon embark on a collaboration with Pablo Ziegler. They will play two piano-arrangements of the music of Argentinian tango master Astor Piazzolla on a disc inspired by Tambor Cachao. Among other projects, they are recording Richard Danielpour's piano concerto with the Los Angeles Philharmonic and will continue his Haydn cycle for the label.

VIETNAM LIVE: Sony Classical will get another series of high-profile live events tied to a recording in April, when the Boston Symphony and Seiji Ozawa give the East Coast premiere performances of Elliott Gordon's "Fire Water Paper: A Vietnam Oratorio" in Boston (Symphony Hall, April 4 and 6). No York ( Carnegie Hall, April 10 and 11), and Washington, D.C (Kennedy Center, April 13).

Sony recorded the work in its world premiere performances with the Pacific Symphony Orchestra under Carl St. Clair (with soloists James Maddalena, Ann Patchigulis, and Yo Yo Ma) in April 1996. The piece commemorates the 20th anniversary of the end of the Vietnam War. The recording is to be released in April.

MORE VIENNA: Deutsche Grammophon has extended its contract with the Vienna Philharmonic, continuing a tradition dating back one-quarter of a century. Walter Brossay, the orchestra's GM, said that in the coming years, the Vienna Philharmonic will continue to focus on Viennese repertoire, including the Second Vienna School, "while remaining open to newer influences where these were likely to be of lasting value."

Upcoming releases include John Eliot Gardiner's first recording of orchestra works with the Vienna Philharmonic (Chamber), Claudio Abbado conducting Zemlinsky's "Lyric Suite" with Giuseppe Sinopoli and soloists Deborah Voigt and Bryn Terfel, and Sinopoli conducting "Elettra." Recording plans for 1996 include Gardiner and Abbado recording Bruckner, Pierre Boulez leading Mahler's Symphony No. 5, and Andre Previn conducting the music of Richard Strauss.

BARTOLLI LIV: Cecilia Bartoli fans turned out in force to hear the mezze make her Metropolitan Opera debut in "Cosi Fan Tutte" on Feb. 8. The singer made her first entrance, to a huge piece of scenery, to enthusiastic cheers. Bartoli did not disappoint, offering a broad, comical Despina, if relatively little evidence of the color and nuance that make her recital recording so inviting. And yes, she could be heard, though the role probably isn't the real test of this voice in the Met. Next stop, "Cenerentola?"

SAM GOODY, ESPNU TEAM FOR X GAMES MUSIC PROMO

(Continued from page 11)

more energized effort on our company's part to position and promote our brand as a relevant brand for a key demographic segment, and that is the same group that participates and enjoys the extreme games," says Brian Maginnis, advertising director for Request Media, the media and marketing services division of Sam Goody parent the Musicland Group. ESPNU hopes the music tie-in will generate more of an "entertainment-based audience," according to Paul Stagle, director of integrated sales and marketing for ESPNU.

"Quite frankly, we thought the music element was one that would drive traffic more than the sports," he says. "It's an integral part of everything these kids do, and we wanted to make it much more a part of the X Games."

Concerts and radio station partners have already been lined up, according to Steve Yanovsky, a music consultant who is directing the talent and radio elements of the promotion.

TVT act Gravity Kills, who will perform in four cities, is the first national act to commit, but Yanovsky expects major-label artists to appear in several markets.

On the retail front, Maginnis says, "Extreme Games gives us the ability to create an in-store platform for 'extreme music.'" No label participation has been confirmed yet, but there are opportunities for in-store promotion through the summer, he says.

The games will receive exposure in stores through the company's Request magazine, point-of-sale sweepstakes, and other promotional elements.

Sam Goody will have visibility at the events via a stage banner and other signage, as well as a booth at each Road Show event. A variety of on-site promotions and coupon offers are also being considered. Negotiations are under way for the possibility of tie-ins with radio sponsors.

The promotion is one of five planned this year and is part of a larger strategy by the chain to be "proactive," according to Marcia Appel, VP of marketing and merchandising for Musicland.

"What we're trying to do is not only hook up with something exciting for the consumer, but be able to offer our vendors and our advertisers in Request an opportunity to partner with us," Appel says.

Request Media created a similar promotion for Sam Goody this year that targets the same audience as the X Games. "Mega Presents UnVaulted: The Ultimate Band And Board Event," a best-selling band/brand among college campuses that will culminate in a three-day snowboarding competition and band playoff in late March in Vail, Colo.

Many brands buy the promotions "fit with a more aggressive stance we're taking this year in branding and building excitement at our store level."
Latin Notas by John Laviento

Fonovisa Decrees RIAA In Piracy Fight

Latin Artists & Music

LATINO PIRACY: After filing hundreds of lawsuits against alleged counterfeiters in the past several years, Fonovisa finally hit pay dirt Jan. 25 when three judges in an appellate court in San Francisco ruled that the label could take legal action against Presto, a Cali., swap-meet owner who shipped many of Latin American music industry's legitimate copies that took place on its premises (see story, page 6).

The judges' ruling essentially holds owners and operators of swap meets and flea markets responsible and liable for the trades who traffic illicit product, be it cassettes, shoes, or watches. The judges' decision, it might be expected, was that José Zorrilla, lead attorney representing Fonovisa in the successful civil suit, would be content. But he's definitely not.

Zorrilla complains that the Recreational Industry Assn. of America should have played a leading role in the Cherry Auction case. "It was not fair for Fonovisa to be the only one responsible for this law," says Zorrilla.

According to Zorrilla, the RIAA did not want Fonovisa to file the suit against Cherry Auction because, he says, the RIAA "was afraid we were going to lose, which would have resulted in a bad law for the industry."

Zorrilla opines that the RIAA emphasizes criminal suits over civil ones and therefore does not allocate sufficient funds to prosecute civil cases. He is now exhorting other labels to follow the lead of Fonovisa, which is an RIAA member, and prosecute alleged counterfeiters on their own accord, instead of waiting for the RIAA to take action.

Zorrilla may be wasting his efforts. At least two label execs say they are paying the RIAA to represent them in battling record piracy, so they were not inclined to take unilateral action against counterfeiters.

"Our only goal is to entail the support of the Latin labels on an individual basis, Zorrilla plans to go to the Latin imprints to try to establish a collective industry fund to finance more suits."

"I don't think the RIAA is addressing the issue of Latin piracy," says Zorrilla, "I'm not seeing its fault, but they haven't recognized the importance of civil litigation in attacking this issue."

Zorrilla says he has scheduled a meeting with the RIAA to discuss Latin record piracy on Feb. 27. "If they don't commit to more for the Latin labels, we're going to roll out of RIAA," warns Zorrilla.

Zorrilla's comments, of course, do not jibe with the RIAA's version of what happened in the Cherry Auction case. Zorrilla and the RIAA are not seeing eye-to-eye on Latin piracy, either.

Jessie Abadi, the RIAA's VP anti-piracy litigation, emphasizes that she had no knowledge of the Fonovisa lawsuit when it was originally filed in 1994. But when the case was dismissed a year later and subsequently went to the appellate court, Abadi says, the litigation "was brought to our attention, and we fully supported Fonovisa regarding the appeal of the decision."

Abadi states that Fonovisa permitted (Continued on next page)

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BILLBOARD FEBRUARY 24, 1996
the Los Angeles-based attorney representing the RIAA to deliver the oral argument during the appeals process in the Cherry Auction case. Further, Abad says, the RIAA, in conjunction with the International Anti-Counterfeiting Coalition, filed an amicus brief that was accepted by the appeals court. The acceptance of the joint amicus brief underscores the seriousness of the ruling in the Fonseca suit.

While not naming Zorrilla directly, Abad disputed his claim that the RIAA is insufficiently attacking Latino piracy at swap meets and flea markets.

"The flea-market problem is a big concern for us, and to say that the RIAA is not doing anything is a misrepresentation of the facts," says Abad. She points out that the ruling "enables us to educate flea-market and swap-meet owners of their responsibilities, and we hope they'll take us seriously, so we can combat piracy." A 1995 RIAA report states that more than 10% of counterfeit product seized by the RIAA in the U.S. that year was by Latino recording artists. According to the report, 1½ years earlier, Latino artists accounted for 40% of seized product.

The piracy problems brought to the RIAA, says Abad, come from member labels. Therein lies the Latin piracy rub, says Zorrilla. He suggests that the large multinationals carrying the most weight with RIAA are not terribly concerned with the Latino record market, which is believed to represent a new 2%-3% of total album sales in the U.S.

Therefore, posits Zorrilla, the RIAA does not give Latin piracy just attention. La Zorrilla right? To a degree, perhaps. The RIAA certainly has helped the domestic Latino industry mightily through countless busts and confiscations of counterfeit product. The RIAA has lent strong support to improving copyright laws in Puerto Rico and Mexico.

Still, there is no representative from the Latino record industry sitting on the executive board of the RIAA. In fact, the RIAA does not even identify Latino music as a separate genre in its published sales reports. Hispanic music falls under the sweeping category of "other.

But if there is strength in numbers, it would be wise for Fonovisa not to withdraw from the RIAA but to join forces with other Latino members of the RIAA to form a lobbying bloc. Such an effort was attempted two years ago, when RIAA chairman/CEO Jay Berman met with U.S. Latino record executives to plant the seeds for a Latin committee. Lamentably, as one Latino record executive recalls, the participants from the labels were so contentious and unprofessional during discussions that no consensus could be established for a Latino entity within RIAA.

A follow-up meeting never convened.
Bad Animals Turns To Audio Post
Recording Takes Back Seat At Seattle Complex

BY PAUL VERN

NEW YORK—Executives at Bad Animals, the Seattle facility co-owned by Ann and Nancy Wilson of Heart and audio industry veterans Steve and Deborah Lawrence, have decided to exit music recording and concentrate on the burgeoning audio post-production business.

The home of such hit albums as R.E.M.’s “Automatic For The People,” Soundgarden’s “Superunknown,” and Pearl Jam’s “V,” Bad Animals has earned a reputation as one of the world’s premier recording studios.

President/CEO Steve Lawrence says, “While we say we’re getting out of the recording of music, there will still be some music produced at Bad Animals. Ann and Nancy Wilson and Heart will still record here. There’s a select group of artists we enjoyed working with in the past, and we’ll continue to work with them in our Studio X. We enjoy our relationship with the guys from Pearl Jam, Soundgarden, and Alice In Chains. We probably don’t want to do whole records, but if they’d like to mix here, that would work. Certain types of overdubs would also work.”

Lawrence notes that the rates for Studio X, which opened in 1991, are less competitive than they have been to date. “It’ll be a situation where they want to work here and we want to work with them,” says Lawrence.

Lawrence says the decision to concentrate on post-production was motivated by the higher profit margins that exist in that sector.

“We’re not better known as Bad Animals the recording place, we were also big as an audio post house, and our profits have come from that side of the business.”

Lawrence continues, “I love the music business, and my partners are integrally involved in the music business, but the long and short of it is that with the competition in the music business and the expense of maintaining a happening place, it just doesn’t pencil out. We were paying our bills just fine, but we weren’t making any money in that business.”

To illustrate the eroding profitability of music recording, Lawrence notes that studio rates “literally have not gone up since 1970, and $1,000 a week was a lot more in 1970 than it is now. That’s because of all the home studios, the artists and producers who build their own rooms, and the big kids don’t have to make money and make it difficult for those of us who do.”

By contrast, audio post and multimedia areas that have blossomed over the years in Seattle, and at Bad Animals in particular. The studio has recently worked on soundtracks for award-winning commercials, the Emmy-nominated program “Disney Presents Bill Nye The Science Guy,” and a number of multimedia titles “A Passion for Art” and “Material World.”

To make the conversion from music to post, Bad Animals plans to sell two API consoles (which Lawson says have been impeccably maintained over the years), its Sony 3024 multitracks, and some onboard equipment, including a Dolby processor. The studio will keep its Studer multitrack machines and some of its select microphones, including a pair of Neumann M-49 models.

“So many times, you go to these equipment fire sales, and there’s a bunch of junk there,” says Lawson. “We’re not going out of business, we’re just changing our business. We want to move the stuff, but we don’t want to give any of it away.”

The tracking rooms for Studios A and B will be converted to a game room and a Foley/ADR stage, respectively, and their corresponding control rooms will house new Avid AudioVision systems. Rooms C, D, and E are already post-production studios and will continue.

(Continued on next page)

Bad Animals

Denis Degher’s Red Zone Blends Old With New

BY DAVID JOHN FARINELLA

LOS ANGELES—Just how many more times does this have to happen? A band records a demo tape that pleases everyone from the producer to the bass player, and it gets the band signed to a major label. The band goes on to release an album or two, doesn’t get much support, and negotiates its way out of the contract.

A couple of days later, the band members call their friends in Pearl Jam and the Red Hot Chili Peppers and form an alternative rock supergroup. They sell their original producer/engineer and re-record their first album. Just another day in L.A., right?

Well, maybe not. But that’s what happened with producer/engineer Denis Degher and the band Rob Rule. The supergroup, formed by members of Rob Rule after that band’s demise, goes by the name of Thermador, and its debut album, “Monkey On Rico,” is due March 12 on Atlantic Records.

In addition to former Rob Rule member guitarist/vocalist Rob Rule, guitarist David King, and bassist Chris “Web” Wagner, Thermador includes guitarist Stone Gossard from Pearl Jam and a rotating drum team of the Red Hot Chili Peppers’ Chad Smith and the Vanishes’ Josh Freese.

The sessions were a casual collaborative process, according to Degher: “Bobbie had some ideas for songs, Stone had some riffs, and Chad had some grooves, and they all came together,” he says. “There was just this chemistry going on where they just started hammering out songs right on the spot. What was amazing is that we cut four or three tracts at the first night. It was unbelievable. It really fell into place.”

And while this new work was fresh, it was also reminiscent of Degher’s beginnings as a producer/engineer.

“It was a throwback to the earlier recording days, where you get some good music and ideas and put them together, and everybody just plays,” says Degher. “It’s kind of more enjoyable, as opposed to sitting in those yawning all day long,” he adds with a laugh.

Actually, it’s a knowing laugh, considering that he has spent the majority of his life in one commercial recording facility or another. He started his career and his training as a mastering engineer at Conway Studios and worked his way up to first engineer and producer. He has been at the helm of Red Zone Studios—which used to be the “A” room of Kendun Recorders—for the past nine years.

In its heyday, Kendun was home to such hit albums as Marvin Gaye’s “Sexual Healing” and REO Speedwagon’s “Hi Infidelity,” plus projects by Quincy Jones, Frank Zappa, Ringo Starr, and George Harrison.

When he opened Red Zone, Degher found a couple of rooms that were in great shape. Originally designed by Tom Holley, the main room has stayed the same under the Red Zone banner. Degher says, “The old adage ‘don’t fix it if it ain’t broken’ is in effect here.”

However, the control room has gone through a bit of retuning. “The control room originally had a Tom Holley Westlake Eastlake monitoring system, but we brought in a different monitoring system,” Degher says. “So he called in Vincent Van Haaft to update the acoustics of the room.”

Since then, he has gone through a couple of different boards, including the original board and a Neve V series board. “Our current recording board will finalize everything up with an 8000 input Trident 80C console, to which he has added his own custom automation. And since the sound of a group tends to be a tad warmer and more

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 17, 1996)

CATEGORY HOT 100 R&B COUNTRY ALBUM ROCK CLUB-PLAY

TITLE Artist/Producer (Label)

ONE SWEET DAY Mariah Carey & Boyz II Men (RCA)

NOT GON’ CRY Mary J. Blige (BMG/Artista)

BIGGER THAN THE BEATLES Jon B./J. Dallek (Epic)

THE WORLD I KNOW Collective Soul (E. Polak/M. Serletic/Atlantic)

RECORDING STUDIO(S)/Engineer(s)

CRATE: HIT FACTORY (New York) (Chris J. Sikowski/Elton John/Mark Linkous)

THE TRACKEN PLACE (Los Angeles) (Bud Goldman)

SOUNDFISH (Nashville) (Mike Bradley)

CRITERIA (Miami) (Greg Archila)

RECORDING CONSOLE(S)

SSL 8000G/New VRSP Legend with Flying Faders (Euphoria CS 2000)

Trident Vector 432 (New 8078)

Trident Vector 432 (Soundtracks)

RECORIDER(S)

Sony 3348

Sony 3348

Sony 3348

SONY MCI 24

MASTER TAPE Ampex 499

Ampex 467

Ampex 467

Ampex 456

Ampex 499

MIX DOWN STUDIO(S)/Engineer(s)

SONY STUDIOS/CRATE (New York) (Nick Nous/Nicki Kozac)

RECORD PLANT (Los Angeles) (‘Bass Kitty’ Bob Brockmann)

SOUNDFISH (Nashville) (Mike Bradley)

MIX THIS (Pacific Palisades, CA) (Bob Clearmountain)

REEL TIME (New York) (Ernie Lake/Bobby Guy)

CONSOLE(S)

SSL 4006G

SSL 4000G Plus with Ultramount

Trident Vector 432

SSL 4000G Plus Soundtracks

RECORIDER(S)

Sony 3348

Sony 3348

Sony 3348

Sony 3348

Sony 3348

MASTER TAPE Ampex 467

SMK996

Ampex 499

Ampex 467

Ampex 499

Ampex 499

MASTERING Engineer GATEWAY Bob Ludwig

FUTURE DISC Eddy Schreyer

GEORGETOWN MASTERS

PRECISION Stephen Masters

FRANKFORD WATINE Tom Moulton

CASSETTE MANUFACTURER Sony

BMG

Sony

WEA

WEA
DEGHER'S RED ZONE
(Continued from preceding page)

organic, Degher has distanced off his vintage Neve 1073 pre-amps and has been using older equipment of late.

Of course, he's got his share of all of today's best technology, including such effects as the Lexicon 480-L, Eventide 2016, T.C. Electronics 2290, Eventide H-3000, and the Yamaha SPX-90, to name a few. He also boasts a variety of microphones, including tube units, such as the Neumann M-49 and the Sony C-37A, as well as the Neumann U-87, AKG-414, AR-451, Electro-Voice RE-20, and a bunch of Sennheiser 421s.

Artists and engineers using Red Zone have access to an Otari MTR-90 MXH-24-track, an Otari MTR-12 analog mastering deck, and a Sony JH-110, as well as Panasonic and Sony DAT machines.

"I'm melding together quality vintage equipment with some of the more modern equipment, trying to create, basically, a clean, punchy sound," says Degher of the equipment additions he has made to Red Zone. "I was trained to go for a clean sound. We didn't have digital reverbs in 1979, when I started. Well, there was the $25,000 EMT 250."

Back then, Degher was still using the Cooper Time Cube, which, he explains, was a sealed box filled with different lengths of garden hose, to give either a 30- or 34-millisecond delay.

"What I find interesting now is that I have a facility that enables me and many other clients to record in a pretty live environment," Degher says. "That environment also affords the opportunity to work in nearly any genre, from the alternative vibe of Thermaic and the singer/songwriter craft of Lova MacEwan, whom Degher has signed to his production company. Other recent projects recorded at Red Zone include an African-drum-laced album by Tribe After Tribe.

"I have to say I'm a generalist or a Renaissance producer, but I feel comfortable doing a lot of styles of music," says Degher. "It almost allows me to bring something to the table that some other people don't if they are locked into a specific genre of music. I feel kind of lucky that I've been able to do that."

Then, with a smile, he says, "The only thing I haven't done anything to speak of is country. But I think I could work in that vein too. Who knows what's going to knock on my door next?"

BAD ANIMALS
(Continued from preceding page)

ue to function in that capacity, according to Lawson.

He notes that Bad Animals is fully wired for ISDN networking, and there are plans to use the service to link facilities in New York, Los Angeles, Chicago, and elsewhere.

While the conversion from music to post takes place, Bad Animals' recording rooms are still thriving, with Soundgarden recording in Studio A and mixing in Studio X, according to Lawson. "It's not like it's some rundown place," he says.

Lawson plans to continue his active involvement with the Society of Professional Audio Recording Executives. He notes that he will serve on a panel on niche marketing at a SPARS event in Los Angeles in May.
‘Blackbird’ Song Rights Disputed
At Issue Is Cocker’s Version On ‘Sleepless’ Album

■ BY IRV LICHTMAN

NEW YORK—The question of which publisher collects mechanical royalties from recordings of songs that were licensed before being reacquired by the authors or their successors, supposedly clarified in a 1965 U.S. Supreme Court decision, has flared up as an issue again in federal court.

The latest dispute is Joe Cocker’s 1969 recording for A&M Records of “Bye Bye Blackbird,” which appears on the soundtrack to the 1982 film “Sleepless In Seattle.”

The 1926 song, written by Ray Henderson and Mort Dixon, was licensed to Sony Music Entertainment for use on the soundtrack album, which has sold more than 1 million copies.

The plaintiff, Fred Ahltiel Ole Clever, owner of the Cocker Leaf Music, says it is owed thousands of dollars that have been collected by the previous publisher/owner of the copyright. In addition, the song says that if the A&M recording is licensed for future uses, royalties will be paid to heirs of Dixon who are not entitled to them. Dixon died in 1958.

According to a filing in U.S. District Court in New York, Ahltiel/Ole Clever claims that defendant Warners Music Inc. was the Dixon estate’s exclusive publisher before the Columbia estate gained Dixon’s rights in 1982, with no rights to mechanical royalties stemming from the sale of the soundtrack album.

Under the 1970 revision of the Copyright Act, an author or his heirs can “terminate” the publisher’s rights and recapture rights to a song for a period of 19 years after the copyright’s renewal year, which in the pre-1978 life of the copyright.

Ahltiel/Ole Clever, which acquired publishing rights to the song in 1986 after making a deal with Dixon’s heirs, claims an exception to a landlord tenant lease agreement with U.S. Supreme Court. That 1965 decision, in Mills vs. Snyder, gave the music publisher from the pre-1976 termination period the right to collect mechanical royalties on licenses granted before the copyright was recaptured by an author or his heirs.

However, Ahltiel/Ole Clever says that those rights are restricted to A&M Records’ marketing of the recording, not its use by another label, a situation that requires the issuance of a new license.

According to the action, Warner-Chappell does not dispute Ahltiel/Ole Clever’s rights to Dixon portions of the song or Ahltiel/Ole Clever’s synchronization deal for the song’s use on the soundtrack, which is licensed on the soundtrack to “Sleepless In Seattle.”

But the suit charges that the Harry Fox Agency, while not a party to the action, incorrectly granted Warner-Chappell a license to use the song on the Sony soundtrack after it was directed to do so by that publisher. At press time, Fox legal representatives, aware of the dispute, had no comment.

The question to be resolved by this case, says Robert Osterberg of New York-based Ahelman, Frayne & Schwab, attorney for Ahltiel/Ole Clever, “concerns the whole post-termination licensing procedure of the Harry Fox Agency.

“At present, whenever a new form of pre-termination recording is released after termination, the [Fox] Agency issues the license on behalf of the renewal publisher. That includes soundtrack albums, greatest hits, and any other compilation. This practice substantially diminishes the value of the publisher’s rights that Congress intended to confer through the termination provisions. In this case, and probably many others, the owners of the termination rights express the designation by Congress also suffer.”

Osterberg says the decision in Mills vs. Snyder, as well as a recent U.S. Court of Appeals decision, supports the plaintiff. The Supreme Court decision, he says, focuses on the entire contractual relationship in existence at the time of termination to decide who owns a song’s rights.

In this case, Osterberg asserts, the only license permitting use of the song is held by A&M, and its appearance on the Sony recording requires a new contract with the publisher, who holds in this. In copyright parody, the Sony soundtrack constitutes a new derivative right.

“I think there are clear contractual papers, and obviously we disagree with the complaint,” says Don Biderman, executive vice president of Warner/Chappell. “We’ll defend against it.”

For the Ashenden family of the song, it’s understood that Warners/Chappell and the current publisher of his share have made an agreement in principle in the matter.

Michael W. Smith Sells Cos. To OMG, Signs Publishing Deal

■ BY DEBORAH EVANS PRICE

NASHVILLE—Opryland Music Group, majority owner of the Nashville-based contemporary Christian artist Michael W. Smith’s two publishing companies, O’Ryan Music and Whitney Katie Music, has sold both to Anaheim, Calif.-based O’Ryan Music Group, Inc., and has signed Smith to an exclusive publishing agreement that covers his current Reunion Records album, “I’ll Lead You Home,” as well as a number of future projects. No purchase price was announced.

In a phone call, Smith says, “Those are my babies. I’d had the publishing companies 13 years. There was ‘Place In This World,’ ‘I’ll Be Here For You,’ tons of songs. But it seemed like the right thing to do. I felt like I found a publishing company that had a real passion for my music and could really work this catalog.”

Smith’s music is a valued commodity because he is considered one of Christian music’s top artists and is one of the few to have garnered major mainstream success. Among his more popular singles are “Place In This World,” which peaked at No. 6 on Billboard’s Hot 100 Singles chart in July 1991, and “I Will Be Here For You,” which went to No. 27 in November 1992. “I’ll Lead You Home” debuted at No. 16 on the Billboard 200, one of the highest debuts by a Christian artist, on the Top Contemporary Christian chart, it held the No. 1 position for 11 consecutive weeks.

Opryland Music Group VP Jerry Flowers says, “I think people touch him when they hear his songs. He’s had a lot of hits. It’s quite an experience, when you get the chance to work with him, and the way the people respond, you told us it felt like family.”

Smith’s special “excitement” about having his songs actively pitched. Before the sale, Smith’s companies were administered by Reunion Publishing, but he has never had a song-pluggers. He says it was something he had to do in order to pitch his songs before he had never taken the time to hire someone.

In addition to working his catalog to the Christian, country, and pop markets, OMG will be promoting Smith’s new efforts. “The futures deal I did with them was a publishing [agreement],” Smith says. “I’ve got to come up with a name for the new company. There’s gonna be a new publishing [company] [in Rocketchest].” Smith’s (name of his music venue outside of Nashville), but we want to make sure there’s not a conflict. I’ll probably decide in the next week.

Smith says his wife, Debbie, who has written songs and Borders as well, also will be as “Friends,” was co-owner of the companies he sold to OMG and will most likely write for his new venture.

“I think they’ll really produce a lot of activity on the catalog and the futures deal. I think it’s another opportunity of networking with some other people in terms of writing,” Smith says, “I think it will spur me on. When I start networking, it inspires me.”

OGM has his enthusiasm. “I believe this is the beginning of a new chapter in his songwriting,” says OMG creative manager Kendall Hewitt. “He has pressed overseas to writing beyond his projects, I’m excited to have the opportunity to work with him.”

OGM initiated its Christian music division last spring. So far, one other Christian writer it has signed has been hit tunesmith Jeff Borders, a Warner-Chappell writer. OGM recently signed 12 songs Borders has written for OMG, the company has holds on eight of them. Flowers sees the signing of Smith and Borders as elevating OMG’s profile and showing its commitment to the Christian market.

W/C’s Top 10 Love Songs; Berlin’s ‘Purchase’ Returns

LOVE THEM DO: OK, we missed our pre-Feb. 14 issue for the following survey done by Warner-Chappell Music that picks 10 of the publisher’s timeless tunes, but let’s say we’re way ahead of next year’s Valentine’s Day. Words & Music also thinks there are a few surprises. Here’s the list:


One ironic note: As a lyricist, Ira Gersh- win, who wrote his brother George leads the pack for songs by word key group words, the two top 10ers, was not overly fond of writing sweet love ballads.

NEW SONG DATABASE: Songscape, a database of music and recording listings, will appear on the Internet’s World Wide Web March 1. Ron McGowan, VP of business affairs at the Genus Group (Songscape’s parent), said the database complements current services offered on the Internet by performing right groups ASCAP and BMI.

Songscape will provide “creative search methods based upon a variety of objective and subjective music classifications,” McGowan says. “We think there aren’t currently any assigned classifications for each song in the database based on standard industry categories such as performances, awards, hit information, and usages.”

With this service, a music user can search for a song by key word group, along with conventional

by Irv Lichtman

“We Buy the Songs” and “Look Who’s Dancing” are both available for $25,000.

by Irv Lichtman

“Of These I Sing,” which had a score by George and Ira Gershwin. One of Berlin’s entries, “It’s A Lovely Day Tomorrow,” is not well-known now, but it used to get around and is one of Berlin’s most engaging anthems of optimism.

The music director is Bob Fisher, a conductor who also knows these neglected musicals. Interestingly, Berlin will be seated at Carnegie Hall June 1 when Fisher hosts “Irving Berlin/Musical Theatre For Teachers: A Workshop.”

PRINT ON PRINT: The following are the best-selling bibles for February 1996:

1. Red Hot Chili Peppers, “One Hot Minute.”
2. Hootie & The Blowfish, “Cracked Rear View.”
Asian Breakthrough

Shiny, Impenetrable Images and "A Schedule From Hell": Marketing The Sino-Pop Idol

By Mike Levin

Andy Lau is at the top of a 10-foot metal lamppost looking out over a bleach in Hong Kong's New Territories. On the ground, a TVB crew is wondering when he will come down so they can get on with filming the singer's music video.

For the Hong Kong press who follow Lau like groupies, this is a prime photo op. For video director Gunner Tang, it's a delay. "C'mon, Andy's over," she snaps, but not too loudly, because Andy is more than king of the mopped pole; he's one of the kings of Chinese music, and no one in Asia rags on a pop monarch.

The video shoot is a short one—four hours, two locations and only one start—Monique—who spends her time wrapped in Andy's muscular arms and gazing into his smoldering eyes. It's quick because Chinese music videos are formulaic—soft-edged clones of some monochromatic script original—just like the repertoire Lau and his fellow Canto-Kings have been releasing for the past 15 years.

But formulaic or not, Chinese pop music is Asia Pacific's favorite. For every Kenny G or Elton John album that sells across the region, Lau will sell three. This happens because the 34-year-old is so firmly entrenched as a star—not only music but also in movies (media time is limited, and companies must maximize product exposure)—that it is difficult to think of pop music without him. Imagine Christmas without Bing Crosby.

Lau's fans see him as a father figure, a brother and as a sex symbol. He's also a symbol of good times and good feelings. It's not so difficult to understand, when

Continued on page APQ-3

Touring Boosts Sales, But Foreign Acts Should Be Prepared To Spend Time And Press The Flesh

There are two misconceptions about Western music in Asia. One is that big-name artists sell themselves; the other is that any artist can tour anytime.

Regional marketing managers seem to be the only ones to understand that international artists are no longer the sure-ticket they once were. They'll tell you Asian markets have to be worked like a Mary Kay cosmetics seminar—"network or die." And even after six countries and 60 promotional interviews, foreign acts can be easily ignored because there are few live-music venues available for concerts.

Some Westerners have understood the clues, and two do it better than anyone else. Kenny G and Bon Jovi not only concentrate in

Continued on page APQ-3

Radio Turns Up

Deregulation trends and a new breed of programmers are helping Asia's most important marketing tool shed its bad rep

By Mike Levin

There is no mistaking music-radio's reputation across Asia: inflexible management, hounding middle-of-the-road playlists, and note-minded DJs and programmers.

Throw in a healthy dose of government regulation and the medium seems out of step with satellite and cable TV and diversifying consumer demands.

The trouble with reputations is that they tend to stick around after reality has changed.

Radio may still be a step or two out of reach with listeners' tastes, but deregulation trends and a new breed of management and programmer are changing the medium's stale image.

With 100% penetration, it remains Asia's most important music marketing tool.

Radio has never really been exploited further than simply disseminating ambient music, and collecting healthy payola from record companies to do it.

"There's a long way to go before we get Western-style formatted radio, but the increase in new commercial stations is making programmers think," says Mike Mackay, GM of STAR Radio, the region's only satellite-radio broadcaster.

Deregulation not only has allowed dozens of new advertiser-driven stations to grow, it has also helped dissolve antiquated laws that for decades kept Japanese-language programming out of Taiwan and South Korea, and Chinese music out of Indonesia.

Although each country has separate and distinct laws, changes in one market have obvious effects on the others. When Malaysia allowed commercial broadcasting for the first time in late 1994, similar moves followed in Indonesia, Taiwan and Thailand. It also helped relax cable- and satellite-TV regulations at home and in Singapore. It could have been a coincidence, but not likely.

Program Experiments

Markets like Hong Kong, the Philippines and Singapore have had open and saturated

Continued on page APQ-3
TAIWAN—For major players in Chinese repertoire, Taiwan's pivotal role in the region's music business is a move to strengthen its competitive presence, as the major labels increasingly buy up local companies. A new label, headed by Elite owner David Jerng, will be established under BMG and will focus on acts that can be distributed regionwide. Elite currently has 4 artists on its roster, including Hong Kong actresses Guan You Lin and Liu Jiab Ling.

SOUTH KOREA—Three years of lobbying by international music executives—led by Warner Music International and Sony Music—could finally help the major labels increase the number of non-domestic releases in Asia's second-largest established market. A recent announcement from Korea's Ministry of Communications says the government plans to reduce censorship restrictions on audio products released by foreign-invested joint ventures. Although big domestic record companies continue to insist this will hurt their business, many fear the emergence of music publishing in the country and international trade pressure will allow international subsidiaries to triple their number of releases within two years.

CHINA—Copyright protection continues to be a painfully slow process in China. While the level of pirate CDs on the streets of Hong Kong and Singapore appears to have dropped, insiders at CD factories in southern China say the output of counterfeit music albums in their area during 1995 equaled that of 1994, contrary to reports by anti-piracy organizations. They also say production of other pirate software, such as games and videos, increased between 500% and 1,000%. Despite U.S.-Beijing negotiations, experts claim the situation is unlikely to change for the next 10 to 20 years because of the central government's lack of judicial control in areas where the factories are located.

HONG KONG—MCA Music Entertainment International's whirlwind move into Asia has provided some interesting lessons for the industry. Even with four new artists under development and two more on the way this year, MCA spent as much of its first year in the region learning about real-estate and labor realities as it did about A&R. After setting up MCA's regional office in Hong Kong and seven country offices in seven months, senior VP Greg Rogers feels the label will make a move into alternative repertoire because it fits the personality of his staff. He also sees a regionwide consolidation of distribution by all the international labels to help cut costs—and because some markets still have restrictive import practices.

SINGAPORE—Dick Lee's new contract with Warner/Chappell is raising music publishing consciousness for an increasing number of local songwriters. Singapore has been a regional leader in all royalty payments, but with Warner/Chappell, BMG Music Publishing and EMI Music Publishing finally establishing offices here during 1995, the market appears ready to accept mechanicals as a major revenue-generator. These royalties rose 22% in 1994 and about 40% last year. This is good news for composers like Eric Moo, Chen Jia Ming and brothers Wei Shiong and Shi Shiong Lee, who have broken out of the local market to sell their songs regionally. Dick Lee hopes to use his deal with Warner/Chappell to write for Broadway musicals.

INDONESIA—Indonesia has yet to shake some aspects of its development as a country. Despite improvements in copyright protection and retailing, international record companies are finding that new foreign-investment laws are not as clear as they once appeared. In November 1995, the local government finally agreed to major-label purchases of local licenses. But so far, only Warner Music International has been able to complete the deal with Hemagita. Other labels are hesitating because they say tax regulations and severe limitations on distribution and CD-importing make investment questionable. Most will keep the true extent of their local dealings "under the table" for at least a year until the government relaxes restrictions.

MALAYSIA—A small wave of international-alternative music sales that started in Hong Kong, Singapore and Taiwan during 1995 is spreading to neighboring countries. In Malaysia, music executives say they must now fit alternative into marketing strategies—even if the volumes are nowhere near pop ballads—if they are to keep current with young consumers. When Western acts Green Day and Offspring passed the 30,000-unit mark last year, local subsidiaries of major labels jumped on the wave. Many cite airplay on new, private radio stations like Time Highway as a showcase for new music. Also, exposure in urban nightclubs and a growing promotional presence in retail outlets are pushing A&R executives to start the search for domestic alternative acts.

TAIWAN—A trend toward national-alternative music is changing the sound in Taiwan. Bob Chen and his New Formosa band are blending Manilarm, Taiwanese, Hakka/Guangdong influences into modern grassroots pop, encouraging people to "get along together." Rock Records is also moving into a similar repertoire with Black List, an indigenously-based music group which believe native Taiwanese music is the base for virtually all Asian styles. Rock artists Wu Bai & China Blue are taking Taiwanese oldies and turning them into rock 'n' roll anthems. Many in the industry enjoy the trend, saying that the market needs new music and that this new repertoire is not only creative but adds to a national feeling.

MALAYSIA—Asian music-award shows are so numerous and varied that a lack of standardization gives them little effect on record sales. In Malaysia, an exception to the rule is forming. The Anugerah Industri Musik (Music Industry Awards) are not only recognized as a definitive industry benchmark, they are also boosting sales for winners. Bahasa R&B artist Ning Baizura saw sales of her debut album "Dekat Padamu" increase tenfold to 200,000 units after winning 1993's best-new-artist award. With local media now adding an overall quality consensus to the event, executives view each award with enthusiasm. The third-annual affair will be held in March, featuring 17 awards from best English album to best sound engineer.

CREDITS
Billboard's first Asia Pacific Quarterly was written by Mike Levin in Hong Kong with reporting and contributions from Hiroshi Fujii in Taiwan, Gary Van Zuylen in Thailand, Alexandra Nuvich in Malaysia, and Philip Cheah and Gerrie Lim in Singapore.

MARKETING AN IDOL
Continued from page APQ-1
he started his career, much of Asia was still experimenting with the telephone.

But he’s had as much to do with rapid socioeconomic development as it does with music. In the 1970s, record companies like Warner and PolyGram found a recipe for middle-of-the-road ballads and cover versions that consumers accepted as their expression of a positive future, and packaged it as contemporary entertainment. How else could a 15-year-old girl and her father sit together on a Saturday night and sing the same karaoke songs?

"Have you ever seen a Chinese person sing a sexy song? No [label] wants it. [The music industry] is not about life’s problems and personal development; it’s about an emotional connection," says Lau in excellent English. "My voice is far from perfect. [But if] my songs can move you, then it’s good music."

SELF-CONTAINED UNITS
Asian celebrities are self-contained units—singers who act, actors who sing—and all of them complete with shiny, impene-
trable images. They are surrounded by publicity machines that never reveal human failings and a media that rarely asks.

IN THE 1970s, record companies found a recipe of MIDDLE-OF-THE-ROAD BALLADS AND COVER VERSIONS that consumers accepted as their expression of a POSITIVE FUTURE, and packaged it as CONTEMPORARY ENTERTAINMENT. How else could a 15-YEAR-OLD GIRL AND HER FATHER sit together on a SATURDAY NIGHT and sing the same KARAOKE SONGS?

In the midst of this, Lau strides like a myth. But a mid-30s sex symbol?

"It’s nice sometimes, but it’s only part of my image. It’s acting, the same as when I try to make people believe I’m a musician," he explains.

It’s ability to flash personal glimpses that endears him to the public. Even Monique the model grumbles about how well he connects with people and "can’t reach his own heart."—a fan’s way of saying that they don’t make him like this anymore.

400,000-UNIT "BUST"
Lau’s new Cantonese release in April and a Mandarin record in the summer will be considered busts if they don’t sell a combined 400,000 units. There is little chance of that happening, because record companies still expect about 60% of their sales to come from singers like Lau. And there are many more ways of achieving that goal.

After the video shoots, there’s time for a quick bite before heading off to TVB’s studios to appear in the top-rated "Jade Solid Gold," a Saturday-night Hong Kong TV staple featuring four of the genre’s top stars singing to caused music in front of a teenage audience.

This was a few more interviews, a late-night ride back to the recording studio Lau co-owns to finish off two tracks on the new album, a couple hours of sleep and a morning flight to northern China for six weeks of shooting on Lau’s 85th feature film.

Continued on page APQ-6

Continued from page APQ-1
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Billboard Magazine PLUGs.in With Jupiter Communications

Billboard magazine is the official publication and primary sponsor for the upcoming PLUG.in New Music Meets New Technology Symposium, July 16-18 at Cooper Union in New York. This three-day confab aims to bring executives, artists, and media developers together to discuss how the new media revolution relates to key music industry issues in the areas of broadcasting, distribution, performance, and publishing.

Elisa Tomassetti, Billboard's marketing director, is excited about the magazine's participation. "Billboard is dedicated to keeping the industry informed on new technical developments that affect the music and home entertainment landscape. Being involved with PLUG.in is just another way of strengthening our commitment to the evolution of music-related industry on the Internet," she says.

Keynoter Thomas Dolby, president/CEO of Headspace, will be joined by an outstanding roster of executives and artists from a cross-section of industries:

- Laurie Anderson
- Ed Bennett, president/CEO, Prodigy
- Marc Geiger, VP of marketing, artist development, and new media, American Recordings; co-founder, Lollapalooza
- Jason Olin, president, CDMow
- Matt Farler, senior VP of programming and new business, MTV Online
- Bob Gourley Jr., editor and publisher, Spin magazine

Topics to be featured at this event include:
- Digital Distribution: Online Sales, Ticketing, and Cross-Promotions
- Music Media: Producing Homegrown and Traditional Content for the Web
- Music Being Digital...Artists Roundtable

Other sponsors for PLUG.in include: Apple, Prodigy Music Boulevard, The Entertainment Connection, PolyGram Online, atcom.com, and OnLamp Multimedia.

Jupiter Communications LLC is a New York-based research, consulting, and publishing firm specializing in emerging consumer online and interactive technologies.

For more information on Billboard's involvement with the symposium, call Phylleli Demo at 212-536-5002. To register for PLUG.in, contact Jupiter Communications at 212-769-5000.


Billboard is reserving space for its 1997 International Talent & Touring Directory, slated to hit streets on Oct. 2. Its unparalleled strength as a directory makes it a great vehicle for:

- exposing your message to our devoted readership of artists, labels, venues, corporate sponsors, managers, promoters, agents, etc., who refer to the guide daily

With the power and prestige of the Billboard name behind it, ITTD is the ultimate all-in-one reference guide for the talent and touring community, included with listings of:

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Dance Music Summit - Chicago Downtown Marriott - July 17-19
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Macarena' Charting In Triplicate

MACARENA continues to make chart history. While the Bayside Boys Mix of the Los Del Rio tune on RCA bullets 8-3 on the Hot 100 and becomes a contender for No. 1, a Spanish-language version of the song by the same artist debuted at No. 72. Released on BMG U.S. Latin, this is not the original Los Del Rio track from 1993, but three remixes that travel at different beats per minute than the Bayside Boys Mix.

It's the first time since the Righteous Brothers recorded a new version of "Unchained Melody" to compete with their original version (released because of its inclusion on the "Ghost" soundtrack) that two versions of a song by the same artist coexist on the Hot 100. The two "Unchained" melodies were on the chart in 1960.

As that wasn't enough "Macarena" news, there is another version of the song on the Hot 100. Los Del Mar's interpretation on Radical/Critique slips 85-96. After consulting with Rob Duckee at MediaBase/Premiere Radio Networks, we decided that, the last time there were three versions of a song on the chart at one time was in April 1977, when Bill Conti, Maynard Ferguson, and Current were all listed with "Gonna Fly Now," the theme from the first "Rocky" film. The Current version lasted only three weeks, so if Los Del Mar vanishes next week, the "Macarena" hat trick will equal the "Rocky" triple play.

AT THE CROSSROADS: Bone Thugs-N-Harmony's "Tha Crossroad" remains at No. 1 on the Hot 100 for an eighth week, tying "Jump" by Kris Kross as the most successful rap single. Toni Braxton is still No. 2 with her two-sided hit. It's her most successful chart single to date, but you can bet she'd like to be No. 1. And 2Pac's two-sided hit, now listed with "How Do U Want It" as the A-side, bullets 4-3.

The 2Pac single on Death Row/Interscope marks or ties career highs for almost all of the artists involved. 2Pac's previous Hot 100 peak was the No. 9 posting of "Dear Mama" in April 1995. KC and JoJo of Jodeci, featured on "How Do U Want It," went to No. 4 with the group's cover of Stevie Wonder's "Lately" in August 1998. Roger Troutman, one of two artists featured on the Zapp B-side, "California Love," went to No. 3 in February 1988 with "I Want To Be Your Man." Only Dr. Dre, the other artist on "California Love," has had a bigger hit. "Nuthin' But A 'G' Thang" peaked at No. 2 in March 1993.

Of course, if "How Do U Want It" "California Love" moves to No. 1, all involved will have their first Hot 100 chart-topper.

TWO TWO'S: Michael and Elynn Braxton's oldest daughter, Toni Michelle Braxton, is not only No. 2 on the Hot 100, she's No. 2 on The billboard 200. That's where "Secrets," her second album, debuts. Her first LaFace/Arista release debuted three years ago this month at No. 36 and reached the top 10 in its 17th week. Fourteen weeks later, it was No. 1 on Top R&B Albums, where her debut album had three consecutive weeks at No. 1, "Secrets" enters at the top.

DION'S NO WANDERER: Celine Dion remains at No. 1 on the Adult Contemporary chart for a 15th week with "Because You Loved Me." That's the longest-running AC chart-topper in history, beating the 13-week run of Mariah Carey and Boyz II Men's "One Sweet Day." Those singles have monopolized the pole position for the last 28 weeks.
TOURING
Continued from page 1090

by outsell all other Western artists, they are virtually guarantee
access to concert venues when they decide to tour.

"Consumers may like to see the artists, so if you aren’t
willing to spend time here, you just don’t get it," says Shen Po
Chen, BMG Entertainment manager. "Kenny and his
manager know how to deal with peo-
ple in Asia. They understand
how to push a new album."

For each release, the U.S. sax-
ophonist will make at least one
court, often adding an
extra trip to South Korea, which
accounted for the majority of
regional sales for 1994’s"Miracles" (1.3 million units) and
1993’s "Breathless" (1.5 mil-
lion).

BMC’s country offices love
promoting the lyric-less ballads,
which fit so neatly into Asia’s
pop mentality. A proposed
March tour would be the highest
international priority for local
executives, who can work an entire catalog around a
Kenny G tour.

SOURCING LOCAL TUNES

["Kenny G] knows his target audience and is always sourc-
ing local tunes to blend with his music, which shows he cares
about the market," says Caroline Quirk, promotions manager
at BMC Singapore.

Kenny G included Chinese folk songs on his last two
albums: "Spring Breeze" on "Miracles" and "Jasmine Flower"
on "Breathless," which contributed to combined sales of
more than 200,000 in Singapore, a market of only 3.5 million people.
A new tour could add between 20,000 and 50,000 units to cat-
alog sales.

In Hong Kong, both BMC and Tower say they devote
entire store sections to Kenny G albums when he appears
locally. "For any artist who is so in tune with, and impor-
tant in, Asia, [BMC] is very prepared with everything we need," says
BMC managing director Phillip Kung. "We can triple sales in a
matter of days."

In Taipei last year, Tower reported a fivefold increase in
sales when Kenny G played two concerts. "It depends on
which artist, but concerts are usually more helpful than pro-
motional tours," says Tower’s regional store manager, Jagger
Yang.

TouRiNG

Bon Jovi’s performance are the best marketing tool avail-
able in the highly competitive Asian markets where rock music has a
strong following. PolyGram Thailand says that the group’s annual
congresses have pushed sales of its last two albums past
the 200,000-unit mark. A proposed tour in June will be promot-
ated extensively on radio and TV and is certainly to boost sales of
the band’s entire catalog.

The band’s commitment to Thailand, which includes shoot-
ing the video for its "This Ain’t A Love Song" video there, has made Bon
Jovi a solid favorite—although the video was banned by local
critics as "culturally insensitive" and may have hurt record
sales. Yet many fans say the group is the only Western act they
expect to see perform regularly.

PolyGram Thailand says it considers Bon Jovi to be a long-
term investment and that live concerts are the best way to
build up promotional recognition.

MEDIA MECHANICS

Malaysia and Indonesia are
similar markets in many ways.
Both countries have a huge
teenage fan base.

"This means [Bon Jovi] is highly
dependent on media mechan-
ics," says Paul Nathan,
PolyGram Malaysia’s interna-
tional label chief. Often, music
executives aren’t prepared
for the consumer response.

Nathan notes that the band’s
1993 concert near Kuala
Lumpur attracted 30,000 fans
but only boosted sales by about
20%, despite a strong two-week
promotional blitz by private radio sta-

gions.

Victoria Music Center manager
Jenny Lim says retail demand
was at least twice that of nor-
mal following the concert, but
that there was no catalog campaign ready at the time.

Across the Straits of Malacca, a "With the facilitys out here, these big [Western] tours are just
too expensive for small venues. Our key to survival
has been working with artists who are sensitive to the
consequences in Southeast Asia," says Midas MD Michael
Hopkins.

"One of my aims is to create a circuit within a country," he
continues. "Who do only one or two shows in Jakarta when
there are 190 million people in the country?"

Locally, Midas is the only full-time player in Hong Kong;
Master Arts and Yu Kuang are the main names in Taiwan;
Lishington Promotions handles international acts in
Singapore, and the Philippines has a network of local promot-
ers. M-Line has Western promotion to itself in Thailand.
Mahir Events is the only promoter capable of handling inter-
national acts in Malaysia, and Western concerts in South Korea
and Indonesia are left to one-off local operators.

—M.L.
Radio Turns Up
Continued from page APQ-1

airwaves for many years, although it has taken until now for station management to experiment with styles and programming.

"Change happens slowly because the main concern is to stay within the middle of the road where advertisers are most happy," says Matt Hackett, business-development manager of Hong Kong's Commercial Radio.

There are still no pan-regional absolutes for a medium that attracts between 10% and 20% of music-industry advertising. While big advertisers in Taiwan, Hong Kong, Singapore,

**CLASS 95 FM**

Thailand and South Korea have migrated to television, in Malaysia, Indonesia and the Philippines radio remains the biggest music-revenue generator.

Younger listeners knock Asian radio for its narrow repertoire focus where leading AM (70% of all stations) and FM frequencies concentrate on Top-40 and adult-contemporary playlists. Programmers say the market's overwhelming preference for pop music doesn't allow much experimentation.

**DEREGULATION not only has allowed DOZENS of new ADVISER-DRIVEN STATIONS to GROW, it has also helped DISSOLVE ANTICIPATED LAWS that for DECADES kept JAPANESE-LANGUAGE PROGRAMMING out of TAIWAN and SOUTH KOREA, and CHINESE music out of INDONESIA.**

Taiwan Trends

ICRT, Taiwan's only English-language station, depends on an adult-contemporary playlist weighted toward international music. The government-run Broadcasting Corporation of China is the strongest network, with seven frequencies carrying everything from sports to classical music, while the relatively new Voice Of Taipei has drawn listeners by offering a wider variety of western and Chinese music as well as talk shows about such controversial topics as pre-marital sex and homosexuality.

"Listenership here is lower than in other countries in Asia. The main problem that Taiwan stations face right now is building a format and sticking with it," says Mike Ryan, ICRT's program director.

Hong Kong's Commercial Radio (CR) has three stations that focus on music. CR1 draws most of the 15-to-24 demographic, with a near-total reliance on Chinese pop music, while CR2 is experimenting with a format that allows DJs flexibility and only plays original compositions. Metro Radio's FM Select and Hit Radio stick to a rigid AC and Chinese-pop music rotation.

Malaysia's top radio stations are government-owned that penetrate both rural and urban areas. Radio Muzik dominates with a format of international and Malay pop but is getting pressure from the country's first private station—Time Highway—which features personality-driven DJs and playlists that range from pop to house music.

"If Time Highway were to go nationwide, it would definitely give the government stations a run for their money," says Mohamad Firhad, label manager of BMG Malaysia.

**English in Singapore**

Singapore's radio is virtually dominated by English stations, all relying on strict pop rotations. Perfect 10 is Top 40-driven; Class 95 programs hits from the '70s and '80s; and One FM focuses on an older AC format. But Singapore's international youth are now looking for some form of programming segmentation.

Because of this growing shift, "It's amazing how radio hasn't picked up [popular repertoire like] jungle. Radio stations in other Asian countries pick up on trends faster as there is a clearer idea of formats," says Simon Nasser, marketing manager for Valentine Music Promotion.

Thailand is a radio monolith with nearly 500 stations covering the country. Yet the most successful concentrate totally on Thai pop music. The most successful are owned and programmed by the two biggest domestic record companies, Grammy Entertainment and RS Promotions. Grammy's Hot Wave and Radio Wave AM stations are estimated to hold a 50% share of Bangkok's listeners.

Many feel satellite networking of Bangkok's stations will bring rural Thailand's preference for folk and country music into the programming mix.

Indonesia has about 500 stations covering its huge geographic area. Most of the major players are government-run and focus entirely on pop music, although deregulation is allowing private stations with alternative formats to emerge. Independent leader Prambors allows some programming flexibility, while DMC and Sonora split their programming equally between international and domestic pop music. Mustang started as a pop station, but veered into AC music last year because of a growing consumer demand. Outside Indonesia's cities, rural-oriented stations focus on all forms of domestic repertoire.

**Korea's Dominance**

Music-radio programming in South Korea is surprisingly limited for a market nearing half-a-billion dollars in record sales. The main reason is a dominance of government-run stations, such as KBS, MBC and SBS, that have not varied their formats in over a decade. Fierce Korean nationalism dictates a near-total reliance on domestic music, about 90% of which is pop repertoire.

The Philippines offers the widest variety in programming, but tries to be "all things to all people and rarely satisfies anyone," says Dyna managing director Howard Dy, who nonetheless says his ad spending on radio increases about 20% a year.

Most music executives feel television will slowly drain radio of its advertising dollars until formatted programming emerges. But, with many governments determined to hold onto broadcasting authority, this could take some time.

**Taiwan**

Although Channel V and MTV dominate the local music-televisiion market, smaller cable stations like Hua Wei, San Li, New Friend and Bto Shun are finding room for their own programming. Hua Wei blends Mandarin, Western and Japanese videos, while the others air mostly Mandarin and Taiwanese artists. Videos can run record companies about $4,000 per airing and are being challenged by music variety shows—similar to ones that are so successful in Hong Kong—for time on domestic channels. Promotion consultants say that these shows are becoming so popular that artists are lining up to appear.

**Malaysia**

Local record execs are awaiting the mid-1996 launch of satellite broadcasting on the MEXAT system to help format music for television on radio and TV. While there are no firm forecasts on how much music programming will get airplay via satellite, it appears certain that at least one TV channel will be devoted to music and that eight of the radio stations will feature formatted programming. Currently, Malaysian TV carries only a few hours of music programming each week, and radio offers a mish-mash of everything from Mandarin heavy metal. Demand for music programming has increased dramatically during the past 12 months, and the only stumbling block is censorship laws, which tend to be strict for all types of music.

**Singapore**

MTV Asia's recent deal to broadcast its Mandarin Top 20 countdown on the Television Corporation of Singapore (TCS) follows the introduction of "MTV Most Wanted" on the same network last year. Because satellite receivers are banned and the city-state is not wired for cable TV, these programming deals are vital for MTV to gain broader exposure for its programs in an ongoing competition with STAR TV's Channel V, which also has a broadcast deal with TCS.

**Thailand**

Grammy Entertainment—Thailand's largest entertainment company—is starting to influence cable-TV programming on IBC (one of the country's two cable systems) after purchasing an 18% share of the network in mid-1995. IBC has about 120,000 subscribers. One of its channels is primarily devoted to music and is now more successful than Sky TV's Channel 2 music-TV competitor, according to local insiders. Most, but not all, of IBC's music programming comes from Grammy, while Channel 2 is mostly international-label supported. The battle heated up early in 1996, when STAR TV's Channel V launched a 24-hour Thai-reperoire channel.

**Singapore/Malaysia**

In the first move of its kind in Asia, Internet users now have access to local, online music information in these two Southeast Asian countries. In Singapore, Asia Pacific Internet offers a web site featuring news and reviews of music, film and theater. The site has been set as a guide to local nightlife, which is among the most active in the region. In Kuala Lumpur, the city's Hard Rock Cafe also has set up a web site that features information and, in the future, music samples from local artists such as Naz Baiturah, Shima and Hattan. The site's goals are to increase exposure for local acts and provide opportunities for overseas bookings at the Hard Rock Cafe.
It's a schedule from hell, yet one that Chinese stars adhere to for most of each year and accept with no more than a frustrated grunt. "People like to think their idols are perfect, like everywhere else. But they also want them to work hard and be successful in a competitive sense," says Alex Chan, PolyGram Far East's regional marketing manager for Southeast Asia.

Stars' compartmentalized lives

Stars must compartmentalize life when there are two Mandarin and two Cantonese albums to be released like clockwork each year— as well as dozens of public appearances, charity work and fan-club events that are mandatory to keep the image intact.

"Their longevity is based almost entirely on being able to develop a positive image and keep it in the media constantly. Talent really is almost a second thought, but these artists are the hardest-working people I've ever seen," says Paul Ewing, a 22-year Asian veteran and former Warner Music International VP and regional director. Lau spent most of his career as a Warner artist before moving over to his manager's Music Impact Label in 1995.

But things are changing. Pop idols are losing chart position because of media overexposure, tired repertoire and the relatively new concept of consumer choice. For the first time, Asian youth are beginning to experiment with personal development, even if it means looking at a few of life's problems.

Lau's film career has been the base for his recording success because "I've always been a better actor than singer," he admits. In movies, he plays the loner, the rebel and the bad boy (with a heart of gold); onstage he is the role model in white Armani or post-Edwardian ruffles.

The contract allows him to deflect the constant celebrity pressure of which he is obviously tired. It also is preparing him for a life where not every need is catered to. "I like being everyone's friend, but not their pet," he says.

Lau may still scour fan and fashion magazines to see whether they have more photos of him or fellow Asian superstar Jacky Cheung, but he's mature enough to see the trend toward younger, hipper music. "I've always felt that singing is where I really connect, but the [record company's] bankroll has never been there to try anything different," he says.

Perhaps it was what his fireman father meant when he let Andy know that singing was not a smart choice for wise young men. "School was never an option for me," says Lau, who nevertheless ended up in an artist-development program at TVB.

By age 20, when classmates Chan Yuen-Fai and Tony Leung went after movies, Andy was inundated by Hong Kong's media giant into the pop-orient stream. There was no real choice, he was young and wanted to be famous, regardless of the price.

There are 20 or so teenage fans waiting at the barrier as Lau leaves the TVB studio. It's late, and he can only manage a weak wave. As he climbs into a company Land Rover, he mutters. "I told them not to come, but they did. What can I do? They're just young girls."
EMIL CHAU
CHINESE POP'S NO. 1 SINGER-SONGWRITER

In just under a decade, Emil Chau has brought 18 albums to No. 1 on the Chinese music market sales charts. Over the past three years, he's sold out 52 concerts in mainland China, Taiwan, Hong Kong, Singapore and Malaysia. He's been showered with awards in five separate music markets, and in the process become one of the most recognizable faces -- and voices -- in the Chinese world.

But fame, fortune and sales are not why Emil Chau is in this business. He's in it for the music.

Emil sings from his heart. That's because unlike most of his contemporaries, he writes, sings and plays the very songs he has brought to the top of the charts in countries and territories across East Asia.


With his heartfelt lyrics, catchy melodies, and down-to-earth persona, Emil has broken the grip that pop idols have long exerted on the Chinese popular music market.

Relying on his songwriting and musicianship rather than a steady supply of cover songs and flashy stage shows, Emil has earned the love of music fans throughout the Chinese world and proved himself to be one of the region's top talents.
EMIL CHAU'S SOLO CONCERTS

Emil Chau has sold out concerts in Chinese communities across Asia. Later this year finds him heading off to satisfy fans across the globe, with concerts scheduled in Europe, North America, Japan, Australia and New Zealand.

And look for these concerts later this year:

- March 1996 Mainland China
- April 1996 Australia
- April 1996 New Zealand
- September-October 1996 Canada
- September-October 1996 Europe
- September-October 1996 Japan

July 1993 Taiwan
October 1993 Beijing
October 1993 Shanghai
October 1993 Chengdu
October 1993 Chongqing
December 1993 Hong Kong
July 1994 Taiwan
September 1994 Hong Kong
November 1994 Singapore
July 1995 Taiwan
September 1995 Malaysia
September 1995 Singapore
January 1996 Hong Kong (13 shows)
ACK RECORD

CONCERTS LATER, HE'S STILL GOING STRONG!

EMIL CHAU'S ALBUMS

Emil Chau's bottomless wellspring of creativity has produced 19 albums in less than 10 years. Whether he's singing Mandarin Chinese, English or Cantonese, Emil's unique talent and catchy melodies have propelled each of these albums to sell over 1000,000 worldwide.

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November 1991 • You Make Me Happy and Sad
January 1995 • I Am Willing To Wait
August 1988 • I Truly Gave My Love to You
May 1992 • I Remember
April 1995 • You Stand By Me
September 1988 • Sad Without You
April 1993 • The Flower Heart
July 1995 • Love Follows Us
January 1989 • More Expectation
August 1993 • Songs of Bird
December 1995 • Completely
November 1989 • The Truest Dream
January 1994 • Shining Tonight! Emil Chau Tour Live in Asia
February 1996 • Light of Love
January 1990 • I Don't Want to Be Alone
October 1994 • Nothing Will Stop Me From Loving You
February 1991 • Blue Bird
August 1994 • Music Brings Us Together

Mandarin
Cantonese
English
What motivates you to make music?

It's in my blood. I remember when I was very small, my family said I would react strongly to the songs on the radio. When I was in junior high school, we had to choose one extra-curricular activity, and although I was into basketball for a while, I was also chosen for the choir. I had more fun in choir. Whenever I heard those boys and girls' voices coming together in harmony, I felt so much energy, I just felt high. It was much better than basketball. So I just stuck with the singing.

What makes your live concerts different from the typical Chinese show?

Most other shows have lots of dancers, lots of machines, lights, explosions ... but we just sit down, sing a song, then we talk for a while, then sing more songs ... I don't know why suddenly people enjoy a guy just singing and talking without any dancers or other distractions. I think the market has been over-saturated with big, Las Vegas-style shows for the past ten years.

You've seen success in Taiwan, Hong Kong, mainland China, Singapore, Malaysia ... how do you explain this international appeal?

We still have a definition of this appeal -- it's still in the Chinese community. Take Malaysia for instance -- I don't think a native Malaysian will understand my songs as well as a Chinese person would. If I sing in English, it may be a little bit easier to broaden my appeal outside of the Chinese world. But that's not what I want right now. If I really want to break [out of the Chinese community], I'll do it with Chinese music. I'm 35 now. I can't go back and learn the jazz piano. I'll never be able to write a jazz song better than a native jazz musician. But on the other hand, if I focus on Chinese music, no one else is in a better position to do it than me. This is the only way to break the barrier. And I think Westerners will really respect this sound, certainly more than someone who can sing English songs "just like them."

From which artists do you derive the most pleasure and inspiration?

Simon and Garfunkel and the Beatles. I really enjoy the basic guitar sound. For me, the Beatles are the definition of popular music -- the wine, the life, the energy, the directness. Cui Jian from mainland China is another person I respect.

Why do people call you the "Killer of Heavenly Kings?"

A. It came from a Hong Kong magazine. They were talking about my second Cantonese album, which was selling very well at the time. Hong Kong already has four "Heavenly Kings" -- the four top-selling artists whose positions had been unthreatened for years. But during that period, my album sold better than the Heavenly Kings.

But why didn't they just call you the next Heavenly King?

I think the only answer is that I'm different from them. For one thing, I don't dance; but I do play the guitar -- and none the Heavenly Kings play any instruments. I don't think Elvis could dance, neither could Paul McCartney, or John Lennon. And these are my idols. Most other singers from Hong Kong aspire to be the next Heavenly King. But that's not my style.

Of all the aspects of your music career -- producing, performing, composing, recording -- which to you like the best?

The writing has given me the most pleasure. When I finish writing a song, it makes me feel alive. It makes me realize I'm still in the current.

Could you ever imagine yourself just singing cover songs?

I could do it, but I wouldn't be happy. I think my voice is still the main reason for success in this industry, but I'm still not a very technically proficient singer. The writing still dominates and it's the reason I started my career.

What's your next step?

We're going out for lots of concerts this year. We'll have concerts in Guangzhou, and for the first time, we'll be performing in the Chinese communities of New Zealand, Australia, America and Canada. I have 14 band members, and each one is the best from Taiwan. We've been working together for a long time, and they're willing to sacrifice their time to do the rehearsals. We really put our hearts out and give everything to our audience.

You've already had enormous success in the music world. What keeps you going?

I look at it as a responsibility. I can tell I'm one of the best in Taiwan, and if I'm already one of the best in Taiwan, I am also one of the best in mainland China. And that's a very big responsibility for me. One thing I have been trying to do is change my style a little bit. I'm 35 now, and I need to face another new stage. I know I could continue doing the same style for five more albums and still make money, but I feel that I have the responsibility to experiment and do something new. I already have a big audience supporting me, and I think if I don't do it, no one else will.

What sort of new styles would you like to incorporate into your music?

I'm thinking about blending mainland Chinese music and Taiwan popular styles together. But I don't really look at it from the melody or the kind of musical instruments we're using; that's not important. That's just like the clothing on a person's body -- it's just the outside. What's really important is the life. Many conservative Chinese people hide [their feelings] inside their heart. They don't let it out easily. But I really want to put some spirit into my songs.
UNIQUENESS IS OUR LIFE

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Established Acts Win Victoires

**Rap Newcomers Alliance Ethnik, Ménélik Also Win**

BY EMANUEL LEGRAND

PARIS—Tradition was upheld Feb. 12 when France’s premier music awards show, the Victoires de la Musique, crowned a crop of established acts—Maxime Le Forestier, Alain Souchon, Veronique Sanson, Celine Dion, and Johnny Hallyday—and left little room for new artists. Notable exceptions were rap acts Alliance Ethnik and Ménélik, which were honored as well.

Virgin Records’ Souchon took the prize for album of the year, for “Défoule Sentimentale.” Veteran Phonogram artist Hallyday triumphed with the award for best live show, while Polydor’s Le Forestier took his first best male act trophy. The women’s Victoires went to WEA Music’s Sanson (an award she had received in 1993) and Sony Music’s Dion, who—as anticipated—took the honors for best Francophone act and best song (“Pour Que Tu M’aimes Encore”).

Rap’s showing came when Alliance Ethnik and Ménélik were celebrated as best upcoming band and best upcoming male act, respectively. Alliance Ethnik’s K-Mel later said in a TV interview that he had been “too shy” and “might have ought to be created for the Victoires. The choice for up-and-coming female act stirred some debate. The honoree, Stephend, is a former RCA recording artist, now free of a contract, who is managed by the co-producer of the Victoires show, Denis Lymon. The day after the award show, on national radio network Europe 1, host Philippe Aubert asked bluntly, “Who is Stephend?”

PolyGram artists took two Victoires (Le Forestier and Zazie, the latter for video of the year) from nine nominations. Sony Music, whose acts also had nine nominations, triumphed with Dion, Ménélik, and Dan Ar Braz. Virgin France acts took four awards, which went to Les Innocents, ROD, Souchon, and Alliance Ethnik.

The export trophy for a Francophone album went to François Cabrel’s 1994 release, “Samedi Sur La Terre,” which was sold in Belgium, Switzerland, and Quebec. French-produced Deep Forest, whose 1995 album “Boheme” sold more than half a million copies outside France, was not eligible, because the act’s vocals are not in French.

Tributes were paid during the Victoires to Tina Turner, Henri Salvador (who, with Ray Charles, performed a song from the ‘60s, “Le Blues Du Dentiste”), and Mireille, an “old lady” of French chanson.

A few hours prior to the ceremonies, Turner was made a Chevalier knight of the order of arts and letters by French Minister of Culture Philippe Douste-Blazy. The Victoires show, held at the Palais des Congres in Paris, was broadcast live on public channel France 2 and on Europe 1.

**Italian Executives Charged With Briking Tax Officials**

MILAN—Italy’s anti-corruption investigations touched the country’s music industry Feb. 5, when charges were brought against Tonino Carotone, former president and majority shareholder of G. RECORD & Co.

The investigations are part of Italy’s Canti Pubblici (Operation Clean Hands), which is led by Milan magistrates. G. RECORD & Co. was Italy’s largest independent music publisher, distributor, retailer, and record label before being sold to BMG in August 1994.

Rigano has been cited on three charges of allegedly paying bribes totaling 50 million lire ($82,000) to state tax officials in 1990-92 in return for preferential company audits.

Rigano was exsited along with 120 Milan-based businessmen and officials on similar counts. Angela Rasconi, whose Rasconi Publishing empire includes the steadfast merchandising of music CDcs, will stand trial on charges of paying 70 million lire ($415,000) in bribes.

Former Prime Minister Silvio Berlusconi, whose Fininvest Group holdings include the RTI record label (Continued on page 4/3)

**TV Ad Boosts Boyz II Men Sales In Japan**

BY STEVE MCCLURE

TYO—A TV commercial tie-in with Toyota has helped drive sales of Boyz II Men’s Motown album “II” to nearly 1 million units in Japan.

The group is featured singing a track from “II” titled “Thank You” in Toyota’s campaign for its Corin four-wheel-drive RV. The campaign also includes pictures of Boyz II Men in print ads, on prepaid telephone cards, and on in-store displays, including one at the main entrance of Tower Records’ flagship Shibuya store in Tokyo.

“It’s unusual for the Boyz to do this kind of endorsement,” says Mariko Takahashi of the international product management section of Polydor K.K.’s popular music department. “Hahoko, the ad agency handling the campaign, wanted a midtempo song, and so I chose “Thank You,”” Takahashi says.

The effectiveness of the tie-ins in the Japanese market is shown by the fact that the “Thank You” single, released before the ads began airing in September 1995, sold poorly; while the album, released later, is nudging the 1 million mark (including imports). The campaign is also credited with boosting sales of Boyz II Men’s “The Remix Collection” to 200,000 units in Japan.

Not bad for a group that, according to one industry insider here, expected album sales of only 80,000 units in Japan.

“It has worked out really well,” says Carol Abe, who is in charge of international relations at Nichion, the Japanese publisher for Boyz II Men’s Famous Music.

The group last toured Japan in 1994. A 1996 tour was canceled, and there is now no word on when they will next perform here.

The Toyota ad campaign is set to run until August.

**French Producer Mary Exits BMG**

PARIS—After 10 years with BMG, one of France’s leading independent producers, Georges Mary, has switched to BMI.

The distribution deal covers all of the back catalog and forthcoming releases from Georges Mary Productions. The deal is for the world excluding North America.

Mary says, “I spent 10 great years with BMG, and I don’t regret anything. I think the company has changed—not over money matters, but over the philosophy of how its business is done.”

Mary says his productions have sold nearly 8 million units in France. During the past decade, Mary brought to BMG Canadian pop star Roch Voisine and teen star Elsa. He also owns a vast catalog of soundtracks, an area in which BMI is eager to expand. Mary will continue to act as co-producer and publisher for Voisine, whose four forthcoming albums will be with BMG.

EMANUEL LEGRAND

**Krones To Exit Columbia U.K.**

BY ADAM WHITE

LONDON—Kip Krones, managing director of Columbia Records U.K., will leave his post April 1 to return to Nashville.

“People who know me will,” Krones says, “won’t be surprised.”

U.S.-born Krones worked in Britain for 13 years, starting in 1980, moved to Nashville in May 1995, and then returned to London that July to take the Columbia post offered by Sony Music U.K. chairman Paul Burger, whom he calls “an old friend.”

Krones stresses that his exit is the result of personal considerations. “It has been a difficult family decision, which had to be resolved at this time, due to the age of my children. I have kept my head in the game, but it’s time I always planned to return.”

He has three children: two sons, 14 and 8, and a daughter, 12.

Burger says, “I am thankful to Kip agreed to help rebuild Columbia three years ago. It is clear the label is now in far better shape.”

He cites the success of such domestic acts as Leifheit and NIN and the U.K. sales success of such U.S. artists as Mariah Carey.

“Columbia is well-positioned for the challenging months ahead,” Burger says.

Krones declines to discuss his Nashville plans beyond saying that he does not expect to return to artist management. This was the field in which he worked from 1977 to 1993, first at Caribou Management in the U.S., then as managing director of the U.K. division of Jerry Weintraub’s Music Management 1/Columbia West. He later established his own London-based firm, KKR Management, whose clients included the Outfield.

Krones says that at Columbia, he “loved building the domestic roster and the opportunity to work with a large team.” His one professional disappointment is that the U.K. singles chart is so hard to work with. “Of his successor, Krones says, “I’m sure [Burger] will make an interesting appointment. He usually does.”

Krones is an international director of the Country Music Assn. and hopes to stay on that board. Although he will be leaving Sony at the close of the company’s financial year, he says he will not depart the U.K. until the end of his children’s current school year.
22 January 1996
30th Anniversary of MIDEM in Cannes

THE FIRST ANNUAL

Dance d’OR

EUROPEAN AWARDS FOR DANCE MUSIC

Congratulations to the Dance d’or trophy winners:

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OUTHERE BROTHERS (Sip/Eternal/WEA)
LA BOUCHE (MCI/BMG)
SIN WITH SEBASTIAN (Sing Sing/BMG)
OUTHERE BROTHERS (Stip/Eternal/WEA)
TECHNOHEAD (Mokum)
ACE OF BASE (Mega)
SCOOTER (Club Tools/Edel)
20 FINGERS (S.O.S.)

... and good luck for next year!

Thanks to all the other wonderful and talented artists whose performances contributed to the success of this gala event:
Alliance Ethnik, Boyz II Men, Bryan Adams, Coolio, DJ Bobo, E Type, East 17, Fun Factory, Masterboy, Mellowman, Menelik, MN8, Sister Queen, Whigfield, 740 Boyz.

The «Dance d’or» selections are based on the Eurochart Hot 100, provided by Music & Media in Amsterdam.
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STEVE JONES, USA TODAY:
“THERE’S CERTAINLY NO SOPHOMORE JINX AT WORK HERE. FOR BRAXTON, THE SECOND TIME IS A CHARM.”

FEATURING HER BILLBOARD #1 SINGLE, “YOU’RE MAKIN ME HIGH”.
ALONG WITH,...LET IT FLOW...UN-BREAK MY HEART...I DON’T WANT TO.

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In
Memory of
John Pfeiffer

A
Classical Music
Legend

We will miss him.
**Zomba Fortifies A&R At Jive, Internal Affairs**

**By ROBBERT TILLU**

**HILVERSUM, Netherlands—**The Arcade Music Group has acquired European release rights to U.S. band Chicago's 1969-80 catalog, which was originally released by CBS Records. The catalog encompasses the group's entire recording career before it switched to Full Moon Records in the early '80s. The Netherlands-based company will release 12 Chicago catalog titles at midprice on the CNR Music imprint and will launch a pan-European marketing campaign. The drive's linchpin is the Feb. 13 release of a new 20-track compilation, "The Very Best Of Chicago." The disc will contain 13 tracks from the group's released tracks, including one that Arcade is issuing as a single, "Let's Take A Lifetime." Hans Dames, a special business manager of the Arcade Music Group, says Arcade acquired Euro- pean rights to the band because of Chicago's status as one of the top sellers in rock history. "Their combined album sales have easily exceeded the 100 million mark," he says. "Even when they've got no current hit, they keep on selling." Dames continues. "We've re-exploited a Chicago greatest-hits album before, 'The Heart Of Chicago,' which took the group's current artist roster worldwide comprises approximately 25 acts." Last year, Zomba sold its U.K. classic unit, Conifer Records, to BMG. At the time, Jenkins said, "We had such a great year here and internationally with the Jive and Silvertone labels that we thought it best to concentrate on them." 

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**The Former Cat Stevens Denies Rushdie Link**

**By JEFF CLARK-MEADS**

**LONDON—**The quietest record retailing phenomenon in the U.K. continues to grow. The "Now" chain, established by former wholesaler Brad Aspess in 1995, has gone from being concept outlets this past time last year to $2, including 12 stand-alone sites in British shopping malls. Revenues in that time, according to Aspess, has risen from the equivalent of $6.2 million in 1995 to $15.6 million in 1995 and a projected $31.2 million in the coming 12 months. The expansion of "Now" into stand-alone sites runs contrary to Aspess' original declaration that the chain would operate exclusively from concession stands in department stores. He says now that he was attracted to the stand-alone concept by favorable trading terms. "We have taken these stores on a rent-and-rates basis," he says. "We've taken short-term leases, and we've not got over 10% of the turnover in percentage of turnover. So, instead of paying ($46,000), rent and ($6,400) rates, we pay an agreed percentage of turnover. "We are now advertising in the property press for 110 new sites, and we'll open as many as we can, which will be 20-30 this year." He reiterates his assertion that "Now" has the infrastructure to operate 200 stores.

Aspess says that one of the keys to "Now's" success has been its electronic point-of-sale systems. "We know every day what's been sold. We know what time it was sold, we know what discount it was sold at, and we know who sold it. "I believe it's a system that's in advance of what any other retailer in the U.K. has. Because of this system, our stock control is easy. "Now's" procedures are also simplified by the fact that 70% of its purchases are from one supplier, the HMV Group. "If we've got one supplier instead of 10," says Aspess. "That means one invoice and one set of figures, which all helps to keep our costs low." The 80% of "Now's" stock not supplied by THE consists of budget product from such companies as Tring, MCI, Dynamite, and Carlton. In addition to expansion of the stand-alone stores, "Now" is planning growth in its in-store concessions with, according to Aspess, another seven to 10 units in the Debenhams department stores this year, three or four in the Boots chain, and, beginning this month, a partnership with Aldiels stores that will lead to an initial eight "Now" outlets. Asked about his relationship with the U.K.'s record companies, Aspess says, "The suppliers think we're the bee's knees . . . our turnover with THE in the last 12 months is [$7.8 million]. Because we're doing so much business, the record companies are delighted to deal with us. "Asked about his relationship with the U.K.'s established record retailers, he says, "We have no relationship. "While pointing out that "Now" is a member of the British Assn. of Record Dealers, Aspess says, "We're trying to do this without competing. I don't want anybody feeling we are competition. There's enough room in the market for everybody. "We're not taking customers away from HMV or Virgin or Our Price for this reason. If somebody wants the new Oasis album, they go into HMV, Virgin or Our Price to get it. When they buy it from us, they didn't know they wanted to buy it. They were just walking through a department store when they saw it and thought they would have it. "Asked whether that argument holds for the stand-alone stores, he says, "The stand-alones do compete, but not with HMV or Virgin. We're happy with a one thousand square-foot, shoebox-size store. With HMV and Virgin, you're looking at 4,000 square feet. We're operating from an old Our Price-size space. "Now" was established following Aspess' five-year sabbatical from the music industry. He sold wholesale SotSound in the mid-'80s and used the profits to finance a leisurely lifestyle in Spain before returning to the U.K. in 1994. The chain's name was chosen partly to capitalize on the success of the "Now!" series of hit compilation albums. Aspess regards it as ironic that the "Now!" series has reached #2 at the moment when the "Now" chain has that number of stores. 

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**Arcade Gets Rights To Early Chicago Catalog Group Has Released 20-Track Best-Of Compilation**

**By ROBBERT TILLU**

**HILVERSUM, Netherlands—**The Arcade Music Group has acquired European release rights to U.S. band Chicago's 1969-80 catalog, which was originally released by CBS Records. The catalog encompasses the group's entire recording career before it switched to Full Moon Records in the early '80s. The Netherlands-based company will release 12 Chicago catalog titles at midprice on the CNR Music imprint and will launch a pan-Euro- pean marketing campaign. The drive's linchpin is the Feb. 13 release of a new 20-track compilation, "The Very Best Of Chicago." The disc will contain 13 tracks from the group's released tracks, including one that Arcade is issuing as a single, "Let's Take A Lifetime." Hans Dames, a special business manager of the Arcade Music Group, says Arcade acquired Euro- pean rights to the band because of Chicago's status as one of the top sellers in rock history. "Their combined album sales have easily exceeded the 100 million mark," he says. "Even when they've got no current hit, they keep on selling." Dames continues. "We've re-exploited a Chicago greatest-hits album before, 'The Heart Of Chicago,' which took the group's current artist roster worldwide comprises approximately 25 acts." Last year, Zomba sold its U.K. classic unit, Conifer Records, to BMG. At the time, Jenkins said, "We had such a great year here and internationally with the Jive and Silvertone labels that we thought it best to concentrate on them." 

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**Greek Odyssey.** British classical guitarist John Williams was the guest of honor at a charity to celebrate Sony Greece's 20th anniversary. Williams had earlier played a sold-out concert at the Athenes Music Hall. Pictured, from left, are Williams, Athens Mayor Dimitri Avramidou, and Sony Music Greece managing director Dimitras Yarmenas. 

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**Bibribery Charges (Continued from page 10A)**

and three national television networks, will stand trial on similar charges. 

Bribing government officials at press time, Berlusconi denies any knowledge of bribes paid by his companies and has claimed that such payments are standard practice in European politics. "Many governments are threatened to block a company's operations if they are not paid," Berlusconi says, adding that the payments are in line with "international business practices." The bribes, he claims, are not illegal because they are made to legitimate public officials.

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**Bribery Charges (Continued from page 10A)**

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FRANCE: To mark the fifth anniversary of the death of composer/singer Serge Gainsbourg, his longstanding companion, British actress/singer Jane Birkin, has recorded an album of his songs, "Version Jane" (Mercury). Gainsbourg and Birkin rose to international fame as a duo in 1969 with the sexually provocative French-language hit "Je t'aime . . . Moi Non Plus." The success of that song overshadowed the fact that Gainsbourg was a prolific composer who wrote six albums for Birkin, as well as many songs for himself and other performers, including France Gall, Isabelle Adjani, Brigitte Bardot, and Catherine Deneuve. The 15 numbers on "Version Jane" are all Gainsbourg compositions that Birkin had never previously performed, and each track features a special guest artist. Among them are singer Joschim Kuhn, film-score composer Goran Bregovic, organist Eddy Louiss, Senegalese percussionist Doucou N'Diaye Rose, rap producer Piggale Boom Bass, and the group Les Negres Vertex, which performs "La Gaudete," a song originally composed for Petula Clark. Multinationalist Mick Harvey of the Bad Seeds recently recorded an album of Gainsbourg compositions, "Intoxicated," recorded the self-titled album, "No Sant," to be released Feb. 26. It is a collection that brings together musicians from five continents, encompasses musical elements as diverse as Spanish and Celtic styles, and even incorporates Japanese operatic arias. Flugelhorn, which also accompanied with Dion on the album's title track, guested during Gogol's live performances in London's Club汽油 last month. Putting in a brief appearance at the same gig was soul singer Gabrielle, who showcased material from her forthcoming self-titled album, to be released by Go! Beat March 25. The 36-year-old artist from South London has been out of the spotlight since winning the best newcomer award at the Brita in 1994. Her comeback single, "Give Me A Little More Time," released Feb. 12, is a wonderful, Motown-inspired song that looks to be a huge smash.

IRELAND: Few artists can boast that their album's sleeve notes were written by a winner of the Nobel Prize for literature. However, the 1996 Nobelist, poet Seamus Heaney, provided both the notes and the title (from his poem of the same name) for ulleann piper Liam O'Flynn's latest collection, "The Given Note" (Tara). A founding member of Planxty in the early '70s, O'Flynn, 56, is regarded as the successor to Seamus Ennis, a past master of the uilleann pipes, Ireland's bellows-operated equivalent of the Scottish bagpipes. O'Flynn uses four sets of pipes on the album in order to explore the complex instrument's range, and he includes two Scottish tunes, Phil Cunningham's "P'Wheely Gol.'" and a straghasp (tune for dance) called "The Rocks Of Bawn," Andy Irvine ("Come With Me Over The Mountain"), Sean Keane of the Chieftains ("Travelling Through Blarney," "The Girl Of The Brown Hair"), and members of Galician group Milleladores ("Polida De Elvira.")

SPAIN: At least 15,000 fans and 100 artists paid a two-day homage to "the quiet man" of flamenco in Granada Feb 2-3. Juan Carmona, known as "Habichuela" (Bean), is the 62-year-old patriarch of an extended gypsy family, fondly known as the Habichuelas, and has just retired. Among his heirs are members of the most successful "new flamenco" band, Ketama, which counts Carmona's sons Antonio and Juan and nephew Jose Miguel among its lineup. The patriarch is particularly pleased that after 15 years of limited commercial success, Ketama has spent 23 weeks on the Spanish album chart with "De Aki A Ketama" (From Here To Ketama) on Mercury, for which sales are estimated at 350,000 copies. Among the flamenco greats who performed at the event were Enrique Morente and Carmen Linares (who, days later, were to perform at New York's Lincoln Center), El Pelo, Tomati, Chano Domenech, and Raimundo Amador, and, of course, Ketama. Between them, they helped to raise about $183,000 for Habichuela's retirement. The event demonstrated the immense respect with which this man of few words is held. As Ketama singer Antonio puts it, "He taught us everything: how to behave, to play, to live, to speak."

NEW ZEALAND (Franz):

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100

BIOGRAPHY

FRANCE:

"Version Jane" (Mercury) of Jane Birkin.

SWITZERLAND (Meda Control Switzerland)

U.K./SENEGAL:

"Intoxicated" (Moon Safari) of Mick Harvey of the Bad Seeds.

SWEDEN (GLF)

FINLAND (Geart/FPI Finland)

PORTUGAL (Portugal/AIP)

CHILE (UHF Chile)

NEW ZEALAND:

"De Francisco Margarita" Cafeta con Aroma de Pimenta" (Mercury) of José Carlos." "Roomies" (Mercury) of Demi.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

WORLDWIDE

GLOBAL MUSIC PULSE

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Radio Gets A Boost In Ireland And Australia

Radio Ireland Consortium Granted Coveted Nat'l Radio License; November Launch Planned

BY KEN STEWART

DUBLIN—Ireland's Independent Radio and Television Commission has awarded the hotly contested national radio license to Radio Ireland—or the "Riverdance" consortium, as the media have dubbed it.

Radio Ireland's members include Brian Molloy of Lunar Records, concert promoter Denis Desmond, Factory owner Robbie Wotton, and former RTE star who will also star in the "Riverdance" recording, video, and stage-show phenomenon in motion when she commissioned Bill Whelan to bring Riverdance to the Dublin Gaiety as Eurovision Song Contest.

Doherty and husband John McGel- lain, chairman of Radio Ireland, are the producers of "Riverdance: The Show," which opens March 12 at New York's Radio City Music Hall. They are also co-directors (with John Neum) of the "Riverdance" video, which has sold 700,000 copies in the U.K.

The "Riverdance" stage show has been seen in London by 472,000 people and returns for another run at Labatt's Apollo Theatre next month.

Radio Ireland, whose start-up costs exceed $5 million, plans to be on the air in November, targeting the 25-45 age group. It estimates first-year advertising revenues at $5.6 million, a 10% share of the Irish market, which grew by 11% last year. The company expects first-year losses of about $480,000, with profits in the third year of about $2.24 million.

U.K.'s DMG To Create National Radio Network in Australia; Seeks New Licenses, Buyout Offers

BY CHRISTIE ELZEER

MELBOURNE, Australia—U.K. media giant Daily Mail & General Trust Group (DMG) announced plans Feb. 6 to set up its own new national radio network in Australia within three years.

It is bidding for the licenses in Australia for the first year, next year, but is also eyeing the possibility of buying existing metropolitan radio operations.

DMG, which is banking that its expansion will be expedited by a dramatic shake-up and acquisition spree over the past 18 months in the 164-station Australian radio market, there are currently two dominant players: Village Roadshow, which owns market leaders Aureosto and ABC, and the Australian Radio Network, which is run by Tony O'Reilly's Australian Provincial Newspapers group.

Although the newspaper The Melbourne Age quotes a media analyst as warning that DMG may have "missed the boat" because "the market has already begun to heat up again," the British company, which has an annual turnover of more than $1 billion, has not put a limit on spending to gain its objectives.

The "Riverdance" consortium aims to reach between 90% and 95% of listeners by the end of its first year, will broadcast 24 hours a day with a diverse mix of music and talk and a strong commitment to news and current affairs.

Molloy's interests include Westland Studios, Lunar Records, and Lunar Video. He started the Radio Ireland consortium two years ago.

Wotton owns the Factory, a production, video, and real estate facility that has been used by U2 and Simple Minds, among others. He is also managing director of Hothouse Flowers.

Desmond's MCD Management Services has promoted such acts as R.E.M., the Cranberries, Oasis, the Saw Doctors, Foreigner, Barry White, and Van Morrison, as well as the annual open-air music festival Fèis.

Other investors in Radio Ireland include the Cork Examiner newspaper group, The Irish Farmers' Journal, and a financial services company, Interna- tional Investment and Underwriting.

Radio Ireland was one of five consortia competing for a 10-year national radio license. It was preceded by a successful application to run Ireland's national commercial station, which started in 1989 and went out of business more than two years later with estimated losses of $1 million.

Unlike Century, which had severe transmission difficulties and fell short of nationwide coverage when it first went on air, Radio Ireland says it intends to connect with 97% of potential listeners from its first day.

The new station, which aims to reach between 90% and 95% of listeners by the end of its first year, will broadcast 24 hours a day with a diverse mix of music and talk and a strong commitment to news and current affairs.

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Selectiveness, Low Prices Boost Videos

Once-Glutted Music Longform Industry Picking Up

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—After a glut of product all but gutted the longform music video market five years ago, the industry has transformed itself into a leaner, meaner operation.

Major companies, such as Sony Music, PolyGram, and the WEAs labels, have become decisively more selective about the titles they release, the number of units they ship, and the price point at which they offer them.

"Early on, when everyone thought and hoped music video would be the next big format, everyone was releasing very mediocre product that flooded retail. There was a lot of return problems, and, basically, it screwed the whole industry up for a while," says Paul Freehauf, senior director of sell-through video at PolyGram. "But things have stabilized. We are still very aggressive but very realistic about our approach." (Contd.)

PolyGram Video

The reality is that if PolyGram used to ship 250,000 units of a hit video title, it now ships 50,000-100,000, according to Freehauf. "We are now dealing on a level playing field and are more confident about our estimates and projections," he says.

"The shelf space really began to shrink about a year ago," says Vic Faraci, senior VP of Warner Bros./Reprise Records. "As new configurations come up, retailers look for the areas that give them the greatest return on their investment. And the space they devoted to music video, they tell me, was not giving them the kind of return they are looking for. So the next step was to reduce the size of inventory."

Nevertheless, Faraci places some of the blame for longform performance on poor product placement. "Music video never really received a prominent spot at retail," he says. "In many cases, music videos are buried so deep in location, many consumers wouldn't even know they are available."

At WarnerVision, which distributes much of the video product for the WEAs labels, hit artists are the main feeder for longform days. "We are concentrating more on hit projects," WarnerVision director Lee Stimmel says. "That allows us more time to set up (a campaign) and easier access to working with the record label."

"The music video business has become a hit-artist-driven business," notes Faraci. "And the reason is that the amount of space allocated to music video at retail is so small, the chances of getting titles in there other than big-name titles are very slim."

The focus on proven acts has led to a vanishing of features featuring new faces. A look at the recent roster of PolyGram longforms, for example, reveals acts with strong catalog, such as Def Leppard, the Rolling Stones, and Carly Simon.

"We are more selective about what we release than we were in the past," says David Pierce, senior VP of sales and marketing at Sony Music Distribution, which releases video product from Sony labels Columbia, Epic, Sony Classical, and Legacy. "And it is more the case that the business has gone more to acts that are established. It comes back to maximizing promotional potential."

"There aren't as many releases any more, and there aren't as many for new acts, because it is more channel," Freehauf says.

Perhaps the most salient sign of tighter times is the price reductions that are seeping through the industry. PolyGram recently introduced a campaign to cut back to $9.95 the price on select catalog product—including titles from Def Leppard, Paula Abdul, and Paul McCartney—with plans to bolster that line at the rate of four titles per quarter, according to Freehauf.

Sony, too, is experimenting with low price points. Although, Pierce says, the label still large-scale releases its music video product at $19.98 and continues to ship the same number of units as in the past, it released the recent Alice In Chains longform at $14.98. "We were pleased with the results, and we'll consider various price points in the future," he says.

The majority of Warner/Reprise Video releases now fall into what the label calls its "Super Saver Video" pricing category, at $12.98 suggested list, Faraci says. "In the early days, any program that came close to 60 minutes was released at the $19.98 price point. Now the price points, particularly in the country world, are down."

(Contd.)

Sony To Open Huge Retail Complex On West Coast

BY DON JEFFREY

Sony will begin construction this spring on a massive urban retail and entertainment complex in the revitalized "South of Market" section of downtown San Francisco.

John MacLeod, senior VP of development and operations for Sony Development, says that this will be the biggest retail project in the world for the Tokyo-based company but that it will incorporate aspects of existing Sony retail centers.

"There's nothing else like this," says MacLeod. "We've done pieces of this in other places, but we've never put it all together in one place."

Included in the 350,000-square-foot complex will be Sony Style—featuring consumer electronics, music, video and interactive software, T-shirts, and posters; a 15-screen Sony Theatre complex with a 4-D Imax theater; a family entertainment center; 8-10 restaurants; and a nightclub for live music performances.

The construction cost is estimated at $80,000, and the center is expected to be completed by November 1997. Some elements of the project are modeled after Sony Plaza, the retail and technology center at Sony Music headquarters in midtown Manhattan in New York. At that location, there is a Sony Style store and Sony Wonder, an interactive technology museum geared toward children. On New York's Upper West Side, there is a 12-screen Sony Theatre complex with an Imax theater.

In the San Francisco Sony Style store, customers will be able to electronically access virtually all the music in Sony's extensive catalog and order any CD. There is no decision yet on whether the new store will sell music other than that of Sony's Columbia and Epic labels groups or videos from Sony's Columbia TriStar Home Video.

"In New York, we bundle only Sony music products," says MacLeod. "We haven't finalized our merchandising strategy for San Francisco."

But he adds that Sony is looking for a "nontraditional retailer of entertainment media" that can offer such products as CD-ROMs and computer software.

The center's location is said to be a plus because of the proliferation of small multimedia companies in an area that has been dubbed "Media Gulch."

Whatever we do has to be adapted to the local market," says MacLeod.

Sony also plans to build a 450-seat music club for cabaret-style shows. MacLeod notes that performance will not be limited to Sony artists.

As the "master tenant" of the complex, Sony is looking for a number of retailers and restaurants to join the center. The restaurants, he says, will likely include some interactive electronics: for example, touch-screens at tables that allow patrons to purchase music tickets or watch film trailers.

"We're just starting to talk to retailers," says MacLeod, declining to say which have been approached.

He indicates, however, that a traditional music store is not likely to be among the tenants. He notes that a new Virgin Megastore is located about one block away.

The site of the proposed center is on a vacant strip of city-owned land on Fourth Street, between Mission and Howard streets, near the Moscone Convention Center. Sony received approval from the San Francisco Redevelopment Agency to be the master tenant of the complex in early February.

(Contd. on page 57)
Hall Closet Opens The Door For Gay, Lesbian Audiobooks

By TERRI HORAK

NEW YORK—Development of niche markets is a healthy trend, and for the first time there is an audio-only publisher specializing in gay and lesbian works.

Seattle-based Hall Closet Book Co. released its first two titles, both top-selling mysteries, in November and is scheduled to release its third title in March.

"There was nobody doing gay and lesbian work in the audio industry, and I felt that this was where I wanted to go," says Ron Hall, who refers to himself as "top dog" at the company he founded.

Hall, who managed a bookstore prior to starting the company, studied "the whole bailiwick of the industry," he says. "That has influenced me in how I'm positioning myself and what I want to accomplish with my product."

In picking material for the Hall Closet product line, he is taking care to present a "parity of works." "I'm choosing books that have literary merit and speak to different aspects of the community. Because there are so many things out there, the original works I work with are the classics.

The titles released so far are "Fadeout" by Joseph Hansen, who is considered a premier gay fiction, and "Hallowed Murder," part of a series by Ellen Hart featuring amateur sleuth Jane Lawless. "Fadeout" was originally published in 1970, "Hallowed Murder" in 1986.

The Seattle-based company's next release, due in March, is "The Gifts Of The Body," a memoir of working with AIDS patients by home health-care provider Rebecca Brown.

Hall Closet titles are available by mail order for sale or 30-day rental. The company also has retail placement in a number of gay and lesbian specialty stores. Hall Closet has distribution with Oakland, Calif.-based Bookpeople, which specializes in product from independent presses.

Richard Labonte—GM of Different Light, three gay and lesbian specialty stores in New York City, Los Angeles, and San Francisco—thinks the audiobooks, which just arrived in stores, "have good potential. Both are among the biggest-selling mysteries in text form, he says.

Different Light carries about 100 audiobooks at each location (all of which are also carried in print), but Labonte says titles dedicated to the audiobook market will help draw more attention to the format. "I think it will give audiobooks a slightly better focus by having something that people might go into the section for."

Different Light will have point-of-sale copies of the audiobooks. "It's a high price point for an impulse buy, but by putting them at the register people will become more aware of them," Labonte says.

Hall's marketing strategy is to create "bigger and bigger circles" of awareness. Initial press releases were sent to lesbian and gay bookstores and publications across the country. Subsequent publicity efforts will include mainstream press and publicity on the World Wide Web page on the Internet.

Hall has already had interest from libraries, and he plans to broaden distribution to include the main retail chains. He expects that mainstream outlets will accept the titles because although the protagonists are gay, the books are not overtly sexual and will probably appeal to the average reader. He says he is talking to distributors about developing an internaional home base for his titles as well.

"Fadeout" and "Hallowed Murder" are packaged in 5-by-8-inch clamshells and feature the paperbacks' original artwork. Hall says he went with clamshells on these two titles because small format, unabridged titles they are better suited for rental.

"Hallowed Murder" runs eight hours on six tapes for $39.95, and "Fadeout" is slightly more than five hours on four tapes and is priced at $24.95.

Hall says he has not had any objections from retailers because of the oversized packaging, but for the "Gifts Of The Body," which fits unabridged on three cassettes and retails for $19.95, he will use a standard air-pack packaging. "I have a certain real real well in the bookstore market, because it is what they are more accustomed to seeing," he says.

"Gifts Of The Body" is read by the author, but professional readers were used for "Fadeout" and "Hallowed Murder." "I have a certain idea what I want my books to sound like," Hall says.

"I am very thorough and very much a perfectionist," he says of his effort to find suitable readers and the substantial time spent in the editing. "But the philosophy is to look for someone who will work real well in the bookstore market, because it is what they are more accustomed to seeing," he says.

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The company attributes the declines to "the competitive influx of big-box, lower-priced prerecorded music retailers, a reduction in the per-unit sale price of each SKUs, and the stiffer competition for the same quarter of the prior year." For the nine months ending Dec. 23, NRM reports a $565,000 loss on net sales of $73.7 million, compared with a profit of $1.6 million or $72.8 million in sales in the same period a year earlier.

MUSICLAND STORES CORP. reports that sales in January for all stores open at least one year declined 11.2% from the same period a year ago. Total sales increased only 1.9% to $109.4 million. The company says that while revenues from supermarkets (Media Play and On Cue) rose 40.8% in January, sales at video stores from mail stores (Spoo, Goody, MusiLand, and Soundtrack Motion Picture Co.) dropped 12.1%; on a same-store basis, they were down 11.5%. The company says the results are "a continuation of a disappointing weakness industrywide in the music business and the effects of bad weather nationwide."

RENTRAK, a supplier of leased videocassettes to video rental stores, reports that net profit in its third fiscal quarter fell 56% to $595,866 on a 6% increase in revenues to $64.4 million. However, the company says that the loss came from its retail sports (Pro Image) and video store operations (Bloowt Out Entertainment) and that it posted a $3.5 million profit on $31.5 million sales from its pay-per-transaction video-leasing business, Renttrak Home Entertainment. The company states that "each of these businesses would have been better served operating independently of the others" and that it "is exploring possible alternatives which would achieve these ends. In conjunction with restructuring, substantial write-down may be required." Renttrak says that 4,500 retailers now participate in its PPT system, in which rental revenues are shared by the stores, movie companies, and Renttrak.

IMAGE ENTERTAINMENT, licensee and distributor of laserdiscs, reports that net profit rose 66.5% to $2.4 million in the third quarter, which ended Dec. 31, on a 2.7% increase in net sales to $28.9 million. Excluding a $1.1 million charge in the December 1994 quarter related to the early retirement of debt, Image's latest quarterly profit actually declined 6%. The results include operations of US Laser, a distribution company that Image acquired in June 1995.

NEWS CORP. reports that revenues from its filmed entertainment division rose 27.4% to $724 million in the quarter ending Dec. 31 from $568 million in the year before. Operating income increased to $32 million from $17 million. The owner of 20th Century Fox Films and Fox Video has been slowly releasing home-video sales from "The Mighty Morphin Power Rangers," the "Star Wars" trilogy, and, especially, "Die Hard," which Fox says is the biggest-selling rental video title ever, at 756,000 units shipped.

BLOCKBUSTER ENTERTAINMENT announces that Emmy-winning actor Kelsey Grammer ("Frasier") will host the second Blockbuster Entertainment Awards March 6 from Pantages Theatre in Hollywood. Some of the musical artists booked to perform at the show are Coolio, Celine Dion, and Shania Twain. The winners of the awards for film, home video, and music were chosen by consumers at voting kiosks located in Blockbuster Video and Blockbuster Music stores from Dec. 29 through Jan. 12. The company says more than 10 million votes were cast.

CINRAM LTD., a Toronto-based manufacturer of audio CDs, CD-ROMs, audiocassettes, and videocassettes, says its stock has been listed on Nasdaq's National Market System. In the last quarter for which results were available, the period that ended Sept. 30, revenues increased to $171 million from $27 million in the year before because of the acquisition of three companies that duplicate videocassettes and the increase in demand for CDs and CD-ROMs.

SHOREWOOD PACKAGING says it has installed advanced printing technology at its new 130,000-square-foot packaging plant in Springfield, Ore., to service multimedia companies. Shorewood produces for the multimedia industry CD booklets, folders, tray cards, cartons, brochures, and plastic jewel box alternates, such as the Digipak and Slite Pak.
DIGITAL ELEGY: We met Jac Zinder just once, at a long-forgotten major-label showcase at the Whisky A Go Go in Los Angeles. Zinder was there in the company of his girlfriend, a well-known local music critic; he appeared bored by the proceedings.

Though we didn’t know Zinder well personally, we knew him very well by reputation. He wrote a number of intelligent, prescient pieces for the free paper The L.A. Weekly; he introduced forward-looking L.A. acts like Beck and Ethyl Meatplow in its pages. He was also the promoter of a local club, Fuzzyland, that was housed in a defunct Highland Park bowling alley, Mr. T’s Bowl. And he was the first in L.A. to book such adventurous bands as the Jon Spencer Blues Explosion and Combustible Edison.

As a local DJ, he was known as an eclectic and unpredictable individual, as likely to play Indian soundtrack music and such scoured poet and rock historian Rod McKuen’s latest cutting-edge bands. He was also a musician in his own right.

Zinder was killed on Thanksgiving eve 1994, when a drunk driver smashed into his car in Los Angeles. Feb. 27 would have been his 35th birthday.

Zinder’s death sparked a public outpouring of grief: More than 30 bands performed at a 1994 fund-raising memorial concert at Fuzzyland. Many of his friends pondered the idea of issuing an album of the music Zinder recorded with his bands Stay Home and Bufadora. Ultimately, journalist Jonathan Gold proposed the notion to L.A.’s Catanosic Records, an independent label operated by musician/performance artist Weba Garretson and music critic Mark Wheaton.

The album, “Chairs I Have Known,” is scheduled for release by Catanosic on March 2. A mostly instrumental collection, it is a fitting reflection of Zinder’s extremely eclectic approach, which encompassed everything from a cover of the Beach Boys’ “Pet Sounds” (a favorite of club audiences, much to Zinder’s chagrin) to suavely tailored originals like “Rodeo Style” and “Beach Limbs” and “Holiday For Moors,” which betray the influence of everything from Middle Eastern pop to lounge music. Notes for the package were supplied by Gold and such well-known L.A. alternative musicians as John Dentino, Chris Handsome, and Don Bolles.

Catanosic says that the album—which ironically, given its home-made genesis, was mastered at the classy A&M Studios—was a labor of love for those involved. “The musicians really cared about it,” he says.

Catanosic will celebrate the release of “Chairs I Have Known” and Zinder’s memory with a release party at Mr. T’s on Feb. 27 and an in-store at Aron’s Records in L.A. on Feb. 28.

Beyond the charm, grace, and eccentric wit of the music he made, Jac Zinder remains an important figure because he reminds us that “independence” isn’t just a method of record distribution—it’s a state of mind.

QUICK HITS: Director Paulstarr Enterprises has relocated to Minneapolis, Minn. The company is now housed in a 26,000-square-foot building that incorporates Paulstarr’s Distributing’s warehouse; it also serves as home for MCSI Distributing, a Paulstarr division servicing the Michigan region . . . James Murdoch, son of media magnate Rupert Murdoch, is serving as chairman of a new New York-based indie label, Rawkus Entertainment. The company’s first signings include alternative act Motorbass, hip-hop unit 7Universal, dancehall band Tappa Bear Cool Breeze, and glam rock band Whorgasm . . . Gumball’s Don Fleming has started an imprint, Instant Mayhem Records, which will be distributed by Caroline. The label’s first release is Fleming’s 16-minute solo project “Because Tomorrow Comes.”

THE FOR RECORD: Due to misinformation supplied by a source, last week’s report of the Independents’ erroneously stated in the Feb. 10 issue that five staffers had been laid off at Select-O-Hits in Memphis. According to the distributor’s Johnny Phillips, only one individual has been let go, for reasons wholly unrelated to Fantasy Records’ recent split with the wholesaler.

Also, Clay Pasternak of M.S. Distributing is the current chairman of the National Asso. of Independent Record Distributors and Manufacturers. We misstated the case in an item here on Feb. 10.

FLAG WAVING: We hadn’t heard anything from Kelly Hogan, the vibrant singer of the marvelous Atlanta band the Jody Grind, since 1992, when that group was tragically murdered after a road accident that took the lives of two band members. Happily, Hogan is very much with us again, courtesy of two hometown indie labels: She has just resurfaced as a guitarist-player, no less, in the new Atlanta psychobilly group the Rock*A*Teens, whose debut album has just been issued by Daemon Records, and she has just finished cutting a solo album for Long Play Records.

Hogan, who is best known for her lush, torchy vocal style, admits that she “knew about 11 guitar chords” before signing on with the Rock*A*Teens, which also features former Opal Foss Quartet member Chris Lopez.

“Chris came to my house on April Fool’s Day,” Hogan says, recalling the genesis of the band. “I thought he was joking. . . . It was just in my head, and it became a band.”

The group, which also includes guitarist Justin Hughes and drummer Chris Verene, lays down some hectaric roots-brewn noise on its album, ranging from such originals as “Who Killed Bobby Fuller?” to a cover of James & Bobby Purify’s “I’m Your Puppet.”

Hogan describes the music on her solo album, tentatively set for an April release, as “fairly simple, lo-fi, kind of goofed up around the edges.” Backed by guitar, drums and acoustic bass, she essays several numbers co-written with her former Jody Grind partner Bill Taft (now with former Flag Waving fave Smoke) and a Lopez composition with the delightful title “Feel Good Hit Of The Summer.”

Lately, the Rock*A*Teens have played in New York and Boston and at a Long Play showcase at Atlanta’s Hard Rock Cafe (“I was so ridiculous for us goobers,” Hogan says of the latter gig). The group will perform in Athens, Ga., and Austin, Texas, in March.

At the moment, Hogan has no solo tour scheduled, but wants to hit the road in the summer. “My plan is to be gone for the Olympics,” she confesses.

L.A.’s Music Scene Not The Same Without Jac Zinder

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HALL CLOSET OPENS DOOR FOR GAY, LESBIAN AUDIOTAURS

(Continued from preceding page)

longest as a bookstore manager, his experience with audiobooks came mostly as a listener during his daily commute.

When a customer requested some gay and lesbian titles on audio, Hall discovered that very little was available. He spent several years studying the spectrum of audiobooks on the market and evaluating all the options available to publishers before going into the business full-time.

Aside from providing a “good listening experience,” Hall is particularly sensitive to the opportunity to provide a much-needed service for those unable to read because of blindness or illness.

To publish six titles this year, Oates selected four for publication in 1996 as “Blackbird” by Larry Duplechan, “Gaucho Afternoon” by Barbara Wilson, “Men Who Fell In Love With The Moon” by Tom Spanbauer, and “The Language We Use and Other Stories” by Philip Gambone.

As for sales, Hall says, “From what I have done in the past two months, I am convinced that this is a market that wants it and has the potential to carry through.”

Barbara Griener, owner of Naiad Press in Tallahassee, Fla., agrees. Naiad, a publisher of lesbian titles, has issued audio versions of five books. She says the market for books and lesbian literature is growing and the demand for the works on audio will grow too.

She welcomes Hall Closet into the field. “We’ve done very well with audio, and I expect [Hall Closet] will do well also,” Griener says.

BILLYBOARD FEBRUARY 24, 1996 49
Strawberries Joins List Of Music/Electronics Combos

IF YOU CAN'T BEAT 'EM: Strawberries is stepping out and has opened its first music store that shares a roof with a consumer electronics chain. In Burlington, Mass., Strawberries is sharing space with Tweeter Elec, a Massachusetts-based consumer electronics chain. The store's space takes up 8,000 square feet, and Tweeter takes up 11,000.

Although the two stores are under the same roof, "it's not one store, but two stores; it's just a conglomeration of the two stores," says Evan Lipton, president of Millford, Mass.-based Strawberries. However, he adds, the stores are designed to be shopped in such a way that it feels like one store.

While the operations of the two stores are separate, Lipton says the two companies will collectively market the site. For the grand opening, "we are doing combined advertising, including a free radio spot and a jointly hosted party," he reports.

Also, the two chains are discussing ways they can cross-promote merchandise, through coupons, etc. Consequently, Strawberries will have more exposure in the Tweeter area, and vice versa.

To complement Tweeter's customer base, Strawberries' usual broad selection will have a "mixture of classical music," which will be sectioned off from the rest of the store, says Lipton.

The Strawberries/Tweeter effort will be across the street from a Circuit City, "which is good, because that's where Strawberries likes to be," Lipton explains.

With Best Buy, Circuit City, Nobody Beats the Wiz, Lhama, and WOW! all combining music and home electronics merchandising, you would think that the Strawberries/Tweeter teaming is a natural. But according to Lipton, "I could claim to be a genius for putting the deals together, but the project came about almost by accident.

Both chains were looking for additional locations in the Burlington Mall, while Strawberries has closed its store in Middleton Mall—and both wanted sites not in a mall.

"It came about that we were both looking at the same location, but it was bigger than either one of us wanted," Lipton says. "Once we landed on the same real estate, we said, 'Why not take the whole space and connect the stores?' And from there, the deal snowballed into the marketing effort.

Now that the store is done and already had a soft opening, Lipton says, "I don't know why it took so long for us to partner up, because this store is going to be great." He says that there are many similarities between Strawberries and Tweeter, "we're both from the same state, and we are both regional chains fighting the big competitors," Lipton says.

In both cases, we found our own niches, defined it, and capitalized on it: We provide the customers with service and a convenient shopping environment, and we take the stress out of the buying decision for the customer.

In other Strawberries news, the chain has closed six stores since Christmas, reducing its store count to 156, and it will probably close another two or five outlets this year, says Lipton.

ANOTHER PLANET: The Borders Group has placed the Planet Music operation under the Borders Inc. division, closing Planet's Raleigh, N.C., headquarters. Going forward, the Ann Arbor, Mich.-based Borders Inc. will oversee the music chain's operations.

Borders has 118 stores, 100 of which carry music, and it will be focusing on national advertising and advertising for the five Planet Music stores and four CD superstores. Len Cosimano, Borders director of national merchandising for music, says with the difficulties that the music retail business has been experiencing, "it made sense to streamline" and shut down the Planet Music chain. According to Cosimano, Planet Music founder Paul Moyer is still with Borders but in an advisory role.

The company recently closed the Planet Music office in Davie, Fla., and currently there are no plans to open any more music superstores.

ON THE MOVE: Retail Track hears that Jayne Simon, head of sales at Gelfand & Sons, will be VP of marketing and sales. On the sales side, she is replacing Jonathan Coffin, who has left the label... In another move at strengthening its management structure, Spec's Music has hired Jeffrey Fletcher as chief operating officer and financial officer. Last month, the company announced Barry Gibbons as chairman, Those two additions complement Ann Lief, president/CEO of the chain. Fletcher previously was COO at the Environmental Quality Co., a Michigan-based waste services company... Brad Tait, VP of merchandising and marketing at the national division of the Music and Merchandising Group, has left the chain. His responsibilities and title have been assumed by Marcus Appel, who is VP of marketing and sales for the chain and publisher of Request magazine. Appel will eventually give up his responsibilities in communications but will retain control of Request... Oops. Two weeks ago, I reported that David Schlang has emerged as a top candidate at Alliance Entertainment Corp. Well, he is a top candidate, but I got his responsibilities wrong. In addition to the independent distribution operations under the Alliance umbrella, Schlang will also oversee the one-stop group. The Alliance music labels are not under his domain.

And speaking of Alliance labels, Capitol Communications U.S. has just hired Evan Jahn as product development coordinator. He was previously national sales and marketing coordinator at Artist... John Rotella, formerly the West Coast sales regional with Island, will now report within Jon McNamara, who officially became VP of sales and marketing at Atlantic... After more than 20 years in the business, Roy Burkhardt has left Warner Bros. Burbank, who was the senior buyer at the True, Mich-based chain, is willing to relocate. He can be reached at 810-879-4094.
Angel Sets Sail With ‘Muppet Treasure Island’
Soundtrack First Family Title For Classical Label

KERMIT LAD: One of the most thoroughly entertaining movie soundtracks in recent memory is "Muppet Treasure Island," released Feb. 13 by Angel Records.

With original songs by legendary pop hit-makers Barry Mann and Cynthia Weil and scored by Oscar winner Hans Zimmer ("The Lion King"), "Muppet Treasure Island" is uncommonly engaging. Its tunefulness, verve, and marvelous Muppet irreverence set it apart from the mostly bland family-movie soundtracks out there—which, considering the music's source, is no big surprise.

What is out of the ordinary is the soundtrack's appearance on Angel. "Muppet Treasure Island" is the first family-oriented soundtrack for the largely classical label, and only its third children's release, "I wouldn't say we're diving headfirst into the kids' business," says Jay Landers, senior VP of A&R for Angel Records, which is a branch of EMI. "But on a case-by-case basis, we're becoming involved in projects with high potential visibility and very strong musical quality."

Angel's first two kids' audio titles—"Songs Say So Much" by Jeff Sorg and "Dance of a Child's Dream" by David Levine, Molly Mason, and Jay Under—were strictly children's albums, notes Landers, whereas "Muppet Treasure Island" is aimed at "kids of all ages," says Tim Curry, who plays the movie's Long John Silver, performs on many of the musical numbers. In March, Angel will release the soundtrack to the animated family film "All Dogs Go To Heaven II," which also has songs by Mann and Weil.

According to Weil, "Muppet Treasure Island" showcases a side of the songwriting team not often seen: theatrical music. "We went for a Broadway thing here," she says. "When we began working with [director] Brian Henson, we wrote the first song like a kid's song." It was scrapped, though, after they "looked at the rest of the Muppet movies and saw how hip the music was. It was a challenge to write the songs from a theatrical standpoint instead."

Weil says that Zimmer, who worked closely with Mann to orchestrate the songs (Mann writes the music; Weil writes the lyrics), was their "first choice [for a collaborator], though we never thought we'd get him. But it's amazing how many people love to be involved with the Muppets. And Hans has a daughter." The duo ended up bringing the soundtrack project to Landers and Angel president Steve Murphy.

Landers, a longtime friend of Mann and Weil, has an extensive Broadway background, having produced or done A&R for "Company," "Oliver!," "Carousel," and "Five Guys Named Moe," among other musicals. Plus, Landers has long been executive producer for Barbra Streisand. "I'm attuned to what good theatrical writing is about," says Landers. "Family films really work when the songs are interwoven with the action in a Broadway, theatrical fashion."

Landers also knows a thing or two about end-title songs, the usually AC ballads performed by name artists (frequently duets) that play over a movie's closing credits and are often released as singles. Along with Chris Montan, head of music supervision for Disney animation, Landers did A&R for hit end-title songs from "Beauty And The Beast," "Aladdin," and "Pocahontas." The end-title tour de force of "Muppet Treasure Island" is a reggae change of pace, "Love Power," by Ziggy Marley.

"Since the movie takes place on an island, we wanted someone from the world of reggae," says Landers. "Ziggy works with an extended family of siblings, relatives, and..." (Continued on next page)
Neil Young with Crazy Horse

"Let Minna D.

"Let us put our minds together and see what kind of world we can leave for our children."

Sitting Bull 1877

Tour Dates

August 9
August 10
August 11
August 12
August 13
August 14
August 15
August 16
August 17
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August 20
August 21
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August 30
August 31

Charlotte, NC
Atlanta, GA
Raleigh, NC
Washington D.C.
Virginia Beach, VA
Philadelphia, PA
Hartford, CT
New York, NY
Boston, MA
Boston, MA
Hershey, PA
Stratford, NY
Wantagh, NY
Indianapolis, IN
Columbus, OH
Toronto, Canada

September 1
September 3
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Pittsburgh, PA
Cleveland, OH
Chicago, IL
Minneapolis, MN
Denver, CO
Los Angeles, CA
Los Angeles, CA
Sacramento, CA
Concord, CA

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## Top Pop Catalog Albums

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The building at the top is an artist's rendition of the proposed San Francisco Sony retail and entertainment complex. It is scheduled for completion in 1997.
**POLYGRAM REPORTS INCREASES**  
(Continued from page 6)  

compared with other currencies during 1996. The company says that, if expressed in terms of local currency, revenues were up by 9.2% and profits by 6.2%.

"Local currency growth is the true measure of PolyGram's fundamental growth," says the company statement, "as less than 5% of the company's revenues are derived from the Netherlands."

Nonetheless, Levy identified three other reasons that the company’s results—as PolyGram warned in a statement issued on Feb. 22—were not as good as might be expected. He said the second-half pop release schedule produced "a weaker than normal performance," international promotions were delivered late, and there was no major hit from the film division.

Levy declined to specify which labels were disappointing, but commented, "Even the greatest names can make less successful albums." Of the late arrivals, Levy said, "There’s so much talent, not product. The talent has to be satisfied with the creation, and so do we."

Levy added, however, that there was "nothing that would generate worries from a statistical point of view." He said that in the 1995 fiscal year the company produced 25 top-selling albums, mostly in the Latin format, while last year it made 31 million sellers. However, he pointed out that PolyGram's five biggest albums were for RCA Records, which account for nearly 1 million units, but last year the top five managed only 24 million.

Levy said, "This is not a downward cycle; this is a mediocre result compared with what we are used to." He said he anticipates world music markets will increase in 1997 with the help of new artists, such as Béla Fleck. In addition, he said, "We will go after established artists whose contracts have expired with other companies." The new-look MCA's foray into Latin America was Jorgen Larsen, president of MCA Music Enter-
tainment International. Larsen, who established MCA's other international branches, says that MCA's entry into Latin music waters is part of a global strategy that will enable the company to "exploit the abundance of artist and label opportunities in the market."

For the full story of MCA’s global expansion, see Billboard, Feb. 2.

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**MCA’S GLOBAL EXPANSION**  
(Continued from page 6)  

"We are open to aggressively moving into the Latin markets, and we will do so after the expiration of purchasing companies in Latin America or distribution arrangements with independents," said Larsen.

As a headlining addition, we will go after established artists whose contracts have expired with other companies.

The spearheading MCA's foray into Latin America was Jorgen Larsen, president of MCA Music Enter-
tainment International. Larsen, who established MCA's other international branches, says that MCA's entry into Latin music waters is part of a global strategy that will enable the company to "exploit the abundance of artist and label opportunities in the market."

For the full story of MCA’s global expansion, see Billboard, Feb. 2.

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**LEGAL MATTERS**

The majority of MCA artists are paid royalty cheques in excess of $500,000 per year. However, the company has been criticized for not paying foreign records in the same manner. In response, MCA has promised to increase their payments to artists in order to avoid legal action.

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**GOOD WORKS**

In her memory, Rosamunda Weiss, wife of veteran label owner/publisher Hy Weiss and mother of Barry Weiss, produced the Live With Love Foundation, a non-profit organization that helps children in need. Last year, the foundation awarded grants to 15 children, including a 10-year-old girl with cancer.

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**CALENDAR**

A weekly listing of trade shows, conventions, awards show, seminars, and other events. Send information to Calendar, Billboard, 151 Broadway, New York, N.Y. 10013.

**FEBRUARY**


Feb. 26, Black History Month Workshops, presented by ASCAP. New York, 212-621-6243.


**MARCH**

March 4, Ontario Assn. of Broadcasters Annual Convention and Trade Show to be announced, Ontario. 416-695-9236.

March 9, Canadian Music Hall Of Fame Dinner and Awards, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.


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**LIFELINES**

**BIRTHS**

Gir, Katherine Jean, to Ron and Michele Faucette, Jan. 16, in Boulder, Colo. N.J. Father is a record pro-
ducer who recently worked in archival restoration on the Beatles' "Anthology" albums.  

**DEATHS**

Mercer Ellington, 77, of a heart attack, Feb. 8 in Copenhagen. The son of Duke Ellington, he began managing his father's orchestra in the '60s and continued as its leader after the senior Ellington's death in 1974. In addition to working closely with his father, Ellin-
ton was a trumpeter and composer. He is survived by his wife, Lena, sons Paul and Edward, and daughters Mercedes and Gaye (see Jazz Blue Notes, page 84).

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**APRIL**


April 16-18, Reptile Europe 1996, Jaarbeurs, Congress and Convention Centre, Utrecht, the Netherlands.


April 28-29, Second Adventures in Broadcast-
ing Promotion Director's Seminar, sponsored by radio marketing professionals, Sheraton Stan-
ford, Stamford, Conn. 203-228-2002.

**GOOD WORKS**

IN HER MEMORY: Rosamunda Weiss, wife of veteran label owner/publisher Hy Weiss and mother of Barry Weiss, produced the Live With Love Foundation, a non-profit organization that helps children in need. Last year, the foundation awarded grants to 15 children, including a 10-year-old girl with cancer.

TRACY CHAPMAN CONTEST: Singer-songwriter Tracy Chapman offers more than 5 million children in grades 6-12 to think about the power of the written word through Scholastic's third "Write a Poem" contest. Students are asked to submit an original poem or essay, Chapman will select the grand-prize winner and visit his or her school for a personal performance. Microsoft, which, along with Elektra and Warner Music Group, is sponsoring the contest, will award the grand-prize winner a personal computer and software. Microsoft will also give computers and software to the schools of the two first-runners-up. Kids can communicate online with Chapman on the Scholastic Network. Contact Gabrielle Torelli at 212-846-8087, Sherry Ring Ginsberg at 212-275-4155, or Emily Schen at 415-776-3807.

HIGH NOTE FOR LUNDVALL: Bruce Lundvall, president/CEO of Blue Note Records, along with artists Cecil Payne, Marian McPartland, and Jonah Jones, will receive the Annual Lifetime Achievement Award from the Jazz Foundation of America on Monday (23) at 23rd in New York's Al-
gonquin Hotel. The event will be pre-
ceded by a Town Hall concert, "An Evening Of Cool Jazz, Pop And Swing." The foundation was estab-
lished in 1989 with the goal of assist-
ing jazz artists in coping with their financial, medical, and career-development needs, as well as promoting inter-
est in the music, history, and performing arts of jazz. Contact: Gary Morgenson at 212-492-1525.

SOMETHING SPECIAL: The VH1 "Lift Ticket To Ride," a celebrity ski challenge and concert, will take place in Vail, Colo., Friday (23)-Feb. 25 to benefit Special Olympics. The concert will include performances by members of Deep Blue Something, Gin Blossoms, Hootie & the Blowfish, Tom Waits, Sheryl Crow, and Jeff Beck. VH1 expects to donate $60,000 to the charity. Sponsors for the "Lift Ticket To Ride" are AT&T, Irish Spring, and Toyota. The Special Olympics were established in 1968 to provide an international program of year-round sports, training, and ath-
elic competition for children and adults with mental retardation. Con-
tact: Abbie Joseph at 212-846-7879 or Scott Accord at 818-560-7602.
Philips’ CD-ROM Pass To The H.O.R.D.E. Tour

BY BRETT ATWOOD

LOS ANGELES—Philips Media is taking the traveling H.O.R.D.E. music festival to a new destination—the home computer. "All Access: The H.O.R.D.E. Festival CD-ROM" contains live performances by Blues Traveler, the Dave Matthews Band, and Ziggy Marley & the Melody Makers. The CD-ROM, which will retail for $34.95, aims to emulate the look and spirit of the annual live music event and will be available at computer and music retailers March 12.

Philips captured the live performances contained on the CD-ROM during the 1995 H.O.R.D.E. Festival (Ri-tons of Rock Developing Everywhere) trek. Tour headliners the Black Crowes were originally scheduled to be on the multimedia disc, but licensing complications kept them from appearing on the final product. To access most of the music on the CD-ROM, computer users must search through a virtual version of the H.O.R.D.E. grounds to find a hidden "backstage pass." The disc uses QuickTime V.P. Navigation technology to simulate travel through the game’s music-themed environment.

At each music venue, Blues Traveler’s John Popper baits the player into a strange, psychedelic forest. The player must navigate a maze of maze-like twists and turns while an eerie voice nag him or her to find the exit. Same players who are skilled (or less patient) can play the audio tracks of the CD-ROM’s performances on the audio portion of the box, a H.O.R.D.E. festival that is bundled with the game. However, as with the H.O.R.D.E. tour itself, music is not the only part of the experience. The H.O.R.D.E. CD-ROM includes the festival’s activist tents, which hawk everything from hemp clothing to political ideology.

Once inside one of the virtual tents, computer users can instantly volunteer their services by modem.

"We could not have accurately conveyed the entire H.O.R.D.E. experience without them," says Michael Kusher, senior VP/GM for multimedia music at Philips Media.

In an "Aural Fixation" tent, the player can test drive the "Oxigen" synthesizer while being taunted by a friendly "computer" voice.

"We can now focus on creating electronic music for the CD-ROM product. In addition, Philips is mailing a "Rockstar" catalog with recipes from members of many H.O.R.D.E. acts as a marketing tool. We also hope to create "H.O.R.D.E. soundtracks and packages for clubs." said Mike Wexler, senior VP/GM for multimedia music at Philips Media.

"One of the things people can do with the CD-ROM is to create their own PC-based live music festivals or make their own content," said Wexler. "We hope to get more people to search for and find music video from the CD-ROM product."

Industry Execs Back Performance Right Act

BY BILL HOLLAND

WASHINGTON, D.C.—Music publishers and performance rights groups officials testified at a hearing on Capitol Hill Feb. 6 to voice support for an information superhighway copyright-protection bill. H.R. 2441, the National Information Infrastructure Act, would ensure that the digital performance right act is protected. In addition, the definition of distribution rights in current copyright law would be expanded to include electronic transmission and distribution, such as material carried by online service.

It would also extend those who willingly violate copyright laws in the digital age can expect to receive fines of $150,000 or greater.

The bill establishes criminal penalties for pirates who remove or alter copyright management information on product. It also extends to piracy for those who willingly distribute the product or download unauthorized recordings or try to circumvent copyright protection systems or avoid licensing payment through the use of "black box" devices.

The bill also would still allow for "fair use" exemptions in the present Copyright Act but does not address changes in the law that would further define copyright infringement liability for online services.

However, the passage of the bill this session might be in jeopardy because lawmakers have begun to hear from the computer online subscription services and Internet access market companies that would like an exemption from infringement statutes unless copyright owners could prove that they had actual knowledge of infringing activity.

"The bill needs more balance," said Rep. Frederick Boucher, R-Va., at the hearing. "Without these companies being appropriately treated, it's going to run into big problems. It's the only course to pass this year."

Boucher said that some companies would be unable to monitor the "tens of thousands of daily postings" by system users and that others might consider infringing under current law for making "transitory copies" available.

However, Ed Murphy, president of the National Music Publishers Association, argued that no changes are needed. "Under current law, courts are directed to, and do, consider the 'innocence or 'willfulness' of the infringer in relation to the award of statutory damages and attorneys fees," he said at the hearing.

Many digital music industry groups have also argued that the "online services and their allies have not explained how copyright will be enforced" if such amendments were to be added. "In our view," he added, "such exemptions 'would encourage commercial interests that facilitate use of works to turn a blind eye toward unlawful activities of services and individuals operating on or using the Internet.'"

Top officials at the Recording Industry Assn. of America were out of town and unable to attend the hearing, and Rick Vitiello of the reiterated RIAA support for the measure.

The pending bill, which would essentially update the current Copyright Act, is the legislative outgrowth of the administration's White Paper report on the Intellectual Property rights released last fall (Billboard, Sept. 16, 1995).

Most of the music industry wrangling over the type and extent of protection that should be offered took place last year at a series of regional meetings hosted by the authors of the White Paper. The report showed that current copyright law is basically sound.

This bill's provisions dealing with pirates and those intending to avoid fees are clear, however. Criminal penalties for fraud, such as stripping or altering encryption information, include fines of up to $500,000 and a five-year jail sentence for one violation. Civil penalties for those who try to override "black box" protection systems range from $250 to $2,500.

The look and feel of the H.O.R.D.E. tour is recreated on CD-ROM. Players can navigate through festival grounds and visit a concert stage, tour bus, and activist tents in search of a hidden backstage pass.
"YIPPIE-KI-YAY @$#?!"

DIE HARD
TRILOGY

COMING IN MAY.

WINDOWS 95™ CD-ROM, SONY PLAYSTATION™, SEGA SATURN™

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Video Music Inc. Thriving On Longform

Alternative Specialist Sees Future In Laser, CD-ROM

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C. - For most independent special-interest labels, longform music video fills one of a handful of compelling niches. But for Norristown, Pennsylvania-based Video Music Inc., it's the only game in town.

At show positions the small company well in an age of shrinking availability of music video product from the major labels (see story, page 47).

Video Music president Tom Seaman founded the label and its sister company, Music Video Distributors, nine years ago. But if he's taken with the idea of lasers while employed as a buyer/merchant, he's not the one for the Sam Goody chain. "I saw the future of the music business in lasers and the visual medium, and that started the ball rolling," he says. "Laserdisc, meanwhile, has taken a back seat to prerecorded cassettes.

Today, Video Music, which Seaman says experienced its best year ever in 1995, specializes in alternative rock, much of it imported from Europe via exclusive U.S. distribution arrangements with such labels as Berlin-based T.U.K. and Bongo Bongo Jungle. Other music companies with which VMI has exclusive arrangements include New York-based AVMS and Northern California-based M-Breed.

"We had the most fabulous year in our company's history, strongly due to some of the excellent indie and exclusive product made available to us," Seaman says. "In most cases, we work with smaller companies that hear about us through our distribution deals, or we contact them.

Recent titles have included longforms by such acts as U.K. pop sensation Oasis, U.S. noise rock act the Cows, German techno act X-Mix-5, and the cult reggae film "Rockers." Although the company has multi-territory deals for some of its labels, most of its agreements are on a video-by-video basis.

Video Music's efforts, which (Continued on page 39)

POLYGRAM SETS HOPES ON WISHBONE; 'ALIEN EMPIRE' CREEPING INTO STORES

WONDER DOG: PolyGram Video has set some ambitious goals, even for an educated dog like Wishbone, star of the self-titled PBS series that introduces children to literature. The New York-based vendor expects to ship 500,000 copies of the first four "Wishbone" titles, which street Feb. 27 at $12.95 suggested list, and as many as $1 million by mid-year, says president Bill Sondheim.

"We should see the pilot episode this month," adds Sondheim. "This column touted Wishbone as a blue-ribbon candidate for home video a year ago after learning of it from producer-director Entertainment, a resident of the House That Barney Built.

According to Laura Smith, PolyGram Video managing director of children's programs, PolyGram considers the 40-program series "the hottest program on TV right now." Translating the heat to cassette sales isn't as easy as A, B, C, however. "The competition is tough out there," she says, especially with the February arrival of Sony Wonder's repackaged Sesame Street label.

Eating the way is a joint promotion with Harper Paperbooks, a division of HarperCollins, which will introduce abridged editions of Wishbone selections this spring. At $5.95 each, the 164 pages, the books should share "most channels of distribution," says Smith. "It makes it exciting to put them in an endcap together." One possible drawback: the release dates of book and video titles don't necessarily match. "That would make sense, but they had their own agenda," she says. When school reopen next fall, other licensed product should be in place. "By the end of the year, you could see" Wishbone shops, Smith says.

CREEPING, CRAWLING . . . SELLING? Time Life Video & Television, master of direct response, has set loose for the first time a direct response retail. If consumers buy the three-tape series with the "Star Wars" trilogy in mind, so much the better.

"Alien Empire" is actually an insect documentary, but specially created direct response packaging, says TLV VP of brand development Madeleine Boyer, who claims program content doesn't cheat. "It's a War Of The Worlds' kind of show with humans vs. insects.

PICTURE THIS

by Seth Goldstein

PolyGram Sets Hopes On Wishbone; 'Alien Empire' Creeping Into Stores

Sealed With Lots Of Kisses. The nearly 10,000 John Smiths reached by the U.S. Postal Service received at least one Valentine Day's card, courtesy of Buena Vista Home Video and Irene Bedard, the voice of "Pocahontas." The cast set edition, a highlight of the spring self-through season, drops anchor at retail Feb. 28. Buena Vista says the card was created to salute those who share the name, if not the rank, of Pocahontas' British friend, Capt. John Smith.

POLYGRAM SETS HOPES ON WISHBONE; 'ALIEN EMPIRE' CREEPING INTO STORES

Direct-to-Video Releases Need Promotional Backing

BY TRUDI MILLER ROSENBLUM

NEW YORK—Suppliers and retailers rahsponse over direct-to-video releases (Billboard, Feb. 17), but titles without theatrical pedigrees don't sell themselves. Even with consumers building cassettes into libraries need guidance, so vendors pull out the promotional stops.

Seaman's Wonderland strategy is "a lot of point-of-purchase materials, price, positioning, television commercials on local stations and cable, and a lot of cross-promotions," says executive VPDM Ted Green. "Cross-promotions are very important because of the need for exposure."

The Lyons Group's Barney titles hardly need added awareness, but the upcoming Barney's Talent Show will be supported with the "Super-Dee-Duper Purple Ticket Instant Win Game." Inside each ticket is a purple token, which tells the consumer that if they win, they've won a prize, including trips to Universal Studios Florida; a complete set of Barney videos; and a set of Barney beddin.

In addition, customers who purchase specially marked packages of "Barney's Talent Show" will receive three free issues of Barney Fan Club News, a coupon for $5 off Barney's next Classic Collection video, and a discount on a Universal Studios vacation. In-store P-O-P includes a 6-foot display with a Barney standee, dolls, and 48 Talent Show videos.

That's what it takes, says Just for Kids president Joel Bloom. "It's pretty easy when you're releasing something like 'G.I. Joe: The Movie,' where it's a licensed popular character people know about. For our other titles, we try to get a lot of reviews, and we spend a lot of time and energy educating people that a children's title doesn't have to be in theaters or on TV to be a quality program."

Bloom continues, "We're doing some magazine and radio advertising, mainly in the free magazines you get at video stores. The next level will be advertising in consumer magazines and on TV, early morning on the networks, 7:00 to 7:00 a.m., then after 11:00 p.m. to catch the parents."

So GoodTimes Home Video, the effort is inversely proportional to the depth of a character's cultural roots. "We, as a company, are not heavily involved in marketing a lot of our products. Many of our videos are based on famous stories, such as Snow White and Cinderella," says senior VP Jeff Baker. "Most of our effort goes into the actual packaged-goods process, creating eye-catching display stores in stores and working with the retailers to get the best location."

"If a consumer comes in the stores and sees a display, it's a very important location and picks up the video, and it's Snow White with beautiful artwork, there's no education required. He knows the story of Snow White."

Like most direct-to-video suppliers, GoodTimes keeps prices in the $10-$15 range to encourage impulse purchases. Retail titles are treated differently, often as an afterthought to theatrical releases.

"In the case of the original 'Darkman' and the original 'Tremors,' both were successful theatrically but were much more successful asveau titles. They found their true audience in the video market," says (Continued on next page)

DINOSAUR NO MORE: Talk about raising Lazarus, Los Angeles-based Variety buried Blockbuster in the La Brea tar pits a few years back, calling the chain a dinosaur in a dying industry. The trade weekly postulated, at great length, that home video was about to be devoured by do-om-demand, then a favorite example of the noo-to-be-everywhere information superhighway.

As of the Feb. 12 issue, resurrection was in vogue. A story titled "Blockbuster Stares Down Street Savantsd said that the Viacom subsidiary "continues to churn out cash like a vast oil strike" and that new at-home entertainment technologies, such as DVD, wouldn't crowd the chain for another 10 years. It chided Wall Street for downgrading Viacom stock because of a weak fourth quarter filled with low-margin sell-through titles. Christmas comes but once a year, "a blip on the video radar screen for Blockbuster," whose strength is rental. The article's continuation on another page was headlined, "Demise Of Video, Blockbuster: Highly Exaggerated."

'D' IS FOR DEMOS: Phillips Media senior VP Emilie Pinetone has been tapped as the keynote speaker for Digital Hollywood, being held in Los Angeles Tuesday-Thursdays (20-22). He'll talk about the data potential of DVD.
MCA/Universal Hopes Tape Buyers Will Dig Deep For ‘Earthworm Jim’

LOS ANGELES—Anyone who has hung around kids between the ages of 4 and 12 knows the ability to gross each other out ranks high on the entertainment scale. So a sly character named Earthworm Jim and his cousin Queen Slug-For-a-Butt should fit the bill.

At least that’s what MCA/Universal Home Video is counting on with its April release of the video game “Earthworm Jim.” Introduced in 1994 as a video game, the character debuted on a Saturday morning cartoon last September on the Warner Bros. Kids Network.

MCA will release four tapes, each containing two episodes. Retail price is $8.98 each. Individual cassettes also contain interviews with the creators and animation team behind the series.

With this release turn, MCA has enlisted toy manufacturer Playmates, Fleer/Skybox Trading Cards, and Taco Bell to promote the video arrival through various tie-ins scheduled this spring. Playmates, which introduced a line of “Earthworm Jim” action figures in conjunction with the TV debut, will offer a limited-edition action figure when consumers purchase any two cassettes in the series.

Taco Bell is featuring the videos on the boxes of eight “Earthworm Jim” toys already in stores. In addition, the tapes will be plugged on the opening of the new CD-ROM game versions of “Earthworm Jim,” due in March, and the Sega Saturn edition scheduled for release in April. The tapes, meanwhile, are being packed with video-game tips and tricks.

The Taco Bell fast-food chain has scheduled a $1 million TV campaign to promote the four “Earthworm Jim” tapes via an estimated 8 million premium available from March through May.

Finally, Fleer/Skybox will supply MCA with four “Earthworm Jim” trading cards that are exclusive to the series and will be included in each video. The card and toy offers will be noted on cassette boxes and floor and counter displays. MCA expects Fruit of the Loom, Hallmark, and Marvel Entertainment to join the list of licensees down the road.

The studio also has, well, through plans for the theatrical release “Balto,” due April 2 at $19.98 suggested list. Featuring the voices of Kevin Bacon and Bridget Fonda, the Steven Spielberg production tells the true story of Balo, the leader of a team of sled dogs that hauled life-saving serum to Nome, Alaska, during a 1925 diphtheria epidemic.

MCA is supporting the title with a program targeting 10 to 14 million elementary schools. Teachers in grades 2-4 will receive a “Balto” educational packet containing material on social studies, activity sheets, and a wall poster incorporating the movie into classroom.

SELECTIVENESS, LOW PRICES BOOST VIDEOS

(Continued from page 17)

Lower price point and all the corporate synergy continues to be an anomaly in the shrinking longform music video market.

“We have done a lot in correlation with Atlantic Nashville,” Stimmel says, noting the success stories of videos featuring Tracy Lawrence, Travis Tritt, and Little Texas. “Music video is a fanatical business, and country is more of a fanatical genre. It also allows us to be a mass-market type of business, with distribution to the Wal-Marts of the world.”

“The country fan is more interested in buying it, and the corporate music fans seem to be,” Freehauf says, citing PolyGram’s success with Billy Ray Cyrus and, more recently, Shawn Tainw. All labels agree that maintaining consumer awareness is a key ingredient in a success with a movie video. "The video alive. PolyGram has been among the most aggressive promotors with its “Video Worth Listening To” campaign, which encourages fans to think of music videos as an audio medium as well as a visual one. "We feel that we cannot be ‘heard’ anywhere else."

The campaign, which the label introduced in 1994 with a video-only U2 concert, includes, among other elements, on-screen instruction of how consumers can wire their TV to their stereo. "We took a step back and tried to figure out what was wrong with the format and thought maybe others weren’t using it properly," Freehauf says. "We need to educate people about the medium, and perhaps it will inspire them to purchase more music video products."

One promotional campaign with which Stimmel has had success is previewing video albums on college campuses. WarnerVision recently held screenings of “Hootie & The Blowfish: Summer Camp With The Hootie Boys” across the country. "Hootie has a huge college following, and the ‘tour’ helped create a buzz on the video," he says. "It’s definitely good that again." Timing is an art in the promotion of a longform. "The most successful marketing campaigns are those that have a large number of music videos that are released simultaneously with an audio release, so you can take advantage of cross-promoting," Paraci says.

Sony releases the majority of its longforms in conjunction with a new audio title. Pierce says, "Whenever we have a project and can couple it with an audio, we do. We make an attempt to work our projects that way.

Ironically, the small indie labels have felt less of a squeeze than their major-label counterparts. Tom Seaman, president of the Norristown, Pa.-based Music Video Video, which specializes in import alternative-rock product, says, "The majors have borne the brunt of developing the music video industry, and, as a result, they have become gun-shy about releasing product," he says. "But I’m very bullish on this industry. Our market continues to expand constantly, and we are now active in selling CD-ROM product and laserdiscs as well."

Seaman says his company ships about the same amount of product as it did last year nine years ago. For its recent Oasis concert video, for example, the company shipped close to 10,000 units (see story, page 56).

MCI Home Video, which dabbles in music product with such releases as "The Judds’ Farewell Concert" and the Beatles’ "A Hard Day’s Night," also is content with the current climate. "We don’t do a whole lot of music video, so we have not really felt a squeeze," says Mike Citro, VP of sales at MCI. "But the relationships we’ve developed through the years, with the companies that deal with the Judds, the Beatles, almost guarantee we’ll continue to be in this business."

DIRECT-TO-VIDEO

(Continued from preceding page)

MCA/Universal Home Video marketing VP Craig Reyla says, "With ‘Darkman II: The Return of Durant’ and ‘Tremors II: After-shocks,’ we’ve taken advantage of an existing awareness of a theatrical property that already has a core group of fans there that are anxious for a sequel exclusive to video. These kinds of titles are great opportunities for retailers because the few films created the audience," he says.

New Line Video had a simmering 45-campaign for "Poison Ivy 2," a sequel to the 1992 hit. The movie, starring Darryl Brymowre, was tested theatrically in a few locations and then went straight to video, where it enjoyed “the highest turns per copy the industry had experienced,” says president/COO Steve Einhorn.

“We came out with ‘Poison Ivy 2’ and had Alysia Milus, who had a strong recognition factor in her own right, combined with a sequel to a film the retailers had made a lot of money on. That is a good model for direct-to-video success, but timing is also important: New Line’s campaign for ‘The Terminator 2’ was built around actor Pierce Brosnan, the star of MGM/UA’s hit ‘Goldeneye.’"
Mega Laser Sale: Image Entertainment has organized the “First Ever Laserdisc Spectacular” as a massive promotion of the format set for Saturday (24)-Feb. 25 at the Paramount Pictures lot in Hollywood, Calif.

Most major video labels and several large consumer electronics firms will participate. Disney, 20th Century Fox Home Video, Columbia TriStar, MCA/Universal, Paramount, Pioneer Entertainment, Sony, Image Entertainment, Harman Kardon, Polk Audio, Thomson Consumer Electronics, and Yamaha Electronics are among those that will be displaying product and selling laserdisc players and software at substantial discounts.

“Tis my intent to draw attention to the benefits of laserdisc and offer consumers a venue in which to acquaint themselves with the format,” says David Borsell, Image senior VP of sales, marketing, and operations. Hundreds of discounted titles, including top-selling catalog product, will be offered for sale.

Entry-level combo-players will be bundled with software and sold at low prices. There will also be tours of the Paramount lot, celebrity appearances, and giveaways of hardware and discs. A portion of the proceeds will go to the Permanent Charities Committee.

For information about the event, call 818-807-1010, extension 450.

DV D SPECIAL EDITIONS: Many questions remain about DVD's visual quality once it gets in the home. And it is unclear whether the new 4-inch format will be able to deliver the quality freeze-framing and step-forwarding, features necessary for laserdisc special editions.

If the format lives up to expectations, then Voyager, Lumivision, and MGM/UA, and others will release movies with supplementary materials on DVD. Last year, Lumivision launched a special-edition laserdisc of the action horror film “The Hidden,” replete with an audio commentary and other extras. “It will be one of our early releases on laserdisc as a special edition,” says Lumivision president Jamie White. “But we don’t know yet how we’ll lay [supplementary material] out, because it depends on the architecture they finally approve for DVD, the technical specifications.

“Tis the technology everything it promises, we’re going to launch a version of the Criterion Collection on DVD,” says Voyager spokesman Paul Klinger, “but it’s still a long way off, and we’re not completely confident that DVD will offer anywhere near the same aspects as laserdisc. We don’t even have a working player in our office yet, and we can’t produce a DVD edition without knowing what the final result will be.”

Voyager invented the laserdisc special edition in 1984 and inaugurated the format at the digital home video era in 1985 when it released the first feature film on CD-ROM, Ron Mann’s documentary “Poetry In Motion.” It has since released other movies, including “A Hard Day’s Night,” on CD-ROM and will launch interactive versions of “King Kong” and “A Night To Remember” on that format this year.

The company has the DVD rights to titles from co-owner Janus Films and, says Klinger, plans to develop other titles with Image and license them together. He says the Voyager/Image deal may include DVDs and possibly “more interactive” CD-ROM and DVD-ROM releases.

George Feltenstein, MGM/UA senior VP of world-wide operations, is extremely upbeat about both the laserdisc and DVD formats. MGM/UA is “planning to release at least 50 titles at the time of the DVD launch, and that will include a special edition of titles,” Feltenstein says. “We were the first to letterbox in laserdisc, and we’ll be a [special editions] leader here.”

LaserConfab: U.S. Laser Video Distributors will host its second Laserdisc Conference and Exhibition April 20-21 at the Sheraton Tatra Hotel in Parsippany, N.J.

The meeting should draw 800 attendees and will include a cocktail party hosted by Columbia TriStar, a dinner sponsored by Warner, a dance party hosted by MKS, a breakfast presentation from MCA/Universal, and a Pioneer Electronics presentation in which Pioneer’s Mike Fidler will field questions about laser and DVD. For information, contact event coordinator Rosemary Ortiz at 301-253-5127.

U.S. Laser is also launching a retail outlet. The Laser Video Store will open its doors March 1 in Fairfield, N.J., with 2,000 square feet of retail space and “a couple of media rooms with AC-3 and THX,” says CEO David Goodman.

“We’ll be selling laserdisc hardware and have laser software for both sale and rental. When DVD is ready, we’ll be selling it too, and we’ll have a way where we’ll compare them to show consumers the difference.”

Sony Music Video has released “Street Fighter II: The Animated Movie” ($39.98), an unrated 96-minute feature film based on the popular videogame. The hard-driving soundtrack features music by Alice in Chains.

LDA Board: The Laser Disc Assn. has re-elected Image Entertainment’s Marty Greenwald, Technidisc’s Ron Balounek, and Pioneer Electronics’ Mike Fidler to the posts of chairman, vice-chairman, and secretary-treasurer, respectively. LDA is based in Santa Monica, Calif., and can be reached at 310-319-9319. It will soon have a World Wide Web Site on the Internet. For information, send E-mail to LDA director Andy Anderson (avia.org).

Hardsoft Bunioning: U.S. Laser is offering two bundling deals to retailers: the Pioneer C-LD104 combo-player and FoxVideo’s “Star Wars” trilogy for $285, and Panasonic’s both-sides-play LX-H760 and the trilogy for $425.
## Billboard's 1996 International Buyer's Guide

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### Billboard's 1996 International Buyer's Guide

**FOR CUSTOMERS WHO BUY RECORDS OUTSIDE THE UNITED STATES AND CANADA**

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### Top Music Videos

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<th>Title</th>
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### Video Music Inc.

*(Continued from page 56)*

Serve to bring acts to the attention of major labels, and works against long-term relationships. For example, Seaman’s first Oasis video, “Live By The Sea” — a qualified success for the company, with about 10,000 units shipped—likely will be his last. “I suspect the next time Oasis puts our video in, it will be through Sony,” he says. “That’s the way it goes.”

The company gets the word out about its product mix via many of the same channels as the bigger players. “We do a considerable amount of specific product marketing—print ads and other publicity—on our exclusive product,” Seaman says. “But of course, it’s a drop in the bucket compared to what the majors can do.”

The difference, however, is one of degree. “We provide exclusive distribution,” he says. “We develop promotional materials for the product, marketing plans, generate advertising—the whole ball of wax.”

Video Music gets the publicity but only a fraction of the revenues. Video Music Distributors, which distributes a portfolio of Video Music titles, as well as releases from a host of other labels, accounts for 90% of annual sales, Seaman notes.

“VMH is a small business compared to Video Music.”

Video Music Distributors services some 1,380 accounts, ranging from large national chains, including the Musicland Group and Tower, to a cornucopia of indies—with select product from majors, such as Sony and PolyGram, and vendors dabbling in music video, such as MPH Home Video and Columbia TriStar. Seaman runs the distribution side of his venture from a Norristown warehouse that often “seems to run itself,” he says.

“A lot of what we are able to accomplish is due to modern technology,” Seaman says. “We are capable of sending new-release information to 150 accounts in a matter of minutes with phone, fax, and with the Web.”

Music Video Distributors’ mandate is twofold. For labels with only minor interest in music, it offers particular care for that area of business. “We sell to every major distributor in the industry,” says Tom Citro, VP of sales at MPH. “And they are definitely a key factor in our video music business.”

For the majors, Video Music opens doors to smaller chains and mom-and-pop stores. “The WEAs and the Unis have certain parameters as to what level they will go to with service,” Seaman says. “A lot of our accounts are a lot smaller than that.”

With a solid, if small, footprint in the longform market, Video Music is beginning to segue into the format that first caught Seaman’s passion. “He’s cautious about his prospects. “The longform market is still quite limited for now,” he says, “I don’t know at this point how strong it will continue to be.”

CD-ROM has also caused an attention. Computer-based programming seems to be taking the same road tread by music video several years earlier, according to Seaman. “It certainly has been the case of a glut of product,” he says. “But that is beginning to change with consolidation.”
Laserdisc: Out With The Old, In With The New

**GETTING READY:** Although the arrival of the DVD is months away, one chain has decided to get rid of an old format to make way for the new: Reel Collections, the self-through video chain owned and operated by distributor/retailer WaxWorks/VideoWorks in Owensboro, Ky., says it is phasing out its laserline inventory in anticipation of DVD's arrival. “We expect to be completely out of the laserline business when DVD hits at the end of this year,” says video buyer Angie Woodward. Studies may be slow in releasing titles, but Woodward anticipates brisk sales of what’s available. “We think DVD will be a good collector’s item.” Laserdisc has been that for some retailers, although not for Reel Collections. Woodward says laser has never taken off in the chain’s 49 stores or in WaxWorks’ 150 Disc Jockey outlets, which are also dumping the format. “It’s a category that does OK,” she says, “but it doesn’t support the numbers of turns we get, and it’s an expensive product,” Woodward notes, as laser prices are $40-$60, as opposed to $15-$20 for cassetteettes. Woodward likes the $25 price point proposed for DVD and believes it’s a further incentive to wholesaleheartedly back the format. Woodward says Reel Collections will begin with special-ordering DVD titles until the hardware and software penetration increases. Eventually, we want DVD to take the place of VHS,” she says.

Not everyone, however, is bidding farewell. In fact, a few chains are tightening their grip on the format. For example, Albany, N.Y.-based Trans World Entertain- ment recently installed laser sections in 20-25 stores, bringing the total carrying the format to more than 100.

New laserdisc departments are most notable in the chain’s Co- conuts stores, according to video buyer Mark Gilles. “There’s still growth in laser, which has been proven by increased sales in the category,” says Gilles. “We expect it will tail off a little when DVD enters, but we’re committed to the format.”

Laserdisc is now in 70% of Miami-based Spee’s Music’s 58 stores, up from 20% two years ago, says VP of marketing and mer- chandising Jeff Clifford. DVD should get off to a better start. Clifford expects to stock the five-inch disc in Spee’s top-performing- out outlets.

**CUTTING THEIR LOSSES:** It cost $100 million to produce and market, but five weeks after open- ing in theaters, LIVE Home Video has already begun soliciting orders for the pirate epic “Cutthroat Island.”

Due in stores April 16, the retail title will have one of the shortest theatrical windows over in addition to being one of the biggest box office flops in movie history. Even “Showgirls” had a two-month run before being sold to rent. “[MGM] didn’t necessarily want to announce the video date,” says LIVE senior VP of sales and dis- triction Jeff Fink, “but we were able to convince them this was the way to go.”

LIVE will release the title as part of a previous deal with “Ozzman” producer Caroleo Caroleo WaxWorks, which split video and the- atrical distribution of the film between MGM-UA and LIVE. The movie, released Dec. 23, 1995, has grossed only $18.9 million.

Pink says the decision to start selling early was made in order to take advantage of the theatrical campaign, which is still relatively fresh in retailers’ minds. April is also free of any heavy competition, making the sale of the pirate flick a little easier.

Distribution sources say LIVE is looking to bring 200,00-225,000 units into the market. If it does, wholesale revenues would exceed the box-office total by $5 million-$6 million.

**MOM-AND-POP DEALS:** Buena Vista Home Video will pair the new release with releases of “While You Were Sleeping” and “Crimson Tide” for separate promotions for Moth- er’s Day and Father’s Day.

“Selling, re-priced to $19.99, is due in stores May 1. The title will come with a 26 rebate, even consumers purchase the video and one of nine other titles: ‘Miami Rhapsody,’ ‘Jefferson In Paris,’ ‘Mad Love,’ ‘A Pyromaniac’s Love Story,’ ‘Blue,’ ‘White,’ ‘Red,’ ‘Queen Marg,’ and ‘Ready To Wear.’

Inside each “Sleeping” cassette, consumers will find a certificate good for $5 off an order from Superflora.

For Dad, Buena Vista will price- reduce “Crimson Tide” on June 5. The $19.99 title will also come with a $6 rebate with the purchase of the title and one of several other videos: “Pulp Fiction: Special Col- lector’s Edition,” “Judge Dredd,” “Highlander III,” “Bad Company,” “Terminal Velocity,” “The Color of Night,” and “Blood In . . . Blood Out.”

In addition to the rebate, a certi- ficate worth $10 at 1-888-GIFT- LINE will be packed inside each “Crimson Tide” box. 1-888-GIFT- LINE sells 3,500 items, including electronics, liquor, and jewelry.

**Top Video Sales**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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<tr>
<td>1</td>
<td>INDIAN IN THE CUPBOARD</td>
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<td>1640</td>
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- *RIA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. *RIA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. *RIA gold certification for a minimum of 125,000 units or a dollar volume of $5 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *RIA platinum certification for a minimum of 250,000 units or a dollar volume of $15 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
Children's Entertainment

The Billboard Spotlight
Fun For The Whole Family

Cross-Generational Music Crosses Genres To Attract Parents And Kids Alike

BY CATHERINE CELLA

For parents whose children are ready to grow up (at least mentally), there exists a wealth of true family music. Songs strictly for kids are fine—and valuable if well-done. But for those times when parents wish to—or must, as in the car—share music with their children, how sweet it is to have albums both generations enjoy.

LONGSTOCKING

Young and Old Folk

Classical, jazz, and folk music is often labeled “adult.” The fact of the matter is, music is universal and timeless. Most children love to listen to albums by the Beatles and Boz Scaggs. That’s right, Boz Scaggs. The point is, children love music, of any style, as long as it is good music. Since many parents grew up listening to rock and roll, the music of the Beatle’s and Scaggs is like listening to old friends. By introducing children to music they could not experience before, new horizons and new eras in music can be introduced to them.

Literacy

HARPER AUDIO

BOOK-AND-TAPE COMBOS

Aimed at kids aged 1 to 6, book-and-tape combos feature a small 10-to-20-page book packaged with a tape (on which the book is read aloud) in a blister pack. By listening to the tape while following along in the book, children begin to master the skills of reading.

“Because preschool product is mainly bought by parents, well-known brand names and characters dominate the market. And, as with so much children’s reading product, the leader in the book-and-tape field is Disney, with its popular Read-Along series, featuring characters from Disney films. On a recent edition of the book-and-tape it was the ‘Hunchback Of Notre Dame’, due out in May and tied into the upcoming film. The Read-Along retail at $6.98. Last March, Disney added another line, My First Read-Along, aimed at kids aged 4-6, with bigger print and simpler words; these retail for $5.99. Disney product is sold in bookstores, toy stores, music stores and mass merchants. The Read-Along are cross-promoted with the soundtrack albums, Sing-Along and videos of the movies. Another company doing very well with book-and-tape combos is Sony Wonder, which, in the two years since its inception, has built a reputation for quality children’s products. Sony’s book-and-tape combos “interact” with the world and make the kids feel like they’re part of it. The perfect example of this is the “Dr. Seuss” series.

Sony Wonder offers a series of Read-Along books, each with a unique story that is skillfully written and illustrated. The books are beautifully designed and the artwork is captivating. The stories are engaging and entertaining, and they teach important life lessons. The accompanying tapes are also well-recorded, with interesting and enjoyable sound effects. The combination of the engaging stories and the high-quality recording makes Sony Wonder’s book-and-tape combos a wonderful addition to any child’s collection.

TRADITIONAL AUDIOBOOKS

A traditional audiobook is simply, a book read aloud on tape. When it comes to quality unabridged children’s audio books, the undisputed expert is Listening Library. Founded in 1996 by vision-impaired WWII veteran Anthony Ditlow, the company’s focus turned exclusively to children’s product under the leadership of Tim Ditlow, the founder’s son. Ditlow founded the company in 1979, and not long thereafter became a parent. Tim Ditlow explains. “You have to become a parent to understand what the world needs. I started reading a lot of children’s books and started buying rights to them. I felt children’s literature deserved respect, the same high quality and production values as adult audiobooks.

Ditlow set about producing unabridged audio versions of classic literature for children and adolescents, from titles such as modern authors as Beverly Cleary, Judy Blume and S.E. Hinton. Listening Library recently launched a new division, Worm Whistle, for contemporary fantasy and science-fiction titles.

In keeping with Ditlow’s goal of high quality, the audiobooks are packaged in colorful, durable clamshell packaging, similar to that of children’s videos, rather than the usual cardboard case. Listening Library also offers study guides, with lessons, themes and quizzes on each story, and a clever reading incentive called the Cliffhangers series: a paperback and accompanying cassette on which the narration stops at an exciting point in the story, forcing the child to read ahead in the book to find out what happens next. Listening Library also offers Books mate, a line of stuffed animals and dolls of characters in the books.

Dove Audio launched its Dove Kids imprint this spring. The new imprint will focus on original children’s stories, many of them written or read by celebrities. Priced at $9.95 each, upcoming titles include “The Owl And The Pussycat,” written and read by Eric Idle; “Little Nemo In Slumberland,” written and read by Cheryl Ladd; “A Day With Daddy/A Day With Daughter,” written and read by Larry King and his daughter Chasia; and “The Adventures Of Dippy,” written by Sidney and Mary Sheldon and read by Jonathan Winters.

Dove Audio released numerous children’s audio in the past, including the Grammy-winning “Audrey Hepburn’s Enchanted Tales,” and “Peter Pan” read by Sandy Duncan. A current popular title is “I Am America,” on which famous actors, singers and even a few children take turns reading about the 50 states.

You have to be extremely patient to break through children’s defenses, says Dove Kids’ president Deborah H. Viner. “I’m trying to build a library that has equal quality and potential for their imaginations.”

Continued on page 81
Children's Entertainment
The Billboard Spotlight
“Just around the riverbend.”

“If you’re happy and you know it clap your hands.”

“Ev’rybody wants to be a cat.”

“Someday my Prince will come.”

Sounds of Spring.
Survival Of The Busiest
Successful Kids Artists Grow Into Multiple Formats And Genres

BY MOIRA MCCORMICK

Major-label involvement in children’s audio these days may extend to licensed characters and movie soundtracks, and not much further. But children’s performing artists haven’t faded away. Far from it. In fact, there’s more independent kids’ audio out there than ever. And a number of children’s artists aren’t just getting by—they’re thriving, largely because they’re learned to diversify, utilizing their songwriting skills in videos, on compilation albums, on interactive software and in other areas.

LUCKY STAR

“It’s taken a lot of luck,” says Kevin Roth, the tender-voiced singer-songwriter, probably best known for penning and performing the theme song to the PBS series “Shining Time Station.” The series has helped with national recognition and with bookings—even though the concert market is drying up. I seem to do okay; I tour, and own my own label [Marboro Records], which brings in money consist-

with me on developing ‘Bunny Junction’ for TV, etc.;” says Roth, whose television songwriting experience has been a major plus. “I’m also talking about a licensing deal with the [Texas-based] Great Train

major-label children’s artist—he was one of the six originally signed by Sony four years ago—and independently, it is that you have to protect yourself. You have to structure deals shrewdly—get a good music attorney, and trust in one you don’t know.”

HAPPENIN’ CHAPIN

Sony did keep one of its six artists—Tom Chapin—who, in addition to Ralph on A&M, is the only kids’ performer left on a major label. And even though Chapin is one of the genre’s best-known and most popular performers, it takes constant, detailed work to keep him in the public eye. “We have a mailing list of 12,000,” he says, “and every month, we do a mailing to all the areas I’ll be playing in. Plus, four times a year, we send out a newsletter.”

The “we” Chapin refers to is his business office. Sundance Music, in New York’s Hudson Valley, “Many of the venues that book me don’t have huge budgets to promote the shows,” he says, “so we help ourselves with this active mailing list.” Last year, Chapin played 160 kids’ concerts, “often two a day.”

Though performing and recording for children takes up most his time, Chapin will release an adult album this spring, on Gaddly records. He’s put out two kids’ records for Sony, “Family Tree” and 1994’s “Jaz Zig,” co-written with songwriting partner John Forster.

In any case, Chapin thinks that the situation children’s performers are in should prove to all concerned that “it’s not a quick path to great riches. This has got to be something you love and adore—you’re not gonna retire on this overnight.”

LONG LIEV BARTELS

Joanie Bartels is another survivor of the major-label incursion. The independent company that cultivated her career, Discovery Music, became a joint venture with BMG Kidz, but BMG Kidz and its partners eventually went under. Echoing Roth’s words, she says, “Those of us in this business know the majors weren’t set up to work it. Kids’ music has a long shelf life, but it takes a long time to get there.”

Case in point: Bartels debut, “Bubly Magie,” which went gold almost five years after its release—making Bartels the only solo female children’s artist with a gold record to her credit. Her entire eight-title ‘Magic’ series has sold almost 3 million copies.

Bartels signed with California-based Youngheart Records this past fall and is currently releasing videos and a single.

Great Expectations

A Selection Of Upcoming Kids Releases

TWIN SISTERS PRODUCTIONS
“I’d Like To Be A Marine Biologist”
“I’d Like To Be A Paleontologist”
“I’d Like To Be An Astronaut”
“I’d Like To Be An Entomologist”

WALT DISNEY RECORDS
“Disney’s Princesses Album”
“Homeward Bound II Soundtrack”
“Mickey’s Sports Songs”
“Pac-Man: My First Read-Along”
“Rock-A-Bye Baby, Disney’s Greatest Hits Sing-Along (Volumes I&II)”
“Winnie the Pooh Sing-Along”

WOODSIDE AVENUE MUSIC PRODUCTIONS
Antonio Sorce: American Stories Series
Volume One: “Looking For Papi”

YOUNGHEART RECORDS
Joanie Bartels “Family And Friends”

Video Releases

ANCHOR RAY ENTERTAINMENT
Huggable Club “I’m One Of A Kind”
“School Days”
“Can’t Win Them All”
Thomas-The Tank Engine & Friends
“Thomas & His Friends Help Out”

BARNEY HOME VIDEO
“Barney’s All Aboard For Sharing/Barney & Friends Collection”

COMMUNITY MUSIC
Cathy & Marcy, “Yodel-Ay-Hee-Heo,”
“Is Not, Is Too”

FAMILY HOME ENTERTAINMENT
“Bugs Bunny Tales”
“Tales Of Beasts Porter Vol 1 & II”
“Teenage Mutant Ninja Turtles: Charlie Brown’s Spring”

Charlie Brown’s Spring

“Turtles’ Awesome Faster”
“The Tale Of Peer Rabbit”
“The Velveteen Rabbit”

HEMISPHERE ENTERTAINMENT CORP
“Grizzly Mountain”

KIDVISION
Kidsongs Starring Bucky & Rocky Piggie
“Baby Animal Songs,” “Let’s Put On A Show”

MAC/UNIVERSAL HOME VIDEO
“Bubs”
“The Adventures Of Timmy The Tooth”
WARD BERNARD

Favorite DISNEY Tunes in the style of Great Classical Composers

Cross-Generational Music Crosses Genres To Attract Parents And Kids Alike

BY CATHERINE Cella

For parents whose children are ready to graduate from Barney (whew!), there awaits a wealth of true family music. Songs strictly for kids are line—and valuable if well-done. But for those times when parents wish to—or must, as in the car—share music with their children, however it is to have albums both generations enjoy.

Young And Old Folk

Contemporary folk might best describe the music of Sony Wonder's Family Artists Series. And Tom Chapin ("Zig Zag"), Nicollete Lanson ("Sleep Baby Sleep") and Kenny Loggins ("Return To Pooh Corner") share more than line voices and songs to match. They all became family artists in the old-fashioned way—by writing and singing songs for their own children.

Now Chapin is arguably the best family artist around, and Loggins' album is about to go platinum. And Lanson's has a personal history with Sony Wonder senior VP Marcuse-Wendling. "I listened to it in the car when I was pregnant," she recalls. "Then after my daughter was born, I used it to soothe her—and me!"

Other companies doing very well with book-and-tape combos is Sony Wonder, which, in the two years since its inception, has built a reputation for quality children's product. Book-and-tape combos "interact with the kids involved—they're being proactive, not passive," says Allan Winikoff, Sony Wonder VP of public relations. "They bring parents and children together in a shared activity.

Sony Wonder's book-and-tape combos, retailing for $6.98, include its new, exclusive line of Sesame Street titles; a series of feaured-fiction series; actors from those films ('Free Willy,' "Addams Family Values," etc.); and the Enchanted Tales series, which is tied into Sony Wonder's popular Reader's Storyline line of video. Sony Wonder cross-promotes the book-and-tape combos with the videos and runs national TV and print ad campaigns in such magazines as Parenting and Family Life.

HarperAudio has wonderful book-and-tape combos for preschool through third grade, priced at $7.95 to $10.95. They range from classics like "Goodnight Moon" and "Green Eggs and Ham" to literary classics such as "Charlotte's Web." Spoken-word audio for children can be grouped into three categories: book-and-tape combos, traditional audiobooks and non-book-based product (which includes storytelling, poetry and radio-style dramatizations).

Book-and-tape combos

 Aimed at kids aged 1 to 6, book-and-tape combos feature a small 10- to 20-page book packaged with a tape (on which the book is read aloud) in a blister pack. By listening to the tape while folowing along in the book, children begin to master the skills of reading.

Because preschool product is mainly bought by parents, well-known brand names and characters dominate the market. And, as with so much children's product, the leader in the book-and-tape field is Disney, with its popular Read-Alongs series, featuring characters from Disney films. On a recent edition of Billboard's Top Kid Audio chart, 10 of the 25 entries were Disney Read-Alongs, including the top two ("Toy Story" and "Pocahontas"). The next Read-Along will be "The Hunchback Of Notre Dame," due out in May and tied into the upcoming Disney film. The Read-Alongs retail for $6.98. Last March, Disney added another line, My First Storytelling, aimed at kids aged 1 to 4, with bigger print and simpler words; these retail for $5.99. Disney product is sold in bookstores, toy stores, music stores and mass merchants. The Read-Alongs are cross-promoted with the soundtrack albums, Sing-Alongs and videos of the movies.

Another company doing very well with book-and-tape combos is HarperAudio, which, in the two years since its inception, has built a reputation for quality children's product. Book-and-tape combos "interact with the kids involved—they're being proactive, not passive," says Allan Winikoff, Sony Wonder VP of public relations. "They bring parents and children together in a shared activity.

Sesame Street has turned the issue of a young and old folk, while Baby Boomin' Classic Rock. Of course, not all is soothing. Family music can rock 'n' roll, too. And baby boomers who want to boom with their babies have more choices than ever. One of the most fun is "Blue Suede Sneakers: Elvis Songs (Not Just) For Kids" (Lightheart Entertainment). Suzy Bogguss opens with a great "Struck On You," and Shawn Colvin turns in a sweet and simple "Love Me Tender" with Heart's Nancy Wilson on mandolin.

The Beatles renaissance hasn't passed kids by either. "Sesame Road" (Sony Wonder) pairs various Muppets with the Beatles in such Sesame Street classics as "Letter B" and "Hey Fido." "Snowpeep's Beatles Classics" (Lightyear) offers Fab Four tunes played on toy instruments. And "Bugs & Friends Sing The Beatles" (Kid Rhino) has The Furry Four—Bugs, Dally, Elmer and Tow—doing truly looney tunes. Beyond the music of their youth, parents

Other companies with successful book-and-tape combos include Warner Kids, a division of Time Warner, which has launched a series of book-and-tape combos tied into the popular PBS TV show "The Magic Schoolhouse," "Kid-Tel," which has 88 book-and-tape series of Winnie-The-Pooh, Hello Kitty and African-American doll Kenya, as well as the delightful "Dr. Dandelion" series, each of which is packaged with a fun toy or prop from the story. Western Publishing, publisher of Golden Books, which has a line called Golden Book 'N' Tape; and Newport Publishers, which has a charming series "Cowardy Kids" ($7.95 each), "Western Songs & Stories" ($9.95 each) and "Lullaby Books For Bedtime" ($12.95 each).

Traditional audiobooks

A traditional audiobook is, simply, a book read aloud on tape. When it comes to quality unabridged children's audiobooks, the undisputed expert is Listening Library. Founded in 1956 by vision-impaired WWII veteran Anthony Ditlow, the company's focus turned exclusively to children's product under the leadership of Tim Ditlow, the founder's son. "I came to the company in 1979, and not long thereafter became a parent," Tim Ditlow explains. "Your whole focus changes. I started reading a lot of children's books and started buying rights to them. I felt children's literature deserved respect, the same high quality and production values as adult audiobooks.

Ditlow set out about producing unabridged audio versions of classic literature for children and adolescents, from "Peter Rabbit," "Pippi Longstocking" to titles by such modern authors as Beverly Cleary, Judy Blume and S.E. Hinton. Listening Library recently launched a new imprint, Words Take Wing, for contemporary fantasy and science-fiction titles.

In keeping with Ditlow's goal of high-quality, the audiobooks are packaged in colorful, durable clamshell packaging, similar to that of children's videos, rather than the usual cardboard sleeve. Listening Library also offers study guides, with lessons, themes and quizzes on each story, and a clever reading incentive called the Clifhangers series: a paperback and accompanying cassette on which the narration stops at an exciting point in the story, forcing the child to read aloud in the book to find out what happens next. Listening Library also offers booknotes, a line of stuffed animals and dolls of characters in the books.

Listening Library audiobooks retail from $15.98 to $23.98, depending on length; audiobooks packaged with a paperback are $3 to $4 more. They're carried in bookstores, media stores and children's stores (such as Zany Brainy and Nickelodeon), as well as book clubs, audio-only stores and catalogs (including Wireless, Chisnaberry and Music For Little People). HarperAudio, a division of leading book publisher HarperCollins, has a fine selection of abridged and unabridged children's audiobooks, including "Winnie-The-Pooh," the Frog And Toad, Mowgli, the Paddington Bear series, "Little Women" and Aesop's Fables; many of them are read by such famous names as Boris Karloff, Carol Channing, Glenn Close and Lynn Redgrave. HarperAudio children's titles range from $9.95 to $35, depending on length.

Dove Audio launched its Dove Kids imprint this spring. The new imprint will focus on original children's stories, not copies of them written or read by celebrities. Priced at $9.95 each, upcoming titles include "The Owl And The Pussycat," written and read by Eric Idle; "Little Nettie Windship," written and read by Cheryl Ladd; "A Day With Daddy/ A Day With Daughta," written and read by Larry King and his daughter Chaia; and "The Adventures Of Drippy," written by Sidney and Mary Sheldon and read by Johnathan Wexler.

Dove Audio has released numerous children's audios in the past, including the Grammy-winning "Audrey Hepburn's Enchanted Tales," and "Peter Pan" read by Sandy Duncan. A current popular title is "I Am America," on which famous actors, singers and even a former president or two take turns reading about the 50 states.

"You have to be extremely pensive to break through in the children's market," says Dove Kids president Deborah Raffin Viner. "I'm trying to build a library that is as high-quality as possible and offers the public something they may not have.

Continued on page 81
Kid Rhino also produces quality family audio products for:

- Warner Bros.
- Paramount Pictures
- Western Publishing
- Hanna-Barbera
- MGM/UA
- Fisher-Price
- Turner Publishing
- ABC
- McDonald's

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* As of the January 27, 1996 issue of Billboard.
CHILDREN'S ENTERTAINMENT

Tried-And-True TV
Video Draws On Famous Titles And Characters

BY CATHERINE APPLEFELD OLSON

Children don’t spend untold hours in front of the television set for nothing, and smart video companies are giving those kids more of what they love: direct-to-video release of popular series and titles that put their favorite characters in a new video light.

TV WITH TEETH
MCA Universal’s “Timmy The Tootie” series marks one of the most salient TV/crossover success stories of late, but the shelves are lined with television fare, ranging from Saban’s “Mighty Morphin Power Rangers” to the Lyons Group’s “Barney,” releases to titles from Sony Wonder, with its Nickelodeon and other television-based lines. There are also Turner Home Entertainment, which just launched the Cartoon Network Video label; KidVision; LIVE/Family Home Entertainment; Buena Vista Home Video; PolyGram Video; ABC Video; BMG Video; CBS/Fox Video and more.

“The television exposure is almost essential,” Jon Peisinger, president of ABC Video, says of producing activity into the children’s video market. “If you are lacking that, it certainly makes your mission extremely difficult.”

“PolyGram has always viewed television as a crucial element for consumer exposure,” says Bill Sondheim, president of PolyGram Video. “Having said that, however, there are more television options available now than ever, and many of them have been less viable as crossover videos than one would expect.”

RULES OF THUMB
The tightening of space on the retail shelf and ever-discerning consumers make a label’s decision of which program will best migrate over to video more important than ever. Although there are no magic formulas, there do seem to be several respected rules of thumb.

“Basically, we look at the ratings of the show; the popularity and how long they’ve actually been in the marketplace,” says Wendy Moss, senior VP of marketing at Sony Wonder, explaining the label’s modus operandi in selecting programming.

“Every property does vary, but I would say there needs to be several months of lead time to establish a show with the audience,” Mindy Mervis, senior director of KidVision, says. “As the show becomes familiar, the product starts flowing out soon after.”

KidVision’s success with two original video series starring “Full House” wonder twins Mary-Kate and Ashley Olsen sheds light on the opportunities of migrating popular TV personalities that transcend a specific character or role. “Certain characters are just characters,” Mervis says. “For others, we have the opportunity to showcase them in many different lights.”

But perhaps because there is comfort in the tried-and-true, labels appear to be leaning more and more on seasoned children’s TV fare. Gumby recently made a video splash courtesy of KidVision. ABC has brought back the classic “Schoolhouse Rock,” MCA is re-introducing “The Land Before Time,” PolyGram is seeing lots of action with “The Busy World Of Richard Scarry,” CBS/Fox has “Dr. Seuss” and “Mr. Rogers,” and Sony Wonder has new plans for “Sesame Street,” among others.

Turner Home Entertainment’s newly minted Cartoon Network Video label is digging into the nostalgic television archives for its first series, “Johnny Quest,” with plans to bring plenty of other oldies-but-goodies to video.

“With Johnny Quest, it is an issue of contemplating the character,” says Richard Pinson, VP of marketing at Turner Home Entertainment. “There must be a strong consumer base in order for us to explore the possibility of taking a property back to the marketplace. There are scores of characters that just continue to have a good, long-standing following.”

LOOKING BACK
BMG Video also is looking back to the television of yesteryear as it prepares for its debut children’s release, “Felis The Cat.”

“One of the things that really makes us jazzed about ‘Felis’ is that it has 70 years of brand equity behind it,” Mindy Pickard, VP of marketing at BMG, says. It makes it easier to market the title because it is based on a property people already know.

Whether the titles feature new or classic fare, bringing TV programs to video means much more than just plunking episodes down on tape. Labels look heavily to cross-promotions with toy manufacturers, fast-food chains and the like, and generally offer at least two episodes per tape.

“When we develop a line and brand, we always freshen it with something they don’t get on TV,” John Ruskin, president and CEO of CBS/Fox, says. “That is part of our strategy: what can we bring to the table to create added-value home entertainment? With ‘Dr. Seuss,’ for example, we are taking the ideas of the books and putting them into music.”

“We always try to give added-value production elements, whether it’s a special music video never before seen, or something unique that hasn’t been on TV before,” Sony Wonder’s Moss says. In the case of “Sesame Street,” for example, Sony Wonder is splicing together clips that never appeared on the same television program.

Nevertheless, it is the programming that must do the selling. Alc’s Peisinger warns, “We are hard-pressed to find the consumer who is going to buy something if they are not attracted to the program directly.”

Another key selling point in translating TV fare to video is keeping a relatively low price point, most label executives agree. “Keeping it in the $12.98 range is important because that really makes it less about the shelf and more about the value-added that is a necessity,” Tim Fournier, VP of sales, who sells exclusively at home video, says. Lives is sticking with that formula with its latest TV crossover hit, “The Littlest Pet Shop.”

Aside from the hoist TV exposure can bring to a video release, the river of exposure sometimes can flow the other way, reminds Tanja Maloney, VP of publicity and marketing at Buena Vista Home Video, which currently is promoting the video release of the “Lion King”-related TV series “Timon And Pumbaa.”

“Various characters have a lot of life in different areas,” she says. “Once a program comes out on video, it encourages more exposure for the television show.”
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In these animated fairy tales, a heroic band and their forest animal friends join forces to save the magical kingdom of Avalon.

ARTISTS

Continued from page 63

immediately began recording a new album, called "Mythical Tales," which is due in March. "I co-wrote six of the songs with (regular collaborator) Chris Hynes," Baryshnikov says. Some of these are "True Colors," "We Are Family," "Give A Little Love" and "That's What Friends Are For." Whereas her previous albums mainly targeted preschoolers, Bartels' latest effort is "a little more focused on 7- to 10-year-olds, with a production quality comparable to what they hear on the radio.

Even though Bartels is one of the most recognizable children's performers, maintaining and increasing her profile is..."
OH, MY GOD IT'S...

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talents, they're firm believers in classrooms self-promotion. "We're in contact with retailers when we go into different markets," says Fink. "We make sure they're aware we're playing and that they have our product. And as long as it doesn't conflict with our shows, we'll perform in-store at places like Noodle Kidoodle, Zany Brainy and Borders Books & Music—as well as in the wonderful mom-and-pop stores that supported us indies long before the big chains were around." 

HE WRITES THE SONGS 

Dennis Scott is a children's artist whose 30 to 40 kids' performances a year evolved from his prolific songwriting. Nashville-based Scott, who'd been a child actor, keeps up on his kids' concerts, even though the bulk of his income is derived from songwriting. "It keeps me in touch with kids," he says, "and when I have new material, I find out right away whether they like it." 

His children's songwriting credits are extensive, and he won a Grammy for best children's recording several years back, for his contribution to "Sesame Street Country." Scott composes for records, videos, stage shows and special products. He's written for Disney, Sony, Peter Pan Industries, the Bensons Co., Quaker Oats and Wonderland Records, among others. Scott also has done a quantity of work for audiobook collections by publishers including Random House, Macmillan and Metacore. Recent projects include a video series called Let's Have Fun (Highlander Video), predesigned keyboard songs for JFC of Nashville's "Play A Tune Plus" toy instrument and an upcoming Children's Television Workshop/Turner TV venture called "Big Bag," which will air on the new Turner Toon Network. Plus, he's released his own children's albums on his own Act IV label.

Even for someone as in demand as Scott is, he says it still takes constant vigilance to

make our living strictly from touring and record sales—we write and produce other stuff too." That includes music for private corporate projects—for instance, songs about safety for preschoolers, distributed to employees of a large corporation.

Cathy & Marcy also have recorded some 80 songs for McGraw-Hill School Publishing's whole-language reading curriculum.

Cathy & Marcy not only diversify their
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Song wizard Dave Kinnon

It's a busy time for Dave Kinnon, who owns his own label, Song Wizard Records. Kinnon is one of the most resourceful and in-demand kids' artists in the business, writing for Disney and Jim Henson records and videos, as well as a slew of interactive product, in addition to his own recording and performing.

Kinnon works both sides of the fence, major and independent, and wants to set the record straight on one important matter. The indie view has generally been that the big companies are interested in profit more than the welfare of children, but Kinnon considers that a blinkered perspective. "I'm the regional contact for the Children's Music Network, but I work for the major companies too," he says. "I've discovered it's possible to remain true to what's good for kids while doing that.

BUSY AS BEEZ

Sterling and third Bee David Scheffler, along with Sterling's composer husband Eric Swanson, did the music for a Universal Pilot (now in turnaround).

For the first time, though, Sterling began writing music for multimedia and CD.
Edutainment CD-ROMs Gain Popularity with PC-Owner Parents

BY STEVE TRAIMAN

CD-ROM programs were one of the most popular gifts for kids from preschool age to the teens this past holiday season. And with the number of multimedia households with CD-ROM drives in—or hooked up to—their computers approximating 25% (or 10 million of the estimated 40 million U.S. total), every retail channel is looking for a piece of this new action well into the first quarter and through 1996.

Exclusive of CD-based games for the advanced Sega Saturn and Sony PlayStation platforms, two Umbrella new CD-ROM titles are staggering with a conservative 1,000-plus, education market as parents in the rapidly expanding number of multimedia homes are viewing computer literacy as important as reading literacy," he says. "The greatest way to teach is also to entertain, so we used Bill Melendez Studios for some of our first five titles, which began shipping last August." Included were: "Get Ready For School, Charlie Brown" and "Paparolos," which were released in the fall and had two major new lines shipping mid-April, '96/ '97, for kids 10 to 12+, plus "Cheerleader/" in the USA, a game series PG-rated for kids 10 up.

MULTIMEDIA DEVELOPERS BUSY

Both the original Carmen Sandiego and the KidPix series came out of our belief in getting kids actively engaged, with interactivity at the top of the list," says Laurie Strand, executive publisher for industry leader Broderbund Software. Featured national and edutainment programs competing for shelf-space. Developers include major record labels and movie studios, toy manufacturer interactive divisions and multimedia companies.

Label Siblings

Philips Meditum (Pat) Home & Family Entertainment division of Philips Home Media, a PolyGram "sibling," is the most active of the record label-related companies. Steve Kleecker, VP, PM sales, notes that titles doing well include "Haunted House" ($34.99) and "The Crayon Factory," hosted by Lamb Chop creator Shari Lewis ($34.99 RPM). Among highlights are first-quarter releases on "Masterpiece Mansion," an interactive art history game: "Treasures Of Oz" with Donna Ross vocals; and a "Yefix The Cat title: Due in August in a joint venture with Kodak is "Story, About You.

For the Tinte Warner Group of companies, "Soup and" is the surviving interactive entity, with "Where's Waldo? Learning Geography," second in the series based on the extremely successful books, promised in the second quarter at $30.95. Emulating its television division, Disney Interactive has had CD-ROM hits as well, notes Carolyn O'Keefe, VP of marketing. "This first year has been exhilarating," she observes. Upcoming hot titles include an interactive "Toy Story" in May and a holiday release of a "101 Dalmatians" CD-ROM that will be day-and-date with the live-action movie. Launched in early '94, Virgin Sound & Vision started with interactive arcade games, recalls CEO Tom Turpin. He soon realized that "kids' business is the biggest market and the most critical, and the most important way to teach is through play," he says.

New releases from Edmark Corp. include "Trudy's Time & Place House" ($40), fourth in the Early Learning House series, and "Destination Ocean" ($35), fourth in the award-winning Imagination Express series.

GT Interactive Media's product manager Donnie Lew reports upcoming titles include a bundle package of "Ocean America" and three new interactive storybooks for a March release, all under $25. Pixel Genius Entertainment, founded by Paul Janus and Jeff Patterson, came out with the "Reading Success For Kids: Pocahontas" CD-ROM and a 100-page activity book ($29.95) for the holidays and reported over 20,000 copies sold the first month. Upcoming is "Jack In The Beanstalk," "The Peewee Prince" and "Little Red Riding Hood.

TOY FIRMS' INTERACTIVE

Lego Toy Co., which has a Virtual Lego exhibit at Walt Disney World's Epcot Inventions pavilion, has a joint venture with software developer Mind-scape to market a "Lego System Town" CD-ROM.
for the '96 holidays. Both Richard Garvey, Lego marketing VP, and Mindscape president Bob Goldberg conceptualize the program as a first-person exploration game for kids 5 to 12. Fisher-Price and Compaq Computer announced a joint venture at the January Winter CES for a new Wonder Tools (WT) series for kids 3 to 7. Due in the second half of '96 are a WT Cruiser, an innovative driving console bundled with "Spruce Squirrel’s Mix-Up" ($150); a WT Keyboard with oversized keys, a mouse and one bundled activity title ($130); and the first three interactive software titles in late summer, "Cyber Grannies," "Over in The Meadow" and "Wacky Wacks—The Family Edition". Vtech came up with its SmartBytes line and its Sound Learning Keyboard with Software last year and gained some real rice real estate in storefronts, a good level of market share and several awards, reports sales VP Carol Seitz. A keyboard bundled with "The Magic Picnic" is $79.99 ESP; the first three Shade’s & JB’s Workshop CD-ROM titles are $29.99 each, and "Pirate Jupiter & The Moondogs," an interactive storybook adventure, is also $29.99. Hasbro Interactive’s (II) goal is to be a leader in family entertainment for the software world, from our traditional toy channels to the new online Internet area," explains Joe Gammal, product marketing manager. II Worldwide launched a new Web site in late October, mca.com, linked to the new "Monopoly" CD-ROM game ($30.00), which was released in the 60th-anniversary year. For younger kids, the Playskool line had the first two of five titles in January, "Mr. Potato Head Saves Veggie Valley" and "Playskool Puzzles" (both $39.95). Due in the first quarter are "Junkyard Construction," "Play-Doh Creations" and "Candy Land Adventure." Gammal reports that orders were steadily coming in as of late January, "With a host of hands and properties at Hasbro Toys, we expect to continue our theme of ‘building imaginations for generations of children,’" he emphasizes.
Special-Interest Kiddie Style
Sports, Health-And-Fitness And How-To Vids Appeal To The Younger Set
BY CATHERINE CELLA

Special-interest video is not just for adults anymore. Kids are notorious sponges, thirsting for knowledge as well as video. So SI kidvid is only natural, with similar categories to its adult counterpart and a few of its own.

LET THE GAMES BEGIN
Sports videos are at least as popular with kids as with adults, especially if they feature a favorite team or athlete. But the instructional vids that are made for kids—and their coaches—help them learn and improve their game.

Wayne Gretzky is the latest superstar-turnaround-coach, in his "All-Star Hockey" vid from Buena Vista. With NH1 footage and an assist from 11 other players, the Great One delivers instruction in hockey as well as in-line skating.

ESPN Home Video's "Let's Play" series now extends to skiing, with two vids starring Picabo Street. And "Let's Play Basketball" has Duke's Coach K giving insider tips to hoop dreams.

DO THE RIGHT THING
Virtues, values, do-here and don’t-here—whatever you call it, good behavior is perennial in children's education. And kidvid has responded to the latest cry for teaching morals, with the best tapes resisting the preachy heavy-hand.

Oakland-based The Video Project has done just that in its two teen entries. "Tina's Journal" records a girl's environmental education in everything from toxins to overpackaging and recycling. And "Creating Peace" shows kids at work mediating on the playground and meeting at an international conference hosted by Elie Wiesel. On a lighter note, "It's Just Good Manners" (Mind Your Man- ners) has real kids using etiquette in everyday situations.

For preschoolers, some old friends are refocusing their video visits to more specific titles. "The Grind Workout: Fitness With Ela" is Sony's sequel in the series starring MTV's Fat Nics. Its motivation? You won't look cool bustin' moves on the dance floor if you're splitting your pants. "Strength And Shape: A Teenage Workout" (Earth Smart) offers ways to increase strength with weights in excellent demos.

HOW TO
Sony Wonder and Dorling Kindersley could do a how-to video on how-to videos for kids. Nobody does it better than the My First series. Eight tapes—ranging from cooking to music to nature—show clearly and colorfully the steps to success.

"My First Party Video" includes all the holidays, original kid-friendly recipes and creative decoration ideas. "My First Magic Video" features a talented magician who is willing to share his secrets.

KIDS JUST WANNA HAVE FUN
The very young have more to learn than good behavior, of course. And capturing the whole wonderful variety is the superb Preschool Power series (Concept). Dancing, cooking, pretending, crafting—it's all there, and more. Currently in eight volumes, Power should number 13 by fall for TV syndication.

And finally, from the same people who brought you Learn animals, big ngs, chris- tmas trees and horses comes. "I ow . . . Close Up And Very Personal" "Stage Fright". Arranged in families, each fruit is shown from tree to nunny in this highly appetizing video.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT
You've got to hand it to producers who can make fascinating such unlikely to- pics as bridges, logging and dirt. "Big Cable Bridges" (Segments Of knowledge moves from engineers' computers to on-site construction, with writing and music to help engage youngsters.

"Timberrrr!! From Logs To Lumber" (Bulldog Entertainment) shows how far logging has come from the days of the simple saw. Kids will be interested in the heavy equipment now used as well as special techniques in this video filmed at a real northwoods sawmill.

Last but not least is "I Dig Dirt" (Dreams Come True), an award-winning look at one of kids'—if NOT parents'—favorite playthings. Again, heavy equip- ment takes center stage—one truck weighs 240 tons!—along with such excitement as the explosions used to dis- lodge coal. Next up is "The Little Horse That Could" about a Connemara stallion and the woman who trains and rides him.

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—Jimmy Buffett

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EXPECTATIONS
Continued from page 76

SABAN HOME ENTERTAINMENT
Masked Rider: "Escape From Edenoi"
"Super Gold"

SONY MUSIC VIDEO
"Aeon Flux"
"Get A Life"
"The Mark"

SABAN WONDER
Hoyo! And Andy: "Olympics Program"
Old Bear Stories: "Friends, Friends"
Friends: "Happy Birthday Old Bear"
Rugrats: "Pil And Lil"
Tommy Troubles
See How They Grow: "Desert Animals"
Jungle Animals"
"Seashore Animals"
"Tree Animals"
Sesame Street: "Elmo怎么说"
"Get Up And Dance"
"Kid's Guide To File: A New Baby In The House"
"Letters"
"Numbers"
Old Bear Stories: "Friends, Friends"
"Happy Birthday Old Bear"
Rugrats: "Phil And Lil"
"Tommy Troubles"
See How They Grow: "Desert Animals"
"Jungle Animals"
"Seashore Animals"
"Tree Animals"
Sesame Street: "Elmo says"
"Get Up And Dance"
"Kid's Guide To File: A New Baby In The House"
"Letters"
"Numbers"

THIRD QUARTER
Audio Releases

ARIEL RECORDS
"Land Of Laughter"

BENSON MUSIC GROUP
Chris. Capua and Joseph Garity: "Pains Of The Palms"

KID RHINO
Hanna Barbara Boxed Set
Johnny Quest: "Johnny Quest: Read Along"
Along 1 & 21
Various Artists: Billboard Presents: Family Halloween Hits
Various Artists: Billboard Presents: Family Lullaby Classics

WOODSIDE AVENUE MUSIC PRODUCTIONS
"American Music Series Volume Two: Do-Wah-Ditty"

Video Releases

ARIEL RECORDS
"The Magic Key"

SABAN HOME ENTERTAINMENT
Power Rangers: ZEON Monster Movie: "The Ultimate Quest"
"ZoO Crystal Christmas"
"A Christmas Carol"
"Camp Candy's Christmas"
"Father Christmas"
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"The Nutcracker Suite"

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CROSS-GENERATIONAL MUSIC

Continued from page 4

also want to introduce their children to music of the ages. One marvelous way is a new book-CD package from Darling Kindersley, "A Young Person's Guide To Music," which includes everything you ever wanted to know about classical music.

"Heigh-Ho! Mozart" (Delos International) makes another wonderful choice. Taking classic Disney songs, arranger-conductor Donald Fraser matched each to a suitable composer. So "Color Of The Wind" is presented in the style of Dvorák (New World Symphony), and "Beauty And The Beast" is as lushly romantic as if Rachmaninoff had written it.

KID COUNTRY

Compilations of another sort fill Music For Little People's latest. "Big Country:

"Bugs & Friends Sing The Beatles"

For One And All" introduces kids to the sunny side of country music. Best cuts are by Little Texas, Brenda Lee and Tracey Byrd. "Hand In Hand: Songs Of Parenthood" benefits from such pop stars as Joni Mitchell, John Lennon and the Pretenders.

Jazz for kids seems as unlikely as jazz played on xylophones. Yet the concept works on "Snoopy's Jazz Classics" (Lighyear), with Joe Cool presenting the likes of "The Theme From The Pink Panther" and "What A Wonderful World." And for families who like their music served with a soupçon of humor, there are "Animaniacs: Variety Speak" (Kid Rhino) and "When You Wish Upon A Chipmunk" (Sony Wonder) with Alvin et al redoing Disney.

Even Disney is redoing Disney. "The Music Of Disney's Cinderella" updates the soundtrack with contemporary singers and arrangements. "A Dream Is A Wish" is treated to heartfelt English and Spanish versions by Linda Ronstadt. James Ingram contributes a dreamy "So This Is Love."

Such reworkings—along with compilations like the two-volume "Classic Disney: 60 Years Of Musical Magic"—have kept Walt Disney Records on top, with over 175 gold, platinum and multiplatinum awards. Disney, too, has four of the best-selling soundtrack albums of all time: "Aladdin," "Beauty And The Beast," "The Little Mermaid" and "The Lion King."

Marketing family music without a popular movie tie-in presents more challenges. And yet, just as the above best-sellers can be found in both the children's and soundtrack sections, family albums are increasingly promoted across genres. For instance, "Return To Boo Hill" is sold in both the children's and Kenny Loggins sections.

"I know, as a parent, how nice it is when your kids ask to listen to something that you want to listen to also," says Marcus Wouding, "This is the heart of family music—the magic of music shared."
normally hear—at an affordable price point. Hopefully, the consumer will become familiar with the sound and see it as a symbol of quality.

Warner Kids has a number of audio books for children, including the popular series The Baby-Sitters Club, each of which is packaged with a bracelet charm, and series based on DC comic-book heroes Superman and Batman.

But the title "Longest-Running Children's Audiobook Series" belongs to the delightful flanks The Cowdog series, published by Gulf Publishing. Created by former cowboy John Erickson, the book and audio series offers the humorous adventures of Hank, a crime-solving ranch dog who's not quite as smart as he thinks he is. Erickson writes and reads the books, creating a wonderful variety of voices for the characters, and also writes the catchy songs that appear on each audio. Currently up to 23 titles, the Hank series has sold more than a million books and over 100,000 audiocassettes.

One company with an excellent reputation for kids' product, Rabbit Ears, unfortunately lost its distributor when BMGKids folded. Rabbit Ears is currently looking for a new distributor. Meanwhile, the company has just garnered two Grammy nominations in the category Best Spoken Word Album For Children: one for "Follow The Drinking Gourd," read by Morgan Freeman, with music by Taj Mahal, and one for "John Henry," read by Denzel Washington, with music by B.B. King.

A new company, Piglet Press focuses on the worlds of L. Frank Baum, notably the classic "Oz" series. The unabridged audiobooks are packaged in attractive clamshell cases and retail for $24.95.

NON-BOOK-BASED AUDIOS

On a long family car trip, nothing makes the hours fly like Brilliance Corp.'s new "Strange Matter" series. This new imprint features original 90-minutes supernatural stories for 7-to-13-year-olds, dramatized by a full cast, with lots of sound effects and spooky music. Fun for the whole family.

On the storytelling front, Odds Bodkin successfully takes on the challenge of making Homer's "The Odyssey" accessible to children, with an exciting, dramatic retelling underscored by Bodkin's Celtic harp. Available on four cassettes for $34.95 or four CDs for $49.95, "The Odyssey" comes with a map of Odyssey's journey. All of Odds' fine storytelling audio are published by Riverstone Productions.

Rounder Records presents "Irish Folk Tales For Children," performed by veteran storyteller and former across Shannon Kennedy, accompanied by Celtic music. Lost but not least, award-winning storyteller Jim Weiss displays an exhilarating range of voices in his dynamic release—"Shakespeare For Children," as well as his retelling of Greek myths, King Arthur legends and Sherlock Holmes stories, all available from Great Hall Productions.

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THE ROCK AND ROLL HALL OF FAME AND MUSEUM
Cleveland, Ohio

The Rock and Roll Hall of Fame and Museum is accepting resumes for the position of Associate Curator. Under the direction of the Chief Curator, the candidate will develop the museum’s exhibits and collections, including working with the design team to develop related interpretative information. A major responsibility includes acquisition of artifacts for collections; both permanent and loaned objects. This is a top priority for the report of the Chief Curator.

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Position will require moderate travel, based in Cleveland at the Museum. Salary commensurate with experience. For consideration, send resume and career history letter to:

Human Resources Department - Associate Curator Position
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REVIEW OF MATERIALS WILL CONTINUE UNTIL A CANDIDATE IS SELECTED.

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*Slave He Xuntum*

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**NETTHERS**

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**LARI WHITE**

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**JAZZ**

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**CYRUS CHESTNUT TRIO**

*Another Direction*

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*En Estlo Noche*

**YOMO TONE**

*Los Mensos De Oro*

**DIOMEDES DIAZ**

*The Remixes*

**RAP**

---

**KING SKILL**

*Producers: Various*

**VITAL REISSUES**

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**PETER GREEN'S FLEETWOOD MAC**

*Live at the BBC*

**AFRO CUBANO CHANT**

*His High Essence Sirius Screen 8009*

**ALBUMS**

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**BILBOARD**

**FEBRUARY 24, 1996**

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**REVIEWS & PREVIEWS**

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**NIKE FEINSTEIN**

*Nice Work If You Can Get It—Songs By The Gershwins*

**MARCUS CRUZ**

**Atlantic 82833**

*The centennial tributes of the births of Ira Gershwin (1996) and George Gershwin (1998) are under way, with cabaret/concert star Michael Feinstein making his expected appearance. (He spent several years before Ira's death in 1986 cataloging the brothers' works.) Not only does one get affectionate and exuberant Feinstein, but also, as expected, some rare items that reinforce the brothers' remarkable conciseness in writing first-rate songs. Feinstein continues his recorded tributes to major theater/film writers in winning fashion.*

---

**JOSH M. COOKING VENUE**

*Favorite oddball British pop band lead's newest is a short collection of singles and several extra tracks. Best of the set is the breezy "Convertible," the raging, roaring "Drive," and the exceedingly simple, guitar-heavy "Go, Man, Go.

 Bonus tracks include durable rocker "Jet Girl." Contact: 313-1868.3055.

---

**MAD SKILLZ**

*PRODUCERS: Various*

**BIG BEAT/ATLANTIC 92623**

*Performer hails from Virginia, and he says the set is named for many people's response when he says where he's from. Indeed, he rhymes like a resident of a major rap capital, like New York, placing varied concepts within which he is a hometown pride, party scenes, and ghetto schemes inside a smooth, metaphor-driven flow. "Fingal" is the set's closing track, "So You Think I'm Scared.

---

**Peter Green**

*Fleetwood/mac Live at the bbc*

**Edward S. Redin**

*Executive Producers: Mick Fleetwood & Cat Stevins*

**Fleetwood/Castle 114**

*Collection of late-60s & early-70s BBC broadcasts of original Fleetwood Mac, three decades after the group's last hit. Green leads the group's fiery blues style, which made it a sensation in Britain before a series of personnel changes took the band to America and to unprecedented levels of commercial success. Two-disc set captures the early magic of Green and company as they essay brilliant originals. (Flatttering Shake), "You Never Know What You're Missing." A Fool No More"").*
**POP**

*JOAN SEAY* Right Here Man (4:32)
**PRODUCERS:** Rick Splet.

**PUBLISHER:** Epic.

Blue Moon mercury 1983 (7:19; Universal / Atlantic)

Sisco's new album, "Fallin' Into You," is previewed with this lively pop ballad. The title track and the following released single, "Mind Reader," are both available on Sisco's new album. "Mind Reader" is a lively, upbeat pop song that features Sisco's distinct vocal style and catchy melody.

**COUNTRY**

*FAITH HILL* Someone Else's Dream (3:27)
**PRODUCERS:** Scott Hendrick, Faith Hill

**WRITERS:** H. Hill, B. Rice

"Someone Else's Dream" is a dreamy, melancholic ballad that explores the complex emotions of heartbreak and longing. The song's instrumentation includes soft acoustic guitars, gentle piano, and subtle percussion, creating a somber yet captivating atmosphere.

**COUNTRY**

*JOCEY RIM** Country Country (3:42)
**PRODUCERS:** John McReynolds, Joe Scott

**WRITERS:** E. R. H. Dutch, D. Dale

"Country Country" is a upbeat, lively country song that combines traditional elements with modern production techniques. The song features strong vocals, a memorable melody, and a catchy hook that makes it accessible and enjoyable to a wide audience.

**R&B**

*SHABAZZ THE DISCIPLE* Crime Saga (4:45)
**PRODUCERS:** SoundMatic Productions/Thistle

**WRITERS:** S. M. D., Y. A. White

"Crime Saga" is a powerful, socially conscious R&B track that addresses issues of crime and justice. The song features a strong, emotive vocal performance and a driving, energetic beat that propels the message forward.

**R&B**

*ANITA FOXX* Love Is A Lesson (3:27)
**PRODUCERS:** Arthur Baker, Joan Clooney

"Love Is A Lesson" is a soulful, introspective R&B ballad that explores the complexities of love and relationships. The song features a heartfelt vocal delivery, accompanied by smooth, instrumental arrangements.

**NEW & NOTEWORTHY**

**FEATURED ARTIST: LAUREN COCHETTE**

Lauren Cochette is a talented emerging artist who combines elements of pop, R&B, and jazz into a unique, genre-bending sound. Her music is characterized by emotionally charged lyrics, powerful vocals, and innovative instrumentation.

**NO GIVEAWAY**

**REVIEWERS:** Variety Staff

Lauren Cochette's debut album, "Lauren Cochette," showcases her growth as an artist and her ability to create thought-provoking, genre-blending music. Her distinct vocal style and dynamic approach to songwriting make her a force to be reckoned with in the music industry.
**WORLD MUSIC**

**SEAMUS EGAN**

When: July 15, 2023

PRODUCERS: Michael Keanon & Seamus Egan

Shanachie: 78907

Another strong Seamus Egan is better known in Ireland, but U.S. audiences may know him from the high-charting soundtrack to "The Dead Brothers' Mulligan." A superb player of guitar and flute, as well as indigenous instruments such as the bodhran and uilleann pipes, Egan subtly subdues traditional Irish melodies with his gentle, delicate, but quite intense music. It's his eerie fiddle take of "Faulbert's Lilt." Other highlights are marked by the pungent lyricism of "Mick O'Connor's," the stately acoustic serenity of "Lullaby," and the gentle rhyming phrases that whir into a frenzy. Egan originals include the elegant Adrian Legg-tinged picking of "Along The Way" and the poignant pop of "Weep Not For The Memories."

**YOSEFA**

Throwback PRODUCER: Zvika Kagan

Hemisphere 3357

Rising Israeli singer Yosefa Dahari is of Moroccan and Yemenite parentage. His music is a blend of Arabic and Western tones that should appeal to world music fans who lean toward North African sophistication, and it has Amina Abbadi. In a set framed by traditional instruments as well as electronics, his voice include heartrending, vibratoed cadenzas over Middle Eastern funk rhythms in "Shalaf's Song," the sitar and tabla that set the seductive scene of "Taj Mahal," the dance beats and double-tracked vocals of "Double Life," and the Arabic melodies matched with hammering percussion in "Before The Night Is Gone."

**NEW AGE**

**LIV & LIV**

Surfin' Pachabel PRODUCERS: Liv & Livizar Khalza

Invisible 0326

As if Pachabel's "Canon" wasn't chilled out enough, Liv and Livizar Khalza adapt it with ambient techno beats. They throw in the kitchen sink and its garbage disposal with surf guitars, celestial synths, synthesizers, vocal samples, and quotes from "Green" Agent Man." After one hour of variations on the archetypal new age composition, they shoot the tube with some credible ambient surf music on "Ocean U.F.O." Alternately out and genuinely goofy, this is either a transcendent parent marketing ploy or brilliantly kitsch music.

**GOSPEL**

**VARIOUS ARTISTS**

Sounds Of The Spirit: Live At GMWA

PRODUCERS: Jerry Peters

Intersound 19177

Having made serious inroads into the gospel market in the last two years, largely through the efforts of label executive James Ballard and producer/executive Jerry Peters, Intersound has assembled a first-rate roster of talent seemingly overnight. Recorded live at 1995's Gospel Music Workshop of America, this package serves as a dynamic and comprehensiv e view of the label's big guns, as well as its newcomers. Genre pioneers the Rev. Joe Carter's "Joey and the Joys" and "If Power Of The Holy Ghost," while born-again disco diva Candi Sta tton's moving testimony and country/R&B gem "Mama" could speak to strong men weep. Veteran Vickie Winans is backed by a band that holds her up, and dictionaries William Benton, Michael Scott, James Hall, Myra Walker, and Charles Williams, each with respective choir, give more than ample reassurance that gospel's future is in strong hands.

**LUVIONA WHITLEY & THE COUNTRY TEMPLE RADIO HOUR**

Give God The Glory PRODUCERS: Rev. Martin Biggins, Carl Moody

Sassy 14882

The choir and its pumping rhythm section, behind soloist Antoinette McClellan Owens, joyfully catapult the album's title song, a standard of the contemporary praise-and-worship repertoire, into a high-energy orbit its author could surely never have imagined. Minster of music Luvinwa Whitley brings a deft, relentlessly swinging touch to her rearrangements of two gospel chestnuts, "He Took My Sins Away" and "The Lord Is Blessing Me," while Carla Moody's "I'll Never Stop Loving You" has a shimmering pop/R&B veneer. The choir's original material is thoroughly body, showing strong traditional influences wrapped in a contemporary package. Standouts include "If I Can Help Somebody," which has a jazzy but insistent groove, and "It's A Blessing To Be Saved," a knockout punch of gospel fervor.

**CLASSICAL**

**IN STIL MODERNO: THE FANTASTIC STYLE IN 17TH-CENTURY ITALY**

Ingrid Matthews, Byron Schenkman, Paul Kurovsky, Peter Marks

Wildrose 9512

The complete release yet from Joseph Spencer's Wildrose label (Spencer also runs the Musical offering retail shop in Berkeley, Calif.), "In Stil Moder stands as a virtual musicology lesson in vocal-inclined expression the "modern" style of the 17th century. Unfortunately, "The New Is one of the album's many highlights. Distributed by Harmonia Mundi.

**LED ZEPPELIN LIVE DREAM**

A Photographer's Visual History Of The Led Zeppelin Live Experience, 1972-1977

Margins Publishing (price not available)

If the name Laurence Ratner doesn't ring a bell to Led Zeppelin fans of a certain age, it's rock photography, that's beca use Ratner was never part of the pack of photographers that trailed Zep around the world - it made rock 'n' roll history with its groundbreaking metalurgy. Ratner was simply an adoring fan whose interest for the band coincided with a love of photography that eventually blossomed into a protracted photographic pursuit.

Over the years, Ratner built such an impressive collection of Zeppe lin photos that friends convinced him that "out of Led Zeppelin Live Dreams" in the fortunate cul mination of that project. A tastefully designed and lavishly printed book (featuring a glinting, metal trimmed cover), Ratner's tome is the ultimate visual tribute to a band whose imagery is synonymous with the glory days of rock 'n' roll.

Although many of Ratner's photos lack the sharpness and detail of some of the famous "authorized" Zep pix, they make up for it in sheer passion and intensity. They are a fan's document, and they convey the excitement Ratner must have felt sneaking up to the first few rows to capture his heroes on celluloid.

In addition, Ratner displays a gift for catching the facial expressions and body language that have made Zeppelin members Jimmy Page, Robert Plant, John Paul Jones, and John Bonham the icons that they are.

Unfortunately, Ratner seems to have left some gaps. Groover was lengthy on writing and editing of his book than on its images, judging from the numerous seemingly ad hoc forward phrases in the wordy and introductory essay. Nevertheless, the story is in the pictures, not the writing. Keeping that in mind, a viewer can appreciate "Live Dreams" as a colorful fan's scrapbook.

PAUL VERN

**PERFORMANCE**

**MR. BEAN**

PolyGram Video

60 minutes each. $19.95 each

The ever-quirky Rowan Atkinson, whose seemingly contradictory patchwork persona Mr. Bean is known across several continents, has come a long way from his roots as a standup comic in the U.K. His unique use of physical comedy has earned the young comedian an international success and a lengthy stint on HBO in the U.S. Best known on the big screen for his role as the priest in "Four Weddings And A Funeral," Atkinson's video debut should spark its share of retail traffic. PolyGram is introducing its "Mr. Bean" series, which comes as two episodes of each of which features two episodes plus never-before-seen footage.

**INSTRUCTIONAL**

**MAKE IT HAPPEN IN HIP-HOP & RAP**

RHYN AND Associates

Tech Vision 1995

Crash course in breaking into the rap music business brings together an impressive array of "teachers" from both the label and artist camps. Among those sharing words of wisdom are KBS-ONE, Mercury Records president Ed Eck stine, Ruffhouse Records president Joe "The Butcher" Nico, and a host of A&R reps from such labels as MCA,. Punko lume, Jive, and Ruffhouse. The information-including tips on networking, getting a demo heard, finding connections that can tap to rap and hip-hop, and attending related conferences and conventions-will be presented in an easy and succinct manner. (Contact: 800-414-8697)

**DOCUMENTARY**

**ALIEN EMPIRE**

Time Vision

180 minutes. $49.99 for boxed set

Some PBS stations aired this creepy-crawly three-part series about insects earlier this month, and Time Life is now selling the set via retail and direct-response. Although insects out-number humans by a ratio of millions to one, most people know little about the various species other than the images they glean from science fiction films and those stock sound effects used in outdoor scenes. Enter this well-researched and magnificently filmed documentary, which travels the globe to bring to light the alien world of insects—from beetles bigger than mice to microscopic ants. Viewers may never look at their fellow earth dwellers quite the same way again. (Contact: 800-846-3843)

**PRIMARY COLORS**

BY ANONYMOUS

READ BY BLAIR UNDERWOOD

Random House AudioBooks

3 hours (abridged). $18.00

All of Washington, D.C., is buzzing over this roman à clef, a thinly veiled, satirical account of Clinton's 1992 presidential campaign. For those who follow the daily feuds of the clashing presidential candidates, "Primary Colors" is a witty and biting insider's look at the cynical world of political campaigns. It's also, suitably, a story of self-discovery, as idealis tic campaign staffer Henry Burton becomes disenchanted with his idol, Gov. Jack Stanton. Blair Underwood reads with style and verve, catching the humor and intrigue that likely to dominate the best-seller list for quite some time.

**SAINT MUDD**

BY STEVE THAYER

READ BY FRANK MULLER

Yesterday's Twenty-One

3 hours (abridged). $16.95

Frank Muller is arguably the most popular unabridged audiobook reader ever, and he brings all his talents to bear in this grim and gritty tale of Prohibition-era Chicago. Thayer, an accomplished middle-aged reporter for a failing newspaper, lashes out against the corrupt law enforcement in St. Paul, Minn., with seething editorials that arouse the ire of the criminals that rule the city. Violence and backhanded sub tections drive the action as Thayer seeks revenge against Grover and fight for power amongst themselves. Thayer's flair for narrative is com piled with famous names—Baby Face Nelson, the Barker Boys, John Dillinger—and vividly recreates a historical period.

**BABE**

Sound Source Interactive

Promo (Windows 3.1 or higher)

The surprise hit film of 1995 has spawned a cute spinoff in this CD-ROM reading adventure for young children. There's little that's lean about this 11-page interactive storybook, which contains clips, animation, and photos. Kids can take a break from the book and then see the virtual world of a few mouse activities, including making, coloring, and hidden-object games. You'll never want to eat bacon again.

Well ... There You Go Again (Ronald Reagan: The Humor That Shaped America)

Mittpack/Inkton, Inc.

PC CD-ROM (Windows 3.1)

Ronald Reagan: president, actor ... comedian? In recognition of his many talents, this CD-ROM assembles many of Reagan's now-famous one-liners and witticisms on observables in reading aloud and videos. Children can get a kick out of this array of presidential humor in the '80s. This disc, which can be heard at the Ronald Reagan Presiden tial Library, contains enough kne e-slappin' humor to last until the next election.
A MASTERPIECE. SEEING THIS MOVIE ONCE IS NOT ENOUGH.

ROGER EBERT

NATURAL BORN KILLERS
DIRECTOR'S CUT

THIS SPECIAL TWO-CASSETTE PACKAGE CONTAINS:

- Over one hour of never-before-seen, unedited footage!
- Lost performances by Ashley Judd, Denis Leary and Steven Wright!
- A bonus alternative ending!
- The video for the Nine Inch Nails' hit "Burn" from the hot soundtrack!
- An exclusive behind-the-scenes special! "The Making of Natural Born Killers"
- Insightful narration of the bonus footage by Oliver Stone!

YOU AIN'T SEEN NOTHING YET!

See the complete, unedited film which features 3 minutes of added footage originally disallowed in order to achieve an R rating—including the controversial shots of reporter Downey's hand wound and warden Jones’ dismembered head!

Letterbox version also available.

Order Date: 7/15/96 Street Date: 7/30/96

For Sale in the United States and English Canada
Artwork and Design ©1996 Vidmark Entertainment. All Rights Reserved.
All This And Eats, Too. Lava/Atlantic artist Edwin McCain sang and signed autographs for 300 listeners of KRBE Houston at a free lunch hosted at the Rhino Room. Later in the day, McCain, right, with KRBE afternoon drive assistant PD Scott Sparks, sang the national anthem at a Houston Rockets game.

Format Issues Tackled At Gavin Seminar
Homogeneity Of Country One Panel Subject

BY CHUCK TAYLOR

ATLANTA—Top 40 taps its toes, jazz/AC breaks from the niche pack, and country wonders if it's not country anymore.

These were a handful of the issues hashed about as programmers bellowed up to a feast of radio panels and format forums at the annual Gavin Seminar, held in Atlanta Feb. 7-10.

Participants of the "Country Summit" agreed that today's country radio is anything but daring. "It's easy to program country radio now. They all sound the same," said one.

But taking issue with a comment that Nashville labels are perhaps creating the problem of sameness by giving radio what it wants, Kara Ross, an A&R rep for Asylum Records, responded, "When you try to introduce anything that's a little different, then it's too different."

Ross noted concerns that promoting an artist such as the Patsy Cline-inspired Barnett, who breaks Nashville's current mold, might meet with resistance.

"Yeah," murmured an audience member. "She's country."

Country music's evolution from traditional country themes to AC also drew varied responses at the session. Programmers debated the value of artist crossover to mainstream formats. While some agreed that such exposure could lead AC listeners to country radio, others countered that it robs country of core artists.

"We won't touch Little Texas now," said one, referring to the band's AC success with "What Might Have Been." All agreed on the dangers of AC-ing country radio, such as the well-publicized rejection of Reba McEntire's "On My Own."

Others noted that country now competes not only with AC and top 40/adult stations, but with acoustic-based, modern-leaning top 40 acts, such as Sheryl Crow and Gin Blossoms.

TOP 40 GETS A GROOVE?

The launch of WKTU's top 40/rhythm format spurred criticisms of a dance revival by some programmers, the most surprising of whom was WGCI-FM Washington, D.C., music director Albie D., who announced that titles from La Bouche and Everything But The Girl are starting to see top 20 sales but are played only during his mix show.

Two L.A. programmers, KIIS assistant PD Tracy Austin and KKBT PD Harold Austin, commented on the greater dance focus at rival KPW (Power 106), which, KIIS' Austin noted, is "playing a lot more cha-cha records." KKBT's Austin said that KPW's new interest in the house sound means that his R&B station can again "claim ownership" of R&B artists.

At an earlier consultants panel, Hilton Head Island, S.C.-based Don Kelly noted that records selling in most markets have a "much greater ethnic component" than the top 40 stations want to deal with.

Kelly also said that while it would be natural for each market to have a rhythmic top 40 and a rock-based top 40, the fact that, in most cities, there is only enough revenue for one top 40 means that many markets are going against the "natural order."

In a session highlighting successful AC radio promotions, Bill Curtis of KVLV Dallas stressed the importance of being out front in the community.

"Getting them to remember us is the goal," he said. "You want them to think, 'Hey, maybe that station and I have something in common, because we go to the same places.'"

Greg Strassell of WBMP Milano discussed a tie-in in which a local record retailer posts the station's top 10 songs for the week in-store. But when asked whether AC radio really leads to sales, an irritated Strassell responded, "We're trying hard to change the belief in that stereotype." He illustrated the point by describing the presence of retailer Strawberries at the station-sponsored Fall fest, which drew 500,000.

According to Strassell, Strawberries sold out of product at the event, which featured performances by Cyndi Lauper, Paula Abdul, Bruce Hornsby, and Blessed Union Of Souls. "Strawberries will be back this year, and they're ready this time."

At another panel, Orlando, Fla.-based consultant Bill Richards noted that the increase in rhythmic AC and mainstream top 40 songs per chart once differed by 18 songs; now, Richards noted, it is just six per chart. Richards said, "If we lose 16 ACs are just trying to move to the left, and we've let them do it."

Detroit-based consultant Fred Jacobs then noted that the increased interest by adult top 40 in modern rock would mean "just more coming aggravation" for his modern rock clients.

Urban sessions, including "Women In The Urban Landscape" and "Rap: How To Go From DJ To PD," served to remind those working their way up that paying dues fosters the greatest (Continued on next page)

WKTU May Bring Beat Back To Top 40

New York Outlet With Classic Cards Fills Rhythm Niche

BY KEVIN CARTER

The biggest industry spectator sport in recent memory took another leap in the No. 1 radio market Feb. 10, when Evergreen Media, after week of stingy, flipped country WNYN New York to top 40/rhythm, reclaiming the legendary calls of late '70s/early '80s WKTU, managed by KIIS. The station is now known as "the new K'TU, the beat of New York."

The new outlet stirred further intense curiosity and speculation Feb. 12 that Frankie Blue, director of programming for the Box, will come on board to create the new station with the WKTU job when rumors about a WNYN change began last July.

The station, currently running rock and without a permanent music director, has also tapped network TV staples Fight Like A Woman and Maureen Rivers. Until Blue is in place, programming is being overseen by Evergreen's Steve Rivers and group consultant Guy Zapolano. Evergreen has sold Scott Elberg from Infinity's cross-town WQAP as general manager and WKTU's top 40 director.

Rivers and Evergreen COO Jim de Felice said the station will launch the format with a fan appeal pop/rhythm music. De Felice told Billboard, "WQHT [Hot 97] is too hip-hop and young. WRRS and WBLS are very slow jams and urban, WHTZ plays rock, and WPLJ is pop/rhythm. There is a clear hole for a rhythm-based, fun, entertaining radio station."

Although the WKTU call letters, which migrated to an oldies station in Atlantic City, N.J., after the original WKTU became rock station WXXI in 1986, connotes dance, Rivers says, the new K'TU will have more dimensions to it than just dance. A lot of ballad material tested extremely well, as did the dance classics and many New York regional records. This station will be very well balanced.

(Meanwhile, the Atlantic City oldies station becomes WTKU and remains "Kool 98.3."

According to WXXS-FM (Kiss 108) Boston music coordinator Kid David, who is currently assisting in the WKTU music department, the heritage format was created by his and Kiss 108 station consultant to showcase artists such as Alisha, TKA, Cover Girls, Cynthia, George LaMond, and Donna Summer. The station is "modern-leaning," he said.

Gold titles are ranging from mid-'70s crossover dance (KC & The Sunshine Band) to late-'80s freestyle (Com Snyw B, the Cover Girls) to such unlikely titles as Bob Marley's "One Love."

Despite the calls and the presence of some New York gold tickets in the early days of the station, Rivers says WKTU will be careful doing old the school product. "There will be some, but we don't want it to become overpowering. This is not the old K'TU," he says. "We're deliberately trying not to limit ourselves musically, and we're striving to remain as mass appeal as possible."

(See Dance Trax, page 28).

Although some format observers have questioned the financial wisdom of blowing up a country station with a 25-54 niche to go top 40/rhythm, Rivers says that their research shows "substantial 25-44 appeal."

In terms of presentation, Rivers says, "our goal is make our presenta-
WASHINGTON, D.C. — The FCC has issued a notice that it is seeking to streamline equal-employment-opportunity guidelines, reacting to long-held broadcaster complaints that the EEO paperwork is burdensome and needs to be reduced. The Feb. 8 document also calls for revising the "dissension rule," followed by an appeal court invalidated similar guidelines because there had been no prior notice and comment period.

The commission's proposal asks broadcasters for suggestions on ways to reduce record-keeping and filing requirements. In addition, it suggests that stations in markets where the "local minority" are not "qualified" be excluded from reporting requirements or be given other recruitment options, such as job fairs.

Jerry Clifton, president/CEO of the National Assn. of Broadcasters, hailed the measure, saying that while promoting "a diverse work force within top 40 stations. "If we don't take risks, we run into problems," he said. Brian Phillips, PD of modern WNNX (99X) Atlanta, to comment, "These people — because of a bill — are going to be left with satellite radio, and that's awful."

OTHER HIGHLIGHTS

At a panel called "Getting Out of The Concert Business," label reps compared on the tendency of record labels to demand concert acts and then not support follow-up singles. That led WBDM-FM (990) PD Todd Cavanagh to say that the proviso of acts for his annual "Bee Bash" is his only request from labels throughout the year. This, Cavanagh said, means that he doesn't feel "like I have to play the five single out of the ten."

Meanwhile, independent promoter Ric Cooper questioned the overall value of station concerts, pointing out that two major top 40 stations had their worst-ever books during their spring concert promotions.

As an Arbitron panel, GM Pierre Boudreau, asked if the radio service had any intention of using the Internet to augment its diary placement, told the audience that teens, the potential audience for such a move, are already good diary keepers and that "as much hype as you hear about the World Wide Web, you might find only one-tenth of the audience using it."

That panel remained relatively low-key, despite the recent barrage of industry criticism toward Arbitron.

MAY BE BRING BACK TO TOP 40

(Continued from preceding page)

Tilden, who recently joined Evergreen after serving as station manager of WEEI Boston and planning the much-admired series of station concerts WEEI has put on, says Evergreen has been sought its legendary calls because "the WKTU name was a great place to start. If you talk to most 90- to 40-year-old music fans, they know those call letters.

WKTU is planning a formal station launch in January. Tilden, who grew up listening to WKTU as a contemporay format, by an extensive TV campaign. De Castro adds that the upcoming marketing campaign for "KTU will be "very high-brow and high energy. The whole look of the radio station will have a Calvin Klein appearance," he says. "The billboards, the bus cards, and the television (spots) will have a very upscale feel. "

The plan is to utilize the image of New York as a fashion and entertainment center, he says. While you can't have a hit record in the studio, you can have the event."

Jefferson Pilot group PD Don Bennett, who announced last week that "WKTU is going to acquire a new station in and get noticed right away," which led to the suggestion by several panelists that top 40 would undergo another dance phase. Notably, Jefferson Pilot's WSTR (Star 94) Atlanta, which plays little current R&B music, was listed as one of the vintage acts (80's/early 90's titles that WKTU is also playing, from such artists as C+C Music Factory and Black Box.

Kevin Carter is managing editor of Top 40 Monitor.
WKTU: Better Than Mashed Potatoes; Jacoi, SFX Among Those In ‘Buy’ Mode

ANY OTHER DAY, my brain would have been reduced to mashed potatoes. But this Sunday afternoon, as I sat in a cab inching westward ever-so-deliberately down Defiance Street in downtown Findlay, that fact that as much low-end DB was pouring into my eardrums as, say, the tailpipe of Apollo 13 at takeoff was a little bit telling.

At last, after weeks of waiting—and an out-of-town weekend that prevented me from catching its offices in the past few days—I finally got my first taste of Evergreen’s new WKTU, New York’s “beat of the city.” First song heard was “Let Me Be the One” from Exposé, which struck me as somewhat prophetic. Of course, with the con- founding impact of that bass, monoy- naire would have gotten radio profound if I’d really applied myself.

Anyway, nearly a week later, the top 40 Hits outlet, with its Cincinnati country WRNY at 105.5, is still drawing more “ahs” than “oohs.” The menu includes disco, freestyle, 90s up-tempo pop, and a handful of current ballads and mainstream dance fodder.

I hope that in time the station will dive into more current territory; sta- tion execs have vowed to do so as they test new songs. Nonetheless, it’s good to hear consistent up-tempo music in an era in which the average airtime of music at top 40, R&B, and hip-hop out- lets is often cursory. Top 10 records, such as La Bouche’s “My Love,” and “Corona’s“Blah Blah Blah” shouldn’t have to feel like relegations sneaking through to listeners.

Now, see the station has said to say about its own profile, page 90.

Just in case you didn’t think the new telecom bill would create a station-sales surge here the juice: Jacor, which purchased the 12-station Noble last week, has picked up the 19-station Cincinnati-based Citicasters. The more rain- ing stations were in the mid-teens to stations at 54. Citicasters’ properties include album WLKS Atlanta, WLQV Columbus, Ohio, KYSS Kansas City, Mo., and WXBT Tampa, Fla.

But wait, there’s more. SFX Broadcast- ing bought Prism Radio Partners’ 16-outlet chain for $13.6 million, giving

SFX 51 stations. You’ll see even more sales below in Newsline.

At this rate, the mom-and-pop radio might as well gather en masse and set up their own retirement community. How about Telecom Towers or Megapolis Manor? The impact of this bill on station ownership makes me shudder.

Wondering if there’s any consistency left? KIIS-FM Los Angeles morn- ing guy Rick Dees has inked a new contract to stay with the Gannett sta- tion through the year 2000. Dees began with KIIS the year the Go-Go’s first sailed their lips, Kim Carnes spent a then-rare nine weeks atop the Hot 100, and the curious phenomenon we call MTV was born. You with me?

Incidentally, we jumped the gun last week about KIIS PD Steven Perutz ex- citing. It seems he’s simply in contract renegotiations. And while we’re feeling humble, Paul Brady with WRKL Rockland County, N.Y., mentioned in the Jan. 27 Newsline, is actually Bill Brady. Sorry, guys.

Howard Stern fans: A biopic movie of his book “Private Parts” is said to be in- formal. Former “Hill Street Blues” star Betty Thomas will direct, with

Ivan Reitman producing. The pair were guest on the Stern show Feb. 13. Filming will take place in New York starting in May.

Last November, Rick Balis began his third tour of duty as PD of heritage album rocker KSHE St. Louis.

It’s where he began his career in commercial radio in 1976. It’s also the station at which he has spent 15 of the last 20 years, save for detours at hometown WILU, a Top-20 perfor- mance at the St. Louis rock KSD St. Louis, as well as a stint in the voicewriter business in 1983. But with increasing rock competition and a surprising morning-show change, Balis says, this time around is already dif- ferent.

“I’m looking at this whole thing through different eyes today than I did before. I have more energy and enthusiasm and I think I’ve improved myself,” he says. “From a personal- vantage point, that’s the biggest change I can ever recall.”

And its also a tenure as PD in the most competi- tive time for the St. Louis rock station. In a general way, it repre- sents a transition. The station is a holdover of a heritage giant—bringing the past with us but not living there. We’re pretty much into a new era for the radio sta-

Balis returns to KSHE after pro- gramming rival KSD. That station, which was AC during KSHE’s 12- share heyday in the ’80s, has frag- mented St. Louis’ rock scene along with modern KFPT (the Point) and triple-A WYW (the River).

Against that backdrop, one of Balis’ first acts was to add WBFB “Bob & Tom” show ask why he choose that show in a market that doesn’t have Howard Stern, Balis feels the duo’s Midwest appeal. “They’ve been successful in a market that in many ways is very similar to St. Louis. With the same format, but throughout the years, and they’ve been very successful. They’ve got a 45 share among men [18-34] in their market. There’s obviously no darying that they’re very talented.”

For this reason morning man John Uhl sees air as news and news days, but that hasn’t kept questions from arising.

“Some people in the market are scratching their heads—and we knew they would—about adding a show that is from outside the market [and] that show that plays very little rock or new rock.”

After months of rumors, longtime operations manager/ PD Roy Samp- son had inked a deal added to replace consultant Steve Crumble, former OM of WOWI (103 Jamz) Norfolk, Va. Lorenzo “Ice” Tea Thomas, who came from KQQQ.

Moments WLMU Milwaukee PD Ron Bunce resigned Feb. 9 and will stay with the station as “interim production director,” a position he held when the station was top 40. Staffer Tommy Wilde has been named interim PD.

by Chuck Taylor
with reporting by Dorothy Rees

Radio

PROGRAMMING

Third Time’s A Charm For

KSF St. Louis PD Balis

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Sail, a rock trio from Stockholm, hopes to get some sightseeing in on its upcoming tour of America. “We’re expecting to see some cowboys,” jokes the band’s bassist, Daniel Everman.

“It’s a strange way of seeing things—just from films,” singer/guitarist Nina Ramsby says about Salt’s impressions of the U.S. She, Everman, and drummer Jim Tezanos, all in their early 20s, can’t wait to experience the country first-hand—to see if the deserts of Arizona and New Mexico are as beautiful as depicted, if the college music scene in Boston is still fertile, and if the urban romance of New York resembles the portraits in Woody Allen’s films.

Being something of a theme for the band, the set of gaining knowledge first-hand resonates in the title of Salt’s Island debut album, “Auscultate.” “What we mean by the title is, ‘See if you like us by just really listening to us’,” Everman says. “So many people decide if they like a band if it dresses hip or if other people think it’s cool.”

So far, people have listened to “Auscultate” closely enough to move the single “Blister” to No. 22 on Modern Rock Tracks. With its dynam-}

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**Billboard** by Bradley Bambarger

**THE MODERN AGE**

**HITS! IN TOKIO**

Week of February 6, 1996

1. Anywhere I’m From
2. Power Of A Woman / Eternal
3. Jackson Brown / Ben Folds
4. Lyle Mamen / Gaye (What’s Going On) / Speech
5. Beautiful Life / Ace Of Base
6. Take Over / Mr. Big
7. Heaven Only Knows / Swing Out Sister
8. Mr. Jackson / Out Of My Hair
9. No. 1 Alive
10. N-Trance / Featuring Ricardo De Force
11. Runaway / The Corps
12. Tanya Tucker / Whitney Houston
13. Taffy / I Love And I Love
14. Do This / Sue / Burns
15. Get Together / Big Mountain
16. One Sweet Day
17. Mariah Carey / Boyz II Men
18. White Earth Village / Peter Gabriel / With Deep Forest
19. One Of Us / Joan Osborne
20. Good Life / Everlast
21. Losin’ He Ain’t Thinkin’ / TLC
22. Kols / Pat Auer
23. Jesus A To Z / George Michael
24. Feel The Goodtimes / Charlotte Smith
26. Remembering The First Time / Simply Red
27. Vertigogo / Combustible Edison
28. Groove / ‘n’ Groove
29. Together / Expressions / Groove Records Productions
30. Hey Lover / L.L. Cool J
31. I Need To Be With Love / Carpenters
32. To Love You More / Celene Dion
33. Walk Down Over / U2
34. Remember Me / Madonna
35. Something So Right / Alison Lox
36. Featuring Paul Simon
37. One More Chance / Madonna
38. Free As A Bird / The Beatles
39. Heavens / Solo
40. Love City Lovers / Love City Groove
41. Yaya Naka / Sacred Sprit
42. Departures / Globe
43. Dancing Queen / F
44. The Come Through
45. Tom Petty And The Heartbreakers
46. Don’t Stop The Music / C + C Music Factory
47. Get Down On It
48. Luscious L.A. / Michelle Donine
49. You’ve Got A Mountain
50. Kool’s / Hometown
51. Denzel / Indie
52. I’ve Been There For You / The Rembrandts
53. Selections can be made on “Sapporo Beer Tokio Hot 101” every Sunday 1 PM-5 PM on J-WAVE / 91.3 FM in TOKYO

93
Miramar Marks Decade Of Longforms
Celebration Includes Compilation, Promotions

BY DOUGLAS REECE

LOS ANGELES—Ten years after the release of its first product, Miramar is celebrating its anniversary with “Decade”—a new video compilation that highlights its contribution to the music-video longform industry.

In addition, the company is celebrating by marking its decade in music and music video. Those promotions have gone out to mainstream and alternative distribution outlets.

In late February, Miramar will launch its first nationwide television promotional push for its products, according to Mitch Peris, VP of sales and marketing. The spots, which will run in 300 markets, will promote three videos from Miramar’s popular “Mind’s Eye” series.

“This is the perfect time to reawaken awareness of our company and our products,” says Peris.

Miramar president Paul Sullivan says Miramar is planning an aggressive fall campaign to accompany the release of the next installments in the “Mind’s Eye” series, which are expected to feature slicker animations.

“We’re really taking it to the next step,” says Sullivan. “The new videos will have digitized live action—and original animation to thread the acquired animation that these tapes are primarily composed of—to give it a more dynamic 1966 look.”

Miramar’s “Decade” contains a mixture of computer-generated visuals and a soundtrack that contains new age and ambient music. The compilation video documents the dynamic visual progress of computer animation over the past decade. Footage from Miramar’s earlier videos segue into more recent, cutting-edge animations.

“When we came out with [Miramar’s first longform] ‘Natural States’ 10 years ago, people experienced the emotional experience as opposed to that found in more common videos,” says Sullivan.

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“We’re really taking it to the next step,” says Sullivan. “The new videos will have digitized live action—and original animation to thread the acquired animation that these tapes are primarily composed of—to give it a more dynamic 1966 look.”

Miramar’s “Decade” contains a mixture of computer-generated visuals and a soundtrack that contains new age and ambient music. The compilation video documents the dynamic visual progress of computer animation over the past decade. Footage from Miramar’s earlier videos segue into more recent, cutting-edge animations.

“When we came out with [Miramar’s first longform] ‘Natural States’ 10 years ago, people experienced the emotional experience as opposed to that found in more common videos,” says Sullivan.
SIXTH HEAVEN: Michael Jackson captures this week’s Hot Shot Debut, as “Jesus To A Child” (DreamWorks/Geffen) enters the Hot 100 at No. 7 with more than 78% of its chart points coming from sales. The first-week release, “Jesus To A Child,” sold close to 63,000 units, a large enough sum for a No. 3 debut on the Hot 100 Singles Sales chart. In contrast to this impressive sales picture, the single moves 41-54 on the Hot 100 Airplay chart. “Jesus” is receiving its strongest play at top 40/Adult radio, including WMQK Las Vegas, where it is No. 1, and WJDX Jackson, Miss., where it is No. 5. Perhaps the strong first-week single sales will renew interest in “Jesus To A Child” at radio. It will be interesting to see whether this single moves up or down the chart next week. “Jesus To A Child” needs to maintain a solid sales base and show airplay growth in order to be a serious challenger to the top songs ahead.

AT THE TOP: Mariah Carey and Boyz II Men hold at No. 1 for the 13th consecutive week with “One Sweet Day” (Columbia). The single is two weeks away from breaking all records and becoming the longest-running No. 1 in the history of the Hot 100. Although this record-breaking feat seemed a sure thing last week, it is now in question because of the strength of the No. 2 single, “Not Gon’ Cry,” by Mary J. Blige (Arista). “Cry” is the greatest point gain on the chart, posting significant increases in both sales and airplay. On the sales chart, it holds at No. 1 for the second week, selling more than 80,000 units, compared to the 64,000 units sold of “One Sweet Day” over the same period. In airplay, “Cry” moves 38-96, still lagging far behind “Day,” which holds the No. 1 airplay spot for the 12th consecutive week. Be prepared for a major battle for No. 1 over the next two weeks.

IT’S A BMI THANG: The top four overall point gainers on the chart are all singles that are currently moving up in the top 10. After “Not Gon’ Cry,” the biggest point gain is “Stittin’ Up In My Room” by Brandy (Arista), at No. 5. It is closely followed by the Tony Rich Project, which is at No. 4 with “Nobody Knows” (LaFace/Arista), and La Bouche’s “Be My Lover” (RCA), which is at No. 6. Besides being the four biggest point gainers, these singles have something else in common: they are all distributed by BMI. The three biggest gainers are all Arista releases, while “Be My Lover” is brought to you from RCA.

AWARD WINNERS: The Greatest Gainer/Sales award goes to “Get Money” by Junior M.A.F.I.A. featuring the Notorious B.I.G. (U.Disc/Big Beat/Atlantic). It moves 29-13 on the sales chart while picking up No. 10 airplay at WQHT (Hot 97) in the greater New York base of尼日利亚的Nigeria. The Greatest Gainer/Airplay winner, for the second week in a row, is Joe’s “All The Things (Your Man Won’t Do),” which was also last week’s sales winner. It debuts at No. 64 on the airplay chart and is also receiving its strongest airplay at WQHT, where it is No. 6.

LAST WORD: The two-sided single by the Gin Blossoms, “Til I Hear It From You”/“Follow You Down,” holds at No. 11 for the second week, despite sales growth. “Follow You Down” is not making big moves because “Til I Hear It” is losing radio support in its 30th week on the airplay chart. This is a common problem for two-sided singles.

U.S., EU CHARGE JAPAN
(Continued from page 6)

copyright matters, said the agency has no official comment regarding the report.

Similarly, the Recording Industry Assn. of Japan said it has no official comment pending an official announcement from the government.

The RIAJ has previously said that rolling back the protection period would help Japanese record companies, especially in terms of foreign catalog product licensed from overseas producers.

Foreign repertoire accounts for the vast majority of unauthorized legal product sold in Japan. Many libraries have unauthorized compilation tapes and CDs of pre-71 material manufactured in Japan, along with 6 million more produced for the Japanese market and for distribution to countries, such as China, account for the annual losses of $500 million, Kalter said when announcing the case.

Any pre-71 material is currently unprotected in Japan and can be repressed by the seller of the reproduction of the originating record company.

The range of copied U.S. catalog is enormous and includes performers with only one or two hits, as well as such milestone artists as Frank Sinatra, the Beach Boys, Bob Dylan, Miles Davis, Hank Williams, Stevie Wonder, and other Motown artists, and hundreds of others in all genres of music.

The case, filed by EU commission- ing by Sony and EMI, is the first presented to the WTO by that entity. It comes as a result of losses due to compilations of pre-71 international record companies such as the Beatles and the Rolling Stones; the recordings are currently unprotected and can be copied and repressed without the record company’s permission.

Current Japanese copyright law does not offer protection to recording or its reproduction, which is one of the Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1 in the United States. The WTO, which includes Japan.

The TRIPS agreement grants retroactive 50-year intellectual property rights for sound recordings from 1947 to 1997.

The Japanese companies that license recordings are generally not obligated to pay royalties to the labels or performers. “American recording companies and artists are losing a half billion dollars in royalties a year in Japan because they have failed to live up to the clear WTO agreements,” Kantor said.

The U.S. action follows more than 12 discussions of the issue in the past two years. “We have expressed our concerns about this problem to the Japanese government to no avail,” Kantor said.

Boyz II Men have joined the Label at Sony

(Continued from page 12)

than produce others.

Nevertheless, he says the record company has had no argument with them about the group’s division, and is renegotiating the group’s recording deal with Motown.

“Tha D.N.R. is just normal,” Levy says. “When a label gels, it can be normal. When it doesn’t you usually sit them down to show some gratitude.”

Each Stonecreek has yet to sign talent, Motola says it has several hot prospects and plans to release titles from three to five acts in 1996.

The ultimate size of the label’s staff has not been determined, but Morris says industry veteran Sandy Jones will be Stonecreek’s GM.

Stonecreek will be based in Boyz II Men’s hometown of Philadelphia, which is also the site of the act’s recording studio.

Boyz II Men have enjoyed an impressive career as artists, writers, and producers since the group debuted in 1991 with “Coolyghighdjaharmony,” which peaked at No. 3 on the Billboard 200 and sold 6.4 million units as a single.

In 1998, Motown issued the act’s “Christmas Interpretations,” which sold 1.3 million units, according to SoundScan. “11,” the group’s third set, was No. 1 on The Billboard 200 in 1994 and sold 7.7 million copies, according to SoundScan.

Most recently, Motown released “The Remix Collection” in 1995, which has sold $10,000 units, according to SoundScan.

In addition to their own hits, the Boyz have collaborated with several artists. Mariah Carey and L.L. Cool J have scored recent top 5 hits with “One Sweet Day” and “H-Town Lover,” respectively.

Assistant is preparing this story was provided by Jeff Clark-Maddox in London.

David Bowie Set

(Continued from page 11)

her art education.

Aids for the competition were placed at universities, as well as in art and print and broadcast media. Judging the works in each category were gallery owners, local artists, and art profes- sors.

Countries participating in the contest are Austria, Czech Republic, Hungary, Iceland, Israel, Japan, the Philippines, Netherlands, South Africa, Sweden, and the U.K.

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<th>Peak Position</th>
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<td>Nicki Minaj ft. Lil' Wayne</td>
<td>Cash Money/Def Jam</td>
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<td>Epic</td>
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<td>9</td>
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<td>Capitol</td>
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**Notes:**

- **Greatest Gainer/Sales:**
  - Junior M.A.A.D. Featuring the Notorious B.I.G., Too Short, Snoop Dogg, 2Pac, and DJ Quik
  - **New:**
    - 49: Runaway
    - 50: Run-Around
  - **Tie:**
    - 31: Who Do U Love
    - 51: Who Do You Want Me to Be

- **Tie:**
  - 32: When the Lights Go Out
  - 53: Just a Girl

- **Greatest Gainer/Airplay:**
  - **New:**
    - 48: Visions of a Sunset
    - 49: The Dogg Pound
    - 50: Play House
    - 51: Kiss From a Rose

- **Tie:**
  - 36: Castles
  - 38: Natural One

- **Greatest Gainer/Release Dating:**
  - **New:**
    - 45: Two Can Play
    - 46: Creme de la Creme
  - **Tie:**
    - 37: The Midnight Train
    - 39: Love

- **Tie:**
  - 34:ifestyles
  - 35: Get Rich

- **Tie:**
  - 38: A Different World
  - 39: Doo Wop

- **Greatest Gainer/Weekly Top 10:**
  - **New:**
    - 41: Break My Stride
    - 42: Just a Friend
    - 43: Instead of My Tokyo
  - **Tie:**
    - 31: It's Over
    - 32: The Way

- **Tie:**
  - 33: I'm Gonna Be Me
  - 34: I'm Going Crazy

- **Tie:**
  - 35: It's Over
  - 36: The Way

- **Greatest Gainer/Weekly Top 20:**
  - **New:**
    - 44: The Way
    - 45: Visions of a Sunset
  - **Tie:**
    - 31: It's Over
    - 32: The Way

- **Tie:**
  - 33: I'm Gonna Be Me
  - 34: I'm Going Crazy

- **Tie:**
  - 35: It's Over
  - 36: The Way

- **Greatest Gainer/Weekly Top 40:**
  - **New:**
    - 46: Creme de la Creme
    - 47: Visions of a Sunset
  - **Tie:**
    - 31: It's Over
    - 32: The Way

- **Tie:**
  - 33: I'm Gonna Be Me
  - 34: I'm Going Crazy

- **Tie:**
  - 35: It's Over
  - 36: The Way

- **Greatest Gainer/Weekly Top 60:**
  - **New:**
    - 48: Visions of a Sunset
    - 49: The Dogg Pound
    - 50: Play House
    - 51: Kiss From a Rose
  - **Tie:**
    - 36: Castles
    - 38: Natural One

- **Tie:**
  - 34: lifestyles
  - 35: Get Rich

- **Greatest Gainer/Weekly Top 100:**
  - **New:**
    - 45: Two Can Play
    - 46: Creme de la Creme
  - **Tie:**
    - 37: The Midnight Train
    - 38: A Different World

- **Greatest Gainer/Weekly Top 200:**
  - **New:**
    - 41: Break My Stride
    - 42: Just a Friend
    - 43: Instead of My Tokyo
  - **Tie:**
    - 31: It's Over
    - 32: The Way

- **Tie:**
  - 33: I'm Gonna Be Me
  - 34: I'm Going Crazy

- **Tie:**
  - 35: It's Over
  - 36: The Way
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