German Music Biz Poised For Chart Overhaul

BY WOLFGANG SPAHR

HAMBURG—The German record industry will enter a new era as well as a new year on Jan. 1, 1997.

From that date, the country's primary album and singles charts will be compiled using only electronic point-of-sale (EPOS) data, an advance that is expected to have profound implications for every area of the music business here.

The change also brings Germany, the world's third-largest music market, in line with such other major territories.

(Continued on page 95)

Tejano Acts Team For Benefit Album

BY RAMIRO BURR

SAN ANTONIO, Texas—Nearly three dozen leading Tex-Mex artists have teamed to lend their time and voices to a benefit album recorded for a Texas AIDS foundation.

(Continued on page 97)

Flamenco Stars Honor Spanish Civil War Vets

SEE PAGE 65

Babyface: Epic's Superstar Becomes One-Man Industry

BY J.R. REYNOLDS

LOS ANGELES—Kenneth "Babyface" Edmonds has established himself as the heir apparent to quintessential entertainment business juggernaut Quincy Jones. There are nine songs on the Hot 100 Singles chart that Edmonds has a hand in as artist, producer, songwriter, or label owner. And with "The Day," Edmonds' recently released Epic album, outpacing initial sales of his previous five recordings, Edmonds is reaching new heights.

"One of the great things about his new album is its depth," says Epic Records Group chairman (U.S.) David Geffen. "It's four or five singles deep, and this project has gained the greatest [consumer] acceptance of all his other [solo] albums."

Released Oct. 29 internationally, "The Day," debuted at No. 6 on the Billboard 200, giving the artist his highest-charting album yet (Billboard, Sept. 14). According to SoundScan, 180,000 units have been sold to date.

Says Epic (U.S.) president Richard Griffiths, "The market place has changed for Kenny. All his [songwriting and production] success with other artists, such as Madonna and [Eric] Clapton, has helped consumers to get ready for..."

(Continued on page 96)

Labels Take Steps To Avoid 4th-Quarter Product Glut

BY DON JEFFREY

NEW YORK—Last fall, retailers complained that labels released too many albums at once and that it was therefore difficult to properly promote and sell them.

Many record companies took the criticism seriously and spread out big titles more evenly this year, a strategy that allows them to keep working on releases that might have otherwise been buried amid a fourth-quarter product glut (Billboard, Dec. 21, 1996).

Wayne Chernin, national director of sales and field marketing for Island Records, says, "The tone we got at Island and [PolyGram Group Distribution] was that everything waited for the fourth quarter and nothing drove the business for the other 10 months..."

Jim Haumann, senior buyer for retailer Spec's Music, says, "I still think it's the business of labels to always put out huge things in the fourth quarter. But I think they have gotten it out a little more than they used to..."

(Continued on page 97)

U.K.'s Baby Bird Hatches On Echo

BY PAUL SEXTON

LONDON—Baby Bird is probably the only "overnight" British chart sensa-

tion to have a secret past involving 400 songs and four homemade albums in less than a year.

(Continued on page 95)
THE SOUNDTRACK SHE

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SHERYL CROW'S "WINDING ROAD"

No matter who professes directions, every great journey eventually takes place in solitude, and the surest way to find one's footing along the difficult route is to be forced to grope your way in the darkness.

For someone who overanalyses everything, I've tried to take a less-sensory approach to my music. In the moment, says singer/songwriter Sheryl Crow, describing the origins of "Everyday Is A Winding Road," the apt second single from her recent "Sheryl Crow" album (A&M), the far superior sequel to her 1986 "Tuesday Night Music Club." I was building something inside myself that I didn't want anyone else to know about. And I knew that I didn't want anyone else to know about my songs as well.

Crow is careful to add that the track's structure "was inspired by a drum loop by Brian MclLood and composed with Jeff Trott, a member of my band," noting that Trott teamed with her to co-write the new all-around hit. "It's a great-what I would say—song with a new, I think, a new machine." A&M, who has purchased "Tuesday Night Music Club" since its Aug. 3, 1986, release or caught Crow's televised acceptance speech in 1986 for best new artist and two other Grammys is aware, she has always made an atypically generous thing of crediting her musical colleagues, whether in liner notes or from award-show lectures. Indeed, her Grammy acceptance set new standards—unimaginable by-name acknowledgment of every person involved with an acclaimed recording project, from the music publisher who discovered her—her sister, the outside producer (Hugh Padgham) who guided her into A&M's top A&R exec (David Anderle), on through the entire personnel of the Tuesday Night Music Club, to her drummer—a no-name producer (Bill Bottrell), as well as her tour band.

Two of the band: "Tuesday Night Music Club" sold some 8 million copies and Sept. 24, when Crow received her latest all-action greatest hits collection, reconnected to the former record have a renewed or unprecedented boost in their career fortunes. Each Club member who was also the first to accomplish a number 1 hit on the Billboard Hot 100, the debut record's at least one of her albums with Crow. Either of those 2 histories has been a surprise to some, her other hits have sold out, and sold as well. But she's left to wonder why they didn't stumble upon a Hollywood enclave of the He-Man Woman-Haters Club.

"Sheryl Crow" is a single of the singles off the uneven "Tuesday" but found the self-produced "Sheryl Crow" (she conceived 80% of the record and played the bulk of the instruments) to be a more enthralling and cogent work, this observer felt (at least attacks on Crow were unconvincing. She has been repeatedly cast as a Chuzzlewit without musicos. And yet Crow, born Feb. 11, 1962, in Kennett, Mo., grew up listening to norm Bernard and dad Wendell's amateur swing band jam in her living room. She learned to play Joni Mitchell's "Both Sides Now" on the piano. A year later and the band that had a hit with "Tuesday Night Music Club" played in the basement. She was first heard by Crow in the moment, says singer/songwriter Sheryl Crow, describing the origins of "Everyday Is A Winding Road."
VOCES CARRY

‘Mutant’ Music Is The New Alternative

(The following is part of an occasional series of articles by Billboard readers regarding opinions on the entertainment industry.)

BY WAMMO

The other day, I was poking around at a garage sale and stumbled across an old 78 of The Sons Of The Pioneers doing “Tumbling Tumbleweeds” and “Cowboy Waltz” which is a song that always makes me think of the Marlboro Man. As I opened the record, it had a few cracks and a little dust on it, but it still held up. I took it home and slapped it on the old Victrola. Chills, baby, chills.

Since Kurt Cobain danced the Hemingway shuffle, the entire “alternative” genre has taken a serious downward slide. It happens time and time again—a new style of artistic expression pops up, and suddenly there are hundreds of copycats hopping on the bandwagon. You know the story—bozos in cars are cruising around blasting Billy Ocean or Foreigner. The exact thing you know, they are driving, by cranking your favorite band or even, a sucksuck carbon copy of your favorite band. It’s enough to drive the old-schoolers to suicide.

Like me, a lot of underground fans have been thinking to old country music, jazz, swing, and lounge. I’m not talking about the Nashville Network, new wave, poofy-dog head, trash alternative country. I’m talking good ol’ slap bass, pedal steel, no gate on the snare (or usually, no drums at all). It’s too damn hard to find, much music, swing, and lounge.

‘Tumbling Tumbleweeds’ is the earliest country music, the one I know music, swing, and lounge. I’m not talking about the Nashville Network, new wave, poofy-dog head, trash alternative country. I’m talking good ol’ slap bass, pedal steel, no gate on the snare (or usually, no drums at all). It’s too damn hard to find, much music, swing, and lounge.

Austin, Texas, they had Don Valley & the Pure Texas Band and the Bad Livers open for them. That was a hoot—I mean, the Bad Livers yodeling lonesome cowboy songs, and the Bad Livers kicking serious bluegrass. The crowd loved it, and when the Bad Livers were ready to hit the next couple of songs, one of the old-timers (John Darnell, to be exact), waved them off and said “Next time you guys come back, why don’t you bring some bluegrass?” They got a laugh out of that, and the crowd was right behind them.

Peter, don’t you know, how good the Bad Livers are?

Ethereal

While I applaud Billboard’s editorial focus on music’s potential for social change (“Socially Conscious Artists Speak Out”) by Elena Dumano and “Can Music Be A Catalyst For Change?” by Charles M. Young), I consider it an overstatement to suggest that the struggle for gay/lesbian/bisexual equals rights and visibility was not mentioned along with that of African-Americans, Native American, and people of color.

The music of many gay/lesbian artists and pioneers of the women’s music movement (Catie Curtis, Extra Fancy, David Clement, Tom Robinson, Romany Kovacs, Alix Dobkin, Cris Williamson, Furg, Meg Christian, Holly Near, the Late, and The Lesbian American Music Awards, honored artists whose contributions included both political and nonpolitical music. While artists such as Melissa Etheridge and Elton John do not sing specifically of gay themes, their choice to be “out” has had positive effects that are arguably as important as the contributions of more politically driven artists.

Tom McCormick
Co-Executive Producer
GLAM A New York

Wammo’s first album, “Fat Headed Stranger,” was released Nov. 19 on Muth Almighty/Mercury Records.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

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**Fox’s ‘ID’ Home Video Is Ready To Explode At Retail**

**By Eileen Fitzpatrick**

Los Angeles—"Independence Hall" may be its closest competitor, but nearly 22 million units of the title have been shipped to stores, says the president of 20th Century Fox Home Entertainment.

The "ID" shipment just edges out those of Buena Vista Home Video’s "The Lion King," which has sold 21.9 million units Oct. 31, according to the supplier.

"We went on sale Nov. 22, priced at $22.98.

The number of units shipped, which Fox reported at 21,594,575, includes two- and Canadian wholesale- and retail sales, according to president Bob DeLellis. Fox estimates that more than 100,000 stores will stock "ID," with many centering in-store marketing campaigns around the title.

In fact, Wal-Mart re-opened all of its 3,279 stores at 12:01 a.m. on Friday (Nov. 22) to sell "ID."

A Wal-Mart spokeswoman says the "ID" promotion is part of a 48-hour marathon sale that will also feature discounted electronic merchandise.

Other chains, including Musicland, "will buy, they are not planning midnight sales."

"We’re expecting it to be our biggest title this season," says Best Buy spokesman Michael Pidzak. "If you can get them into your store, you’ll get from an expanding legitimate music industry."

Smitey notes that this was the first discussion European record companies have had with the Chinese. Adds Perry, "It’s interesting that the other industries on the mission (including banking and insurance) tended to have the same concerns as we do over market access," said Perry.

Success says that the music-industry delegation to Beijing was planning to cite piracy statistics in the city but that Britian’s advisers (themselves cautioned by IFPI officials) recommended against it. "Following the U.S.-Sino piracy talks last summer," says one of the missions ended.

The debate, Chinese government officials "are playing at a very high level. It is difficult for the European delegation to lecture the Chinese about piracy."

The music executives emphasize issues of market access but stress that their companies are not preparing to take over the local market and flood it with Western music. "Our companies seek primarily to meet the vast potential demand for local and Western Chinese music, thereby promoting a healthy, indigenous culture, not under-mining it," says a source.

Polygram’s Cheng reports that his company recently recorded in Beijing a classical music CD featuring Chinese musicians, which he says is doing well in Southeast Asian markets and will soon be released worldwide. He adds that Chinese industry officials were "very receptive" to working together on similar projects.

Cheng also points to Hong Kong pop star Faye Wong. "Today, she is the biggest female Chinese artist in Southeast Asia, huge in Taiwan—and she’s from Beijing. We are talking to the Chinese:" These are your talents."

J.C. Giouf, IFPI regional director for Southeast Asia, says the Chinese (Continued on page 94)

**EMI Profits Up In 1st Post-Demerger Figures**

**By Jeff Clark-Reads**

London—The EMI Group’s first financial figures since its demerger from the former giant’s rise in profits of almost 10%, but chairman Colin Southgate says that, despite aces of press speculation, he still has not had a serious offer to buy the company.

Southgate describes himself as "very pleasantly surprised" by the results of EMI Music’s 18-th-month operating profit up 9.4% on the same period last year to £184.44 million. This figure is before tax and exceptional items.

The EMI Group encompasses the record and publishing operations within EMI Music and the HMV international retail chain; these operations were split off from the former Thorn EMI. In the figures released Nov. 19, EMI Music’s operating profit was up 5.9% to £229.95 million on sales of £1.83 billion. This sales total fell from £1.96 billion in the same period last year. HMV had sales up 17.4% to £992.65 million but showed a loss of £18.42 million.

However, HMV is now entering its main sales period of the year; in 1996, after its first post-acquisition year, the company made a full-year profit of £28.83 million. Its losses in the latest figures are a reflection of its entry into the video market (see page 13) and the launch of HMV Direct in the U.K. (Billboard, Nov. 23).

A statement from EMI Group says EMI Music achieved seven million-unit-selling albums in the six months covered by the figures, with worldwide CD single sales up by 19.4%.

EMI Music has had conspicuous success with George Michael’s debut album for Virgin, “Older;” the emer (Continued on page 97)

**Castle Founder Terry Shand To Exit Company**

**By John Ferguson**

London—Terry Shand, founder and chairman of U.K.-based Castle Communications, will part company with the group next year, according to well-placed sources.

The audiovisual operation, which was acquired by the U.S.-based group Alliance Entertainment two years ago, is a major force in the U.K. catalog sector and has subsidiaries in the U.S. and Canada.

Shand was unable to comment on the reports that he is leaving, but industry sources say he will exit Castle in March next year, although he is expected to remain in the music industry.

Shand is understood to have had a different vision for the future role of Castle within the group than that held by Alliance chairman Al Teller. In August, Teller assumed the chairmanship of Alliance and is planning a restructuring of the group’s activities (Billboard, Sept. 26).

Alliance executives had not responded to calls seeking comment by press time.

It is estimated that Castle, a publicly quoted company in the U.K. before its acquisition by Alliance, will have rev (Continued on page 93)

**NMRA Vet Leonard Feist Dies Exec Helped Push ’76 Copyright Act**

**By Irv Liechman**

New York—Leonard Feist, whose career in music publishing included an almost 30-year, high-profile association with the trade group National Music Publishers’ Assn. (NMRA), died here Nov. 18 at the Jewish Home and Hospital for the Aged. Feist would have been 86 Dec. 12.

Even before he made his own mark on the business, Feist, born in Pelham, N.Y., named a name in the regional publishing circles. His father was Leo Feist, a pioneering Tin Pan Alley music publisher whose name would live on as part of the old Big 3 music company once owned by M-G-M; Robbins/Feist/Miller.

Until the company was sold to M-G-M in the mid-’80s, Leonard Feist spent three years with the firm after graduating from Yale University in 1952. For 20 years after leaving his father’s company, Feist turned to classical and concert music with two firms, Century Music and Mercury Music, he operated with his brother Milton.

Although he did not have a law degree, Feist, as befitting his role at NMRA—first as executive vp to run from 1955 to 1966 and then as president from 1976 to 1984—had a sophisticated understanding of copyright law. He played a role in fashioning, with the interests of writers and publishers in mind, the 1976 revision of the Copyright Act. Until then, despite significant technological change, copyright law was largely dictated by legislation enacted in 1909.

"No lawyer or layman was more influential than Leonard in getting Congress to pass the revision in 1976," says Ed Cranner, a copyright attorney and former president of BMI who was a longtime friend and associate of Feist. "For that effort alone, he should go down in history." Also, Cranner notes, Feist was "instrumental in taking NMRA from a moribund state and making it into a vital force in our industry." Feist, a dapper, good-natured man, worked in an advisory capacity for NMRA for another two years after (Continued on page 1a)

**Triple-A Concert Package Canceled**

**By Doug Reecute**

Los Angeles—All Wrapped Up, the holiday concert package that intended to serve as a turnkey event for triple-A radio stations, has been canceled as a result of flat ticket sales.

The tour, which had planned performances by John Hiatt, Steve Earle, Keb’ Mo’, and Paula Cole, was scheduled to run from Nov. 22 through Dec. 21 (Billboard, Oct. 19).

New York-based Metropolitan Entertainment Group (MEG), the show’s producer, announced to radio stations Nov. 8 that the tour was being shelved. According to MEG president/CEO John Scher, forecasts based on sales from the first shows and consideration for the upcoming tour involved resulted in cancellation.

"The general pattern was that sales were just OK at the box office. They weren’t disastrous by any means, but we had to make a decision with the artists, their managers, and the labels on where we felt the tour was going from a career perspective."

In retrospect, Scher says, the main (Continued on page 94)

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Two Compilations Tout Local Acts

BY BRADLEY BAMBARGER

Serving as calling cards for an increasingly vibrant regional music scene, two new compilations sample sounds from Indiana, specifically Bloomington.

One disc, "B-Town Sampler," comes from Bloomington label Vivi Records, although the album compiles a cross section of not only Vivi bands but unsigned acts and groups on the Indiana-

polis indie Flat Earth. The second album, "Indy Tune Up," is one of a number of compilations of regional artists put together by the 28th Street Buy Boost.

For Jorge Hernandez, president of Vivi and producer of "B-Town," the impetus for the disc was Bloomington's growing profile. "I've been getting so many calls from industry people wanting to know what the scene is like," he says. "But you can not only get contact information but actually hear what a lot of the bands sound like."

From world beat to party funk, from noise pop to straight rock, "B-Town" offers one look at the diverse Bloom-
ing music. On Vivi's "Indy Tune Up," the disc includes Bandstand At The Drive-In, Famboey, and Homunculus. From Flat Earth are El Niño and United States Three; the unsigned acts are Vida, Salsa, Old Pile, Johnny Socko, Smart Milk, the Cutters, and Money Shot. "I tried to represent the area fairly objectively," Hernandez says, "to pick bands that are serious in attitude and action, that are developed musically and in business."

The release of "B-Town" coincided with a live showcase, held Nov. 6-8 at Bloomington clubs Second Story, Wild Beet, and the Bluebird and featuring all of the bands on the sampler. Major label A&R reps attended, as did executives from BMI and ASCAP.

Simon Collins, MCA A&R manager, was there. "It seems like a healthy scene," he says. "I liked a couple of bands in particular, but, of course, I'm not going to say which ones."

More specific is Greg Boggs, director of writer/publisher relations for BMI: "I could sense that some of the bands down there—Old Pile, Bandstand At The Drive-In, El Niño, United States Three especially—were really on the verge of something."

"B-Town" has garnered considerable airplay on Indiana University station WJUS and local public outlet WFHB (which also co-sponsored the showcase). According to WFHB music director PD Jim Martin, not only has the compilation been a perfect fit for his station's eclectic format, but it helps point out the region's musical vitality.

"There seems to be more activity and potential here than ever," he says. "But there's more going on than the sampler shows, even a regional music scene with a lot of different bands."

Hernandez has sent scores of "B-

Town" discs to industry contacts and the media, and the album is for sale at area retailers. At Borders Book & Music in Bloomington, the disc has sold 100 copies since its late-October release, according to music manager Denise Cavanagh. Featuring previously unreleased tracks, the disc is priced at $6.99. It's placed with albums by Lisa Germano, Mysteries Of Life, the Why Steve, Carrie Newman, Vida, Salsa, and Famboey in a listening station devoted to local music.

The idea behind "Indy Tune Up" was both business-oriented and, according to Dan Hubbard, Buy Boost district buyer in Indianapolis. The retailer's regional compilation disc not only promotes local talent but helps the chain compete with indie stores. "Traditionally, local music has only been available in specialty shops," Hubbard says. "But putting these albums out draws attention to all the regional artists we have in stock and helps people see us as the best of both worlds."

"Eventually, all 35 Boost Buy districts should have one of these, with new ones every year or so," he says. Priced at $7.99, the 16-track "Indy Tune Up" features "Catch My Fall," a B-side from RCA's Mysteries Of Life, and a live acoustic version of "Lack Of Water," the first single from the Why Store's self-titled MCA debut album. The album also accommodates the rootsy "Shy Away" from John Strohm & The Hello Strangers (see story, this page) alongside the futuristic folk-pop of "Deaf Baby" from Fabric, as well as the surf rock of Dragstrip and the fuzzy pop of Gravelhead.

Other cuts on "Indy Tune Up" come from El Niño, Stranded At The Drive-In, Transportation, United States Three, Johnny Socko, John Walsh & The Sinkholes, the Staple Guns, Slip, and Birdmen Of Alcatraz. Licensed and manufactured by Minneapolis-based Noiseland, the set is featured at Boost Buy's seven Indianapolis locations.

The disc has sold more than 200 copies since its late-October release according to Hubbard. That figure should increase considerably, along with sales of the bands' albums, as Best Buy hosts a concert promoting the compilation.

(Continued on page 16)

Strohm Uncover Roots On Flat Earth

BY BRADLEY BAMBARGER

Although John Strohm's resume—a member of Blake Babies and the Lom-

hearts in the '80s Bloomington and of Antenna and Velo-Deluxe in the bur-

growing Bloomington, Ind., scene—

marks him as a prime candidate for pop

prosperity, the singer/guitarist's influ-

ence has heretofore surpassed his indi-

vidual good fortune.

But when you've poised for change with his latest effort, in which he mines a rootsy amalgam of the late Gram Parsons' country soul and the Stones' more rustic ventures. With sting-

"Boggs the Hello Strangers' "Cale-

donia"—just out on Indianapolis indie

Flat Earth—makes a contemporary case for classic Americana.

"With my other bands, I started with what were essentially hard rock songs, but I was always thinking, 'Wow, how can I freak people out?'" Strohm says. "The Hello Strangers record came from me trying to strip away all the psychedelia and weirdness and just give the songs a classic treatment.

More than anything, it's a nod to American musical heritage: from early coun-

try and R&B to '70s rock."

"Incidently, I'm buying Black Flag and Circle Jerks records, you don't want to know about the Flying Burrito Brothers or the Band," Strohm adds. "But I've always made records for people of my own age, and I'm pretty much a full grownup at this point."

Modern rock is targeted to teenagers, and I know that alienates a lot of my friends. There seems to be a void of adult rock, so maybe my thing speaks to that. Hipsters can like "Caledonia," but they can put it on for their parents. There's something cool about that."

True to Strohm's intent, the back-

road rock of "Slip Away" and rhyme-

stonic litanies of "Tangelo" wouldn't

Up, Up, And Away. Capricorn recording act Cake is flying high after its album, "Fashion Nugget," hit the No. 1 spot on the Oct. 19 Heatseekers chart. The band, which recently made its first national television appearance on "Late Night With Conan O'Brien," is touring with Counting Crows through Dec. 10. Cake will also perform at several radio Christmas shows, including the Dec. 15 KITS San Francisco holiday concert. Pictured, from left, are Todd Roper, Greg Brown, and John McCrea. Vince DiFiore is airbone.
NEW YORK—With the soundtrack to Whitney Houston’s new movie, “The Preacher’s Wife,” due to invade retail Tuesday (23), Arista is launching a complex multisingle campaign that is designed to illuminate the various musical styles showcased on the album.

The singer’s inspirational power ballad “I Believe In You And Me” started the ball rolling when it hit radio Nov. 20, drawing instant raves from pop programmers. In its first day, the song received 151 spins on 82 radio stations, and clubs statewide and in Canada shortly before the Dec. 13 North American opening of the Touchstone Pictures film.

And if that’s not enough, on Tuesday (23), Arista is targeting gospel radio stations four-song promotional CD of the album’s songs, with Houston paired with the Georgia Mass Choir.

“This is all intended to create an exciting musical event around the film, as well as continue the message that this album offers the best in contemporary pop, R&B, and gospel music,” says Roy Lott, executive VP/GM (U.S.) of the label. “We’ve geared it up with a wealth of interest in that we have 15 incredible Whitney Houston songs, with the potential for plenty of follow-up singles.”

So far, programmers are responding well to the label’s multiple-singles approach. “It opens up the project to getting airplay on a wide range of stations,” says Tom Poleman, PD at WHTZ New York. “This approach should also be effective in bringing in a lot of attention to the album as a whole.”

Retailers are equally optimistic that the early exposure of so much music will accelerate album sales. “Not only is it really needed, it also sells the music and gospel music,” says Crowe, Houston’s senior VP of marketing (U.S.).

On Thursday (25), Houston performs material from the album on her 50th-anniversary special on ABC-TV, while December will see spots on The Rosie O’Donnell Show and Saturday Night Live. Additionally, specials are planned for MTV VH1, and BET. Each will likely inter- spere interviews with music videos and live performances.

The tour will open Oct. 25 with hits and singles from 20 years ago.

The Real Article. 550 Music/Sony R&B star Ginuwine holds up his Heatseekers T-shirt awarded after his debut album, “The Bachelor,” entered the Heatseekers chart at No. 1 for the week ending Oct. 26. The artist will perform his hot single “Pony” on “Soul Train” Saturday (22). The box will begin airing a new clip for the remixed version of that song on Wednesday (22). The artist is assembling the band that will tour with him when he opens for Aaliyah early next year. (Photo: Chuck Pulin)

Whitney Houston Soundtrack Bridges Gospel, Pop

BY LARRY FICK

Like many other music industry members of his day, Philadelphia-born pianist/organist/arranger Doggett parlayed his skills as a jazz instrumentalist and arranger into R&B stardom during the 50s.

He formed his first group in 1952, after spending several years as a member of Jimmy Goreham’s swing group. He went on to work with the jump-style band of Lucky Miller, wrote arrangements for the 1956 Hampton and Coast Basie units, and served as an arranger and composer for the swing groups of the 60s, the Ink Spots.

In 1948, he scored his first hit with the top five R&B entry “Be-Daba-Leba,” sung by his octet’s vocalist, Helen (Continued on page 95)
Artists & Music

Daytime TV A Bright Spot For Music
Talk Shows Boost Sales, Expose New Acts

BY MELINDA NEWMAN

NEW YORK—Landing a spot on a late-night talk show has often been seen as the television pinnacle for a musical act. However, as many daytime talk shows surpass their evening counterparts in ratings and clout, their power to expose acts is at an all-time high.

Additionally, labels say, the daytimers are more willing to take chances on new artists, especially radio hits, which late-night programs seldom feature. They also allow musical guests “enough time,” so viewers not only hear the acts’ performances, but also get a glimpse of their personalities.

For many labels, the result of such exposure has been quantifiable record sales. Okeh/Epic artist Keb’ Mo’ saw sales of his album rise 31% the week after September appearances on “The Rosie O’Donnell Show” and “Late Night With Conan O’Brien.” Epic artist Amanda Marshell’s sales rose 16% following her October stint on “Live With Regis & Kathie Lee.”

After appearances on “The Rosie O’Donnell Show,” sales of Lionel Richie’s latest album doubled, and those of Atlantic act Jewel rose more than 10%.

Guest spots on “The Oprah Winfrey Show” often reap the biggest sales bonanza. Sales of Michael Bolton’s greatest-hits album increased a staggering 122% following a March repeat performance of an earlier show. Quincy Jones’ “Qu’s Best Joint” and Eddie and Gerald Levert’s “Father And Son” tripled in sales the week after the artists appeared on Winfrey’s show in June.

According to Nielsen Media Research, “The Oprah Winfrey Show,” which features well-known music acts on a semi-regular basis, is the top-rated talk show in the country, regularly outpacing its nearest competitor, “The Tonight Show,” by a wide margin. In October, Winfrey’s show drew an average of 8 million viewers per episode, besting Jay Leno’s 5.5 million. Both “Live With Regis & Kathie Lee” (4.6 million) and “The Rosie O’Donnell Show” (4.3 million) regularly garner higher ratings than “Late Night With David Letterman” (4.1 million) and “Late Night With Conan O’Brien” (2.4 million).

Upstarts “Fox After Breakfast” and “The Pat Bullard Show” draw about 1 million viewers each. These daytime shows feature musical acts several times a week.

Additionally, other daytimers, such as “The Jenny Jones Show” and “The Ricki Lake Show” occasionally use live acts to perform during makeovers segments or at other breaks in the show. “American Journal” now features a live performer playing during the closing credits.

“It has never been easier to get a record on TV,” says one major-label pop publicist. “There have never seen so many opportunities.”

Publicists stress that the daytime shows have picked up some of the slack that occurred when many of the late-night shows cut their musical programming (from every night to two or three times a week).

“They’ve filled the void for late night,” says Vivian Piazza, VP of media relations for Epic Records. “Oprah Winfrey seems to be doing more music, and most of the shows are much quicker to book artists who are just hitting the top 40 than the late-night shows.”

“It’s much easier to get a black act on a daytime than a nighttime show,” adds Diana Baron, senior VP of publicity for A&M Records. “The daytime shows seem to be much more open to reviewing an artist’s success and seem to have a better idea of who’s buying these records. They know that records by African-Americans are being bought by both white Americans and African-Americans.”

All the shows interviewed for this (Continued on page 15)

Cheap Trick Lands At Red Ant; Top Acts Call The ‘Shots’ For Tribute

TRICK OR TREAT: After being the focus of a small custody battle, Cheap Trick is now signed to Red Ant, the new division of Alliance Entertainment Corp. headed by former MCA Music chairman Al Teller. This summer, Cheap Trick signed to Castle U.S., another division of Alliance. However, when Castle U.S. pressed to release their new record earlier this month to become president of Grasc Records, he wanted to take Cheap Trick with him. Many of the people who had worked with the group at Castle, including former director of sales and marketing Derek Graham and project manager Evan Jahn, are now at Grass. Castle was subsequently folded into Red Ant (Billboard, Nov. 9).

According to Cheap Trick’s manager, Larry Mazer, Lerner attempted to buy the recording contract from Red Ant. Red Ant president Randy Phillips verbally agreed to the deal; however, when he realized a few days later that they might be signing away, he changed his mind.

“A lot of (Castle’s) stuff got lumped together in a package of older superstars and catalog. Cheap Trick got lumped into that package when it shouldn’t have been,” says Phillips. “We feel they’re a very contemporary act with a lot of potential in the marketplace.

“My concern was that I didn’t want to create an environment where Cheap Trick wasn’t happy, since none of us were involved with bringing them to the label and since their rabbi was leaving,” continues Phillips. “But I [and Red Ant A&R exec] Jason Bernard met with them in the studio, and we think we’ve given them a comfort level that assures them that Red Ant is a good home for them.”

For his part, Mazer is happy with the Red Ant deal, although he says, “I feel bad for the fans.” Lerner could not be reached for comment by press time.

The fact is that now is as good a time as any to bet on Cheap Trick. Via a Legacy/Sony boxed set released earlier this year (Billboard, Aug. 10), the idolatry of a number of influential bands such as Smashing Pumpkins, a Lollapalooza date this past summer, a new deal with Sony Music Publishing (the band signed to the two EMI Music Publishing), and a knockout club tour, Cheap Trick is about as ripe for a comeback as it ever will be.

A long-discussed tribute album, which Mazer says has been discussed about from Epic to Relativity to S 10 to Revolution and now to Red Ant, will come out Jan. 21, 1997. Among the acts paying homage to Cheap Trick are Everclear, the Posies, Joey Ramone backed by 22 Jacks, the Nixons, Chainsaw Kittens, Fig Dish, Dig, Deep Blue, and Counterpart.

The 411 On 311. Capricorn Records and BMI host a party for 311 at Luna Park, Los Angeles. The band was presented platinum plaques for their self-titled album. Shown, standing from left, are 311’s manager, Adam Raspler, 311’s Tim Mahoney, Chad Sexton, and BM VP of writer/publisher relations Ric Ricciobono. Kneeling are 311’s Nick Hexum and S.A. Martinez and Variety Agents John Harrington.

Cheerful, the Posies, Joey Ramone backed by 22 Jacks, the Nixons, Chainsaw Kittens, Fig Dish, Dig, Deep Blue, and Counterpart.

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It is undetermined whether music video programmers will identify a clip’s rating with an on-screen notation alongside the graphic of artist name, song title, and network logo.

A statement of intent released by the backers of the initiative says its goal is to allow programmers to be “self-rated, consistent with the overall rating guidelines, with ratings applied by the distributor of the program.”

The “overall rating guidelines” have not yet been determined.

The statement stresses that the enterprise is voluntary. “Within each of us is a unit of belief that government censorship, in whatever form, no matter how benign in its public declarations, is fundamentally in conflict with more than 200 years of our national heritage of freedom of speech and censors directed by the constitution,” wrote the Time’s US BET programming VP Lydia Cole describes the initiative as “a major challenge for the BETs and MTVs. It is a cause of great concern for us, since music video programming is a large percentage of what we air.”

Coles adds, “Ultimately, the labels will have to have some concern about what the ratings may dictate and how that will have an impact on the visuals and lyrics that they produce.”

MTV already strongly monitors the content it airs, according to Patti Galuzzi, senior VP of programming for MTV and M2.

“I don’t think it’s going to change us that much,” said Galuzzi during a Nov. 8 panel at the Billboard Music Video Conference in San Francisco. “Being risky and being edgy doesn’t necessarily mean being profane.”

For example, Galuzzi cited the programmer’s decision not to air the video for the Fun Lovin’ Criminals’ top 40 hit “Smokey Snacks” after it learned that the song’s title is slang for marijuana.

Such rigorous self-regulation and standards have had label executives scrambling for years. Some label executives say that if the voluntary ratings system is adopted, it will not change the content of the clips they produce.

“MTV and VH1 are already so careful about what they air,” says Wendy Griffiths, VP of video promotion at Reprise Records. “They have firm standards already in place that the labels are used to adhering to. It probably won’t matter one way or another to us, but it may have an impact with the kids who will want to see what it is that they are missing.”

Noo Trybe president Eric Brooks is less certain that video will remain a viable selling tool for his label’s music once the ratings system kicks in.

“The political powers are putting pressure on the cable networks,” said Brooks during the Billboard Music Video Conference panel. “Right now, everything’s in a state of limbo.” As a result, Brooks says, the label is investigating other methods of exposting its product, including direct marketing.

Assistance in preparing this article was provided by Chris Morris in San Francisco.
**Artists & Music**

**DAGTME TV A BRIGHT SPOT FOR MUSIC**
(Continued from page 13)

story stress R&B as a genre that does well for them, especially when the artists perform a cappella or stand around a piano.

“We’ve had home runs with R&B,” says Jim Scann, co-producer of “Fox After Breakfast.” “When Arsenio Hall’s show went off the air, a lot of its acts had nowhere to go. But R&B just works great for us.”

R&B also works well for “Live With Regis & Kathie Lee.” Long considered a haven for 18- to 39-year-old housewives, “Regis & Kathie Lee” features a surprising array of musical guests. Performers have included Blackstreet, Julie Igliesias, Sindi Patty, Kristine W., Jazmina, Chic Black, and the Lemonheads’ Evan Dando.

“We love the big, established, must-see acts, but we also love to break new acts, the ones whom the buzz is starting to come around,” says “Live With Regis & Kathie Lee” executive producer Michael Gelman.

The biggest complaint labels have about “Live With Regis & Kathie Lee” is that song performances must be cut to two minutes; other shows allow around three minutes. Label execs also complain about the show’s production values, which some say aren’t compatible with live performances.

Gelman makes no apologies for the short performance time. “When people have the TV clicker in their hand, if it’s not a song you love, it’s very easy to turn the channel. You can’t save souls in an empty church. We’re not looking to do a concert series on the air.”

Despite the problems that may be caused by the show’s time limits, the payoff is worth it, says label execs. “Regis & Kathie Lee is a great show to be on, but it’s hard to do a song in two minutes,” says Ron Shapiro, senior VP/GM of Atlantic Records. “Probably once a year we have an act that says no. But for every artist that goes on there, we always see a SoundScan sales spike.”

Gelman thinks that is because the show’s audience “reaches far beyond the [traditional] radio audience. Our viewers may be hearing an artist for the first time. Also, since we’re on at 9 a.m., if you hear a song you love, you can hop in your car and go to the mall. If you hear it on a late-night show, you fall asleep and forget about it by the time you wake up.”

Following “Live With Regis & Kathie Lee” in many markets is the show that seems to have captured the hearts of labels: “The Rosie O’Donnell Show.” “There isn’t one of our artists who doesn’t do the show and have a great time,” says Shapiro, echoing the sentiments of every label executive interviewed for this story. “A lot of times, late-night television and news-based television shows tend to relegate music to the end of the show, but Rosie seems to love it and will place it anywhere. It’s much more fun to go on a show where the host is excited about the music.”

Indeed, label execs say, O’Donnell has helped make daytime TV hip again. “Rosie took the stigma away from daytime TV,” says one publicist. “She is probably opening the door for artists to consider other daytime TV shows that they’d never considered before.”

Part of O’Donnell’s allure is her love and knowledge of music, which comes across on the show; that knowledge extends to taking an active role in the booking of musical guests. After O’Donnell saw Per- spective/A&L’s Ann Nesby perform at a Washington, D.C., children’s event, she told segment producer Deirdre Dod to book the artist for the show.

“Rosie comes to me with requests,” says Dod. “She pretty much signs off on every musical guest. If it’s someone she doesn’t know, I’ll tell her why I think we should do it, or sometimes, she’ll go to a show and see someone who’s virtually unknown, but if they can sing and they move her, she’ll ask me to book them.”

Because of the sweeps period, O’Donnell’s November bookings have featured more superstars than baby acts, but Dod promises that more developing acts will get shots on the show when the sweeps are finished.

Unlike other daytimers, “The Rosie O’Donnell Show” has a house band. Artists who might not get full segments on the show are able to get exposure by sitting in with the band. Among the acts who have done band duty are Dave Koz, Keb' Mo’, and Joshua Redman.

Despite drawing a smaller audience than “Live With Regis & Kathie Lee” or “The Rosie O’Donnell Show,” “Fox After Breakfast” draws more than its fair share of big names, ranging from Garth Brooks to Phil Collins to Montell Jordan to Yes. “Fox After Breakfast” often has acts perform on the corner in front of its studios. “They call us curbside concerts,” says Swann. “We featured Yes in their first reunion in 18 years. We had 500 businessmen spilling onto Fifth Avenue trying to watch them.”

Yes’ latest album, on CMC Records, entered the Billboard 200 at No. 99 two weeks ago, following the act’s appearance on the show. “Fox After Breakfast,” which is set in a loft, has a free-form feel that may attract artists sitting around a kitchen table eating breakfast with strangers or lounging on a sofa.
Artists & Music

STROHM UNCOVERS ROOTS ON FLAT EARTH
(Continued from page 11)

Currently, he's on the road once again with the Lemonheads, lending his guitar talents to the alt-pop/rock lengthy world tour.

(An fan of "Caledonia," Lemonhead star Evan Dando says Strohm is "the man of the future. I've been a fan of his songwriting since the Blabre Babies, but he's got this real Townes Van Zandt thing going on now.")

To Flat Earth co-principal Allan Baker, the international exposure Strohm is getting on the Lemonheads' trek is as helpful as any modest Hello Strangers tour. Strohm plans to play acoustic radio shows in cities on the Lemonheads' itinerary, and he's keeping a Lemonheads tour diary for Spin Online, filing periodically from the road. During a break in April, Strohm should play a few gigs with the Hello

LOCAL COMPILATIONS
(Continued from page 11)

regional music on Sunday (23) at its suburban Castleton store. Mysterious Of Life, Famboboey, United States Three, Transportation, Dragstrip, and Gravelled are scheduled to play.

Dan Powell, front man for funk'n'roll outfit Famboboey, says discs like "B-town Sampler" and "Indy Tune Up" provide a good picture of a typical night in Bloomington: "If you walk into any of the clubs here, chances are this is the kind of music you'll hear.

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“Lou Ford”

LOU FORD

LOU FORD

Memphis: Leave it a bunch of Memphis to infuse country music with a heavy dose of earthy roots and attitude. That's exactly what happens every Sunday night, when the Riverbluff Clan gets together and performs for a packed house at a popular local nightclub called the Pops Lounge. Riverbluff Clan contains some of the region's finest country, bluegrass, and rock talents, particularly Richard Ford (banjo, steel guitar) and Tommy Burroughs, whose fiddle work and guitar playing synthesize fiery soul and brilliant technical skill. When it came to record new originals and favorite covers, the Riverbluff Clan figured that capturing the sparkz at the Lounge made the most sense. "We wanted to capture the spirit of the gig, instead of trying to re-create the magic in a recording studio," says lead singer Jimmy Davis, whose solo Chrysalis release, "Hit The Wall," produced a moderately successful rock album of the same name in the late '80s. Besides a well-chosen collection of outside material by the likes of Peter Rowan, Doc Watson, Craig Fuller, LeonMcCartney, and Gregg Allman, "One Night In A Month Of Sundays" features a number of originals, the best of which are "You're The Man," "Waiting In The Wings," "Making Me Old," and "Your Love Is A Golden Mine." "Going Back To Memphis," co-written by former Eagle Bernie Leadon and Burroughs, highlights the Crescent City's instrumental virtues. "It's about muddy water and barbecue, good grooves, and the soul you find in Memphis," Davis says. "One Night In A Month Of Sundays" is on Greg Roberson's Memphisn Records label. Contact Memphisn at 901-725-9266 or memphisn@aol.com.

RICK CLARK

MILWAUKEE: Six months after Trolly released its debut CD, "Love's A Twister," the Milwaukee quartet issued a follow-up this month—a 7-inch EP called "Put A Gun To You." Recorded at Madison, Wis.' Smart Studio and produced by Mike Zirkel, whose mixing and engineering credits include Garbage, Smashing Pumpkins, Patti Smith, and the BoDeans, "Put A Gun To You" was the three-song laid out in two blustering nights. The new record accurately echoes Trolly's live set, with its numerous references to the Undertones and other bands on the melodic side of punk rock. "Love's A Twister" was a more carefully crafted effort. A moody pop song, it was drenched in guitar reverb. Songwriter Paul Wall's tendentious vocals and vulnerable lyrics were delivered with clean accuracy by the powerful rhythm section of Terry Hackworth and drummer Don Kurth and by big guitar interchanges between Wall and guitarist/vocalist Chad Walter. "Put A Gun To You" is the next in a series of singles scheduled for release next year on Nashville's Spin Out Records. Trolly has performed throughout the Midwest, headlining clubs and opening for such acts as Southern Culture On The Skids and Vedelux. "Love's A Twister" has received airplay on Milwaukee college station WMSE and on Milwaukee's commercial alternative and new rock stations WLUU and WZRL. Contact Wall at 414-289-5611.

DAVE LURHISSEN

www.americanradiohistory.com
Getting There. Columbia Nashville recording artist Deryl Dodd’s cover of Tom T. Hall’s “That’s How I Got To Memphis” rides up the Hot Country Singles & Tracks chart this week to No. 59. Country radio stations KILT Houston, KEZK Minneapolis, and KISW San Francisco are early on the single. Dodd’s debut album, “The Texas Gentleman,” will hit streets Oct. 18. The artist, who has played for Martina McBride and just wrapped a series of dates opening for Garth Brooks, will perform and make promotional appearances at the National Finals Rodeo in Las Vegas Dec. 7-14.

Among the activities planned are a Duncan-hosted episode of the popular “Myrrh Family Christmas Radio Special,” set to air the weekend of Dec. 21. Among those joining Duncan on the special will be labelmates Amy Grant and Anointed. Myrrh will run a 60-second ad for “Blue Skies” during the show. Anticipating an impact date in late December—after Christian radio charts are reactivated following the Christmas break—Myrrh will service the title track Dec. 17.

The week of the album release, Duncan will call major-market drive-time programs for interviews, then will visit each station’s weather reports. Also in keeping with the “Blue Skies” weather-themed promotions, Myrrh has included a weather-report bumper on the album’s singles. Myrrh VP of marketing Andrew Tempest says that Duncan, who has been favored by Christian radio through his nine-album solo career, is likely to receive a healthy degree of airplay. Hoping to bolster radio support, the label will also launch an aggressive retail campaign.

“Bryan does very well at radio, and we expect great things, but we are really doing a lot to build awareness at the retail level,” he says. Tempest says retail promotions will include mobiles, posters, and a massive floor-display program at Grand Rapids, Mich.-based chain Family Bookstores. Myrrh will also place ads prominently on programs being handed out at Duncan’s performances in December. The artist, who will visit 12 markets, including Indianapolis, Dayton, Ohio; Washington, D.C.; and Little Rock, Ark., will perform music from last year’s “Christmas Is Jesus” release.

The Curator. Sik Wd ’97’s new release “The Hippo Muzium,” the third solo album and first Jive release by rapper B-Legit, on Tuesday (26), B-Legit, who runs the Valiico, Calif.-based Sik Wd label with family members, is also part of the Clock whose debut album entered the Top R&B & Hip-Hop chart this week. The artist’s subsequent albums as well as release “The Hippo Muzium” have done well in sales and have been favorably received by fans and critics alike. The album features a mix of styles that range from hip-hop to R&B, showcasing B-Legit’s versatility as an artist.

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Music Video Industry Honors Its Best At Billboard Conference

Programming, production, and record-label executives from the music video industry gathered for the Billboard Music Video Conference and Awards Nov. 7-9 at the Crowne Plaza Park Fifty Five Hotel in San Francisco. Hot topics included the decline of music video production among major labels and video censorship (see the Eye, page 89). There was also plenty of fun at the conference, including events sponsored by California Music Channel, Sony the Box, the Music Video Assn./Kodak, and Intel. The finale of the three-day gathering was the 18th annual Billboard Music Video Awards, hosted by Tyler Stewart and Ed Robertson of Reprise act Barenaked Ladies. (Photo: David Braun)

After the daytime panels, music-industry veterans joined to party at night. Pictured, from left, are A&M's Emily Wittman, VH1's Wayne Isaac, Geffen's Peter Baron, and Elektra's Diane Valensky.

MTV/M2 president Judy McGrath unveils the "new MTV" during her keynote presentation at the event.

Tim Home of production company Professional Slave displays his award for best jazz/AC clip for Herbie Hancock's computer-generated "The Melody." Billboard honors the best regional programmers in several genres. Pictured winners, from left, are Andre Robbins of "Video Underground" (best R&B/rap show), Mike Drumm, Shari Bernson, and Stefan Goldby of "Punk TV" (best hard rock show), Andy Kawanami of "California Music Channel" (best pop/rock/country show), and Kenneth Burgmaier of "Jazz Alley" (best jazz/AC show).

Forefront's Gael Van Sant accepts the award for best Christian clip ("dc Talk's "Jesus Freak") from members of Barenaked Ladies.

RCA's Jeannine Panaccione accepts the award for best new-artist dance clip (Kristine W.'s "One More Try") from Tyler Stewart and Ed Robertson of Barenaked Ladies.

Several regional music video programmers are honored at the awards. Pictured, from left, are winners Jonathan Wells of "FLUX Television" (best dance show); Andy Kawanami of "California Music Channel" (best pop/rock and country show); Andre Robbins, Damon Patterson, and Terrence Rainey of "Video Underground" (best R&B and rap show); and Siouxie Crawford and Jeff Crawford of "Bohemia After Dark" (best modern rock show).

New and emerging music video production techniques are discussed during the "Digital Production Tools" panel. Pictured, from left, are Jonathan Wells of "FLUX Television," Jim Deloye of R.G. Home of Professional Slave, George Jardine of Adobe, and Steve Whitney of Media 100.

Members of Atlantic Records' video department accept the award for best hard rock/metal clip (Stone Temple Pilots' "Big Bang Baby"). Pictured, from left, are Ashley Ohlinger, Marybeth Kammerer, and Doug Cohn.

EMI artist Rappin' 4-Tay, left, presents Relativity's Chris Muhammad with the award for best rap clip (Bone Thugs-N-Harmony's "Tha Crossroads").

LaFace artist Donell Jones, left, presents Interscope's David Saslow with the award for best R&B clip (Blackstreet's "No Diggity").

EMI artist Rappin' 4-Tay, center, presents the best R&B clip award to Elektra's Larry Max and Diane Valensky.

MTV/M2 president Judy McGrath unveils the "new MTV" during her keynote presentation at the event.

Mr. Stewart receives the award for best video by an independent artist. Pictured are Arista's Scott Ratray, Forefront's Gael Van Sant, Arinomedia's Jon Howard, and Chris Parr, formerly of MOR Music.

National and regional programmers alike participate in the conference. Pictured at the opening night CMC party is MuchMusic's Denise Donlon and Austin Music Network's Tim Hambin.

Arista Nashville's Scott Ratray, center, is congratulated by members of Barenaked Ladies upon accepting the best Christian new-artist award (Third Day's "Consuming Fire").

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Some of Nashville's top music video executives enjoy the festivities at the opening-night party. Pictured, from left, are Arista's Scott Ratray, Forefront's Gael Van Sant, Arinomedia's Jon Howard, and Chris Parr, formerly of MOR Music.

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EMI's Chris Gordon accepts the award for best R&B new-artist clip (D'Angelo's "Me And Those Dreamin' Eyes Of Mine").

Label and programming executives discuss ways to better market regional music video programs at the "Money & Marketing" session. Pictured, from left, are Steve Leeds of Universal, Bobby Castaneda of "The Other Guy," Tony Tune of Urban Video Coalition, Willie Young of "FM Videos," and Lou Robinson of RCA. The panel was moderated by Mike Drum of "Music Link," who is not pictured.

San Francisco State University Professor Michelle Wolf conducts a live focus group with teenagers, who revealed their music video likes and dislikes to a room filled with industry executives.

Paul Carchidi of Boston-based "Rage," left, meets with fellow regional programmers Shiri Bernson and Mike Drumm of Denver-based "Music Link."

Columbia Records' Marian Bradley, center, accepts the award for best jazz/AC clip (The Philosopher Kings' "Charms") from members of Barenaked Ladies.

David Law of San Diego-based music video program "Hot Traxx" speaks his mind during the R&B rap format breakout session.

The crew from "California Music Channel" gather at their opening-night party, held at the historic Mark Hopkins Hotel in San Francisco.

There is plenty of partying and live music at the Box/Sony's party, held at Club Townsend in San Francisco. Sony artists pictured performing, from left, are Protein (Epic), Puff Johnson (Columbia), Kenny Lattimore (Columbia), and Dru Down (Relativity).
Unconventional Artist Debuts With MCA Set

Patterson Arrives With ‘Organic’ R&B

BY J.R. REYNOLDS

LOS ANGELES—Consumer interest in rhythm alternative acts continues to grow, and MCA executives hope the rich, earthy music of 22-year-old debut vocalist Rahsaan Patterson will strike a chord among progressive R&B listeners and mainstream consumers.

MCA black music president (U.S.) Ken Wilson says, “When you receive (unsolicited) calls from club DJs and radio jocks, as well as executives from competing labels, you know you’re onto something special.”

The artist’s self-titled set, which streets domestically Jan. 28, is a collection of rootsy mirtempo and slow ballads that have the rare combination of strong, flowing melodies; reflective lyrics; and diverse contemporary beats. Songs range from youthful baron-and-grape soul to near-alternative acoustic tracks, with Patterson’s thickly textured vocals and emotive delivery driving the force behind the set.

“The theme of my album circles around life’s everyday experiences, so there’s no contrived notions or gimmicks on it,” says the New York native, who resides in Los Angeles. “Being really spiritual is probably why people say I have that sort of ‘organic’ flavor in my music.”

Despite this being his debut solo set, Patterson is no stranger to music or show business. Before beginning his recording career, the artist was a featured performer on the children’s television variety series “Kids Incorporated.” He has also recorded background vocals on various artists’ projects and has garnered songwriting credits on hit singles that include Tevin Campbell’s “Tickle My Fancy,” K-Ci & JoJo’s “She’s So Fine,” and Brandy’s “Baby,” co-written with Les Fieroe.

Patterson wrote 11 of the 14 tracks on “Rahsaan Patterson,” a set that features the production work of Fieroe, Crouch, Jimmy Jax, Ira Behrck & Dinky Bingham, and Chris Holden.

Patterson’s songs are licensed through Chrysalis Music.

Patterson, “I always knew that I had no choice but to sing (because it was my destiny), but back then, I was scared; I didn’t have the confidence and wasn’t ready for the commitment. I always knew that God would show me when the time for me to do this was right, and now is the time.”

MCA is taking an album-oriented marketing approach to “Rahsaan Patterson” because of the artist’s multifaceted creative abilities, approachable nature, and unorthodox taste in fashion.

The artist tends to favor the unconventional, which executives say will play in his favor.

Says MCA marketing national director Marilyn Batchelor, “His (personal) style and attitudes toward life and music—it’s all a package. He’s an array of contradictions that together make a coordinated ensemble.”

No commercial singles will be released from “Rahsaan Patterson.” “Stop It,” the first radio track, will be serviced to R&B formats Jan. 13 and to crossover stations two weeks later. “Although we’re beginning his campaign in the [R&B] community, he’s not an [R&B] artist or a pop artist,” says Batchelor. “He’s universal in his musical presentation.”

With that in mind, MCA’s pop, alternative, and R&B marketing departments recently mailed 5,000 six-song sampler CDs to programmers, retailers, and other tastemakers.

Word on Patterson’s vocal talents began as early as August 1995, when the artist performed during the annual conference held by MCA distributor Uni. That month, early samples were circulated within the corporate structure.

Ebonies Shines With 50th-Anniversary Gala; Blues Master John Lee Hooker Gets Official Nod

EBONY MAGAZINE celebrated its 50th anniversary in business with a live show that was taped at the Los Angeles Shrine Auditorium Nov. 17. The gala was hosted by Oprah Winfrey and featured live and taped-tribute performances on black business, political, cultural, sports, and entertainment news that made headlines in publisher John Johnson’s monthly magazine.

The event relied heavily on music and featured the talents of Whitney Houston, Brandy, Lou Rawls, Smokey Robinson, Luther Vandross, Michael Bolton, 112, One, the Four Tops, and Stevie Wonder.

Most of the performances were top-flight. However, notably absent was a live performance or presentation from an act representing rap, which just happens to be one of the most popular new music forms of the last 15 years. The only mention the show made regarding hip-hop and rap was a roughly 10-second clip that featured a still of several rap pioneers.

A shame, because the show, which aired Tuesday (26) on ABC, could have presented to the world all the best elements and contributions of this revolutionary black music form.

Instead, the show’s writers and producers opted to dismiss rap music in the same way that many in conservative quarters have—as a minimally, passing fad.

Too bad too, because in 1996, that “fad” generated $8.8 billion in record sales. And that doesn’t include all the merchandising, fashion, and advertising dollars the genre has generated around the world.

THE FAMILY STAND was ahead of its time when it hit the scene with “Gifted Heaven” in 1990, and although the single went to #3 on the Hot R&B Singles chart, it failed to fuel the band’s album, “Chain.”

But it’s a new day at radio, and with such eclectic acts as Maxwell, Eric Benét, Rahsaan Patterson, and D’Angelo gaining significant R&B airplay, the Family Stand has returned to the recording studio, and Elektra plans to release a new set by the group in mid-’97.

Stand co-founders Peter Lord and Jeff Smith and company return sans the fantastic vocals of Sandra St. Victor, who has a solo deal (Elektra/Atlantic Warner Bros., disc “A Mack Diva Saves the World.”)

Stepping in for female vocal duties is former MCA soul singer and Keke’s mutual collaborator Jaci McGhee.

This act has the potential to really blow up this time around, especially if the chemistry gells between newcomer McGhee and Lord and Smith and the prevailing creative climate continues to hold.

HOOKER TRIBUTE: Blues recording artist John Lee Hooker was honored with the Blues Foundation’s lifetime achievement award during the organization’s tribute evening at B.B. King’s Blues Club in Los Angeles Nov. 7.

On hard to pay homage to the legendary blues artist were Ronnie Raitt, Ry Cooder, H.B. King, Robert Cray, Luther Allison, Charlie Musselwhite, Ruth Brown, and Little Milton. In honor of the artist’s accomplishments, President Clinton issued aavad of congratulations to Hooker that was read to the audience.

RUNNING THINGS: Acclaimed producer/songwriter James "Jimmy Jam" Harris has been appointed board member for the American Society of Composers, Authors, & Publishers (ASCAP). The announcement was made by ASCAP president board chairman Marilyn Bergman following the performing right organization’s board meeting in Santa Barbara, Calif.

NICK ON LOUD: Loud Records has hooked up with television network Nickelodeon to release a soundtrack for "All That," a sketch comedy series that caters to young demographics.

The 21-track compilation, which drops on Tuesday (26), features hit songs that have been performed on the show by such artists as Brandy, Coolio, Naughty By Nature, Soul For Real, Al'iah, and Faith.

“Watch Me Do My Thing,” a new song by Immature, was recorded as the show’s theme song and is the first radio single. The record’s videoclip was released Nov. 19.

GOODWILL: Double Xpresor president Angelo Ellerbee has formed Project XX, a program designed to help those in need through the holiday season. On Monday (25), Ellerbee serves holiday dinners with the support of industry execs that include Island’s Hiram Hicks, Select’s Fred Mann, MCA’s Jocelyn Coopar Gilstrap, and Sony 500’s Vivian Scott.

In addition to the dinners, the organization is sponsoring a concert celebration at the Halley Barue in New York’s Greenwich Village (180 Christopher St.) Artists scheduled to perform include MomaLisa, Sneek, and Chubb Rock.

HEARING DOUBLE: Not long ago in this section, we mentioned the reunion of two recording acts that feature twins (ICCA’s Elusion and Silas’ Twice), and since we all know that good things come in threes, here’s the third: the Braxton Brothers.

Nelson and Wayne Braxton are twins who play six-string bass and tenor saxophone, respectively. “Steppin’”

(Continued on page 21)
## Billboard Top R&B Albums

### November 30, 1996

**Top R&B Artists & Labels**

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**New Features**

* Top 100 Artist Photos, Record Prices, Picture Sheets, Custom Cassette Box Guides, Sales/Playlists Charts Research, Quick Top Hits Guide, Underlined Biggest Chart Hits, Shaded #1 Hits...More.

**Special Sections**

- Revised Alphabetical Title Index
- Year-by-Year Record Listing
- Biggest Artists & Songs
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Recurrents are titles which have appeared in the Hot R&B Singles Top 20 for 20 weeks and have charted between the No. 50.
Jungle Brothers Get 'Raw Deluxe'  

by Havelock Nelson

JEEZ WITH THE REMEDY. In "Keep It Moving Along," a track from the Jungle Brothers' soon-to-come back collection "Raw Deluxe" (Gee Street Records), one of the rappers in skin ash, "What the occasion of the invasion of my product?" The answer, delivered with a delicately frorhly and melodic "old-school" touch, is spread evenly across the entire set. At a time when icy player-poses rule the rap world, twin rappers Afrika Babu Bam and Mike Eagle, among such songs, are family, spiritual, Afro-ac- conscientiousness, positivity and hope. Like they say, they're "comin' right and exact to like you to catch and soak up."

They're counting the random chaos of wild dogs "pumpin' self-destruction and bad production," while attempting to "keep it real for this younger generation. However, this album will more likely catch the ears and minds of more mature hip-hop heads.

ONE DAY LAST WEEK, as I was entering a Madison Square Garden hospital for a dental checkup, someone called out to me. It was T. La Rock, the towering 6'6" rap star whose first hit single is about to emerge from a hip-hop powerhouse on the rise named Def Jam. Voice low, words slow, he said he had just completed a physical therapy session, without elaborating. I was late and had to bounce.

His debut single, "It's Your's," a pioneering, radically reduced rap-rap produced by the brilliant, beard-ed, heavy-metalist man Rick Rubin. The bouncy bass-heavy classic—what leads off London-based Beechwood Music's true-school compilation "Classic Hip Hop: The Definitive Hip Hop Masterpieces Volume II"—summed up the hip-hop creative process ("Taking a record that's already made, with the help of a mixdown using the cross-fade") as it changed the rap format with the inclusion of a simple, command-consumbing chorus:

Over the splatter sonics, La Rock pumped hardcore intelligence, at one point telling listeners that he was a commenting, illustrating, description-giving, adjective expert.

La Rock later recorded a few underground albums for Sleeping Bag Records, but none of his later work has ever eclipsed "It's Your's," which still has the power to kick any packed jam to the next level.

La Rock has not been seen in the last few years, and during a brief conversation, I later had with the performer he explained why.

"I'm just literally coming back into the light, into the world," he says. On Good Friday '94, his real first name is Terry) was hanging at a party and a fight broke out. That's when his journey into darkness began. He says he lost touch with his family during his drug addiction, never seeing them even once. He says he's been hanging short-term memory and has undergone extensive physical and occupational therapy to help him gain it back.

Based on what his family has told him, La Rock says he must have tried to break the fight up. In the process, he was hit several times, ended up in the hospital with a blunt object.

He was an intensive care patient at Jacobi Hospital in the Bronx, N.Y., for several months. Then he was transferred to State University Hospital.

Zip-Hop? EMI hip-hop artist Speech visits the campus of Atlanta’s Sylvia中学在支持Zip Across America, an educational program encouraging student participation in the political process through a presidential letter-writing campaign. Several students have been chosen from the artist’s debut solo album, the theme song for the program. Pictured, from left, are Speech, Atlanta schools superintendent Dr. Benjamin Canada, student Jerome Nicole Bartley, Atlanta Mayor Bill Campbell, and Sylvia Middle School principal Gwen Atkinson.
Texas Tornados Join Cher As Subjects Of Remixes

DANCE ARTISTS & MUSIC

TURNABLE VIBES: Although we’re not sure just how Cher feels about her recent resurrection as a club vixen, it’s no surprise to hear that her disc- tinctive snarl upsets a lively dance beat. Reprise has dipped into her underappreciated current album, “It’s A Man’s World,” and plucked “Paradise Is Here” for reconstruction as a house anthem. Both Junior Vasquez and Sam Ward, the lads behind the massive “One By One,” have a crack at the song with solid results. Vasquez gets experimental on his Arena mix, jetting back and forth between aggressive tribal rhythms and electro-funk breakdowns. Ward opts for a smoother, more direct quiet subtext. Ron Carrol provides the icing on the cake with a dub that is riddled with ear-grabbing loops and a rubbery bassline. Maxi also introduces a promising new production team in Andy & the Lamboy, whose first single, “Dancin’,” glistens with elements of deep, house, and classic disco. This is not music that will alter the overall direction of dance music, but it sure will make for seven total festive minutes under a sky of twinkle colored lights—and that is more than some of the biggest names in club music often provide. Think about it.

ALL YOU CAN EAT: Dina Carroll, a worldwide pop superstar for tomorrow, takes another credible twirl onto the dancefloor with “Run 4 You,” a glorious number from her Mercury/Manifesto U.K. opus, “Escape,” Brian “B.T.” Transace and Paul Van Dyk make good on the contained critical noise tossed their way with a post-production revs that push up the pace to a spine-tingling electro-funk pace, while Masters At Work and Mispell are true to the original version with softer, more intimate mixes. Mercury/Manifesto is also now the U.K. home for ex-Ten City belter Byron Stingily. Still tightly connected to Nervous in the States, he will ring in the new year with “Pick Up,” an old-school Chicago house produced by Paul Simpson and Zack Toms. A glorify army of heavy hitters has been recruited to contribute remixes. The U.S. record will feature the studio musings of Roger Sanchez, Mateo & Matos, and Jason Jinx, while the U.K. version will offer the efforts of Judge Jules, the Masters, Derek Carter, and Paul “Trouble” Anderson.

Stingly will also finally unveil his long-in-progress debut album during the first quarter of the year.

Most recent cuts completed include “Back To Paradise,” a collaboration with Frankie Knuckles, and “Sing A Song,” which was produced and co- penned by Mousse T. Sounds like a mighty potent collection, doesn’t it? Fans of Felix Da Housecat will be pleased to learn that the producer will end his year-plus hiatus from recording in December with “Vengeance Is Mine,” a 10-inch that also launches his own new U.K. indie, Clashback Records. Among those slated to release singles on the label within the next month or so are L.A. Williams and Harrison Crump. Any smart stateside labels looking for something juicy to distribute here?

Toronto act Outta Control will build upon the momentum generated by its hi-NRG hit “Tonight It’s Party Time” with “Sinful Wishes,” its first album for Interhit Records. Led by former RON KAN master- mind Barry Harris, the act storms through a field of vibrant jams that includes covers of Donna Summer’s familiar “Our Love” and the original ballad “Because We’re In Love” and (“Never Give Up) On A Broken Dream.” Harris is joined by key- boardist Rachid Webb and singer Kimberly Wetmore. The trio is likely to begin a national concert trek shortly after the holidays.

New York’s Viking Records makes its maiden voyage into clubland with “Meditate,” an impressive trance/ambient anthem by ISIS. The key- boards are as warm and soothing as you might expect, with grooves that are hard and urgent enough to render the jam accessible to mainstream house crowds. It’s quite good, actually. We wonder what else the folks at Viking have up their musical sleeves.

WORKING THE RUNWAY: True to its reputation for picking up the quirkiest projects floating around Europe, Popular Records has licensed “Music,” a heel-clickin’ ditty by revered fashion designer duo Domenico Dolce and Stefano Gabbana. A recent No. 1 Italian dance smash, the track was inspired by the 1975 chestnut of the same name by Montreal Sound.

“We want to communicate with young people not through our clothes, but also through music,” says Gabbana. “This single gives us another opportunity to be close to them.”

But don’t expect the lads to get too serious about their potential recording careers. Gabbana says the primary purpose of the single is “to have fun—we don’t want to become musicians.” Scheduled to hit retail Dec. 13, the single will benefit from the musical input of Janvier Vaquez, Roger Sanchez, Molliea, and Alex Natale. A videoclip of “Music” featuring the designers was directed by Federico Bruglia.

PARTING GLANCES: Clubland is mourning the untimely loss of famed Australian DJ/producer Robert Rasic, who died of complications resulting from AIDS Oct. 25 (Bill- board, Nov. 29). A key figure during the mid-’80s club explosion in Australia, Rasic earned respect for his work on recordings by New Order, Severed Heads, Bozdar, and the Rockmel- ons, among numerous others. He enjoyed minor success in the States in collaborations with Arthur Baker and Francois Kevorkian. At the time of his death, Rasic was operating a successful production studio and mastering lab in Aus-
## Hot Dance Music

### Club Play

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<td>UKUNIBA ZOO</td>
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<td>2</td>
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<td>8 <strong>CANT HELP IT</strong></td>
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<td>3</td>
<td>1</td>
<td>15 <strong>LAND OF THE CHEETAH</strong></td>
<td>KRISTINE W</td>
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<td>4</td>
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<td>25 <strong>ONE AND ONE CONSTRUCTION</strong></td>
<td>ROBERT MILES FEAT. MARIA NAYLER</td>
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<td>5</td>
<td>14</td>
<td>25 <strong>FIRED UP</strong></td>
<td>GREEN DUGGS</td>
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<td>44 <strong>SUGAR IS SWEETER</strong></td>
<td>C.J. BOLLAND</td>
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<td>11 <strong>SNAPSHOT</strong></td>
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<td>16 <strong>LOVE COMMANDMENTS</strong></td>
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<td>9</td>
<td>9</td>
<td>8 <strong>IN THE SPRINGTIME OF HIS HOODOO</strong></td>
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### Power Pick

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<td>32 <strong>THE REAL THING</strong></td>
<td>WYNNE</td>
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<td>28</td>
<td>34 <strong>QUIT IT BEFORE IT STARTS</strong></td>
<td>ALEX THEY &amp; MARVIN</td>
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<td>19 <strong>GIVE ME A LITTLE TIME</strong></td>
<td>GABRIELLE</td>
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<td>34 <strong>HOT CHOCOLATE</strong></td>
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<td>38</td>
<td>46 <strong>ANGEL</strong></td>
<td>HANDS ON YELLO</td>
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<td>42</td>
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<td>30 <strong>LIKE A DON</strong></td>
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<td>33 <strong>MUSIC</strong></td>
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<td>41</td>
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### Hot Shots

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<td><strong>TAKING A CHANCE</strong></td>
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<td>2</td>
<td>48</td>
<td>22 <strong>SPINNING THE WHEEL</strong></td>
<td>GREG MICHEL</td>
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| 3   | 48    | 22 **NEVER MISS THE WATER** | CHAKA KHAN \& MESH |}

### Top Maxi-Singles Sales

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<td>8 <strong>DO YOU MISS ME</strong></td>
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<td>3 <strong>DO YOU THINK ABOUT ME</strong></td>
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<td>6</td>
<td>8</td>
<td>4 <strong>HOW DO I WANT YOU</strong></td>
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**Billboard NOVEMBER 30, 1996**
Burnin’ Daylight Brightens Nashville
Curb Group Comprises Veteran Musicians

BY DEBORAH EVANS PRICE

NASHVILLE—The members of Burnin’ Daylight jokingly refer to themselves as the oldest “baby act” in the business. Not that Mark McBride, Sonny LeMaire, and Kurt Howell are chronologically challenged, but the three have brought more than 25 years of experience to the making of their debut album, to be released Feb. 4, 1997, on Curb than most acts bring to their first projects.

Although Curb is another name on the Opry, McBride and LeMaire were old collaborators, having spent 11 years together before joining up with Howell. A group for the group’s hits, McBride and LeMaire had been touring as a two-man band, with both traveling extensively over the years. But three things have happened.

Pushing 30, McBride had grown tired of the road life. He and LeMaire were talked into a deal with RCA two years ago that resulted in one single. His album was released, and toward the end of that project, McBride and LeMaire realized they had a momentous amount of unfinished business.

LeMaire had similar feelings. A writer/producer, he had landed a deal with RCA two years ago that resulted in one single. His album was released, and he said he had a load of faith. He said, “Go and do your dream album.”

“I really had some momentum going as a writer at that time, and then I got off this racing horse to get on a three-legged mule,” he says. “I learned a lot of things from that. Each one of our experiences has led us to this point right now. Ever since this group started, it has been effortless, and usually it’s just the opposite.”

When you are playing to get a record deal, you are pushing and pushing, and you want it bad. It’s not what we don’t want it. We have wanted it and increasing so, but everything has happened naturally.

Curb Group senior VP/GM Dennis Hanson has high hopes for the group’s future. “I’m convinced to have these three talented guys together,” he says.

“The album is sensational. The consumer wants different music, really quality music, and Burnin’ Daylight has delivered that on their debut.”

Burnin’ Daylight was originally known as Michael Chance (formed in 1974 by the same group that changed name to Gene McGuffin Cannons (changed when the members realized that there was another band with that name). The original members included writer/producers Tracy Bruce, who opted to pursue production offers, and Rob Crosby, who signed solo deal with Warner Bros.

“When we first put it together, it was as friends who missed playing live. We put a band together so we could get out on the road and enjoy ourselves. But I didn’t think that in today’s climate, with all the young artists, we would have a chance to record again. So we didn’t think much about it. Our first goal was to have fun, play live, and hopefully have some brand-new songs that each of us had written get cut. That was a goal, and the name Loose Cannons was a joke. At the bottom of our listeners that we sent out, it said, ‘We don’t play a record deal, just cut our songs.’”

By performing around Nashville, the group attracted the attention of local A&R administrator Michelle Payne told the band members that she thought they should seek an artist deal, and she passed a tape on to Curb the William Morris Agency for book ing and Avalon Entertainment for management, a company the group says it chose because of its reputation for marketing expertise.

“Love Worth Fighting For,” No. 58 on Billboard’s Hot Country Singles & Tracks chart, is garnering positive responses from country radio programmers.

“I never saw the John Wayne movie whose name comes from, but their music is bright and fresh,” says WSCQ Charlotte, N.C., Paul Johnson.

“We’re getting incredible response to ‘Love Worth Fighting For’ here in Charlotte. I love those guys. They are

Chapin In The City. Mary Chapin Carpenter showcased her new album, A Place in the World, in New York and was joined onstage by Mercey Nashville artist Rickie. Shown backstage, from left, are Sony Music Nashville executive VP/GM Allen Butler, Rickie, Carpenter, and Sony Music Nashville executive VP Paul Worley.

We’re Mad as Hell Deejay: Davis Daniel, who remains stranded without a label since A&M Nashville went belly-up, has had a group of fans come to his rescue. The result is a 25-foot billboard at the Opry Plaza exit (leading to Music Row) on Interstate 40 that reads, “Davis Daniel—We Want You Back! Paid for by REAL Country Music Fans.” Sharon Watkins, a fan from Lima, Ohio, was the force behind the billboard. She says Daniel’s plights embodies her feelings about the state of country music.

“Real” fan of Davis since 1984,” she says (although she doesn’t know him), “and just I wanted to let the record labels know that there aren’t that many distinctive voices in country anymore, and I want to be able to hear him and see him.” She says she saw the billboard in a dream and began calling friends and fans and she met at various Fan Fairs. She raised more than $4,000 in six weeks and now has an un-named, unofficial group of 1,200 disgruntled country fans picking for grass-roots action.

“We wanted to put up 10 billboards all over town, because a package deal for 10 is $5,000, but only one was available,” she says. “I love country music, but it has gotten to the point where 90% of the singers sound the same. I’ve quit going to concerts and quit listening to country radio. I watch CMT to see what’s out and then buy it. That billboard cost only $500 for a month, and as soon as more are available, we’ll put them up.”

For country labels and radio, she has this message: “Look out! We’ve got some money behind us now, and we’re going to let the powers that be know what country music fans are thinking. We’re not happy about the state of country music. It’s too pop, you hear the same thing over and over. The heart has gone out of it. If things don’t change by Fan Fair, we’re going to send more messages.

ON THE ROW: WPOC Baltimore PD Bob Moody moves to Nashville Jan. 1, 1997, as VP of country for Nationwide Country. Rob McDermott and Sonny LeMaire will replace Charlie Cook, who exits the consultant firm to be VP of programming for Westwood One Radio Networks. Teresa Blair is the new director of advertising services and production for Rising Tide Entertainment. She previously held a similar post at Asylum Records.

By T. R. Henderson will guest star on the KIKK/KILT float in Houston’s Thanksgiving Day parade.

Shania Twain is donating proceeds from sales of her single “God Bless The Child” to Kid’s Cafe, a Second Har

Davis Daniel Gets Top Fan Billing;
Country Cookin’ At Threadgills

NASHVILLE SCENE

by et al.

16 included fashion critic Mr. Blackwell and the

hilarious Ruffin Puyehue Pohomabana, minister of fisheries for Namibia. . . . CMT has more than 1,000 households in Brooklyn, because the saltier there is a country music fan.

NASHVILLE SCENE doesn’t often recommend cookbook, but we have a handy “Threadgill’s: The Cookbook” (Longstreet Press) is not only a comprehensive collection of Southern comfort-food recipes served up by Threadgi ll’s Restaurant in Austin, Texas, it is an illustrated hystory of the music scene in that city, from Janis Joplin to Willie Nelson. The book’s author, Eddie Wilson, previsouly ran the celebrated and lamented Armadillo World Headquarters, the Austin venue that launched the progresive country movement in the 70’s. He also ran one of Nelson’s Fourth of July picnics. He now heads Threadgill’s, the former gas station-beer joint where the late Kenneth Threadgill, a protege of Jimmie Rodgers, kept Rodgers’ music alive and gave Joplin her singing start. The restauran t is a veritable museum of Texas music artifacts, and it hosts weekly jazz sessions and frequent album-launch par ties. Jimmie Dale Gilmore wrote the book’s foreword, and Guy Clark and Roy Blount Jr. contribute original food-related country song lyrics. Threadgill’s is the only successful joint of its kind in the South that I know of that refuses to serve burgers.
**NO. 1**

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<td>EVERYTHING I’M LOVING</td>
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**Greatest Gainer**

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BURNIN' DAYLIGHT BRIGHTENS NASHVILLE
(Continued from page 26)

terrific.

Bill Hagy, operations manager at WXQ Johnson City, Va., is equally enthusiastic about the group. "I really am excited about them," he says. "It's really fresh. I enjoy the music and their harmonies. It has actually become something I listen to at a lot at home, and for someone in radio to do that says a lot." 

Burnin' Daylight is also finding support in the retail community. The group recently performed for Atlanta-based Chart Blockbuster's district managers, regional managers, and senior executives. They were terrific. They do have everybody's attention," says Brian Woods, chief marketing officer worldwide for Blockbuster. "We're very excited about them, and we plan to jump all over the CD when it comes out.

Woods attributes the appeal of the group's unique style. "They seem to have a very strong high-energy harmony that sounds like they've been singing together for years. They are truly the type of band that is growing in strength. If they happen to be in your area and it's a fantastic line-up of acts, then you hear them, and they are so strong, and their songs are very well written. I'm a sucker for big ballads, and they also rock out on songs like 'Nice Work.' You hear some of the roots of their past, you hear some old hymn and some Southern Pacific in there.

Woods feels that the group members' experience is an asset. "The music speaks for itself, and it speaks to a pretty broad range," he says. "I think it sounds very youthful, but the seasoning is coming through in the quality of the sound, the professionalism, and also the stories being told in the music. There are a few country

music fans out there who aren't 15 years old. When I hear 'Burnin' Daylight,' I hear a group I can identify with."

Hannon says that Curb has been familiarizing radio with the group via regional showcases. He adds that the label is taking Burnin' Daylight to WEA branches prior to the album's release. After that, the label will take the group to retail accounts. Hannon says that country labels tend to focus their efforts at retail prior to an album's release, but with Burnin' Daylight, Curb plans to "spread that concept over a larger period of time" and will continue to visit retail after the release.

Hannon acknowledges the problems involved with introducing a group, rather than an individual artist. "It's harder to break a group," he says, "but after a band breaks, it tends to have a longer life expectancy." He says that one of the reasons breaking a group is harder is the visual element. "Our experience in marketing acts that have more than one member is that it's hard to create a focal point," he says. "So with Burnin' Daylight, the focal point will be the name.

According to Hannon, the group's CD/cassette cover will feature a "very distinctive design." A photo of the three members will be on the back of the CD. The logo will be featured in the marketing campaign as well as in press advertising and point-of-purchase materials.

Although plans for a tour will depend on the success of the initial single, the members of Burnin' Daylight are optimistic about the future. "When we put this together, it was just for fun," LeMaire says. "We have all come from years of playing and experience. After a lot of years, some of the fire can be taken out of you, and it's a tough existence, but this band has put so much joy back. It has been a tremendously joyful experience, and I think the music reflects it. We are very proud of this. It's the best thing, collectively, that all of us can say we've ever done."
### Billboard Hot Country Singles & Tracks

**November 30, 1996**

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**Top 10 Singles**

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Netting Brazilian Music: For wholesalers and music enthusiasts who have difficulties locating Brazilian titles at a decent price, it may be worth checking with Laser@br, a CD import/export company based in the southern Brazilian town of Sant’Anna do Livramento. Laser@br has made shopping for Brazilian sounds easier than ever by setting up a World Wide Web site (http://www.laser@br.com.br) on the Internet for its clients.

Laser@br executive director Paulo Eltz says his firm’s Web locale “is only one more marketing tool, and we don’t expect it to bring massive sales right now.” However, Eltz points out that his company, which previously operated mainly as an importer, can become a major exporter with the help of the cyber shopping.

Eltz says Laser@br will ship Brazilian product to wholesalers and to mail-order customers who order at least three titles.

“We have exported [albums] by all major labels, as well as some by many indies and hard-to-get items,” says Eltz. “Our printed catalog and new-release list can be requested by anyone who wants to buy Brazilian music.”

Eltz can be contacted via E-mail (laserbr@pro.via-rs.com.br), phone (55-51-568-1761) or fax (55-51-568-2007).

Soraya’s Star Trek: There are few recording artists, Latino or non-Latino, who have scored as many plum tour slots as Soraya has landed this year. Since the beginning of 1996, the PolyGram Latin Island Songs group has opened for an impressive slate of big-name acts, including Sting, Alanis Morissette, Natalie Merchant, and Michael Bolton.

And the tour heat goes on for Soraya. On Friday (29), the alturing singer/songwriter takes the stage at the opening act on the European tour of Italian star Zucchero. In addition, she’s booked to open once again (for Sting) for two shows in December.

In April, Soraya, who released her Spanish-language debut on PolyGram Latin (“En Esta Noche”) and its English-language counterpart on Island (“On Nights Like This”), performed in Miami at Billboard’s seventh annual International Latin Music Conference. Soraya pulled a rarely charted double recently when “De Repente” and its English-language counterpart, “Suddenly,” charted on Hot Latin Tracks and Adult Contemporary, respectively.

An American of Colombian heritage, Soraya has contributed vocals to a record tracked with former YMO bonche Ryuichi Sakamoto. Also, she co-authored a tune with guitar virtuoso Carole King.

About the only thing Soraya has not done to boost her promising career is to make a significant dent on Billboard’s retail charts. “En Esta Noche” exited The Billboard Latin 50 on Aug. 17 after only 10 weeks on the chart. The single charted at No. 31. “On Nights Like This” failed to enter The Billboard 200.

Might a tour with a prominent Latino act spark activity at Latin retail?

Radio’s Big Loses: Heartfelt condolences go out to family and friends of Adrián López, a long-time PD who died Nov. 16. One of the most progressive programmers around, the Argentine native helped broaden the musical spectrum of Latin radio, not only to be served as PD of KLVE-FM Los Angeles in the early ’90s. López, who most recently was PD at KLON-FM P.M. Los Angeles, will be sorely missed.

Giving Thanks: Sony star/actor/singer Ricky Martin drew 200,000 fans during a free, open-air concert in Buenos Aires Nov. 2. Sponsored by two local shopping centers, Alfa Palermo and Alte Avelanedas, Martin’s impressive light-and-sound extravaganza was broadcast live from Argentina’s network Telefe, and it snagged a whopping 21 rating. The show took place on downtown thoroughfare Avenue Nueva de Julio.

Martin’s latest album, “A Medio Vivir,” has run up 300,000 units in Argentina. The Puerto Rican heart-throb, who is starring in the Broadway production of “Les Misérables,” said the sole purpose of the performance was to “thank fans in Argentina for their constant support.”

Just a Reminder: Billboard’s eighth annual International Latin Music Conference is scheduled for April 28-30, 1997, at the Hotel Inter-continental in Miami. Among the panel topics will be Latino dance, rock en español, and retail. Two showcases are scheduled as well. Capping the confab activities will be Billboard’s fourth annual Latin Music Awards.

A CMT Holiday Country Music Television’s Latin American channel is scheduled to air two year-end specials Dec. 27. The first is “A Year Of The Big Ones,” featuring top 10-year-old videos, hosted by Enrique Iglesias’ “Si Tu Te Vas” (Fonovisa) and Pete Astudillo’s “Como Te Extraño” (EMI Latin). The second show, “CMT Latin 1996 Countdown Special,” will announce the winners of various categories, including video group of the year and female video artist of the year. The Latin American artist of the year. The Latin American regions, Tejano/California notables Emilio, the Brazilian video artist of the year is PolyGram Brasil’s Chitato & (Continued on next page)
NOTAS
(Continued from preceding page)

Xororo ... The video event of the year is "Voices Unidas" (EMI Latin), a Spanish-language, Olympiade-themed album boasting a stellar cast that includes Gloria Estefan, Plácido Domingo, and Emilio.

STATE SIDE BRIEFS: Sony Music Latin America has established a label called Sony Music Television. Though formed as a subsidiary of Sony Music Entertainment, the Panamanian company will operate with its own sales, marketing, and A&R staff. Eduardo Barberis has been tapped as GM... Warner Records pop/rockers Maná can be seen on the Internet at http://mana.com.mx, and can be reached via e-mail at mana@foreigner.classex.com.mx.

Contrary to what was previously reported, Cristal has not signed with EMI Latin America, but the Mexican star is negotiating with that label and with EMI U.S. Latin... On Tuesday, Marea Rock/Fonovisa drops "Perdiste," the label premiere from Argentinian rock group Kicker... Also, Marea Rock act Hechos Raros is set to launch a U.S. mini-tour on Thursday (28) in Houston.

COMINGS AND GOINGS: Contrary to what was reported in the Nov. 23 Latin Notices, Salvador Pérez Muñoz will leave PolyGram Latino, where he holds the position of GM, at the end of January '97. Erfrén Besamilla has resigned as sales and marketing director of Baloids Records... Contemporary Music Television has named Camille Rojas programming manager, Latin America. She was BMI's programming coordinator.

ARGENTINA NOTAS: EMI Argentina reggae mavens Pericos introduced their latest album, "Bebida Buena," with a show Nov. 1 at Buenos Aires nightclub Dr. Jekyll. More than 600 invites were on hand to take tracks from the set, which contains a very cool English-language cover of the Beach Boys classic "In My Room"... Litto Vitalle, the gold-selling keyboard whiz of indie label Cielo Tres/DIBN, toured Europe in November while his latest album, "Solo Piano," was being dropped. Vitalle has been tapped to provide music for a new ballet by famed dancer Julio Bocca.

Heavyweight Argentinian promoter Daniel Grinbank has created a company called Theatrical Y Latino. The outfit is dedicated to promoting Latin artists and music. The first production is a five-day Luis Miguel tour in December that takes the Mexican megastar to three Argentine cities and Montevideo, Uruguay. In addition, the company has secured rights for the local stage production of Walt Disney's "Beauty And The Beast."

CHART NOTES: Marco Antonio Solis' "Recuerdos, Tristeza Y Soledad" (Fonovisa) holds atop Hot Latin Tracks for the eighth successive week, but there are less than 150 points separating "Recuerdos" from Amanda Miguel's No. 5 entry, "Amame Una Más" (Karen/PolyGram Latino).

Assistance in preparing this column was provided by Emanuel de la Plaza of Sao Paulo, Brazil, and Marcelo Fernández Bitar in Buenos Aires.

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LATIN TRACKS A-Z

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BILDBOARD NOVEMBER 30, 1996

33
by Heidi Waleson

MUSIC AND MADNESS: “Shine,” a remarkable film about madness, was released by Fine Line Features in New York, Los Angeles, and Toronto Nov. 22 and opens in major cities nationwide Dec. 25. The film was inspired by the story of Australian pianist David Helfgott, whose prodigious early talent exploded with emotional fragility and the tortured, dominating love of his father resulted in a mental breakdown. But even after 10 years of institutionalization, Helfgott’s charm won him new friends, who helped him emerge from his illness and find his way back to music. This poetic and personal film is a cautionary tale about the powerful effects, for good and ill, that people can have on another’s lives.

Music, of course, central to the film, and the real Helfgott performed the score for such virtuoso classics as Rachmaninoff’s Concerto No. 3, the film’s monumental centrepiece. Featuring appearances by the film’s music director, David Hirschfelder. The soundtrack is on Philips Classics.

Helfgott is played accurately on screen by Geoffrey Rush (as an adult) and Noah Taylor (as an adolescent), equally arresting are Armin Mueller-Stahl as Helfgott’s father, John Gielgud as his teacher at the Royal College of Music, and Lynn Redgrave as the saintly astrologer he marries. Scott Hicks conceived and directed the film, which won the Critics’ Prize and People’s Choice Award at the Toronto Film Festival.

REICH NOTES: It’s hard to believe that Steve Reich is 60. Nonesuch is celebrating with a recording of recent pieces, “City Life/Proverbs” (released in October), which, while a bit on the side, is rewarding, especially the haunting, medieval-sounding “Proverbs,” performed with the participation of Paul Hillier’s Theater Of Voices. “City Life” incorporates sampled sounds recorded on the streets of New York, the same technique Reich used in his shimmering string quartet “Different Trains.” On Dec. 9, Reich gets a 50th birthday concert performed by Bang On A Can at New York’s Lincoln Center, and in March, Nonesuch will bring out a 10-CD retroactive boxed set of Reich’s music, with several key pieces newly Recorded and/or remastered.


A SHOWCASE FOR SAVALL: Jordi Savall, viola da gamba virtuoso/conductor, is getting his own imprint in the Auvio catalog, to be called Fontanis. Since he began recording for the label in 1976, Savall and his wife and collaborator, soprano Montserrat Figueras, have made more than 60 recordings in ensemble incarnations that include Hesperion XX, La Capella Reial de Catalunya, and Le Concert Des Nations.

All future recordings will be concentrated on the Fontanis label, which is distributed exclusively to Savall. The first two recordings, due Dec. 9, are “El Canto De La Sibilla II” and “Vox Astera.” Fontanis plans to release area based on the label, in five series dedicated to the music of England, Spain, Italy, France, and Germany. Savall will make a rare U.S. appearance in New York on April 28, 1997.

WIDE AISLES: The classical department at the new Tower Records at Lincoln Center (known as the "pro shop" for the uptown music crowd) is a mecca for browsers. Not only is it on the second floor (no more basement blues), but it has high, airy ceilings; windows; and wide aisles. There’s even a showcase for displays of fancy boxed sets and a big glass-enclosed room with its own sound system, sealed off from the rest of the department, just for opera. Julian Alvarez, classical manager, is hoping for lots of in-store artist visits; opening week was kicked off by Leontyne Price, as well as James Levine and some friends from the Met.

NEWS: The Chicago Lyric Opera has chosen William Mason, the company’s director of operations, artistic and production, to succeed Arid Krainik as general director. Krainik will retire for health reasons on April 30, 1997. Like Krainik, Mason has spent most of his career with the company, which he joined in 1962. He assumed his current position, with responsibility for all production and artistic activities, in 1981.

(DAYTIME TV A BRIGHT SPOT FOR MUSIC

(Continued from page 15)

being affectionately rubbed by Bob the puppet. “We just want something different,” says Swann, one of only four people who are very gracious. If someone is talking about a serious subject, Bob bows out.”

“Like Fox After Breakfast,” “The Pat Bullard Show” has been trying to find its niche since its fall debut. The talk show has gone from being a broadcast of music in virtually every episode to doing so only when it seems appropriate.

“We’re cutting back because the producer was just putting music on for music’s sake,” says Bert DuBois, VP of programming for Multimedia Entertainment and consulting executive to the show.

Guests on the show have included Dolly Parton, Al Jolson, La Bouche, Koz, Billy Dean, the Coors, K.C. & the Sunshine Band, and K.T. Oslin. DuBois says that the show will continue to feature music acts, if less frequently than before. “We’re in the business of ratings,” he says. “We need to get people with name value for now. But once we get the audience, I’ll be less concerned about putting on something that only people who love obscure music will appreciate.”

The源泉: www.americanradiohistory.com

www.americanradiohistory.com
Top Jazz Albums

**NO. 1**

**Kenny Garren**

The Essential Kenny Garren: Modern Machine

**No. 2**

**Pat Metheny**

“Quartet”

Artists & Music

**Pat Metheny’s Suite-Sounding ‘Quartet’**

Artists has Played At Japanese Fest, Higgins Tribute

PAT METHENY’S LATEST DISC, titled “Quartet,” is featured in the No. 19, is titled “Quartet.” It was cut in the spring of ’96, at a year-long tour on which the Pat Metheny Group worked a number of pieces from its “We Live Here” disc. The new record is named “Quartet” because Metheny pared down his group (often a sextet or septet) to a foursome consisting of keyboardist Lyle Mays, bassist Steve Rodford, and drummer Paul Wertico. Some of set pieces are composed with typically whimsical melodies; some are open improvisations, abstract and quirky. All manage a controlled cossiness that is the definition of “Quartet” in that of a suite (Billboard, Nov. 25).

During the few certainties of Metheny’s career is that he’ll follow his music wherever it leads. In the last two years he’s made a strident solo record, “Zero Tolerance For Power,” an album with guitarist John Scofield, “I Can See Your House From Here” (Blue Note); a cuzzy set of pastoral tones, “We Live Here”; and a blistering date of Corlante tunes with saxophonist Kenny Garrett, “Pursuance” (Warner Bros.).

Then there’s the live stuff. In August he played the Montu Fish Jazz Festival in Japan as part of a trio that included bassist Larry Grenadier and drummer Billy Bob Dunlap. On Nov. 16 he participated in a tribute/fund-raiser at New York’s Lincoln Center for drummer Billy Bob Dunlap. On Nov. 16 he participated in a weeklong event of the electric guitar program at the Smithsonian Institution by sitting in on a concert with one of his acknowledged influences, Jim Hall. On Dec 16 Metheny plays at the Thelonous Monk Institute of Jazz’s 10th anniversary gala, which will be taped by ABC for airing Dec 28.

In December he’s slated to record with his experimental/improvising guitarist, Derek Bailey, and saxophonist. The saxophonist is in the process of writing a biography of Harry James, titled “Trumpet Blues.” It’s due from Oxford Press in 1996, the 60th anniversary of James’ band. Levinson and the band leader were pals for 24 years. The foreword to the bio is scheduled to be written by Frank Sinatra, who started his career with James before moving to Tommy Dorsey’s band. Some of the 84 subjects Levinson has already interviewed include Jess Stacce, Joe Williams, and Rosemary Clooney.


Michael Borstlap has won the fourth annual BMI Thelonious Monk Institute of Jazz Composers Competition. His duc for symphonic, “Memorizing Enchantment,” will be performed by Herbie Hancock and Wayne Shorter at the Institute’s jazz gala in Washington, D.C., on Monday (20). Borstlap takes home $10,000 as a prize.

**Top Contemporary Jazz Albums**

**No. 1**

**Kenny G**

Aria 1996

**No. 2**

**Kennett**

Aria 1996

**No. 3**

**Grover Washington Jr.**

Columbia 1996

**No. 4**

**Little George Benson**

Columbia 1996

**No. 5**

**Dave Koz**

Columbia 1996

**No. 6**

**David Sanborn**

Columbia 1996

**No. 7**

**Peter White**

Columbia 1996

**8. Medeski Martin & Wood**

Warner Bros. 1996

**9. New**

**Various Artists**

KSSF Sampler for AIDS Relief Volume 2

**10. Bela Fleck & the Flecktones**

Warner Bros. 1996

**11. Quincy Jones & 45th Avenue/80s**

Warner Bros. 1996

**12. Randy Crawford**

Warner Bros. 1996

**13. Norman Brown**

Warner Bros. 1996

**14. Art Porter**

Warner Bros. 1996

**15. Wayne Waldman**

Warner Bros. 1996

**16. Acoustic Alchemy**

Warner Bros. 1996

**17. Boney James**

Warner Bros. 1996

**18. Art Porter**

Warner Bros. 1996

**19. Bob James**

Warner Bros. 1996

**20. Randy Crawford**

Warner Bros. 1996

**End of November: Other Zebra signings include guitarist Zachary Breen, keyboardist Rob Mullins, and bass player Brian Bronberg. The Pete.“"ilioz "<- Notef jy 

by Jim Macne
E.M.I., the 125-year-old company known as the Beatles label and home of the Rolling Stones, has announced that it will release a new box set of its music.

The set, which will contain 40 years of the band's work, will be available on September 19 in the United States and on September 27 in the United Kingdom.

The release will be accompanied by a special exhibit at the National Museum of American History in Washington, D.C., which will feature rare instruments and personal items from the band's archives.

E.M.I. has also announced that it will release a new solo album by former Beatle Paul McCartney on October 1.

The album, titled "The Red Album," will feature 12 tracks, including the lead single "The Long and Winding Road," which was written by John Lennon.

The band's other albums, including "Abbey Road" and "Help!," will be reissued in digital and vinyl formats.

The release of the box set marks the 25th anniversary of the Beatles' last studio album, "Abbey Road."
**Fostex Integrates Affordability**

*BY DAN DALEY*

At a time when the professional audio industry is breaking price and performance barriers on what seems a daily basis, Fostex Corp. of America seems to have written the book on how to accomplish that feat.

The 20-year-old subsidiary of Japanese electronics manufacturer the Foster Electric Co. started as a technology innovator, bringing to what was not yet called the project studio market a series of downwardly mobile formats. Two years later, the company followed that successful format with the X-15 Multitracker, one of the first analog cassette multitrack recorders.

Each of Fostex's products maintained or exceeded the performance specifications of the time while lowering the price bar for the industry. The company, which also manufactured signal-processing systems, branched out into ancillary products for the burgeoning project studio market with speakers, MIDI controllers, and synchronizers, while continuing to offer larger multitrack decks, such as the under-$10,000 B-16, one of the two best-selling 16-track decks in history. At the same time, Fostex looked upmarket, developing a line of DAT machines and hard-disc recording/editing systems, the DMT-8 and D-80, respectively.

What has remained constant throughout the last two decades has been an unrelenting focus on bringing products to market at ever-lower price points. The new Fostex D-16 is no exception. This clash-proof, class-A compatible DAT deck comes at a suggested price below $4,100, which the company asserts is the most affordable so-configured DAT deck in the world.

What has changed is the landscape, with a few formats blossoming into many. The result is that Fostex's strategy has shifted from being a technology platform inventor to being an integrator, incorporating various pro audio formats into affordable systems.

Fostex executive VP/GM Dick Ravich says, "In a sense you're betting on various technologies. You have to choose carefully. For instance, we're looking at the MD format now, which has shown up in multitrack systems from Tascam and Yamaha. But in my view, it's a bridge technology; it's not necessarily going to be around for the long run with formats like VD poised to launch very shortly. We should see a recordable DVD disc in as little as 18 months. We'd never dismiss (MD) or any other format out of hand, but you have to consider formats in the context of the other ones that are out there or are on the way, and what their life cycles can be expected to be.

Ravich—who previously was president of A&K Acoustics and worked at Philips during his two decades in the industry—adds that market demand and competition are up, particularly in the project studio and musical-instrument markets.

Those competitive factors force the industry to push for lower pricing and offer those markets new products, whether they are long-term or not.

"The nice thing about the pro audio industry is that it advances the state of the art, whether people ask for it or not," he says with apparent irony. "But that runs up against a financial reality that comes with trying to give everyone everything. Our success as a company has been in taking existing technologies and applying them in new ways to form a spec way where the end user can do things he never could before at a price he never could have afforded before. We didn't invent the multitrack tape recorder, but we did bring it to the market in a way and at a price it had never been seen before. Our continued success will be based on finding the right formats to exploit. That's why we get into hard-disc recording and editing, things we believed in that format from the beginning. And we have the same feeling about DVD, when it becomes available.

"Part of the art of Ravich's business model is sensing not only which formats will have good market acceptance, but also which ones have more headroom than their original developers might have suspected.

"We and Tascam took the Philips compact cassette further than Philips could have ever dreamed of," says Ravich of the thousands of cassette-based multitracks that have sold and are still being sold into the lower end of the market.

Fostex also made a good bet on the DAT format. While Ravich says that consumer acceptance of a new format is a battleground of potential for success in the pro market, DAT required some degree of faith when Fostex introduced the D-20 in late 1987 as the predecessor to a manufactured, highly affordable line of products, from its D-5-based model aimed at project studios, to its top-of-the-line D-30 for film and broadcast applications, as well as its portable FD-4 deck.

"This is stuff, after all, as most of Fostex's bets. The company's venture into higher tech hasn't been as successful, however. In 1992, Fostex hired the research and development staff of the then-faltering New England Digital Corp. (NED), manufacturer of the Synagogues and other hard-disc-based audio systems. The acquisition created Fostex R&D, which produced the Foundation 2000 hard-disc recording system aimed at upscale markets. While the product developed a small but devoted following—primarily in film audio post-production—the venture was deemed a failure and was closed down by the parent company this year.

"It was a question of return on investment," observes Ravich. "In a short amount of time Fostex was able to put together a hard-disc product, which was very capable at a very affordable price, something that NED was not able to do. The problem was, as with many projects, the kind of thing that was tried to be more things to people than it could successfully be. It tried to do too much and that's why we never showed up in that market."

However, that experience took place outside of Fostex's parallel plans to enter the hard-disc recording/editing market with the DMT-8 (Continued on next page)

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**Scream Satisfies High-Profile Clientele With ‘Homey’ Style**

*BY RICK CLARK*

Anyone who has been in the music production business for any length of time knows that well-equipped recording facilities are not hard to find these days. But the studio industry is less about gear, room characteristics, and rates and more about vibe and quality of service.

The staff of Scream Studios—located in a purple building at 1161 Venice Blvd. in Studio City, Calif.—understands the value of being a service-oriented facility. In fact, Scream's commitment to customer service has really fit together since the company was founded and the executive team was assembled.

"It's been a very special vibe here for a long time," says Tim Palmer, co-owner of Scream Studios. "We have a very special environment that's conducive to good work," says producer Michael Wagener, who has done album and singles mixes at Scream for such clients as Janet Jackson, Extreme, Ozzy Osbourne, Skid Row, and Saigon Kick. "I moved in there around 1990 and never went anywhere else if it was in my power. Whatever I do inside there, it's exactly what I get outside—or it sounds better outside—which is exactly what I want from a mixing studio. It is a very true room for me.

Housed in a building that was a jazz club in the '40s and '50s, and later served as a workshop for one of Hollywood's most successful mask builders for films, Scream was the vision of owner Randy Alpert, who wanted to create a world-class mixing facility that was capable of handling tracking and overdub sessions as well. To ensure that the control room was accurately designed, Alpert brought in Vincent Van Haaff, whose credits include A&M Studios in Los Angeles and Sony's multistudio complex in New York. More recently, studio designer and acoustician Chris Pelonis was hired to refine the sound system.

Scream is a single-room facility that contains a 64-input SSL, 4000 G Series console with Total Recall and eight stereo faders, a Mitshubishi X-850 Digital 32-track with Apogee filters, a Studer A-827 24-track analog recorder, and a load of outboard gear, including units by Focusrite, Urei, Manley, Orban, Neve, Lexicon, Eventide, dbx, GML, API, and ADL.

For monitors, Scream uses Tannoy Dual DTM 15 monitors bamped with a Crown Macro Reference Amplifier (1,250 watts per side on the bottom) and a Yamaha PC 4004M (with 700 watts per side on the top end). The monitors include Tannoy System 8 Model 110s and Yamaha NS-10s.

While Alpert understands the need for a wide range of quality equipment, he is quick to point out that Scream's in-house second (Continued on next page)
SCREAM SATISFIES HIGH-PROFILE CLIENTELE

(Continued from preceding page)

engineer, Doug Tranotw, and Jeanne Moultrie, who books the studio and handles various other organizational duties, are major reasons why clients return. Tranotw, who is doing quite a bit of major-label mixing work himself, has earned raves for excellent assistant engineering at Scream.

"When Don Gehman was recording the Hootie record, there needed to be a Tracy Chapman remix/recall, where some of the vocals needed to be louder," says Alpert. "Don knew he could pick up the phone and say, 'Hey Doug, can you handle this for me?' That is a nice thing."

Gehman says, "I have yet to find someone who can pull off recalls like Scream's Doug Tranotw. It is mind-boggling. Scream offers a combination of the best mix recalls in town with well-maintained equipment that is always working in a location that is comfortable to work in. There are also plenty of restaurants nearby that are great, which is important."

Alpert knows that to keep a good staff, a studio should provide not only a quality work environment, but also income security. "Most studios pay people by the hour," he observes. "When I would speak to a number of second engineers, they would say, 'I just worked 80 hours and there's nothing ahead for the next few weeks.' When you've got people who are scared about whether they are working or not, it's just not a conducive working environment. Nobody likes to worry about whether the rent's going to be paid, so I decided to put everybody on salary and take care of them, so whether we work, whether we have slow times or not, everybody is getting taken care of."

"I also wanted my clients who keep coming back to know that the same people are always here," continues Alpert. "I don't shuttle around people."

Even though a large percentage of Scream's clients use the facility as a mixing and overdub room, many producers like the sound of the triangular, 23-foot-by-28-foot studio for tracking sessions.

"The room isn't large, but it doesn't sound small," says Wugen:er. "The acoustics in the recording part of the room are very live, without being spartan. The cymbals are still tight sounding. I have done four or five complete records there, including Extreme's hit 'More Than Words.' The first Saigon Kick record was done there.

On that project, everyone was playing in the same room, including the singer. He was singing on a [Shure] SM-58 and everyone else played on a 4056, and we still had major separation."

Alpert clearly enjoys the caliber of clientele the studio attracts and works to ensure that Scream's vibe is appealingly low-key, while maintaining its full-service capabilities.

"Generally, the people that come work here are not flashy people," he says. "They are guys who work year in and year out, record after record, and they come in and do their job and they want to be quiet and relaxed and not have people running around if they don't need to be."

Gehman echoes Alpert's sentiment. "It's mainly a vibe thing at Scream that keeps me coming back. It is the combination of people and equipment that seems to consistently give me a sound that works out the door. I've done maybe 10 records at Scream. Obviously, I am getting good results."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 23, 1996)

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<td>Deana Carter / Chris Farren (Capitol Nashville)</td>
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<td>LAND OF THE LIVING</td>
<td>Kristine W / Rob D. (Champion/RCA)</td>
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<td>I LOVE YOU ALWAYS FOREVER</td>
<td>Donna Lewis / D. Lewis, K. Killen (Atlantic)</td>
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<td>Neve VR48 with Flying Faders</td>
<td>SSL 4064 with Ultrimation</td>
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<td>MCI 636 with Neve Flying Faders</td>
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<td>Studer 820</td>
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FOSTEX INTEGRATES AFFORDABILITY

(Continued from preceding page)

and D-80 systems. Those units, introduced in the mid-'90s, have been successful, thanks to Fostex's two strategies of enhanced functionality coupled with affordable pricing, according to Ravich.

More recently, Fostex released its D-15 DAT deck Nov. 8 at the Audio Engineering Society Convention in Los Angeles, but is holding the bulk of its new product releases for the Winter National Assn. of Music Merchants Show in Anaheim, Calif., in January '97 — a strategy that suggests the company is concentrating on the fast-growing musical-instrument/project studio market.

Regarding future technology bets, Ravich says Fostex is looking hard at magneto-optical systems and recordable CDs, but still believes that DWD holds the most promise as a long-term investment. "It has considerably higher storage capabilities without data compression, and it has the potential to become a universal format, which is something the industry has been searching for a long time," he says.

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SUCCESS OF TEUTONIC PROPORTIONS

The German Market Increasingly Encompasses Swiss And Austrian Industries, While Maintaining Three Distinct Identities

BY WOLFGANG SPAHR

The German record business—which anchors the regional market of Germany, Switzerland and Austria—is regaining strength after a period of stagnation.

While unit sales in Germany were up only 2.2% in 1995, according to the IFPI, they rose by 5.0% in the first half of 1996. Now it's expected that unit sales should grow by around 4.0% for 1996 as a whole.

While consumer spending overall is restrained, the record market has found a niche in which it is performing strongly.

Last year, revenues in the German record market topped $4 billion, up only 0.4% on 1994, while the inflation rate was 2%. Although the German Phonogramm Association has not published any revenue figures this year, some managing directors of leading music companies expect revenues to be up at least 3%.

The entire German-speaking market comprising Austria, Switzerland and Germany, with more than 100 million inhabitants, is gaining in importance. WEA Germany managing director Gerd Gebhardt is convinced that the GSA region will continue to converge. Warner Austria, for example, has managed to make the German band Die Schroders a top hit in Austria, even though the group has not had any chart successes in Germany. "Success in Austria is a stepping stone for German sales," says Gebhardt.

All releases can benefit from the close collaboration among Germany, Austria and Switzerland, says Thomas M. Stein, president of BMG Entertainment GSA. As German television programs are broadcast in Austria and Switzerland, retail sales of advertised product is boosted in all three countries.

Yet, while the markets are growing closer together, their cultural differences should not be forgotten. Stein cites the example of rock singer/songwriter Peter Maßlay, who has sold millions in Germany and has enjoyed triumphant success in...
Jürgen Leuschner, Sony VP GSA and managing director of Sony Germany, has established "function groups" in the three countries to substantially enhance Sony's joint operations in GSA. Product releases are discussed in the three countries at all levels and then implemented in a joint conversation with Leuschner. This has improved the efficiency of Sony's operations throughout the regional market, he reports. Leuschner also states that the coordination of promotion activities, key events and tours gives the two smaller countries, Austria and Switzerland, a better chance of gaining attention from larger acts. "All sides benefit from this strategy," says Leuschner.

Jürgen Otterstein, managing director of EastWest Germany, attaches great importance to working with Austria and Switzerland, as this allows marketing and promotion activities to be used to even greater effect. "With Warner present in Austria, we have a high degree of certainty that our concepts will also be successful there," said Otterstein.

Helmut Fest, president of EMG GSA in Cologne, is also convinced that this region will continue to grow as a common market. Common efforts in the region are valuable whenever they can be made "without curtailed the individual strengths of national operations and organizations," says Fest. The main advantage of the German market for the individual regions is its size, which justifies more substantial spending in the artist-development area.

According to Fest, A&R and marketing for Swiss and Austrian artists benefit from this. The unique characteristics of these artists definitely enrich the music culture in Germany. Fest notes how Austrian pop star Falco and Erste Allgemeine Verunsicherung from Vienna in this respect. Joint distribution activities are still difficult, however, due to the divergent infrastructures and currencies, and Switzerland's lack of membership in the European Union.

CONVERGING MARKETS
Wolfgang Gramatke, president of PolyGram Germany, sees the same advantages and also observes that media in Austria, Germany and Switzerland are converging, making advertising campaigns even more effective. Thus it is possible to market national acts throughout the entire German-language region more effectively, he agrees.

Gramatke also says creative stimulus coming from Austria and Switzerland, providing welcome additions to PolyGram's overall artist roster. He is also optimistic about the future development of the German music market because, in his view, the European Union is encouraging the formation of a multicultural society in Europe, guaranteeing an even more diverse range of artists.

The great challenge facing national produc-
Claudia Jung  The Kelly Family  Queen dance traxe I  Joe Cocker
Best of 96  The Beatles Anthology III  Die Schlümpfe

Guess who will be

NO. 1 IN GERMANY

this Christmas?*

[The EMI Electrola X-Masterpieces]

*Same procedure as last year? Same procedure as every year!
GERMAN EXPORTS
Continued from page 40
buying target groups, which we have lost over the last few years," says Gramatke.
BMG Entertainment sees itself as the company with the greatest international success with national productions. With BMG labels in Munich and Hamburg, and Hansa in Berlin, it has been able to develop numerous acts that have sold very strongly in the U.S. in particular, observes Rudi Gassner, president/CEO of BMG Entertainment International.
Gassner praises the commitment of Clive Davis at Arista

**Acts such as Snap, La Bouche, Dr. Alban, Real McCoy and No Mercy have collectively sold millions of albums in the U.S.**

Records in America for supporting signings from Germany. Through Arista and other BMG affiliates, acts such as Snap, La Bouche, Dr. Alban, Real McCoy and No Mercy have collectively sold millions of albums in the U.S. The AKR philosophy pursued by Thomas M. Steim, president of BMG Entertainment GSA, and Hansa managing director Andre Sellenest has been instrumental in generating strong global interest in German productions today.

Sony Music has been consistently at the forefront of those companies whose local product is marketed throughout the world, says Jochen Lenuchter, Sony VP GSA and managing director of Sony Germany. The international success of Nena, Jennifer Rush and Andreas Vollenweider in the ‘80s has been followed in the ‘90s by the success of Culture Beat, Jam & Spoon, BG The Prince Of Rap and Pharao. Culture Beat’s “Mr. Vain,” the single that started the Eurodance trend in 1995, has sold more than 2.5 million copies worldwide. Meanwhile, the group’s “Ser- enity” album won the German music industry Echo award for most successful local act outside Germany; the band’s founder, Torsten Fenslau, earned the Echo for most successful producer.

Jam & Spoon, considered by many to be one of the most innovative producer teams to have emerged from the German techno scene, is working on the follow-up to the groundbreaking “Tripomatic Fairytales 2001 & 2002.” Sony Music’s Dance Pool label has seen BG The Prince Of Rap achieve strong sales in Canada and Brazil, and Pharao, whose debut album was big in Germany, has achieved a strong presence in the Czech Republic and Finland.

Michael Olesch, head of MTV Central Europe, believes that the regionalization of MTV’s programming has helped fuel the boom in music made in Germany. The success of German productions all around the world over the past few years is due, in part, to the exposure these recordings have enjoyed on MTV in Europe. Olesch sees even greater acceptance of German productions not only in Europe but globally in the years ahead. “Music made in Germany will be the new trend over the next few years and is set to turn many new enthusiastic fans into record buyers,” says Olesch.

Thus, Olesch wants to launch an even greater offensive for German product at MTV through the music channel’s new regional programming. Initial tests have shown that international audiences are very eager to see German acts on MTV, he says.

One national MCA signing with international success is the group Pandora, which has sold more than 450,000 records in Japan. MCA managing director Heinz Caimbol sees potential for this group in other markets as well.

Virgin managing director Udo Lange notes that Enigma, the sonic creation of producer Michael Cretu, has sold more than 17 million albums worldwide, one-third of those in the U.S. Pre-orders for Enigma’s new album, “Le Roi Est Mort, Vive Le Roi,” released in late November, surpassed 3.5 million, reports Lange.

**BUILDING MOMENTUM**

Other artists have been building an international sales base from Germany for a number of years. One example is the

**ECONOMIC WATCH**

Currency: Deutsche Mark
Exchange rate: $1 = 1.54DM

GDP (1994) = $1,881.1 billion
Inflation rate (1996): 1.7% pa
Unemployment rate (August 1996): 11.3%

**SALES WATCH**

Average wholesale list album price ($ U.S.) = $14-$17
Mechanical royalty rate = 9.36%
Sales tax on sound recordings: 10%
Unit sales, first half of 1996: 118.2 million
Change over previous year: 5%
Per capita unit sales: 2.3
Piracy level: 3%
CD player household penetration: 78%
Platinum album award: 500,000 units
Gold album award: 250,000 units

**MEDIA WATCH**

(key promotional outlets)
* Bravo*, weekly youth magazine (1.5 million cirk.)
* Popcorn*, monthly magazine (430,600 cirk.)
* Viva* (2.19 million viewers daily)
* WDR 4, Cologne* (5.7 million listeners)
* MTV* (1.75 million viewers daily)

**RETAIL WATCH**

(key music retailers)
* Karstadt* (164 stores)
* World Of Music* (19 stores)
* Saturn* (29 stores)

**CHART WATCH**

**TOP FIVE ALBUMS (JAN-JUN 1996)**
1. Opium Fürs Volk *German* (Epic) Die Toten Hosen
2. Made In Heaven (Epic) Queen
3. Dish Of The Day (Intercord) Fool’s Garden
4. Greatest Hits (RCA) Take That Pur
5. Abenteuerland (Intercord)

**TOP FIVE SINGLES (JAN-JUN 1996)**
1. Children *Urban/Motion* (Epic) Hootie Mootie
2. Lemon Tree (Intercord) Fool’s Garden
3. They Don’t Care About Us *Epic* Michael Jackson
4. Everything But The Girl (Intercord) Take That
5. Macarena (RCA) Los Del Rio

**TOP FIVE VIDEOS (JAN-JUN 1996)**
1. Live At Loreley *Epic* (Epic) The Kelly Family
2. Videos Live And Private *Zero* (Epic) Caught In The Act
3. Backstage: Tough Road, Vol 3 *Intercord* The Kelly Family
4. Tough Road, Vol 2 *Intercord* The Kelly Family
5. Greatest Hits (EMI) Take That

**REPERTOIRE BREAKDOWN**

Classical 10%
Domestic pop 35%
International pop 55%

**TRADE CONTACTS**

IFPI national group: BPW
Mechanical rights society: GEMA
Performing rights society: GEMA
Music publishers association: DMV

Source: IFPI, Musikmarkt and Billboard research
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HEAR ALL ABOUT IT
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LA DOLCE VITA
music by Nino Rota
CSE 800-009

LE AVVENTURE DI PINOCCHIO
(Pinocchio's Story Book Adventures)
music by Fiorenzo Carpi
CSE 800-020

NINFA PLEBEA (The Nymph)
music by Ennio Morricone
COS 700-017

LE AFFINITÀ ELETTIVE
(Elective Affinities)
music by Carlo Crivelli
COS 700-036

RUGANTINO
music by Armando Trovaioli
Book + 1 CD
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FELLINI & ROTA
music by Nino Rota
CVS 900-045

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music by various artists
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(The Life of Maria)
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ITALY - CANADA - AUSTRALIA # 2
FRANCE - AUSTRIA # 3
SWITZERLAND # 5
SPAIN # 7
SCANDINAVIA TOP 10
UK TOP 20

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US-DANCE-CHARTS #1
US-BILLBOARD-CHARTS #5
GERMANY #3 + PLATINUM
FRANCE #4 + GOLD
SWITZERLAND #4
CANADA #4
AUSTRIA #6

...And Now The Debut-Album!
'MY PROMISE'

Featuring 'Missing', 'Where Do You Go'
And The Brand New Smash-Single
'WHEN I DIE'

RIAN + THE FAR STUDIOS TEAM.
Music programming at the more than 100 radio stations in Germany, Austria and Switzerland is in a state of change, as broadcasters play an increasing amount of domestic repertoire and help promote German-language productions further up the charts.

Such acts as Stefan Raab, Peter Maffay, Pur and Groove minister are among those benefiting from the new focus. This trend toward programming more domestic repertoire originated in Germany and has spread to Austria and Switzerland.

**DOMESTIC PROPORTIONS**

The proportion of German-language and national productions played by German radio stations has risen enormously over the past few years, although this is not necessarily related to any fundamental change in radio stations’ approach,” says Marcus Friedel, artist-marketing director at EastWest Germany. “Rather, it is a question of trends and quality, which are ultimately reflected in the charts.”

“We consider the establishment of more specialized broadcasting formats to be a positive development,” adds Friedel. “This primarily concerns the dance area, which is playing a large role in pushing national dance acts.”

Radio stations such as Space-Radio in Berlin, RPR 2 in Ludwigshafen and Absolute in Hamburg have managed to secure a substantial share of their respective markets with a German-language format. These stations boost German-language productions by airing them in high rotation. The more established broadcast outlets, meanwhile, give little exposure to this repertoire.

Friedel concludes that the creation of an alternative-rock format devoted to German-language acts. He says that genre is almost entirely ignored on Germany’s airwaves and is featured only in special broadcasts or if the records in question have high chart positions. “All in all, we would be pleased if mainstream radio stations were more open to unknown national and international productions to provide a little variety in the uniform top 10 broadcasting format in Germany,” he says.

On the other hand, Joachim Neuhauer of Siegel Musikverlage in Munich is more skeptical: “I would be happy if German programmers were to realize that—with the exception of folk music, mainstream pop and German TV Channel 1 virtually no [new] German-language artists have any exposure. We are all growing older with Peter Maffay, Udo Lindenberg, Marlies Münzer-Westenbrugs, Herbert Grönemeyer, Stefan Waggerl, and Heinz Rudolf Kunze, but where are the opportunities for new artists?”

Hans Scherer, head of programming at Radio Schleswig-Holstein in Kiel, thinks there has been a change for the better. “German-language songs have become checkier, more creative and wittier. For example, never before has an album by Die Doofen, a German-language band, made it to No. 1,” he notes. “Artists such as Stefan Raab, Burger Lars Dietrich and Die Doofen, among others, are setting new standards in the German market as well as in the comedy segment.”

**ECONOMIC WATCH**

Currency: Schilling
Exchange rate: $1 = 10.84 Sch
GDP (1995) = $167.8 billion
Inflation rate (1996): 2.3% pa
Unemployment rate (Sept 1996): 8%

**MEDIA WATCH (key promotional outlets)**

Rennbahn-Express, bi-weekly magazine (100,000 circulation)
MTV (Austrian audience figures not available)
Ö3, Vienna (2.5 million listeners)

**SALES WATCH**

Average wholesale album price (in U.S.): $14
Mechanical royalty rate: 9.36%
Sales tax on sound recordings: 29%
Unit sales, first half of 1996: 10.41 million
Change over previous year: 5.8%
Per capita unit sales: 2.5
Piracy level: 2%
CD player household saturation: 50%
Platinum album awards: 50,000 units
Gold album awards: 25,000 units

**RETAIL WATCH (key music retailers)**

Libro (250 stores)
Media Markt (12 stores)
Virgin (4 stores)

**CHART WATCH**

**TOP FIVE ALBUMS (JAN-JUN 1996)**

1. Bravo Hits 12 (EMI)
2. Bravo Hits: Best of ’95 (EMI)
3. Made In Heaven (EMI)
4. Greatest Hits (EMI)
5. Grönemeyer Live (EMI)

**TOP FIVE SINGLES (JAN-JUN 1996)**

1. Maccarone (EMI)
2. Gangsta’s Paradise (MCA)
3. Lemon Tree (EMI)
4. Children O’Hare (EMI)
5. Earth Song (Sony)

**TOP FIVE VIDEOS (JAN-JUN 1996)**

1. So Far So Good (Polygram)
2. Three Tenors Concert (Polygram)
3. Tough Road (EMI)
4. Tough Road: Vol 2 (EMI)
5. Gefangen im Schattenreich (Polygram)

**REPERTOIRE BREAKDOWN**

**TRADE CONTACTS**

IFPI national group: IFPI Austria
Mechanical rights society: VRT
Performing rights society: Austro-Melania
Music publishers association: AKM

Source: IFPI, Musicworld, Austrian Radio Association, and Billboard research
the right address for success!
Christine Lauterburg - Paradiesvogel
CD 74321 37618 2

Annika - Flower In My Garden
Maxi-CD 74321 42344 2

Scatman John - Everybody Jam!
CD 74321 34495 2

Papermoon - Papermoon
CD 74321 42832 2

Paradise Now! - Tiny Little Fish
CD 74321 40706 2

Soultans - I Heard It Through The Grapevine
Maxi-CD 74321 42936 2
Companies Are Focused On The Most Likely To Succeed

By WOLFGANG SPAHR and ELLIE WEINERT

A s German-produced repertoire commands an increasing share of the GSA region and finds greater success in markets worldwide, German record companies face the year ahead with optimism. Here's a look at some of the artists that leading German labels say are their priorities for the fourth quarter of 1996 and early 1997.

* A teen male vocal quintet from Orlando, Fla., called 'N Sync has been signed directly by BMG Entertainment in Munich. In October, the label released the debut single, "I Want You Back," produced by Denniz Pop, and an album is slated for February. Following the European success of another Floridian teen act, the Backstreet Boys, and the global mania for the now-disbanded Take That, 'N Sync is seen as having equal potential, says Matthias Immel, BMG product coordinator for GSA. 'N Sync is opening an autumn tour for DJ Bobo and will see exposure in major teen magazines and on nine TV shows in December.

* Another American signing, John Larkin, aka Scatman John, will return with a new release through BMG Ariola in Hamburg after late this year or early in 1997. "International sales bear out the importance of this release," says managing director Eckhart Gundel. In Japan alone, Scatman John is one of the five best-selling albums of all time (2.5 million units). Planned marketing activities include video productions, merchandising, advertising packages, TV advertising and more.

* "Our key national release is Halloween," with the CD "Halloween Live" released in late September," says Peter Cadera, managing director of Castle Communications in Hamburg. "We also plan to release a live concert video. Halloween is one of our biggest acts. They have been enjoying international success and will be touring Japan and Korea."

* Columbia Records Germany believes that the Frankfurt-based DJ/producer team of Jam & Spoon (alias Jam El Mar and Mark Spoon) will achieve its greatest sales yet with an as-yet-un-titled forthcoming album expected in December or January. "Jam & Spoon have had success with remixes and with their own productions in the past two years, and the dance world is eagerly awaiting a new release from them," says Continued on page 54

**'N Sync**

**Die Toten Hosen**
OSMAR '96
A SPECIAL AWARD FROM
OSSY HOPPE & MAREK LIEBERBERG
FOR ALL THE ARTISTS WHO TOURED WITH US
THIS YEAR IN GERMANY AND AUSTRIA.

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TORI AMOS
DIE ÄRZTE
BECK
BON JOVI
TRACY BONHAM
BUSH
MARIAH CAREY
PAUL CARRACK
CLAWFINGER
TRACY CHAPMAN
CORROSION OF
CONFORMITY
DEF LEPPARD
DIE DOOFEN
DIE TOTEN HOSEN
BOB DYLAN
MELISSA ETHERIDGE
FUGEES
GIN BLOSSOMS
GRÖNEMEYER
H-BLOCKX
HEROES DEL SILENCIO
HOOTIE &
THE BLOWFISH
THE KELLY FAMILY
KISS
MARK KNOPFLER
KULA SHAKER
K's CHOICE
THE LEVELLERS
LIGHTHOUSE FAMILY
DAVE MATTHEWS BAND
NATALIE MERCHANT
METALLICA
MIDNIGHT OIL
MIKE & THE MECHANICS
ALANIS MORISSETTE
JOAN OSBORNE
PARADISE LOST
RAGE AGAINST THE
MACHINE
RANCID
RÖDELHEIM
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SOUNDCOLPOR
SPACEHOOG
SPONGE
BRUCE SPRINGSTEEN
STEELY DAN
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Hubert Wandjo, MD of Columbia Records and deputy managing director of Sony Music Entertainment Germany. "They have proven to be one of the most creative forces on the scene, enjoying both underground credibility and commercial success."

- The new live album from Die Toten Hosen, released in late October, is the most important release of the fourth quarter for EastWest Records. The group's previous album, "Opium Fürs Volk," has produced four hit singles and has remained at top 15 album for months after its release.

- Edel managing director Chris Georgi foresees high chart positions for the new girl-band Solid Harmonie and the single "Got 2 Have Ya." The group cut its record in the U.K. and toured with the Backstreet Boys. Another major Edel release, "Good Times, Bad Times," takes its title from a soap opera on German television and features national and international hits. Consumers picking up the CD will see a snowstorm on the package, designed like a glass snow dome.

- Advance orders of 600,000 units for "Almost Heaven," the fourth-quarter EMI Electrola release from the Kelly Family, make the album one of the company's strongest titles this quarter, says Helmut Fest, president of EMI GSA. Other important national releases are Claudia Jung's Christmas album, "Wintertraeume," the dance album "Drop Your Pants" from the act Squeeze; and "Queen Dance Trax," an album of remixed Queen hits by acts including Captain Jack, E-Rotic and others.

- Epic Records has placed its bets on the six-piece crossover band Such A Surge from Braunschweig. Its second album, "Agoraphobic Notes," entered the album chart in October at No. 25. The band has opened for such acts as Biohazard, Yothu Yindi and Suicidal Tendencies. "The debut album sold over 90,000 units and spent six months on the charts, reaching No. 42," says Willy Ehmann, marketing director and deputy MD of Epic. "The new album is a great leap forward.
MCMXC a.D.
over five years
on the Billboard Top 200 Albums chart

GOLD
Austria • Argentina • Brazil
Denmark • Israel • Saudi Arabia • Sweden

PLATINUM
Germany • Greece • Guatemala
Holland • Hong Kong • Indonesia • Italy
Ireland • Norway
Portugal • South Africa • Yugoslavia

2x PLATINUM
Belgium • Canada • Chile
France • Spain • Switzerland

3x PLATINUM
Australia • New Zealand
Singapore • Taiwan • United Kingdom

4x PLATINUM
Ireland • Korea • Malaysia • Mexico

THE CROSS OF CHANGES
63 weeks on the
Billboard Top 200 Albums chart

GOLD
Austria • Argentina • Belgium
France • Germany
Holland • Italy • Israel • India
Japan • Mexico • Sweden
South Africa

PLATINUM
Australia • Denmark • Hong Kong
Ireland • Norway • Portugal
Singapore • Spain • Switzerland

2x PLATINUM
Canada • Korea • Malaysia

New Zealand • Taiwan

United States

ENIGMA³ LE ROI EST MORT, VIVE LE ROI!
The newest edition to the Enigma lineage CD MC in stores on Nov. 25th
Appearences at Rock Am Ring and the Bizarre festival confirmed the group’s reputation as one of Germany’s premier live acts. With tri-lingual vocals (English, French, German), the band should prove especially attractive to other markets.

- Priorities at Hansa Musik for the busy fourth quarter include Wolfgang Petry’s “Alle (Best Of...);” the compilation album “Der Deutsche Hitmix No. 2;” the No Mercy album “Me Promice;” and new albums from La Bouche, Real McCoy and Die Prinzess. “All these releases will come with a first-level artist marketing and promotion package,” says Hansa’s Christian Wolff.

- In this year’s Echo Award-winning rap trio Fettes Brot has a new release cleverly titled “Assen Top Hits, Innen Geshmack (Top Hits On The Outside—Good Taste On The Inside),” a play on a popular commercial slogan for a brand of aluminum foil. The Hamburg-based group, which won the 1996 Echo Award for best new band, is getting top-level attention from Intercord. “Their previous album has sold 130,000 copies and brought forth two top 10 singles,” notes Martin Schulnachter, A&R and marketing manager for Intercord’s Alternation label. “The band has built up excellent credibility within the German rap scene, so we have good reason to hope for gold status.”

- For Heinz Canibol, managing director at MCA, there are two national fourth-quarter releases of equal importance: One is the first album for MCA by Stephan Remmler, and the other is the third album from Illegal 2001. “These are the key releases to support the new release.

- Virgin Schallplatten is going all-out for the Hamburg-based group Wild Thing. A debut single this autumn, “Leave Me In Peace,” is setting up a future album release. “We believe in the band because they have great, original as well as commercial songwriting talent, combined with extremely positive charisma,” says product manager Stephanie Riesinger. “Furthermore, all four band members are excellent musicians and performers. They are all good-looking and have a contagious easy-going way of presenting their music, which is not typical for most German bands. They definitely have international prospects.”

- WEA Music enters the fourth quarter of 1996 with a large and colorful set of hit albums from international and domestic artists, reports managing director, Gerdt Gebhardt. Highlights include new albums from Phil Collins, Natalie Cole, Michael McDonald, R.E.M., Van Halen, as well as Marius Müller Westernhagen, who is arguably the most successful German act. WEA has released a soundtrack album in time for the cinema release of Müller-Westernhagen’s film “Keine Zeit.” Says Gebhardt, “The display of creative power will help sweep away much of the pessimism prevailing in the German music business.

- The English band BND has had its greatest success in Germany, where it is signed directly to independent ZYX Records. With the debut single, “Here I Go Again,” staying on the charts for more than 12 weeks, ZYX released BND’s follow-up single, “No Man’s Land,” in October to set up a new album this quarter. The band will be staging an extended European tour.

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**Likely to Succeed**

Continued from page 34

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DIE TOTEN HOSEN

Three cheers to No. 1 success in the single and album charts. The single - ZEHN KLEINE JAGERMEISTER - platinum. The album - OPIUM FURS VOLK - double gold. The live album - IM AUFTRAG DES HERRN... - platinum.

Be prepared: Next year they will be taking on the rest of the world.

PROST

MAHLZEIT

SCORPIONS

With PURE INSTINCT they delivered a delicious plate of success: 5 times platinum in Malaysia, platinum in Thailand and Indonesia, gold in Finland, France, Germany, Korea, Portugal and Singapore. Watch out for their new single: WHEN YOU CAME INTO MY LIFE produced by David Foster.
proper value of their music for specific advertising campaigns.

"The proportion of advertising music in music publishers' total revenues is not inconsiderable," he says. "Further growth is possible, although this will also depend on overall market trends."

According to Mewes, Melodie Der Welt in Frankfurt has been able to achieve considerable growth through ongoing contacts with advertising agencies and attempts to meet their requirements for music. Recent successes have included the placement of "Stay" in a beer commercial, "In The Mood" for the Fleusrop Rocket group, and the melody "Eso Beso" in a food advertisement.

CATALOGS ON CD

Music publisher Dagmar Sikorski also sees an increased use of music copyrights in advertising. His Hamburg-based company has released a CD featuring the 50 best-known songs from its back catalog to advertising agencies and media partners. The biggest successes include licensing of the songs "Big Spender" for a bank, "Tulips From Amsterdam" for a garden center and "Try A Little Tenderness" for a chocolate company.

The Gering music publishing company also is responding to a rising number of inquiries from advertising agencies, says owner Gunter Hlger. Advertising music currently accounts for 2% of total revenues for the Cologne-based publisher. However, Hlger sees reasons why the rate of revenue growth may not necessarily rise with increased use of music in ads. "Advertising agencies are increasingly using public-domain music or commissioning special production," he says.

Music publisher Rolf Buddel reports relatively consistent, strong revenues over the past few years from the ad business, with radio broadcasters in particular playing a special role. Berlin-based Buddel's greatest successes have been the use of "Drivers Seat" for Nissan Cars, "Save The Best For Last" for a coffee company and "One Moment In Time" for a beer commercial.

At Edition Intro in Berlin, managing director Michael Kudritzki has seen a very positive trend in the use of his catalog in ads over the last two years—perhaps partly due to the fact that a CD containing segments of 67 titles was distributed to more than 300 advertising agencies, generating many inquiries. A total of 20 titles have been placed in advertising this year.

"There has been an enormous upswing, which has boosted record sales considerably," reports Peter Kirsten, managing director of Global Musikverlag in Munich. "In the past two years, our catalog has seen an enormous increase in placements, and we are becoming more aggressive when it comes to selling their back catalog for advertising purposes. Wolfgang Mewes, manager of Melodie Der Welt and one of the pioneers in selling music to advertisers, has ensured that German publishers are able to determine the

over the past few years, advertising agencies in Germany have increasingly discovered that oldies and current hits are ideal vehicles for their advertising messages. Music publishers in Germany, in turn, are reporting strong revenue growth in this area and are becoming more aggressive when it comes to selling their back catalog for advertising purposes.

Wolfgang Mewes, managing director of Melodie Der Welt and one of the pioneers in selling music to advertisers, has ensured that German publishers are able to determine the

Arenas served as great catalog outlets

Publishers are placing songs in ads for everything from chocolates to banking—and lots of beer.

Michael Kudritzki, Edition Intro

PolyGram's most successful songs in advertising have been "You Can Get It If You Really Want" for Aral gasoline, "The Night Chicago Died" for a beer company, "Corso Delle Condole" for a pasta ad and "Save The Best For Last" for a coffee company.

MUSICAL SYNERGY

At MCA Music Publishing, "Placing our copyrights in commercials has always been very important," says managing director Adrian Facklam-Wolf, who reports his company has licensed 300 songs to the commercial production company Audiofactory to promote its catalog in ads. MCA has signed writers with connections to advertising agencies and has worked with the Hamburg-based Soundfactory studio in generating commercial work.

Peter Ende, managing director of EMI Publishing in Germany, is confident of strong sales in the future, as EMI has had great success with music placement in advertising. The importance of a varied catalog for advertising use is stressed by Hartwig Marsuch of BMG UFA in Munich, who says he is "very confident" about future opportunities in the advertising realm.

Warner/Chappell has been placing music in advertising for years and, according to managing director Jurgen Grunwaldt, has recorded considerable revenue growth as a result. "This form of repertoire exploitation is merely the beginning of a strong trend," says Grunwaldt.
The GSA Part Of Our International Success Means 2,000,000 Tickets!

PETER MAFFAY
UDO JÜRGENS
SCORPIONS
ANDRÉ HELLER'S BEGNADETE KÖRPER
DIE PRINZEN
RAMMSTEIN
JULE NEIGEL BAND
TOM ASTOR
KRAFTWERK
PATRICK LINDNER
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At the age of SIX you can be the first in a lot of things.

Even in making compilations.

Warner Special Marketing has been one of the most successful new labels this decade. With innovative ideas in all repertoire segments and concepts opening up new markets, it has gained 19.5%* of the German compilation market in only 6 years, winning a place in teenagers' hearts: Bravo Hits, the compilation of hits for young people is the world's most successful compilation series with sales in excess of 20 million units to date. Here a few examples of our repertoire segments:

- The most recent release sold over 2 million copies in Germany, Austria and Switzerland.
- Success thanks to the right concept: Looney Tunes goes Techno.
- Special collaboration: The Dance compilation in conjunction with the leading music broadcasters in Germany.
- A new product, a new market: Platin, the album of megastars - the first compilation of hits for young adults.
- A compilation for kids - presented by one of the most popular German TV characters.

*GfK-panel: TV-advertised compilations / January - June 1996
PolyGram’s Metronome Music To Close

BY WOLFGANG SPAHR

HAMBURG—Metronome Music is to close at the end of the year as part of a restructuring by parent company PolyGram Germany. Metronome is the smallest of PolyGram’s major music labels in Germany, and its closure will result in the loss of 20 jobs. Its demise and the allied re-aligning of labels here is part of PolyGram International’s $80 million global restructuring, which will eventually lead to 400 job losses worldwide (Billboard, No. 22). In Germany, the changes will assist PolyGram in addressing issues raised by the country’s new electronic sales charts (see story, page 1).

PolyGram Germany president/CEO Wolf-Dieter Gramatke says the closure of Metronome will be in line with the reassigning of some of its artists to sister label Motor Music will capitalize on the success of the 2-year-old Motor. These Metronome acts not assigned to Motor will move to Mercury and Polydor. Metronome’s international repertoire from the London, ffr, Go! Discs, and Barclay labels will now be marketed in Germany by Motor.

Metronome managing director Albert Stenlesebroek, who joined the company in 1991, is in discussions over a new role within PolyGram. Gramatke comments, “These changes will enable Mercury, Motor, and Polydor to increase their clout in the German market, and although some of the faces may change for Metronome’s artists, we will be doing our utmost to ensure that they will be in the very best hands.”

Control of the Motown roster in Germany will switch from Polydor to Motor under managing director Tim Renner. Renner founded Motor for PolyGram in 1994, and it is already Germany’s market leader in dance and jazz, with national acts like U 96, Ramatein, Mark’Oh, and Elemen Of Crime.

Gramatke states, “Motor Music is easily the most successful new label in Germany in recent years, and full credit is due to Tim and his team for their PR and marketing efforts. By taking on the roster of Motown, as well as Metronome’s international repertoire, they will be able to increase their skills and experience in the areas of international repertoire and catalog marketing.”

 Asked whether the additional responsibilities could undermine Motor’s image as an indie-oriented label, Gramatke says, “Independence is not a question of size but attitude. Motor’s impressive success has been built on its courage and entrepreneurial prowess, and we see no reason why that should not carry on.”

To adapt to Germany’s new electronic gathering of chart data, PolyGram Germany’s sales force, PolyGram Vertrieb, is also to be revamped, says Gramatke, to make it more flexible and responsive to the changing market conditions.

A spokesperson for PolyGram Inter-

newsline...

DAVID SNEIL, managing director of EMI Australasia, has been promoted to chairman of the group, effective Dec. 31. He relinquishes the running of the day-to-day affairs of the company and will concentrate on the manufacturing and data divisions and on joint-venture distribution company EDC. SNeil continues to represent EMI on the board of the Australian Recording Industry Assn. In another change, EMI New Zealand managing director Kerry Byrne will now report to the London-based senior VP of EMI International, Charles Dunnet, instead of to SNeil. Meanwhile, the position of EMI Australia managing director remains vacant following the departure of Paul Martinovich, his role is being temporarily filled by Dirk DeVries, VP of Virgin/EMI Holland and Belgium.

BMG ARIOLA Munich has bought artist Peter Maffay’s share in the joint-venture company Red Rooster Records, based in Tutzing, near Munich. Maffay, who is signed to BMG Ariola, says he could not devote as much time as he wished to artist development after the formation of the company in 1992. The label will now be brought under the umbrella of BMG Ariola. Thomas M. Stein, president of BMG Entertainment International Germany/ Switzerland/Austria, says, “We respect the decision of our most significant artist and label partner and look forward to continuing the work he began.”

SONY MUSIC Germany has formed a new dance label, Epizone, which will be handled by the company’s Epic label. It will be headed by Bela Cox, formerly of Frankfurt-based Logic Records. The new label will focus on progressive club music, with a planned initial slate of two releases per month. The first commercial crossover act for Epizone will be British techno act Apo 440.

JUAN MARQUEZ has been appointed director of Sony Music Publishing Spain, six weeks after leaving his position as director general of EMI Music Publishing Spain (Billboard, Oct. 19). Previous Sony head John Echervia moved last summer to a new position with Sony in Miami.

Rappers Face Jail For Lyrics

Artistic Freedom at Issue in France

BY EMMANUEL LEGRAND

PARIS—Members of Supreme NTM, one of France’s most popular rap bands, were sentenced to an unprecedented three months in prison and banned from performing in public for six months for “committing an offense against public authorities.”

It is the first time since 1881 that French artists have been sentenced to jail for words spoken during a stage performance, and the case has sparked debate on the issue of artistic freedom.

The conviction followed an incident during a July 1995 concert in La Seyne-sur-Mer in the South of France, held a few weeks after neighboring city Toulon elected a mayor from extreme-right party the National Front. The two NMT front men, Joey Starr and Kool Shen (real names Didier Marval and Bruno Lopes), performed the track “Police,” which is a strong account of the relationship between young people and policemen in tough neighborhoods.

“These people are dangerous for our freedom. Our enemies are the men in blue,” they are reported to have said.

The court in Toulon ruled that the NMT front men committed an “offense against public authorities.” NMT lawyer Michel Blum says the band will appeal the judgment, and the band members remain free until an appeals court rules on the case.

The judgment prompted mixed com-

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SONY Europe Merges Indie Operations

BY JOHN FERGUSON

LONDON—Sony Music Entertainment Europe is integrating its independent repertoire operations under one roof, in a new division to be headed by Mark Churton.

Sony Music Independent Network brings together the Licenced Repertoire Division (LRD) and the European Repertoire Division (ERD), combining the activities and functions of the two operations.

Paul Russell, Sony Music Entertainment Europe president, says the aim was to mold a network across Europe for independent.

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Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.
Barcelona, Spain—A record 160 candidates from 30 countries reflected a strong and national presence at Spain’s 34th Premios Ondas ceremony, held her Nov. 14 at the Palau Nacional cultural center.

Paul Anka, Phil Collins, and the Los Del Rio duo of “Macarena” notoriety were among the stars honored at Spain’s state-run Televisión Española (TVE) ceremony.

Mark Tattersall, whose name is synonymous with the magazine’s Spanish edition, noted a couple of years ago that a greater variety of music—notably Spanish rock & roll—was appearing old hits with old and new friends.

Collins, whose award was for his contribution to popular music, roundly thanked all friends who included his current hit, “Dance Into The Light.”

Not surprisingly, the ubiquitous “Macarena,” which was the biggest hit of 1992, received a total of two awards. Not only did it include Collins’ current hit, but the Los Del Rio duo itself was named Los Del Rio Duo.

Both Anka and Collins were honored for their starring roles at the ceremony’s opening and closing shows, respectively.

The star of this year’s event was Anka, who performed several of his hits, and Collins, who sang “Easy Lover,” which was included in a segment called “The Best of The World.”

Anka, whose career has spanned the music industry for nearly four decades, was honored with the Special Jury Award for his contributions to the world of music.

Collins, on the other hand, was honored for his contribution to popular music, specifically his work with the British band Genesis, which was celebrated in a special tribute segment.

Collins thanked all those who had contributed to his success, including his bandmates, family, and friends. He also paid tribute to his late father, who had been a major influence on his career.

The ceremony was a showcase for some of the biggest names in Spanish music, with many of the awards being handed out to deserving artists.

The event was hosted by Spanish TV personality Antena 3, and the ceremony was broadcast live on television throughout Spain.

The ceremony concluded with a performance by Anka, who closed the show with a beautiful rendition of his hit song “My Way.”

The evening was a celebration of the very best in Spanish music and the ceremony was a testament to the enduring popularity of the genre.

The ceremony was a huge success, with thousands of music lovers tuning in to watch the live broadcast. The event received widespread acclaim for its high production values and its celebration of the diversity and talent of Spanish music.
Borealis Veterans Launch Label
Borealis Sets ‘Sustainable’ Goals

TORONTO—Four high-profile Canadian folk music veterans, Bill Garrett, William Whiteley, Don Mills, and John McGann, have become partners in the Toronto-based Borealis Recording Co., launched here Nov. 15.

Borealis is founded in Canada by Festival Records of Vancouver, the Toronto-based Borealis debuts with “Sixteen Shades Of Blue,” a blues/R&B album by the Whiteley Brothers, Ken and Chris.

Borealis has also signed Calgary, Alberta-based singer/songwriter Eileen McGann and Cape Breton, Nova Scotia, multi-instrumentalist J.P. Cormier. McGann’s self-produced album will be released in February ’97, while Cormier’s set, produced by Mills, will be released in the spring of next year.

While Garrett is overseeing distribution for the label, Mills will handle manufacturing, and Laskin will be responsible for promotion. The office will be managed by Eve Goldberg.

“We’re planning on being a small, sustainable label that will get (Canadian folk) music to a wider public than the artists can themselves,” says Mills.

Garrett adds, “The vast majority of independent singer/songwriters in Canada make an album, put all their money into its production, and then record their records around with them on the road, while 1,000 copies sit in their basement. End of story. We thought that if we could also put a certain amount of money into promotion, that with six or eight of these kinds of records, if we increased their sales by 50%, we’d have a viable operation. If we took some records from 1,500 to 3,000 copies, and with the occasional one doing 5,000 or 10,000 copies, we’d do incredibly well. We’re not talking a lot of records.”

Laskin says the label doesn’t need hits. “If it happens, great but that’s not what the label is geared towards,” he says. “Our goal is to take Canadian folk music further than it’s ever gone.”

Joe Petersen, owner of roots-based Stony Plain Records in Edmonton, Alberta, says that the Borealis partners are high-regulared by Canadian folk artists. “In their professional positions in the past, they have been seen as really supportive of the folk community and the singer-songwriter community in Canada,” says Petersen.

Joe Lewis, host of the program “Folk Music and Folk Ways” on community radio station CJRT Toronto, says, “With their shared background and experience, there’s no better to launch a label like this.”

Multi-instrumentalist and noted guitar-building Laskin got Borealis rolling 18 months ago. He had recorded his third album, “Al Pes Simple” (Wea), and was unable to find a Canadian-based label interested in releasing it. Exasperated at several U.S. labels who had shown interest in the album, he says, couldn’t understand why a Canadian company wasn’t involved.

Says Laskin, “I had to tell them that (Canadian folk labels) either don’t exist or have gone commercial or are regionally in terms of their focus. Then I thought that instead of me pulling $5,000 from my bank account to [release] an independent record, why not have other people, and see if we could collectively do something better.”

Laskin released his first two albums, “Unmasked” (1979) and “Lila’s Gig” (1983), on the late Stan Rogers label, Fogerty’s Cove.

Borealis Partners

Laskin telephoned Whiteley, Mills, and Garrett and suggested that they create a label catering to the folk and roots-based music they love. The three were receptive, but it took more than a year to get the label up and running.

Since 1972, Toronto-based Whiteley has produced more than 50 recordings, including albums for Paul McGann and Cape Breton, Nova Scotia, multi-instrumentalist Cormier. McGann’s self-produced album will be released in February ’97, while Cormier’s set, produced by Mills, will be released in the spring of next year.

In 1982, following releases with a variety of folk-styled groups, including Original Slam Band, Junior Jug Band, the Hometown Heartbreakers, and the Paradise Revue on various Canadian independent labels, Whiteley created Pyramid Records in order to release the Paradise Revue album “Standing The Storm.”

Whiteley has brought several recordings from the Pyramid catalog into the new company. “Pyramid still is a titles in its catalog, but any new titles will be rolled over to Borealis.” These include albums by Rafee and McGann, Laskin’s former band, and John Hammond. The portable multi-instrumentalist has also appeared on hundreds of blues, children, and folk-styled recordings, including albums by The Whiteley Brothers, Leon Redbone, and Leonard Cohen.

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NEW YORK—Music marketing appears to have a potent new tool in TAP Market Research, a point-of-sale data gathering and sharing system devised by New Jersey retailer web Compact Disc World. The system is designed within the context of a consumer discount club program.

TAP, an acronym standing for “transactions are power,” essentially allows computer-interactive subscribers to “tap” into the system’s regularly updated sales data in order to glean consumer profiles and buying habits. This information can then be used by music and non-music retailers in a wide range of direct-marketing applications.

“Basically, the system gives the user a profile of the music store customer,” says David Lang, president of the South Plainfield-based, nine-store Compact Disc World chain. “It shows the types of radio stations people listen to, what kinds of music and artists and titles they buy, and what other products they buy. So a record label executive or radio programmer or someone who’s interested in understanding who buys music can punch in an artist and title and take a look at the sales trends in age, marital status, income levels, listening and buying habits—all in an instant and up-to-date.”

Such information, adds Lang, offers great opportunities for anyone looking to market music, “suggest-sell” accessory products, or use music as a marketing vehicle. For example, if a record company, an advertiser might discern the appropriate music to use for an ad campaign, à la the classic Chevy truck spot featuring Bob Seger’s “Like A Rock.”

“Music can help identify a product and sell it, and [TAP data] can show what music the target audience listens to—through transactional analysis, and not just opinion,” says Lang.

At Compact Disc World, where non-music items include lollipops and rock’n’roll stickers are sold, “we can look at what else people buy, in merchandising our stores for suggest-selling,” Lang says. “So if you come up and buy one item, we can suggest something else that other people who buy the same item have a tendency to buy, like stickers or rock’n’roll air fresheners. When we found out that 25% of those who buy the air fresheners tend to buy stickers, we told our store managers to suggest-sell the stickers to those who buy the fresheners.”

Additionally, the stores can now direct-marketing to customers based on their past purchase, using postcards and other mailings about product, Lang says. Sometimes the mailings have added-value offers, such as T-shirts or other merchandise. “Labels always dream of target-marketing consumers, and we’ve started a program where we can do it,” he says.

The way TAP works is through a discount club that Compact Disc World launched in February 1995. For a $12 annual membership, members get an $1.99 discount price on regular $10.98 and $15.98 music product, with similar discounts on budget-priced product and double-CDs. “Everything in the store is marked down two prices—regular and club,” says Lang, adding that members also get “buy it, try it” privileges involving a 30-day money-back guarantee on music purchases.

This gives club members a high comfort level, knowing that whatever they buy, they’ll enjoy—or they don’t have to keep it,” says Lang. He tallies 108,000 members signed up so far, with 800 new members coming aboard each week, along with 850 renewals. In exchange, Compact Disc World gets personal information about each member, which was filled out in the application form. This information is then used in tracking member purchases, as members are given bar-coded club cards to identify them at the checkout counter.

“Before, market research was done mostly through opinion,” says Lang. “You’d call and ask what people do and think—which was very valuable but relied on memory.”

Say It With A Green Hill CD Greeting Card Gospel Label Finds Success With Niche Product

NEW YORK—Who says every day can’t be Christmas? For at least one music company, CD greeting cards aren’t just the perfect gift—they’re the ideal niche.

In fact, sales have been booming since Nashville-based Green Hill Productions, the gift market division of Spring Hill Music Group, launched its line of CD greeting cards in May 1995. The privately owned Spring Hill is known for its gospel music label, which focuses on the Christian bookstore market. “The idea behind this product is that it combines a card and a gift in one convenient package,” says Greg Howard, the company’s VP of product development and marketing. The CD greeting cards, which began with three Christmas titles, retail for $9.98. They are packaged as self-mailers, with the CD held securely in a sleeve.

The product opens like a book and is shrink-wrapped on both sides, allowing customers to read the card’s inscription and CD song titles. Each CD contains 40-50 minutes of newly recorded instrumentals. As executive producer, Howard oversees each project from start to finish, including concept, music selection, packaging, production, and hiring artists and producers.

The primary markets for the CD greeting cards are card/gift shops, bookstores, stationery stores, and other specialty retailers. In addition, the product is distributed to Christian bookstores through Chordant Distribution, an arm of EMI.

From its original three Christmas titles, the line has grown to an eclectic mix of more than 30 instrumental titles. Holiday themes include Old English Christmas, big band Christmas, and Christmas angels. Among the seasonal titles are “For Sentimental Reasons,” “Piano Hymns,” “Guitar Romance,” “Angel Songs,” and “Classic Movie Love Songs.” Each recording complements its card’s message. The products are merchandised using eye-catching, multitier counter-top displays to facilitate impulse sales.

Last January, Green Hill introduced its nonseasonal titles and made changes in the card packages, which initially were sealed closed in shrink-wrap, requiring retailers to explain exactly what the product was. “We made the necessary changes by creating a simpler design and making it more accessible to the consumer,” explains Howard. “Now, a buyer need only fill out the address, add postage, write a personal message inside, seal the card with an enclosed tape, and drop it in the mail.” One of the biggest selling points, he emphasizes, is that the design has eliminated the need for an envelope.

And while the cards offer several titles per holiday greeting package, the company will focus, Howard claims, on producing cards of a general nature that can be used for various occasions.
Merchants & Marketing

Retailers Step Up To The Plate For Audiobooks
Publishers Work With Stores To Build Medium's Profile

This is the second of two articles on audiobook marketing. This installment focuses on store-level promotions and TV exposure. The first, which appeared four weeks ago, covered radio and print media.

NEW YORK—With the public's awareness of audiobooks on the rise, publishers are taking advantage of marketing opportunities, including store-level promotions.

"What I see for 1997 is a healthy industry that's not growing as fast as it used to because it's bigger now," says Seth D. Gershel, senior VP and publisher of Simon & Schuster Audio.

"So to get to the next level, we have to go back around and see what we've missed," Gershel adds. Retailers kind of took audio for granted and were amazed that it worked at all. Now they're more open, curious, and looking for new ways to do things.

Anne-Lise Spitzer, director of publicity, promotion, and advertising for Random House Audio Publishing, agrees. "Stores are now supporting audio in a bigger way, in addition to the merchandising more upfront with the book [title] so it creates an awareness in the store not only of the title but of the medium.

Gershel adds, "We need to show the retailer how vibrant this category remains and will be in the future. If you let a section dwindle, the results are not as good. The category is working fine. If you make sure you're working it, it will work for you."

Simon & Schuster promotions have included a sweeps tie-in with Swiss Air for its Pimelaler Language Program series, as well as a special offer and discount coupon program with Davis-Kidd Bookellers' Nashville location.

Some publishers are beginning to experiment with rebates as well, including Bantam Doubleday Dell (BDD) Audio Publishing, which is offering a $10 rebate on its unabridged version of John Grisham's "Runaway Jury."

"It's our first foray into the unabridged best seller market, and since it's a backlist title, we wanted to give it a little extra attention and let people know what we're doing," says Christine McNamara, marketing manager for BDD Audio.

The 12-cassette unabridged "Runaway Jury" went on sale Nov. 4, so it's too early to gauge response, but the title is selling well in chains, according to McNamara.

St. Paul, Minn.-based HighBridge Audio ran its first rebate program for its line of titles by popular NPR host Garrison Keillor. The promotion ran from January through July and offered $5 back on any purchase doing a number of different things internally to promote titles in display and advertising programs to make audio more visible," says Susan Yeager, buyer/merchandiser for Borders Books & Music.

At Earful of Books, which is opening its sixth location next year, president Paul Rush says its coupon and discount offers are very successful in generating new traffic and audio book users.

The company recently did a live radio remote with "The Notebook" author Nicholas Sparks at its Austin, Texas, location and had a "really good turnout," Rush says.

Alan Livingston, president of Houston-based audiobook/CD-ROM outlet Booktronics, also uses coupons extensively. "We do it to get people into the store and to create name recognition," he says.

With the retailer in mind, Niagara Falls, N.Y.-based publisher Durkin Hayes has established a number of programs, including the "whole package audio program," which centers around its paperback audio series.

"We really try hard to support the retailers. We're not title-driven, so we try to stay away from title promotion and do more overall audio promotion," says Steve Yeager, marketing manager.

Retailers who sign up for the program receive 100 trial tapes and a free display. The Durkin Hayes sample tapes differ from other industry samplers in that they feature a complete story as opposed to snippets.

Time Warner Audio Books is also focusing on connecting with retailers to get the word out about its product. (Continued on page 71)

BILLBOARD NOVEMBER 30, 1996
Trans World Losses Down; MCA Golden In 4th Quarter

Trans World Entertainment Corp., in the midst of a turnaround, moved closer to profitability in its third fiscal quarter, when it posted a net loss of $2.6 million, or 25 cents per share, on sales of $125 million. But that loss was slightly less than the loss of $5.1 million, or 52 cents per share, that the company posted in the same period last year, when it had sales of $108 million.

This is the seventh consecutive quarter that the Albany, N.Y.-based chain has recorded a loss. But a restructuring of the company, which began in the fourth quarter of 1994 and has included the shuttering of more than 200 stores, has been paying dividends for the chain.

In the quarter ended Nov. 2, Trans World posted a 1% retail sales increase. In a press release, company executives say that they anticipate the chain posting a profit for the fourth quarter and the year and that they are optimistic that the chain will show continued improvements in the new year.

In breaking out operating results, the company said that its gross profit increased to 37.1%, up from the 34.9% it had in the same period last year. In the same time frame, frame, selling, general, and administrative expenses dropped one percentage point this year to 44.7%. Earnings before interest, taxes, depreciation, and amortization were $2.3 million. Last year, the company posted a negative cash flow of $82.0 million.

For the 39-week period, the company showed a net loss of $7.6 million, or 78 cents per share, as compared with a net loss of $15.5 million, or $1.57 per share, in 1995.

There has been nearly a year of restructuring since Doug Morris assumed the chairmanship of the MCA Music Entertainment Group, and rumors have been swirling that MCA and its Uni Distribution will emerge as a force to be reckoned with in the fourth quarter. Sure enough, that has come to pass. The company has twice nailed down the spot on The Billboard 200, with albums by the Counting Crows, Geffen) and New Edition (MCA). In the week ending Nov. 10, the company posted a 20.7% market share, to lead the industry. This week, the company nails down the No. 1, No. 2, and No. 3 spots on The Billboard 200 (see Between the Bulletins, page 96).

When Henry Drex and Jim Uhr joined Uni in the top two spots in August, they acknowledged that they had "stepped in" with regard to the timing of their entries into the MCA fold. They anticipated that the restructuring would be easier than usual, thanks to the maneuvering of Morris, who brought the 100% under the company's umbrella by acquiring a 50% stake in the label, the formation of Universal Music and the restructuring of MCA Records. All that change, Drex and Uhr say, resulted in 19 albums coming out in the fourth quarter, by acts whose previous acts went gold or platinum.

With Alliance Entertainment Corp.'s bid to buy DNA canceled (Billboard Nov. 23), the two partners in the company, Valley Record Distributors and Rounder Records, are involved in negotiations to decide which will assume 100% control and ownership of the distributor. That issue is expected to be decided by Nov. 25, after press time. Regardless of which company wins up with control, DNA will likely be placed on the block, as other independent distributors—M.S. Distribution, Koch International, and Allegro—have already been approached by gauge interest, sources say. Barney Cohen, chairman of Valley Record Distributors, confirms that his company is involved in negotiations with Rounder about which of the partners will control DNA, but he declines to comment further. Rounder executives also calls seeking comment. (For details on DNA, see Declarations of Independents, page 60.)
No DNA/Alliance Deal Likely Now

By Chris Morris

The third quarter of this year and more than $15 million in losses for the first nine months of '96, may also have pondered the wisdom of such a new distribution acquisition valued at between $5 million and $10 million, given the prevailing financial climate in the business this year.

The break-off of the Alliance/DNA essentially puts DNA's 50-50 partners, Rounder Records in Cambridge, Mass., and Woodland, Calif.-based Valley Record Distributors, back where they started.

With Rounder's three-year distribution pact with Alliance, poised in tandem with the proposed purchase of DNA, now an unlikely scenario, the label would likely lose to DNA as the outlet for its product. The label historically had a hand in its distribution fate, via Rounder Distribution, the REP Co. (in which Rounder was originally a partner), and DNA (which Rounder formed with Valley after the label's partnership in REP ended).

But fundamental changes in the ownership of DNA would appear to be in the offing. Both Rounder partners, Marianne Leighton Levy (the label's co-owner) and Valley CEO Barney Cohen, cited divisive differences in philosophy regarding the operation of the distributor when discussing the then-pending Alliance purchase in August.

Valley, which fulfills all of DNA's orders, still holds half of the distribution company; finalization of the sale of its interest in DNA back to Rounder was evidently incumbent on the completion of the Alliance purchase.

Cohen has openly discussed his interest in starting a new distribution company since the proposed DNA sale was announced.

Neither DNA president Duncan Browne nor Valley CFO/VP of finance Randy Cerf had any comment and did not confirm the terminus of the Alliance offer.

FLAG WAVING: The music made by the Paul deLay Band—heard on the current Evidence Music album "Ocean Of Tears," as well as on "Take It From The Turnaround," an Evidence compilation of two previous albums—is soulful and blues-based.

No small part of the act's punch is derived from the singular harmonica work of singer/songwriter deLay.

But the Portland, Ore.-based musician says that despite the impact on his style of such blues performers as Paul Butterfield, Junior Wells, and Johnny Young, you can't really categorize his group as strictly a blues band.

"It's still in there, but the more I think about it, the more ridiculous it is to write that way, because my experience is so different."

That experience is unique, though, and deLay is upfront about it. An alcoholic who stopped drinking only to become addicted to crack cocaine, he was busted in 1990 for drug dealing and ended up serving 21 months in federal prison. (The material on "Turnaround" was cut before deLay served his sentence; "Ocean Of Tears" is a post-jail recording.)

"Being busted was a relief," says deLay, who is now clean and sober. "If things had continued on, I don't think I would have made as much [musical] progress. Being [in prison] was so goddamn awful, so frustrating. That added a sort of desperate energy to [the music]."

The sobriety that has followed deLay's arrest and incarceration helped focus the musician on writing the material on "Ocean Of Tears," dynamic songs like the self-mocking "Bottom Line," the slyly "Maybe Our Luck Will Change," and the confessional "Slip, Slump, Fall."

"After I sobered up, I started to see things more clearly," deLay says of his musical direction, which adapts the blues into a solid, non-12-bar song format. "I also had some guys who were behind me, instead of fighting my ideas."

Indeed, deLay has a swinging relationship with the other members of his sextet—guitarists Peter Hammam, drummer Louis Pain, saxophonist Dan Fincher, bassist John Mazzocco and drummer Mike Kloden—who lend a tightly knitted cohesion for the front man's earthy vocals and bruisin' harp work.

With all the pieces in place, deLay is starting to attract the attention reserved for such fellow Oregon-bred blues stars as Robert Cray and Curtis Salgado. With a West Coast tour under his belt, deLay says he is contemplating another road stint after the turn of the year.

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GREEN HILL

(Continued from page 66)

ied occasions.

Although Howard declines to reveal the company’s sales, he estimates that growth over last year is nearly 50 percent.

According to Howard, there are 4,600 Christian bookstores and nearly 8,000 gift shops in the U.S. Spring Hill employs about 20 people, including four in-house telemarketers and two sales managers. In addition, the company works closely with dozens of independent sales reps.

“In total, we have about 100 people on the road working the product,” says Howard, adding that the CD greeting cards are also sold through the Lillian Vernon catalog. Special orders, consisting primarily of corporate gift packages, have also helped boost sales. “We’ll customize the product for corporations that want to offer a unique Christmas card,” notes Howard.

Meanwhile, Hallmark, the privately held Kansas City, Mo.-based greeting-card giant, has successfully test-marketed its own brand of CD greeting cards, which will hit the market Jan. 1.

“We tested 42 different CD greeting-card designs,” says Linda Fewell, a spokeswoman for Hallmark. She describes the final package as being like that of a CD, with illustrations on the outside that open to reveal the inner inscription, along with a pocket sleeve to contain the CD. The envelope is separate.

“They will be sold in the same display as you’d buy any Hallmark card,” she notes, adding that each CD will include four songs performed by high-profile artists. “The music will cover a wide range of genres, which will tie in with the sentiment of the card,” she says, citing blues, country, classic rock, jazz, pop, and oldies.

Hallmark’s Sunshine Cards feature songs by Patti LaBelle (“You Are My Friend”), Lou Rawls (“Wind Beneath My Wings”), Bill Withers and Grover Washington Jr. (“Just the Two Of Us”), and Andrew Gold (“Thank You For Being A Friend”). Hallmark’s CD greeting cards will retail for $9.99 and will be sold exclusively through Hallmark’s Gold Crown stores.

Naturally Spring Hill’s gift division is hardly surprising to see competitors entering the scene. Ironically, notes Howard, “our CD greeting cards are being sold in Hallmark stores and are doing well, because we offer better value.” He adds that Hallmark stores make their purchasing decisions on an individual basis.

Comparing the two gift cards, Howard explains, “The music on our CDs average 40, 50, and even 60 minutes in length, whereas theirs is only about 15 minutes, for the same price.”

Besides CD greeting cards, Hallmark distributes CDs and small videocassettes featuring, among others, guitarist Jack Jezro, musician Sam Lewis (dubbed the Kenny G of the gift market), pianist Stan Whitmore, musician/arranger David Hungsinger, and keyboardist/arranger David Hamilton. The company’s catalog consists of light jazz, Dixieland, classical, piano, guitar, et cetera, traditional, lullabies, and Christmas music.

CD greeting cards scheduled for release in January include “Big Band Favorites” (cover message: “Continued on next page”)...

...And Justice for All...
For the past decade, few names have been as ubiquitous in the film music world as that of Danny Elfman. The compositions from his assignments have appeared on the soundtracks of such blockbuster hits as "Mission: Impossible," "Bat-}

man Returns," and "To Die For." Elfman’s work, built on the sounds of his signature orchestra, has brought him great acclaim, and his music has been featured in a number of "best of" lists.

"Music For A Darkened Theater Volume 2," a two-disc set that MCA has slated for release Dec. 2, weaves Elfman’s film work into a series of seamless suites, punctuated by short tracks culled from his various film projects, including snippets from Steven Spielberg’s short-lived "Amazing Stories" series.

"I didn’t realize exactly how much stuff there was until we set aside two days to edit and found ourselves still going. We used some of Elfman’s own favorite tracks to be simple, until I thought we were finished and we were still minutes over what could fit on two CDs," says Cohen.

According to Deana Cohen, senior director of soundtracks for MCA, the label will be promoting the set, which contains Elfman’s poignant “Edward Scissorhands” score, through a wide variety of "tastemaker outlets" like art galleries and coffeehouses. "We’re going to target our advertising in nontraditional outlets like Playbill and gallery guides, because this is the kind of package that could easily appeal to a more upscale audience," says Cohen.

"We’re going to pursue that train of thought in retail as well, with a lot of emphasis on places like Borders and Rizzoli, in addition to our usual outlets."

MCA will promote the set, a follow-up to the 1993 release "Music For A Darkened Theater," as a holiday release, with a second wave of promotional efforts planned for the year. The prolific Zardos heads up the schedule with "Filmworks 6" and "Filmworks 6," two collections documenting his recent soundtrack work. (The earlier volumes will be gratefully reissued in the coming months.) The former contains 48 tracks, while the latter, released in April, contains 25 tracks.

"I’ve found that even people who claim to hate what I do steal enough ideas from me to show a certain amount of respect despite themselves," says Elfman. "I’ve made a decision to keep on in the industry."

Elfman manages a decidedly full schedule: His latest project, in the editing process, is for another Hulu show, "The Boys Of Summer," which features a New Orleans jazz band. "It’s a real throwback, which I love," he says. "There’s lots of brass, bombast, and noise, which makes it totally ridiculous and more fun than I’ve had in a long time."

Tzadik, an innovative label operated by saxophonist/composer John Zorn, has long occupied a prominent place in experimental circles, despite the fact that the label has released CDs only as imports. Thanks to a new distribution deal with Koch International, however, Tzadik’s profile should be noticeably higher, starting with its November slate of releases.

The label has recently signed composer and director John Zorn, who has been active in a variety of projects, including his experimental theater works. Zorn’s most recent release, "Theater of Dissonance," contains a series of soundtracks commissioned by the New York City Ballet. The label also plans to release a new Zorn album, "The Theater of Dissonance," in December.

RETAILERS STEP UP TO THE PLATE FOR AUDIOBOOKS

"We are participating most heavily in the audiobook market by providing content, because when retailers give us an opportunity to do something they feel will be useful, we feel that’s the best chance of making a sale," says Judy McGuinn, VP/director of Time Warner Audio Books.

Audiobooks are beginning to receive slightly more exposure on television, a sign that the format is slowly breaking into popular culture consciousness. A recent report by "Seinfeld," for example, featured audiobooks as part of the plot. Meanwhile, "The Wallflowers" had a scene where the characters listened to audiobooks as a way of speaking for an interesting way to present itself.

"It was a tremendous day for us," McGuinn says.

GREEN HILL

(Continued from preceding page)

"greeting"), "For Sentimental Reasons, Volume Two" (cover photo is "you are special"), and "Classic Movie Love Songs, Volume Two" (cover photo is "you are very young").

The company’s plans also include producing a line of CD gift books. Reflecting on the fact that the gift market has been a "great place to be," according to Kravitz, "Green Hill as the fifth-best-selling music line in the gift market, Howard proudly adds, "I’d say that’s pretty good for a business that’s only 2 1/2 years old."

Concurring is Rick Bleiweiss, BMI Distribution’s senior VP of marketing, who says he uses TAP information on a weekly basis. "We were the first company to sign up," adds Bleiweiss, "because we believe strongly in the role that market research plays in marketing and breaking artists and products. This is the first tool that we know of where the research is based on transactions instead of opinion."}

Adds RED Distribution director of marketing Laura Giarranio: "We’re currently testing TAP to best utilize its invaluable information that clearly identifies audience and demographic. We are working to integrate TAP’s potential within our current MIS [Management Information Systems] technologies."

Deals with labels and other subscribers for TAP data are negotiated separately based on ability to pay, says Lang, with large companies paying more since they have more users. Retailers, again, pay nothing.

"We’re in discussion with non-music companies, like ad agencies and others that have a real need to understand who buys music," adds Lang.

"We’re enhancing and expanding the amount of information given online, which we update weekly. So the project is still developing, but with industry support it will give new understanding on how music sells to consumers."
LOS ANGELES—“Hell On Earth,” the new release from hip-hop act Mob Deep, contains a hidden bonus song that is accessible only to those who investigate the enhanced CD (ECD) multimedia content. Loud Records, who released the CD, says there is a way to get consumers interested in the ECD format, as well as to build traffic for its World Wide Web site (W3W) and cyberstore (PET) areas.

To access the track “In The Long Run,” computer users must go to the label’s Web site to find a secret code that “unlocks” the track from the disc. The user must explore the ECD content to find the appropriately iconized secret area. Since many computer owners do not have Internet access, the ECD provides free 30-day Internet access through the Internet in EarthLink Network. The disc is one of the first major-label ECDs to contain a direct Internet address.

“There are many labels that have Web sites, but there is not a lot of incentive for people to go there,” says Steve Rimland, senior national director of new media and retail promotion for Loud Records. “Fans of Mob Deep will want to hear the extra track and may make the effort to check out the Web site if they know that it is the only way they can get it.”

Gabriel Levy, manager for interactive music development at BMG Entertainment North America, adds, “The secret song is the incentive to check out the Web site and to check out the ECD format... It bridges together the online and offline industries.”

Those who access the Web through the disc will default to the Loud Web site, where they can get the second track of the project and acts. Rimland says that users who choose to register their names and E-mail addresses on the site will be eligible to receive free Loud music and merchandise.

The disc, which is stickered with an ECD label that promises “free month of Internet access,” “exclusive music videos,” and a “bonus hidden track,” was developed by Nettimedia with creative input from BMG and Loud staffers, as well as from members of Mob Deep. Three full-screen music videos and behind-the-scenes access to the making of the video for the single “Hell On Earth” are contained on the disc. Rimland says, “We didn’t even know how to do this until a couple of months ago,” says Havoc of Mob Deep. “But we just wanted to do something that added some thing more to the album. The hidden track takes our music to the next level.”

Havoc says that he recorded the song specifically for the ECD.

The rap and hip-hop communities have been suspiciously absent from the first wave of ECD releases, but that is about to change, says Rimland.

Most, if not all, of Loud’s forthcoming releases are expected to be available in the ECD format. Forthcoming Loud releases include 1995 ECDs by Dead Presidents, Tha Alkaholiks, Funkmaster Flex, and Divine, as well as a double ECD by Wu-Tang Clan.

“We don’t want to be known as the ‘ECD label,’ but we are trying to give people some information about our acts,” says Rimland. “I think people have not been educated yet about what an ECD really can do. Maybe ECDs haven’t been presented the right way. The music should always come first.”

AOL Enhances Sony; U2 Songs Reach Web

SONY TEAMS WITH AOL: Sony Music has entered into a strategic relationship with America Online (AOL) to put AOL’s Internet-access software, America Online (AOL), onto Sony’s Enhanced CD (ECD), which Sony releases under the name “CD EXTRA.” The first title to include the software is Korn’s “Life Is Peachy” album, released by Immortal/Epic. Inside the jewel case is a CD-ROM copy of AOL and Sony Music’s World Wide Web site (http://www.sony.com/music).

Those who install the AOL software will have their Web browsers default to Korn’s Web site each time they enter the Internet. Consumers will also receive 30 days of free Internet service with their CDs.

The artwork for the Korn release bears the ECD logo, which has been absent from previous ECD covers, while the CD EXTRA logo is present on the disc itself.

Fred Ehrlich, senior VP/GM of new media at Sony Music Entertainment, says that the time is right to introduce consumers that Sony labels are enhancing CDs with multimedia content, following early compatibility problems with the ECD format.

Sony plans several CD EXTRA titles in the coming months. Columbia will have releases by the London Symphony Orchestra’s “Brian’s Brother” and Talking To Animals; Epic releases will feature Protein, Jamiroquai, Chris Whitley, Pond, Silverchair, Shudder To Think, Dan Bern, and Mundy.

U2 ON THE NET: Portions of two new tracks from U2 have surfaced illegally on the Internet. Thirty-second samples of “Discothèque” and “Wake Up Dead Man,” songs expected to appear on the Island act’s next album, due in January of 1996, recently surfaced on the Island Fan Web sites in early November. Island is reportedly investigating how the tracks were leaked on to the Internet and has asked radio stations not to play the tracks, which have not yet been completed.

RETAILERS WAR FOR EXCLUSIVES: Best Buy and Computer City are among the retailers aiming to lure customers in through the use of exclusive software packages. Best Buy is giving away a “Bush Interactive” CD-ROM to the first 50 consumers who purchase the Sony “Razorbite Suitcase” on CD. The CD-ROM, which is not being made available to any other retailers, includes audio and video of five unreleased tracks, as well as interviews with and home video footage of the band. The Kodak K Plans offering a free “Krazy Kavey” screen saver to customers who purchase Kodak K Plans. Computer City is not to be outdone, Computer City is offering an exclusive “Myst” screen saver CD-ROM free with the purchase of the top-selling game “Myst.” Music and home video retailers are also getting in on the war to get premium exclusives.
Goodnight, Gracie. MCA/Universal Home Video celebrated the release of "The George Burns Collection" at a party held at Planet Hollywood in Beverly Hills. Calif. Sharing memories about the great comedian and his equally funny wife, Gracie Allen, from left, are Andrew Kairay, MCA/Universal executive VP; Anne Voilokh, president/executive publisher, Moveline magazine; legend in his own right Milton Berle, and Louis Feola, president of MCA Home Video.

U.S. Home Video Business Faces Deadly Enemy In Shells Battle: Itself

SHAPE OF THINGS TO COME? The storm clouds that threatened U.S./Sino trade relations earlier this year haven't blown away. Indeed, in recent weeks, there have been news reports and at least one Wall Street Journal editorial suggesting more thunder and lightning—and the possibility that cassette shells, known as V-Os, could be held hostage. As noted in an earlier piece, a few years ago, the home video industry is highly dependent on Chinese-made shells. Lose that source and, no kidding, you've lost an industry worth approximately $8 billion wholesale in 1996.

Not to put too fine a point on it, but precisely one U.S. manufacturer produces V-Os. "We are pretty much it," says Tom Parkinson, president of Shape in Biddeford, Maine. He's not boasting, either. Shape, which can turn out 200 million shells annually, has struggled—successfully—to stay afloat in the tidal wave of super-budget Chinese imports.

But Parkinson does tout the corporate brain for a new development that could give U.S. duplicators and Hollywood some leverage in the market. Shape, he says, has created the Global 120, a shell capable of containing a two-hour video. In assembly-line quantities, it will cost about 30 cents per unit, competitive with the Chinese.

The genesis of the Global 120 was Shape's purchase of another Maine-based venture, Global Zero, which several years ago developed and marketed a 90-minute shell made from recycled plastic for business and promotional applications. About 100 million of the environmentally correct units have been manufactured, Parkinson estimates.

By combining Global technology and the last remaining U.S. shell-making plant, acquired from Rank Video Services America, Shape has positioned itself to build market share. Parkinson is now ready to take the next step, a "production cell" primed to turn out as many as 20 million Global V-Os starting early next year.

"The whole thing is capital vs. price," he maintains. In other words, Shape will take advantage of state-of-the-art robotics and molding machines enabling just two workers to run the entire cell. Chinese manufacturers prefer expensively to expensive technology. The easy-to-assemble Global 120 also has fewer parts than conventional shells. "We have found a way to do it with a lower cost," Parkinson says.

Nevertheless, Shape will have to spend substantially more for a chance to compete. Parkinson estimates that the cost of replacing Shape's production lines is $50 million. Shape, in financial hot water a few years ago, can't go it alone, Parkinson acknowledges. "I'd like to have some people help us. We need partners," he says.

The company can afford the $5 million required for the first cell, but for there to be a Global future, "we need Hollywood to say it's important," Parkinson maintains. Although Parkinson says he's "got a couple of studios interested" in a 50,000-shell test in first-quarter '97, Shape still lacks a signed deal for any movies, much less the funding it's seeking.

Indeed, the company's biggest enemy may reside in Los Angeles, not China. Pitching a product and a change in attitude of the studios requires the salesperson to ask "Have you a Global?" when Hollywood says "Jump." Even when the last hurdle has been cleared, it may not be high enough, as numerous vendors have discovered.

One home video executive who understands production liked the idea of breaking China's stranglehold and couldn't wait to learn about the Global 120. However, Shape needs more than enthusiasm. It's going to need a commitment from the industry that will make capital flow. The company does have the support of what Parkinson describes as "fairly deep-pocketed investors" that helped the company through some rough months including Alliance Capital, Oak Investment Partners, Princeton University Endowment Fund (his alma mater), and the Pritzker family of Chicago.

Missing is grass roots industry support needed to drive Shape to the finish line. Parkinson hopes to take advantage of the sense of urgency fanned by the ITA "white paper" on V-Os (Billboard, Oct. 19). "We're committed to making this happen," he says. And Parkinson emphasizes the development is nothing out of the ordinary. "It really is middle of the road. We're going with fewer parts and robotics because technology has moved in that direction."

Shape is happy to wave the flag to convince fence sitters that the Global 120 is worth trying. "It absolutely helps," Parkinson believes. "I'm hoping to take the industry I sold to that it's important to have us as a manufacturer, then give us a shot. We are the last, but we can win this battle."

Parkinson doesn't last, business. Thanks to a seemingly endless flow of multimillion-unit, direct-to-store-through titles, "this has been a very strong year for us." Shape is up 50% on the year. "You're running out, due to home video but also in part to a rival medium, direct broadcast satellite (DIS)."

Dish owners who want to tape DIS programs for their libraries or later viewing have sparked an upsurge in blank cassette sales.

Video Piracy Declines In Britain

GROUP USES POLICING, EDUCATION TO FIGHT ILLEGAL DUBS

LONDON—British video pirates are hauling down their skull-and-crossbones flags, increasing the chances that Hollywood gold won't be stolen on the way to retail shelves.

Illegal duplication isn't what it was, now that the Federal Against Copyright Theft (FACT) has discovered that aggressive policing and public education are effective weapons. FACT unequivocally has made significant inroads, slashing the industry's shell business 29% to 150 million pounds ($270 million) from mid-1995 to Aug. 1. Thieves stole $376 million worth of rental and sell-through volume in the previous year.

The decline augurs well for the legitimate trade in the run-up to Christmas. In fact, a confidant FACT claims that piracy on Europe's largest video territory could be on the way out. "If we can build on our current successes next year, then I anticipate that in time we will be in a position where we can place confidence in the form in which we know it will be a thing of the past," says FACT director general Reg Dixon.

FACT has a team of 12 officers assisted by the police and so-called trading standards officers (TSOs), who pursue illegal copies at the scene rather than pursuing end-users. The federation, say observers, has been strengthened by British courts, which have stiffened penalties. Pirates now face up to 18 months in prison, with fines of more than $1,300.

FACT is doing a Europe-wide police and TSO cooperation, through midsummer, FACT investigators confiscated some 2,500 VCIs making unauthorized copies, almost double the figure of 1995. Three hundred were taken in a single raid; another seizure, still waiting to come to court, netted 100 machines. FACT also took possession of 330 pieces of direct broadcast satellite equipment, an increasingly vital program carrier.

FACT attributes much of its success to public awareness. Leaflets, on-cassette commercials, ads in movie theaters, and warnings on trade screeners have been incessant—and convincing. As a result, more people than ever are responding with complaints about illegal dubs. In the first six months of 1996, FACT acted on 623 leads, the most ever. FACT secretary David Lowe gives publicity most of the credit. "I think we are getting more calls because we have had a massive campaign in the past 12 months," he says. "Most complaints are about the poor quality of pirated tapes."

With this in mind, FACT teamed up with the British Video Assn. (Continued on page 78)
Industry Panel Speculates On DVD’s Initial Impact

MORE DVD THEORIES: After two years of heated debate, everyone has an opinion about DVD.

Here’s what another group of industry experts had to say on the subject at the Kagan seminars held Nov. 15-18 in Los Angeles. Some second-generation DVD players might not be compatible with first-generation players, some DVD software might be priced for the rental market instead of strictly for retail, and some makers won’t be compelled to buy the player.

One DVD group, which gathered to discuss the impact DVD will have on home entertainment, had no firm DVD launch date; the format’s immediate future is cloudier than a “Twister” storm front.

When DVD actually gets here, though, it won’t be a revolution but an evolution characterized by gradual adaptation over several years, according to Image Entertainment president Martin Greenwald.

As a head of a laserdisc supplier, Greenwald obviously needs to protect the niche market, so he also shot down DVD’s sell-through pricing model, explaining that it isn’t popular.

In addition, Columbia has hooked up with Holland-America Cruise Lines for a contest that will give fans a family vacation for four to Alaska. The studio will run a separate Canadian sweepstakes sponsored by McCain Foods. Consumers who buy the title can enter the contest, which will also award the trip to Alaska.

Other marketing elements include in-studio shell packaging, on-screen network cable ads, and trailers on Columbia titles, including “Dracula: Dead And Loving It,” “Matilda,” “Fly Away Home,” “Jumanji,” and the “American President.”

SUPER PROMO: LiveHome Video will reprise seven theatrical features as part of a first-quarter promotion called “Super 7.”

Aimed at driving sales for LIVE’s budget line marketed under the Avild umbrella, Super 7 features “The Doors,” “Hoosiers,” “Evita,” “An Angel,” “An American Werewolf In London,” “Deception,” “Killer Croc,” and “Weekend At Bernie’s.” Each will be priced at $9.98 and available in stores Jan. 21. Those who buy any three titles will receive a $5 rebate from LIVE. Each of the titles will be duplicated in standard play mode.

FUNKY FREEBIE: Capitalizing on the trend of using urban music to hook a young audience into buying exercise videos, 3-C Home Video will package a free CD with each exercise release, “Funky Bizness Cardio Hip Hop Workout.”

The video arrives in stores Dec. 11 priced at $12.96. The CD will contain original music created especially for the video. Michelle Lemay, who stars in the ESPN fitness show “Gotta Sweat,” will review the mixes.

Home Video MERCHANTS & MARKETING
Hit the Jackpot with Martin Scorsese's Star-Studded Masterpiece!
This Sizzling, Seductive Saga Is Now Priced To Own!

POWERFUL CONSUMER PRINT AD CAMPAIGN TARGETS
CORE COLLECTOR'S MARKET!
Entertainment Movieline PREMIERE

SCORSESE IS RED-HOT RIGHT NOW!
Director Martin Scorsese is the 1997 recipient of the coveted
American Film Institute's Life Achievement Award.
Cash in on the extra buzz generated by his acclaim!

32-Unit Floor Merchandiser Sel. #83179
24-Unit Floor Merchandiser Sel. #83178 (Shown)
12-Unit Counter Merchandiser Sel. #83177

DAZZLING DISPLAYS AVAILABLE!
Also Available for the First Time: Widescreen Edition!

More "Hits" At Prices So Low, It's Criminal!

Call Your Sales Representative and Order Today! Street Date: January 28, 1997

www.americanradiohistory.com
from restaurant chain TGI Friday’s, and a coupon for $5 off admission to Busch Gardens, good for up to six people.

“I hope it’s not overkill,” says Plaza Entertainment CEO Eric Parkinson, “but we wanted to make a big splash with our first release.” Parkinson previously served as president of Hemdale Home Video; Plaza Entertainment president Tom Schon was Hemdale’s VP of sales. Parent Hemdale Entertainment filed for bankruptcy in November 1995.

Parkinson, who notes that the company’s financial plan was related to the video division, says, “We always ran exciting promotions at Hemdale.” He has carried that approach to Los Angeles-based Plaza.

“The fact that you’re an indie is no excuse for not creating consumer demand. My feeling is that you should either support your film or video release or not put it out.”

Many independents aim their promotional efforts at retailers rather than consumers, but Parkinson maintains that “our job begins once the product is in stores.” At the same place, Plaza’s pricing strategy is set up to encourage retailers to give the company’s product a chance—“to make it financially smart.” Parkinson believes that family titles should be priced at $19.95, so video retailers can get their investment back “after two or three weeks.”

Plaza’s kid-oriented releases will be sold through price promotions. “It results in a stronger retail base,” says Parkinson, who says that the prevailing studio strategy is to “milk the retailers.” He expects to release a major title every six to eight weeks.

“North Wind,” which has won awards from the Film Advisory Board, the Dave Foundation, and the Family Network, is a co-production of Nelvana Enterprises of Canada and Epix of Spain. The voices and production work were done in Canada; Parkinson, and the animation was done in Spain. The film was released in Europe last year.

The story of a sister and brother and their Native American friend who save a whale of whales in danger from illegal hunting. The film is available in clamshell and slipcover packaging. Stickered on the outside of the package alerts consumers to the slipcovers and coupons.

“If you’ve got a good product,” Parkinson observes, “major sponsors want to get involved.” For his first release, he wanted to make sure the discount offers “had real value. Many times, coupon redemption can be so convoluted or so restricted that you might as well wait until the video goes on sale.”

Parkinson adds, “Those coupons, though, are easy to redeem and truly money-saving. If a family’s planning a vacation, this is a good video to buy.”

**TEA FOR TWO**: Sony Wonder targets the oft-neglected demographic of 2- to 7-year-old girls with the new animated series Party Twins. Its premiere release, “Tea Party Twins,” is an original production developed and created by Sony Wonder and New World Entertainment. Thirty minutes long and priced at.

**Continued on page 78**

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**Promotions Blow In For ‘North Wind’**

**by Moira McCormick**

acquired from Plaza Entertainment with a purchase.

In addition to the contest forms, each video will include coupons and discount offers worth more than $100 in total. One grand-prize winner will receive an offer for a free plush whale toy, a bounce-back card redeemable for an airfare discount from American Airlines, a buy-one-get-one-free coupon

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**NOVEMBER 30, 1996**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label, Distributing Label, Catalog Number</th>
<th>Weeks Available</th>
<th>Suggested Upright Prize</th>
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<td>1996 26.99</td>
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<td>MARY KATE &amp; ASHLEY HOTEL WHO DONE IT</td>
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<td>1996 12.95</td>
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<td>Walt Disney Home Video/Buena Vista Home Video 410</td>
<td>1996 20.99</td>
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<td>BALTO</td>
<td>MCA/Universal Home Video(Univ. Dist. Corp. 82593</td>
<td>1995 19.98</td>
<td>1</td>
</tr>
</tbody>
</table>

**NEW TOP PKG.**

1. OLIVER & COMPANY | Walt Disney Home Video/Buena Vista Home Video 50022 | 1996 26.99 | 1 |
2. MARY KATE & ASHLEY HOTEL WHO DONE IT | Dualdate Video/Weather Video Entertainment 53329-B | 1996 12.95 | 1 |
4. WALLACE AND GROMIT: A CLOSE SHAVE | CBS/FOX Video/Fox Video 8939 | 1996 9.98 | 1 |
5. MARY KATE & ASHLEY’S HAWAIIAN BEACH PARTY | Dualdate Video/Weather Video Entertainment 53329-B | 1996 12.95 | 1 |
6. POCAHONTAS | Walt Disney Home Video/Buena Vista Home Video 5741 | 1996 25.99 | 1 |
7. THE ARISTOCATS | Walt Disney Home Video/Buena Vista Home Video 0252 | 1996 28.99 | 1 |
8. GOOSEBUMPS: STAY OUT OF THE BASEMENT | FoxVideo 4446 | 1996 14.98 | 1 |
9. ALL DOGS GO TO HEAVEN 2 | MGM-UA Home Video/Warner Home Video M50541 | 1996 22.99 | 1 |
10. IT’S THE GREAT PUMPKIN, CHARLIE BROWN | Palamount Home Video 2087 | 1996 14.98 | 1 |
12. THE LION KING | Walt Disney Home Video/Buena Vista Home Video 2977 | 1996 36.99 | 1 |
13. SKY DANCERS: PINK VOLUME | Cabin Fever Entertainment CF2155 | 1996 14.98 | 1 |
14. GOOSEBUMPS: A NIGHT IN TERROR TOWER | FoxVideo 4463 | 1996 14.98 | 1 |
16. IMAGINARIUM | Walt Disney Home Video/Buena Vista Home Video 410 | 1996 20.99 | 1 |
18. WALLACE AND GROMIT: THE WRONG TROUSERS | BBC Video/Fox Video 8250 | 1995 9.98 | 1 |
21. GOOSEBUMPS: THE HAUNTED MASK | FoxVideo 9546 | 1996 14.98 | 1 |
22. BALTO | MCA/Universal Home Video(Univ. Dist. Corp. 82593 | 1995 19.98 | 1 |
23. RE-ENTRY | Paramount Home Video 83714 | 1994 12.95 | 1 |
24. CHUCKLEWORLD CRITTERS: THE TURKEY CAPER | Consumer Video Home Video 1097 | 1993 9.58 | 1 |
25. A CHARLIE BROWN THANKSGIVING | Paramount Home Video 83714 | 1994 12.95 | 1 |
26. BALTO | MCA/Universal Home Video(Univ. Dist. Corp. 82593 | 1995 19.98 | 1 |
27. RE-ENTRY | Paramount Home Video 83714 | 1994 12.95 | 1 |
28. CHUCKLEWORLD CRITTERS: THE TURKEY CAPER | Consumer Video Home Video 1097 | 1993 9.58 | 1 |
SOLD OUT! BRUCE NONELLE BRAU WILLIS STOWE PITT EYES BRUCE MILLIAM SCI-FI
IS NOW PRICED TO SELL!

TERRY GILLIAM'S $60 MILLION SCI-FI THRILLER

SAY MONKS

12 MONKEYS
1998
S.R.P.

ALSO AVAILABLE: THE FIRST TIME IN A WIDESCREEN EDITION.

12 MONKEYS TOPPED THE CHARTS WITH A $15 MILLION OPENING WEEKEND, THEN REMAINED IN THE TOP FIVE FOR THE NEXT FOUR WEEKS!

POWER SALES WITH EYE-CATCHING MERCHANDISERS!

BACKED BY A CONSUMER ADVERTISING CAMPAIGN!

A #1 BOX-OFFICE SMASH!

ALSO AVAILABLE ON THE FIRST TIME IN A WIDESCREEN EDITION.

NOW AVAILABLE FOR JUST...

$19.98 S.R.P.

12 MONKEYS TERROR SCI-FI MASTERPIECE, BRAZIL, NOW AVAILABLE FOR JUST...

S.R.P.

ANOTHER TERRY GILLIAM SCI-FI MASTERPIECE, BRAZIL.
(BVA) to fund the second of three anti-piracy commercials for television, cassette, and movie houses. It's a pocketbook pitch: Customers are warned that they're wasting money on a less expensive but inferior copy.

In the ad, which came out this month, a buyer is seen complaining to a merchant in a flea market, where pirated copies are openly displayed.

FACT's latest approach is opposite the one taken in July 1994, when the federation tied anti-piracy to national security. Two years ago, it revealed that 20% of the money captured by pirates went to the Irish Republican Army to fund weapons purchases.

This time around, FACT is trying to reach 16- to 24-year-olds, who buy most of the unauthorized copies for the thrill of having titles before they are legitimately released—and to get their hands on adult-rated features not legally available to teenagers.

"It's no good appealing to teenagers' conscience about funding drug racketeers or organized crime," says BVA director general Lavinia Carey. "We've seen material come off the level on a level that strikes home—telling them they could be ripped off."

Carey continues, "We are fighting video piracy on a number of different fronts to protect the public's interests, and as part of our ongoing consumer awareness campaign, this commercial is another step forward in our battle. By again warning people of the serious risk of buying pirate videos, we aim to lessen demand for these videos to help put pirates out of business."

FACT and BVA note much of the campaign's success depends upon the organization and commitment of member companies, the attitude of the courts and police, the copyright laws in place, and the level of censorship, the time between a movie's theatrical release in the U.S. and the U.K., and the window between theatrical and home video release.

It also depends upon the strength of the rental market against competing media. In France, for example, where rentals have a powerful pay-TV trade, video piracy is minimal.

European piracy ranges from highs of 80%-90% in former Eastern Bloc states to a low of 5% and less in Scandinavia (where crime is generally negligible). The countries with piracy problems include Hungary, at 60% of retail volume, and Italy, at 40% and growing, despite TV commercials. Italian judiciary keeps fines low and pirates in business. They're clearly winning the battle, observes report.

One case is another example of a country with lax controls, which presents the local anti-piracy body with formidable obstacles. For instance, only 14 of some 300 TV stations are licensed to operate. Despite pressure from the international community, the Greek government doesn't appear keen to bring violators to heel.

Until that attitude changes, cassette suppliers are pessimistic that a solution is at hand to reduce illegal dubbing to less than 20% of retail volume. The one ray of hope: enforcement of the 1995 Mass Media Law.

Piracy in Ireland, however, has halted in the past three years to 20% of retail volume, and improvements are even more dramatic in Spain, where in 1991, cable subscribers were freely copying and trading movies. Legislation has since made things tougher. Equally important, home video suppliers have successfully battled against unauthorised duplication. In response, tape shipments and consumer spending are up, and the Spanish rental market is beginning to look healthy again.

Piracy is 10% or less in Austria, Belgium, Denmark, Finland, France, Norway, and Portugal, where it was as high as 50% in 1990.

The Netherlands, though, remain a hard case. No matter how hard they try, Dutch authorities can't get the figure below 12% of retail volume. The reason, however, is less illegal dubbing than illegal imports to a country where English is a prominent language.
Launched in the heart of the world of gospel, in the pop/AC/R&B realm, highlights include poppy Anne Lennox cut "Step Into Christmas," Ms. Santa's "I Hate Christmas," and Ralph McTell's "Lambeth Walk." Many of the best-known hits of the year have been released on albums by America's favorite pop diva, Madonna. Her latest album, "The Virgin," has sold over 3 million copies worldwide, and "Like a Virgin" has topped the charts in many countries. Madonna's success is due in part to her ability to connect with fans through her music, her image, and her stage persona. Her albums consistently feature new sounds and styles, and she has managed to maintain a loyal fanbase throughout her career. Despite her success, Madonna has faced criticism for her image and her music, particularly her use of language in her songs. However, she has continued to push boundaries and stay true to her artistic vision. With her latest album, "The Virgin," Madonna has once again demonstrated her ability to captivate audiences and influence the music industry.
rest “Wildest Dreams” sets its hook firmly in the audience’s seductive growl on top of a slow and shuffling funk groove. Jeppesteen Joe refuels the single-leveling album version with a hip-hop flavor that renders it a viable radio contender, while Deep dish rein- vestigates the studio version a second time, with a wriggling, teetering, shuffling punch. He just consistently turns out quality songs and deserves more recognition.

COUNTRY

NEAL MCDOY That Woman Of Mine (2:55)

PRODUCER: Barry Beckett
WRITERS: D. Cox, T. Mersey
PUBLISHERS: Sony/ATV Songs, BMI

THE OLLIE JONES Project Last Night’s Love (4:22)

PRODUCER: Chuck Cilli
WRITERS: O. Jones, D. West
PUBLISHERS: Sony/ATV Songs (c/o Sony) (7 -inch single)

DANCE

ALTHEA MCQUEEN Heartbroken (6:31)

PRODUCER: Tony Stax
WRITERS: not listed
PUBLISHERS: not listed

ONCE BLUE Stardust And Snow (2:58)

PRODUCER: Steve Antinozzi
WRITERS: M. Lopato, J. Martin
PUBLISHERS: Pump/Hollywood Tunes/Berry Songs/Unison
N R G EMI 11654 (cassette single)

Another soft and stunning ballad from this elevet underappreciated band. There’s no pomp and circumstance here, just a simple song with a moving performance that makes you feel for the rock star. The instrumentation is intentionally sparse, leaving plenty of room for Rebecca Martin’s delicate singing and Jesse Harris’ anchoring harmonies. Open your heart and you will be rewarded. And when you are at it, listen to that warm sound of this added holiday tune, “I Heard The Bells On Christmas Day.”

CHRIS GROGG Broken Arrow (4:16)

PRODUCER: Chuck Gregg
WRITERS: C. Grogg, T. Wall
PUBLISHER: Stone Thumb, ASCAP

Circus (4:01)

PRODUCER:צלק נלסון
WRITERS: צלק נלסון
PUBLISHERS: צלק נלסון

The subtle lyrics and memorable hooks of this new refreshingly different piece show promise. This artist is one to watch in the very near future, and a true talent worth monitoring in the future. Contact: 865-388-5554.

ROCK TRACKS

VAN HALEN Can’t Get This Stuff No More (6:01)

PRODUCERS: Glen Ballard, Van Halen
WRITERS: E. Van Halen, V. Halen, A. Hampton, D. L. Roth
PUBLISHERS: Van Halen/SJ/Diamond/Valve/Reprise

Warner Bros. 8531 (12" vinyl)

By now, the furor surrounding the band’s backstage drama has simmered down enough to allow them to focus on the momentary reunion of Van Halen and David Lee Roth. This other new recording featured on this single is the best of a package of musical bluesy bangers with Roth appropriately weeding the versatility of his vocal range, to the benefit of a backing band that should allow Roth to easily cruise into a successful new solo career phase.

LISA SANDERS Truly Divine (no label) (7:30)

PRODUCER: Des指振
WRITERS: L. Sanders
PUBLISHERS: not listed

Earth/Garde 011 (CD single)

Very nice ballad, which-world melodies and nice lyrics render this an absolutely serviceable track.

R & B

TINA TURNER FEATURING BARRY WHITE

In Your Wildest Dreams (3:47)

PRODUCERS: H. Knight, M. Dalpiano
WRITERS: E. Goffin, L. Krondon, L. Kreisler, C. Brooks
PUBLISHERS: EMI-Charly/EMI/Chrysalis/EMI

REMARKS: Joe, Deep Dish, Carmen Rizzo

Wax 1158A (12" vinyl)

The second single from Turner’s cur-
**MUSIC**

HOOTIE & THE BLOWFISH...A SERIES OF SHORT TRIPS

Atlantic Video

30 minutes, $19.98

Hootie contains Mark, Butch, Dean, and Max easily that provide their "How I Spent My Vacation" essay in a longform video. Last year, they squeezed their summer tour into "Summer Camp With Hootie". This year, they treat fans to an audiovisual experience filmed on and off the road. A personal visit with the band plus last year's release, "Fool's Gold", comprises scenes of the band members hanging out as well as footage shot in the studio, during the filming of several videoclips, onstage, and more. There are also interviews aplenty that reveal such nuggets as how they came up with the title for the video and the pains they took to get the current Atlantic/Fire logo. "Flying Johnson" different from hit debut "Cracked Rear View". Additionally, the band has taken up songwriting among the break-through hit "Hold My Hand", "Let Her Cry", "Time", and "I'm Over You."

**CHILDREN'S**

HANDLERS LAST CHANCE

ower Entertainment/Story Classical

50 minutes, $19.98

Devine Entertainment saved the booming inspiration of George Friedric Han- del's seventh and final film in the live-action Composers' Specials series. A young, street-smart boy with serious musical talent and a voice of overwhelming talent, bird develops a friendship with the celeb- rity composer, each hoping to help the other to appreciate and delight in his own talents, and together they make the first performance of "The Messiah" a smashing success. The holiday-timed program will premiere Dec. 9 on HBO and will be rebroadcast throughout the month.

A CELEBRATION OF KWARANZA

MVP Home Entertainment

30 minutes, $9.95

The holidays are almost here again, and although there are Christmas and Hanukkah videos galore, one celebration that has been largely overlooked by the industry is Kwanzaa. Enter this lively-action treatment hosted by Dorain Harwood and Mary Catherine and their Kwanzaa Companions, a group of the weeklong African holiday that marks the first fruits of the harvest. The focus here is on teaching children and others who may not be in the know about this holiday and meaning of the holiday, the traditions and symbols that accompany it, and even a new vocabulary of Kwanzaa-related terms. A nice tool for retailers to round out their December in-store displays. Contact: 800-637-3555.

MAGIC ADVENTURES OF MUFF-MEE THE MOVIE

Reading Films

110 minutes, $14.98

Not all of the adventures of Babar but those of another whimsical little elephant, Muff-Mee, who has a special talent for friendship, happiness, and song. In this feature-length title, he enlists the help of his pals Pinky the Flying Pig, Scarecrow the Slut, the Whale the Self-Made Ocean Liner, and others who bond and bound around in a very Odd One Out of Oz-like manner. The task at hand is to find the captured Choo of Dreams and bring it back to its rightful home on an enchant-

**SPORTS**

ICE HOT: THE BEST OF THE 1995-96 NHL SEASON

CBS/Fox Video

55 minutes, $14.98

CBS/Fox follows its September release of its debut National Hockey League tape, "NHL: Overtime," with this look back at the just-concluded season. Rife with heat-of-the-moment action, the tape demonstrates a sense of humor with its fair share of blooper inter- spersed with game footage. The tape is hosted by Fox sports analyst John Davidson and includes such highlights as the top 50 goals of the season, footage from the championship series between the Colorado Avalanche and the Florida Panthers, a visit to All-Star Weekend, and a look at the newly crowned quest of "500 Goal Club" members: the Rangers’ Mark Messier, the Penguins’ Mario Lemieux, the Flyers’ Dale Hunter, and the Red Wings’ Steve Yzerman.

**HEALTH & FITNESS**

KATHY SMITH: FUNCTIONALLY FIT

Entertainment/Sony Classical

40 minutes each, $14.95 each

It’s the battle of the Kaths vs. Smith and in Ireland, each helping the other to tone the fourth-quarter blitz. The former heralds her new Functionally Fit series with two programs: "Lower Body Forming" and "Peak Fat Burning." Time efficiency and ease of use are the overriding philosophies of both tapes, which take basic principles of gym-style workouts and incorporate them into a home environment. The tapes are all about forget training a step further, working groups of muscles, rather than at a time. "Fat Burning" mears aerobic exercise with muscle toning intervals for maximum results and functional fitness.

KATHY IRELAND’S ABSOLUTELY FIT

Entertainment/Story Classical

65 minutes each, $14.98 each

Ireland offers two approaches to fitness via these new tapes that round out her workout series to five titles. "All-Style-By Fit" is just what it sounds like: A series of five 12-minute abdimal workouts designed to be undertaken separately, by those who are short on time, or in various combinations, by those with a little more freedom. "Advanced Sports Fitness" is a hardcore target training program that combines movements culled from popular sports and weight segments. The attitude of both is young and endlessly peppy.

**THE BARE FACTS VIDEO GUIDE

The Bare Facts

Doolin Media

Curious to know in what movie Sharon Stone exposes her "breasts in a steam room?" Can't wait to see how the society group which flick Mel Gibson reveals his "buns after getting out of suspended-animation chamber?" Wonder how you can get your hands on the infamous Rob Lowe bedroom-tryst tape? The bare truths behind these and dozens of other known secrets is documented on this exhaustive, test-only CD-ROM modeled after the book of the same name. In fact, the 174-page book comes complete with a bookcase that takes a kickseat for films "biffs" (pun intended) various about the roles of their favorite actors, since this product lists films with and without nude scenes. Helpful notes, actors’ birthdates, and a variety of search modes ensure that users will get their $19.95 worth.

**SPORTS**

LEONARDO DA VINCI

Cintas/Windows C-rom

The complete works of artist, scientist, and engineer Leonardo da Vinci are unraveled and explored in this intriguing reference disc. Equal time is given to da Vinci’s artistic endeavors, such as "Mona Lisa," and his scientific experi- ments, including an in-depth look at his scientific notebook, the Codex Leicen- ter. One of this disc’s most unexpected elements is the presence of Microsoft chief Bill Gates, the owner of the only known da Vinci notebook with Oxford art history professor Martin Kemp, provides commentary on the origins of the document. Users can also explore da Vinci’s theories on geology, astronomy and the movement of water, as well as his complete works of art. A fasci- nating disc.

WHITE ON WHITE

By E.B. White

Read by Jeff Wincott

One hour (unabridged)

$10

A personal story about E.B. White (perhaps best known for his children’s classic ‘Charlotte’s Web’) was also a prominent essayist for The New York- er. In this excellent collection, White’s anecdotes, stories, and reflections on our world’s past, present, and future are presented with wit, wisdom, and a sense of humor. The book is a unique and insightful collection that captures the essence of The New Yorker’s style for contemporary readers.

**CLASSIC LITERATURE**

OLD MAN AND THE SEA

Blackstone Audio

20 hours, $24.95

In the visual and aural power of rock ‘n’ roll and dear to the hearts of musicians for generations, the guitars, drums, amplifiers, keyboards, brass and woodwind instru- ments, effects and recording equipment that make the music we listen to are spotlighted in this wonderful new volume.

Edited by Holly Hadley, reviews editor

Paul Tryka and based on chapters written by some of the best-known authorities on the subject, "Rock Hardware" is heavy on style and sub- stance, offering the reader eye-catching graphics and ample information on a wide range of rock ‘n’ roll instru- mentation—from the Gibson Flying V, to the Hammond organ, to Ringo Starr’s Ludwig Black Oyster drum kit, to hi-tech samplers. Sidebars on such topics as analog synths, cymbals, and solid-body guitars and their timelines that indicate milestones in recording technology and other hardware—augment a clear, intelligent layout. On a couple of pages in the drumming chapter, readers can see a full-color shot of Who guitarist Keith Moon at the height of his popularity, scan a timeline of major events in the history of drums, and read about the centuries-old intrigue surrounding the Zildjian cymbal company.

Similarly, the guitar chapter showcases some of the most storied instruments of all time, from the Gibson acoustic used by the Everly Brothers, Bob Dylan, John Lennon, and others, to visually outrageous creations concocted for the likes of Bootsy Collins and Eddie Van Halen. "Rock Hardware" has a flaw, it's that the book is so engrossing it leaves the reader hungry for more information about the subjects it covers. Even so, entire volumes can be devoted to any of the various categories here—guitars, synthesizers, live, etc.

As an inspirational tool for begin- ning musicians, a primer for students, or a reference source for music fans and scholars, "Rock Hardware" hits the spot. It drives home the point that Rush drummer Neil Peart—featur- ed on the book’s back cover—made in 1980: "All this machinery making modern music can still be open-hearted."

**CLASSIC LITERATURE**

SHERLOCK HOLMES

Blackstone Audio

15 hours, $19.95

Read by John Lee

45 minutes (unabridged)

$4.95

Here’s a new Sherlock Holmes story, highly entertaining, and yet fresh, from one of the most famous authors of all time. The story involves a woman who is being blackmailed by her landlord, and her marvelous vocal characterizations bring to life a host of Parker creations, some of whom are curious, giggly, frightful young ladies; and hypocrisies of all kinds. This thoroughly enjoyable collection is just one of many, but it’s a baffling one: This set contains 16 cassettes full of stories, but inexplic- able is there is no volume on the tape content—any- where. If you have a favorite Parker story, it’s in here somewhere, but you won’t locate it without hours of searching. Aside from that, it’s a very worthwhile listen.

**CLASSIC LITERATURE**

ISABEL’S BED

By Elena Lipman

Read by the author

440 minutes (abridged), $19.95

Harriet Mahoney is having a middie whim. The man she’s been living with patiently for 15 years, hoping for an eventual commitment, has just dumped her. To brush off yet another woman he’s known three months—and he wants Harriet as a confidante. Harriet—writing a story, Harriet has been stuck in a secretarial job for 15 years, for a man who changes clothes in the form of an ad from one Isabel King, a glamorous, carefree, wealthy woman who stays in her swimming Cape Cod, Mass., house and ghostwrite her scandalous memoirs, Isabel’s secrets of staying young, and clever diems attitude is just what sky Harriet needs to break out of her life in the suburbs. And, alas, a series of adventures she ends up with a new career, a new man, and a new house. Her best con- fidents will relate to Harriet and laugh at her adventures, and Lipman is per- fect for the role. Reading Harriet’s dia- log in a self-deprecating but hopeful tone.

HOME VIDEO:

All new titles released at tell-through prices are eligible. Send review copies to Catherine Appelted Oson, 31817 Brighton Avenue, Las Vegas, NV 89120. ENTERACTIVE. Send review copies to Brett Aboot Arwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036 AUDIOPRINT. Send review copies to Truth Miller Robertson, 202 Setley St., Brooklyn, N.Y. 11218.
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- Familiarity with the internet and other direct marketing avenues.
- Experience in creating, writing and implementing marketing plans for new product.
- Computer literacy.
- Managerial and leadership qualities to build a national sales organization.
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(Continued on page 84)
**LIFELINES**

**BIRTHS**
Boy, Keyser Evan, to Necia Bray, Nov. 7, in Atlanta. Mother is a member of Riverway Artist Group For Real.

Girl, Rosie, to Mike and Connie Allison, Nov. 8, in Rockville. Father is VP of international marketing at PolyGram International.

Boy, Lance Merrill, to Marcus and Lori Peterzell, Nov. 17 in New York.

**DEATHS**
Father is senior VP of new media at Music Marketing Network.

**MARRIAGES**
Robert L. Farrell to Michelle Taverner, Sept. 29, in Brooklyn, N.Y. Both are recording engineers at Master Sound Astoria. Bride is a publicist for Rolling Stone magazine.

**GOOD WORKS**
A MILLION-PLUS THANKS: A total of $1.7 million was raised for the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, at a gala held at the Barker Hangar at the Santa Monica (Calif.) Air Center Nov. 14 in honor of Gary Gersh, president of Capitol Records. Headlining entertainment for the evening was the 17-piece Brian Setzer Band, along with Combustible Edison and “Mr. Bongo” Jack Constanza. Geffen Records chairman Ed Rosenblatt presented Gersh with the 1996 Children’s Choice Award. Since 1984, the Neil Bogart Memorial Fund Laboratories has supported research for the treatment and cure of children’s cancer, leukemia, and AIDS. The laboratories are located on four floors of the Children’s Hospital Los Angeles. Contact: Elizabeth Reid or Cammy Gibbons at 310-774-7800.

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**LOCAL GOOD:** More than $50,000 was raised for Scottsdale, Ariz., charities at the Charity, a two-day event held Nov. 10 and 11 at the Grayhawk Golf Club in Scottsdale. More than two-dozen performers appeared at the event, which was sponsored by KNIX-FM Phoenix and Grayhawk. The charities included the Phoenix Children’s Hospital and Helping Hands for the Homeless. Contact: Michael Owens at 602-966-6290 or Del Cochran at 602-998-2691.

**LAFFS FOR CHARITY:** KSHJ-St. Louis’ syndicated morning program “The Bob & Tom Show” has donated $4,000 to St. Louis Children’s Hospital. The money is a portion of the sales of Bob and Tom’s most recent album, “Factory air.” The personalities, Bob Kevoian and Tom Griswold, have recorded 19 comedy albums that have raised more than $2 million for local charities. Contact: Lauren Ryan or Abigail Pollay at 314-621-0056.

**HONOR FOR QUINCY:** Jones is the 1996 recipient of the Walker Bremond Pioneer of African American Achievement Award, which he will receive during a gala award dinner Dec. 6 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. The award was started in 1974 to honor African-Americans in various fields and is named after the man who founded the Brother Crusade, a self-help vehicle to finance projects and programs vital to African-Americans. Contact: Kenneth Collins at 213-494-1978.

**BENEFIT BATTLES LEUKEMIA:** Big Brother & the Holding Company, Jerry’s Kids, and Psychotic Melodica will perform Dec. 7 at the Tuna Club in San Francisco to raise money for the Leukemia Society. The event, called Hip Trip ’96, will also feature a multimedia psy- chedelic performing arts festival and a rave for prizes donated by such firms as GamePon, Happy Boff.Cow., and Lanagin’s. Contact: 213-396-5540 or fax 213-396-1505.

**Trio Helps the Inn:** The recently opened Institute for Neurology and Neurosurgery, known as the INN, at Beth Israel Medical Center in New York will be the beneficiary of a holiday concert Dec. 8 featuring Peter, Paul & Mary. Proceeds will establish “scholarship beds” for children with brain-stem and spinal-cord tumors whose families cannot afford to cover their extensive medical bills. Contact: Andy Morris or Hayley Sumner at 212-885-4500.

**RAFFLE/AUCTION:** A raffle/auction will raise funds to benefit Babies With AIDS at the sixth annual Send An Angel event at Jack’s Sugar Shack in Hollywood, Calif., Dec. 8. The event, tied in with the Christmas holiday, is asking for autographed merchandise, gift certificates, memorabilia, CDs, T-shirts, etc. Donations can be made payable to Caring for Babies With AIDS and sent to Andy Morris or Hayley Sumner at 212-885-4500.

**BETTER LATE THAN NEVER WITH ‘RENT’**
(Continued from page 36)

In December, the first pages of printed music will be ready to roll, with “Seasons Of Love,” which has become the show’s anthem, marketed in piano/vocal and easy-piano sheet music formats. Following the overall folio’s availability in January, band and choral music versions will be ready for the spring school season.

Hal Leonard has music rights prize songs to the show because of its overall print deals with the Smashing Pumpkins, which has administration rights to the songs.

Debilitating the show’s reputation as a Broadway smash, with special attention generated by Larson’s unmitigated death of an aortic aneurism at 36 the night after the final dress rehearsal, Boowie, Md., Cassidy, who won a number of Washington Area Music Awards (WAMA) for her singing, which has often been termed “angelic,” recently released her first solo jazz-influenced duet work with go-go father and sometime bandleader Jack Brook (bracht, Dec. 4, 1996). Despite Cassidy’s young artist status, in an unprecedented move, WAMA inducted her into its Hall of Fame on Nov. 20. She is sur- vived by her mother, father, and brother.

Bob Magnes, 72, of cancer, Nov. 15 in Charlottesville, Va. Magnes was founder and chairman of Tele-Comm, Inc., the largest independent cable company in the cable TV industry. He is survived by his wife, Sharon; his moth- ter, and two sons; and three grandchildren.

Leonard Feist, 85, following a long illness, Nov. 18 in New York. See story, page 8.
On-Air Indecency Moves To Fore

Stations Head Off FCC Fines With Vigilance

This story was prepared by Marc Schlissman, managing editor of Rock Airplay Monitor.

For a while, it appeared that ownership deregulation was consuming most of the FCC’s energy and efforts, bringing a lighter touch to its tough stance on “indecency” over the air. After all, most of the storied Howard Stern fines had been settled and indecency looked like it was on the back burner, if not wholly off the radar screen, for radio stations.

Then came Jaz McKay, newly reinstated in mornings at album WVIC (96.1) in Flemington, Mich., who aired a phone conversation containing the term “M-F.” By early October, the FCC had slapped WVIC with a fine.

Not two weeks later, the old WGO Richmond, Va., was fined by the FCC for two incidents on the Stern program, even though the show itself was no longer on the frequency. And recently, top 40 KTFM San Antonio, Texas, was fined for playing Prince’s “Erotic City,” a record that had already netted KLUC Las Vegas a fine several years ago. With the FCC back on its watch, are we to expect Stern and JBP who deal with potentially controversial morning talent re-evaluating the terrain? While they deny any knee-jerk reaction to the latest round of FCC fines, they say that working closely and on a pro-active basis with their morning shows is the key to avoiding trouble with the FCC—and advertisers.

IF I ONLY HAD DELAY

“I wasn’t real surprised when the FCC came to touch us about this,” says WVIC PD Todd Thomas. McKay had a successful history in the market, and Thomas says, “I know that my competition is frightened that we’ve got Jaz McKay. They tape every one of their shows. I do know that for a fact.”

McKay had been on the air only a week when the incident occurred. WVIC was working on installing a delay system when McKay went to the phones on July 3 and got the foul-mouthed caller.

“Indiscretely,” Thomas says, “we should have just had Jaz do his show without going to the radio airwaves until the delay was up and running.”

Not all in the industry take pity, however: “I don’t see how a radio station in 1996 who puts callers on the air or has other guests in the studio can’t find room in the budget for a delay,” says Marty Bender, manager of album WFBRQ Indianapolis, home of the syndicated Bob and Tom show. “There’s no excuse for that, [given] the amount of money you’ll save in the long run. Say a delay costs a couple thousand, and you get fined a couple thousand, it’s a wash.”

If you didn’t have the delay, you’re going to pay the fine. You’ve got to have it, and we’ve had it in there a long time.”

SETTING BOUNDARIES

As a programmer, Bender says, “you really have to read. You can’t just sit there one day and interpret the vague restrictions that we have. You have to read and know each case that’s been acted upon and apply it to whatever you’re doing or are about to do. Knowledge is essential, and I am the person who takes in the most amount of knowledge at the radio station.”

He may be the repository of such information, but Bender makes a point to “discuss the laws that are definite. Those are the ones under the umbrella of libel, slander, and all that kind of stuff that’s been getting broadcast and all media in trouble for a long time. These laws are on the books, and there’s no way you can misinterpret libel or slander.”

Bender is certain that the Bob and Tom show will remain within the boundaries. “I’m here at 6 in the morning,” he says. “If they’re about to do something they think is rough, they’ll check with me. I’m also a participant in the show. I’m on the air with them. I help write.

WATCHING THE MEDIA

Albemarle KLQOL Houston morning team Stevens and Pruyet have an ear on the FCC over indecency before. However, PD Andy Beauchien didn’t need the recent fines to change anything at his station.

“I’m very much in our best interest to stay out of trouble with the FCC and at the same time maintain the integrity of our programming,” says Beauchien. “It’s something we’ve been dealing with for years. [Stevens and Pruyet] don’t want to get in trouble with the FCC, and they come to management to help them stay within those bounds.”

Beauchien, like Bender, takes an active interest in the program. “It’s not a matter of having one meeting or issue."
Radio Programming

Rick’s Cafe’ Opens Business
Wisconsin Collective Produces Syndicated Triple-A Show

**BY DOUG REECE**

Hoping that local air personality Rick Murphy can translate the mix of stunt and news to outside markets, a maverick collective of Madison, Wis.-based professionals— including a dentist, the owners of a recent party-planner restaurant and staff of a building-maintenance corporation—have joined to produce a new triple-A program, “Rick’s Cafe.”

Murphy, a longtime staple in the Madison market with his Saturday night program “Radio Free Madison” on WMMM, says he had dismissed the idea for a syndicated, independently produced version of his show.

“The idea has been percolating for a while, but I always kind of pooh-poohed it until this group [known as the Madison Radio Syndicate] finally got out in checkbook and put a gun to my head,” says Murphy.

Besides a subtle use of comedic drops, Murphy is known for his wealth of musical knowledge. He has performed in several bands, still produces albums and commercial music as well as television soundtracks.

“Rick’s Cafe” targets small and mid-sized markets, playing mainly core-to-A artists such as Tracy Chapman, Ry Cooder, and Los Lobos.

Still, Madison’s station manager and director of marketing Scott Stewart says “Rick’s Cafe” is also being pitched to heritage and mainstream rock stations that could benefit from Murphy’s broad music knowledge and the widening musical horizon.

The show targets about 65-70 stations reporting triple-A, and we didn’t want to miss the 30-40 markets with mainstream or triple-A types of rock stations,” says Murphy.

“What everyone sees going on—with triple-A developing a Sheryl Crow or Brian Wilson that crosses over to modern rock stations—helps us achieve a wider base,” adds he. “We’re just taking those artists and going deeper into those markets so that we don’t sound too much like their regular play.”

Taking a cue from his successful WMMM formula, Murphy-upped his show with various live tracks and rarities, as well as an occasional blues or zydeco song.

“The playlist is partially standard triple-A, but it’s a bit of a bit of a bit of a bit of a bit of a bit of...” Murphy says. “I play Asleep At The Wheel or a world beat track to give the listeners an opportunity to have a more progressive sound.”

So far, triple-A stations WXRC Charleston, WHEE Minneapolis, N.C., WMSU, WViS West Key, Fla., and WIVI St. Thomas, Virgin Islands—as well as mainstream rock WJKY Brattleboro, Vt.—have carried “Rick’s Cafe.”

Madison Radio Syndicate is also talking to foreign syndicators with the hope that the program will be picked up in markets hungry for hip and eclectic American programming.

Stewart says that while the show is personally driven, it has been a difficult selling stations an unknown talent, especially as a start-up syndicate.

“We’re jumping through a lot of hoops, but we know we don’t have the recognition of a House of Blues or King Biscuit,” he says. “It’s a matter of going through the process of educating everybody.”

At least one programmer says Murphy’s enthusiasm is contagious. According to WXRC PD Anthony Michaels, “He’s got a really good, solid jock show and so far, we’ve been getting a lot of good response. Sure, there are people wondering who he is, but they’re coming around.”

The four-hour program is distributed on CD and customized for each station with position-specific liners and promos. It is bartered for a negotiated number of spots.

ON-AIR INDECENCY MOVES TO FORE

(Continued from preceding page)

Advertising pulling their money elsewhere is acceptable.

“We have some clients who tell us, ‘We want to buy your station because it’s successful, but we want to buy it after 10 a.m.,” says WVC’s Thomas. “The response is, ‘Well, we’re successful because of that 6-10 a.m. slot. That’s an anchor for us. If you ignore it, we’ll go to another station instead of listening to people talk about Jaz’s show, they would say, ‘You know what? It’s just very entertaining. It’s not just murder with a smile, it’s murder with a joke.”

Beaubien, too, says that, overall, “Stevens and Pruet can have a fabulous time on stage, but there are times when there are still some holdouts. The people who don’t want to advertise on the Stevens and Pruett show don’t. And the people who do find it very successful.”

STERNS TAKES HEAT

Bolton Research’s Ted Bolton thinks that Stern’s presence takes the heat off smaller morning shows in two ways.

“Howard gets the attention he deserves, because our single source, he goes to many individual stations.”

And Stern’s content, Bolton says, “set the bar at the FCC for others to say, ‘Well, we’ve had that, and therefore we’re OK.” He changed the way people think about content of morning shows. Pre-Howard, you had difficulty saying words like ‘sex.” Now you practically hear them on AC stations.”

While WVC’s Thomas says that “Stevens and Pruett” draws FCC attention away from other stations, counters Bolton on one point, saying, “I’ve heard a lot of morning radio shows around the country, and a lot of them are more offensive than anything I’ve ever heard on Howard Stern. But they can get away with it, because they’re not in the spotlight.”

Perhaps, as consultant Burkhardt/ Douglas’s Dwight Douglas points out, the Internet has taken the government’s heat off radio. On the wide World Web, indecency is “there if you want it, no matter how old you are,” Douglas says. “The Internet felt that it put the government’s great challenge now.”

Douglas goes so far as to surmise that programmers have adjusted thepect of FCC enforcement. “I think that the government had a lot to do with the election. ‘One of the issues in the election was about character and morality and legality. They were things that came down before the elections.”

That was “your government at work,” says Douglas. “Now that the election is over, people may be less inclined and less worried about what the impact of that might be.”

Bender agrees. He says, “I wonder how much more we’ll see now that the elections are over.”
Although he has spoken freely about his extended bout of laryngitis, head Lemonhead Evan Dando says his tuneful essay on incantation, "If I Could Talk I'd Tell You," isn't about slurred words but obscured meanings.

"I've had this kid of being able to talk myself out of any situation with funny wordplay, just hiding behind cleverness when backed into a corner," Dando says, "I think for people like me, the most terrifying thing in the world is being honest."

The first single from "Car Button Cloth"—the Lemonheads' third EN/Atlantic album—and No. 16 on the Modern Rock Tracks this week, "If I Could Talk I'd Tell You" is one of a long line of songwriting collaborations Dando has undertaken with such fellow travelers as Tom Morgan, Epic Soundtracks, and Noel Gallagher. Dando penned the tune with Scott Eugene Kelly (Laurence Vucicevic) one night in his New York apartment after they saw an Oasis show, with Kelly coming up with the main guitar riff and Dando the lyrics and vocal melody.

"Eugene's the master of the simple pop hook," Dando says. "The simplicity, the sincerity of something like the Vastelines' 'Jesus Don't Want Me For A Sunbeam' is just so cool. Collaborating is a great thing that I don't think enough people do. Since [1988's] 'Lick,' the Lemonheads has been just me basically, so writing songs with other people gives me perspective."

Although the verses of "If I Could Talk I'd Tell You" have a sing-song character, the chorus injects a subtle melancholy air. The best of "Car Button Cloth"—tracks like "It's All True," "Break Me," and "Pounderfoot"—takes that feeling further, inspired by "the heavy pop sensibility, the gliding quality" that Dando ascribes to one of his favorite albums and music-making partnerships, 1984's 'Zuma.' "When something's coming out of you that you want to hear from someone you aspire to, when you feel it in your heart," he says, "that's when you know a song is there."

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**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
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Radio Programming

WAXX Caught In Midwest Of Diamond Heist Gone Awry; N/T Stations Lead On The Web

A CLASSIC ROCK CRIME: It sounds like the stuff from which stunt drivers make a living. But the sales manager at WAXX apparently stifled the giggles pretty quickly.

On January 19, two armed fugitives from a botched robbery attempt in the high-rise headquarters of WAXX (Q104.3) New York left staff wondering if the New York Department of Justice wasn’t perhaps taking its interest in radio a little too seriously.

It started when four gunmen attempted to rob a diamond broker on a higher floor of the midtown Manhattan building. With their efforts thwarted, the would-be thieves charged out of the building. Two made it into a getaway car; two took refuge inside the high-rise. Within minutes, a SWAT team, helicoptored in, had cordoned off the building as police sealed it off for more than three hours.

Four Q104.3 employees—a sales assistant, a midday host Maria Miloro—were trapped outside. "It started to become a joke on the radio station's phone line until we got a shift, until we started letting on what was legitimately going on," says Q104.3 promotions director Scott Lieb. "She took advantage of the situation, calling into the station and appearing on most stations' news cameras.'

Meanwhile, inside the working morning show, Matt Devoti took requests for apropos classic hit songs like Eric Clapton's "I Shot The Sheriff," Stevie Ray Vaughan's "Pride And Joy," and Steve Miller's "Take The Money And Run."

Lieb adds that police ordered staffers to keep their doors closed, "so when they knocked on my door, I had to ask who it was. I wasn't sure until I looked under the crack and saw big black boots," he says. "They had automatic weapons, riot gear, shields. It looked like an episode of 'S.W.A.T.'"

Cyberformats: The Intercom Radio System’s format which just hit the airwaves is studios-for-all, a surveying that the highest number of radio Worldwide Web sites have been established for that reason. This is followed by country (33%), AC and rock (11%), modern rock and classic rock (8%), and top 40 (7%). Surprisingly, R&B stations rank near the bottom (6%), followed only by Spanish and classical (1%).

And on another technology front, CDBone, one of the leading proponents of satellite digital radio, has lost a significant round in pushing its system for consumer use. The FCC has designated the Federal Communications Commission as the principal regulatory authority for satellite and the CD bone is expected to challenge the FCC in court.

THE FCC has announced that it will not extend the experimental license for CD Bone.

Update: WMXV (Mix 106) New York, which we announced last week had a nice debut mix of old and new, has turned in a Triple-A-esque format as the buzz, has let its entire air staff go. The WITC Hartford, Conn., morning show of Bill Kelly has been replaced with the Mix 106 format used by Jackie Pertun and Debbie Foster, are on board for mornings. Judy Franco from oldies WZVU Long Branch, N.J., joins the Mix 106 format.

A Bennett

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Panel designated by the FCC recommended that the company be given “pioneer preference” for its developing system, meaning that it is not guaranteed satellite spectrum and when it comes time for the commission to auction the precious frequency space.

The FCC developed the concept of a pioneer preference in the late ‘90s for just such a circumstance, prompting a question mark with a capital “?” The National Assn. of Broadcasters, which prodded governmental satellite broadcasting as a major threat, is rejoicing over the decision, claiming that “local radio stations best serve local audiences.” Read: They’re afraid of new competition.

Moving On: Our condolences to those who knew Adrian Alvarez, PD of Spanish KRTQ (Radio Ritmo) Los Angeles, who died Nov. 16 after a long battle with cancer. Alvarez, 53, was a visionary in bringing the Spanish format to glory in both L.A. and Miami.

FORMATS: ALL EARSHABC’s long-promised Radio Disney children’s format made its debut Nov. 18 on four stations: WHKX-AM KDKK and 94.5 FM in Milwaukee. Also, KCNR-AM Salt Lake City, and KQKS-AM Minneapolis (the home base of competitor Radio AAH). The mix features music, along with kidder sports and other offerings.

In addition, new competition is coming in the form of the KRTQ’s format. The station will launch next week with a classic hit format.

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<td>FALLIN' IN LOVE (Atlantic)</td>
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<td>LAST KISS (Atlantic)</td>
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<td>TWISTED (interscope)</td>
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<td>LONGBABY (Atlantic)</td>
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<td>WHERE DO YOU GO (Norway?)</td>
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<td>I WANT MY HEART TONIGHT (Atlantic)</td>
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**Hot 100 Airplay**

**Hot 100 Singles Sales**
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Albums with the greatest sales gains this week: 1 Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs) for a numerical following the symbol. "Accelerated indicators" is available. Most tape prices, and CD prices for WB and BMG labels, are suggested lists. Tape prices marked "CD" and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart’s largest unit increase. Percentage indicators are calculated. Record label impact shows albums released this week. RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplication titles indicated by 2.
FINDING ITS WAY: The single that makes the loudest movement on the Hot 100 Singles chart (28-11) is "I Finally Found Someone" by Barbra Streisand and Bryan Adams (Columbia). Sales of the title are nearly three times greater than those of the first week, peaking to 65,000 units. The song motors 23-9 on the Hot 100 Singles Sales list. Audience impressions of the ballad improved 34%, to 22 million listeners, good enough for a 39-25 move on Hot 100 Airplay.

DOWNTEMPO DOLDRUMS: It's that time of year again. No, not the Christmas season—the ballad season. Although there are a few miltemo and uptempo tracks raking up spins (mainly rock and rap titles), most of the songs that demonstrate the greatest growth on the Hot 100 Airplay chart are ballads. Audience impressions of "Don't Speak" by No Doubt (Trauma/Interscope) improved 18%, moving the song 5-4 on Hot 100 Airplay with a total of 67 million listeners. Listeners of "Un-Break My Heart" by Toni Braxton (LaFace/Arista) also grew by 18%, to 53 million. "Un-Break" moves 7-5 on Hot 100 Airplay. Audience impressions of "I Still Love With You" by New Edition (MCA) are up to 25 million after an 18% gain. The song moves 82-24 on the airplay chart.

"I Believe I Can Fly" by R. Kelly (Warner Sun/Atlantic) enjoys a 19% increase in impressions (17 million) and a 47-7 jump on Hot 100 Airplay. The other big ballad is "I Finally Found Someone." 

SALES SLIDE: Single sales for the week were off slightly. Bullets on the Hot 100 Singles Sales chart are generally awarded to singles that post an improvement of 10% or better; this week, that standard would yield only 12 bullets. Since sales are soft, Billboard has adjusted its criteria so any title with modest improvement earns a bullet, bringing the count up to 22. This is still the lowest number of bullets for the Hot 100 Singles Sales list this year. The average bullet count for the chart is 27.3.

There are a few stand-out sellers on the Hot 100 Singles Sales chart. Aside from "I Finally Found Someone," the other top titles to show significant growth at retail are "Don't Let Go (Lovel)" by En Vogue (West/EEG) and "Beyond The Invisible" by Enigma (Virgin). En Vogue posts a 27% gain and moves 11-7 on both Hot 100 Singles Sales and the Hot 100. Enigma jumps 71-59 on Hot 100 Singles Sales due to a 38% sales gain. The single enters the Hot 100 at No. 86; all of its Hot 100 chart points are derived from sales.

MACARENA' MELTDOWN: Those whose tolerance for "Macarena" has reached critical mass should stop reading now. Los Del Rio has remixed the song for the holiday season. "Macarena Christmas" (Arion/BBMG Latin) replaces the female English vocals from the Bay Baja Boys mix with verses from "Joy To The World," "Jingle Bells," "Rudolph The Red-Nosed Rein- deer," "White Christmas," and "Auld Lang Syne." The single arrived in stores Nov. 19. If it receives enough sales and airplay to chart on the Hot 100, it will be the fourth version of "Macarena" to chart.

TERRY SHAND
(Continued from page 8)

core business has been catalog, where it has a number of reissue, compilation, and budget labels. Castle divisions include front-line labels Raw Power and Transatlantic; mid-price imprints such as the Collector Series, Essential Renaissance, and Castle Classics; and specialist catalog labels such as Dojo and Sequel.

Castle is also active in the German market and in 1995 launched a U.S. company, Castle U.S., which releases new recordings and reissues. There is also a self-produced video label, Castle Vision, which has concentrated on special-interest programming, plus an interactive arm, Castle Multimedia, and an audio/visual programming unit, Castle Music Pictures. When Castle was acquired by Alliance, Shand was given a seat on the main board.

The U.S.-based parent company posted a $2.4 million loss for the third fiscal quarter, which ended Sept. 30, but Shand says that Castle has had an excellent year. "Castle is having the best year it has ever had," he says. "Castle U.S. is doing very well and so is our German operation. Castle is very healthy."

Shand's departure follows the decision in September of managing director and longstanding associate Jon Beecher to leave Castle to start a music venture. Another longstanding Castle executive, special operations director Doug Dudgeon, announced at the same time that he, too, was leaving the company.

TRIPLE-A CONCERT
(Continued from page 8)

factor contributing to weak advance sales was timing. MDG is now considering producing the tour sometime next year.

"What we didn't take into account was the lack of market research on something like this," he says. "Sure, there have been triple-A-marketed tours, but this was even more exclusive. "This is a bad time of year for our potential audience," he adds. "These are mainly parents, and they are focused on Christmas and Hanukkah celebrations, their kids, and their mothers and fathers."

Triple-A WXRT Chicago PD Norm Winer says that the station had been announcing the event on the air but had not yet sold tickets to the show. "I'm sure that this has caused a lot of frustration and disappointment for many," he says. "This had been the focal point for a lot of stations' fourth-quarter promotions, and I'm sure they put a lot of effort into this, not to mention the sales elements involved."

Fortunately for the station, says Winer, WXRT's other holiday concert, a five-night program with local favorite Paul Pendergraft, is still scheduled. The XRT Holiday Concert for the Kids will collect toys and money for disadvantaged children.

Other stats. such as KTCZ Minneapolis, have been left scrambling. KTCZ PD Lauren MacLeod says the station was "dumbfounded" when it found out that the concert had been canceled.

"We had so many calls from listeners, the promoter was excited, and we've always had great response to [the artist]." "It seems like a lot of those artists were developed in the Northwest and Midwest, and I'm surprised they didn't let it ride instead of basing everything on East Coast sales," she adds.

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BILBOARD NOVEMBER 30, 1996

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TOP ALBUMS A-Z (LISTED BY ARTISTS)

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The group, Fronted by idiomsynthetic songwriter Steven Jones, has recently transported the best-sellers list here, with the single “You’re Gorgeous” taking up a top 10 residency on the U.K. chart and selling some 250,000 copies, according to industry observers.

Baby Bird’s first “official” album, “Uh-Ugly Beautiful,” released here Oct. 21 by Columbia (on ECHO, also enjoying strong sales.

But behind the apparently instant acclaim lies almost a decade of musical turmoil and political and government assistance. Most unusually, the success of this recent official debut was preceded by a series of local recordings and limited releases on four albums and funded by Jones’ publishers, Chrysalis Music.

MCA’s John Wibberley (then A&R manager at the publishing company) gave Baby Bird Recordings—we set up our own label—35,000 pounds to release the first album, which was a limited release, because we didn’t think we’d sell that many. That would fund the next one, and so on, and they came out over a year. A fifth album was planned but never saw the light of day.

With these formative releases changing hands for large sums, a compilation of fan favorites from the lo-fi sessions was released next year.

“We had the backing of labels by every record company,” says Jones, who was born in the English city of Derby. “They spent some £40,000 in New Zealand and Nottingham before convening the band in Sheffield. ‘Funnily enough, when we got good reviews, we didn’t have to put in £30,000 to get the band to release four albums in this amount of time; it was down to the faith of Dave Taylor,” he adds.

Press support in the U.K. has been strong, expanding from the rock press to major media (Continued)

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BILLBOARD NOVEMBER 30, 1996
government “has a more positive attitude toward the recording music. Chine- ese acts to have arrangements with our members.”

This does not have to be enshrined in concrete terms, Giouw adds. “China is a strange country in the way that the rules and regulations can remain the same but the practice can change. The many local enterprises for the industry to shape into a coherent body.

Many of these entities are merely exercising their freedom to issue state- issued state-publishing numbers—the prerequisite for pressing albums in China—which then sell to pirates or other record companies that have the will to consolidate China’s music industry, deregistering these companies could take years.

Next, Edmonds would wind up eclipsing his record two years later, by penning and producing Boyz II Men’s “I’ll Make Love To You,” which held the No. 1 slot for 14 weeks.

“Bilbo” says Edmonds: “The whole thing at the time was not to let everything that we had built fall apart, regardless of what went down, so we kept our heads.” Edmonds says he and Reid talk “about every other day.” He hopes that the fact that the two continue to do business despite the rift sends a message to other businesspeople. “I’ve always heard from white and black business executives that the existence of [disagreements] and often fail to separate business [decisions] from personal ones, and then things end up falling apart,” he says. “But I don’t think that’s always the case, because [Reid and I] have been able to maintain.”

Edmonds began his pursuit of a music career right out of high school in 1977, when he became a guitarist for R&B band Manchild. The same year, the group’s only charting single was released, “Espe- cially For You” peaked at No. 70 on the R&B chart.

Although the band never quite took off, Edmonds formed a relationship with fellow band member Simmons, a songwriter/player with whom he still collaborates. From there, he worked with a couple of top 40 bands before joining the R&B group the Deele—a band that would experience significant success, but with success topped by such top R&B singles as “Body Talk,” “Two Occasions,” and “Shoot ’Em Up” (Motown).

The Deele was also where Edmonds would meet Reid. As a pair, Reid and Edmonds quickly established themselves as firing up the hip-hop and R&B sector, producing such party hits as Pebbles’ “Girlfriend” and the Whispers’ “Rock Steady” and working such acts as Paul Pac, Bobby Brown, the Jacksons, and Karyn White.

BABYFACE: EPIC’S SUPERSTAR BECOMES ONE-MAN INDUSTRY

(Continued from page 1)

BOYZ II MEN

Records founder/president Tracey Edmonds, in the spring of 1996.

“We wanted to have a business that we could share together, and since Tracey has always loved music in TV and film, and my desire to get more involved in it after doing [’Exhale’], this was a natural for us,” says Edmonds. “Together we’re creating the soundtracks which the music will include groups and not just LaFace artists.

The Edmonds are also developing a film that will air with the music. It will include its “Total Recall” and “Basic Instinct” titled Big Time,” which Edmonds describes as “an action-drama, with music attached to it.”

Although much of Edmonds’ creative efforts are currently directed toward getting his new business venture on the ground, he and LaFace Records co-founder Antonio “L.A.” Reid have some new recording acts on top for next year, including 15-year-old female vocalist Donnie and a still-to-be-named female group from Philadelphia whose debut is slated for mid-97.

Edmonds has enjoyed a successful career as an independent songwriter and producer, penning some of R&B and pop’s highest-charting singles. His success lies in a demonstrated ability to create classically structured songs that reach beyond the “good beats seeing the production of their first album,” Soul Food,” directed by the diversity of our music, says Edmonds. A Band, and his debut album is expected to be his first album.

Meanwhile, the Makaveli opus declines by 62% in its first week, down to 620,000 units sold.

BOUGHTS OF HOLLY: Top Christmas Albums returns to Billboard this week, and nobody should be surprised to find that Kenny G is the star at the top of the tree. Except for five consecutive weeks in 1996, when a new Mannheim Steamroller set ruled that Same’s ‘Miracle of Christmas’ album has been the title track since its 1994 debut. The G thing also tops Top Pop Catalog Albums, for a second straight week.

Billboard November 30, 1996

by Geoff Mayfield

T OP GUN: For the first time since the old days—six years ago, to be exact— one distributing labels commands the top three slots on The Billboard 200. Interscope is the partner of Death Row, which has a tandem at Nos. 1 and 2, with Snoop Doggy Dogg debuting on top and 2Pac’s posthumous set (Death Row) filling in at No. 2. Meanwhile, Epic black music executive VP Ron Sweeney, who named himself through ECAF Music, has established himself as a writing and producing machine, creating industry buzz as Whitney Houston, Madonna, and Boyz II Men. One of Edmonds’ greatest achievements was producing and co-writing Arista’s “Take Me Home” which was No. 1 for five weeks on The Billboard 200 and has sold over 17 million copies, according to SoundScan. He also composed the 28th Century Fox film score, which led to the creation of Epic Black Entertainments’ first film and TV company formed with new business partner and wife, Yab Yum
JEANOS ACTS TEAM FOR BENEFIT ALBUM
(Continued from page 1)

Little Joe, Emilio, Ramiro Herrera, Mazz, and Stefan are among the artists included on "Canta A La Vida (Sing for Life)" benefit album for the AIDS, which is scheduled to be released on Dec. 2.

Also featured on the CD, among others, are Nydia Rojas, Joel Nava, Ruben Blades, Calle 13, and several other Latin artists, including Puerto Rican group Los Del Rio, G, Campanas De America, Los Desperados, Orquesta Tropical, Noemy, Erika Delce, Delia Dafne, Reyna Sara, Floa, Velasquez, Chente Barrera, Bobby Pulido, Billy O'Rourke, Stefanie Lynn, David Lee Chever, Gracia Reina, Curt Amaya, Hugo Guerrero, Roberto Pulido, Joe Jamea, Rick Castillon, George Rivas, and Escarp.

Recording engineer James Olmos and comedian Paul Rodriguez provide spoken word segments.

The first single, "TemoZuQue Ahi Los Ojos (We Have To Open Our Eyes)," was written by Ramon and features most of the artists as a backing chorus, like "We Are The World." It begins with a 3-minute record of legitimate radio stations on Tuesday (20). An English-language all-star counterpart, "Let's Not Look Away," written by Arista Texas artist Stephen Fretwell, being country radio stations the same day.

According to project (underwear company Arlen, which is the promotional outburst on the album for "You Don't Have To Know"), the initial worldwide distribution will be in Texas. "We're pressing 25,000 copies, and we're ready to go with more, depending on the response," he says.

Southwest Wholesale of Houston is handling distribution and marketing for the album, while Dallas-based Barre & Wire/ Virgin Records is helping with promotion.

In addition to the two group singles, the CD features tracks donated by the artists and their labels: Noche De Amores, "Little Joe (Tejano); Si Sabes Agradecer, Rojas (Arista/Latin); "Te Amare Un Milon De Veces," Rosario; "Yo Me Aprendo," Orozco (Arista/Latin)." Cemo La Quiero, Campanas De America (Barb Wire/ VirginRecords); "Te No Nengo," Elida Y Avante (Tejas Records); "Si Dices Que La Vida, Mazz (EMI/latin); "Yo Creo," Sammy Gonzalez, Ramos (Barb Wire/VirginRecords).

The CD is part of an AIDS fund-raising campaign that included the Cunta a la Vida benefit album and the annual Texas Pro-Futbol/ golf tournament that has raised hundreds of thousands of dollars for SAG-AFTRA. Executives say they have a responsibility to help if they can.

"AIDS has become one of the biggest killers in recent years in the community. We realized that by helping artists, we're helping all of us, including artists, to help find a cure or help the ones who are sick."

"Every artist is busy with his or her schedule, but if you can use them to help the community in our own way," he adds.

"All proceeds from the kickoff concert, the walk, and the CD (including all royalties) will benefit the San Antonio AIDS Foundation's (SAAF) hospice and education programs.

According to SAF executive direc- tor Quinton Long, the foundation is the only full-service hospice in Central/ South Texas that has nursing and attendant care, it offers community outreach, educational, and counseling programs.

The foundation of the vision is to provide compassionate care and services to people who are affected by HIV and AIDS.

While the album project engendered a lot of camaraderie among the artists, the message was serious, says Olmos.

"There's no more Latinos in the community that need to come to terms with this problem," says Olmos, "We're really far behind. Too many children today are stuck inside a security that is false because of the lack of awareness of the adults.

"They, the key is education and awareness, and to become part of such a prestigious undertaking. I loved the reason why everyone is doing it.

"The reasons to club owner Tabal- ta, the project kick off Sept. 23 when the artists stepped into Studio M and Velasquez Studio to record the songs.

"This is a project about hope and healing," says Tabalta. "We want the CD to help spread the word about AIDS and awareness. We are trying to educate everyone, from the elementary level to the corporate level to the key rock guitarists Michael Morales, accor- dionist/keyboardist Joel Guzman and guitarist Gilbert Velasquez served as producers/engineers/engineers. The CD was mastered at Terra Nova Digital Audio in Austin, Texas, by Jerry Tubb and Velasquez.

Curt Slagel, SAF board member and the graphic artist who designed the "Canta" CD cover, says AIDS is such a fearful disease that many people try to ignore it and a lot of people don't understand or are afraid to know what AIDS is all about or what AIDS can do.

"This is a humanitarian effort," sums up Ruben Cabilos, musician/CD coordinator. "Artists sing about compassion, understanding, and empathy. Sometimes we need to show it."
More Stars Lining Up For Billboard Awards Festivities

Rocker Rod Stewart and rappers Bone Thugs-N-Harmony have been added to the list of musical artists who will perform at the seventh annual Billboard Music Awards, to be held Dec. 4 at the Hard Rock Hotel in Las Vegas.

Stewart was honored with Billboard's Artist Achievement Award in 1993. He is one of only three artists to ever receive that distinction. The rock veteran returns to the Billboard Music Awards to perform his new Jimmy Jam/Terry Lewis produced single, "If We Fall In Love Tonight," off his recently released album of the same name, "If We Fall In Love Tonight" debuted on Billboard's Hot 100 chart and three times on Billboard's Adult Contemporary chart.

As a solo artist and as a member of Faces, Stewart has hit the Top 10 with nine different albums, including two No. 1s. Bone Thugs-N-Harmony bombarded the Billboard charts last May with their single, "The Crossroads," debuted at No. 1 on Billboard's Hot R&B Singles chart on May 11, and remained there for seven weeks. It also hit No. 1 on Billboard's Hot 100 chart and Billboard's Hot Rap Singles chart. The album "E. 1999 Eternal" reached No. 1 on The Billboard 200 and Billboard's Top R&B Album charts.

Special appearances by musicians, actors, supermodels, comedians and a Las Vegas notable are all part of the plan to honor today's No. 1 artists at the awards show.

Awards will be given in 10 categories, including the Billboard Century Award, which will be presented to Carlos Santana for his distinguished creative achievement.

The competition this year is particularly tough. For example, here's a sneak preview of three of the awards categories:

- **Rock Track of the Year:** The leading contenders are "Counting Cars," Dishwalla; "Santa Monica," Everclear; "Until It Sleeps," Metallics, and "In The Morning," Spacehog.
- **Country Singer of the Year:** This one is coming down to "Time Marches On," Tracy Lawrence; "My Maria," Brooks & Dunn; "Blue Clear Sky," George Strait, and "Daddy's Man," Reeseth.
- **Pop Hot 100 Singles Artist of the Year:** A tough race among choices for No. 1 spot: Missy Elliot, Alana Morrisette, Mariah Carey and Celine Dion.

The awards honor the artists and songs that enjoy the greatest sales and airplay for the year as reflected in the Billboard charts.

Recording artists presenting awards will include prior Billboard Music Award winners All-4 One and rapper LL Cool J. Newcomers Donna Lewis, Australian singer Merrill Bainbridge, alternative sensation Jewel and soul artist Keith Sweat will also present awards.

The list of presenters also includes actors/model Antonio Sabato Jr., singer/actress Jennifer Lopez, Meatloaf and Daisy Fuentes as well as actors Edward James Olmos, Paul Shor and Tiffani Amber Thiessen. As an afterthought, Missy Elliot from Las Vegas would not be complete without legends and comedians. Thus, Wayne Newton will make a special appearance as will comedienne Carrot Top and "Weird Al" Yankovic. Hot young comedian Chris Rock will host the festivities.

Look for the Billboard Music Awards website, accessible through Billboard Online (www.billboard.com) and www.FOXWORLD.com.

Friday, Nov. 22... Zen Cowboy-The Gathering/Chicken Hawk Saturday, Nov. 23... Alex D'Grassi Monday, Nov. 25... Battle of the Bands Wednesday, Nov. 27... The Stars Of The Commitments Friday, Nov. 29... The Dramatics Saturday, Nov. 30... Vanessa Mae"
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