Record Clubs Focus Of Closed-Door Meeting
Retailers To Formulate Game Plan At NARM Confab

This is the first of a two-part series on record clubs prepared by Ed Christian and Don Jeffrey.

NEW YORK—A select group of large retailers and wholesalers will meet behind closed doors at the upcoming National Assn. of Recording Merchandisers convention to discuss potential legal remedies to what they consider onerous practices by record clubs, sources say.

The meeting is being organized by NARM as a forum to discuss the findings of a study it commissioned 18 months ago from Chicago-based law firm Jenner & Block, which was hired to investigate the practices of record clubs.

Pam Horovitz, executive VP of NARM, confirms that there will be a meeting to discuss Jenner & Block's findings at the March 21-25 convention in Washington, D.C., but declines to comment further.

Retailers have long complained that record club introductory offers that advertise "11 CDs for the price of one, with nothing more to buy, ever" devalue the CDs sold in stores.

Additionally, retailers complain that they want a level playing field. Retailers pay about $10.65 for each $16.98 CD purchased, while record clubs' costs are considerably less, due to licensing deals cut between the clubs and the labels.

Sources suggest that due to the licensing arrangements, record clubs get at least 50% of their product for free and that their costs for the other 50% are less than half of the wholesale cost to retailers.

The two record clubs generate $1.15 (Continued on page 82)

Junos Swept By Morissette

BY LARRY LeBLANC

HAMILTON, Ontario—Winning five major awards, Maverick's Alanis Morissette swept Canada's 25th annual Juno Awards, held March 10 at Copps Coliseum here.

Morissette took home awards in the female-dominated Junos for

(Continued on page 47)

Hootie & Co. Try To Repeat History On 2nd Atlantic Set

BY MELINDA NEWMAN

NEW YORK—It may seem the height of lunacy for a band to release a new album while its current project remains cozily nestled near the top of The Billboard 200, but for Hootie & the Blowfish, the April 23 release of "Fairweather Johnson" can't come too soon.

"When we were out on the road last summer, we were already getting sick of the music from 'Cracked Rear View,'" says guitarist Mark Bryan. "We knew we had a lot of really good new stuff, so we were more excited about doing a new album than anything."

As bassist Dean Felber puts it, "It's like having a story to tell or a new joke. You can't wait to tell someone. You're not worried about the last joke and how good it was; you've got a new one."

For anyone who may have missed 1995, "Cracked Rear View," the band's 1994 Atlantic Records debut, has been certified by the Recording Industry Assn. of America for sales of more than 12 million units. According to the RIAA, "Cracked Rear View" is behind only "Boston" (16 million) (Continued on page 88)
You'd think that a career highlighted by three Grammy® Awards, two MTV Video Music Awards, an Academy Award nomination, a Band of the Year nod from Rolling Stone, and a stack of album of the year lists would give these guys a colossal head.

Instead, they're giving one to you.

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People are destined to overlook the poetry in their lives until the day they can recognize its absence. By appreciating the most building blocks of each momentous occurrence, the Cranberries have created music that resonates with them. A good example of this is the song "Zombie," which is about the siblings Noel (lead guitar) and Michael Hogan (bassist) and Feargal Lawler (drummer). "And yet when we write these simple songs about family, growing up, love, and death, most people generally enjoy the electronic and industrial aspects of the song, but when you hear it with a gray grim, "So if it's wrong to say these matters, I guess we don't care to be." "Sometimes there's so much emphasis on image, but we were always looking for the impression the song made on you and what you are," adds the soft-spoken Noel Hogan, as he describes his tender chunk-bursts-of-chord guitar style and the defensive sensibilities of "To The Faithful Departed" (Island, due May 7). The Cranberries third album explores the emotions members seldom reveal; they are so strongly unique in their music, examining post adolescent preoccupations in such early hits as "Linger" and "Dreams" from 1990's "Everybody Else Is Doing It, So Why Can't We?" and then shielding their hearts against the sectarian violence that is Europe's spreading afflication on "Zombie" and "The Family" from their 1994's "No Need To Argue."

"To The Faithful Departed"—whose title is derived from a Catholic hymn for the deceased—continues the same vulnerable vein as their group therapy work, offering a benevolent yet unblinking look at the fragility of life and the preciousness of its passing pleasures. Pairing pretty music with tangible dismay ("Home"), the album is a triumph for both. But most of the striking composition of the material recalls "The Children Of Li" one of the saddest tales in Irish folklore, in which a stepmother, driven mad by envy by husband King Li's love for his children, transforms them into white owls for 999 years. Stricken with guilt, the stepmother relents somewhat and gives them the gift of song.

The sense of being stranded or victimized in a disaffected world permeates the drug-dealing households portrayed on "Salvation," the new album's first single. "It's looking at a dark subject in a light-hearted way," Dolores explains. "Kids go straight for the things they grew up being told not to do, and then parents, because they love them are so out of touch, it's like a tragic irony."

I was writing that from the aspect of me becoming a woman, thinking that I'm going to be a mother in the next five to 10 years—and yet it was a 10-year song, so I was a defiant child, thinking my mother was a pain in my butt."

Dolores Mary Eileen O'Riordan was born Sept. 6, 1971, and grew up outside of Limerick in the village of Ballybricken, the youngest of seven children by Terence O Riordan and the former Eileen Green. "My dad's mother came from a family of tailors who made clothes for the Irish army," says O'Riordan. Dolores' mum embarked on a career as a singer, and himself as a musician, before they decided to move to London and start a band. The Cranberries made a name for themselves in Ireland, and then the UK and Europe. They released their debut album, "Everybody Else Is Doing It, So Why Can't We?" in 1993, which included hits like "Linger" and "Dreams." The band's music was characterized by a mix of rock, folk, and traditional Irish elements.

**Cranberries' Hymns 'To The Faithful'**

The Cranberries' music often touches on themes of love, loss, and the complexities of life. Their sound is marked by Dolores' powerful, emotive vocals and the band's ability to create textured, atmospheric arrangements.

In their 1994 album, "No Need To Argue," the Cranberries encountered a more mature sound, reflecting the emotional depth of songs like "Zombie." This track, a tribute to the siblings Noel (lead guitar) and Michael Hogan (bassist) and Feargal Lawler (drummer), explores the intense emotions that family relationships can evoke. The album's themes of loss, love, and the search for understanding are common threads throughout the Cranberries' discography.

The Cranberries' music continues to resonate with fans today, offering a soundtrack for life's ups and downs. Whether through their hits or lesser-known tracks, the band's ability to connect with listeners on an emotional level has remained a constant throughout their career.
“Art is the most intense mode of individualism that the world has known”

- Oscar Wilde

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Alternative: Freedom to Explore All Options

Definitions of “alternative” range from “another choice or possibility” or a “substitute” to the damnation of government funding. The word has connotations of “selection, action, or performance done by turns,” i.e., pursued one way, then another, until all available options are explored.

It seems fashionable in some media circles to cynically attempt to determine whether a given rock, pop, jazz, country, or hip-hop performer is genuine or performative, as the former is considered somehow “alternative” in nature. Criterions used for such exercises usually include the image and recent traits of the record label, the previous musical background of the musicians involved, and the varieties of collaborative effort in songwriting, production, or live presentation.

Certain new artists working within established collaborative frameworks are being lauded at for being less than credible in their endeavors, while others who enjoy initial success through renditions of songs written by associates are somehow permitted safe passage.

Thankfully, emerging talents of earlier eras, including Duke Ellington, “King Cole” Cole, Quincy Jones, the Beatles, Willie Nelson, and Joni Mitchell, had the instincts to disregard such jaundiced prattle and press on precisely as they damn well pleased. Indeed, scrutiny of a century of Billboard’s back pages as well as the weekly experience of admiring these creative individuals for long since taught us that most jeoparizing appraisals of musical categorization are trite in nature and ephemeral in import. Billboard has spent a century coining and/or chronicling the use of assorted chart- and genre-related terms as they pertain to the music industry, whatever they may have described a general sound (country & western, rhythm & blues) or now trace a developmental new stage of commercial achievement (Heavyweights). As such, we’ve tried to keep these coinages discerning in nature yet open-ended and nondogmatic in tone, partly because they exist primarily to serve trade-related marketing and formatting efforts and partly because they should be as flexible as the ongoing evolution of the music itself.

Veteran musicians understand that most performers who gain a measure of creative visibility or commercial success usually have a complex history and a varied portfolio of prior experience. This seasoning often encompasses formal musical training, earlier recording and publishing deals, and assorted bands of assorted genres, plus a firsthand knowledge of the pitfalls and hard knocks that temper one’s best work. Veterans also recognize that any truly viable career customarily shows its worth on the long haul, with even the most esteemed contemporaries continually experiencing seasons of growth and change, along with an eb and flow of popular audience.

Another key aspect of artistic maturation is collaboration, whether it transpires between current band members, outside colleagues, or kindred songwriters, arrangers, and producers—particularly those from different stylistic schools. Any serious artist cultivates the original involvements that lead to an unexpected permutation or metamorphosis, and collaboration is a time-honored method for achieving this. The spirit of collaboration is generally a far cry among musicians, since it validates/exempts the bridges of communication between such artists that are the goals of all creative expression.

Important artists who enjoy multidecade spans of creative influence and commercial impact are characterized by whose dynamic creative alliances and attendant rule-breaking help to define their output. Historically, such musicians have mined a wealth of genres and tested an array of restraints—until ultimately, the artist’s name becomes the only flat adjective for the uncompromising stature of the sound being forged.

Meanwhile, Billboard favors the coinages and trade terms that help to organize—but not limit—the multifarious congeries of art and commerce in the marketplace. Billboard celebrates simultaneously the creative drive that ignores the decaying critical road maps and presc stylistic paradigms in pursuit of musical fulfillment. It is the artist who pioneers and defines the parameters of our influx.

Indeed, wherever there exists an atmosphere of petty jealousy, critical conservatism, or restrictive rule-setting in the music business, the true “alternative” artists will be those who disregard defy such attitudes and continue to take sagacious steps in unsanctioned reckoning.

When Arts Funding Is Cut, The Loser Is Society

Art for art’s sake? How about for our country’s sake? Unlike government funding, what seems to have been missed is the arts’ importance, even necessity, to a growing and prosperous society. It’s more than simply a matter of the arts being a major economic sector.

The United States is the great country it is today because it values imagination and creativity. We don’t just imitate, we invent. We’re a country of immigrants and pioneers, people who imagined a better life across the sea or the mountains and created it. That spirit of exploration is what shaped us. The idea of America is empty without it.

But what inspires imagination? How do you learn creativity? By experiencing art, in all its forms, by nurturing a soul within each of us.

We’re a country of new ideas, of improvisation, whether in politics, in sciences, or in my field, jazz. One of the few original art forms that sprung from this soil, jazz could not have been created anywhere else. It’s the most improvisational of all, and I find its core of origins to be one of freedom. Jazz teaches the importance of spontaneity, of living in the moment. It’s about invention, discovery, taking risks, challenging the mind.

The jazz artist creates the fact. The idea that Einstein played the violin and Nobel Prize-winning physicist Richard Feynman played percussion illustrates how creativity has longevity in one endeavor is reflected in another. Both art and science are about making choices. My education in music has taught me more

‘Richness in the arts has to do with depth and variety’

The recipient of a Guggenheim fellowship and two NEA grants, A. Alexan;

dian jazz

bassist/composer Char

lie Haden is the founder of the Daevid Allen Jazz Studies at the Califor

nia

Creative School, where he has taught since 1982.

Richness in the arts has to do with depth and variety’.

of their brains and spirits. But if creativity isn’t nourished early in school, a young person’s growth is stunted. Without inspiration to start with—whether it’s a free jazz concert in South

Central Los Angeles or watching Pavarotti on public television—we may lose them forever. This isn’t an issue of supporting entertainers or encouraging the occupation of the perform ing artist or professional jazz musician. It’s about deciding whether someone who may some day become a lawyer or doctor or architect or even be President and takes up or leads an arts career or has he or she has experienced the arts. I believe the answer is clearly yes. The benefits to society in the character and quality of our citizens far outweigh the meager monetary costs.

If federal arts funds are cut, the effects will trickle down to states, to counties, to cities. Free concerts, educational programs, and community outreach efforts will suffer. Fewer children will be touched by the arts.

For many children, such concerts and programs are the only contact with live classical music, with opera, with ballet, and with arts that do not enjoy the assimilating of the commercial mass media. Take away PBS and National Public Radio, and they can’t even find that inspiration on their radio or television screens. The arts, they are not populist. They become elitist when those who can afford them are permitted to experience the arts.

Those proposing cuts in or elimination of the National Endowment for the Arts and the Corporation for Public Broadcasting fail to understand the argument on the notion that the arts should be subject to the same laws of natural selection as any other economic activity. But when arts that cannot support themselves exist for the betterment of this country—largely due to the suffocating domi

(Continued on page 01)
**Presidential Candidates Guest As MTV Taiwan VJs**

BY GEOFF BURPEE

HONG KONG—The political tension between mainland China and Taiwan did not deter MTV Asia from allowing American rock stars to join VJs slots to the island nation's presidential candidates last month for a "Choose Or Lose" election special aired on the network's local, Mandarin-language channel.

"MTV is a unique medium, and it's our job to connect with young audiences across the world," says MTV Asia president Peter Jamieson. "We wanted to give politicians an opportunity to connect with that audience."

Three of Taiwan's four presidential candidates participated in the "Choose Or Lose" session, which was a special edition of MTV's regular guest VJ slot. It was shot at different locations in the nation's capital, Taipei. Notably absent—despite an invitation—was incumbent Lee Teng Hui.

MTV Taiwan communications manager Garan Wee, who raised the ire of mainland Chinese officials with a visit last year to his U.S. alma mater, described the event as "a chance for candid debate."

The election takes place Saturday (23). The voting age in Taiwan is 20.

Opposition party chief Tsong Ming Ming did his slot from a Taipei baseball stadium. (Continued on page 91)

**RIAA Releases ’95 Piracy Statistics**

**Seizure Of Bogus CDs Has Nearly Doubled**

BY BILL HOLLAND

WASHINGTON, D.C.—The anti-piracy unit of the Recording Industry Assn. of America has released its 1995 piracy statistics. The data show that while traditional cassette piracy continues to decline and has reached a five-year low, the seizure of counterfeit and bootleg CDs has almost doubled, reflecting the increasing popularity of that format, especially for illegal downloads.

While seizures for bogus cassettes decreased to 1.1 million, down from 1.4 million in 1994 (a high of more than 2.5 million in 1992), before RIAA efforts and outreach programs took hold, CD seizures were on the rise, with 25,632 seized in 1995, compared with 14,845 in 1994.

Steve D’Onofrio, RIAA executive VP and director of anti-piracy, says that his unit is "keeping on top of the problem" with the help of the legitimate DJ community, as well as detection and enforcement efforts by RIAA plants participating in RIAA's plant-education program.

Overall, D’Onofrio says, a combination of tough new state laws, a GATT-related federal anti-bootleg statute, arrests and indictments, and inroads into the Latin music piracy market have brought about the successes.

Yet, most important for the continuing success of the RIAA’s anti-piracy efforts, RIAA officials say, is the emergence of civil lawsuits as a major tool, such as the one in Puerto Rico last year that resulted in a judgment of $2.1 million. "The biggest worry for piracy," such suits have had a ripple effect throughout the pirate and bootlegger underground.

Another civil suit was brought against a major raw supplier to cassette bootleggers.

The success of the RIAA’s anti-piracy programs, combined with the... (Continued on page 95)

**U.S. Shares Jazz With Asia**

**Hancock Among Top Acts On Tour**

BY BILL HOLLAND

WASHINGTON, D.C.—Although he has a new album, "The New Standard," due out on Verve Tuesday (19), award-winning jazz pianist Herbie Hancock isn’t on the promotional circuit right now.

Instead, he’s in Asia, where he is taking part in a 2½-week concert and workshop tour of India and Thailand with seven students from the Thelonious Monk Institute of Jazz Performance, sponsored by the U.S. Information Agency.

Hancock will lead the students in a series of workshops, concerts and seminars in the Indian cities Bombay, Calcutta, Madras, and New Delhi through Wednesday (20).

From Wednesday (20) through Saturday (23), he will be joined in Bangkok, Thailand, by drummer Thelonious Monk Jr. and tenor sax giant Wayne Shorter for the remainder of the government-sponsored tour.

**No Charges In Cocker’s Brit Awards Debacle**

BY BILL HOLLAND

LONDON—Jarvis Cocker, singer of Britpop act Pulp, will not be charged for his invasion of the stage during Michael Jackson’s performance at the Brit Awards Feb. 19.

Cocker admits to闯ming among Jackson’s dancers during Saturday night and then12-foot-tall statue of the singer's Importance—was supposed to be on the stage when the audience went wild.

Following his performance, Hancock joined the pioneering "jazz ambassadors" State Department tours in the ’80s and ’90s with Louis Armstrong, Gillespie, Dave Brubeck, and others, which, along with Conover’s program, first kindled... (Continued on page 97)

**Chart-Track Buys Out Gallup Charts Division, Takes On Existing Contracts**

BY BILL HOLLAND

LONDON—The new company formed by John Pinder, a linepin executive of the Gallup Organization's music industry division, has completed its management buy-out of the Gallup charts division.

The deal was concluded March 8 and at the owner's firm, Chart-Track Ltd., to take over Gallup’s exist- ing charts contracts with the Enter- tainment Software Publishers Asso- ciation, IFPI Ireland, and the Billboard Music Group, which publishes Music Monitor. No financial details of the buyout were disclosed.

Pinder, managing director of Lon- don-based Chart-Track, says he is gratified to have finally concluded the buyout, which was prompted by Gallup’s decision last October to leave the chart sector (for music and electronic games) and focus on "core business" areas.

"We’re looking at expanding our business in the future and to improve on and broaden the service as far as possible,” he says.

Gallup entered the U.K. music charts when it was acquired by IFPI in the early 1990s. The organization’s members are the country’s leading record companies.


Joining Pinder at the new venture are former Gallup employees Rick Smith, Philippa Hayes, Douglas Turvey, and Dorian Bloch. "We’re fully owned by staff and clients," Pinder says, adding that the buyout from Gallup means that Chart-Track will have the use of the U.S. company’s newly developed software system for charts analysis. (Continued on page 98)

**BBC Radio 1: ‘Real Love’ Not Sufficiently Fab**

BY ADAM WHITE

LONDON—An aggrieved musician. A voice raised in Parliament. A leading article in The Times. The recent decision by the U.K.’s national pop radio outlet, BBC Radio 1, to not add the Beatles’ “Real Love” to its playlist has been controversial.

Station controller Matthew Bannister says the record is not of sufficient merit. "The Beatles were the greatest rock'n'roll band in the world, but ‘Real Love’ is not the suitable replacement," he says, suggesting that it is neither a strong song nor a strong performance.

But the merc of "new" music by the Beatles is not the only issue for... (Continued on page 91)

**Canada Network And CMT Agree To Form Single Web**

BY BILL HOLLAND

NASHVILLE—Responding to a deadline set by U.S. Trade Repre- sentative Mickey Kantor, Canadian TV and Cable Television and Canada’s New Country Network signed an agreement March 7 to form a single Canadian country music outlet.

Kantor had set March 7 as the dead- line for the parties— Rogers Commu- nications Inc. and CTV and Canadian Television and Cable Television Ltd. of Canada and Gaylord Entertainment Corp. and Group W Satellite Communications in the U.S. —to resolve their differences and reach a pact.

The new network is subject to approval by the CRTC (Canadian Radio- television and Telecommunications Commission). (Continued on page 88)
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Garbage’s Serendipitous Success

Popularity Falls Into Place For Almo Act

BY CARRIE BORZILLO

LOS ANGELES—Fate certainly had its hand in the development of Garbage, whose self-titled Almo Sounds/Geffen debut rises to No. 70 on The Billboard 200 this week.

Despite what she calls a “disastrous” audition, lead singer Shirley Manson joined Garbage and helped the band churn out one of the most interesting, cutting-edge rock debuts of 1996.

Garbage, formed by producer extraordinaire Butch Vig, became a Heatseekers Impact act when its stunningly eerie album—which vacillates between feelings of revenge, hate, and obsession—broke into the top half of The Billboard 200 at No. 88 for the week ending Saturday (16). Prior to that, “Garbage,” released Aug. 15, 1995, spent 28 weeks on the Heatseekers chart, peaking at No. 2. It has sold more than 28,000 units, according to SoundScan.

“It was a disaster,” says the Edinburgh, Scotland-based Manson of her first session with the band. “Contrary to how people perceive the three men in the band and despite their production credits, they were terrified when I came in. I didn’t know how to go about seeing how I would be vocally suited. We got on as human beings, and I’ve worked in bands, but never as a session player. This was two parties totally uncomfortable with the situation… There were only scratchy lyrics to songs like ‘Queer,’ and I had to ad lib.”

(Continued on page 97)

Intercord Feeds German Tastes With Fool’s Garden’s ‘Dish Of The Day’

BY ELLIE WEINERT

MUNICH—Dance music doesn’t have to be Germany’s leading music export.

The new dish of the day from the largest market in Europe is the melodic, English-language pop-rock of Fool’s Garden. The band’s lifting single, “Lemon Tree,” has been one of the biggest hits in Germany this year, with 500,000-plus sales, and its album, “Dish Of The Day,” is past the 250,000-unit mark.

Both have topped the country’s singles and albums charts and are selling strongly in Switzerland and Austria.

EMI Records plans to release “Lemon Tree” elsewhere in Europe next month and anticipate a major hit.

“I prefer to write lyrics in English,” says Fool’s Garden vocalist Peter Freudenthaler, “because it gives you more freedom to express yourself. I pick out words on the basis of their sound quality, like a painter who chooses colors. That’s how I get my inspiration for a song.”

He and co-writer Volkmar Hinkel acknowledge that Sting and the Beatles are their major influences.

Freudenthaler adds that “Lemon Tree” was written on a flight to London last year.

(Continued on page 18)

1996 Carnival Laden With Festivity, Social Change

BY ISAAC FERGUSON

PORT-OF-SPAIN, Trinidad—Lady Wonder was named National Calypso Queen and Cro Cro emerged as the National Calypso King at Trinidad and Tobago’s 1996 carnival here. The victories came amid acrimonious debate over whether Cro-Cro’s racially charged social commentary “Blackman You Look For Dat” was insulting to the country’s 50% Indo-Trinidadian population.

Cro Cro was not alone in adding a sociopolitical note to this year’s carnival, which took place against a background of social convulsions wrought by a change in government leadership from the ruling People’s National Movement to the opposition, the East Indian-led United National Congress.

Recent elections brought Basdeo Panday to power as the first East Indian prime minister.

The ascendance of the UNC is spurring Afro-Trinidadian uneasiness and, sometimes, ugly nationalism as Indians replace Afro-Trinidadians as heads of government agencies.

The social upheaval was reflected this year in the calypso compositions of numerous contestants, who sang about race politics or made poignant calls for unity.

Another serious note was sounded during the pre-Carnival activities, which kicked into high gear in the days preceding Ash Wednesday.

(Continued on page 72)

Japan Is Crazy For Carey Concerts, Ads Push Mariah Mania

BY DOUGLAS REECE

LOS ANGELES—A unique allegiance is helping Warner Bros. and Reprise artists and public TV stations reach new audiences.

Warner Bros. began creating programs designed for public television in 1995. Its initial project, “Mariah Carey: The Road to No. 1,” was the first-ever concert special to air in the fall.

Carey’s three sold-out dates at the 50,000-seat Tokyo Dome are expected to boost Japanese sales of her 1994 album, “Merry Christmas,” to more than 2.5 million units (including imports), making it the all-time top-selling foreign album in Japan. Until now, that distinction has been held by the soundtrack to “The Bodyguard.”

Meanwhile, Carey’s 1995 album, “Daydream,” is closing in on “Merry Christmas” and could become Japan’s all-time No. 1 foreign album by the end of March, according to trade reports.

Carey is already Japan’s top-selling foreign artist for 1995, according to the Recording Industry Assn. of Japan, an honor she also secured in 1994.

“The reason I’ve taken so long to do a tour is because so much is relying on this decision,” Carey has said.

(Continued on page 18)

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Pavarotti Album Gets Behind Charity

**Europe, U.S. Targeted For London Live Set**

**BY PAUL VERNIA AND JEFF CLARK-MEADS**

Nothing is more touching than a large gathering of friends, except perhaps a large gathering of friends who use their collective power to make a contribution to a charity.

That’s what Luciano Pavarotti and several of his high-profile counterpart parts in the rock and pop world have done by performing and recording together to benefit War Child, a charity devoted to improving the quality of life in war-ravaged Bosnia.

In the third volume of the popular “Pavarotti & Friends” live-album series, the world-renowned tenor has joined forces with members of U2, the Cranberries, and Duran Duran, plus Brian Eno, the Chiefains, Michael Bolton, Meat Loaf, Bosnian artist Nejad Baich, children’s group Gam Gam, and Italian pop stars Zucchero and Jovanotti. The result of their collaboration is “Pavarotti & Friends Together For The Children Of Bosnia.”

A live album recorded last September in the opera star’s hometown of Modena, Italy, “Pavarotti & Friends” is due for release in the U.S. April 2 on London Records, following March releases in most European territories, including Italy, the U.K., and Germany.

Home video and laserdisc versions of the concert will launch simultaneously with the album release.

The album includes a rendition of the hit “Miss Sarajevo,” performed by U2 side project the Passengers with Pavarotti on guest vocals. “Pavarotti & Friends” also contains a performance of the U2 staple “One,” which has garnered significant airplay in Boston and other markets.

London VP Greg Barbero says, “The past ‘Luciano & Friends’ records had some strong angles for the European market, particularly the Italian market, but the artists had less presence in the U.S. than the artists on the current album, with Michael Bolton, Dolores O’Riordan, Meat Loaf, U2, etc., this is the best record we’ve had for this marketplace.”

Barbero says proceeds from record sales of “Pavarotti & Friends” will go toward building a music center in the Bosnian town of Mostar, which has been nearly destroyed by the war.

“The object is to give children a place to go, an activity that will enrich them,” says Barbero. “At this point, there’s so little stand remaining in Mostar; this project keeps the music alive and helps the town rebuild itself.”

Barbero says that Pavarotti has already made a $300,000 donation to the

(Continued on page 98)

First ‘Performance Today’ Awards Pay Tribute To Classical Music

**BY HEIDI WALESON**

National Public Radio has announced the nominees for its first “Performance Today” Awards for classical music.

The awards, to be given in six categories, will be presented March 24 in the Cotillion Ballroom of the Sheraton Washington Hotel during the National Assn. of Recording Merchandisers convention in Washington, D.C.

The awards will be given to recordings that help preserve, appreciate, preservation, and celebration of classical music. This category is not limited to historic recordings but may include compilations dedicated to a single composer, for example, or a new recording reflecting significant advances in research.

The awards for radio debut artist of the year will be presented to a young performer or ensemble that made a first appearance in 1995 on “Performance Today.”

The award for debut recording of the year will go to a young performer or ensemble making a first appearance in 1996.

(Continued on page 16)

EXCLUSIVE TURNTABLE

**EXECUTIVE TURNTABLE**

**PUBLISHER.** Jennifer Pyken is appointed VP of film and TV for Sony/ATV Music Publishing in Santa Monica. She was music supervisor at Tri-Tone Music.

**RECORD COMPANIES.** Denis Handlin is appointed chairman for Sony Music Entertainment Australia Ltd. in Sydney. He was managing director/CEO. He will continue his duties as CEO.

**RELATIVITY RECORDS.** Promotes Mohammed Ali to VP of urban music marketing. He was senior director of urban marketing/product management.

**Dedicated Records/BMG International.** Ichiban Records in Atlanta names Gof Abbey VP of international, Gina Galvin VP of artist liaison. Van James VP of urban music, and Becky Lehner VP of distributed labels. Ken Masters VP of sales and marketing. Randall Silver VP of national radio promotion/Altered Records, Mika Talvitie VP of production, John Underwood VP of independent sales, Helen Urquida VP of press and video promotion, and Tracey Wisdon VP of finance and accounting. All

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Defining the edge.
Epic's Rage Against The Machine Sets Its Sights On 'Evil Empire'

NEW YORK—Best known in this country for the Leonard Felter-produced single "Freedom," the politically charged music of Rage Against The Machine has, surprisingly, a greater audience abroad. However, the label hopes to increase the band's domestic fan base with its second release, "Evil Empire," coming April 22.

The band's self-titled 1992 label debut has been certified platinum in the U.S. According to Epic, it has sold more than 7 million copies in the U.S. and 3 million in Europe. Epic VP of A&R Michael Goldstone, who signed the band, says the disparity can be explained by the extensive touring the band has done in Europe, which gave it exposure that even its slot on 1993's Lollapalooza couldn't match.

Chris Poppe, Epic's director of marketing, adds that Europeans were able to see the video for " Killing In The Name" from the band's debut album, the song's refrain, "Fuck you, I won't do what you tell me," rendered it unplayable on MTV in the U.S. "It left the band without a video for the first eight months," Poppe says.

At times, the band felt like a prophet without honor. Without backing from its home label, the group endured a strange to headline a 65,000-seat festival when you're only selling 80,000 total [tickets] in the States," says guitarist Tom Morello.

Domestic push for "Evil Empire" will start prior to the album's release, when Epic begins a street-level campaign. Stickers will be incorporated into copies of Alternative Press, Thrasher, and Urb magazines, and campus listening parties are planned. Selected retail outlets may also host listening parties.

Campbells cooking parties are planned. Selected retail outlets may also host listening parties. Unfortunately, the album may have a greater appeal to Rage fans who have grown to appreciate the band's live brand of energetic, hard funk'n'roll. With Brendan O'Brien (Pearl Jam, Matthew Sweet) producing, "Evil Empire" comes close to the impact of Rage Against The Machine's live shows. According to Morello, this was by design. The band (Morello, drummer Brad Wilk, bassist Timmy C., and vocalist Zack de la Rocha) settled on O'Brien, who had remixed its singles, because "he had the right attitude about recording Rage: Do it fast, do it furiously, and do not worry too much about the first's and dotting the i's."

"They recorded the album over two weeks in the band's rehearsal studio, a situation that added to the album's churning, viscous sound because the instruments bled into each other. "The whole idea was to capture the spirit of [the live show]," Morello says. "It was a real comfortable way to record."

Radio did not get behind Rage's (Continued on page 18)
Congratulations to PIERRE BOULEZ
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Artists & Music

Moonshine's DJ Keoki Races Himself On Compilation and Single

BY LARRY FICK

NEW YORK—Immersed in the pomp and circumstance accompanying the promotion of his beat-mixed compilation "Discio Death Race 2000," Keoki is relishing the glamour that comes with being a "superstar DJ." Swathed in kilchy duds and dramatic shades, this bleached-hair boy ooze a playful version of Nirvana's Sexan anxiously awaiting her close-up.

"You've got to be bigger than life," he says, his words punctuated by the excited chuckle of a kid. "You've got to give people a little glamour, some sparkle, and some magic. It's not nearly as much fun when you're an artist with ordinary talents. People want their stars to be unique and special."

All these adjectives perfectly describe the diminutive young man who has quickly evolved from being one of the many turntable jocks vying for a slice of the New York club pie to being one of the world's most in-demand DJs, "Discio Death Race 2000"—due out April 30 on Moonshine Records—and the separate single "Caterpillar" show him broadening his creative palette even further and, consequently, entering the arena of proper recording artists.

"I'm taking it step by step," he says. "After years of mixing records, it was time to begin doing it myself. It's kind of heavy because you're putting yourself out there in a totally different way, but I'm ready for the challenge."

Apparently, so are club punters. "Caterpillar," a combination of rapid electro-trance beats and quirky sound bites, is a white-hot smash. It recently peaked at No. 7 on Billboard's Club Play chart and is beginning to gather mix-show play on crossover radio. Sporting remixes by such underground hipsters as the Crystal Method, Stepfink, and Rabbit In The Moon, the single accomplishes the near-impossible task of pleasing the body in full motion and the mind in chill mode. Not bad for a relatively inexperienced producer and composer.

"I approached this project with the idea of making a record that I would want to play in a club as a DJ but would also want to spend my own money on," he says. "To me, all of the really great records tend to be something that makes you want to hear it again and again for years to come. That was the goal here: to make a record that would be great at this moment in time but also live on."

Unlike many of his colleagues, who reduce spinning to a sideline after making the transition to studio work, Keoki continues to mold and shape his public image as a shred, left-field DJ. "Discio Death Race 2000" is his third beat-mixed compilation for Navarre-distributed Moonshine, and the album's strength lies in the content of the tunes and more in the manner in which Keoki mixes the tracks together. Superstar DJ, indeed.

"It took a long time for me to create my own style," he says. "I'm proud of it. And I'm always looking to grow and expand to the next level. You can't play the role of 'superstar,' as it were, and slack off. It's a lot of hard work."

And the hard work is paying off handsomely. In the past year or so, Keoki has earned his celebrity stripes by playing such high-profile events as last summer's Lollapalooza tour, on which he was the featured DJ on the second stage and performed between acts. His festival gigs have become legendary, and he has played to crowds of up to 20,000. Keoki's rising status certainly has Moonshine president Stephen Levy smiling.

"Although we anticipated having success with Keoki, the single is going further than we could ever anticipate," he says. "This is far and away our most successful release to date."

"Caterpillar" does not appear on "Discio Death Race 2000," a decision intended to keep Keoki's image as DJ and producer/artist separate. Levy says an album of Keoki's own material is near completion and should be released during the fourth quarter.

How much longer can the underground hold on to Keoki with the mainstream world beckoning at his door? "My wish is to have the best of both worlds," he says, his voice booming louder and deeper as if he were willing himself to grow to monumental physical proportions. "For me, you can't have one without the other. You really just add stuff onto the yule and get bigger and better as I do. Right now, I'm DJing and producing; who knows what's next. It should be good, though."
“Come Rain or Come Shine,” We Always Knew You Were A “Sure Thing.”

Sylvia McNair
1995 Grammy Winner
Best Classical Vocal Performance

Sylvia McNair
the echoing air

The Music of Henry Purcell
The Academy of Ancient Music
Christopher Hogwood

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Come Rain or Come Shine,
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Sure Thing.

“[Throughout Sure Thing] McNair just stands there and sings, floating above the madly swinging lines of Previn and Finck with casual unmatched ease. If she ever gets tired of singing Mozart, we'd pay to hear her sing standards at the Algonquin Horel any day of the week.”

— The Daily News

Sylvia McNair
On Philips Classics
The Face Of Music Now
in 1995 on a commercially released recording available in the U.S.

The award for player of the year will be given to a figure active in the field of classical music who has made major contributions and served as an advocate for the art form.

The New Horizon Award will be presented to an artist, ensemble, and/or composer whose works, while perhaps experimental, are recognizably classical and have demonstrated potential to reach a broader audience. A critics' choice award will also be presented.

Following is a complete list of nominees:

Heritage Award: Bartók, Piano Concerto 1-3, pianist György Sándor (Sony Classical); "Delius Collection, Vol. 2," Eric Fenby and the Royal Philharmonic Orchestra (Unicorn-Kanchana); Elgar, Symphonies 1-2, Georg Solti & the London Philharmonic (London); Gershwin, "Oh, Kay!," Eric Stern, conductor, Radio Symphony Orchestra (Nonesuch); Hindemith, "Mathis Der Mahler," conductor Rafael Kubelik with the Bavarian Radio Symphony Orchestra (EMI); "Paul Robeson: Moscow Concert 1949" (Fenix); Sibelius, Symphonies 1-7, conductor Colin Davis with the Boston Symphony Orchestra (Philips); "Isaac Stern: A Life in Music" (Sony Classical); "Tchaikovsky: 1812 Overture," "Anderson Dorati with the Minneapolis Symphony Orchestra (Mercury Living Presence); "Bruno Walter Edition" (Sony Classical); "Great Pianists" (BMG/Melodiya).

Radio debut artist: Mia Chung (Channel Classics); Nokuthula Ngwenyama (inaugured); Quartetto Gelato (Marquisa Classics); Les Violons Du Roy (Dorian); Scott Yoo (Allbany).

Debut recording: "Roberto Alagna" (EMI); Mia Chung, "Bebethovan Bagaltes," (Channel Classics); Ben Heppner, "Great Tenor Arias" (BMG/RCA Victor); Leila Josefowicz, "Sibelius & Tchaikovsky: Violin Concertos" (Philips); Jennifer Larmore, "Where Shall I Fly" (Teldec).

Critics' choice: Bach, "Six Suites For Solo Cello," Matislav Ros-tropovich (EMI); Barber/Bernstein/Foss, "American Album," Itzhak Perlman (EMI); Bartók, "Dance Suite," conductor Pierre Boulez with the Chicago Symphony Orchestra (DG); Beethoven/Brahms/Mozart, "Trios," Emmanuel Ax, Richard Stoltzman, Yo-Yo Ma (Sony Classical); Beethoven Piano Sonatas, pianist Murray Perahia (Sony Classical); Bull, "Harpsichord Works," Pierre Hantai (Ar-trie); Chopin, "Ballades," Perahia (Sony Classical); Debussy, "La Mer," Pierre Boulez with the Cleveland Symphony Orchestra (DG); Lhehar, "Merry Widow," John Eliot Gardiner (DG); Mozart, "Re-quier," conductor Martin Pearlman with Boston Baroque (Telarc); Rachmaninoff/Tchaikovsky, Piano Concertos, pianist Martha Argerich (Philips); Rossi, "La Cenerentola," conductor Carlo Rizzi, mezzo-soprano Jennifer Larmore (Teldec); Schumann, "Dichterliebe," Wolfgang Holzmair (Philips);

Teichakovky/Prokofiev, Violin Concertos, violinist Julian Rachlin, Moscow Radio Symphony Orchestra (Sony Classical); Bryn Terfel, "The Vagabond" (DG).

Player: Pierre Boulez; David Gockley; John Eliot Gardiner; Barbara Hendricks; Yo-Yo Ma; Bobby McFerrin; Leonard Slatkin; Michael Tilson Thomas; Dawn Upshaw; Robert Zinman.

New Horizon Award: Sharon Isbin, "American Landscapes" (Virgin Classics); Kronos Quartet, "Released 1985-95" (Nonesuch); soundtrack, "Farinelli, Il Castrato" (Avidus Travelling); Richard Stoltzman, "Visions" RCA; "Héloïse Mozart" (Delos); Mark O'Connor, "The Fiddle Concerto" (Warner Bros.).

Chilean Music World Mourns Scottie Scott

(Continued from page 16)

in the property rights of Chilean songwriters.

In 1987, Scott helped found the Chilean authors rights organization Sociedad Chilena del Derecho de Auto and was named its general secretary. Her tireless efforts on behalf of Chilean songwriters resulted in the passage of the Chilean Law on Intellectual Property in 1995. Famed Chilean opera singer Victoria Vergara paid her respects to Scott by lamenting, "It seems that in Chile we are always waiting until people die before giving them deserved recognition." Vergara's daughter Andrea Tessa won the award for best singer at the 1979 international song festival Viña del Mar, largely on the strength of the Scott composition "Decir Te Quiero." Dugue, who built his early career in the '70s on Scott compositions, said that Scott was "a friend and a professional," adding that she "was a great example of courage."

Gatti said Scott's death was "an enormous loss for Chilean composers."

Known affectionately in Chilean music circles as "La Gringa," Margaret Scott Villalta, whose ancestors were from Scotland, began her musical career in the '60s as a recording artist during Chile's "Nueva Ola" epoch, in which national radio played almost exclusively music by Chilean artists.

In 1969, Scott won first prize at the Viña festival for her composition "Mira Mira." One year later, she signed to peer international corp. Throughout the '70s, Scott continued her compositional activities while working as an executive for record labels RCA and IRT. In 1981, Scott started composing music for television soap operas for Chile's Channel 13. She formed her own label tailored to the musical needs of Channel 13 owner Corporacion de Televisión de la Universidad Católica de Chile.

In 1986, she created and produced "Cuestión De Amor," a collection of her heat-known material performed by noted Chilean and international Latino recording artists. Also, Scott wrote "Lo Mejor Que Me Ha Pasado," which was included on the latest self-titled album by Chilean recording star Myriam Hernández.

One of Scott's last public appearances took place in December during the 11 Premiación Anual de la Música Chilena awards show, at which Scott was given a lifetime achievement trophy.

Among the many personal and professional friends attending Scott's funeral was Marta Larrañaga de Frei, wife of Chilean president Eduardo Frei.
Elektra Entertainment Group is proud to congratulate Anita Baker on her eighth Grammy Award and on her nominations from the NAACP Image Awards and American Music Awards.
EPIC'S RAGE AGAINST THE MACHINE SETS ITS SIGHTS ON 'EVIL EMPIRE' (Continued from page 12)

debut, in part because of the lyrics, although Poppe says some stations prepared their own edits of specific songs. "The music is there, and it will get on radio somehow," she says. "This band has built its fan base through means other than radio." The relatively profanity-free "Bulls On Parade" has been chosen for the single and will be released March 20, with a video to follow. A limited-edition 7-inch single featuring a cover of S.W.A.'s "Fuck That Police" will be sent to members of Rage's fan club.

Evil will "Evil Empire" to rock, metal, college, and alternative radio stations. While Rage has not previously made much headway in urban markets, research and response to de la Rocha's rapped vocals have given Epic enough encouragement to work at the album there. Epic's urban department has been working to come up with a producer to remix the single.

Promotional materials will feature the band's work on a painting by Los Angeles artist Mel Ramos. The only exception will be a promo poster featuring a photo of Chupas, Mexico, rebels and the caption "Rage Against The Machine—We Support Our Troops." Musical sentiments like that, along with songs such as "Vietnem" and the nihilistic "Without A Face," could make Rage the next target for self-appointed moral guardians like William Bennett or C. DeLores Tucker. But no one in the band or at Epic appears concerned. Morello hopes the record "is a provocation. If it's not, we haven't done our job well enough." He says he would be proud to be added to the ranks of rebel rockers.

Poppe sees the poster and lyrics as proof of Rage's "strong political stance." In addition to the lyrics, the CD booklet includes a list of booke of the band has read and recommends. The eclectic collection ranges from Joan Baez's "All and Play It As I Lay." to "Malcolm X Speaks.

Tour plans will initially focus on the international market. Rage will play the recent European festivals in June and June before hitting the road domestically during the summer.

In fact, the members got together in 1991 in the small southern German town of Fronheims and began their career in a tiny recording room. He adds, "Not in my wildest dreams did I expect them to top the charts within nine weeks. To my mind, they are a sure-fire new band and an instant success. Over a span of nine months, the guitarist puts a different spin on things. "I think that a slow process is important in developing a band; it creates longevity. You take each step of the evolutionary process, learn from it, and then turn it up a notch." Contact Robert Warner at 904-971-1189.

Winston-Salem, NC: Guitarists/Vocalists Matt Smith and Chris Ong formed the band in 1992 under the original name, Buc. But the band needed to fill out their sound. A bassist and drummer helped but didn't quite do the trick. So Ong and Smith found a pianist and a pedal steel guitarist who dispatched on Sunday. "When I hear our songs," Ong says, "I can hear them acoustically, but also in a nightclub, I can hear this Southern rock band's music making are doing more than dancing. The band's first studio effort, 1994's "Dharma," has sold more than 10,000 copies, and "Narrow Mouth Jaw," which was released last October, just topped the 6,000-unit mark. In spite of the width and length of the CD, the band's success seems to have started during the band's past 24 months, the guitarist puts a different spin on things. "I think that a slow process is important in developing a band; it creates longevity. You take each step of the evolutionary process, learn from it, and then turn it up a notch." Contact Robert Warner at 904-971-1189.

JAPAN IS CRAZY FOR CAREY (Continued from page 9)

ing on my voice," Carey said at March 5. "It's very stressful to sing all my songs back to back. But I'm actually really looking forward to it."

Carey's arrival in Japan came in the wake of her failure to win a Grammy award this year. She is philosophical in her disappointment. "I didn't go into it with very high expectations," she says. "I was just grateful to have been selected."

Carey said she chose Japan as the place for her debut because it "opened up" the market and "the people were grateful for the nominations and go to the party and have fun." Accompanying Carey here was her husband, Gospel Music Entertainment president/COO Thomas D. Mottola.

In addition to the early teens and early 20s constituted most of the audience at Carey's shows, which were held March 7, 10, and 14. Carey's extraordinary popularity in Japan is explained in part by Sony's use of her as its image girl in its 1994 Minidisc and print and ad campaigns.

In fall 1994, her song "All I Want For Christmas Is You" (Japanese title: "Lovers' Christmas") was the top hit of the Tsui TV network's "Jukujyusai No Christmas" (29-Year-Old's Christmas).

More recently, her face has been highly visible all over Japan, as when she pushed a line of lipstick for cosmetics company Kose, which is one of the sponsors of her current Daydream Tour.

Sufficiently built shows, Carey found time to appear at the RIAJ Gold Disk Awards ceremony March 12, where she sang "Open Arms" and told the audience "Tokyo ichiban" and "Aisha inau," which mean "Tokyo is No. 1" and "I love you."
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A Miracle? No, Just Stevie. Motown legend Stevie Wonder checks out the plaque presented to her for the 1996 National Merit Scholarship in his honor at Raleigh Studios in Los Angeles during Grammy week. Pictured, from left, are Motown president/CEO Andre Harrell, Motown chairman Clarence Avant, and Wonder.

Lattimore Expresses Himself
Producers, Artist Team For Columbia Bow

BY J.R. REYNOLDS

Los Angeles—Despite being paired with high-powered producers, Columbia artist Kenny Lattimore was able to showcase his creative personality on his self-titled debut album because of the common vision of the partners involved.

"Kenny Lattimore," which streets internationally April 30, features heavyweight producers Dave Hall, Kipper Jones, Kenneth Crouch, Jay Dibs, Barry Eastmond, Herb Middle-

ton, and Oji Pierce. Lattimore also takes production credits.

"We sat Kenny down with his colaborators and gave him a chance to bond with him," says Columbia marketing VP Dommette Guidry. "The result of that exercise was that we came away with a project that held a collective musical theme."

The Washington, D.C., native, who was signed to Sony Music Publishing prior to his deal with Columbia, co-wrote half the album and says the label's joint approach between artist and producer made all the difference in the world, creatively.

Lattimore says, "Because they took the time to find out what I was all about, the album ended up being a top-shelf, artist-driven project, as opposed to a set consisting of a bunch of really good singles. It's something that I can begin building a solid career on."

In addition to writing and producing, Lattimore performed and arranged all the background vocals. Executives say the added dimension helps set the artist apart from other R&B vocalists, who tend to sing only.

"This album definitely has the emotional equipment for ladies who are 'waiting to exhale,'" quips Guidry. Lattimore, who is in his early twenties, takes an understated vocal approach on the album, offering listeners a smooth R&B delivery. However, the project maintains an overall youthful edge because of the producers involved.

"When I sing an uptempo song, I kind of lay back on it because that's the way I am as a person," he says. "I can sing powerhouse style, but if somebody tells me to sing 'Happy Birthday,' it'll come out on the mellow side."

"Never Too Busy," the first single, was written by Hall and Jones and was produced by Hall. It was to be serviced to R&B and crossover radio on Tuesday (19) and features a remix by Dazz from Tha Dogg Pound and All-Star.

Label executives anticipate AC airplay and plan to follow up with top 40 stations as the single develops.

In an effort to prepare the trade for "Kenny Lattimore," the label sent the artist on a six-borough national promotional tour in January. Prior to the album's release, 12,000 copies of a three-track CD will be distributed to one-stops for distribution to retailers across the country.

Guidry says that discriminating young black professionals are a primary consumer target for the album. He says, "Because of the nature of this project, we're trying in with fraternalities and sororities and other upscale organizations. Kenny performed at last fall's Congressional Black Caucus, and we included him in a voter-registration campaign that utilized audio and visual PSAs."

Lattimore is managed by Los Angeles-based Colin Gaye.

The clip for "Never Too Busy" was serviced at the beginning of March to appropriate local and national stations and channels. It was directed by Mike Halaband, who was selected because of his experience as a print photographer.

"Since Kenny's a good-looking guy, we wanted a director who could beat take advantage of that creativity," Guidry says. "We're also looking into hair- and fashion-magazine spread opportunities."

The label is conducting a publicity week that begins Monday (18). It will start with a special all-female press junket before opening up to include male editors and reporters.

On the international front, the label plans a heavy press campaign, which executives hope will help stimulate radio airplay. "Everyday," a bonus track written by Lattimore and Eastmore, is on the international version of the album.

Columbia wants to get Lattimore, who has no booking agent, on the road as soon as possible to take advantage of his skills as a concert performer. However, at press time, there were no shows scheduled.

African-American Art, Culture Exhibited;
Pure Soul Gets Old-School Education

Historic Visit: The traveling exhibit in celebration of the Smithsonian Institution's 150th anniversary stopped at the Los Angeles Convention Center Feb. 9-March 10. Aside from all the historic artifacts on hand— including toe-die-for art works and memorabilia from such black music artists as Dizzy Gillespie, Duke Ellington, and Marian Anderson—the most interesting thing about the exhibit was the generous representation of African-American art and culture on display.

Passing through this exhibition gave me a renewed sense of national pride and historic perspective. Exhibit organizers should be applauded for their well-rounded take on American history.

Soulful Combination: Pure Soul, Solo, Blue Magic, and the Delfonics appeared in an old-school-meets-new-school sellout concert Feb. 14 at the Apollo in New York. According to Haqq Islam, president of University Records, Pure Soul has been doing a lot of dates with old-school groups, including the Stylistics and the Chi-Lites.

"This summer, they're planning to go out on tour with Maze Featuring Frankie Beverly," says Islam.

University's classic old-school single, "It's A Safe Love," was produced by Gerald female. "It's a safe love, because you get a cross-section of clientele, which almost guarantees sellout shows," Islam says. "There's no insurance problems, which makes the date financially very attractive."

Islam produced Pure Soul's current single, "Stairway To Heaven," with collaborator Kim Jordan. This week, the single is No. 25 on the Hot R&B Singles chart. It has a remix that features the O'Jays.

On the Real: MVP Records, a subsidiary of React Entertainment, is one of the few labels that's putting some of its money where its mouth is. Founded about nine months ago by Sebastian Jones, the label has allocated a portion of proceeds to charitable organizations, including the House of Blues Foundation.

The label is also developing youth programs, including music education seminars and community-service-oriented lecture series, voter registration campaigns, and AIDS awareness drives.


On March 26, the label will drop "Vintage Blues Vol. One," a compilation that features tracks from such artists as Muddy Waters, Howlin' Wolf, Buddy Guy, B.B. King, John Lee Hooker, and Koko Taylor.

All Peeps On Chantay. RCA artist Chantay Savage helps celebrate the launch of BMG Entertainment's "Peeps Republic" during a recent reception at the Apollo Theatre in New York. "Peeps Republic" is an Internet World Wide Web site that is devoted to hip-hop, R&B, rap, and other traditionally black forms of music and culture.

Billboard March 23, 1996

Artists & Music

Billboard
**Billboard's Top R&B Albums**

For Week Ending March 23, 1996

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SHA-KIM, QUEEN LATIFAH, JHERYL BUSBY,
AND THE REST OF YOUR FLAVOR UNIT FAMILY.
More than ever, Contemporary Christian music is embracing and exciting mainstream audiences worldwide. Billboard's April 27th issue provides in-depth reporting by Deborah Evans Price on the general state of the market. This spotlight will also discuss Contemporary Christian's chart successes, the use of video as a marketing tool and the presence of the genre in the UK.

Contact:
Lee Ann Photoglo
615-321-4294

With the Oscars right around the corner, soundtracks are getting their share of the spotlight. Billboard highlights one of the most productive years for this market in its April 27th special issue. Coverage will include a general overview of the market, reports by Thom Duffy on activity in France, Italy, UK, and Australia, and rankings for the top 30 titles of the year.

Contact:
Deborah Robinson
212-536-5016

From April 29-May 1, Billboard will be hosting its Seventh Annual Latin Music Conference and Awards in Miami, Florida. Our May 4th Spotlight issue gives an overview of the Conference, including reports on planned events and seminars, a list of this year's winners and their profiles, and general information on Conference performers. John Lannert also summarizes the developments and trends in Latin Music over the last year.

Contact:
Gene Sculatti
213-525-2310

Virgin Retail is coming to the "Big Apple" in April and Billboard has the inside bite on the grand opening of this megastore. Our May 4 Spotlight recap's the history behind the multi-million dollar store, including facts and figures on product offerings, an exclusive interview with Ian Duffell (President of Virgin Retail Group, North America and Asia Pacific) and a short first-person address by Virgin founder Richard Branson.

Contact:
Lezle Stein
213-525-2329

Reach Billboard's 200,000
Known as the “Pope of Pop,” Phil Ramone is revered by his peers as one of the industry’s all-time greatest producers. In our special May 11th issue, Billboard pays tribute to his unparalleled accomplishments over the last three decades. This salute will include an overview of his career, an intensive Q & A interview, a discography of his work, and testimonials from artists who have worked with him in the past.

Contact:
Pat Rod Jennings
212-536-5136

In a continuing effort to bring Asia Pacific’s market to the forefront of the industry, Billboard’s May 18th issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/organizations attending the conference.

Contact:
Amanda Guest
613-824-8260

In its fifth year, Billboard’s International Latin Music Buyer’s Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer’s Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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King Kelly: R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)" (Jive) sustains its No. 1 position on the Hot R&B Singles chart for a third week. Its success points are so strong that it is unlikely that Kelly will relinquish the top spot next week. This week, sales of his self-titled album are flat; the set stays at No. 4 on the Top R&B Albums chart because of spirited single sales. "Down Low (Nobody Has To Know)" maintains its No. 1 rank on the Hot R&B Singles Sales chart for a third week. In addition, it moves 2-1 on the Hot R&B Airplay chart. On April 4, Kelly kicks off a 35-city tour with L.L. Cool J (Def Jam/RA/Island), Xscape (So So Def/Columbia), and Solo (Perspective.)

Fugees: "The Score" by the Fugees dislodges 2Pac's "All Eyes On Me" (Death Row/Interscope) from No. 1 on the Top R&B Albums chart. The album wins the Greatest Gainer award on both the Top R&B Albums and The Billboard 200 charts, where "The Score" stands pat at No. 3. The Ruffhouse/Columbia album has sold more than 380,000 units since its release four weeks ago, according to SoundScan. In 1994, the Fugees' first album, "Blunted On Reality," peaked on the Top R&B Albums chart at No. 62. Last week, the group began a seven-week tour with Goodie Mob (LaFace/Arista) and the Roots (Geffen.) The Fugees have also taped a segment for Rosanne's new Fox program, "The Eleventh Hour." The show is tentatively set to debut as Fox's answer to NBC's "Saturday Night Live."

Hot Shot Debut: Eleven must be a lucky number because Whitney Houston and CeCe Winans' "Count On Me" (Arista) debuts on both the Hot R&B Singles and Hot R&B Singles charts at No. 11. Airplay continues to mount, as the song moves 32-18 on the Hot R&B Airplay chart after a 28% increase in spins.

Classic Currents: Lionel Richie's "Don't Wanna Lose You" (Mercy) enters the Hot R&B Airplay chart at No. 37. The song is No. 1 in airplay at WHUR Washington, D.C. PD Hector Hannibal says that although radio has not heard from Richie in a while, "he is an (R&B adult) core-sounding singer." Richie's last No. 1 R&B single was in 1992. Remember the Motown single "Do It To Me"?

Diana Ross: "If You're Not Gonna Love Me Right" (Motown) enters the Hot R&B Airplay chart at No. 74 and moves 68-67 on the Hot R&B Singles chart. KFIR Little Rock, Ark., is spinning it in top 10 rotation. PD Joe Booker sees the tempo-driven single as a welcome relief from the downtempo dourums typical of this time of year and says that this is the "best-produced record from Diana in years." Ross' last No. 1 R&B single was in 1988, "Missing You."

It's a Doggy Dogg World: I thought everyone already had bought Snoop Doggy Dogg's 1998 platinum album, "Doggystyle" (Death Row/Interscope). But apparently not. It re-enters the Top R&B Albums chart at No. 75 on the heels of widespread media coverage surrounding his acquittal after being charged with murder. Snoop appeared on MTV News and BET's "America's Black Forum" to discuss the trial. Snoop was acquitted of charges of first- and second-degree murder and being an accessory after the fact (Billboard, March 2).

R&B
MC Ren Shows He's 'Da Villain'

REAL LIVE SH*T: With the advent of the g-funk era, much of the unstated black genius that N.W.A. showed when it first crashed Planet Pop—remember "F--- Tha Police" from 1988—got squeezed out of hard-edged hip-hop from the West Coast. All of a sudden, sun-kissed sounds, like creepin', creamy synths, were floating helix laid-back lyrics about "real" life in Cali.

The effect was sort of jolling. That is, without the words, the tracks actually gave off the impression that things in the hood are all good.

However, on "Da Villain In Black," his third solo set, due April 9 on Ruthless/Relativity, former N.W.A. rhymers MC Ren doesn't go swimming in the calm g-funk ocean. His steady, eloquent rhymes in a speaker-scientist who doesn't babble, mutter, or stutter—is attached to thick, tuneful tracks that thrash threateningly. As he champions African-American self-sufficiency and studies disparities between black and white communities, he ralls against studio gangstas, "fake-ass" radio programmers, and other "boot-lickin', buck-dancin' niggas," sounding like an aural terror on a mission to reconvene the art of hip-hop and maintain the heart of black folk.

"Da Villain" overflows with mind-blowing, pavement-pounding passion, and its sentiments—some of which are owed to Ren's Islamic ideology—actually made me cheer as I danced around my living room, bobbing my noggy head. Such songs as "Keep It Real," "It's Like That," and first single "Mad Scientist" are phat, ferocious, and funky.

Keep on Keeping On: When Dante Ross left his A&R VP post at Elektra Entertainment last year to head No Doubt Recordings, his Def Jam-connected imprint, he kept his A&R philosophy the same. "I still only sign things I feel will be worth [a consumer's] $10," he says. "If I dig something, I dig it, or I won't mess with it. I'm not prolific, because I'm always looking for substance. But my track record's pretty good."

In the past, the executive has been responsible for discovering Brand Nubian, Grand Puba, and Busta Rhymes' old crew, Leaders Of The New School, among others. Currently, No Doubt's roster includes Triggas The Gamberh (Steven "Da Hustla" brother), D.V. Alias Khrist, and NME. The latter two acts are from Brickman, N.Y., and are down for Next Level Productions. NME is a Los Angeles native and a cousin of rapper Kurrup, a loose part of The Dogg Pound.

Ross compares D.V. to the Fugees. (Continued on page 29)
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### Hot Rap Singles

<table>
<thead>
<tr>
<th>No.</th>
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<th>Peak Position</th>
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<tr>
<td>3</td>
<td>&quot;Pipe&quot;</td>
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<td>Da Brat</td>
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<td>Tupac &amp; Kamikaze</td>
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### The Rap Column

Lauryn Hill, "because he sings as well as he raps," and he describes NME as "a West Coast artist who isn’t into g-funk." Trigg’s, who has an aggressive hardcore sound, can be heard on Smooth Da Hustler’s smash street single “Broken Language” on Profile Records.

For strategy for exposing his acts stems from his qualitative approach to A&R. “I just make good records,” he says, “and, hopefully, they’ll be good enough to stand out.” He’ll be using Def Jam’s promotion and marketing teams to expose his projects. “I have a little indie budget,” he says, “but I have utter confidence in Def Jam’s staff.”

Besides running No Doubt, Ross is managing Sadat X from Brand Nuance and Lectra/RCA all summer, in the summer, and helping Def Jam GM Lyor Cohen pull together songs for a soundtrack to the upcoming Eddie Murphy film “The Nutty Professor,” which is due in June. So far, he’s recruited songs from Trigg, Raekwon The Chef Featuring 12 O’Clock (“Dirty Bastard’s brother”), and the Beastie Boys.

**RAP HAPS:** DJ Kool is a go-go rapper artist, who’s on the rise. After being featured on Funkmaster Flex’s “60 Minutes Of Funk Vol. 1” (Loud/RCA), his song “Twenty Minute Workout,” which was recorded live, has been airing on several stations, according to his label, CLR. These include WPGC Chicago, KJMJ Shreveport, LA, WHTA Atlanta, and WKYS Detroit. This is notable, since it’s unusual for go-go to have a live release of the Washington, D.C., area . . . Ummmm Records in Hermosa Beach, Calif., has released a cool compilation called “Da Shit.”

It includes such electro-driven gems as LA Dream Team’s “Rockberry Jam”; Egyptian Lover’s “Egypt, Egypt”; MC Breed’s “Ain’t No Future In Yo Frontin’”; Ronnie Hudson & the Street People’s “West Coast Pop Lock,” the funky track that Dr. Dre, P2, and Rozay (ruminantly re-featured in the Groove队长 confirmed “California Love”; and “I’ll House You,” the Jungle Brothers’ revolutionary cocktail of house and hip-hop.

### The Rhythm & The Blues

**Continued from page 21**

Organized Noise is also producing, along with Fishbone, whose music he should give the vocalist’s new set more of a rock sound.

**CAREER RE-TAYLORING:** Former EMI and Elektra staffer Karen Taylor has gone independent with the launch of TaylorMade, her media relations and special-events shop, which is headquartered in Jersey City, N.J. Like so many publicists in the industry, Breed’s got her start working with Angelo Elledge’s DoubleXXposure.

**CHART BLISS:** Jazzman villain Jer- ald Danzinger’s debut GQ set, “Thinking About You,” is demonstrating staying power through crossover appeal. The album, which debuted last December (Billboard, Nov. 29, 1996), is currently on three Billboard charts. It’s No. 4 on the Top Contemporary Jazz albums chart, No. 47 on Top R&B & Hip-Hop, and No. 24 on the Heatseekers Albums chart.

KRS-ONE and MC Shan are now starring in a nationally televised ad campaign for Sprite soda. In the commercial, which is scheduled to run throughout the summer, the pair are wearing boxing gloves and engage in a mock bout. (Remember the infamous bridge wars, a dispute over where rap started, from back in the day?) Also appearing in the ad is Def Com- dy Jam” DJ Kid Capri as the ring announcer and Red Alert and Mister Magic as corner managers . . . Did anyone catch former Priority and EMI Records rap publicist Walter Hawkins on “Wheel Of Fortune” May 6? Daewon won a couple thou, and at the end of the show, host Pat Sajak remarked to letter-turner Vanna White, “Although most rappers are black, there are some white rappers out there, such as Vanilla Ice. In fact, Vanna, I have a rap group myself called “Low-Fat Milk.”

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*Records with the greatest sales gains this week. 1C=video availability, 2C=video availability, Recording Industry Association of America (RIAA) certification for sales of 500,000 units. 1A=RIAA certification for sales of 1 million units. Catalog no. is for cassette single. 1A/RIAA indicates catalog number is for cassette main-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette main-single availability. (V) Vinyl main-single availability. (I) Vinyl single availability. (X) CD main-single availability. © 1996, Billboard/BPI Communications, and Streetwise, Inc.*
La Glo Finds Her Destiny With Ambitious ‘Reach’

REACHING: Although there is rarely a moment when a fresh Gloria Estefan recording is not whipping club pouters into a frenzy, the diva will soon give her ardent disciples with her first original composition in English in roughly five years. Besides ushering in “Destiny,” a new Epic album due in June, the single “Reach” also serves as the theme song to the 1991 Summer Olympics Games. Produced by hubby Emilio Estefan and Lawrence Dermer, the single is a warmly empowering ballad, showcasing La Glo’s most soulful and ambitious performance yet. The song seems to crystallize a clubland earth mother is wisely maintained with a pile of remixes that progressively accelerate the pace and tone, leading “smoothly” from a smooth shuffler to a rushing anthem.

First at bat is Love To Infinity, taking an important step toward fleshing out the production with a remix that harks no resemblance to its typical disco sound. For “Reach,” the famed U.K. production team employs the funkiest hip-hop beat that demands urban and crossover radio attention. Meanwhile, David Morales re-created their club rework with silky strings, sexy brass, Celebrity’s rushing choir chants, and a throbbing house groove. The result is a jam that will likely be a dancefloor staple throughout the summer.

SOAKING IN RHYTHM: After a taste of glossy house releases, Sweden’s ClubVision Records puts its energy behind an in-fused pool party project that has the legs to travel into the U.S. consciousness. On “All Night Long,” appealing 21-year-old Stockholm ingenue Sofia displays the chorus to match the jeep girls of today’s top-40 radio, but is less affected in her delivery. Collaborators/producers Bryan Powell, Nick Nice, and Stonebridge keep the song’s overall tone decidedly Euro, while Mood II Swing takes it down a house path with wavering results. That latter team’s efforts are valiant and respectable, but some cuts never rose above the song’s original easy tempos.

It has been way too long since Canadian cutie Steve Balsile flexed his sweet tenor over a hi-NRG groove. He makes up for his absence with “Don’t Leave Me Now,” a tambourine-shaker that contains a heart-racing, Giorgio Moroder-esque beat by the Yakuco Boys with a gilding, retro-pop melody that Best flushes out with the confidence that only maturity and prettiness bring. Just issued by Quality Music—grab a copy and prepare to smile while you drift.

We’re almost afraid to write this, since this record didn’t make it to commercial release the first time. But the lookout for the double-pack test pressing of “One More Try” by Kristine W. on RCA Records. The heartwarming house anthem has been preciously retooled by no less than Junior Vasquez, Rollo, Sister Bliss, and David Morales. Even a year after its first aborted shipment on EastWest, the track sounds as fresh and rhythmically relevant as ever: Our fingers are crossed that the hit-hungry folks at RCA will do right by Kristine and put much needed muscle behind this oh-so-worthy project.

The latest offering from Virgin’s Underground Records surplus is a dance/rap waltz by “Wham Bum” by Candy Girls Featuring Sweet Pussy Pauline. If you have experienced one of Pauline’s sexually driven tirades before, you may want to prepare to be happy to know that she is as dishy and direct as ever: Paul Masterson and Rachel Edelman surround her with music that is as danceable and festive as her rants, with a particular emphasis on edgy percussion breaks and transitions. Check out the remixes by Sharp and Baby Dry, as well as the hilarious bonus cut, “Fey Fi Fey Foo.”

JOIN IT: Just when you thought you may have heard the last of 80s-era glam-NRG act Dead Or Alive, there comes a new collection, strangely titled “Naklopata.” Goth-vocalist front man Pete Burns is the only remaining member of the original lineup, and he produced this set with Barry “The Viking” Stone with all of the hammered-bravoed beats of DOA’s heyday hits “You Spin Around” (Like A Record) and “Brand New Lover.”

“Naklopata” is currently available on Sony Japan and has so far sold more than one-million copies worldwide, accruing the label’s hands-curling tracing DOA’s career (and we know there are a lot of you out there) should note that its brief alliance with PWL Records was severed before the completion of this album, which is up for label grasps in the US.

Although the chink-chinka rhythm formula utilized on nearly every cut wears this with a heart, this will prove irresistible to longtime fans and fleeting fans looking for a dodge to the beats on their heads. Among the highlights are the soul-locing “In A Star” and a fresh recording of the face-cracking “I’m Happy, Birthday,” first heard on 1990’s “Fan The Flame.” As for the cover of David Bowie’s “Rebel Rebel,” we wish Burns had stopped while he was ahead.

B.J. Crosby’s ‘Changes’ Bullets’ Upward

BY ANGELA FRODDA

NEW YORK—After only a few weeks out on test pressing, singer B.J. Crosby’s house-fueled Bullet Records release, “Love Changes Everything,” is generating active play and support from East Coast club DJs. Infectiously enthusiastic about the project’s current potential, Crosby is pleased that her single is receiving such rave reviews.

“I don’t get to keep much of my paycheck because I pay a lot of people to say nice things about me,” she quips with a laugh. Known as much as an exciting performer with a phenomenal vocal range, this New Orleans-bred vocalist began her singing career in the Baptist Church. Since then, her broad resume of stage and recording credits includes a 1995 Tony nomination for best featured actress in a musical for her role in “Smokey Joe’s Cafe,” which recently wrapped its Broadway run in New York. Crosby feels that her versatility as a performer has contributed to her longevity as a singer.

Premier Ronnie Ventura. “I believe every time you try something new, you can come from it,” she says. “I do believe in positive energy, and most of the time when you work with different types of people, you get nothing but wonderful feedback and reach a higher avenue.”

Further speculate on her diversity as a performer, Crosby adds, “People are amazed that I can do all these different things, but it’s just the part of the business and it is open to so many avenues. If you can keep them and apply what you get from them, then that one thing can take you to the place you’re striving to arrive at.

Reflecting on a recent gig at the Sound Factory Bar in New York, Crosby excitently describes the crowd’s feedback as “Love Changes Everything,” which was produced by DJ

(Continued on page 42)
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Dance Music Summit... you missed

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  - Eve Gallagher
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WATCH BILLBOARD FOR DETAILS!!
DANCE TRAX
(Continued from page 30)

VIBRANT: Yes, you can jump those industrious licks at Strictly Rhythm Records for their ability to quickly swing into action. The leftfield top 40 success of "Set It Free" by Planet Asia has barely cooled down, and the label is already besieging behind a new single and a full-length album. Talk about striking while the children are still in a state of alarm. "Energy And Harmony" plunges through the electro-funk/house flavor of "Planet Soul" with only minimal deviation. Miami-based producer and groove mastermind George Acosta has a knack for ear-grabbing hooks, which single Brenda尘 injects with gritty vigor. She is particularly engaging on the new single, "Feel the Music," which has a siren-crying chorus that will be working hard to master—just make sure all to a little bit more shocking to your delivery. It is the ultimate secret to the project's success. This single and the recently released "RowCounts the lengthening list of labels fashioning through the back catalog into a beastly mixed retrospective, "Mixed Up Logic" by DJ Ren. Evergreen New York duo Glenn Frisia deftly blending the jams to illustrate the label's increasingly distinctive Euro-club sound. Clock the inclusion of "Away From Home" by Dr. Alban, as reimagined by Todd Terry; Darren Friedman's post-production of "Fallin In Love" by Liza Boahen, and the Rainforest Crew's interpretation of "Cosmic Greens Fantasia" by Cosmic Baby. Pretty mighty stuff. Speaking of compilations, L.A.'s new Domestic Records is raking in the cents to the West Coast, thrusting elements above with a string of personal changes. Chris Tropiano has been named GM of U.S. operations, while former Virgin Dynamics audio mastermind Tom Espedison comes aboard as manager of DMC's various label endeavors, including United DJs of America and Sugar Daddy Records. By the by, Sugar Daddy is currently energizing all the club cooperatives of the single "I Love America" by Full Intention in the UK. Outracing out DMC staff movement, is the addition of Darren Rissel as the creative director of the company's US label. This will eventually evolve into the major consumer-oriented Mix Maps America—an offset of the popular DMC-own U.K. DJ scene Mix Mag. Company veterans Guy Ormrod and David Davies will continue in the management of each facet of the sidearm.
Neal McCoy Stays In The Game
New Atlantic Set Follows Platinum Success

BY DEBORAH EVANS PRICE

NASHVILLE—Neal McCoy is one of those artists whose career took some time to ignite at country radio. Once it did, it exploded with “No Doubt About It,” which hit No. 1 on the Hot Country Singles & Tracks chart, followed by “Wink,” which topped that chart for four weeks, a total of 15 chart weeks. McCoy was signed by Atlantic labelmate John Michael Montgomery’s “I Swear.” The trick for McCoy, like any artist who attains a certain level of success, is maintaining that momentum. And that’s just what he plans to do with the release of his self-titled album May 21 and a heavy tour schedule that includes a spot on the upcoming Country Royal Tour with Dottie West and Joe Diffie.

“We’ve been pretty fortunate and haven’t taken the big dive,” McCoy says. “It was pretty scary after having the success with ‘Wink’ and ‘No Doubt About It.’ We’ve been consistent, and that’s a big deal with today’s music. There are a lot of guys who have one or two big hits and then taper off. Now, the current single is out, and it’s doing well.” (“You Gotta Love That”) is No. 11 with a bullet on Hot Country Singles & Tracks.

Atlantic feels that McCoy’s career is in healthy shape and plans to continue the push with the new album. “Coming off his last two albums going platinum, we feel this is going to be Neal’s year to really break through and become a star,” says Bob Hetherington, VP of sales and marketing for Atlantic. “He’s grown and matured in the studio, and his stage show was already there.

Atlantic’s efforts to let the world know about McCoy and his new release include covering radio, TV, and retail. During the Country Radio Seminar earlier this month, McCoy was featured on an SS syndicated radio spot.

(Continued on page 37)

Don Every Likes Life Better Without Pressures Of Success

BY CHET FLIPPO

NASHVILLE—“My real ambition was just to get on ‘The Grand Ole Opry.’” says the man who was one-half of a duo that came roaring out of Nashville 30 years ago to set the rock’n’roll world on its ear.

In 1963, the Every Brothers not only got on the Opry; they hit No. 1 on the country chart and No. 2 on the pop charts with “Bye Bye Love.” It was the beginning of a string of chart hits that included harmony singing and influenced groups ranging from the Beatles to the Beach Boys.

Now, Don Every lives quietly in Nashville and took the occasion of a televised retrospective on the Every’s to reflect about his career. “We were always, ‘The Life And Times Of The Every Brothers,’ ” aired March 21 on TNN at 8 p.m. EST and midnight.

Of touring, he says that even though the brothers and Elvis Presley dominated early rock’n’roll, the unembellished star was a small recording studio, Elvis, Gene Vincent, Wanda Jackson, and other pioneers cut many of their early records.

“We never had the heavy pressures of working in the studio, and I don’t think we were as commercially successful as some other groups. But the Every brothers stood out because we were a little rough around the edges.”

The Every brothers still work with the same labels, but they do not seek the same kinds of exposure. “We were always a little different,” Every says. “I don’t think we ever had a lot of fame, but we did have a lot of fun.”

As the television show suggests, success consigned the Every brothers, and they folded as a result of its pressures. “I guess a kind of didn’t,” Every says. “Success changed you, but maybe it changed people around you more, especially in the music business.”

EVERLY BROTHERS

how they perceive you. Success separates you from normal life to the point where you can’t even go to the grocery store.

“I like my life pretty much the way it is right now. I keep a pretty low profile here,” adds Every, who still writes country songs and is active in Nashville’s country music community.

He says he and Phil tour when they want to and no longer have the pressures of their celebrity days. “We get out three or four months a year, move to England last year. We get on the bus with the band—he’s pretty well known now. It’s actually fun now. We don’t have to work all that hard. I even enjoy playing Vegas now.”

He didn’t always recall. His personal road batteries burned out in Las (Continued on page 37)

Ten Years At The Table. ASCAP Nashville celebrated its 10th Country Radio Seminar luncheon with entertainment by RCA’s Ty England and Asylum’s Bryan White. Shown, left to right, are England, ASCAP Nashville director of membership relations Shelby Kennedy, Country Radio Broadcasters president Ed Salsaimon, White, and ASCAP Nashville VP/director of membership Connie Bradley.

Willie Nelson Reveals His ‘Spirit’; Reinhard To Address CMA Seminar

WILLIE NELSON has done it again. He has recorded another landmark, departure album, and in this case “departure” has some decidedly spiritual overtones. “Spirit,” which will be the first country album on Island Records, ships June 4. Some product has legs; this one has wings.

Country folkie hasn’t sounded this good since Nelson’s album “Red Headed Stranger.” In this case, “Spirit” is even startier and darker than “Stranger.” It’s mostly Nelson and his guitar; accompanied by sister Bobbie Nelson on Southern gospel piano, Johnny Gimble on electric fiddle, and Jody Payne on rhythm guitar and harmony vocals.

The album is composed of all original material, and if there ever was a Nelson album that was a soundtrack in search of a movie, this is it. Besides the instrumental title cut “Spirit,” which is reprised at various tempos throughout the album, consider the songs that lurk behind these titles: “She Is Gone,” “Your Memory Won’t Die In My Grave,” “I’m Not Trying To Forget You Anymore,” “I Thought About You, Lord,” “I’m Waiting Forever,” “We Don’t Run,” and “I Guess I’ve Come To Live Here In Your Pain.”

My personal favorite is “Too Sick To Pray,” a touching colloquy with God.

Nobody but Nelson has the credentials and karma to write, arrange, and play this kind of music and get away with it.

THE COUNTRY MUSIC ASSN. has tapped Keith Reinhard, board chairman/CEO of DDB Needham Worldwide Inc., to deliver the keynote address for a major marketing seminar set for May 8-10 at the Opryland Hotel. “Marketing With Country Music” is presented by the CMA and Advertising Age magazine to bring advertisers and corporate marketers together with the country music community.

ASCAP’s 16th annual Country Songwriters’ Workshop begins April 3 at the society’s Nashville office. Songwriter Robert Ellis Orrall will moderate the sessions, which will meet on six consecutive Wednesday evenings. The Canadian Country Music Assn. has set Country Music Week 96 for Sept. 6-8 in Calgary, Alberta. Opryland Theme Park has picked Riders In The Sky to be featured in a series of ads for the park’s 25th anniversary season, which begins March 30. Porter Wagoner will appear in guest spots in its revue “An Opry of Old Classics.”

The Grand Ole Opry has entered into an agreement with MCI to produce a 75-minute video on the Opry’s history, which will be shown to audiences at the Opry and visitors in the Grand Ole Opry Museum. Country performers will be well-represented at the 25th Kerrville (Texas) Folk Festival, which will run May 23-June 16. Scheduled artists include Guy Clark, Butch Hancock, Tish Hinojosa, Michael Martin Murphey, Riders In The Sky, Peter Rowan, and Lucinda Williams... Béla Fleck is on a roll. After he and his Flecktones picked up three Nashville Music Awards (jazz instrumental album for “Tales From The Acoustic Planet,” “ASCAP’s luminous instrumentalist for Fleck, and bass player award for Victor Wooten), he headed for the Grammys. Fleck was hoping to win for the album cut “Cheeseball Ins Cowntown,” which was nominated for best country instrumental performance, but won for Aisleep At The Wheel’s “Hightower,” another song nominated in that category on which Fleck had played.

He was unaware that it had been nominated. After nine Grammy nominations over the past 10 years, Fleck finally took an award home.

On April 1, songwriter Fred Koller is opening a resource store targeted toward songwriters that will be located, appropriately enough, under the Blackbird Cafe on Hillbilly Pike here. He will feature used books from his huge collection, as well as new titles that he thinks songwriters and poets need.

ROCK THE VOTE’S

Ricky Seidman has been in town organizing Country Rocks the Vote. Both CMT and TNN have offered to air an initial series of public service announcements. Artists committed thus far are Pam Tillis, Billy Ray Cyrus, Charlie Daniels, Terri Clark, Kim Richey, Sawyer Brown, Sammy Kershaw, Doug Stone, and Wade Hayes. Activities will include registration booths at country venues, fan club newsletter messages, and registration pledge drives at Nashville’s Sunmer Lights and Dancing in the District.

April 1 is the deadline for applications for the next class of Leadership Music in Nashville. Write to request application forms at P.O. Box 138010, Nashville, Tenn. 37215-8010 or fax 615-327-5846. Previous applicants may request TNN reports that its reunions of “The Dukes Of Hazard” have dramatically raised the network’s ratings in its time slot and that the show is attracting a huge 18-34 demographic.

NO-LAST-NAMES-NEEDED DEPT.: Shania has surpassed the 1 million sales mark in Canada, earning a Diamond Award there (see story) for her second album. June Clapton’s record at Milwaukee’s Bradley Center, selling 54,000 tickets in less than two hours. . . . Naomi portrays a psychiatrist on the CBS series “The Client” on Tuesday (19). Is this what they mean by “method acting?” Wynnonna, phone home.

(Continued on page 37)
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<td>ALAN JACKSON</td>
<td>ARIE 6100 (10.98/15.98)</td>
<td>TRUST IN LOVE</td>
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<td>106 weeks of No. 1</td>
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<td>NELI DIAMOND</td>
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<td>TENNESSEE MOON</td>
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<td>RCA 11701 (10.98/15.98)</td>
<td>SOLID GROUND</td>
<td>6</td>
<td>6 weeks</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>Capitol Nashville 29545 (10.98/15.98)</td>
<td>THE HITS</td>
<td>7</td>
<td>3 weeks</td>
</tr>
<tr>
<td>THOMAS HICK</td>
<td>RCA 10899 (9.98/15.98)</td>
<td>IT MATTERS TO ME</td>
<td>9</td>
<td>9 weeks</td>
</tr>
<tr>
<td>TRACY LAWRENCE</td>
<td>Atlantic 826186 (10.98/15.98)</td>
<td>TIME MARCHES ON</td>
<td>9</td>
<td>9 weeks</td>
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<tr>
<td>TIM McGRAW &amp; FAITH WOODS</td>
<td>RCA 10764 (10.98/15.98)</td>
<td>ALL I WANT</td>
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<td>10 weeks</td>
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<td>CLAY WALKER</td>
<td>RCA 11682 (10.98/15.98)</td>
<td>HYPOBIZE THE MOON</td>
<td>11</td>
<td>11 weeks</td>
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<tr>
<td>JOHN MONTGOMERY</td>
<td>Atlantic 82714/15.98</td>
<td>MANKIND'S GREATEST LOST</td>
<td>12</td>
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<tr>
<td>ALISON Krauss</td>
<td>Warner Bros 10704 (10.98/15.98)</td>
<td>FROM THE BEGINNING</td>
<td>12</td>
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<td>TRAVIS TRITT</td>
<td>Arista 27154 (10.98/15.98)</td>
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<td>Lonestar</td>
<td>MCA 11263 (10.98/15.98)</td>
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<td>PATTY LOVELESS</td>
<td>Epic 82730Y/15.98</td>
<td>THE TROUBLE WITH THE TRUTH</td>
<td>15</td>
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<td>TERRI CLARK</td>
<td>Mercury Nashville 52669 (10.98/15.98)</td>
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<td>COLIN Raye</td>
<td>Epic 80230Y/15.98</td>
<td>I THINK ABOUT YOU</td>
<td>17</td>
<td>17 weeks</td>
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<tr>
<td>DAVID LEE MORPH</td>
<td>MCA 11044 (10.98/15.98)</td>
<td>OUT WITH A BANG</td>
<td>18</td>
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<td>MARTINA MCBRIDE</td>
<td>RCA 66043 (9.98/15.98)</td>
<td>WILD ANGELS</td>
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<td>GEORGE STRAIT</td>
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<td>STRAIT OUT OF THE BOX</td>
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<td>Arron Tippin</td>
<td>MCA 67640 (9.98/15.98)</td>
<td>TOOL BOX</td>
<td>21</td>
<td>21 weeks</td>
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<td>BRYAN WHITE</td>
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<td>BRYAN WHITE</td>
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<td>Tim McGraw</td>
<td>Capitol Nashville 77995 (9.98/15.98)</td>
<td>NOT A MOMENT TOO SOON</td>
<td>29</td>
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<td>LORRIE MORRIG</td>
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<td>GREATEST HITS</td>
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<td>TRACY BYRD</td>
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<td>PURE COUNTRY</td>
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<td>EMILIO</td>
<td>Capitol Nashville 32639 (9.98/15.98)</td>
<td>LIFE IS GOOD</td>
<td>36</td>
<td>36 weeks</td>
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<td>WADE HAYES</td>
<td>Capitol Nashville 62416Y/15.98</td>
<td>OLD ENOUGH TO KNOW BETTER</td>
<td>37</td>
<td>37 weeks</td>
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<tr>
<td>LINDA Davis</td>
<td>Arista 18049 (9.98/15.98)</td>
<td>SOMETHING IS MEANT TO BE</td>
<td>33</td>
<td>33 weeks</td>
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* Albums with the greatest sales gain this week. ** Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. *** RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. *Artist indicates LP is available. ** Top tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are presented from wholesale prices. Greater Green shows chart's largest unit increase. Pacesetter indicates biggest percent growth. Heatseeker Impact shows albums removed from Heatseekers this week. P indicates past or present Heatseeker title. © 1996, BillboardBP Communications, and SoundScan, Inc.
March 4, 1996

This is definitely the most unusual letter I have ever written and hopefully the last one of its kind I will ever have to write. I would love for country radio and possibly country video as a family to salute Oklahoma on April 19, 1996, the one year anniversary of the bombing in Oklahoma City.

Please know it is very important to me that this salute is accomplished. However, it matters not to me how this tribute is performed. Recent articles said I want all stations to play “The Change” at 9:02 a.m. on the 19th. Please know it doesn’t matter to me if it is a Garth song, a Vince song, a Reba song, a moment of silence, a prayer - whatever. It would just mean a lot to me, as an Oklahoman, to see the country music family salute its Heartland on this day in unity by doing the same thing...whatever that may be.

The only way I know to get a response from radio as a whole on this matter is by the individual responses of each station. If you wouldn’t mind, please contact Maria at our office at (615) 329-0166 or via fax at (615) 327-9407. It would be a huge help in letting us know if this salute could be accomplished. Thank you for your time in reading this letter and, like always, thank you for what you’ve done for my music.

God bless you and yours,

Garth Brooks
NEAL MCCOY STAYS IN THE GAME
(Continued from page 36)

Country music veteran Neal McCoy has had a busy year, with several top 10 hits and a new album, "Country Side," which he released in August. McCoy, who has been in the industry since the mid-80s, is best known for his hits "All My Girls," "Holdin' My Own," and "Wagon Wheel." He has also served as an instructor at the Country Music Association's Academy of Country Music (ACMA) in Nashville, Tenn., where he has taught songwriting and performance for more than 10 years.

McCoy's latest album features a mix of traditional and contemporary country sounds, including the title track, which is a modern take on the classic love song. The album also includes a duet with female vocalist Sunny Sanders, as well as a collaboration with Nashville's own Steve Wariner.

McCoy is currently on tour and will be performing at several venues across the country throughout the fall and winter. He is also scheduled to appear at the Country Music Association Awards this November.

DON EVERLY
(Vocal Group of the Year)

The Everly Brothers, Don and Phil, have been a force in country music for over 50 years. Their harmonies and unique style have influenced countless musicians and fans alike. The Everly Brothers have released many hit songs, including "Good Time," "All I Have to Do Is Dream," and "Cathy's Clown."

Don Everly, the younger brother of Phil, has been in the music industry for over six decades. He is known for his band, The Everly Brothers, and has also worked as a solo artist. Don's contributions to country music are numerous, and he has received numerous awards and honors throughout his career.

We are proud to honor Don Everly as the Vocal Group of the Year for 2017. His talent and dedication to the music industry have made him a cornerstone of country music history.
**BRAZIL ONLINE:** Brazil's hyper-rich music scene has gone online. Up-to-date magazine debated on the Internet Feb. 1 as a Portuguese- and English-language information source featuring articles, interviews, album reviews, and a glossary of Brazilian musical idioms.

The first issue spotted an interview with João Bosco, who recently put out a fabulous album, "Ali Ligare." Ben Ben (São Paolo), a review of Maria Bethânia's longform video “Maria Bethânia Ao Vivo” (PolyGram Brazil); and articles about veteran artist Wilson Simonal and newcomer Chico Cesar.

According to editor Walter de Silva, the magazine's objective is to cover the many facets of Brazilian music. "Not even Brazilians know that an average of 120 albums are released here monthly, 90 of them by Brazilian artists," says de Silva. "We want to give a broader exposure to [Brazilian] artists."
Featured Speakers & Topics Include:

- Keynote Address by Ralph Peer, Chairman/CEO, peermusic.
- "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry" by Victor Victor (BMG)
- "The State of Tejano Music" featured by Fernando Osorio (Warner/Chappell)
- "Writers in the Round" sponsored by Warner/Chappell Music, Inc. featuring... 

Live Artist Showcases & Highlights

- Brunch at the Hard Rock Cafe
- Opening Night Party with Live Artist Showcases sponsored by AMERIC DISC.
- An evening of Live Artist Showcases sponsored by ASCAP "ASCAP's Best Kept Secrets"/Latin Star-Studded Latin Music Awards at the historic Gusman Center for the Performing Arts.
- Billboard's Latin Music Hall of Fame inductee Juan Gabriel, celebrating his 25th Anniversary.
- "El Premio" Billboard's Lifetime Achievement Award
- Selena Spirit of Hope Award

Performances Include:

Soraya (PolyGram) Shakira (Sony Discos)
DLG (Sony Discos) Nycia Rojas (Arista Texas)
Aterciopelados (BMG) Bobby Pulido (EMI Latin)
and many more....

Registration Information

- $265.00 Early Bird Special -- must be postmarked by March 15th
- $305.00 Pre-Registration -- must be postmarked by April 15th
- $350.00 Full Registration -- After April 15th and walk-up

Contact Information

Maureen P. Ryan, Special Events Manager
(212) 536-5002 PH • (212) 536-5055 FAX

For Spanish Inquiries:
Angela Rodriguez, Latin Marketing Manager
(305) 441-7976 PH • (305) 441-7689 FAX

Hotel Accommodations

Hotel-intercontinental
100 Chopin Plaza, Miami, Fl. 33131
For reservations call 305-577-1000

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before March 26th. Cancellations received between March 27th and April 10th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.
London Touts Its ‘Young Virtuosos’
Bell And Gheorghiu Are Part Of New-Artist Campaign

Young Virtuosos: London Records has decided that a label cannot live by Pavarotti and Bartoli alone and is launching a recognition campaign for four relatively young artists on the label: sopranos Angela Gheorghiu and Renee Fleming, violinist Joshua Bell, and pianist Jean-Yves Thibaudet. “This is the year to try to push these artists to the forefront,” says Greg Barbero, VP of London.

“It’s the key to our future success as a label.” The first emphasis of the “Young Virtuosos” campaign is an informational mailing to the PolyGram distribution network offering an in-depth introduction to those “break- ing” performers, who are all aged 35 or younger.

London is also setting up dedicated lines of communication with radio and retail for its “Fab Four.” The label has engaged a consultant who will work exclusively with approximately 300 radio stations, ensuring that they receive discs, setting up promos, and facilitating interviews. “It’s time for us to take radio more seriously,” Barbero says. A “persistent” PR firm has been engaged to contact 600-800 retailers directly twice a month to foster Grass- roots interest. The firm will arrange for retailers to talk to artists, give away tickets, and encourage in-store play. The full gamut of marketing tools—including CD samplers, videos, and brochures—will support the campaign. “It’s not splashy mogas bonking,” Barbero says. “But if you haven’t got the grass-roots, as soon as the books go away, so do the sales.”

The campaign kicks off with the prology Bell, whose recording of Kreutzer pieces was released March 12, and focuses on Bell’s U.S. tour; particularly from the end of March through the end of May Fleming’s next recording, Mozart arias with Sir Charles Mackerras, is due in September; the soprano has also some tour dates as a part of her series in “Cool Fun Tutte,” at the Met in the fall. Thibaudet has a complete Debussy “Préludes” coming out in the fall or early 1997 and a major tour next spring.

London has Bartoli-style hopes for Gheorghiu, who has already generated considerable interest. A visit to the U.S. last fall generated press coverage, as well as the performances in the Met’s “La Traviata” with her real-life partner, tenor Roberto Alagna, beginning April 10. Product is coming out fast to support those hopes. Gheorghiu’s debut solo record, featuring French and Italian opera arias with orchestra, was recorded in December and will be out April 16; not surprisingly, it will include two arias from “Boheme.”

The soprano will return to the Met for several roles in the fall; if one of them is Violetta, London will issue a highlights disc from her recent “Traviata” recording with Sir Georg Solti, which was the company’s second best- selling recording in the U.S. last year after “La Clemenza Di Tito” with Christopher Hogwood and Bartoli.

The Gheorghiu push should continue behind the “Young Virtuosos” campaign. “We hope to have the grass-roots in place so we can graduate to a bigger campaign with radio and some press ads,” says Barbero.

Front-Loaded: Sony Classical is putting together an all-star Beethov en’s Ninth Symphony project, to be recorded in early April in Salzburg, Austria, and released in September. James Levine, Ben Heppner, Bryn Terfel, and Waltraud Meier will solo with the Berlin Philharmonic conducted by Claudio Abbado.

As for some of Sony’s U.S.-based artists: Esa-Pekka Salonen and the Los Angeles Philharmonic are recording film music for the PBS film “Carnival of the Animals,” performed by the Los Angeles Youth Orchestra. And the Los Angeles Philharmonic is also recording film excerpts for a forthcoming film music CD.

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**Latin Notas**

(Continuado de la página 38)

**Mega-star Sister.** The soundtrack is expected to be released on Selena's long-awaited album, EMI Latin. Among Quintanilla's recent studio projects is a mini series of "No Quiero Saber" by Selena and the production of "El Coro," a hit for EMI Latin's Thalia. Both tracks will be included on EMI Latin's Spanish-language Olympic album "Voces Unidas," set to drop May 14.

Elsewhere, three industry publishers have been confirmed for the panel "Contracts And Negotiations: Navigating The Legal Waters Of The Latin Music Industry." They are Jorge Pinos, VP international department, William Morris Agency; Marc Reyes, president, Arribal Y Cia, and Marc Stallman, partner, Stollman & Stallman.

**Stateside Briefs.** Sony Discos has named Marco Antonio Rubi director of A&R. He was VP general director of Melody Records... MTV Latino has tagged Argentine superstar Valeria Mazza to host "Fashion MTV," a half-hour show modeled on MTV's "House Of Style... Scheduled to air every three months, "Fashion MTV" is slated to make its debut Saturday (23)... Diane Almodovar has been promoted to senior often, Latin artist at BMI. Almodovar was director, Latin music.

**Pedro's Family.** Pedro Fernandez's crowd-pleasing concert Feb. 10 at the 5,000-seat Grand Olympic audi- torium in Los Angeles transformed the venue from a chilly, half-full facility into a friendly family room that was warmed considerably by the fervent cheers and applause of Fernandez's fans.

Fernandez, who mostly performed canciones standards, was aided by the excellent vocals and musicianship of opening act Mariachi Sol De Mexico. Halfway through his set, Fernandez upped the emotional pitch of his admirers by performing his current hit ballad, "Quien," taken from his latest self-titled effort on PolyGram Latino, and the "La Locheita Azul," which goes back to his days as a child of five. Promising EMI Latin singer Graciela Beltran opened with a politely received show that found her performing with Mariachi Sol De Mexico. The big-voiced singer later linked up with Banda La Movida to belt out festive banda numbers from her hit 1996 album "Tesoros."

Dressed in a royal-blue mariachi jacket and minidress decorated with strings of silver beads, the 21-year-old vocalist traded her youthful and casual image as a banda singer for a sophisticated persona that she still seems to be growing into.

Despite the set's upbeat tempo and Beltran's inviting voice, the crowd was low-key, even during her most popular 1998, in no longer on board the Terrasson ship.

"I wanted to change the personality of the band," explains the pianist. "And I didn't want another Leon Parker. He was unique and great—very much a percussionist, that Leon. We made interesting music together. But I was hearing something different. Leon had the smaller drum set; Clarence plays a full kit plus extra pieces. His sonic palette is wider."

Terrasson's travels should widen his already sizable public persona. March 27-30 he plays Jazz at the Bistro in St. Louis; April 9-14 finds him at Catalina's in Los Angeles. From there, the trio heads to Japan. An NPR radio profile is scheduled to air sometime this month.

It's somewhat fitting that the only other piano-trio disc on the Top Jazz Albums chart is exclusively exploratory. Keith Jarrett's "At The Blue Note: Saturday Night" (ECM). And it's predictable that Cyrus Chestnut, another pianist known for dazzling trio work, will pair for the first time with "Earth Stories" is issued by Atlantic March 28. Unlike his last two releases, this disc has Chestnut augmenting his threesome with a few killer solo tracks as well as tunes with a horn section consisting of trumpeter E.J. Allen, alto saxophonist Anton Hart, and tenor saxophonist Steve Car- rington.

Yin Yang: Mainstream alto sax expert Bobby Watson has gone electric on his newish Kopokopel release, "Urban Renewal," which uses a variety of rhythms with funk influences. Maybe that balances the fact that longtime fusion guitarist Pat Metheny is unplugged for his latest Warner Bros. disc, "Old Places Old Faces." The keyboardist sustains his grandiose demeanor; but sounds more rousing than he has in years. Here's to the power of modifica- tion. Sample plays Cambridge, Mass.'s Regatta Bar April 23-24.

Shots: Eugene Golodolsky's striking photographs of jazz musicians have earned his work a place at The New York Times, downbeat, and other publications. A retrospective of his pieces will hang at New York's Iridium club through April 12.

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**Top Contemporary Jazz Albums**

*No. 1.***

**Quincy Jones**

*Quintessence* (CBS, 80210/capricorn) 3.3 weeks at No. 1 (CBS 2999)

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**Top Jazz Albums**

*For week ending March 23, 1996*
Revitalized Studer Is Ripe For New Dominance

Company To Expand Its Menu Of Consoles, Storage Units

By Dan Daley

NEW YORK—Since its founding in 1948 by the late Willi Studer, the Swiss-based company that bears his name has been characterized by the engineering-driven approach that was common to pro audio manufacturers through the mid-'60s (see obituary, page 90).

In 1990, the founder sold the company to Swiss utility giant Motor Columbus, which engendered profound changes in Studer’s approach to the global pro audio market. By 1994, when it was sold to Harman International, Studer had been significantly downsized and had undergone an equally significant corporate cultural change. Despite its long success with consoles elsewhere in the world, Studer was perceived in the U.S. mainly as an analog tape machine manufacturer. The company believes it is now better positioned to go after the U.S. broadcast audio market, with a new line of digital products and a new corporate positioning.

“Motor Columbus was a successful utility company, but it was a difficult process to educate them as to what we were about,” says Studer managing director Bruno Hochstrasser, who quips that his 25 years at the company qualify him as “part of the inventory.”

Hochstrasser adds, “The period was good in that we had time to look at ourselves and restructure our company technologically and in terms of business.”

Among the corporate structural changes were the spinoff of Studer’s tooling and machining divisions, which were sold to Swiss companies near Studer’s Regensdorf headquarters. Those companies then hired the special- ists who previously ran those divisions at Studer. The move improved Studer’s ability to respond to changes in the industry while allowing the company to continue to assure component quality.

“In the Willi Studer era, there was too much vertical integration,” explains Hochstrasser. “We made almost every nut and bolt ourselves. But the change to software-based and digital products in audio equipment made this change necessary.”

As a purveyor of professional multitrack analog tape decks, the company has no historical equal in sales and is fond of reporting that the vast majority of analog and digital recordings listed in Billboard’s Production Credits chart are done on Studer machines. The company initially followed the digital turnpike into a temporary cul-de-sac in the mid-'80s by pursuing a linear digital 2-track format, a market eventually dominated by DAT. But Studer’s move to the D272 track digital DASH-format machine (with a proprietary 24-track, 24-bit option), of which 27 have been sold in the U.S. since its introduction in 1994. It will, Hochstrasser says, continue to gain market share on the current leader in the format, Sony.

“We came into digital [multitrack storage] late; that’s no secret,” Hochstrasser acknowledges. “That’s how Sony has a head start. But the D272 offers significant advantages to users, and it has built up considerable momentum in the market since its introduction.”

The 1996 National Assn. of Broadcasters convention in Las Vegas in April will signal the broadening of Studer’s offerings and an intensive effort to further penetrate the U.S. broadcast and post-production market, with its new 980 series analog and 904/941 digital consoles. The 980 series features snapshot and dynamic fader automation, eight aux outputs, and PCMCAI memory storage, while the 904/941 series products, introduced at the Audio Engineering Society conference in New York last fall, feature full dynamic automation, a range of frame sizes, and a number of digital and analog interface options.

Studer also plans to release at NAB the D424-2—a 24-bit, 2-track, magneteto-optical recorder with scrub capability, serial control option, and time-code reader and generator—and the D19 series of digital/analog signal processing equipment. In addition, Studer will stress to the U.S. market its expertise in systems design and execution—areas for which Studer is well known in Europe, Africa, the Middle East, and Asia.

The push for U.S. broadcasters stems from a combination of change in Studer’s newly refocused corporate culture and the increased demand for more sophisticated broadcast audio here, according to Hochstrasser.

“Previously, we had been very oriented to dealing mainly with state-owned broadcasters, as in Europe,” he says. “The U.S. broadcast market is mostly all privately owned and is far more cost-conscious. We had to do a lot of homework in preparing for this. But U.S. broadcasters are now looking for a higher level of quality and are more willing to pay for it. They’re ready to match the level of technology in the recording industry. So the time is right for approaching the market more aggressively and for us to bring new technology and our experience with systems design to them.”

In the U.S., broadcast market, Studer is competing with a growing array of digital console manufacturers, such as Emphasis and AMS/Neve, and with multitrack systems manufacturers, such as Sony. But Hochstrasser is confident that Studer’s offerings are attempting to reach further into domestic broadcast at a time when the digital console field is not as crowded as the worksta- tion market, which Studer entered several years ago with the Dyaxis workstation, designed and manufactured by California-based joint venture Studer/Edith.

Hochstrasser also believes that Studer’s reputation for Swiss precision and reliability will appeal to U.S. broadcasters’ long-range thinking. Another advantage that, he says, will work for Studer is the company’s ability to customize products; it cites more than 100 module types for its 980 series analog consoles. In addition, NAB will mark the debut of a modular digital MADI routing system.

Studer’s willingness to follow the cost-conscious market rather than try to lead it with engineering is reflected in Hochstrasser’s allusion to the imminent release of Studer’s cost-effective modular digital multitrack system, which would signal a radical departure from the large machines historically associated with the company.

“Yes, you will hear from us on that subject,” Hochstrasser says, suggesting that the industry could see a Studer MDM within the next 12 months. And Studer is also pushing further into the CD-R market with the introduction of NAB’s of the B741 CD recorder: “We have a lot of new products in a number of technology areas under development,” says Hochstrasser.

As for the analog tape decks that have been the company’s perennial product base in the U.S., Hoch- strasser says, they will continue as part of the Studer line, as will analog consoles. But he stresses that the company’s future emphasis will be on digital stor- age, routing, processing, and systems design.

“We’ve positioned ourselves to go after what we think the future of professional audio will be based around and to go after it in all markets—broadcast and music.” And he believes, “The idea is to completely destroy the melody. And I said, ‘Well, you sure did that. Congratulations!’

Cash adds, “I loved working with those guys. It all seemed to make sense, that we were merging the two kinds of music. Now that I’ve listened to it, I’m very proud of it. It’s not everybody’s cup of tea, but…" (Continued on next page)
RANDALL JAMAIL’S 'TWISTED WILLY' EXEMPLIFIES HIS OFF-CENTER APPROACH

(Continued from preceding page)

like it.”

Besides that unusual grouping of talent, one of the most interesting moments of the recording, from Jamail’s perspective, was an unusual collaboration between Breeder’s member Kelly Dee and Nelson compadre Kris Kristofferson. He explains: “Angel Flying Too Close To The Ground.” It turns out that Jamail and Kelly Dee had been in the studio all day, working on the solo track. Jamail was recording the sewing machine rhythm track, when Kristofferson appeared in the doorway.

“At that point, the song was in shreds, and Kris walked in,” says Jamail. “He heard all of this and, he didn’t say anything, but he looked at me and I knew that what was going through his mind was that I had lost mine.

“Then, he hung in there, and he tried to listen to what we were trying to do,” says Jamail with a laugh. “He finally found the head space of where we were so he went off in there and laid the harmonica and vocal part down.”

Although people cringe at the thought of it, Jamail says the Deal-Kris Kristofferson collaboration is one of the most successful tracks on the record. It is a total reinvention of the song.

Jamail adds that he would take it as a compliment if a critic were to be disturbed by the unorthodox collaboration.

“I come from the school that thinks art should move the molecules a little bit,” says Jamail. “For those kinds of people, you can do anything other than just reinvent the song in a way that is consistent with the kind of music they are making and I have been a slave to Willie.”

Part of Jamail’s challenge consisted of adjusting the musicians’ ears. “As a producer, your job is to try and take them out of what they remember hearing and put them into what they do naturally, because if they play it like they heard it when they were younger, it’s gonna come off as bitote,” says Jamail.

One of the ways in which Jamail accomplished this readjustment was by sending tapes of recently completed sessions to the next batch of bands that were on their way to the studio.

After the bands got into the right mind-set, the next thing Jamail had to get through their heads was that they were passing some type of Willie Nelson litmus test. “That’s where my relationship with Willie was very helpful, because they knew that I knew Willie, and they knew that it was my ass on the line. So, if I told them it was OK, then it was probably OK,” says Jamail.

Once the artists strapped on their instruments, they were forced to face the fact that Jamail records only one way: live. “The record really needed to be recorded live to capture that kind of energy and spirit that we wanted people to feel about it,” he explains. “If we went in, tried to track it, stack it, and engineer this whole production, it would really run counter to the philosophy of the record in the first place.

The live approach yielded such spontaneous moments as Thayil’s guitar solo on “Time Of The Preacher.”

“It’s what happened when Kim was starting to sing with Johnny Cash playing his solo, and that’s what I wanted,” says Jamail.

Jamail’s other trick is that he records purely outside of the digital domain. “It’s been his recent belief that the goal of any track should be to keep as many people happy with as many rooms that we created that were live chambers. Any kind of delays were tape delays that we set,” he says. “We’re trying to make this as much of a mind-set that you’re trying to record and mix an honest representation of the performance, then it’s easier not to get hung up in the mixing process. Once you start going down the road with all the digital toys and start adding and changing and reshaping the music in the mix, then you can get really bogged down.”

Jamail picked up the organic recording approach which he is also applying to Waylon Jennings’ upcoming release—which is working in jazz and blues. Although he learned to produce music by working on his own material (“Nobody else was going to trust me with theirs, he says), it was a chance session with jazz vibraphonist Hamid Drake and guitarist Sheets Sheppard that got Jamail behind the desk for the first time.

It turned out Sheppard wasn’t quite ready to record, so Jamail made an album with one of the artist’s guest vocalists, Kellie Gray. From there, he went on record with such jazz musicians as Herb Ellis, Ray Brown, and Ellis Marsalis.

Of course, that was back in the mid-’80s, when the digital world was beginning to dominate the recording industry. “All of the mixing consoles were SSL automation types. We just sort of taking it up to get ready to come out with their new automated console, and I was working on this completely archaic board where I had to do all my mixing live,” recalls Jamail. “We were mixing live to 2-track, but it taught me how to record. It taught me how to listen to instruments, use microphones, use various speeds on tape machines—all to get things to sound a certain way.”

By the early ’90s, Jamail had developed enough notoriety as a producer to land such prestigious recording gigs as “Strike A Deep Chord,” a homeless benefit album that featured blues legends Dr. John, Odetta, Johnny Copeland, and Ronnie Earl.


Following the “Moonlight” release, Jamail found himself in the “serendipitous circumstances” of recording “The Paypal Concert To Commemorate The Holocaust,” a live album performed by the London Philharmonic Orchestra using the music of Gershwin and Leonard Bernstein. Currently, Jamail is at Ocean Way Studios mixing the Jennings album, which requires a different type of environment. He’s not thinking about making this record, my comment to him was that he was still making great records, but the Waylon that I grew up with was so aggressive, and his voice was so raw that it was almost scarily,” says Jamail. “In fact, there were only two girls that scared me at all when I was growing up, my dad and me. One of them was Waylon, and his records didn’t scare me any—more.”

Jennings remembers that meeting as well. “Randall said something to me about an album I’d done that had that edge,” he says. “He said that he’d like to see me get that again. I had missed it, too. I knew it was gone, although it had come back periodically.”

It took some time, but Jamail convinced the artist to record live to reacquire the missing edge. “It’s that uncertainty of the live performance, the thing that happens when you respond to something that somebody else has just played, which makes you go in a direction that you would not have gone. It’s that environment that creates that edge. It’s that thing that happens when an artist just about loses control and then has to find a way to get it back,” says Jamail.

That quality was not lost on Jennings during the recording process. “It’s a lot of fun, is what it is,” he now says of recording live. “It gets you up on your toes with the kind of energy.” According to Jennings, it was the producer’s attention that kept him on track. “You know, he was looking right down my throat, what I call walkin’ in my sleep,” says Jennings. “He comes from a different angle, but somehow it works. The thing he said, and he wasn’t so farfetched, was that he wasn’t in the music business; he makes music.”

“I like that, and the other good thing about him is that he tells you what he thinks. When somebody can do that with me, I respect that,” Jennings adds, with a laugh that means he’s not really kidding.
NEW YORK—When “today is a long time ago,” as Oscar Hammerstein wrote in “When The Children Are Asleep,” show music aficionados may look back at the ’50s with considerable indulgence.

Record labels in this decade continue to provide a torrent of CDs that document new musicals; to retrieve, sometimes with cutthroat additions, the titles of the golden era of show music; and to offer noteworthy CD boxed sets.

For instance, MCA Classics has just released a four-CD collection from the Decca/MCA show catalog of cast albums and singles recordings, “Front Row Center.” It’s compiled from Stage and Screen, which offers 400 tracks licensed from various labels through its studio price.

The first set covers the ’50s, with a new volume going on sale each month. The series, produced by Diddler Deutsch, which has coordinated music labels like those for Sony Music, includes many tracks that appear on CD for the first time.

In revivals of classic shows, two new releases from Broadway Angel will compete with their original cast counterparts, although the newcomers will contain music and songs not found on the older sets. Last year’s revival of Stephen Sondheim’s landmark musical “Company” is now available and includes the studio cast album. Interestingly, pop producer Phil Ramone put the album on its own label, although Sony also released it.

As Sikorski Turns 70, His Company Remains A Giant

By Wolfgang Spahr

HAMBURG—Dr. Hans W. Sikorski, the elder German state music manager, celebrated his 70th birthday March 19. It has been almost 30 years since he first took over Sikorski Internationale Musikverlag, the company founded by his father, and began to guide and develop its philosophy.

Sikorski, president of the company, has always devoted his attention to cultural links with Eastern Europe, especially with the former Soviet Union.

Consequently, his company, which publishes and classical music copyrights, is the agent for virtually all the major works written by Russian composers in the 20th century.

Sikorski has a keen interest in German contemporary music. Since 1982, with the help of his sister, Dagmar, who is co-president of the company, Sikorski has published numerous works by such well-known German contemporary composers as Ulrich Leingeneder, Annette-Verena Issler, Uwe Maier-Wieland, Peter Rauhiza, Wolfgang von Schweinert, and Manfred Tichy.

The company has also signed long-term contracts with important German music publishers in many other Western countries and is now the agent for the catalogs of G. Schäfer AMP (the USA), Cheston-Novello (the UK), Wilhelm Hansen (Denmark), Nordiska Musikforlaget (Sweden), Fazer (Finland), Union Musical Editiones (Spain), and the Bureau de Musique Mari Bo (France).

Sikorski also plays a leading role in numerous professional bodies and organizations. He is VP of the Ask, of German Music Publishers; a deputy chairman of the board of supervisors of GEMA and the Deutsche Stiftung Musikleben foundation; a member of the German Music Council; and honorary president of the Hamburg Conservatory. He sits on the committees or serves as trustee of numerous associations that support and encourage music and music-making.

On an international level, he has been president of the council of the Bureau International de l’Edition de Musique in Paris. GEMA has covered upon him the rare distinction of honorary membership, and he has received the honorary title of professor from the Senate of the Hamburg and coveted decorations from the president of Germany.

Commemorating A Collection. To celebrate the release of the first set from the Cherry Lane Music and artist/writer John Tesh, the print company presented Tesh with a plaque containing the following record. “John Tesh Collection.” Tesh will help the company develop ways to introduce young people to music and the music business, which is a theme of his forthcoming album, “Discovery.” Shown, left to right, are Peter Primont, president/CEO, Cherry Lane Music; Fran Amlin, FroMAM Publications, Tesh’s administrator; and Ted Pischoski, senior VP, Cherry Lane Music.

Valando Catalogs Sold; George Burns’ Final Record

W/C Buys Valando Catalogs; George Burns’ Final Record

Valando catalogs sold: Warner/Chappell Music has finalized a deal to acquire the catalogs of the recently deceased music publishing legend Tommy Valando, which fall under the overall corporate entity, the Tommy Valando Music Group. The deal is with the estate of Valando and largely comprises an entire Broadway way show scores, although some of the copyrights, “She’s Out Of My Life” by Tom Balliet, was a hit for Michael Jackson.

Though he has been acquired for about $1 million, the catalogs were developed by Valando after he sold his interests in two earlier firms, Sunbeam Music and Laurel Music, to Marmota in the late ’60s. (Marmota, in turn, sold them to a former publishing organization owned by The New York Times.)

The Sunbeam and Laurel catalogs contained a number of important and standard copyrights and some major Broadway shows, including scores by Jerry Beck and Sheldon Harnick, Stephen Sondheim, and John Kander and Fred Ebb. Those catalogs also sold a partnership consisting of Freddy Biestock with Jerry Leiber and Mike Stoller. As well as the late Valando’s catalog, acquired by Warner/Chappell, they contain such musical copyrights as Micki Grant’s “Don’t Bother Me I Can’t Cope” and “Your Arms Too Short To Box With God,” Gretchen Cryer and Nancy Ford’s “I’m Getting My Act Together And Taking It On The Road,” and Larry Greenman’s “A Doll’s Life,” which had lyrics by Betty Comden and Adolph Green.

The Valando catalogs also had certain participation rights in other scores, including Kander and Ebb’s “Kiss Of The Spider Woman” and “The Rink,” among others, as well as Sond- heim’s “A Little Night Music” and “Merrily We Roll Along.”

Two current executives at Warn- er/Chappell music—executive VP/DM Jay Morgenstern, who is also CEO of the company’s music print division, and senior VP Frank Franklin—were former executives of Valando’s first music-publishing ventures. Morgenstern, in fact, says that these ties helped seal the deal. “I was told by Valando’s widow, Elizabeth, Arthur Valando, brother of Tommy Valando, will not continue with the company.

Warner/Chappell chairman Les Bider says the addition of music from the Valando catalog to the already huge theater catalog published by Warner/Chappell “ensures our status as one of the great writers and musical scores which chronicle the history of the American theater.”

ODES TO A CITY: Founded by King David, Jerusalem is 3,000 years old this year. Baltimore-based Tara Publications is celebrating the city’s anniversayary from the Jewish perspective with a collection of dozens of songs. Called “Jerusalem In Song,” the collection was compiled, edited, and arranged by Veh- nel Pasternak, who founded the company 25 years ago.

The material is divided into four categories: secular, liturgi- cal, songs with political overtones, and choral arrangements. Along with the songs is a CD sampler of material from the soundtrack, which is priced at $47.95.

His Last Recording: Just a few months before his death March 9 at age 100, George Burns made his last recording as part of a multi-artist performance of songs from an upcoming musical, “The Life,” scored by Cy Coleman (music) and Ira Gasman (lyrics). The album is scheduled to be released by RCA Victor in May. Burns recorded the song “Easy Money,” while in a wheelchair he used after suffering a stroke. Burns made several albums in his career; one of them, “Get Happy,” won a 1990 Grammy for best spoken word recording.

Print On Print: The following are the best-selling folios from Hal Leonard Publishing:
1. “The Rights”
4. Hootie & the Blowfish, “Cracked Rear View.”
FIMI Releases ‘95 Statistics

Size Of Italian Market Is in Dispute

BY MARK DEZZANI

MILAN—Italy’s IFPI-recognized record industry body FIMI has released its first-quarter sales statistics for 1995 amid a dispute between major and independent labels about the size of the country’s music market.

FIMI members claim to represent 90% of Italy’s traditionally distributed product. However, the country’s authors’ rights association SIAE released figures earlier this year claiming that actual record sales are double that of figures derived from traditional ways of measuring the market.

SIAE claims that its findings reveal a strong underground sector in Italy. The organization also says its data disproves claims that music piracy in the country is at record levels for a mature market.

Nonetheless, FIMI’s figures show mixed results with the market value of shipments up 6.5% against 1994, but unit volume down 7.1% with an annual turnover of 625.5 billion lira ($292.1 million) against 585 billion lira ($367.9 million) in 1994.

FIMI president Gervolano Caccia, who is also president of Warner Music Italy, explains that price increases last year accounted for a rise in revenues at a time when the number of units sold dropped. “Sales volumes were hit by inflation [5.5% in Italy last year] and price increases. Since most of our product is imported, we suffered from the weakness of the lira and had to partially pass the increased cost to the consumer through a 3.5% price rise,” he said. The retail price of new-release CDs in Italy now stands at 32,000-36,000 lira ($20-$25.60).

FIMI assistant director general Carlo Minazzi adds, “In addition to higher prices, there were so many releases of major new domestic and international artists last year that more of the top-range CDs were sold.” Caccia points out, “In the past year, FIMI revised the methodology used to compile market statistics, due in part to several important independent producers joining. Therefore, direct comparisons with 1994 figures are not strictly correct.” FIMI has, however, supplied Billboard with a set of comparisons estimated by taking into account the changed methodology:

• total album shipments: 47.7 million units (down 6.9%).
• CD albums: 28.78 million units (down 2.6%) worth 276.4 million (up 6.9%).
• cassettes: 15.2 million units (down 1.5%) worth 105.04 million (up 4.8%).
• vinyl albums: 482,000 units (down 82.2%) worth $2.04 million (down 64%).
• total single shipments: 1.1 million units worth 82.88 million. No comparisons supplied.

Caccia says that FIMI’s figures represent domestic shipments without taking into account income from royalty payments or exports. “The figures relating to 1995 are actual shipments, while the comparisons with previous years are estimates,” Caccia says. “Having spent the past year revising our methodology, we will once again be issuing quarterly figures this year.”

Caccia says that the results are disappointing. “The price hikes were a one-off shot to prop up the market. Two things are vital to expand the market in the forthcoming year: a continued exploration of new distribution channels to better deliver our product to potential customers, and continuing to invest in the livelihood of our industry—new artists.”

Mario De Luigi—editor/managing director of Italy’s domestic trade magazine Musica & Dischi, which publishes its own independently researched figures—says that FIMI’s results are (Continued on page 17)

Malaysia To Implement Chart Based On Retail

KUALA LUMPUR, Malaysia—This country is upgrading its chart reporting procedures.

The national recording industry association, Malaysian Assn. of Phonogram and Videogram Producers and Distributors (MAPV), says it will initiate point-of-sale retail charts in April. Previously, charts were compiled from company-provided figures based on units shipped to retailers.

To promote the chart and the artists it features, MAPV is to produce a television show to coincide with each week’s listings. Three half-hour shows, one for each of the country’s national languages—Malay, English, and Chinese—will air weekly.

MAPV is seeking corporate sponsorship to offset the 1 million ringgit ($400,000) start-up costs. Profits from the programs will be used to finance anti-piracy efforts.

Malaysia has no singles market, so the top 10 listing will be based on album sales. However, Beh Suat Peng, managing director of EMI here, who is responsible for determining the rules and regulations of the new chart, says, “To facilitate exposure via the chart show, the record company will have to nominate a particular key song, even though it’s not a single.”

Fifty stores are now involved in the accounting of sales. MAPV aims to increase that number to 250 by 1997. Each retail outlet will be equipped with machines that automatically transmits sales transactions.

MAPV chairman Tony Fernandez admits that convincing retailers to embrace the new accounting system will be difficult. However, he feels that a chart system will benefit all sectors of the industry.

ALEXANDRA NUVICH

Controversy Prompts New Rules At Victoires

BY EMMANUEL LEGRAND

PARIS—The controversy surrounding last year’s Victoires de la Musique, the French music awards (Billboard, Feb. 24), has precipitated a series of changes to the event.

The organizing committee has decided to separate the posts of director general of the awards and producer of the television show. Since the creation of the Victoires 11 years ago, both duties have been handled by former journalist Claude Fleouter and his TV production company, Telescope Audiovisual.

In addition, the organizers are to review the structure of the voting college and draft a new code of practice.

By splitting the two functions, the members of the Victoires Assn., an umbrella group encompassing the trade bodies in the music industry, have tried to regain control over a process that has been mainly in the hands of Fleouter.

He will now concentrate on the production of the show and leave the political and organizing issues, including negotiations with the channel transmitting the show, to a director general, who will report to the board. The director general has not yet been appointed.

The board has expressed its confidence in Fleouter for one year only and will review the situation in 1997.

What the board clearly said is that Fleouter is under surveillance,” says an industry source. “Everybody acknowledged that the situation was serious and that there was a need for change.”

The controversy over the Victoires started after the list of nominees was announced. The nomination of Stephend, a virtually unknown artist, in the up-and-coming female artist category raised some eyebrows. And when she emerged as the winner in this category, many questions were asked.

Stephend is under a recording contract with Denis Limon, co-organizer of the Victoires and a partner in Telescope Audiovisual. Stephend’s first album, licensed and released in 1994 by RCA, sold fewer than 1,000 copies. RCA handed back her contract, and she remained contractual tied to Limon.

Fleouter says he has had no involvement with Stephend’s career. When Stephend appeared on the nominee list, Fleouter offered to remove her name, but the board decided that the action came too late. After the second round, when Stephend was chosen as winner, journalists and members of the Victoires Assn. asked to review the votes.

The votes of the first round are handled by performing right society SACEM, and neither Fleouter nor Limon had access to the ballots. The Victoires electoral college is made up of 3,000 professionals from all areas of the music industry.

No evidence of cheating was revealed. Stephend clearly emerged as the winner, with 385 votes, vs. 650 for Axelle Renoir.

But as one industry source says, “It is more a case of traffic of influence than cheating.”

Indeed, Stephend had as a public relations consultant Gill Paige, who died in February and was the PR representative for the Victoires as a whole.

(Continued on page 17)

Danish Tax Repeal Translates to Increased Record Sales

COPENHAGEN—The Danish government’s Jan. 1 repeal of a 15% duty on recorded music has produced an immediate and tangible increase in record sales.

Most retailers have not yet calculated sales increases by units, but all those contacted by Billboard report a definite boost to the market in the first two months of the year. The price for current CDs at the end of 1995 was 155 krone (approximately $22), but front-line product is now down to 120-128 krone (approximately $22).

The 20-year-old duty applied not only to music but to several other consumer items. The Danish tax authority says that the tax was repealed because it was complicating competition between importers and retailers. The rate was applied to the wholesale price of a CD plus transport costs.

Retailers took varying amounts of time to physically adjust prices: Some were slow to do so, while winter clearance sales in January make it a profitable month, and some wanted to test what the market would bear.

There were some skirmishes among stores on pricing, but within a few weeks, product at virtually all outlets reflected the absence of the extra tax.

Some rumors circulated that labels would raise wholesale prices to fill the gap, but this has not happened.

One Copenhagen retailer said, “Very soon, 20 independent shops will place full-page advertisements in newspapers. Ten new releases will be featured for [$17] each.”

He adds, “I haven’t calculated how much unit sales have risen, but I see a clear rise in my revenues.”

CHARLES FERRO
**International**

**New German Tax ‘Will Kill Gigs’**

Finance Minister Told Of Live-Sector Concerns

**BY FIONA HARLEY**

LONDON—The German government has been told directly that its new tax structure is likely to "destroy the live business in the country for many international acts. However, German federal authorities appear adamant that despite the immediate financial concerns, there will be no change in the regulations.

At the beginning of the year, Germany almost doubled the tax burden on touring bands to 32% of gross revenues, with no deductions allowed on touring crew or pit crew. On March 2, the German authorities are also to reassess touring artists' tax payments for the last six years. Paddy Crahan Greene, a partner in London law firm Theodore Goddard, told the International Live Music Conference, "We have been led to believe that the German Finance Minister Hans Georg Hauger.

Greene said, "We put very clearly to him the economic basis of touring and said, ‘You’re going to destroy the business.’"

Crahan Greene acknowledged that the system for giving tax reductions based on touring costs had been abused. "We have tax credit at home on tax paid in Germany. Americans, however, can get tax deductions on income earned in Germany.

Greene says, "Until [German authorities] can be convinced that people will not go to Germany, nothing will happen. We have to convince them that they will have no profits to tax if no one goes.”

According to Crahan Greene, Hauger stated that a system of tax on net revenues would be open to abuse. It would also be difficult to administer because of Germany’s state federation. Crahan Greene’s committee on the issue has resolved to ask for a ruling from the European Commission on the option of forming a production company in Germany in order to be able to pay tax on net income. However, this will still leave the problem of artists who bring their own production with them.

The conference discussed ways in which a campaign against the new tax structures could be effective. One suggestion was that the German government should shut down the German territories of France, Belgium, and Luxembourg, which has been proposed by Bernd Schmalz.

The appointment was announced March 4 by Sony Music International president Bob Bowlin. It followed a three-rounds of conference activity and celebration by the Australian affiliate Feb. 22-24 at the Northern Queensland resort of Hamilton Island.

The conference was attended by 180 staffers, artists, and international Sony executives.

Bowlin’s.crosses reflect Sony Music’s dominant 1996 market share in Australia, where it had 27.4% of the album business and 25% of the singles. According to figures from the Australian Record Industry Assn., the firm’s overall 25% share placed it 7% above the nearest rival.

The achievements of Handlin and his team (plus Sony’s global affiliates) includes holding more than 80% of the domestic sales for the debut album by Silverchair, “Frogstomp,” and half a million domestic sales for Tina Arena’s album “Double Vision.”

This 25% share will be held through this year, according to ARIA.

Sony Music Australia is said to be leading the now intensely competitive tax battle on a profit-per capita basis, although the company declines to provide specifics. Its Hamilton Island confab marked a return to the scene of past glories, albeit after a run of sometimes bleak and trying years. On the same island in 1996, the company staged the “Gotta be the Best,” a conference that culminated with the now-notorious spectacle of Handlin being hoisted by a cherry-picker to receive a video cassette handed down from a hovering helicopter.

The 1996 event (more stridently named “Better Than The Best”) was attended by a large contingent of international Sony Music executives. Bowlin was expected to leave on a back injury, but attended in Epic Records president Richard Griffiths; Sony Music Publishing president Richard Rowe; Sony Music Entertainment senior VP Peter Asher; SME Europe senior VP marketing, Richard Ogden; Sony Music manufacturing arm DADC CEO Otto Ziel; and SME New Zealand managing director Michael Glading. Local guests included representatives from the BMG and HMV record labels and the national Nine TV network.

Bowlin sent video praise of Handlin, calling him a “key member of the senior management team of Sony Music.” He said he intended to call on the Australian’s “considerable strengths to help us begin the process of ‘rebuilding our company’ in the coming months.

Conference sessions were docked with “The Music Business” ending with a concert in the “Fifth Room,” a rock pub environment put up for the 1996 conference.

(Continued on next page)

**Irish Honor**

Whipping Boy, U2’s Edge

DUBLIN—With a trio of honors, young Irish rock quartet Whipping Boy was the main winner at the Heineken/Hot Press Rock Awards at the Point Theatre here March 5.

The group won best Irish rock song ("We Don’t Even Care Anymore, Else"), best Irish rock album ("Heartworm"), and best Irish songwriter (Fergal McKee).

The first Rory Gallagher Rock Musician Award went to U2’s Edge, who said he was accepting it “on behalf of the men and women in bedsits all over Ireland, working out their first A chord and making a lot of noise.” In 1986, that was Rory’s Corner in the 1980s; that was me in Malahide.”

The Corrs won the Philip Lynott New Band Award, presented by Lynott’s mother, Philomena.

A special award went to Horslips, the innovative Celtic rock band that formed in 1970 and disbanded a decade later.

Northern trio Ash, whose forthcoming debut album was produced by the Edge, and The Cranberries’ Morris, was voted best Irish rock band.

Gavin Friday won a top Irish solo artist and Christine Moore for personality of the year; Martin Hayes and Liquid Wheel won the roots and dance awards, respectively.
Sony Music's new chairman, Denis Hadlin, received a commemorative disc from Epic to mark sales of Silverchair's debut album, "Frigotomp" on Sony/Murmur. Pictured, from left, are Lisa Kramer, Epic U.S.; John O'Donnell, Murmur; Peter Karpin, Sony Australia; Richard Griffins, Epic U.S.; Hadlin; Jonathan Wilkinson, Sony Australia; Susan Roberts, Murmur; and Chris Moss, Sony Australia.

SONY CONFAB
(Continued from preceding page)

Together by John O'Donnell's Murmur label, whose America, dubbed the "next derboch," created the biggest stir among international guests. Other performances were by pop/soul/dance vocal quartet Human Nature; R&B vocal group CDB; classical pianist Charlie Chan; New York's Groove Theory; Peter Stuart from dog's eye view; country ARIA award-winner Troy Cassar-Daley; Janie Hutchings from Bluebottle Kiss; and new signing Monique Brumby.

"Better Than The Best" went ahead despite official cyclos warnings for Northern Queensland. Though it ultimately kept its distance, the big blow seemed destined to strike the island. After all, the meteorological office called it Cyclone Denise.

NEW RULES AT VICTORIES
(Continued from page 15)


The board's recent decisions are expected to ease tension and bring back credibility to an event that has been strongly criticized by the French press.

(Continued from page 1)


Also providing nostalgia were vintage film clips of and nonperforming presenters by this year's Hall of Famers: David Clayton-Thompson (Blood, Sweat & Tears), Denny Doherty (the Mamas & the Papas), John Kay (Jethro Tull), Domenic Troiano (the Mandals, James Gang, and the Guess Who), and Zal Yankovsky (the Lovin' Spoonful).

But Mercury's Shania Twain pulled off the major upset of the evening by winning the entertainer of the year award, the only Juno category chosen by public balloting. The former street singer, who is dating both Adams, Jann Arden, and the Tragically Hip. Twain also won the award for country female vocalist of the year.

In the 37 categories, Twain had led the pack of Juno Award nominees but lost to Morissette in five categories in which they competed.

Morissette also beat back strong challenges from two other female vocalists: Elton John, original singer, who had five nominations but was shut out, and Columbia's Celine Dion, who, with four nominations, won only for best special award, for her Columbia release "Dieux."

The Ottawa, Ontario-born Morissette last won a Juno in 1990 - her first - when, as a dance artist, she was named most promising female vocalist.

"Most people's growth is done in private," said Morissette after accepting the award for best rock album. "An artist's growth is done in public. I thank Canada for accepting that."

Later, on after winning the songwriter of the year award, Morissette told the audience, "It's a pleasure to do what I do and to communicate it to you, so I thank you."

Backstage, Morissette, now based in Los Angeles, said that she probably couldn't have written the songs on "Jagged Little Pill" if she had remained in Canada. "I needed to travel," she said. "I needed to just get away."

Singer Anne Murray, hosting the Junos for the first time, was practically drowned out by the audience's thunderous applause when she introduced Morissette as "perhaps, the most honest voice to ever come out of Ottawa."

With a chilling performance of her current single "Ironic," a leather-clad Morissette was easily the highlight of the evening. Unlike her subdued Grammy Award performance Feb. 28, Morissette roamed the Juno stage and seemed to enjoy the energy of the capacity audience of 10,000 who had shelled out $30 Canadian for tickets to the event.

This year's show was the second time the Junos event was held in Hamilton, and Murray was the focus of much criticism that had left nearby Toronto (it went to Vancouver in 1992). As with the Hamilton show last year, the public outnumbered music-industry figures at this year's event, resulting in an energy level at the show that a hall of music-industry insiders could never match.

Other artists performing during the easy-going two-hour show, which was televised on CBC-TV included Murray, k.d. lang, Blue Rodeo, Gordon Lightfoot, and Tom Cochrane.

There was also a nostalgic song play-off between the '60s Toronto vocal groups the Dazzles and the Dazzle Dancers, who were "Little Durlin," and the Crew-Cuts, who performed their 1954 hit "Sha-Boom."

Also providing nostalgia were vintage film clips of and nonperforming presenters by this year's Hall of Famers: David Clayton-Thompson (Blood, Sweat & Tears), Denny Doherty (the Mamas & the Papas), John Kay (Jethro Tull), Domenic Troiano (the Mandals, James Gang, and the Guess Who), and Zal Yankovsky (the Lovin' Spoonful).

FIMI RELEASES '95 STATISTICS
(Continued from page 14)

a true reflection of shipments in the traditional market. "Our research puts the value of total shipments last year at $415.3 million. However, we include the independent producers not affili- ated with FIMI in our statistics." De Luigi and Caccia both acknowledged the findings released by SIE, which are based on copyright licenses issued to record producers and show actual record sales, are double of that traditional market with sales estimated to be worth than 1 billion lira ($252 million).

"The Italian music market probably is double that which we have tradition- ally measured," says De Luigi. "The SIE figures include so-called 'sub- merged' product, including newstand sales of CDs sold with specialist maga- zines and artisan-style do-it-yourself productions from producers not affili- ated with FIMI or [Italy's indie pro- ducers' association] AFI. It would, however, be worthwhile to study this market and identify who these pro- ducers are and to profit from this sub- merged part of the market."

SIAE spokesman Sappo Matteucci claims that the findings have deep political implications. "If the Italian market really is double the traditional- ly accepted findings, then claims by IFPI and FIMI that the pirates' share of the market is 40% are unfounded. These figures show that Italy is not a third-world country in terms of piracy and spending per capita," says Matteucci. "The figures reveal that the major-labels' market share is less than 50% and not 90% as they claim, and that there is a much stronger tradition of independent production in Italy than was previously acknowledged."

Caccia replies that whatever the size of the market, piracy is still at unac- ceptable levels in Italy and that Italian pirates are still responsible for export- ing intolerable amounts of pirate prod- uct. Senior IFPI executives recently launched a new campaign against music piracy in Italy and were to hold a press conference on their progress in Rome March 15.

"Our main priorities include the reinforcement of protection for our repertoire and the fight against piracy," says Caccia.

The exchange rate used in this story was 1,590 lira to $1.
**HITS OF THE WORLD**

**JAPAN**

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ITALY: Surrealistic comic rock group Elio E La Storia Tese (Elio & The Story Tense) stole the show at this year's Rome's Song Festival. The band, which came second in the televised contest, stood out from the other competitors present traditional, melodious compositions that were performing a humorous pastiche of that genre. Described as an Italian version of Frank Zappa & The Mothers Of Invention, Elio E La Storia Tese has won a reputation for cleverly adapting any style of music for its situation, type of lyrics. As part of the competition, the acts were asked to perform a one-minute excerpt of one of their songs. Elio's response was to hammer out "La Terra Dei Cachi" (The Land Of Khaki Fruits) in its entirety in a Ramones-style speed punk arrangement to fit the allotted time. The song, which is released on the Psycho label, combines cutting satire with a sing-along tune to portray Italy as a decadent, distracted society in which citizens are motivated by indifference. “Parking abuses, abusive applause, aggressive buildings, sexual abuse/So much need to start again... abusing... Italia yes, Italia no.” Having launched its career by circulating bootleg cassettes of its concerts, Elio E La Storia Tese effectively parodied the contest—which is a shrine to Italy's traditional music industry—and won many new fans in the process. One press report summed it up: “The key to their success is that they mercilessly lampoon without being offensive or bitter.”

GERMANY: Pop/rockers Cultured Pears are climbing the chart with their debut single, “Tic Toe” (WEA). The group members (singer Astrid North, 23; bass player Tex Super, 25; and drummer B. La, 23), who come from Hamburg and Berlin, boast more experience than their youth might suggest. Among their various recording credits, B. La played drums on Randy Crawford’s current album, “Naked And True,” while North, who lived in Houston for seven years, sang on Big Light’s hit “Trouble Is.” Cultured Pears’ debut album, “Sing De Lajing,” was produced by Jens Krause (Fury In The Slaughterhouse, Big Light) and combines R&B—especially North’s vocal influence as Suzy Bogguss and Pearl Jam. The group is on a 23-city tour here, and the album is scheduled for release in Norway, Denmark, and Japan in May.

IRELAND: Brothers Shay, Michael, and Martin Black belong to one of this country’s most popular musical families, which also includes their sisters Mary and Frances Black, both best-selling artists in their own right. The brothers’ new album, “What A Time” (Dara), not only features the voices of their sisters but marks the recording debut of their 80-year-old mother, Patty, who sings a traditional music-flavored song, “Now I Have To Call Him Mother.” Although there have been previous preliminary forecasts, the Black Family, this is the first to be credited to the trio of Shay, Michael, and Martin Black. Produced by Maire Breathnach, the album is a balanced, enterprising mix of vocal and instrumental tracks—including songs by Kieran Goss (“Love At A Distance”), Jez Lowe (“London Danny”), Ron Kavana (“Sweet Reconciliation”), Bob Frankie (“The Great Storm Is Over”), Pat Alger (“True Love”), and Geoff Pearson (“The Thought-Provoking: War Without Bananas”)—that cover a range of light and serious material.

MARK DEZZANI

KEN STEWART

TELINE: Time will tell whether hard rock band Ünlü, currently on tour here, can match the massive success of Turkish/German rap group Cartel (Global Music Pulse, Billboard, Dec. 9, 1996), which sold 350,000 units here last year. Like Cartel, Ünlü is a Turkish-language group based in Germany, but unlike the hip-hop rhythms of the first band, Ünlü offers a more conventional rock sound blended with Turkish musical motifs in half and quarter tones. Most of the tracks on the band’s album, “Son Dafa” (Last Time), due for release in mid-April on Polydor, were written by singer/guitarist Tasyun Ünlü (the surname means “famous”), who formed the band with his brother Mehmet (keyboards), Sven Richter (guitar), and Achim “Quenzel” Gschwend (drums). Also on the album are two numbers that were hits for Turkish rock pioneers, emphasizing the band’s links with its cultural homeland: “Estarabim” by Erkin Koray and “Derede,” a traditional folk song from the Black Sea region, popularized by Baris Manco.

ADRIAN HIGGS

AUSTRIA: Folk music has always been popular here, but in recent years enthusiasm has grown for a new style of music that mixes traditional folk with modern pop. Hubert von Goisern, who has enjoyed several No. 1 hits, was an early pioneer of the genre until he withdrew from the music scene, now he is following in his footsteps. It began when six music friends got together to play a form of traditional Styrian folk music called bradbräder. Known as the Feedback Warriors, the band expanded to seven members and changed its name to Aussee Hardbradler. Its debut album, “Hardbräder” (EMI), is an extraordinary mixture of sounds (including electric guitar, Syrian concertina, and violin) and styles (funk, rock, and modern groove). Even more surprisingly, it reached No. 22 after just two weeks in the chart.

MANFRED SCHREIBER

ROMANIA: There was a massive turnaround of local talent at the three-day Edgar Sunir Jazz Festival in the Palace Hall in Bucharest. Veterans Johnny Raducanu, Anca Parghel, Marius Pop, and Gabris Deleanu rubbed shoulders with such younger stars as Puiu Pascu, Daniela Nicolae, and Teoasopoulous OZ Jazz, while the many acts visiting from abroad included the Nicholas Simion Quintet from Austria, led by the Romanian-born Simon.

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STEP UP TO THE MIKE . . .

Canada’s Cautious Launch Into Cyberspace
Music Industry Is Slow To Embrace New Media

BY JOHN SAKAMOTO

TORONTO—While their American counterparts have charged into cyberspace with seemingly unbridled enthusiasm, members of the music industry here are approaching the new frontier with a typically Canadian sense of caution.

Head-office directives, computer-literate executives, unresolved copyright issues, and the “priced slightly higher in Canada” syndrome have contributed to a general reticence by major players to embrace the Internet and the new technology that accompanies it.

“We’re very conservative businessmen here,” says Paul Church, marketing manager for EMI Music Canada, of the 12- to 18-month period by which much of the industry lags behind the U.S. “I’d venture to say that there are very few top executives in Canada who have a computer on their desk.” Church is heading his company’s push onto the Internet.

Though few dispute his observation, the range of explanations offered by the industry is remarkably varied.

“Communications technology in general lags a bit in Canada because of the high tariff rates here,” says Ken Schafer, manager of consumer technology for Sony Music Canada, perhaps the most aggressive of the major labels in this area. The company has six full-time devoted to new media developments, with four of them dedicated to the Internet alone.

“The cost of putting up a server is a lot more here in the U.S. . . . I think that’s why you see a lot more timid launches, where you get people doing a one-artist site,” says Schafer, who pega the in-house figure for setting up a site on the Internet’s Wide Web at more than $100,000 Canadian (approximately $73,000).

That figure goes a long way toward explaining why Sony Canada chose to set up shop last September on its U.S. parent’s site, though Schafer emphasizes that the content is “managed completely out of Canada.”

17 MILLION HITS
Warner Music Canada took the same route in late 1995, when it opted to join Pathfinder, the popular Web site created by Time Warner. The move, says Ron Morse, Warner Canada’s multimedia manager, came partly because of the proprietary deal offered by the parent company (no charge) plus the huge amount of traffic running through Pathfinder: more than 17 million hits a week.

“We now have an opportunity to talk to people not only in Canada, but globally,” says Morse. “Maybe not immediately, but down the road, as more and more people are on the Web, that may give us more leverage to get our bands signed around the world in other territories.”

Unlike Warner Music, however, many Canadian labels simply don’t have a choice as to where to set up shop in cyberspace.

“Most of the record companies here report to international head offices who go, ‘We’re looking at this, and we’re going to make a decision on what you can do in terms of launching a site,’” says Jim Carroll, marketing coordinator for PolyGram Group Sales.

Doug Caldwell, national marketing manager for Virgin Music Canada, says, “We already have a Virgin International Web site, so to me it would seem like you’re just repeating information if you were to set up your own Web site. Under the guidelines of the Virgin U.K. Web site, we’re really not allowed to put up international acts on our site, if we had one.” He adds, however, that Virgin Canada will be allowed to put its roster on the U.K. site.

The situation is much the same at MCA Canada, where the company has been informed that any Internet site will have to be set up through MCA International in the U.K.

MCA Canada is aiming to have a finished site up by the spring, as are BMG and EMI.

LOOKING FOR A&M

The relationship with a corporate parent is one of the reasons that A&M/Island/Motown Canada is focusing on individual artists’ sites, rather than leapfrogging in with a Web site of its own.

“My whole thing is that I don’t think people go looking for an A&M record; they go looking for the act,” says VP of marketing Allan Reid.

In the case of domestic signing Bass Is Base, the company financed a Web site and rolled the cost into the album’s marketing budget. But since Reid is adamant about holding the line on marketing costs, which part of the marketing budget gets tapped to finance the Web site?

“It’s hard to say,” Reid says. “I can’t really say we haven’t done posters, we haven’t done stickers, we haven’t done this or that. But maybe we haven’t do T-shirts because we’re doing the Internet site.”

COPYRIGHT CONFUSION

Complicating matters for Canadian labels thinking of entering cyberspace is the unresolved status of copyright as it applies to the Internet.

“One issue that cautions us all in the industry is putting music on the Internet and downloading music when there is no copyright-protection or payment plan in place,” says Deane Cameron, president of EMI Music Canada.

The Society of Composers, (Continued on page 58)

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BILLBOARD MARCH 23, 1996

Victor In Field, Muze Kiosks Join Listening-Station Fray

BY DON KAPLAN

NEW YORK—With almost 3,000 machines in stores throughout the U.S., Muze has emerged as the victor in the kiosk wars that began in the early ’90s.

Back then, Muze, Trade Services Corp., intouch, and a host of others were vying for space in music stores as those armed with a variety of sales tools aimed at providing information and music sampling for store customers.

Muze offers computerized kiosks that provide information on more than 200,000 musical listings in every genre. "This was one of the first interactive computers to be put in front of the public, long before people were talking about the [World Wide Web],” says Zullo, executive VP of the $20 million firm. “When it was introduced in 1991, Muze [kiosks] were much the way they are now. People just walked up and touched the screen to find what they wanted. They really didn’t have to know anything about computers to use it.”

Today, all of the company’s offerings are supported by its powerful databases and search engines, which can cross-reference information based on artist, title, genre, and numerous other key points.

Muze, with a staff of about 65, recently entered the listening-station arena with a completely customizable, multiple-headset system. According to Zullo, the system is capable of putting sound samples from an entire store’s inventory at consumers’ fingertips.

The recently rolled out listening systems are easily customizable to retailer’s special requirements. "Everything on the listening system is available at every headset,“ Zullo notes. "There’s no waiting around to listen to a particular song on a particular listening station anymore."
Relaxed Vibe Helps Make Coop's One Of Chicago's Top Jazz Spots

BY ED HOGAN

CHICAGO—Coop's Records, located in this city's Chatham/Stony Island community, is a family operation that merges the experience of the past and an eye toward the future.

Owner and jazzologist Essel Cooper, his sons Pierre and Orlando, brother Virgil, and friend Grady Moore have created a kind of outlet that seems to be disappearing in today's retail climate.

The relaxed, down-home atmosphere of Coop's sometimes seems more like a home-bakery than a record store, where long-time patrons routinely discuss such diverse topics as the weather, finances, politics, or everyone's love: music. Customers feel at ease asking for a particular record by reciting a few lyrics or humming a few bars. If people behind the counter are stumped, someone else in the store can usually help.

The shop is an information exchange for music lovers of all kinds: musicians, music students, radio and lounge DJs, dancers, professors, record collectors, and music industry figures.

Essel Cooper assumed ownership of the shop in 1986, after working as a store employee for more than two decades.

A jazz lover, Coop has the in-store turntable playing sides by Jimmy Smith, Richard "Groove" Holmes, Dinah Washington, the Nat "King" Cole Trio, or any of the 400-plus jazz titles in stock.

The store has an open-in-store-play policy. If a customer finds a recording that he or she is unsure about purchasing, someone behind the counter will play it. The benefits of in-store play and the resulting impulse sales are evident at Coop's.

"There's no mystery," Essel Cooper explains. "A person will be more likely to buy something they've heard as opposed to something they haven't. We sell a lot of releases that people have never heard except in our store. Sometimes that's the only exposure the record gets. Then they recommend the record to their friends."

In addition to jazz, Coop's stocks blues, gospel, oldies, and such accessories as CDcleaning products and blank tapes.

"The amount of each musical genre varies. It's difficult to assign percentages, but we sell at varying times up to 50% jazz, 30% soul, 20% other genres," he says.

Vinyl still figures into sales but not as much as in the past. "We made our living over the last 18 years off of vinyl," Coop recalls. "By and large, most of the record releases are on CD. But the time is a long way off when everything is on CD."

Then the question becomes, Will it be priced so that the consumer will buy it? Another thing to look at is that CDs aren't pressed in the same quantities as vinyl. So they go out of print faster. I'm going to continue to stock records as long as they're the kind of records my customers want. There are a lot of titles that haven't been released on CD and are still very much in demand."

He finds it hard to sell limited-edition releases because of the pricing of the items. "For example, Tina Brook's 'True Blue.' I have it at $18. Even though it's been digitized, I still get requests. The unit price of vinyl and CD releases are sometimes the same."

Even though Coop is pro-technology, he cites a downside to computerized retail tracking. "Sometimes the record companies do an initial pressing of 10,000 copies on a release. If their computer readout shows sluggish sales in the beginning, some labels hastily cut the release from the catalog. The consumers aren't aware that the release has been deleted, so they feel comfortable in their decision to delay and buy it later. Later, it could conceivably be too late, because the release is already out of print. My advice to consumers is buy now because you never know what the big wheels at the record companies have already decided to do with the release."

Like a lot of independent retailers, Coop's has been burdened by the discount merchandisers' push into record retailing. Pictured, left, is Pierre Cooper, who runs Coop's Underground, and his brother Orlando, who runs Coop's Records. (Photo: Ed Hogan)

"Yes, I feel the effect of Best Buy and Circuit City," he admits. "I see their ads with new releases for $9.98, $10.98; the same releases cost me $12 or $12. I can't compete with that. So I have to find specialized areas of music that they don't cover." He focuses on "creative inventory" to compensate. "Where those stores would offer just the new AI Green CD, I'd offer his entire catalog for those prices."

"At 1,500 square feet, Coop's doesn't have 'a lot of space, but it's enough to get the job done," says Cooper."

Coop's is located in a choice spot, on the busy corner of a thriving business district, only a few feet from a bus stop along a major city route. A second major bus route is just around the corner. Picture windows allow collectors to see attractive product displays. "Whenever you're in a location that has a lot of people traffic, it's always good," says Cooper. "People can run in and get a record, tape, or CD and still catch the bus," adds GM Virgil Johnson.

Johnson's side job is spinning discs at local lounge the Apartment. This second job presents no conflict because it helps boost the store's bottom line."

"I get direct contact with our customers as I play my music. I can get feedback immediately on what people want to hear and therefore buy." He claims a large percentage of the lounge patrons buy from the shop. "I already know what they want. And sometimes they pick up something else, too."

Cooper bemoans the lack of new mainstream jazz titles. "There isn't enough new talent coming out. Too many know who the 50s, 60s, and 70s. Now, that doesn't mean jazz is dead. It's just those of us who are into the music that have the most aren't moved to buy what is called today jazz. There's plenty of fusion and smooth jazz."

"The mainstream jazz buyer is general.

(Continued on page 55)
NEW YORK — With the April 1 release of “Naked Under Our Clothes: Unzipped, Uncut, And Totally Unplugged” by Ed Lover and Doctor Dre, Simon & Schuster Audio is offering retailers a choice of packaging for the first time.

The company is issuing the title in both standard audiobook packaging and a shrink-wrapped Norelco cassette box. “We believe we can reach into record stores not used to audiobooks, and we wanted to make it as comfortable as possible,” says Beth Gershel, senior VP and publisher of Simon & Schuster Audio.

The spoken word, an audio-only store in downtown Manhattan, reports that business has grown more than 20% a month since it opened in August 1996. The store specializes in eclectic product, including poetry, historic speeches, literature recorded and read by such authors as T.S. Eliot and Arthur Miller, and old-time radio programs. “Essentially it was an experiment that has now turned into a legitimate business,” says co-owner Michael Papgott. “The thing I’m proudest of is that a lot of the stuff I have, you just can’t get in stores.”

A GRAMMY Award for best spoken comedy album, which went to Jonathan Winters’ “Crank Calls,” is not all the Publishing Mills has to celebrate. The Los Angeles-based company has released the first four titles in the “Soundprints” series, which was originally broadcast over Public Radio International. The Publishing Mills is also releasing the Nine & Company debuts this May and is working on a collection of horror short stories read by rock music performers.

CANADIAN publisher Tangled Web Audio has signed with the Columbia House audio club, and its titles will begin appearing in the catalog possibly as early as April. Tangled Web, which specializes in mystery and classic horror titles, has released eight titles since the company began in September 1996. The company’s most recent release, an adaptation of the trial of Oscar Wilde, is the first co-production between Tangled Web and British firm CSA Teltapes. Tangled Web also announced it has inked a distribution pact with Denton Overseas.

NEW TITLES from Dove Audio include Emily Bronte’s “Wuthering Heights,” Science of Sleep’s “The Smithsonian” series, which was originally broadcast over Public Radio International. The Publishing Mills is also releasing the Nine & Company debuts this May and is working on a collection of horror short stories read by rock music performers.

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Musicland Is Sailing In Rough Waters; New Kemp Mill Strategy

Q&A: The Musicland Group, which posted a loss of $136 million last year, continues to maneuver around some tough questions. After a very weak fourth quarter for same-store sales, Musicland was in the black in February (see Newsline, page 62), which boosted the morale of suppliers who were worried about the company's health.

The chain is still sailing in choppy waters. Earlier this month, Standard & Poor's downgraded the company's debt rating from BB to B plus, which effectively renders the company's debentures high-risk junk bonds.

Also, Wall Street sources say the planned initial public offering of Suncoast Motion Pictures, Inc., is in trouble and rumors continue to swirl that the company has to close 200 stores.

Musicland executives admit they have to close stores but say that they can't begin to target a number until negotiations with the banks that supply the chain's revolving loan facility are completed. Those negotiations are aimed at expanding the parameters of the revolver's covenants so that as Musicland takes steps to close its unprofitable stores, it is still in compliance with the financial ratios that constitute the covenants, according to Marcia Appel, VP of merchandising, marketing, and communications at the Minneapolis-based chain. If those negotiations are successful, she adds, the number of stores Musicland closes will depend on the size of the reserve created.

But just because Musicland isn't announcing how many stores it will close doesn't mean that the chain is not moving on the issue. After a flurry of store closures at year's end, field reports indicate, Musicland has continued to close stores at a steady pace.

Sources say that by the end of March, Musicland will close what was once its flagship store, at Times Square, and one blocks away, Virgin plans to open what is being heralded as the largest store in the world.

While closing poorly performing stores, Musicland continues to quietly purge overdue. Late last month, the company let go seven employees from the corporate headquarters, including some who worked in the store-design department.

As for the Suncoast JPO, Appel denies that the company has pulled the offering. She says that Musicland is continuing to study the Securities and Exchange Commission's comments on the offering.

Before Musicland announced that it would stop its rapid expansion, analysts had worried that the company would run out of cash by the middle of this year if it couldn't complete the stock offering. But now that the company has announced this drastically curtailed expansion, most of the financial sources who report to Retail Track say that they believe that the cash flow is enough to keep the ship afloat.

FREE AT LAST: As part of its restructuring after emerging from Chapter 11, Kemp Mill Music has closed its corporate headquarters and specialty stores in Dupont Circle in Washington, D.C. In re-engineering its business, chain owners Howard and Marc Appelbaum are moving to install a point-of-sale system in the remaining six stores.

Also, the company will now ship all product directly to its stores. Drop shipments to stores cost more than product shipments to a central warehouse, but the elimination of warehouse overhead should more than compensate for the extra cost.

NARM AHOO! In case you have forgotten, the National Assn. of Recording Merchandisers' annual convention is just around the corner. This year's meeting, to be held in Washington, D.C., Friday (22)-March 25, promises to be different from previous ones, with business seminars taking the place of product presentations, which have been wiped from the agenda.

But that doesn't mean that there won't be music at the convention. In addition to NARM's gala event on the eve of the convention, which feature an array of artists, and the independent label and distribution community sponsoring an artist showcase each night, some labels will have recording acts in clubs around town over the weekend.

Case in point, the newly launched Universal label will showcase Ho-Hum that weekend, according to Marc Offenbach, chief of sales at the label. Universal executives realize that NARM nights are usually jammed with socializing, in order to ensure that accounts get a chance to see the band, the last three gigs on three consecutive nights, beginning Friday, at various clubs around town.

MAKING TRACKS: Dave Garbarino, head of sales at American Recordings, will rejoin the off-genre sales department, where he previously resided for eight years, in an unspecified capacity. Curt Andrews, former director of marketing for Trans World Entertainment, has left the company and is seeking opportunities. He can be reached at 817-458-7426.

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RELAXED VIBE HELPS MAKE COOP’S ONE OF CHICAGO’S TOP JAZZ SPOTS

(Continued from page 45)

tually more cost-sensitive than the soul music lover,” he notes. “The jazz buyer will say, ‘I’m not going to spend $30 (import price) for a record that I paid $4 for in the 50s. I can understand and appreciate that. With that in mind, I stock an import only if a customer special-orders it. Whereas a soul music buyer is willing to pay import price, because in a lot of cases, that person is also a professional DJ spinning in clubs. So it’s worth their initial investment because they get a financial return.”

The same advantage of location for Coop’s Records apply to the newly opened, adjacent Coop’s Underground, run by Pierre Cooper. The bus stops literally in front of the door. Formerly a Korean clothing store, the shop caters to hip-hop, dance, house, and reggae fans. “The reason that I opened the shop,” explains Pierre Cooper, “is that I saw a good opportunity to expand. It was getting sort of cluttered next door. It’s easier to sell these types of music to the younger generation.”

Pierre Cooper understands the store’s role in helping new artists. “We stock a lot of local and underground acts that haven’t made the big time yet, like Psycho-Drama, Black Mob, Jet Money.”

The new store owner hasn’t closed his eyes to the cross-generational appeal of some releases. “Everybody doesn’t just listen to one type of music. Some who like older forms of music also may like rappers like E.L., Cool J and Eric B. & Rakim. There is traffic between both shops. The inventory of Coop’s Underground is 50% rap and 25% house. Cooper estimates that “about 90% of his customers prefer the cassette. DJs buy the most vinyl (runs me).”

Posters play a prominent role in generating sales. “I noticed that after we started getting posters from the labels and putting them up, we started to make more sales,” says Pierre Cooper. “They get people interested in a particular release, helping them make the connection to what they hear on the radio.”

Coop’s Underground serves as a solid outpost for house music lovers on the South Side. “They don’t have to go all the way to the North Side to get house music,” says Pierre Cooper. He also stocks hip-hop/ rap publications the Source. “It’s an educational source for my customers.”

Ezell and Pierre Cooper are not worried about the competition because “they don’t stock what I stock,” says Pierre Cooper. “My closest real competition is on the West Side.” And that’s a long bus ride away.

BIBLIO BRIEFS

(Continued from page 53)

compilation, as a subscription premium through June. “We want to elevate the whole genre and get more publicity for spoken-word artists,” says CHUN editor in chief David Latimer. The New York-based magazine frequently covers both spoken-word and music artists, and future compilations are planned. The magazine is distributed free in cafes across the country and is for sale at Virgin, Tower, Barnes & Noble, and Borders stores, as well as independent stands.

SOUND HORIZONS has just released Marianne Williamson’s “Luminous Mind Workshop,” Tsioung Lin’s “Living in the Moment,” and Tom Corey’s “The Third Millennium.”

FOR THE RECORD

A Merchants & Marketing News item in the March issue misstated the name of an act on a new indie label Topnotch Music Records. The act is Natalia, and her album, “Lingerie,” will be released in April.

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ICHIBAN UPDATE: Matters appear to be clearing up somewhat in the aftermath of the split between Ichiban Records partners, Kenyon Johnson and John Abbey, first detailed here Feb. 10.

According to both Abbey and a spokesperson for Easton, Abbey will retain Ichiban's artists and all of the acts on Cema-distributed Ichiban International, with the exception of vocalists MiLa and Lisa Cerbone, who will stay with Easton. (Abbey calls those two acts "artists that Nina feels particularly close to.")

Easton has established a new record label, NMC Records. According to its spokesperson, she is legally unable to supply further details regarding the imprint, since she is in negotiations regarding distribution. (It's unknown at this point if the company will be handled independently or by a major.) NMC is maintaining its office in Atlanta, where Ichiban is also based.

Easton has also set up her own music-related public relations company, Music & Media Inc. (which has no relationship with the international trade publication of the same name, which is owned by Billboard Music Group). According to one source, Easton, who is on the National Association of Independent Record Distributors and Manufacturers board, has already sent letters to other NARID board members offering her company's services to the trade group, which has been looking for a publicist or PR firm to handle its account.

While Easton's spokeswoman maintains that Easton remains president of Ichiban, Abbey disputes this and says that his presence with the company is " honorary VP."

Abbey says he has "restructured" Ichiban, and one element of that restructuring has been the elevation of several longtime employees to VP status. These include Gof Abbey (international), Gina Galvin (artist liaison), Van James (urban music promotion), Becky Lehner (distributed labels), Ken MacGowan (sales), and Mike Hughes (radio). Sandy Sudd (national radio promotion), Mika Talvitie (production), John Underwood (independent sales), Hong Uttrala (press and video promotion), and Tracey Whiston (finance and accounting).

"We've redone not only the direction of the company, but the responsibilities of the people within the company," says Abbey, who notes that several employees' functions have overlapped.

Abbey says that while Ichiban is reommitting itself as an indie operation with its feet in both the R&B and rock spheres, Ichiban *international* will continue with Cema. But, Abbey adds, "this is not a battery, "I think we were on the wrong track... We just simply did not give Cema a hit record, and you can't blame Cema for that."'

Baltimore, Here We Come! NAIRED has made a couple of early announcements regarding its convention, producers, awards, and hotel. The Omni Inner Harbor Hotel in Baltimore will host the convention. Keynote speaker for the convention will be Mike Dreece, co-founder and CEO of Nabury Comics, Inc., the 15-store.

Boston-based chain that operates in three states in the Northeast. Serving as host at the Indie Awards banquet will be Christine Lavine, a Multitalented Shanachie Records singer/songwriter who was profiled in Flag Waving last June. Maybe Lavine will offer a display of her fantastically twirling skills to enthrall the evening's festivities.

QUICK HIT: Distribution North America chief Duncan Brown says the Cambridge, Mass.-based wholesale has picked up two prominent new labels for national distribution: NYNO Records, an imprint launched by New Orleans R&B legend Allen Toussaint and Joshua Freigang (founder of radio syndicator MJJ Broadcasting), and Imprint Records, the Nashville-based creation of Music City vets Ray Vanta and Bud Schatz (Billboard, Aug. 5, 1996).

NYNO, which is maintaining offices in New York and the Crescent City, will bow with a new Toussaint album, "Connect." Imprint plans releases by singer/songwriter Gretchen Peters and ex-NRBQ guitarist/writer Al Anderson.

FLAG WAVING: More over Hommer & Jethro, here come Dave & Deke. If fancy pickin' and plenty of 'ponce are staples of your musical diet, you may be tickled by "Hollywood Barn Dance," the bumptiously entertaining album by the Dave & Deke Combo, due April 16 from San Francisco's Heyday Records.

This entertaining foursome is the brainchild of rhythm guitarist/vocalist Dave Stuckey and lead guitarist/singer Deke "Deker" Dickerson. I started out as the Youth's drummer and went off to play guitar with the group. says, "We had a ball doing that, but in California the Untamed Youth never got goin'. In the meantime, we were havin' a ball with the Dave & Deke thing."

The Combo—which combines hokey and hilarious country originals, rockabilly-inspired ferver, and Dickerson's fey twirling—was put together as a homage to Southern California country in its heyday of the '40s and '50s, when shows like "Town Hall Party" ruled the L.A. airwaves and the best western swing and country outfits packed local dancehalls.

Stuckey says, "In 1980-81, you could go down to the Rivero Ranch four nights a week, and [western swing luminary] Tex Williams was the house guy... This was an enormous scene."

All told, "Hollywood Barn Dance"—which was recorded in "high-fidelity monophonic sound"—is a hoot and a half for the original tunes, including "Snatchin' And Grabbin'," "Right Behind Me," and "Hempchek Peekers," are riffily funny, and Dickerson never fails to amuse with company.

MUZE KIOSKS (Continued from page 51)

... But Trade Services was slow out of the gate in coming up with a computerized version, which left that area wide open for the competition.

Now, Trade Services, which was only able to place about 85 kiosks at retail, says it is fighting back. Later this month, at the National Association of Record Merchandisers annual convention, it will debut Phonokong for Windows in a CD-ROM format, according to Peggy Logan, project coordinator for the San Diego-based company. Conceding that Muze has established itself as the leading kiosk vendor, for several of its new communication, Trade Services is sticking to what it knows best—selling data, not kiosks, Logan says. She adds that when asked, the company may help some companies with hardware for the system, but its main goal is to sell data.

Muze management is no slouch in the data department, either. In addition to its efforts in music, the company is establishing itself as a player in video stores and book outlets.

The company's videotape kiosk contains information on more than 42,000 titles, as well as 96,000 actors, actresses, directors, producers, authors, and motion picture companies. "We have every title in print, but print changes in video," says Zollo. "One minute, Snow White is in print, and the next, Disney has put it in hiatus." The project is now in the rollout phase, with approximately 100 machines in operation.

Meanwhile, Muze for Books can track down data on 1.6 million titles. Although still in the test phase, the company hopes to roll out the concept in the next few months. Muze for Books drives its extensive database from Bowker's "Books in Print," a list that contains almost all the titles available in the U.S.

The cross-reference capabilities of the software in the book kiosks are staggering. "If you wanted to find a mystery set during World War II in France," Zollo says, "a machine can come up with a list for you."

Among other things, the program contains reviews, best-seller lists, author bios, and a section recommending titles of interest to readers of particular books.

Prices for all the machines have remained fairly steady in the last few years. A typical Muze music kiosk costs about $6,000, while the videotape unit is similarly priced, Muze for Books will probably run $6,200-$7,000. The company offers technical support for the PC, and the monthly updated CD-ROM's cost about $1200 a page.

Muze Inc. is an arm of Digital Radio Network, a partnership that Zollo and music lover Trex Huxley began in 1986. The free phone-in service was set up to inform consumers what albums are (Continued on next page)
Disney Unleashes Flood Of Soundtracks; New KES Site

**FOR WEEK ENDING MARCH 23, 1996**

**Top Kid Audio**

Complied from a national sample of retail stores and rack sales reports collected, compiled, and provided by Soundscan.

<table>
<thead>
<tr>
<th>ARTIST/SERIES</th>
<th>LABEL/CATALOG NUMBER/DISTRIBUTING LABEL</th>
<th>SELL SHELF PRICE</th>
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<td>60256 (9.98 Cassette)</td>
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<td>READ-ALONG</td>
<td>WALT DISNEY 60256 (9.98 Cassette)</td>
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<td>VARIOUS ARTISTS</td>
<td>CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC</td>
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<td>WALT DISNEY 60889 (10.98 Cassette)</td>
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**INDEPENDENTS**

(Continued from preceding page)

 duplications of the guitar styles of Merle Travis, Joe Maphis, Scotty Moore, and Les Paul (whose high-speed, tape-manipulated licks required the album's sole overdubs).

The Dave & Deke Combo, which also includes drummer Lance Ray Soliday and bassist Shorty Poole, will celebrate its album release with an April 27 show at the Great American Music Hall in San Francisco. The rock-bop- pin' Collins Kids and Northern California swing genius Jimmie Rivers will be on tour in an audio format. Just check the kids' audio chart next to this column, and you'll see that music representing the Bibel is happening right now!

Bring in The Beginner's Bible: Songs for Young Children, Volume 1 features 11 well-produced, sing-along songs, with a "What's the Story" feature in an audio format. Just check the kids' audio chart next to this column, and you'll see that music representing the Bibel is happening right now!

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For more information, contact Leib or Maniac Productions in Woodmere, N.Y.

**KIDBITS:** In our last audio Child's Play, we talked about "Star Trek" Patrick Stewart being nominated for a children's spoken-word Grammy for "Peter And The Wolf." In fact, Stewart won the Grammy, and congratulations to the artist, Ray Collins, who is currently the Narrative Non-Musical category with "Peter And The Wolf." He's also the first non-musical artist to win a Grammy.

- Nashville-based Denette Scott won a regional Emmy for best music composition/arrangement for the theme for the Pro-Kids Production "The Trol- lies' Musical Adventure" (Peter Pan Productions Inc.)... Country star Tom T. Hall has released a charming kids' album called "Tom T. Hall's Country Songs For Children" on Mercury Nashville.

Here's one reason to be cheerful: Bill Wellington has released another album in his terrific "Woof" (World of Folklore) series, "Camp Woof" (Well-In-Tune/Acadia Productions of Waterbury, Vt.)... The ultra-prolific Bobby Susser has issued two new toddler/pre-schooler albums, "Wiggle Wiggle And Other Exercises" and "Respect And Confi- dence," on his New Hope Records in Great Neck, N.Y. Plus, Susser has written and produced the official theme song for St. Jude Children's Research Hospital and its Trike-A-Thon fund-raiser, "Bikewell Bear And St. Jude."
Disney Plans Media Blitz For ‘Toy Story’ CD-ROM

The Enter*Active File

MERCHANTS & MARKETING

Disney Plans Media Blitz For ‘Toy Story’ CD-ROM

By BRETT ATWOOD

LOS ANGELES—Disney Interactive is launching its most ambitious mar-
keting campaign for the forthcoming CD-ROM “Disney’s Animated Story-
book: Toy Story.”

Disney is spending a multimillion-dollar marketing blitz to promote the disc, which will retail for $35-85. The title launched April 24.

The CD-ROM aims to market an interact-
vial children’s story, as well as sever-
ral games and puzzles aimed at chil-
dren aged 4-9. The disc also contains an original animation from Pixar, the company that created the groundbreaking computer animation for the 1995 film “Toy Story.”

Most of the characters from the film return for the CD-ROM title, which features the voices of John Ratzenberger, Jim Cummings, Annie Potts, Jim Varney, and Wallace Shawn.

To promote the CD-ROM, Disney will take the unchartered approach of advertising on television. Ads will air for two weeks in 25 large markets, beginning April 24. Pixar is creating animation specifically for the com-
pc camaign, according to Joe Adney, director of marketing for Disney Interactive.

Although some set-top video game companies, such as Nintendo and Sega, have used TV spots extensively to introduce their games, most CD-ROM companies have avoided TV advertising, since it tends to be more pricey than print spots or promo-
tions on the Internet. In addition, many software company executives say that the CD-ROM market is not yet large enough to justify the eco-

nomic expense of television advertis-

ng. However, Disney’s strong distribu-
tion ties to mass merchandisers, such as Wal-Mart and Target, along with the widespread family appeal of all things Disney, may make the company’s interactive titles the exception to the rule. Similar discs in the Story-

book series, including those based on “The Lion King” and “Pocahontas,” have already turned a healthy profit for the company, and they remain among the best-selling CD-ROMs in the children’s market.

We anticipate that the mass mer-
chandisers will play a big role in the suc-
cess of “Toy Story,” says Adney.

To establish a strong retail presence, Disney has created an elaborate in-store display piece that contains flashing lights and character voices and holds up to 48 CD-ROM units. A scaled-down, 24-unit display will also be made available, according to Adney.

In addition, Disney will distribute point-of-purchase materials, including shelf talkers and stickers, to retailers who carry the title.

Disney will further promote the title through a national newspaper insert April 21. The print promo-
tion will reach approximately 55 million people, according to Adney.

Disney will also have a strong pres-
ence in supermarkets, as it will team with Dial soap to offer a $5 rebate to consumers who buy the title and two Dial for Kids products. The title will be touted in grocery P.O.P. displays for the children’s soap product.

Disney is expected to team with other corporate partners for the release in the coming weeks. A 30-second trailer for the CD-

ROM will appear on all copies of the home video release of “The Aristoc-
cats,” due April 24.

The title may also be cross-promoted
with the home video release of the movie “Toy Story,” due later this year.

On the Internet, the World Wide Web, Disney will promote the title with a special site created specifically for the CD-ROM at http://www.toystory.book.com.

Net surfers who investigate the site will be able to participate in a contest to win one of 10,000 prizes, including a trip to Walt Disney World.

BEATLES ON CD-ROM: The Fab Four have a new CD-ROM—but don’t look for it at your local music store. EMI, the British record label sent out a limited number of “The Beatles Anthology: Volume 2 Multimedia CD-ROM,” available for $30, to select media con-
tacts in early March.

The promotional disc contains audio samples and a track listing of each of the 45 songs on the album. In addition, the disc contains a sample from the video “Real Love.” Collectors will want to note that the promo-only item contains a mis-
print on the spine, which will make the disc a true collectors’ item.

DIRECTV MEETS MICROSOFT: Direct-

satellite programmer DirecTV is coming to the home PC. The service, a division of Hughes Electronics Corp., is teaming up with Microsoft to provide digital TV broadcasts to specially equipped PCs.

Computer owners who subscribe to the forthcoming service will be able to receive TV and data broadcasts using direct-broadcast-satellite technology. DirecTV transmissions are currently provided by Hughes’ satellite, the N2K.

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THE BOOMING LASER BIZ

FORMAT MAINTAINS POPULARITY WITH COLLECTORS AND CONNOISSEURS

By Chris McGowan

As we journey into the second half of the 1990s, laserdisc continues to improve in quality and grow in popularity. Last year, new sales records were achieved, increasing numbers of innovative special editions were released, and the profitable laser niche expanded to some 2 million households in North America. There are now more than 9,500 titles out on laserdisc, and a couple of thousand of those are letterboxed movies not available in widescreen form on VHS. Dolby Surround AC-3 multichannel sound became a new laserdisc capability last year, adding to the many phases of the format. All of these features will become important factors in the end of this year, when the 12-inch optical disc faces a new potential competitor: the five-inch DVD.

AC-3 IS A OK

There were many laser landmarks in 1995. Pioneer electronics introduced a $299.95 combi-player, the lowest price ever for a laser machine, as well as the first AC-3 players. Meanwhile, Pioneer Electronics and Fox Video boxed the first AC-3 discs: "Clear And Present Danger" and "True Lies," respectively. Such titles offer digital stereo sound on conventional systems, or five tall channels of digital audio and a subwoofer when played back on hardware with AC-3 decoders. This new audio option proved enormously successful with movie buffs and home-theater enthusiasts, and most labels have begun issuing their new hit titles on Laser with AC-3.

There were 42 AC-3 discs out by the end of the year, and Pioneer Entertainment director of sales and marketing Rick Buehler expects that number to double in '96. "I think AC-3 is one of the biggest technological breakthroughs of laser," says Image CEO Marty Greenwald. "It's phenomenal. I take people into our AC-3 demo room, and they're blown away. As consumers become more aware of it, they're going to be looking for AC-3 product."

Other highlights included MGM-UA's home video release of "Star Wars Trilogy," which includes the AC-3 sound format. The Laserdisc sold for $189.99 and $193.99 with a Dolby surround sound system. Other releases included "James Bond," "I Love My Needs," and "Beverly Hills Cop," which was available with AC-3 sound for $119.99.

"Last year was a good year for laser," says Home Video magazine editor John Kopasz. "It's the first time we've had a good year in home video and laser together. The market place is very competitive, but it's a healthy competition."

Isn't That Special?

LASERDISCS FEATURE AUDIO TRACKS, EDITED SCENES AND OTHER EXTRAS

By Chris McGowan

Those days, serious fans of the 1960 film "Butch Cassidy And the Sundance Kid" have the seriously compelling option of watching the movie in a laser special edition created by Fox Video and Image Entertainment. The $99.98 "25th Anniversary Edition" laserdisc, first of all, presents the full image with original 2.35:1 aspect ratio intact—in other words, you don't lose 15% of the widescreen picture as you do with TV or pan-scan videotape. You can watch the film while listening to scene-by-scene audio commentary all the way through from director George Roy Hill and lyricist Hal David. And you can access a making-of documentary and video interviews with Paul Newman, Robert Redford, Katharine Ross, screenwriter William Goldman and composer Burt Bacharach.

Laser-special editions are both important cultural contributions and big business. Videophiles are more than willing to shell out $100 for a collector's laserdisc of "Butch Cassidy" or "Cinderella," outfitted with all the bells and whistles. Laser consumers are so eager for such product, in fact, that they have purchased more than 70,000 units to date of Fox Video's $249.98 "Star Wars Trilogy" THX boxed set, which translates to sales of somewhere between $15 million and $18 million at retail. It is a win-win situation all around: healthy profits are made, movie buffs are gratified, film scholars are enraptured, and important historical materials are collected and preserved.

WHY LASER

Why is laser necessary for special editions? Because while videocassette can offer some extras—such as documentaries, deleted scenes or video interviews—only laser can provide chapter stops and random access to individual frames. Those two qualities are essential features that enable a disc producer to add production stills, shooting scripts, storyboards, film essays and other key archival materials. And laserdisc offers both digital audio for the movie soundtrack and analog tracks that can be used for running commentaries by directors, stars or film historians. Add 400 lines of resolution and Dolby Digital Surround sound, and you've got an impressive presentation of a classic movie.

In 1995, special editions were better and more plentiful than ever. Voyager Company, Image Entertainment, Fox Video, MGM-UA, Pioneer and Disney continued to release...
Laserdisc Karaoke

Continued from page 50

Japanese animation and music videos. The licensing situation stayed much the same: Image has
deals with Disney, Fox, New Line, Turner and others, while Pioneer has exclusive pacts with Paramount and Lionsgate, MCA/Universal, Columbia TriStar, Warner and MGM/UA release their own discs. Overall, some 1,250 new titles were released during the year.

Record Sales

Several impressive sales figures were achieved. FoxVideo senior VP of operations Dave Goldstein revealed that the $240.98 million "Star Wars Trilogy" THX laser boxed set (which bowed in '93) has sold more than 70,000 units to date, and that the three "Star Wars" films have cumulatively sold more than 1 million total units on disc, counting sales of their various editions over the years. MCA/Universal's "Jurassic Park" passed the 600,000-unit mark in international laser sales, according to Colleen Benn, VP of videodisc products for the MCA Home Entertainment Group. And Paramount's "Top Gun" surpassed 300,000 cumulative units sold, counting its assorted laser versions, according to Pioneer's Buehler. Six titles now have passed that mark in domestic 12-inch sales: "Top Gun," "Jurassic Park," "Terminator 2: Judgment Day" and the three "Star Wars" films.

As far as 1995 releases went, the heavy hitters were Paramount's "Forrest Gump," Fox's "True Lies" and Disney's "The Lion King"—all over 150,000 units on disc. "Speed," released at the very end of '95, ultimately sold more than 200,000 copies. In general, the business was more hit-driven, and catalog sales slowed somewhat, as was also the case in the videocassette realm.

The Soft-And Hardware Facts

Last year saw software sales holding steady. Pioneer had a 10% gain over the previous year, according to Buehler. Image expects a 15% rise for its fiscal year ending March 31, reports Greenwald. Andy Adashek, VP and general counsel for Warner Home Video, says that Warner's Laserdisc business is doing "pretty good," but admits the business is "very hit and miss." The same can be said for all could be said for all the major studios.

Sales for 1995 held steady with the previous year, but the comparison would seem more impressive if it didn't have to factor in the monumental third months of the previous year. "You must remember that in the last quarter of '94 we had 'Jurassic Park,' 'Snow White,' 'Aladdin' and 'Speed,'" recalls David Goodman, CEO of the Universal Video Distributors. "In 90 days, we sold six or seven huge titles." In fact, 1991's record-breaking fourth quarter saw laser software sales jump 45.9% in units sold and 60.5% in retail dollar volume. It's hard to match a sales boom like that, and, indeed, the last three months of '95 weren't up to it.

In the fourth quarter, sales slipped from 2.7 million units worth $116.5 million to 2.1 million copies valued at $93.5 million. Therefore, despite a strong first nine months, sales for the entire year were down. In 1995, some 7.9 million Laserdiscs worth $334 million were sold at retail, a decline of 3.2% in dollars from '94. That's nothing to cheer, but nevertheless '95 was still ahead of '94 by around 20%.

On the hardware front, 236,570 players were sold in '95, compared to 272,103 the previous year, a drop of 4.5%. The good news was that sales were up in December by 13.5% over the same month in '94. "Hardware sales could have been even bigger except for the fear and hype surrounding DVD," comments MGM/UA's Feltenstein. "There's been a misinformation juggernaut. DVD has been creating fear instead of excitement, and it's unwarranted. DVD should be embraced, and it and Laserdisc can coexist for many years to come."

"We believe these formats will coexist, and DVD may even shine a little more light on Laserdisc," adds Pioneer's Fidler. "People who have not been exposed to Laserdisc, of which we know there are many, will now have the opportunity to see it and know about it. It's a potential stimulus for Laserdisc, and we think Laserdisc will stand up very well."

Dvd may prove to be a "digital video buzz," a substantial upgrade in quality. Or it may turn out to be a "digital video dud," an interim format preceding the next level: HDTV quality. But regardless of how things work out, Laserdisc looks to hold its own for many years to come.

Citing laser's "scores of collector's editions, central place in most high-end home-theater installations, installed base, number of titles, durability of players and discs, and number of big collections" possessed by customers, IADA director Judy Anderson comments, "We believe the Laserdisc market can thrive well into the next century."
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ISN'T THAT SPECIAL? Continued from page 20

impressive, value-added packages, while MCA/Universal, Columbia TriStar, Luminous, the Room Group and Filene Entertainment inaugurated

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BILLY DISC SPOTLIGHT

BILLY DIP SPOTLIGHT

LASER CONSUMERS HAVE PURCHASED
MORE THAN 70,000 UNITS TO DATE
OF FOXVIDEO'S $249.98
"STAR WARS TRILOGY" THX BOXED
SET, WHICH TRANSALTES TO SALES OF
SOMEWHERE BETWEEN $15 MILLION
AND $18 MILLION AT RETAIL.

In 1996, Voyager has a Criterion edition of "Seven," with deleted scenes and commentary by director David Fincher. MCA/Universal inaugurated its Signature Collections line in 1995 with special editions of "Dragon: The Bruce Lee Story," "Street Fighter" and "The Doors Collection." Its limited-edition $149.98 "Java" boxed set is a widescreen, THX, CAY

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Africa.

Pioneer Entertainment expanded its Pioneer Special Edition line, launching such titles as "Cinerama Road," "Wuthering Heights," and "Platoon," the splendid IFSE boxed set of "Annie.*" (IFSE, MCA, $15.99) offers audio commentary by director Milos Forman, a making-of documentary, outtakes and other extras on laser, plus the soundtrack on two audio CDs. Set for 1996 is a collector's boxed set of "One Flew Over The Cuckoos Nest.


MGM/UA released many impressive boxed sets during the year, including "The Complete Show, Continued" on page 44.
The Karaoke LaserDisc is a valuable addition to any home entertainment system. It provides a unique and fun way to enjoy classic films, while also allowing for interactive engagement and creativity.

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While the karaoke industry showed modest growth this past year, all the major players agree it is poised to become one of the next home-entertainment breakthroughs. “It’s one of the few consumer electronics products the entire family can enjoy simultaneously,” observes Neil Altneu, VP of sales at Pioneer New Media Technology Entertainment Division, which took over merged marketing efforts for both commercial and consumer products last July.

The Group-Sing Thing
“Karaoke has taken an old American concept—cowboys singing around the piano, theater audiences following the bouncing ball in song before the movie and ‘Sing Along With Mitch’ on TV—to capture that magic,” Altneu continues. “The Japanese have run with it for more than 15 years; the market is in its infancy here with CD+G [CD plus graphics] and Laserdisc in over 1 million U.S. households and dominating the commercial club bar market. We haven’t really tapped the mainstream market here.”

Altneu’s optimism is shared by Michael Lukse, national accounts manager for Charlotte, N.C.-based Sound Choice Accompaniment Tracks. “Affordable, consumer-friendly hardware will expand the karaoke market into the largest end-use home entertainment.”

—Michael Lukse, Sound Choice Accompaniment Tracks

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great potential to reach more of the home consumer market through such new formats as DVD, CD-ROM and MIDI-based products," says Nikkodo USA president David Yeager.

DEMANDING SUPPLIES
To meet the new demand for CD+G and the continuing demand for current chart hits on $12.98-list retail tapes ($10.99 street) in all these business channels, Sound Choice released over 200 cassettes and 170 CD+Gs in 1995, "bringing our industry-leading catalog to over 1,300 cassettes and 210 CD+Gs, encompassing over 5,000 songs," Lukse says. "Last year, we released Pioneers CLD-V860 over 90% of the Top 40 Billboard chart hits in the Hot Singles, Country and Adult Contemporary categories. To meet the growing mass-merchant demand for karaoke, in the fourth quarter we introduced a limited line of 'Performer's Choice' four-song cassettes or CD+G albums, a first for the industry. Our theme, 'The Fun You Never Outgrow,' is targeted to all age groups, with our 'B Flat The Cat' children's series; foreign-language products in Spanish, Hebrew and Greek; the Reminiscing Series for senior citizens; and The Foundation kit, a 30-disc set of 450 songs for the commercial KJ market."

"While KJs [karaoke deejays] and commercial venues remain a cornerstone of the karaoke market, research indicates the great potential to reach more of the home-consumer market through such new formats as DVD, CD-ROM and MIDI-based products."

A laser sing-along

You've got a 287 lb. hormonally-challenged neanderthal with "love" and "hate" tattooed on his knuckles standing so close you can almost taste the anchovies from last night's pizza. And you're going to sell him second-rate karaoke?
KARAOKE: FUN
Continued from page 66

The Singing Machine Co. has been in the Billboard top-10 for five of the top-charted hits from 1995 to the present, with a variety of hits that are popular with karaoke enthusiasts. We’ve also put out our first four-song CD+G titles on our own label, to take advantage of this positive trend. Prior to 1995, only one mass merchant offered a CD-based karaoke system in quantity; now virtually every chain is interested in CD+G, with a dramatic drop in retail price so that such systems (including two-cassette decks) are offered for $100 to $199. We’ll have a mix of 10 cassette and two CD+G units this year.

Both CD+G and laserdisc experienced significant software growth last year, according to Penton Entertainment’s competitive analyses. Some 25 companies released CD+G titles on 43 labels in 1995, up from just 15 firms with 18 labels the year before. An example, Nikkodo has seven labels, up from three; Sound Choice has four, up from one; Pioneer has three, up from one; and DK Karaoke has four, up from two. New firms include All Hits Karaoke Irish, DK Gospel and DK Spanish, Fat Cocketl Megahits, Priddi’s Music, RCA, Singing Machine, Standing Ovation and U.K. Typical prices for four-to-eight-song albums are $19.95 list, or $11 to $16 street. 12 to 14 songs are $29.95 list, $16 to $24 street. 18 to 20 songs are $35 to $50 list, $24 to $30 street. Distributor margin ranges from $19 to $50.

The remix (ROM Chip Karaoke) album offers 10,000 songs, perhaps a hint of things to come with the DVD karaoke version.

Song Brokers, Inc., former in Elmsford, N.Y., in spring 1995 by Dave Kratka, former president of Pocket Songs/Music Minus One, is a karaoke one-stop that now distributes close to 50 lines of hardware, software, accessories, and DJ/KJ equipment, specializing in hard-to-find items, closeouts and imports as well.

“In addition to being Pioneer’s national musical instrument outlet distributor, we handle such well-known labels as DK Karaoke, Music Maestro, Gemini and Nikkodo, Kratka says. “Our dealer base has grown to several hundred music instrument and karaoke specialty stores, as well as major independent and record chains such as Lower, Camelot, Price’s and J&R Music World.”

PLAYING ALONG
One karaoke format casualty last year was Super K (audioscopic with graphics played on the TV) due to unresolved litigation between format developer Micro W and licensee Lonestar Technologies in Hicksville, N.Y. According to Lonestar president Larry Richenstein, “after we shipped some units without the proper label in 1994, no accommodation could be reached and all product stopped last June, Pioneer agreed to ‘Key Code’ some of its karaoke laserdiscs, making them interactive with Lonestar’s Key. Richenstein reports that deals are in the works with other sources to Key Code VHS and CD+G software as well. Pioneer’s main focus is on its new multi-use, multi-format units, Almeu observes. Last July, PNT began shipping its CLD-V860 ($1,099 list). With its newly developed ‘Epsilon-Turn’ mechanism for two-sided play, it handles any digital format, including audio CDs, CD+G, Laser Karaoke and laserdisc movies. A lower-price CLD-760 model was added in October ($599 list), with all features except two-sided play. In September, two new CD+G units debuted, the PDV-310G with a two-tray mechanism ($495 list) and the step-up PDV-3200 ($445 list) with an auto-changer for its three-disc magazines. “We’re now the total karaoke company, playing all disc-based software formats,” Almeu says, “and we’re poised and ready to go with the DVD karaoke version when the market is ready.” Software is formed for the new format, and we can market 3,000 DVD karaoke albums when the time is right.”

Meanwhile, consumers will be able to participate in the third annual Coast to Coast Karaoke Challenge, again co-sponsored by Apple Entertainment and PNT with the final this summer in Orlando, Fla. Last year’s events featured 12,000 karaoke contests in clubs across the country over 21 weeks, with more than 100,000 participants and an estimated 1 million spectators, culminating with the Aug. 26 finale at Vail, Colo. Typical of club owners’ enthusiasm, B.J. Wakuri, general manager of Sally’s on Seattle’s Alki Beach, notes that “since we started karaoke on Thursday nights over three years ago, business has been up about $300,000 over the last 52 Thursdays—about $6,000 a night! The karaoke industry expects that excitement to move into more households this year and beyond.”
Karaoke has become much more pervasive over the last few years, and can be found not only where music has traditionally been sold, but also in new retail and mail-order channels.

Included are major record chains such as Musicland/Sam Goody, Tower Records, Trans World (Record Town, Music World, Coconuts Music & Movies) and Camelot; electronics superstores like Best Buy, Circuit City, Incredible Universe, Radio Shack and Media Play; mass merchants including Wal-Mart, Kmart, Target and Bradlees; musical instrument chains like Sam Ash, Brook’s Music and Pied Piper; department stores focusing on hardware, such as Sears Brand Central and Montgomery Ward; book/music superstores including Borders and Barnes & Noble; catalog houses such as J.C. Penney, Sears Wishbook, Spiegel, Fingerhut, Damark and Traffic Merchandise; and independent music and karaoke specialty stores like J&R Music World in Manhattan and The Singing Store in North Hollywood, Calif.

While cassette hardware and software remains the dominant format due to both affordability and price, the expanding consumer interest in both CD+G and laserdisc has led to the launch of new labels, new series and new and creative in-store displays.

Karaoke distributors and one-stops like Abbey, Bassin and Song Brokers are carrying an increasing number of hardware and software lines, accessories and DJ/KJ (karaoke deejay) supplies. At Song Brokers, president Dave Kratka sees an over-supply of software in some markets, leading to close-out prices in a number of lines. At the same time, expanding opportunities for CD+G and laserdisc, as well as anticipation about the new formats like DVD (digital versatile disc) karaoke, has helped expand his inventory to almost 50 lines, including Pioneer New Media Technologies (PNT).

To meet the growing mass-merchant demand for karaoke, Sound Choice Accompaniment Tracks in Charlotte, N.C., introduced a limited new Performer’s Choice line, available in either a four-song cassette or CD+G version, claimed as an industry first by national accounts manager Mike Lukse.

"The sellthrough was phenomenal in the chains we launched in the fourth quarter, including Wal-Mart, Best Buy and Bradlees," he says. "It was available in 100-piece dump displays, on 128-piece counter spinner displays or on blister cards for island racks."

For this business channel, successful programs usually put software with hardware, rather than software in the music department. Most programs carry limited SKUs of 15 to 30 different titles.

**DISPLAY MODELS**

Record chains primarily go with freestanding floor pedestal displays, which offer more variety. They can hold 200 to 400 pieces of product, usually exposing 150 to 300 titles. Larger chains also are using wall racks with special karaoke sections, rather than putting karaoke product into another music section. As a specialty product, it does best when marketed separately, Lukse observes.

As for music instrument stores, most carry a wide assortment of titles, using pedestal displays like record chains. Most place karaoke in the sheet music department. A growing number of electronics superstores moving into karaoke carry limited SKUs in conjunction with hardware displays: cassette, CD+G and laserdisc.

Gene Settler, president of Boca Raton, Fla.-based The Singing Machine Co., has been in the business since 1982 and has seen steady and reliable growth the past few years—though not as rapid as in the 1986-1987 period. Settler says karaoke is now sold by every mass merchant and at the top 25 consumer electronics chains in the U.S., as well as the leading music retailers.

The bottom line for karaoke retailers is that the category is getting more attention from consumers. At the January Winter Consumer Electronics Show in Las Vegas, more manufacturers were showcasing karaoke product, including cassette, CD+G and laserdisc. "Among our customers, there was a unanimity in the feeling that karaoke is a growing and continuing category," Settler reports. "The electronics buyer for Circuit City called karaoke one of the ‘shining stars’ of audio/video electronics in an otherwise ho-hum holiday sales season. Our major catalog customers are increasing space allotted to karaoke products due to increased demand and profitable sales."

The bottom line for karaoke retailers is that the category is getting more attention from consumers.
Strange ‘Phenomena’ Go To Video
‘X-Files’ Is Just The Tip Of The Iceberg

BY DREW WHEELER

NEW YORK—Whether they’re about alien abductions, ghostly visitations, or saucier sightings, self-titled titles dot- umbral, unexplained phenomena have become a phenomenon unto them- selves.

Twenty years ago, the “phenomena” market was ruled by Sunn Classics, whose low-budget theatrical documentalies included a version of Eirik Von Daken’s best-selling “Charlota Of The Gods” and subsequent searches for the likes of Noah’s Ark or Bigfoot.

Today “unexplained phenomena” has invaded home video on a scale never seen before, thanks to “The X-Files,” the hit Fox TV show about paranormal events and government cover-ups. Fox has been bringing “X-Files” to soft-sell through March 26, and the studio anticipates big sales.

Attracted from the show’s first season, three two-episode cassettes, at $14.98 each, are set for release, including the pilot and installment dealing with alien contacts, DNA experiments, and UFO technology. Fox Video is making the most of the show’s popularity. Each title is introduced by series creator Chris Carter and will include two collector cards of what is described as “original artwork specially designed for each X-Files episode.”

An enclosed order form for “X-Files” merchandise features not only the customary hats and shirts but also a brief introduction to the show’s plot and paranoia, motto: “Trust No One. Foxfoot.” Fox Video is also promoting the series on its World Wide Web site on the Internet.

On a similar trajectory, Paramount Home Video has released three titles from the Paramount Television syndicated series “Phenomena,” which includes the hit series “The X-Files,” the hit Fox TV show about paranormal events and government cover-ups. Paramount has been bringing “Phenomena” to soft-sell through March 26, and the studio anticipates big sales.

“X-Files” is an ongoing investigation of unexplained phenomena, including alien abductions, ghostly visitations, and other paranormal events. The series has been a ratings success since its debut in 1993.

The new DVD release will include episodes from the first season, along with special features such as behind-the-scenes footage and interviews with the cast and crew.

The release of “The X-Files,” which has been a hit internationally, has led to a resurgence of interest in the paranormal on TV. The show’s popularity has also led to the creation of a spin-off series, “Phenomena,” which explores similar themes.

Despite the success of “The X-Files,” the paranormal genre has experienced a decline in recent years. However, the release of this new DVD suggests that interest in the paranormal is far from dead.

As with any new media release, the popularity of “The X-Files” and “Phenomena” is likely to continue to grow, both in terms of sales and viewer interest.

The success of these series suggests that there is a strong audience for the paranormal genre, and that interest in the paranormal is far from dead. As such, the release of this new DVD represents a promising development for the genre as a whole.
REVIEW: MCA/Universal will unleash a Signature Collection special edition laserdisc of "Tremors" (wide, extras, $79.98) April 16. The laserdisc version of the cult hit features interviews with director Ron Underwood and crew, behind-the-scenes footage, outtakes, and explanations of the movie's special effects. Also bowing that date is the sequel, "Tremors 2: Aftershocks" (wide, $34.98).

ON APRIL 2, Columbia Tristar will launch Carl Franklin's "Devil In A Blue Dress," a superb detective story starring Denzel Washington and set in south central Los Angeles in 1948, along with "Pursuasion" (both wide, $39.95). Also due are Gus Van Sant's "To Die For" with Nicole Kidman April 16, "The Money Train" April 30, and Rob Reiner's "The American President" May 14 (each wide, $45.95).

WARNER BRINGS THE "Bridges Of Madison County" (wide, AC-3 Dolby Surrounds), starring Clint Eastwood and Meryl Streep, to laser April 23. Eastwood directed the Robert James Waller story, which grossed $70 million at the box office. "It Takes Two" (wide, $34.98) is due May 7.

MCA WILL RELEASE "How To Make An American Quilt" (wide, THX, $30.98), with Winona Ryder, on disc May 7, plus the Don Knotts Encore Edition of "The Ghost And Mr. Chicken" and "The Reluctant Astronaut" ($59.98), with Don Knotts, and the Rock Hudson and Doris Day double feature "Lover Come Back"/"Send Me No Flowers" ($59.98).

Also on disc from MCA is Spike Lee's extra-ordinary "Clockers" (wide, $39.98), adapted from the Richard Price novel and featuring Delroy Lindo, Meekhi Pfeifer, John Turturro, and Harvey Keitel in the standout cast. Harsh, fatalistic, and haunting, "Clockers" is an inspired work from one of America's most poetic filmmakers.

VOYAGER HAS Akira Kurosawa's "Dodes'ka-den" (wide, $69.95), a bit-sweet ode to a Tokyo slum that was the legendary Japanese director's first color feature. This 1970 masterpiece is letterboxed, with its full aspect ratio intact. David Lean's "Hobson's Choice" ($49.50) is a delightful movie, with Charles Laughton as a gruff widower saddled with three unmarried daughters. "W.C. Fields: 6 Short Films" ($49.95) is a marvelous collection of hilarious shorts, including "The Golf Specialist" and "The Dentist.

WARNERVISION has "Hootie & The Blowfish: Summer Camp With Trucks" (115 mins., $29.98), a collection of 13 songs performed live by the popular band. Also available are "INXS: Live Baby Live" (wide, $39.98); "Creedence Clearwater Revival," "Foreigner: Feels Like The Very First Time," and "Ray Charles—Live" ($39.98 each), as well as "Elton John: Live World Tour" ($34.98).

ALMODOVAR: Image has Pedro Almodovar's "Kika" on disc (wide, $39.99), in which the Spanish director mixes his usual outlandish comedy with elements of a horror thriller. Peter Coyote plays an expatriate American writer who is a serial killer, while Victoria Abril portrays the ultimate TV tabloid journalist.

IMAGE RECENTLY BOwed "Dangerous Minds" with Michelle Pfeiffer (wide, $39.99); an unintentional fashion documentary "Unzipped" (wide, $39.99), in which we follow designer Isaac Mizrahi as he develops a new collection; "Rolling Stone: Voodoo Lounge" which chronicles the band's 1994 tour ($39.99); the offbeat comedy "Lie Down With Lions" (wide, $39.99); and a letterboxed edition of Ron Howard's "Cocoon" (wide, $39.98).

BIGGER COUNTRY: Image has released an outstanding special edition of MGM/UA's "The Big Country" (wide, extras, $79.99), which includes interviews with director William Wyler, Fletcher Benson, and Gregory Peck, a making of documentary; production stills; the shooting script; and an isolated musical score.

REPUBLIC'S "Automatic" ($34.98) is an entertaining cyber thriller starring Oliver Gruner as an android coming to terms with free will and feelings as he struggles to protect an innocent woman. Also available from Republic are the comedy "Rent-A-Kid" with Leslie Nielsen and Christopher Lloyd, the horror tale "Night Of The Scarecrow," the "Babysitter" with Alice Krige, "Riverstone" and J.T. Walsh, and Salzman King's latest erotic tale, "Red Shoe Diaries 6: How I Met My Husband," starring David Duchovny of "The X-Files" (all $34.98).


MCI'S "Richard Pryor: Live In Concert" (78 mins., $29.98) features the groundbreaking comic at the peak of his talent in one of the all-time great stand-up comedy performances.

ELITE HAS TWO laserdiscs of special appeal to horror fans. "A Nightmare On Elm Street" (wide, $39.98) presents the famed chiller in letterboxed form, while "Re-Animator: 10th Anniversary" (wide, extras, $40.98) includes 20 minutes of deleted scenes with the making of documentary by director Stuart Gordon and others involved in creating the ultra-gruesome film.


PIONEER'S "Tommy Boy" (wide or pan-scan, $39.98) brings together the mad Christ Farley, the dour David Spade, and the fetching Icebox.

MCA JUST RELEASED "The Universal Story," "Red Scorpion 2," and "Beastmaster III: The Eye Of Braxus" ($34.98); "To Wong Foo, Thanks For Everything! Julie Newmar" (wide, $39.98); and the outstanding Encore Edicions "Bend Of The River"/"The Far Country" ($39.98) with James Stewart and crime thrillers "Madigan?"/"Charley Varrick" ($59.98), directed by Don Siegel.
THE VIDEO EVERYONE IS WAITING FOR!
The $70 Million Hit That Opened #1 At The Box Office Comes Home!
A Breathtaking Cast:

WHITNEY HOUSTON (The Bodyguard)
ANGELA BASSETT (1993 Best Actress Oscar® nominee for What's Love Got To Do With It)
MYKELTI WILLIAMSON (Forrest Gump)

Whitney Houston and Angela Bassett star in this funny and touching film about four women bonded together by their friendship and unsettled love lives.

THE MOVIE EVERYONE LOVES

**THEATRICAL AUDIENCE RATING***

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**“DEFINITE” PURCHASE INTENT**

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*Independent Research

Featuring the #1 Smash Hit Single “Exhale (Shoop Shoop)” by Whitney Houston, from the #1 Soundtrack Album!

DEALER ORDER DATE:
Pre-Packs: MARCH 22, 1996
Single Unit: MARCH 29, 1996
STREET DATE:
APRIL 23, 1996
CAT. #: 8946
2nd Blockbuster Awards Show Retailer’s Clout

Blockbuster Struts: Blockbuster Entertainment has been taking its lumps in the financial press lately, but not everyone in the industry is tuned in to the second Blockbuster Entertainment Awards on March 6 in Los Angeles. Sources say the chain has plenty of clout in Hollywood.

As Tom Hanks, Jim Carrey, Tom Cruise, Nicole Kidman, Sandra Bullock, Alicia Silverstone, Pierce Brosnan, Coolio and L.V., and Shania Twain trod to the podium to collect their awards, the Fort Lauderdale, Fla.-based retailer proved that it’s not just an ancillary market to the movies.

Hanks made a personal plea to consumers as he accepted the award for favorite actor for his role in "Apollo 13" from Jack Lemmon: "The next time you go into a Blockbuster store, look for the letterboxed version," Hanks said. "Because if you’re watching pan-and-scan, you might as well be watching a commercial."

Carrey, who took home three awards, for "Ace Ventura: Pet Detective," "Dumb And Dumber," and "The Mask," plugged the legitimacy of the awards, in a line, of all, a helpful acceptance speech. Claiming that he “lost to himself” in a few categories last year, Carrey said, "I got down on the Blockbuster Awards last year and thought they were bogus, but now I see they’re not."

Bulluck thanked Blockbuster patrons for her award and the video industry for filling up her leisure time. “The invention of video has been important to me, because it’s been my date for many Saturday nights,” she said.

Music acts Coolio and L.V., TLC, and Twain looked as pleased to receive their Blockbuster awards as they were to receive their Grammy nods.

In recent weeks, Blockbuster has been shaken by rumors that its music division may be sold and by weak sales and quarter video revenues, attributed to rental tape amortization costs. However, the show provided a major image boost for Blockbuster.

The ceremony was also an image builder for the Video Software Dealers Assn., which plugged its “Fast Forward To End Hunger” campaign on the air.

When Andy Garcia appeared to announce Blockbuster’s $100,000 contribution to the club mentioned in mentioned VSDA, members watching the show sweated with pride. “It was probably the first time the name VSDA has ever been mentioned on national television,” says Blockbuster corporate spokesman Mike Caruso. One of the only criticisms of the show is that it aired on Viacom’s UPN network. Comic Rob Schneider even joked that the show would be seen by anyone who tuned in to the second Blockbuster Entertainment Awards on March 6 in Los Angeles.

Last year, the show on CBS drew an estimated 10 million viewers. Since this year’s event was competing against the Comedy Awards, ABC, it was unlikely to have garnered comparable numbers (see story, page 68).

Missing In Marketing: Paramount Home Video is losing its last senior marketing executive. Diane Quon has resigned as VP of marketing at Paramount to relocate to Chicago with her husband. When senior VP Alan Perper left Paramount last year, Quon took over his duties without a title change. Perper, now at Simon Marketing, was never replaced.

When Quon leaves, the marketing functions will fall on six product managers at the company. Executive VP Jack Kanne is still responsible for regional and marketing, but has been overseeing most domestic operations since Eric Doctorow was elevated to president of the division.

While the scrapple for a new exec will make the workload heavier for the remaining staffers, Paramount has already put “Braveheart” to bed. Its hit stores March 12. Paramout’s next big title is the romantic comedy “Sahara,” slated for rental this spring.

Rabbit Ears Merges: Kids’ supplier Rabbit Ears Productions has merged with Millennium Media Group, a Philadelphia-based CD-ROM and Internet-content developer.

Rabbit Ears, best known for its animated storybooks read by celebrities, will continue to self-distribute its video catalog. Product had been handled by BMG Kids, which severed the relationship in November, according to a Rabbit Ears spokeswoman.

In addition to developing interactive product, Rabbit Ears expects to expand its direct-marketing reach under Millennium. The company, continuing to operate from its Connecticut base, has about 60 video titles, as well as audio books, audiocassettes, and CD-ROM releases, and produces Rabbit Ears Radio and the TV program “Celebrate Storytelling.”

Clarification: Shelf Talk’s March 9 column cited Magnum Video as distributor of Dean Martinez’s "The Legend of Billy the Rabbit." That information is correct, but a new company, Magnum Distributors, is alive and well in North Hollywood, Calif. Magnum Distributors — 2003’s title catalog included "The Legend of Billy the Rabbit" and "Jackie Chan" features, in addition to those listed in the March 9 column. We regret the confusion.
Top Video Rentals

(Continued from page 60)

**X-FILES**

(Continued from page 56)

**MUZE KIOSKS**

(Continued from page 50)

being released in CD format. With the eventual backing of Grateful Dead member Bob Weir and media titan Jon Kluge, the partners were able to maintain their powerful catalog of CD-ROM integrated with powerful PCs.

The result was the easy-to-use, touch-screen Muze kiosk now found in more than 2,500 stores. “When Paul and I started this company and its predecessor, the Digital Radio Network, we did it from the point of view of consumers. We asked, ‘What kind of system would we want to see in stores?”’ explains Huxley, who serves as Muze’s president.

“I think that the sensibility of remembering that I’m pretty much a Joe Average music consumer and thinking that people from all walks of life are using our system to find what they want has contributed to the company’s success,” he adds. The key may also lie in Muze’s vast information services. According to Zullo, databases are maintained through diligent communications with manufacturing companies. “We keep open pipelines with thousands of companies. We stay on top of the big ones, and with the smaller companies, we establish links to keep the information flowing.”

A feature of all of the new Muze kiosks is the company’s recently upgraded special-order system. The program allows the product orders directly through the machine or via a combination of a kiosk and store personnel.

“When consumers put their name and address into the machine, the store gets to add them to its mailing list,” Zullo says, noting that retailers can order away from the order system with a wealth of information rape for mailing lists. He adds that about 90% of the older Muze kiosks can be easily upgraded to offer this service.
1996 CARNIVAL LADEN WITH FESTIVITY, SOCIAL CHANGE

Second place went to Karen Ercle for her renditions "Ah Promising" and "Bobbing It." Marcia Miranda took third-place honors with "Search For A Big Song" and "A Whole Lotta Loving."

BAJAN INVASION

On the sosc side, Trinidad Carnival '96 appeared to be rocking to what is being called the "Bajan Invasion," with a strong challenge from a profusion of local makers coming from Barbados.

This year, the Trinidad organizers opened the third annual Socra Monarch contest to international competition. Three Barbadians—Max Fingall, Adrian Clark, and Michael Thomas—and a Grenadian, Ajamo, arrived on the island to challenge the reigning Socra Monarch, Ronnie McIntosh.

The Socra Monarchy, contested on Feb. 17, was won handsomely by "flag calypso king" Superblue, who took home the crown and $100,000 after beating the Barbadians and so.

In steel pan action, Amoco Renegades Steel Orchestra emerged as National Panorama champions, playing a Jist Samaroo arrangement of a DePesto calypso, "Pan In A Rage."

The runner-up was legendary pan arranger Len "Boogeso" Sharpe's Phase 11 Pan Groove playing Denyse Plummer's "Mind Yuh Business."

There was a tie for third place: Witco Desperadores playing "Blasta Off!" couldn't topple Exodus versus David Rudder's poigniant "Case Of The Disappearing Panyards," about how development is leaving the steel orchestras nowhere to practice.

This year, the National Carnival Commission devised a new contest for steel orchestras, which over the past decade have been slowly disappearing from carnival parades due to the logistical problems of moving large numbers of steel pans and the intense competition from truck-borne, amplified brass bands and DJs with mega-watt sound systems.

The new contest, called "On Their highly controversial, mesmerizing 1996 winner, "Hallahlah," inspired by the Christian belief that God was transformed into the flesh and blood Jesus Christ.

In 1992, Minshall, "Song Of The Earth," took that theme even further, overwhelming his competitive steel band enough to make them gather in Trinidad, with Calallow Co.'s astounding mud and silver dramatization of man being created "out of the very mud of the earth," to return to the very mud of the earth," in Minshall's words.

Placing second in the band's year's contest were the legendary calypsonians Big Mike Antoine & Friends for "Legends." Third place went to Richard "Cro" Long's band, Barbarossa, for "Comancheros."

KID STUFF

Elsewhere on the Carnival front, undisputed Kiddie Carnival master champion Richard Bartholomew capped his ninth children's band of choice until this year, which has been so huge, he has 400 children performing "Down By The River." The band have also come Kieron Porse, 1996 Children's King of the Bands, with his menacing portrayal, "The Policeman."

Another children's mas stalwart, Rosalind Gabriel, was second with "Cô Cô, Cô-Là," while the mid-sized children's band title went to Sandra Mathurin's "Color Me." The small children's band of the year title went to Alyn Brown and Deborah Bath-Gift for "Mama Di As Mas."

In one of the season's main competitions, Anra Johnson (who had a Stephen Derek creation "Legends Of The Fire Goddess." Second place went to Rebecca Procop, who played "Explosive Beauty" from the band Hunli—The Wedding. The real fireworks, both literal and figurative, came in the National Carnival King contest, where the use of sophisticated electronics and pyrotechnics by several of the parading kings ushered in a new era of hi-tech displays that are bound to be a big part of future king and queen presentations.

The most incredible display came from Trinidad's youngest Carnival King ever, 19-year-old Fatima College student Geraldo Riviera, from Hunli—The Wedding, who was towering 22-foot-high costume depicting "Rainfest."

Using an eight-button control panel built into his colorful raincoat, Rino "scenarios" suspended above him burst into thunder and lightning, which caused a tropical pyrotechnics工作爆了"rain forest below. Observers were wild.

Placing second was Teddy Edwards, who performed "The Great White Spirit" from Barbarrassa's "Comancheros." After the end of the competition, it was revealed that Edwards complained bitterly that the winning costume was illegal.

ROADMARCHING

The best of the two bands were: The Bruh Incarnate, "Joker," and the highly rated "Jitterbug."

KINDLES OF THE LAND

The year's most imaginative and entertaining kindles of the land were: Christopher "Lion," "Jit," and "K JsonRequest.

On the "chutney side, the Roadmarch was won by Shasta "King David," who was crowned for his rendition of "Another Roadmarch." The competition was judged by Sir Jack Warner, Minister of Social Development, who presented the award to the champion, "King David." The competition was judged by Sir Jack Warner, Minister of Social Development, who presented the award to the champion, "King David."

HONORING LEGENDS

As these young contenders were angling for a crown, top calypso stars of the past and present were being honored in other ceremonies here.

At the Hotel Normandie Feb. 6, Ice Music staged its "Tribute To

Ice Music CEO Eddy Grant, right, disc jockey and producer, Min-

ister Basdeo Panday during a pre-Carni-

day honoring calypso legends.

Calypso Legends," lauding 20 of calypso's top stars.

Honorees included the legendary calypsonian Das Runk, The Hun, Spoiler, Blake, Terror, Black Stalin, Mighty Sparrow, Superblue, Relator, Gabby, Pre-
tender, Gyrene, David Rudder, calypso composers Joker and Mer-

chant, and journalist Phil Sim-

mon.

The event was organized by Ice Music and hosted by CEO Eddy Grant and Prime Minister Panday, and was held in primary tribute to 82-year-old pioneer calypso producer/recording engineer Aubrey Christopher.

CHRISTOPHER TRIBUTE

In the '40s, Christopher established the first sound recording studio in Trinidad and Tobago, pioneering the island's sound recording industry.

He was first to record the Mighty Sparrow in 1966, delivering the artist's first commercial hit, "Jean And Dinah," which won him the Calypso King title that year and initiated perhaps the most significant career in calypso history.

Also honored were guitarist Fitzroy Coleman and bandleader Joe Lew, who has played with three generations of calypso singers.

The enthusiastic audience of calypso industry professionals heard a keynote address by Grant and a special address by Panday.

Grant made an impassioned plea for the government to take steps to curb piracy. "Our artists are like gypsies; they have to go to the United States and beg for a living wage. The money we are spending millions of dollars internally to buy their music but in pirated versions," he said.

Grant petitioned the prime min-

ister to help provide for pioneer calypso composers and performers who have reaped little financial reward from their contribution to the island's indigenous entertainment industry.

He drew attention to the work of two of the honorees seated in the audience, composers Winston "Joker." Devines and Denis Plummer Edwards, aka Merchant.

"These gentlemen, over a career of close to 30 years, have each con-

tributed their share of million dollars to Trinidad and Tobago from monies from Carnival music and tourism," Grant said.

Panday's address. Panday re-

sponded to questions from Billi-

board with promises of unwavering cooperation and support for the island's growing music industry.

"I agree with Eddy Grant," said Panday. "There may be a gold mine here to be tapped."
The group that made a sensation when it first appeared in Los Angeles—some now go "unplugged" in a concert recording that captures its brand of classic rock 'n' roll in full acoustic glory. Joined by onetime members Ace Frehley and Peter Criss, the current Kiss lineup renders touching versions of such classics as "Sure Know Something," "Beth," "Rock And Roll All Nite," and the Stones' "2,000 Man." Furthermore, the album contains material that did not air on the MTV telecast. The Kiss army—loyal as ever—is virtually guaranteed to flip over this release, especially with a full-bodied Kiss tour on the boards for this summer. Rock on!

**HAMELL ON TRIAL**
Big As Life
Jeff Coe
Mercury 528 829

New York-based solo artist Ed Hamell (aka Hamell On Trial) brings to the table a refreshing combination of eclectic fury and acoustic grace, eloquently spinning urban tales in a style that veers between straightforward folk, punk, rock 'n' roll, and spoken word. Among the highlights of a consistently engaging debut album are "SugarTree," "Blood Of The Wolf," "Pap Rallie," "Z-Rox," and "Piccolo Joe"—all of which are recommended for modern rock, triple-A, country and mainstream rock and pop airplay. An enlightened story-teller with a novel musical approach.

**VARIOUS ARTISTS**

**THE BEAVERS**

**SPOTLIGHT**

**THE BEATLES**

**BOOK**

**AUTHOR**

**EDITOR**

**PRODUCER**

**RECORDS**

**LABEL**

**COUNTRY**

**COUNTRY**

**STEVE AZAR**

Hamlet Town
PRODUCER: Joseph Thomas with Steve Azar and A.J. Masters

Reckon with Nashville 51416 1172
Is this a trend? A young singer with no hat, no Mr. Haney-ian wailing voices, no Garth manerisms, and no dad songs. Newcomer Azar co-wrote everything here (except Paul David "I Go Crazy") and showed up for the adept lyrics, especially with ballads. Flus, he sings with an abundance of music that has a Spinners/McLennan spirit of current country music, empha-sizes fluid arrangement and straightforward guitar attack. A pretty solid package.

**JOHN MCEUEN**

Acoustic Traveler
PRODUCERs: Dom Cerabona and John Mceuen

Vanguard 79948
Not really a long band multi-instrumentalist extraordinaire John Mceuen has produced an ambitious, mostly instrumental album that has many possibilities of instruments that have been part of country's bedrock. He runs through a set of mostly original songs on guitar, clawhammer banjo, mandolin, lap guitar and lap steel, backed by stellar pickers, including his son, Jonathan. Highlights include Merle Travis' "I Am A Pilgrim" and Jerry Jeff Walker's "Mr. Bojangles."

**JIMMY AMADIE**

Almost A Man
PRODUCERS: Lucille and Jimmy Amadie

TP Recordings 92213
Pianist Jimmy Amadie, a stalwart side for such artists as Mel Torme and Woody Herman, was sidelined about 30 years ago by increasingly painful ten-don problems but carried on as a jazz educator and author of widely read instructional books. Whether or not this long-in-the-making solo album amounts to "Mr. Amadie's Opus," it is still a strong, swinging presentation of a joyous keyboard talent. Highlights among Amadie's originals include "Vivante" and "Sunrise," each purely driving modalities of "What Now?" the angular lyricism of "Bossa/Swing," and the sweet balladry of "My Lady Lu" and the title track. Foremost among an

(Continued on page 77)
The image contains a page from a document with text related to reviews and previews of music and movies. The text is dense and contains various snippets, likely reviews or previews of different songs, albums, and films. Due to the nature of the content, it is not possible to transcribe the entire document accurately. However, here is a sample of the text to give you an idea of the type of content involved:

**STONE TEMPLE PILOTS**

*Big Bang Baby* (2:28)

**JOSHUA AYRES**

*Before the Rain* (20:50)

**THE CRIPS**

*Beyond the Wire* (20:50)

**JOHN BRONSON**

*Long Hard Lesson* (20:50)

**DANCE**

* marty & I don’t Really Need To* (20:50)

**NEW & NOTEWORTHY**

**SHADOWCAST**

*The Abyss (live version)* (20:50)

**LOVE & ROCKETS**

*Sweet Lovin’ Hangover* (20:50)

**ROCK TRACKS**

*LOVE & ROCKETS* (20:50)

**SINGLEs**

*NEW with the greatest chart potential. CRITICS CHOICE* (20:50)
JOHN LAURISCH/STILL MOTION PICTURES

The Last Supper

A major event in the life of the modern world, the Last Supper has been on display for centuries in the Church of Santa Maria in Aracoeli in Rome. But the last time it was open to the public was in 1951, when it was restored by a team of experts. This year, the museum decided to open it again, and it has been restored to its former glory. The painting is now on display in a special exhibit that includes other works by Leonardo da Vinci and other great masters of the Renaissance.

Laurisch/STILL MOTION PICTURES

The Last Supper

Now, for the first time in over 50 years, the public can once again see the painting in all its splendor. The exhibition includes other works by Leonardo da Vinci and other great masters of the Renaissance, including the Mona Lisa, which is also on display.

Laurisch/STILL MOTION PICTURES

The Last Supper

The Last Supper is a major work of art that has been restored and is now on display in a special exhibit. The painting is one of the most famous works of art in the world, and it has been restored to its former glory. The exhibition includes other works by Leonardo da Vinci and other great masters of the Renaissance, including the Mona Lisa, which is also on display.

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BIRTHS
Boy, Jameson Anthony, to Kathleen Lotz and Michael Teen, Feb. 11 in Burbank, Calif. Mother is national merchandising manager for Warner Bros. Records Inc.
Boy, Jordan, to Liz Berlin and Mike Speranzo, March 3 in Pittsburgh. Mother is a member of band Rusted Root. Father is a musician.
Boy, Harry James Clemente, to Kimberly Manning and Patrick Clifford, March 12 in Austin, Texas. Mother is manager of country roots band Roosterhill. Father is CEO of Otis Records.

DEATHS
Willi Studer, founder of the former Swiss Studer Revox Group of Regensdorf, Switzerland, March 1 after a brief illness. He was 64 years old. Studer started his entrepreneurial career in 1948 in Zurich, adopting U.S. tape recorders for the European market, which he sold under the name Revox. In 1980, Studer entered into a venture with EMT Wilhelm Franz GmbH of Wettingen, Switzerland, with the goal of opening a world market for Studer products. Among its breakthroughs was the sale of a Studer J37 4-track recorder to Abbey Road Studios in London for recording the bulk of the Beatles product. In 1999, Studer sold his company—which, at its 1986 peak, boasted 2,000 employees—to the Swiss Motor Columbia Group. In early 1984, Studer International assembled Studer’s professional division (see story, page 42). Willi Studer was awarded an honorary doctorate in technical sciences from the Swiss Federal Institute of Technology in 1986. He also received, in 1982, the Audio Engineering Society’s gold medal.

Nelson Ernest Hatt, 51, of a stroke, Dec. 8 in Glendale, Calif. Hatt, a trumpeter player, toured during the ’70s with popular bands, including the Glenn Miller Orchestra, the Buddy Rich Band, Woody Herman & The Thundering Herd, and Harry James & His Orchestra. He contributed to several motion picture and television scenes and produced the Mazda car commercial featuring Glenn Miller’s hit “In The Mood.” Hatt worked on many movie and television scores, including those for “Star Trek,” “Rocky II-V,” “The Waltons,” “Happy Days,” and “The Love Boat.” He is survived by his fiancee, Judy Wallace; his sisters, Virginia Hay and Mary Lynn Cantrell; and his brother William E. Hatt.
Listeners Steamed By ‘Love Phones’
Ohio Principal Helps Pull Ads For Show

BY BRADLEY BAMBERG

NEW YORK—There’s nothing like sex to get people stirred up—especially when it’s broadcast on the radio.

Westwood One Entertainment’s syndicated call-in show “Love Phones” has engendered high ratings and complaints over the past three years by mixing frank discussion of sexual matters with irreverent humor. Some say the show is an abomination; others proclaim it a public service.

Originating from WHTZ (Z100) New York and heard on 35 stations nationwide, “Love Phones” is hosted by clinical psychologist Judy Kuriansky, aka Dr. Judy, author of Unplugged: A Guided Tour of Generation Sex. Her co-host, Chris Jagger, acts as sidekick and general instigator.

Michael Farmer, principal of Van Buren Elementary School in Hamilton, Ohio, near Cincinnati, says he was an avid listener of WQYK (Y96) Cincinnati as well as an enthusiastic attendee at line-dance parties sponsored by the station at a local night club. But after hearing “Love Phones,” which is broadcast Monday through Thursday 10 p.m.-midnight, Farmer grew incensed and launched a campaign to get advertisers to pull their commercials from Y96 in protest of what he calls the show’s “pornographic” content.

“I’ve been an educator for 20 years, and I don’t see ‘Love Phones’ as a social service in the least,” Farmer says. “It’s a way of dealing with sexual matters.”

According to Farmer, distasteful humor is the least of the negative qualities of “Love Phones.” “I’ve worked with a lot of abused children over the years,” he says, “and I know it’s not only adults who abuse them—a lot of times it’s older kids abusing younger ones.

“I predict that eventually a 16-year-old will perform a sex act on a younger child, and then he’ll explain to people that it did because of what he heard on the Dr. Judy program,” Farmer adds. “And that’ll be the end of the show. But it’ll be too late for the abused child, who will be affected for the rest of her life.”

Citing listener feedback and a graduate-student study conducted at Albert Einstein College of Medicine in New York, Kuriansky says that rather than causing any harm, the discussions on her show provide help to those who need it most. “Young people often suffer from myths about sex,” she says, “and they need and appreciate accurate information.”

“I’m very proud of what we do on the program,” Kuriansky says, “particularly instances like the one where we got a young girl who had been abused by her father brought shelter... And the show isn’t just about sex but about the deeper psychological aspects of love and relationship.”

Jagger says much of the criticism of “Love Phones” stems from the joking aspects of the show. “God forbid you talk about sex and have a good time,” he says.

“Sex creates a lot of anxiety in people, so it pushes a lot of buttons,” Kuriansky says. “If some of the people who have negative views about the program would just listen more closely and work with us, we’d probably be able to help them.”

After pointing out to businesses that their ads were airing during and around “Love Phones,” Farmer succeeded in getting several of the advertisers to drop their spots. The president of one such company, Wayne Hochstetter of Wooster (Ohio) Motor Ways, says he didn’t know his ads on Y96 ran during “Love Phones.”

“We can’t even pick up the station 200 miles away in Wooster,” Hochstetter says. “But I’m glad Mike Farmer contacted me, because we don’t want our ads associated with a show like [Love Phones].” The content reflects on us, and we don’t want to support trash like that.

“Even if it hurts our bottom line to pull our ads from the station,” Hochstetter continues, “we will give up the exposure in order to take a moral stand.”

According to John Rohm, GM of Y96, advertisers like Hochstetter are the minority. “Only a few have left the show,” he says, “and if we had explained the show to our advertisers in advance to set the stage properly, they might not have gotten upset.”

Farmer says that he believes in “free speech and that everyone has a right to listen to whatever they want. But kids shouldn’t be exposed to that kind of program. I would be much happier if they put it on at midnight. Teenagers don’t go to bed at 10. Whoever thinks so is kidding themselves.”

Rohm says that given the targeted 18-34 demographic, “the 10 o’clock time is entirely appropriate. The FCC says that is a safe harbor for this type of programming.”

For Y96, as with many of the stations carrying “Love Phones,” ratings show that the 18-34 demo tunes into the program enthusiastically. In the early evening, the station pulls in a share of over 10 in Y96’s 18-34 demo.

But, says Farmer, “Love Phones,” the ratings rocket to a 6.4 share 12-plus, split equally by gender.

At Z100, “Love Phones” provides an even bigger jump in ratings over early evening programming, with the show representing the station’s highest share from 5 a.m. to midnight. In the fall ‘95 Arbitron book, Z100 drew a 5.4 share 12-plus at 9 p.m.; at 10 p.m., “Love Phones” begins, the share doubles, to 10.8.

According to Sam Milkman, assistant PD for the station and producer of “Love Phones,” people listen to the show because of a definite need. “When I was growing up, our biggest fear about sex was that we weren’t going to get any,” he says. “Now kids are scared it might kill them. And that’s why you need to have the show on at 10. They need to be able to access it.”

The markets in which “Love Phones” airs range in size from the No. 1 radio market, New York, to market No. 205, Wheeling, W.Va.

(Continued on next page)
Adult Contemporary

| No. 1 || TITLE | ARTIST |
|-------|-------|--------|
| 1     | ONE SWEET DAY | MARIAH CAREY & BOYZ II MEN |
| 2     | BECAUSE YOU LOVED ME | CELINE DION |
| 3     | SO FAR AWAY | ROB STUART |
| 4     | BLEED FOR GOOD | ELTON JOHN |
| 5     | YOU SEE | MADONNA |
| 6     | DON'T CRY | SEAL |
| 7     | NOBODY KNOWS | PHIL COLLINS |
| 8     | I'M NOT LEAVING | GEORGE MICHAEL |
| 9     | ONLY WANNA BE WITH YOU | MARY CHAPIN CARPENTER |
| 10    | AS I LAY ME DOWN | SOPHIE H. BARKS |

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<th>NEWUPS</th>
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<tr>
<td>1</td>
<td>ALWAYS BE MY BABY</td>
<td>MARIAH CAREY</td>
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<tr>
<td>2</td>
<td>THE THINGS WE DO FOR LOVE</td>
<td>AMY GRANT</td>
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<tr>
<td>3</td>
<td>BY HEART</td>
<td>JIM BRICKMAN</td>
</tr>
</tbody>
</table>

Adult Top 40

| No. 1 || TITLE | ARTIST |
|-------|-------|--------|
| 1     | TIME | HOOTIE & THE BLOWFISH |
| 2     | ONE SWEET DAY | MARIAH CAREY & BOYZ II MEN |
| 3     | NAME | GOO GOO DOLLS |
| 4     | BREAKFAST AT TIFFANY'S | DEEP BLUE |
| 5     | MISSING | EVERYTHING BUT THE GIRL |
| 6     | BLEED | ELTON JOHN |
| 7     | ICON | ROCKET BOOGIE |
| 8     | BACH | SEAL |
| 9     | A RICH MAN GOOD MARRIAGE | DEL AMIRI |
| 10    | TIL I HEAR IT FROM YOU | GIN BLOSSOMS |

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<td>WONDER</td>
<td>NATALIE MERCHANT</td>
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<tr>
<td>2</td>
<td>AS I LAY ME DOWN</td>
<td>SOPHIE H. BARKS</td>
</tr>
<tr>
<td>3</td>
<td>I WANT TO COME OVER</td>
<td>MARIAH CAREY</td>
</tr>
<tr>
<td>4</td>
<td>RUN AROUND</td>
<td>BLUES TRAVELER</td>
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LISTENERS STEAMED BY 'LOVE PHONES' (Continued from preceding page)

So, obviously, some small communities are going to have a different take on what is and isn't acceptable in their airspace. Although, according to Jagger, that line of reasoning isn't so far-fetched. When people say, 'Well, our town isn't New York, that's horseshit,' Jagger says, 'As far as I know, people have sex everywhere.'

Westwood One realizes this and put an ad in Westwood One's 'Lost Coast Partner, Laughlin,' host by Dr. Drew Pinsky and Adam Corolla. Both shows run in the hour in their respective time zones, enabling the network to provide a new call-in program at a similar time slot across the country. "Laughlin," which originates from KROQ Los Angeles, is syndicated to 34 stations. Controversy such as that generated by "Love Phones" in Ohio doesn't seem to unsettle Westwood One. Greg Batise, president of Westwood One Entertainment, says that as long as the show follows FCC guidelines and delivers an audience, it's doing its job.

"We only want to put out a good product—we don't decide if something is controversial or not," Pinsky said. "Yes, community standards may be different in Wheeling than in New York. But if we went by what our individual stations are putting out a nationally syndicated show could be anything with Howard Stern: I'm a parent, and it's up to me to control what my kids listen to," Batise adds. "There's a multitude of listeners and advertisers out there, and with each particular program, some radio station has the right to not listen and to not advertise—or do. 'Love Phones' pulls people in... At the end of the day, it's all about ratings."

Looking for a Back Issue of BILLBOARD? To purchase, call 800-745-8922 or (Outside U.S.) 614-382-3322
Ruby is not a girl. Ruby is a band. Lesley Rankine is the girl, and, boy, she's particular.

The hook heavy—Tiny Meat”—the first single from Ruby's Work/Creation debut, “Salt Peter”—is No. 24 on Modern Rock Tracks this week and details “the inability to tell love from lust.” Rankine explains, “Being a hopeless romantic, that happens with every relationship I've ever been in. I'm a born loser, I guess. Rankine continues. "I'm not really someone who's able to be with somebody, and unless they were perfectly suited to me, it's only going to last a couple of months. So I'm not even going to bother."

Even though Tiny Meat is about having a "small, fickle heart" and the trouble that causes, Rankine says the song is often misinterpreted. “It isn't about some guy's (anatomy), although that's what a lot of people think. That's all right—I enjoy the idea of confusing people.

Rankine, a Scot who lives in London, has as her musical mate Mark Walk, an American who lives in Seattle. In the 80s, Rankine fronted the noise band Silverfish, and Walk worked with industrial rocker Pigface. The pairing was natural, Rankine says, because the two share not only musical interests but temperament, too. “Mark and I really well together because he's a bit of an island himself.”

Rankine and Walks conceived the digipack of "Salt Peter" in Seattle. Characteristically, that city applies to Rankine because “it's so easy to be alone there.”

“There's too much pressure on people to pair up,” Rankine says. “ Especially with women—we're always supposed to have our other half. In the beginning, to have a partner was the only way for people to survive. But now that's just not necessary. People say it's safe to be lonely. But I think it's sad to really need someone else. Because when then you're single, you can watch what you want on TV.”

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**Billboard Album Rock Tracks**

**FOR WEEK ENDING MARCH 23, 1996**

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<td>SMASHING PUMPKINS</td>
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<td>3</td>
<td>RUBBERNECK</td>
<td>SMASHING PUMPKINS</td>
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<td>4</td>
<td>PUCKER UP</td>
<td>SMASHING PUMPKINS</td>
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<tr>
<td>5</td>
<td>WATER'S EDGE</td>
<td>RUBY</td>
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<tr>
<td>6</td>
<td>WELCOME TO THE行く RHYTHM }</td>
<td>*THE FANTASTIC</td>
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Two FCC Commissioners To Depart; KVZZ Reclaims Classic Calls As KZZP

Congressional House of Representatives Radio, Television, and Communications Subcommittee Chairman Don Young (R-Alaska) and Rep. John D. Dingell (D-Mich.) have introduced (H.R. 4262) legislation to extend the term of FCC Chairman Dick Hatcher to five years.

Two FCC Commissioners to Depart; KVZZ Reclaims Classic Calls As KZZP

The Republican-controlled House of Representatives Radio, Television, and Communications Subcommittee is poised to extend the term of FCC Chairman Dick Hatcher to five years. Hatcher, who has served as chairman for three years, is expected to be renominated by the FCC for a second term.

KVZZ Reclaims Classic Calls As KZZP

KVZZ, a low-power radio station in the Valley, has changed its call letters to KZZP, reclaiming the classic calls associated with the station.

Classical KING-FM Rules The Roost In Seattle

The National Association of Broadcasters (NAB) has consistently named KING-FM as the top classical music station in the country. The station, which serves the Seattle-Tacoma area, has been a leader in the genre for many years.

YOUTH MIGHT SAY that Brad Eaton’s show on KING-FM Seattle is for the birds. Brad Eaton’s weekday morning show at 7:15, Eaton looks outside and counts the number of pigeons and seagulls on the Denny’s restaurant sign across the street. “It’s a little different for me,” Eaton says about this feature to his listeners. On a one-bird morning, you could expect the sky to be clear. On a three-bird morning, however, you can count on rain.

This fine-feathered forecast is so popular, in fact, that Denny’s has received 400 protest calls from listeners when a plastic owl was put up to prevent people from sitting on the sign.

“I came on the air and discovered that a plastic drenched pseudo-owl,” Eaton recalls with a chuckle. “After about six days of this, the owl was gone.”

This is not the only way Eaton manages to say what he wants to without ever being on the air.

“I think the only thing that I can say would be that I don’t have to be on the air to do the best I can,” Eaton says. “I think this is a good opportunity for people to have a chance to listen to some of the things they enjoy in the comfort of their own homes.”

Eaton has been with KING-FM for over 20 years and is well-known for his unique approach to classical music programming. He has been named one of the top classical music radio hosts in the country, and his show is a staple of Seattle’s classical music community.

In addition to his work on KING-FM, Eaton has also hosted several podcasts and radio shows throughout his career. He has been recognized with numerous awards for his contributions to classical music radio.

Eaton’s dedication to the genre is not lost on his listeners, who have consistently ranked his show as one of the top classical music shows in the country. His show continues to be a leader in the classical music radio landscape, and Eaton remains committed to bringing the best of classical music to Seattle and beyond.

CHRIS CONLEY is named PD at smooth jazz KHHH Denver. He was PD/morning host at WSHH Pittsburgh.

TOM COLLINS is named VP/GM of top 40 WRQK Canton, Ohio. He was GM of WWSR Charleston, Va.

KIP ESSICK is named GM of WBBT Grand Rapids, Mich, and its shipper partners WOOD-AM-FM. Previously PD at WJR Detroit, Essick replaces former owner Bruce Holberg.

BILL LEECKY is named executive VP of the broadcast division of Communications Equity Associates. He was with Bankers Trust and Chase Manhattan.

STEVIE LEE is named senior VP of Communications Equity Associates’ broadcast division. He was with Blackburn Capital Markets.

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**Music Video Programming**

**Newsboys Clip Out Of This World**

**‘Leader’ Reveals Humor Of Christian Group**

**BY BLANE MALL**

SAN FRANCISCO — The Newsboys are on a mission to boldly go where no Christian act has gone before. The rock act is pairing up with director Geoff Moore, who recently shot the Geo Dolly film “Name,” for the unconventional sci-fi music video “Take Me To Your Leader.”

On the adventurous video opens, the band members appear as spaceman-clad astronauts who descend from a spaceship to a green, beautiful planet. Images of gigantic flowers and curious aliens flash to an underscored clink of vocals and catchy harmonies. Shot near Kiama Beach in the band’s home land of Australia, the video showcases the Newsboys’ energetic style as they explore the foreign terrain.

With its colorful look and warped camera images, the clip is easily comparable to funky, high-energy clips from the Red Hot Chili Peppers and the Presidents of The United States Of America. However, the Newsboys’ leader, Peter Furler, admits that the band’s video image hasn’t always been so close to the cutting edge.

“We’ve been a band that hasn’t had a great video career,” Furler says.

Many Christian artists have been plagued with low production budgets and less-than-inspiring videos (Billboard, Nov. 11, 1995). The Newsboys, impressed with Moore’s promo reels, which they received from underground production company Palatcum Pictures, hooked up with the director in an attempt to make a better video.

Moore says that he took on the project “strictly because it was a good song and a good opportunity to go to Australia and work with Australian crews.” The Newsboys’ Christian faith and following did not dissuade the director, who is best known for his modern rock efforts.

“It’s irrelevant to me. They are just a bunch of surfers. I was just impressed with the music,” says Moore, who was reading this article about how Whitney Houston and Mary J. Blige started out in church. U2 with ’The Joshua Tree’ is another good example. It’s kind of ridiculous to classify them because of their beliefs. I’m a filmmaker, and I want to do work that I wouldn’t have done if I had thought they were extremely preachy.”

Moore says that working with the Christian rock act the Newsboys teamed with director Geoff Moore for the theme-thrusted clip “Take Me To Your Leader.” Pictured is Moore, center, and the space-suited-clad Newsboys.

The Newsboys weren’t much different than working with modern rock acts. “They wanted a normal, cool video. I told them what I wanted to do, and they were real lit up about it,” Moore says. “They actually showed a trust in their director.”

Furler says that the band and director had no real disagreements about the music video’s direction.

“There are plenty of videos that don’t rely on a male girl walking around,” says Furler. “Putting aside my beliefs, I still wouldn’t have had something like that in it. There are plenty of creative people who don’t share our beliefs who don’t need that kind of thing in their videos. Creatively, I kept looking at bands like R.E.M. that relied on brain power more than putting some women to shame.”

Besides, he explains, the band prefers a light-hearted, humorous approach. One of the video’s images shows the band hoisting a flag over the alien landscape à la the famous photograph of U.S. soldiers on Iwo Jima.

Geoff Moore came up with that,” says Furler. “I prefer to make a video where you can laugh. Geoff had this great concept and added a story without making a documentary. I think we’re more into humorous videos because we don’t take ourselves too seriously.”

**PRODUCTION NOTES**

**LOS ANGELES**

The Rentals’ “Waiting” is directed by Roman Coppola; Scott Henrikson directed photography. Kops is also the eye behind Butterglove’s “She’s Got The Alshun.”

Director Greg Musalski recently completed the debut clip for Work artist Puff Johnson’s “Forever More.” Rubin Mendoza produced for Oil Factory, and Angel Devara directed photography.

Kenny Ortega directed a posthumous video for "A Boy Like That," a song covered by the late Selena that appears on the album “The Songs Of West Side Story.”

Matthew Rolston is the eye behind Quincy Jones’ “Slow Jams.” June Guterman produced.

**Rage Against The Machine’s “Bulls On Parade” was directed by Peter Christopherson, plus Pix and Catherine Finkenstein co-produced. Dick Buckely directed photography.**

**NEW YORK**

Director Brian Luvur is the eye behind Bahamadia’s “True Honey Buns.” Andrea Hale executive-produced, while Rich Ford produced for Rebecca Filmworks. The director of photography was Barron Claibourne. Thomas “O.T.” Dennis directed Bob Clique’s “Hostage” for 361 Degrees. Dean Mackay produced, and Leeland Krane directed photography.

**NASHVILLE**


**OTHER CITIES**

Mike Lipscombe is the eye behind Babylon Zoo’s “Animal Army.” The clip was directed in London.

Southern Culture On The Skids’ “Cameel Walk” was directed by Francesca. For Vanessa Norris produced. The clip was shot in North Carolina for Alter Ego Films.

Richard Heisop directed the clip for Ace Of Base’s “Never Gonna Say I’m Sorry” for Oil Factory.

**Yella In Black ‘4 Tha E’; Uplifting Spirit Of Harlem**

YElla FELLA: Former N.W.A member Yella pays tribute to the late Easy-E in his debut solo clip, which is appropriately titled “4 Tha E.” The video recreates the day of Easy-E’s funeral—sans chaotic intrusions from the tabloid press and other distractions.

“I didn’t want the video to be exactly like his actual funeral,” says Yella. “That was too Hollywood. I feel like it didn’t do him justice. I wanted to take this opportunity to do the thing that he would have wanted.”

Director Zak Ovi says that the sincerity of the clip may surprise hardcore N.W.A fans.

“It’s not something that you would expect from a former member of N.W.A,” says Ovi.

“4 Tha E was supposed to be a time when people should have felt sorry for him, and the challenge was to bring that to video.”

Yella says that he wanted to make sure that some of the things that Farrer said “are taken care of” during Easy-E’s funeral were captured in the video.

For example, he says that the funeral procession was supposed to travel through the Compton area of L.A., but it ended up entirely bypassing the streets where Easy once dwelled.

“We wanted to take Easy on one last ride through Compton, but that didn’t happen,” says Yella, “so it’s just us. We wanted to do him right in the video.”

The clip, which is filmed in black and white, contains home video footage of the rapper.

HARMONICITIES: The Boys’ Choir Of Harlem is aiming to shake up the stodgy stereotypes about modern choir music with its new clip “Up In Harlem.”

“The song and the video will defy what most people expect from the boys’ choir,” says Derek Pridgen, who directed the clip, which promotes the forthcoming 127th Street/Unnumbered album “B.E.D.—Up In Harlem.”

The choir consists of about 450 boys and girls and is affiliated with the Boys’ Choir of Harlem Academy in New York.

In the video, a choir member stumbles through his first day of school. Eventually, the student is surrounded by the choir, and they walk through the streets of Harlem, N.Y., to deliver an uplifting message in song and spirit.

The video was produced by Vaughn Hylard.

NICK NEWS: Children’s programmer Nickelodeon is getting ready for its ninth annual Kits’ Choice Awards, to be held May 11 at Universal Studios in Universal City, Calif.

Whitney Houston will host the event, which will feature clips selected by the young viewers of the cable channel. Performers are expected to be announced in the coming weeks.

The nominees for favorite musical group are All-4-One, Boyz II Men, Green Day, and TLC. Nominees for favorite song are Brandy’s “Baby,” Cee-lo Featur- ing L.V.’s “Gangsta’s Paradise,” Mariah Carey and Boyz II Men’s “One Sweet Day,” and TLC’s “Waterfalls.”

In other Nickelodeon news, Emmy-nominated composer Bill Mumy will team with “Star Wars” director George Lucas and Gary Hamill in a forthcoming episode of the children’s show “.Of the Faces.”

WHAT’S COOKIN’? MTV Latino is cookin’ up some new programming. The music video channel will debut a new n’roll cooking show “Gustoco” on Friday (22). The program is hosted by Argentine rocker Fabian “Zor- rito” Quintiero.

In addition, MTV Latino is continuing production of its Spanish-language “Unplugged” episodes. Acts recently featured include Soda Stereo and Los Valderramas.

BLUR VISION: British pop artist Blur was captured live at a Denver performance by local clip pro- ducer Bad Crunk. The show is based on a live concert and includes footage of the band.

QUICK CUTS: Motown has decided to distribute the gay-themed video for Diana Ross’ “I Will Survive,” according to the label’s Erica Riggs. The clip had previously been made available only on the U.K. (Billboard, Feb. 17). In other Motown news, former BET staffers Sandra Brooks joins the label as national director of urban videos.

Richard and Stephanie Reines, the duo behind the zany Los Angeles-based clip program “Side, show,” are the eyes behind Goldfinger’s “Here In Your Bed.”

For MTV Latino, Jon Baum joins New York-based Track Marketing as director of promotion and marketing. The Music Zone’s “20/20” exits that post.
FOR WEEK ENDING MARCH 10, 1996

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY DISCS) FOR THE WEEK AHEAD

14 hour poll © 1996 Billboard Co., Inc. Washington, D.C. 20008

Three Polls, One Chart
1. B-52s, "Love Of A Lifetime"
2. Guns N' Roses, "Don't Cry"
3. Oingo Boingo, "We Got the Message"

2. When You Love Me
3. "Lost in the Sun"
4. "It's Raining Again"
5. "When You Come Back"
6. "Black Rain"
7. "That's It"
8. "I Love You"
9. "Blowin' in the Wind"
10. "Don't Let Her Slip Away"

4 evening poll © 1996 Billboard Co., Inc. Washington, D.C. 20008

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BMG CHANGES GET MIXED REACTIONS
(Continued from page 1)

In another change, BMG has junked its quarterly catalog repen- sion program for you, for trying to essentially round deal on catalog product. For ac- counts that direct shipments to a central warehouse, front-line product will be offered at any catalog discount of 3% - 12%, depending on the title; midline product will be offered at an 8% - 12% discount, depending on the title; and, for accounts that direct shipments to a central warehouse, front-line product will be offered at a 12% discount for cassette titles and a 10% discount for CDs. Accounts that ship directly to the public get lower discounts on purchases.

On the new-reveal front, BMG will now allow customers to buy into new-reveal deals until the second Friday beyond release date.

Peter Jones, BMG Distribution pres- ident, says that the new policies, which the company is calling its "partnership program," were made to reflect changes in the marketplace. "Gone is the idea that anything going on in the industry, with the marketplace in transition, we thought it would be a good time to take a com- promise approach on how do we busi- ness," Jones says.

BMG hired consulting firm Booze, Allen to perform a study of the indus- try’s practices. While the study is not complete, the findings were handed over to BMG Distribution manage- ment. "We want to speed up the process under its umbrella; together, they collaborated to craft an approach responsive to industry issues that con- cern us," Jones says.

"Our main goal was to look at things that drive sales and look for ways to take costs out of the system," he adds.

TWO CHANGES AT ISSUE
But there are two changes that are the most controversial. According to Al Wilson, senior VP of merchandise at Milford, Mass.-based Strawberries: the lowering of the re- turn period to 14 days is "insane...an 16% and price increases. (Break-even is the point at which credit for pur- chases and debit for returns are equal)." According executives, the discount for in- purchase wisely and punishing accounts that make big returns.

In making various components of the changes, Jones says the elimination of the quarterly program in favor of ongoing deals for catalog product "serve some of the ups and downs of that process.

Previously catalog product was offered at a discount for limited periods only four times per year. As a result, many merchants that bought lightly on titles often found themselves running out of product. BMG did not replenish their stores until the next discount program kicked in.

In the old way of doing business, one of the major benefits to the merchant was that he or she could buy a certain amount and not be concerned about where the money was going. Jones says: "Neither accounts bought perfectly; or they bought short, and thus lost sales; or they bought heavy, which could hurt the company.

Jones says that the changes should make the selling of catalog product easier. Instead of chaining catalogs sales too tight, BMG is allowing the distribu- tion company to concentrate on mar- keting new product.

In short, BMG doesn't have us big a catalog as other companies, "we are building, not buying market shares," Jones emphasizes. And one of the major benefits it builds catalog is to devel- oping new artists. "We are No. 2 in current market share," he states. "We value that and pursue it." Retailers have mixed reactions to the changes at BMG Distribution.

Strawberries' Wilson says, "The first thing you have to say is that they are trying to commoditize the retailer." For example, leaving the buy-in deals in place until after street date is excellent. And hav- ing the intermediary effect, he says, there is nothing radically new in the program, but it appears that BMG has merged through the warehouse and dis- tributors and incorporated them into its own terms of sale. However, as with most announce- ments of vendor changes, the new part- nership program included what Wilson refers to as the "to the way" component: price increases.

As for companies, Al Wilson, most of BMG's $15.98 titles have been moved to a 3% discount. Although more, many midline titles have been moved back up to front-line prices.

Jones says that while front-line ti- tles that have been moved to $15.98 are all still moving, the company still has a line that sells for $15.98.

Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, says that despite the price in- creases, the positives of the change outweigh the negatives. "I love it," he states. "It is much more efficient to buy at the same price every day than to day by day through an artif- icially created product life cycle.

But the changes are not sitting well with companies that do not have central distribution facilities.

Stan Goman, senior VP at West Sacramento, Calif.-based Tower, says he is extremely unhappy with the BMG changes. He says he is going to penalize Tower, Virgin, HMV, and in- dependent merchants that buy direct.

For example, chains with a central warehouse can get a low discount. But while BMG is the entity to trim the budget CD titles, while direct-buying merchants, like Tower, will get only a small deduction.

"I think it is totally unconscionable that people who have caused the price war [such as Best Buy and Circuit City] have the potential to get a discount than companies like us, who support their catalog and help break new artists," Goman says. He adds that many Tower stores buy more than the central warehouses of the ac- counts that will be rewarded with the low discount.

Other retailers, however, applaud BMG for differentiating between such merchants as Tower and those with their own warehouse operations. Says Goman: "I am pretty sure they don't like the BMG changes in Sacramento. But companies like the Musicland and Trans World Distribution, who have their own warehouses, and others with central warehouses have been subsidizing the extra serv- ises distributors have given for Tower for a discount.

While retailers debate the merits of the BMG program, Jones says that its "twin effect" is part of the process, not the end of the process. We are not fin- ished looking for ways to improve management of the supply chain. All we want is to get the right product at the right place at the right time, as cheaply as we can."
Gold Blooded. Roadrunner band Type O Negative recently earned its first gold record; it's also the first for the company. Pictured during a break in the celebrations, from left, are Monte Conner, VP of A&R, Roadrunner; Mark Abramson, national director of radio promotions, Roadrunner; Cees Wassels, president, Roadrunner; Doug Keogh, senior VP of A&R, Roadrunner; band members Peter Steele, Johnny Kelly, Kenny Hickey, and Josh Silver; and manager Ken Knite.

New Tune-Time. DIC Entertainment and Kid Rhino have joined forces to release product on the new DIC Tune-Time Audio label. Kid Rhino will produce, distribute, and market titles based on DIC's programming. Pictured, from left, are Bob Emmer, executive VP, Rhino Entertainment; Arte Ripp, consultant, DIC; Torne Donnell, senior director, Kid Rhino; Richard Foss, president, Rhino Entertainment; and Andy Heyward, president, DIC Entertainment.

Reader's Page. Gary Theroux, left, senior music editor at Reader's Digest, visits with Patti Page backstage after her performance in Stamford, Conn. Reader's Digest recently released the three-disc set "Patti Page: Greatest Hits And Finest Performances."

Two Of A Kind. R. Kelly, left, and Ronald Isley take a break during the video shoot for "Down Low (Nobody Needs To Know)." Kelly's duet with Isley, a musical hero of his, is the latest single from Kelly's self-titled multi-platinum Jive album.

Country Cares. Country stars Lorrie Morgan, left, and Billy Dean stopped by the St. Jude Children's Research Hospital in Memphis for its annual Country Cares for St. Jude Kids fund-raiser. Pictured with Morgan and Dean is 8-year-old Jaime Adkins, who is being treated for acute myeloid leukemia.

Top Producers. The National Academy of Recording Arts and Sciences honored five of the industry's leading producers at the third annual Producers Forum, which was held this year during the National Assn. of Music Merchants convention. Shown, from left, are Phil Ramone, Tony Brown, Judith Sherman, Don Was, Quincy Jones, and NARAS president/CEO Michael Greene.

Stellar Smiles. CeCe Winans, left, and actress Kim Fields have a great time backstage at the 11th annual Stellar Awards. Winans, who will also appear on the Grammy Awards telecast, performed "Every Time," a track of her current solo album, "Alone In His Presence."

Sweet Success. Matthew Sweet recently received gold certification awards for both of his Zoo Entertainment releases, "Girlfriend" and "100% Fun." Shown sharing the honors, from left, are Sweet's bass player, Tony Marsico; manager Russell Carter; guitarist Ivan Julian; Zoo Entertainment president Lou Maglia; drummer Stuart Johnson; and Sweet.
**Hootie Forms Breaking Imprint**

While the band members and producer Don Gehman left a San Francisco recording studio this winter, they had cut 21 songs, 14 of which ended up on the album "Fairweather Johnson." The remaining tracks will be used for B-sides, soundtrack cuts, and compilations.

The album title comes from the band's term for a fair-weather fan of anything, whether it be the group or a sports team, and is explained in an amusing 90-second snippet on the album.

Although the band denies that the title has any sexual connotation, one can't help but think of the song "90's Girl" from the future album "Cracked Rear View," with Lucy. Rucker recalls. Although the song does not mention layman/critic from the first Hootie album under a new contract negotiated with Atlantic and the band over the last 14 months. "I had no idea how well they were doing," said John. "I had no idea how well they were doing," said John.

**Hootie and the Man**

The first single from "Fairweather Johnson" is the instantly catchy "Old Man & Me," a song reworked from the band's independent 1983 release "Knots-Hill." The song goes to top 40 album, rock modern rock, and triple-A radio April 2. Originally, the band protested its inclusion on the album. "It's a good song," says Bryan. "But once you start playing all those songs that feel like an album long like 'Old Man & Me' seems tired."

Despite 18 months of Hootie-satur- rated airwaves, top 40 programmers say they see no signs of a "Hot 100" for "Old Man & Me." The song has been doing well, but it's not a monster, that will go on to the new album, but it's still a little stiff, it will be very hard on them. [Current single] "Time"

One big difference between "Fairweather Johnson" and "Cracked Rear View/, the new album on the Blowfish to their new Atlantic imprint, Breaking Records. "There are enough Hootie & the Blowfish songs on the world, I think the world is happy with just one," says lead singer Darius Rucker with a laugh.

Instead, the Columbia, S.C.-based band plans to use Breaking Records as a gateway to a bigger audience for bands like Hootie & the Blowfish. The idea, says drummer Jim "Soni" Sonefeld, is to take to the next level. "We were just a band that deserved a chance a little more," says Rucker. "It's just one more for us to have a creative outlet with bands that we're interested in. We just want to sign our friends and give them an outlet to put their music out."

The band has signed John Caldwell, formerly with Atlantic and Steve Stamey's Mountain Goats, and the band's second vocalist, Rucker. "I'm very interested in what we have that's different and what we can do that's new," Caldwell says.

One stratopsheric-selling album may not make a career, but it does make for contract renegotiations. Full-length Atlantic classics, a media hit on the first Hootie album under a new contract negotiated with Atlantic and the band over the last 14 months. "We're looking at what we can do around the album," Caldwell says. "We're looking at what we can do around the album," Caldwell says.
### Billboard Hot 100 Airplay

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### Billboard Hot 100 Single Sales

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<td>Interscope</td>
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<td><em>Fugees</em></td>
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<td>Eddie Izzard</td>
<td>Arista</td>
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<td>The Commitments</td>
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<td>10</td>
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<td>Columbia</td>
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<td>No. 1 of the year</td>
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**The Billboard 200 Chart for March 23, 1996**

- **Artist**: Various
- **Label**: Various
- **Peak Position**: Various
- **Weeks on Chart**: Various

- **New**
  - Steve Earle
  - Warner Bros. | 40 | 10 | The Blinders

- **Hot Shot Debut**
  - Various Artists
  - RCA | 70 | 10 | 101

- **Last Week**
  - Various Artists
  - RCA | 70 | 10 | 101

- **Previous**
  - Various Artists
  - RCA | 70 | 10 | 101
Do you love the charts?

Do you have a favorite chart?

When buying a new release, do you check its chart position? Would you rather see a star performer on a chart than a star perform on a stage? Have you ever memorized an entire chart? Can you recite all the names the “R&B” chart has had through the years? Can you give the date that the Beatles ruled the top 5 spots on the “Hot 100”...and with what songs?

Can you name last week’s #1 hit on the “Hot 100”? Last year’s #1 hit on “The Billboard 200” albums chart?

Last decade’s #1 hit on the “Hot Country” singles chart?

If the charts are music to your eyes, indulge your passion with Joel Whitburn’s Record Research collection. Twenty-eight books brimming with facts and stats on Billboard’s biggest charts. Check ’em out for yourself by calling 414-251-5408 for a catalog, or view sample pages with book descriptions on the Internet at http://www.execpc.com/-record/
Winters Show Discontent Over DC Comics Depiction
BY CHRIS MORRIS

LOS ANGELES—Musicians Johnny and Edgar Winter have sued DC Comics, charging that the firm defamed them in a 1995 comic-book series by depicting them in thinly veiled form as a pair of sadistic,6 hopping,6 psychopathic,6 perpetually6 Western villains.

The suit, filed March 6 in Los Angeles County Superior Court, also names as defendants DC Comics Publisher, Lois Joy撤, and Warner Bros. DC is a division of Time Warner Inc., which also operates Warner Bros.

The genus suit, which also charges the defendants with invasion of privacy and intentional infliction of emotional distress, seeks general and punitive damages to be determined at trial.

The action notes that blues-rock singer/guitarist Johnny Winter and his keyboardist/vocalist brother Edgar were born with the genetic condition albinism; albino man is characterized by white hair, pale skin, and pink eyes. No other nationally recognized musician or entertainment shares the Winters’ unique physical features,” the suit says.

According to the suit, DC’s five-part 1995 series “Riders Of The Word And Such” features a pair of half-human, half-worm characters named Johnny and Edgar Autumn, who are depicted as “having white-pale skin, long white hair, and red eyes … and, with respect to the code-named ‘Johnny Autumn,” wearing a tall, black top hat, which plaintiff Johnny Winter does wear and is known to wear while performing on stage: and in publicity photos.”

To avoid any doubt about the proper way to decipher the code employed by the defendants,” the suit continues, one chapter of the series was titled “Autumn Of Our Discontent.”

“This chapter title is a one-word modification of the famous first line from Shakespeare’s play ‘Hamlet’ and II’ ‘No’ is the winter of our discontent,” the suit states.

Calls placed by Billboard to DC’s legal affairs department seeking comment on the suit had not been returned at press time.

The two clubs spent about $350 million per year in print advertising, record club executives add that the reason clubs have different rules is that they are indeed playing on a different field.

Record club executives and some labels executives add that the record clubs have different rules is that they are indeed playing on a different field.

CLUBS’ BUSINESS COSTS
While record clubs may have a lower cost of goods than retailers, they have many additional and higher costs, too, according to executives at companies affiliated with the clubs.

Also, the clubs generate incremental sales in that they promote catalog product in a way that retail could never hope to match, they say.

“Direct marketing is much more expensive than retail, and record clubs are even more expensive than direct marketing,” says one club executive. “We do heavy transcriptions. We can do 1 million a day, either handling people joining, full-filling orders for existing members, or enrolling new members in other ways. Our costs are substantially higher than others.”

Marketing costs, either from advertisements or communications with members, including printing and paper, can absorb as much as 35% of record club revenues, sources say.

Unlike retailers, record clubs do not get co-operative advertising funds from labels. And record clubs print advertisements of other record labels, which is very expensive, even without taking into consideration that last year they spent $12 billion in paper, they say.

For the most part, clubs manufacture their own CDs, and if they get stuck with extra supply, they cannot return the excess to the suppliers or to the record distributors, proponents of record clubs point out.

Record clubs also pay substantial advances to labels. Also, they have a much higher risk associated with uncollectable accounts than do other distribution channels.

One industry executive, who once oversaw a record club from a corporate position in the company that owned the club, says, “Record clubs suggest a different business than the catalog business or other direct-marketing vehicles.”

The executive says the record club business model involves a high volume of transactions, but the fallout of that strategy are the club’s marketing and turnover. To combat that and recoup their investment, clubs must spend a lot of time and money ensuring that they keep members beyond the introductory orders.

In addition to running a different business, record clubs service a different consumer than does retail. “Club members are people who enjoy the convenience of shopping at home,” says a Columbia House executive.

The NARM study last year found that where club membership and retail customers overlap, there is some cannibalization of retail sales. The study found that by joining the club, some consumers bought, on average, 22 CDs per year from retail. After joining a club, they bought only 16 from retail.

But overall, the study suggests that record clubs stimulate buying, since in the year in which members averaged 16 CDs from record clubs, they also bought, on average, an additional 17 CDs from the club, for a total of 33, 11 more than they bought per year before becoming club members.

RIAA RELEASES ’95 PIRACY STATISTICS
(Continued from page 6)

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Source: Recording Industry Assn. of America
The television commercial for the show was filmed in the Smoky Mountains; Griffith wrote the script himself.

EMI Christian Music Group chairman and founder Billy Ray Curns says that marketing Griffith through television makes perfect sense.

"For a Christian artist in the TV audience," Curns says. "You can't filter the TV channels without finding him on it."

The follow-up retail campaign will be similarly ambitious and wide-reaching, the label says.

Hughes says the album will be sold not only in mainstream and Christian music retail outlets, but in supermarkets, pharmacies, Sam's Club outlets, and numerous other avenues.

Griffith is the national spokesman for Shoney's Restaurants, and Hughes says Sparrow is exploring ways to utilize that tie-in as well, including possible sales in the restaurants. Hughes says there is also a possibility that the project may be sold on the QVC cable channel.

The album is being distributed to 12,000 independent Christian bookstores through Chordant, the distribution arm of EMI Christian Music Group, and to the general market through Capitol.

The television marketing has been handled by Northport, a marketing firm based in Northport, N.Y. "They are also marketing to the [American Assn. of Retired Persons], Parade magazine, and all magazines that are geared directly toward TV viewers," Hughes says. "I do think the key to our marketing will be to build off the notoriety of what Bobbidi was and to make sure that this album is absolutely everywhere." He adds that the momentum the album has gained via television marketing will propel retail sales.

"We feel that both markets will come up and support one another," he says. "We feel that people who have seen the commercial on TV but are not direct-response buyers will see the product at retail and buy... We look forward to the exposure in retail and on TV and hope that this will help reinforce this product to those people who are buying it on TV. We think it is a real partnership between television and retail." The TV campaign will continue even after the in-store date, the label says.

The Krapf, manager of Nashville's Baptist Bookstore, says he expects the album to do well because Griffith is a familiar face to consumers.

He agrees that consumer awareness of the product via the TV ads will be a factor in its success.

"We've already had a customer come in and want to special-order it," he says. "It's definitely something we want to carry."

**MIXING MUSIC AND MINISTRY**

For Griffith, whose television credits include long-running starring roles in the classic "Andy Griffith Show" and the current "Matlock," music and ministry is not a new act for him. Griffith has been singing in an act for medi-tainment. The rest, as they say, is history.

"I've now been in show business 44 years, twice on Broadway," the 67-year-old Griffith says. "I've been married to that man right. I didn't make it as a singer."

He may not have maintained it as a singing career, but his singing on his television shows and a gospel album out in Capitol's 25 years ago.

A key idea for his current project began when producer Steve Tyrell (Linda Ronstadt, James Ingram) was on the set of "Matlock" working on music with Randy Travis for an episode in which Travis was appearing. Tyrell mentioned the project to EMI's Del Bryant, who connected him with Griffith.

Griffith says he thoroughly enjoys working on "I Love To Tell The Story" and is pleased with the results.

"We had the finest studio singers and musicians on that recording," he says. They included drummer Carlos Vega and bassist Leland Sklar.

"The beauty of it was that most of them weren't familiar with the literature, so they gave it a different slant than you might get other-wise.

The album that was marketed on television will be slightly different from the retail set. "We recorded 36 hymns," he says. "We put 33 songs on the TV package, and we have 25 of the same hymns going to the retail package. That's the only major difference between the packages... We have a few extra hymns hidden away in the bush and there are no contract projects.

Some of the selections on the album are medleys that combine two or three songs that have similar lyrics. Among them is the song "Gather We At The River" and "Will The Circle Be Unbroken" are combined, as are "Sweet Hour Of Prayer" and "What A Friend We Have In Jesus."

Among the songs were recorded as stand-alone selections are "How Great Thou Art," "Precious Memories," "We Will Sing Again," "Whispering Hope," "Amazing Grace," and the title track.

"I was afraid of "Amazing Grace," because the word boxy could have it," Griffith says. "But I am so proud of this version, because our version is not the soft version you hear so often. I decided to do it.my way and I think that's the way it's going to be." Griffith says that embracing a new career as a gospel singer has been an unexpected pleasure.

"I never had an idea I would have an opportunity to do something like this," Griffith says. "Nor did I have any idea that it would turn out to be this good... I never thought I had an especially good voice, even when I was trying to get a recording contract. But that's the old me, and I tell you, I'm thrilled by it every time I hear it. So I get a little blessing from myself."

**"BIBBI BOBBI BOBBI" IS CLASSICAL FUN**

(Continued from page 10)

from the "Guess The Composer" contest around the "Bibbi Bobbi" that Delos is spon-soring with some 250 public and commercial radio stations. The label is providing the stations with "Bibbi Bobbi" CDs to give to winners.

On both the public and commercial airwaves, "Heigh Ho! Mozart!" has proved to be a favorite. In fact, last week, the album was nominated for "Best Classical Album" in the 1994 New Horizon award by National Public Radio (see story, page 10).

At commercial WQXR Detroit, PD Dave St. Louis had this to say about the "Bibbi Bobbi" Bach is a natural: "A sequel is quiet, because a lot of people get their classical music from the mass media and television these days—especially when we play 'Heigh Ho,' people go nuts."

When Bruckner, the orchestrator and conductor for both "Heigh Ho!" and "Bibbi Bobbi Bobbi," says that if people liked the first album, they’ll love the second one. "I was working on the first one, scared that it could be really schlock," he says. "The great acceptance of 'Heigh Ho' helped free me up, so I took the arrangements a bit further this time."

Some of the highlights of "Bibbi Bobbi Bobbi" are "Chim Chim Cher-eer" from "Mary Poppins" in the style of Pachelbel, "Someday My Prince Will Come" from "Snow White" as Berlioz, and "Bibbi Bobbi Bop Bo" from "Cinderella" as Bach. The album also features songs from the recent Disney hits "Toy Story," "Pocahontas," "The Lion King," and "Aladdin" done as Barne-stin, Vaughan Williams, Gregorian chant, Chopin, ragtime, and even gospel. As with "Heigh Ho! Mozart!," "Bibbi Bobbi Bobbi" showcases performances by the Delos stable of artists, including pianist Carol Rosenberger, the Shanghai Quartet, and the English Chamber Orchestra, conducted by Fraser.

Fraser's favorite arrangement is his take on the "Ballad Of Davy Crockett" done in the manner of "White Toddle" ("Who's on First?"
) vs. Davy Crockett," he says.) A planned symphonic tour of the U.S. in support of "Bibbi Bobbi" is in the works. Fraser fully lengthen arrangement of "Davy Crockett" as a 20-minute ballet score.

According to Fraser, "Bibbi Bobbi Bobbi" may not be the end of the classification of Disney tunes: He thinks he might have one more album in him. That sounds good to Tom Bartunek, PD of WQXR New York. "These albums show that there can be fun in classical music," he says. "And the whole spectrum of our audience responds to that."
Manson says it was the mutual dis- nance of the band's first meeting that pulled them together. Along with Manson on lead vocals and guitar and Vig on drums, Garbage includes guitarist Duke Erikson on guitar, bass, and keyboards and Steve Marker on guitar. Vig and Erikson had played together in a band called Spiderer. Vig and Marker are partners in Madison, Wis.-based Smart Studios, where Vig produced "Garbage." with the band.

"We all got on so well, and when they asked me what I thought and I said, 'I felt it went horrible,' they said, 'Good, we think that too,' and they asked me back," says Manson, whose Radioactive band Angelfish was breaking up at the time she was approached by Garbage. (Manson remained signed to that label for five more albums.) "When I came back, I felt more confident that they wanted me, and it just clicked.

The success that the band is now experiencing has "totally caught everyone by surprise," says Manson.

The album has spawned three singles—"Vow," "Queer," and "Only When It Rains." The video for the latter two featured MTV Buzz Clips.

Last year, "Vow" peaked at No. 26 on Modern Rock Tracks in June and at No. 97 on Hot 100 Singles in July. "Queer" reached No. 12 on Modern Rock Tracks in November but failed to garner enough top 40 spins to land it on Hot 100.

This week, "Only When It Rains" is No. 19 on Modern Rock Tracks and No. 65 on the Hot 100.

The band's songs are published by Rondor Music.

"(What's) Love Got to Do With It," by Almo Sounds, which is owned by A&M Records co-founders Herb Alpert and Jerry Moss, likens the development of Garbage to the making of a television show. "When everything is perfect, the snow is powdery, the sun is warm, and it all comes together and the world looks lovely," says his. "This project is like that. Everyone listened to this record, really paid attention, and we're very grateful for everyone's support. This is how the music business should be; people listened to the music and just got off on it."

The first two radio programmers to get behind Garbage were Marco Collins, music director at KNDD (the End) Seattle, and Lisa Worden, station manager at KROQ Los Angeles, who both stumbled across Garbage's vengeance-filled "Vow" in U.K. CD magazine Volume in May 1995.

"This album is one of my top three albums last year," says Worden. "The songs are simply awesome and Vig is my favorite player. For me, it just really stood out on the air."

However, when modern rock radio pumped on "Vow," the album wasn't enough for the band for several months because Garbage was still recording the set (it took a year to do so), and there was little press to capitalize on the band's popularity.

Bob Bortnick, director of A&R at Arista, says he signed them long enough to finish because Vig was producing Soul Asylum's latest effort, "Let Your Dim Light Shine," and because there were not enough musicians to piece together in the studio.

Since "Vow" never got its full 120-minute play, "Lifelines," one song that only appeared on MTV's "MTV 120 Minutes" and local outlet, it may be resurrected, according to Robert Smith, bassist at The Cure at least by phone. The song was a more dance-oriented "Stupid Girl" is also a contender for the next single.

John Aartale, purchasing manager of the 153-store National Record Mart chain, says "Queer" may have "been too odd to become a huge hit, while "Only When It Rains" contains a more obvious hook. This audience seems to have been impacted earlier than it did, but it just took the right video and song and push it over the edge," says Aartale.

"This is starting to feel like a hit," says Smith. "It's been really satisfying, from the first days of knowing we had a great record and a great band to months later when it finally broke through the clouds. Our main task now is to make "Only Happy When It Rains" a very big hit."

Performing at some modern rock station-sponsored holiday concerts, they took to the stage in one of KROQ's most notably KROQ's Most Acoustic Christmas, helped pave the way for the band's success, according to Smith.

"To say this is a radio-driven project isn't 100% true," says Kremen. "MTV had a lot to do with it, has done touring and the fact that this band did everything they needed to do. Every market they play, we see sales double and triple."

Ironically, Bortnick says, Garbage had a difficult time breaking through because "they changed the band's mind after it had fun making the "Vow" video clip, for which director Sam Bayer opted with the band performing live to tracks.

After a short winter tour and some radio shows, Garbage, which is booked as Kevin Grazier for the time, has signed with Arias A Arts Agency, hit the road in early March for a tour that keeps the group in Europe for two to three weeks. Garbage returns to the U.S. in April for dates through the summer.

In another twist of irony, Almo, noticeably missed out on signing Garbage, which is signed to the BMG-distributed Mushroom U.K. Records, for all territories except North America. Mushroom was looking for a North American partner when Bortnick met with the band's managers, Shannon O'Shea and Meredith Cork at SOS Management Ltd., in London.

Bortnick explains, "They were the best-sounding demos I've ever heard. I was really didn't know anything. I had only been at Arista for three weeks and there were tons of [other labels] throwing money at them. I got a call from Shannon asking why I didn't say anything, and she said that she said that the band liked the idea of working with a new company. The band was also very aware of the A&M legacy and are huge [Herb Alpert & the Tijuana Brass] fans."

Bortnick says he was nervous about meeting with the band, and in turn was nervous about meeting with Bortnick. "When my group sent a garbage truck to pick up Mosh from the airport in Madison when he came to meet the band for the first time," says Bortnick.

Both Smith and Bortnick say the possibility of releasing a B-sides album has been tossed around in marketing meetings.

An album's worth of live recordings and B-sides recorded for the band's tour tapes is already in the can. However, Smith says he wants to wait until the time is right to lease such a collection.

"We recorded about eight songs for the U.K.," says Manson. "We went and recorded in three different nights. It was great fun to do, and we played it more with a touch of tech- nology sounds and dub mixes of songs. We have a house mix of "Dog New China," a song we wrote on the tour, that we've been packaging the singles in the U.K., too. We did aluminum sleeves, rubber sleeves, and a hologram sleeve.

"You can almost see the Vic Chesnutt song "Kick My Ass" for the singer-songwriter's "Sweat Relief" tribute album, which is due in June on Columbia.

What I don't want to see happen is people just putting products on the shelf, putting them in package- shop and sell a lot of records. It's not that easy," he says.

Beuge emphasized that artist selection is getting tougher. Nonetheless, the network steers students Darvin Barrett, trumpet; Gino Danis, saxophone; Ofer Ganz, guitar; Thomas Haynes, trombone; Keala Kahau, drum; Hayan Lu, Mouth Organ; and Sean Thomas on drums, along with PDI's consultant Carol J. Atkins.

The Thelemic Mystic Institute of Jazz is located in New York City's East Village. The new music is being heralded as an out- pace of the decades-old tradition of jazz-album interpretations of older standards. The new band is focusing on overwritten versions of the '20s through the '50s, and his group interpret songs by Sting, Sade, Don Henley, Peter Gabriel, Stevie Wonder, and other latter-day hit makers that have achieved the status of new "standards."

BILL HOLLAND
Celine Dion Finally Gets Her Day

THE LONG DAY is finally over. After 16 record-break- ing weeks, "One Day (Night)" by Mariah Carey and Boyz II Men rumbles into No. 1 on the Hot 100 by Celine Dion’s "Because You Loved Me" from the film "UP Close & Personal." This is Dion’s second chart-topper after "The Power Of Love" in 1993.

Amazingly, Carey has monopolized the No. 1 position for 24 of the last 25 weeks. Since Sept. 30, 1995, when "Fantasy" entered at the top of the charts, she has been the No. 1 song for 26 weeks.

Boyz II Men were also No. 1 for 16 weeks in a row, when "I’ll Make Love To You" had a 14-week run that was followed immediately by the first two weeks of an uninterrupted six-week run for "On Bended Knee." Elvis Presley was the first artist to be No. 1 for 16 weeks in a row, when "Don’t Be Cruel"/"Hound Dog" held sway for 11 weeks in 1956, followed for five weeks by "Love Me Tender."

"Because You Loved Me" was not the first collaboration between Dion and songwriter Bernie Warren; this is their fourth chart single together. Until now, their most successful partnership was on "If You Asked Me To," which hit No. 4 in 1993. "Because You Loved Me" is Warren’s biggest hit since Ace Of Base’s "Don’t Turn Around," which she wrote with Albert Hammond for Tina Turner.


With Dion moving to No. 1 and the Tony Rich Project jumping 4-2, this is only the second week since Nov. 25, 1985, that a song from the soundtrack to "Waiting To Exhale" has not been in the top two. Thanks to a succession of releases from Houston, Mary J. Blige, and Brandy, an "Exhale" single has been No. 1 or No. 2 every week except that of Feb. 17, when "Missing" by Everything But The Girl replaced Houston’s single in the No. 2 position.

Meanwhile, another "Exhale" track is ready to spring up the chart. "Count On Me" by Houston and CeCe Winans is the second-highest new entry, at No. 32. It’s the third time that Houston has had a chart single with a duet partner, following "Hold Me" with Teddy Pendergrass in 1984 and "It’s Gonna Take A Moment" with Lenny Welch in 1986.

The highest debut of the week belongs to the Beatles, who enter at No. 11 with "Real Love." That’s one rung lower than the debut of "Free As A Bird" a few weeks back.
ARISTA'S '96 GRAMMY GALA!

From the Movers and Shakers...

Clive Davis, Quincy Jones, Whitney Houston,
Bobby Brown and Bonnie Raitt

Brandy, Linda Thompson
and David Foster

Producer of the Year
Kenny "Babyface" Edmonds

Clive Davis and Annie Lennox

Natalie Cole and Barry Gibb

Tony Bennett, Doug Morris
and Clive Davis

Charles Koppelman
and Ahmet Ertegun

Bad Boy President Sean "Puffy" Combs
congratulates Faith Evans on her
Platinum debut album

Petey Jones, Toni Braxton
and Strauss Zelnick

Antonio "L.A." Reid, Kenny "Babyface"
Edmonds, Russell Simmons and Roy Lott

Rowdy President Dallas
Austin congratulates Monica
on her Platinum debut album

Clive Davis and
Joan Osborne

Warner's Bob Daly and Carole Bayer-Sager
with Barbara and Marvin Davis

Casey Kasem
and Dick Clark

Rudi Gassner, Monti Lueftner
and Kenny G

Clive Davis and Coolio

Monica thrills everyone
with two hits from her
Platinum debut album

Country's top female star
Pam Tillis performs two songs
from her recent Platinum album

Faith Evans rocks the
room with "Soon As I
Get Home" and Exhale's
"Kissing You"

Brandy belts out "Sittin' Up
In My Room," her #1 hit
from the Waiting To Exhale
soundtrack album

Mary J. Blige gives her all
with "Not Gon' Cry,"
her #1 hit from Exhale

Chaka Khan performs a stunning rendition of
Exhale's "My Funny Valentine," and then
electrifies the crowd with
"I'm Every Woman"

to the Magical Finale

A very special moment to celebrate the 5X Platinum success of the "Waiting To Exhale" soundtrack album. Clive Davis, Bill Mechanic, President/COO Fox Filmed Entertainment, Faith Evans,
Mary J. Blige, Sonja Marie, Toni Braxton. Album Producer Kenny "Babyface" Edmonds,
Chaka Khan, CeCe Winans, Chante Moore, Whitney Houston and Brandy.

An Electrifying Night From Start To Finish!
March 26

SONGS IN THE KEY OF X  Music From and Inspired by “THE X-FILES”

Frank Black • William S. Burroughs & R.E.M. • Nick Cave and the Bad Seeds
Elvis Costello with Brian Eno • Sheryl Crow • Danzig • Filter • Foo Fighters
Screamin’ Jay Hawkins • Meat Puppets • P.M. Dawn (with lyrics by David Was and Chris Carter)
Mark Snow • Soul Coughing • Rob Zombie and Alice Cooper