The CANADIAN INVASION

Juno Awards Celebrate 25 Years Of Artistry

When the 25th anniversary of the Juno Awards, the Canadian recording industry's annual honors, is celebrated March 10 at Copps Coliseum in Hamilton, Ontario, rock sensation Alanis Morissette and skyrocketing country star Shania Twain are likely to be big winners.

It won't be the first time that the women have been recognized by the members of the Canadian Academy of Recording Arts and Sciences. Prior to their U.S. breakthroughs, Twain was nominated for female country (Continued on page 116)

550 Music's Celine Dion Boosting Global Status

TORONTO—While her 1998 Epic album "The Colour Of My Love" boosted Celine Dion's international profile, 550 Music is predicting that sales of its March follow-up, "Falling Into You," will be even more impressive.

"There is no better singer on Earth right now," says Polly Anthony, president of 550 Music. "There are people who can hit higher notes or do vocal gymnastics, but nobody with as good a voice. Selling 2.9 million records [in the U.S.] on her last album is spectacular, and to sell 8 million outside America is just amazing." (Continued on page 118)

EMI Still Battling Collecting Groups

LONDON—On the eve of MDEM, EMI Music Publishing Worldwide chairman/CEO Martin Bandier is promising an escalation of his company's (Continued on page 116)

A&M's Gin Blossoms Offer 'Congratulations'

SEE PAGE 11

Asylum's White: Mature Country

There's no rest in sight for country's newest rising star, 21-year-old Bryan White. Just as White's self-titled Asylum debut album is reaching new heights, the label is Readying the March release of its follow-up, "Between Now And Forever." (Continued on page 124)

EMI Still Battling Collecting Groups

BANDIER

LONDON—On the eve of MDEM, EMI Music Publishing Worldwide chairman/CEO Martin Bandier is promising an escalation of his company's (Continued on page 116)

The Billboard Report

Women Increase Number, Scope Of Roles In Reggae

Reggae music may appear to be a bastion of masculinity, but women are increasing shaping the genre. "Women really rule on that little island [of Jamaica]," says Olivia "Babsy" Grange, president of Epic-affiliated Speers-Subang Musik, with a laugh. "We just let our men believe they do." From top U.S. label positions to jills of all trades (jobs within the indie grass-roots industry) women are increasingly (Continued on page 117)

Women Increase Number, Scope Of Roles In Reggae

Reggae music may appear to be a bastion of masculinity, but women are increasing shaping the genre. "Women really rule on that little island [of Jamaica]," says Olivia "Babsy" Grange, president of Epic-affiliated Speers-Subang Musik, with a laugh. "We just let our men believe they do." From top U.S. label positions to jills of all trades (jobs within the indie grass-roots industry) women are increasingly (Continued on page 117)
Maverick Records congratulates
six-time Grammy nominee
Alanis Morissette

• Album of the Year
• Song of the year
• Best New Artist
• Best Female Rock Vocal Performance
• Best Rock Album
• Best Rock Song

Produced by Glen Ballard
Management: Scott Welch and Bob Cavallo for Atlas/3rd Rail Management

Maverick also congratulates Glen Ballard on his nomination for Producer of the Year.
Val Azzoli Promoted At Atlantic Group

BY DON JEFFREY

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

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

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

“Our biggest accomplishment is and will be to continue the legacy of breaking new acts,” says Azzoli, who worked in artist management before joining Atlantic in 1990. This is the first significant executive change at Warner Music since Michael Fuchs was fired as chairman/CEO last year and replaced by Robert Daly and Terry Semel, the co-chairs of Time Warner’s movie company, Warner Bros. Pictures. In an interview, Daly maintains that the disruptions at the music group are over and that name will be named to oversee the label groups.

Daly says, “Clearly, we have said in the time we’ve been given responsibility for running the music group that we intend to stay with people who are presently in their jobs—Russ (Thyret, chairman of Warner Bros. Records) and Ahmet (Thurber, chairman of Elektra Entertainment) and Val—and that there would be nobody between them and us.”

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

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

Looking to break several rock acts this year, Atlantic has its first apparent success with Seven Mary Three, whose Mammoth release “American Standard” climbed to No. 40 on this week’s Billboard 200 from No. 56. “It’s nice to break a record in the first month of the year,” Azzoli says. Other acts for which Azzoli has high hopes are Jewel, Poo, Everything But The Girl, and Bottle Rockers.

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

Atlantic has achieved a long-term goal of becoming a successful full-service label, with acts in pop, rock, classical, R&B, jazz, country, and world music. It has developed or acquired such imprints as Lava, Tag, Epic, and Arista. Atlantic Clas.

es, and Mercury/Bluemoon.

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

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

While Azzoli, a 41-year-old Toronto native, will be responsible for the running of the label group, Ertegun, a 60-year veteran of the music business, will play an active role in its future, if not its day-to-day operations.

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

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

Virgin, Janet Jackson Renew Partnership With Long-Term Pact

BY JEFF CLARK-MEADS

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

The reason, says Virgin Music Group World-wide chairman/CEO Ken Berry is that the renewed partnership is about more than money... “Janet is a very intel-

l"one, and she’s not going to put her career in the hands of anyone. If she’d felt Virgin couldn’t do the job, she’d have gone somewhere else,” he says.

Virgin’s new deal with Jackson is described as a “long-term, worldwide pact.”

It follows a previous agreement that covered just one album, 1995’s “Jan,” which has sold 10 million units.

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

thing it takes.”

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

Berry states that even though the new deal will be of significantly longer duration (Continued on page 119)
A new vision of Vivaldi’s *The Four Seasons* for Chamber Orchestra and Jazz Quartet

Arranged by Jorge Calandrelli

“Eddie Daniels combines elegance and virtuosity in a way that reminds me of Artur Rubenstein.”

- Leonard Bernstein

The Los Angeles Chamber Orchestra, Bernard Rubenstein Conducting

The Jazz Ensemble: Alan Broadbent, Dave Carpenter, Peter Erskine

Produced by Jorge Calandrelli and Eddie Daniels

Executive Producer: Danny Weiss

SHANACHIE/CACHE 5017

STREET DATE FEBRUARY 20, 1996
**U.K.'s Bickerton Named Int'l Consultant At SESAC**

**BY JEFF CLARK-MEADS and IRV LICHTMAN**

LONDON—U.S. performing rights society SESAC, testing the waters for a new representation arrangement to an overseas profile, has appointed Wayne Bickerton, former chairman of Liberty Music Group, Ltd., and Freston & Partners, Ltd., as a consultant acting as international director.

“An ideal scenario,” says SESAC president Fredrick Gershon in New York, “is to end up with SESAC publishing affiliates in the U.K. and find companies that will grow faster and with less local dedication.

“The basic point we want to address is, how do we do this? Do we do it from within? With another society? Or with a consortium of societies in some collective way?”

---

**TRIPS Agreement Protects Rights On Back Catalog**

**BY JEFF CLARK-MEADS**

LONDON—The international record industry is warning companies to adopt a new level of caution over licenses they acquire at MIDEM. Labels body IFPI says that this year a new trend is emerging as offshore labels carry on skipping royalties each time they buy catalogs look closely when they are offered “well-known songs by well-known artists.

IFPI points out that on Jan. 1, the Trade Related Intellectual Property Rights (TRIPS) agreement became effective in the 125 countries of the World Trade Organisation. An IFPI representative says, “The coming into force of TRIPS means that companies and the unauthorised use of back catalog are illegal in all signatory countries.”

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

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

“This new law places a heavy responsibility on people seeking licenses at MIDEM, particularly where they are dealing with companies that are responsible for some of the world’s best-known artists.

They must make sure that the potential licensor does, in fact, have the rights he says he has offering,” the representative adds. “Getting an indemnity clause is important, but nothing will protect anyone against a potential prison sentence.”

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

---

**Vets Morgado, Yetnikoff Bounce Back Two Execs Who Behind Scenes On New Ventures**

**BY DON JEFFREY**

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

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

Yetnikoff, who was fired as chairman of Sony Music in 1995, has been quietly moving forward with his company, Vel Music Industries, acquiring stakes in several labels, financing new labels, and striking distribution deals.

Sources say he has purchased nearly 50% of indie label Razor & Tie, but his spokesman and Razor & Tie co-owner Craig Balsam both decline comment. As previously reported, Yetnikoff plans to start a new label with Allan Pepper, co-owner of New York nightclub the Bottom Line. Pepper declines comment. Yetnikoff is said to be negotiating a distribution agreement with independent distributor Alliance Entertainment for labels he acquires that do not already have deals. Razor & Tie is distributed by Koch International.

---

**Video Retailers, Lured By Financing, Prepare IPOs**

**BY SETH GOLSTEIN**

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

Unsured, Suncoast Motion Picture Co., West Coast Entertainment, and Bickerton Acquisition Corp. have filed for several public offerings to pay for recent acquisitions and fuel new expansions.

The Musicland Group is furthest along with plans to sell off 50% of Suncoast, which will use most of the proceeds to open 70 sell-through-only stores over the next two years. The capitalization should be completed in February.

Also forthcoming is the long-awaited offer from West Coast Entertainment, which is hoping to raise an estimated $90.4 million. West Coast filed the preliminary S-1 registration with the Securities and Exchange Commission Jan. 12, four days after Suncoast, but it’s likely to go public for several months.

Rentrak’s offer is the least developed of all. Wall Street analysts were so excited by a window that opened on the eve of a dinner meeting with company management, including chairman Ron Berger, weren’t sure whether they would be able to write underwriting or just talk of the talk.

According to sources, Rentrak, al...
BY ADAM S. TOBEY

Two years ago an associate of mine, Eric German, wrote a commentary expressing the need for acts to not remove themselves from the college music market (Billboard, Feb. 12, 1994). In particular, he argued that college radio plays were essential in the development of new artists; forgetting this not only acts against the best interests of performers but also alienates the far more knowledgeable, passionate, and supportive college audience. Unfortunately, little has changed since that piece appeared. If such a trend continues, both performers and fans will lose in the long run.

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

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

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

College concerts also give such acts a chance to be heard. They are a way for acts to showcase themselves to the people who support them.

There is a difference between college concerts and promoter shows on college campuses. If a promoter uses a college venue, the show is not a concert in the college market's eyes. Acts that have large areas rent their facilities to promoters. In effect, such a concert is no different than one at the local concert hall. A college concert is one that is produced and directed by the school. A promoter is not concerned with giving students reduced ticket prices or easy access to these tickets: College shows are designed to make the performance affordable and accessible to students.

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

College concerts are not flawless. The schools cannot always provide everything acts want. Students are not professionals, and mistakes will be made. Universities also have a great deal of bureaucracy to deal with. Promoters do not risk management and moshing-related problems cause most campuses to be very careful and take extra time when considering an act. Promoters can decide in five minutes that a band is not right for them, and colleges often cannot come up with the money that acts want.

I've heard of colleges offering dedicated fans, an excellent testing ground, eager workers, loyal fans. Demographically, colleges are where the base support is. Violent Femmes, for example, have played several examples of acts that realize and remember the vitality of the college market. This is where they got their start, and they keep supporting the college circuit.

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

At what point does an act move beyond the college market? I would say never. Currently, if Bruce Springsteen or Stevie Wonder did a series of small, college-produced shows, these would be two phenomenal acts that are legends in the music world. Yet their young fan bases have decreased because of their relative inaccessibility to younger audiences. If young acts returned to their roots, even if just for a brief time, the potential for new and renewed support is enormous. Such ideas may be somewhat farfetched, but the theme remains the same: Colleges are a wonderful source for support.

Michael Greene, like most liberals today, just doesn't get it and actually has the gall to think John Adams (a deceased white guy of European descent who used to have President Obama's job) would support his cause. Come on! All the Founding Fathers—Federalist or Ratification Party—us. The Founding Fathers and would not doubt be sickened by the appalling mess that is Washington, D.C., today. Myself, that meanie Newt Gingrich, and we religious types have no quarrels with the existence of the sort of art you champion, we just resent being forced (i.e. taxed) to pay for it. For every 25 cents per year you mention, there are thousands more lobbyists like you forcing us (i.e. getting tax) to pay for their 25 cents per year.

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

Will Cornell

Dallas

REPORTERS SHOULDN'T Rule Out Colleges

COMMENTARY

STRAIGHTENING THE RECORD

In the Jan. 13 article headlined “BPI Sues Local Authorities Who Dumped Piracy Cases,” the author wrote: "However, now the BPI [British Phonographic Industry] is suing one of them for not being cooperative in the avoided [sic] legal reality.

However, is that the only option? Is that the only solution? We have not heard from the defendants in the High Court, we were advised that we would initially have to sue Solihull, as the recordings were still in their custody.

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

I hope this puts the record straight.

David Martin

Head of Operations/Art/Piracy Unit

British Phonographic Industry

RECORDING THE STRAINING

In the Jan. 21 feature "The Arts Vs. The Contract With America" (Billboard, Jan. 13), Michael Greene, president/CEO of NARAS, brilliantly articulated why each of us, whether...
"The plaintiveness is that catch in the throat, the one that gulps back pain to twist irony around truism. Loveless, whose very name suggests a solitude that soldiers on, gets the reciprocal ache in ‘You Don’t Even Know Who I Am’"

— TIME

THE TROUBLE WITH THE TRUTH

featuring “You Can Feel Bad”

10 Classic Torch Country Performances From One Stellar Female Vocalist


Congratulations on your two Grammy nominations
Female Vocalist / Song of the Year
“You Don’t Even Know Who I Am”
On May 3, 1995 Peter Falciaglia was gunned down in a music store in the Bronx. Peter was a former bass player for singer Dion DiMucci in the 60's. (Then known as Pete Baron). During this period, Peter had written/recorded several songs such as “I Need Someone” (later covered by Joan Jett), “So Wrong” (backed by The Belmonts), “Loneliest Guy In The World” (written by Tom Bogdanny), and “Lookout for Cindy” all released on the Sabina Records label. In the 70's and 80's Peter continued writing and released the single “Stand Tall” on Laurie Records label using his pseudonym ‘Just Ram.’ In the 90's, Peter, now calling himself Peter Harris collaborated with record producer/arranger Rob Sabino and pianist Richie B to record three top 40 songs: “Who Needs Your Love,” “Forever,” and “Time For A Change.” Sabino had formerly worked on projects with artists such as Ashford and Simpson, Bryan Adams, Michael Bolton, Paul Simon, Peter Frampton, Art Garfunkel, Todd Rundgren, Mick Jagger, and Madonna. The boxed set “Peter Harris – The Gold Collection” is designed to be presented to the major record labels as well as film and production companies.

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

PETER HARRIS
THE GOLD COLLECTION

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

Richie B – V.P.
- associate producer of Peter Harris album “Who Needs Your Love”
- involved in chord progressions and melody line for three songs
- assisted in editing songs and final mixdown
- formulated boxed set idea for presentation package
- currently producing music/rock video for three songs

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

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

With completion of the soundtrack and screenplay, Bee Harris now offers to record and film companies exclusive publishing and distributing rights. Personal presentations by appointment only...

Music Shop Murder
Dion’s ex-bassist slain, Bronx store owner hurt
A former bass player for pop singer Dion was killed and his friend was critically injured when three men stormed a music store in the Bronx.

THEORY
A former bass player for Dion was shot and killed, and his friend was badly injured when three men stormed a music store in the Bronx.

PETER HARRIS
THE GOLD COLLECTION

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

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

Richie B – V.P.
- associate producer of Peter Harris album “Who Needs Your Love”
- involved in chord progressions and melody line for three songs
- assisted in editing songs and final mixdown
- formulated boxed set idea for presentation package
- currently producing music/rock video for three songs

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

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

With completion of the soundtrack and screenplay, Bee Harris now offers to record and film companies exclusive publishing and distributing rights. Personal presentations by appointment only...

Heavy D. Fills Harrell’s Post As Uptown Prez

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

The appointment, long anticipated by industry observers, fills the post that was vacated by former Uptown president and founder Andre Harrell when he sold his joint-venture interest in the label to partner MCA and became president of Motown (Billboard, Oct. 14, 1996).

Meyers reports to Morris. Uptown has an estimated value of $80 million-$100 million, according to sources. The label will receive marketing, sales, and promotion support from New York-based MCA label Universal Records and will remain headquartered in New York.

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

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

“ar the most important thing is maintaining the success that Uptown has experienced in the past,” says Meyers.

As an Uptown A&R executive, Meyers signed the hip-hop/R&B act Soul For Real, whose debut 1995 set, “Candy Rain,” sold 751,000 units, according to SoundScan, and peaked at No. 6 on the Top R&B Albums chart.

Meyers also oversaw the 1996 releases by Blige, “My Life,” and Jodeci, “The Show, The After Party, The Hotel.” Both of these hit No. 1 on the Top R&B Albums chart and sold 1.8 million and 1.7 million units, respectively, according to SoundScan.

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

Meyers says that his career as artist and executive have prepared him for the center seat at Uptown. “Since I never really had a manager, I worked closely with [Harrell], watching and observing just how this business works—both from an artist level and on an executive perspective,” says Meyers.

“And even though I’ve got some big shoes to fill, I’m confident that Uptown will continue to deliver that kind of quality music that people have come to expect from us.”

Upcoming releases from the label include “You,” the second single from Monifi, in February, followed by the March release of the vocalist’s debut album, “Moods... Moments...”

Other releases will include a debut album by rapper McGruff, scheduled for the third quarter, and the sophomore set from Soul For Real. A solo set by Heavy D. is planned for release in 1996.
1995 was great...
1996 is looking even better

THANKS FOR YOUR SUPPORT

shania twain

5 TIMES PLATINUM

4 GRAMMY NOMINATIONS
BEST NEW ARTIST
BEST FEMALE COUNTRY VOCAL PERFORMANCE FOR "ANY MAN OF MINE"
BEST COUNTRY SONG FOR "ANY MAN OF MINE"
BEST COUNTRY ALBUM FOR "THE WOMAN IN ME"

3 AMERICAN MUSIC AWARD NOMINATIONS
FAVORITE COUNTRY ALBUM FOR "THE WOMAN IN ME"
FAVORITE FEMALE COUNTRY ARTIST
FAVORITE NEW COUNTRY ARTIST
CMP's Summers Overloads Senses On 'Synaesthesia'

BY BRADLEY BAMBARGER

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

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

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

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

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

Summers and his bandmates—primarily Ginger Baker on drums and Jerry Watts on bass—receive a deep, dark web on such standouts tracks as "Cubano Rebop," "Mesbes Of The Afternoon," and "Low Flying Doves." But it’s a time like "Monk Hangs Too" that shows how much fun Summers’ recombinant approach can be. The song combines a wayward Thelonious Monk style melody with speed metal riffs and surf beats, adding a disembodied tango for a bridge and a free solo passage.

Summers’ discography revolves around a string of intriguing albums on Private Music, including 1988’s ethereal "Mysterious Barricades," a nod to the miniatures of French composer Erik Satie; "The Golden Wire," a guitar musing on-stage, building a color keyboard through which hues could be generated to match chords.

(Continued on page 108)

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

BY MELINDA NEWMAN

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

The result is “Congratulations, I’m Sorry,” which comes out on A&M Records Feb. 18. The first single, the harmonica-laced, cascading “Follow You Down,” goes to AC, top 40, triple-A, alternative, and album rock radio on Wednesday (24).

A refreshing "take nothing for granted" attitude surrounds the band and the label and management. Despite the success of “New Miserable Experience” and the belief that the new album can do even better, no one thinks that the band can add new audience layers without first securing its fan base. So the label’s strategy is to take a few steps back, work radio and retail with the zeal normally reserved for a new band, and not get cocky.

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

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

A&M is eschewing flashy album pre-

(Continued on page 108)

Annie Lennox Live Set Prompts Limited-Edition Arista Release

BY JEFF CLARK-MEADS

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

Despite the singer’s antipathy to any record that is less than circum-
spect, Lennox’s eight-track “Live In Central Park” is giving a global audi-
cience a glimpse of her on-stage power.

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

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

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

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

(Continued on page 108)
Shanachie Teams For New Alternative Imprint
First Release: N.Y. Club’s Live Recordings

BY PAUL VERN

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

Launched by self-styled “anti-folks” artist Lach, Fortified is headquartered at Lower East Side haunt the Latch. The band runs a floating club he calls the Fort. The first release under the Fortified/Shanachie imprint will be a compilation of live recordings from the Fort at Sidewalk, titled “Lach’s Anti-Hoot.” Scheduled for an April release, the collection features Hamell On Trial (which has just signed with Mercury Records), Jane Brody, Mark Johnson, Zane Campbell, the Humans, Jen’s Revenge,

Tom Nishihoka, Mr. Scarecrow, Tom Clark, Paula Carino, Major Matt Mason U.S.A., Animal Head, Mucka Furgason, Lach—who performs at the club as a solo artist and with his band, the Sextet Offensive. The agreement calls for Fortified to deliver masters and Shanachie to handle pressing, distribution, marketing, and promotion, according to Shanachie A&R rep Charlie Dahan. In return, Shanachie will oversee promotion and marketing of Fortified/Shanachie titles.

Dahan says he discovered the Fort scene while pursuing local band the Hush, which was showcasing regularly at the club. “The more I hung out there, the more I saw this—kind of a$#ck, kind of tokey, alternative rock, experimental stuff,” he says. Dahan.

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

(Continued on page 119)

TVT Records Launches Soundtrack Label;
Low-Budget ‘Work’ Films Are Targeted

BY DOUGLAS REECE

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

The division will be headed by Patricia Joseph, who has been with TVT’s A&R department for the last five years. According to TVT CEO/president Steve Gottlieb, TVT Soundtrax will house the majority of its personnel, including a specialist/ marketing staff, in New York. The company also plans to hire a representative in Los Angeles.

The formation of TVT Soundtrax follows TVT’s release of soundtracks for the films “Seven,” “Hideaway,” “Grumpier Old Men,” and “Mortal Kombat” in 1995. Its latest soundtrack release, “Two If By Sea,” was issued Jan. 1.

Gottlieb says the new label is likely to continue TVT’s tradition of servicing studios with small-budgeted, lesser-known soundtracks.

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

With the 1996 release of its “Mortal Kombat” album, TVT proved that a soundtrack could be successful without having big-name talent. According to SoundScan, the album has sold 675,000 units.

Completed in three months, “Mortal Kombat” also helped establish the label’s reputation with studios for quick turnaround (Billboard, Sept. 30, 1995). Gottlieb says that speed and attention to detail will be the new label’s emphasis and selling point.

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

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

Along with Lach, Gottlieb credits TVT’s music library and the label’s distribution arm with assisting in speedy production.

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

Assistance in preparing this story was provided by Cris Green.

BILLBOARD MUSIC GROUP: Lee Ann Photo

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

BILLBOARD MUSIC GROUP: Lee Ann Photo

Julia Eisenthal is promoted to VP of product marketing at Columbia Records in New York. She was director of marketing. Andrew Shack is promoted to VP of business and legal affairs at Priority Records in Los Angeles. He was executive director of business and legal affairs.

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

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

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

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

Elektra Entertainment Group in New York names Karen Taylor associate director of marketing, Anne Kristoff associate director of press and artisitic development, and Paul Uterano national sales manager.

They were, respectively, national director of R&B publicity for EMI, manager of press and artist development for Elektra, and marketing coordinator for Elektra.

Related Fields: MTV names Lisa Berger senior VP of series development in Los Angeles, Van Toffler executive VP of MTV Productions in New York, David Gale senior VP of MTV Films in Los Angeles, and Aby Terkelhine creative director of MTV Productions in Los Angeles.

They were, respectively, VP of talent development of MTV, executive VP of programming enterprises of MTV, president of Pacific Western Productions, and executive VP/creative director of MTV.
ANTHOLOGY

1958-1964

OVER TEN MILLION DOUBLE ALBUMS SOLD WORLDWIDE IN FOUR WEEKS
Artists & Music

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

BY MELINDA NEWMAN

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

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

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

“I understand the romance of wanting to write with a pen and nice legal pad, and as much as I like the post-rock sound, I can’t read it...I have very, very bad handwriting, and I can’t read what I wrote as little as an hour later,” Reed says.

“It’s a moron.”

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

“For obvious reasons, he always does well in our store,” says Tim Devin, manager of Tower Records in downtown Manhattan, N.Y. “If the new record is anything like [1989’s] ‘New York,’ it will be huge.”

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

“That album took a lot out of me,” says Reed. “So I was really obsessed with getting it out to people, because I knew how much resistance there would be. I knew it was going to be a yawning chasm, but I wanted to make sure it was done right.

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

However, the most time-consuming project for him was developing the sound for the new album. “In a recording studio, I get a sound, and I know on the record it’s not what it was like [live on tour]. Why? It’s always been bothering me. How can it be more real? So I worked for the last 2½ years on the production of this album—how to take home and setting up a home recording studio.”

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

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

“I just wanted to rock after ‘Magic And Loss.’ I didn’t want to put the burden of it having to threaten myself, so I told myself, Just write whatever.”

(Continued on page 17)

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

Girls Against Boys’ ‘House’ In Order At Touch And Go

BY BRADLEY BAMBARGER

NEW YORK—As its title suggests, “House Of GvsB” contains all the hallmarks of Girls Against Boys’ sex, drugs, and rock-and-roll repertoire. In fact, the aggressively stylish album, due March 5 on Touch And Go, not only serves as the ideal indie万亩 song for Girls Against Boys, it may break the band to a wider audience before the group jumps to G effen.

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

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

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

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

UNIVERSAL APPEAL: Look for Will Botwin, head of Side One Management, to be in place as Universal Records’ executive VP/head of A&R by late March. A former senior VP with Columbia, Botwin, 32, was a key player in the band’s formation, and Botwin’s presence, along with the label’s continued commitment to the alternative rock genre, bodes well for the upcoming Side One album.

This and That:
London Records VP A&R Lorrie Harbough is leaving the label... Jocelyn Cooper Gilreath, former president of Polygram Publishing’s Midnight Songs is now senior VP/special assistant to the chairman for MCA Music Group... In its ongoing effort to expand its alternative music activities, Priority Records has brought all functions for the Bizarre label in house. Bizarre, an A.L.A. indie formed by John Napier and Melanie Tusquelas, will continue to oversee Bizarro’s daily operation, while Napier spends more time with his band, Buccinators.

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

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

COMING FEBRUARY 27

1965-1967
Artists & Music

Iggy Pop Is Still One Wild ‘Doggie’ Young Punk Audience In Virgin’s Sights

BY JIM BESSMAN

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

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

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

One circumstance in Virgin’s favor is that Pop is set to tour as soon as “Naughty Little Doggie” hits the street. “He’s got to be on the road, which is one thing we didn’t have last time because he waited several months after [the release of 1969 album ‘American Caesar’],” says Fox. “This time he’ll be touring right then, so our advertising and press will hit in March and April, right behind the release of the record. So it will be a much more focused campaign.”

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

“We’re sending out a 7-inch in early to mid-February of ‘Pussy Walk,’ ” says Fox. “When people hear it, they start humming it, but it’s not very PC, so we’re sending it to college and alternative radio and tastemaker retail to see if it gets any play or buzz. But there will be no pressure from our promo staff— we’re just putting it out to see if it flies. Maybe on the B-side we’ll put a live version of [Pop’s Stooges classic] ‘I Wanna Be Your Dog,’ so there will both a cat and dog sound.”

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

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

Pop’s matured outlook and survivalism are reflected in the lead track, “Heart Is Saved.”

[Continued on page 27]

Lava’s Bel Canto Offers Its Exotic Sounds On ‘Magic Box’

BY STEVEN MIRKIN

NEW YORK—Tromsoe, Norway, a remote port town above the Arctic Circle, spends three months of the year in total darkness. It would probably never make anyone’s list of the world’s most cosmopolitan cities. But, somehow, it produced Bel Canto, whose new Lava/Atlantic album, “Magic Box,” due Feb. 27, shows a range of influences from techno to pop to new age to Indian and Asian musics.

Annal Drecker, the group’s vocalist and lyricist, has an explanation. “Our hometown is very exotic, but we’re not as isolated as most people think,” she says. “We live in Oslo now. We have MTV and McDonald’s.” While MTB may be seen in Norway, there hasn’t exactly been a run on Norwegian music on MTV. Jason Flom, president of Lava Records, thinks the band’s exoticism can be an advantage. “Magic Box” is such a unique-sounding project,” he says.

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

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

(Continued on page 27)
LOU REED: REELING ON LONG-AWAITED SET

Continental Drift

UN SIGNED ARTISTS AND REGIONAL NEWS

NEW YORK: Combine the folk rock of Fairport Convention and the Byrds with a 50s sensibility and the result is the Wirebirds. The New York coed quintet wows tight three-part harmonies, mandolin, bass, drums, and guitars to form a compelling, radio-friendly sound. The band’s name, influenced by a William Blake poem to record a four-song tape, is a play on the phrase “We went through thousands of names,” says singer/writer Amanda Thorpe. “And we like the dichotomy of this one—a wire, which is sort of grungy, and birds, which are beautiful and sweet. Our harmonies are pretty, but there’s an undercurrent of angst and aggression in the music.”

In addition to Thorpe, the band includes singer/guitarist Peter Stuart, who founded the Headless Horsemen and the Tryfles; singer/guitarist Will Dial; bassist Michael O’Neill; and drummer Nancy Politsein. The 25-year-old band formed over what first appeared to be a business transaction. “I wanted to buy a guitar, and someone told me about Peter. He has 50 guitars and I was trying to play all the right cover songs,” she recalls.

“We started playing together and that was the start.” The band put together a three-song demo in 1984 and will enter the studio in February with producer Chris Butler to record a four-song tape. Although the band has not formally released a record, Thorpe says she sells the three-song cassette to fans who “proactively come up and want one.” The tape sells for $5, “and every band member gets $1.” The Wirebirds play clubs at the city and will next open for the Continental Drifters at Trumps on Feb. 8. Contact Thorpe at 212-984-6945.

MELINDA NEWMAN

ALBUQUERQUE, N.M.: Remaining as strange and elusive as they can while playing spontaneous, fresh, and genuine, Peter and the True are four members of January’s Little Jake says make them tick. “We want to wash the air with our own lines,” says lead guitarist Stacy Parrish. “Ten years from now, we want other bands to be compared to us.” Don’t be surprised if that happens. Founded by bassist Steve Anthony and composed of Anthony, Parrish, drummer Chuck Martin, and piccolo bassist Robbie Dunn, January’s Little Jake creates sonic adventures with its music, taking listeners into alternately mellow and heavy, dark sonic environments through their haunting melodies and grooves. And many people have heard them record the radio, pecking such clubs as El Rey Theatre, where for the last three years, the band has headlined. The group’s singles, EE and REE self-titled albums—which it has put out on its own label, Window Records—have sold a few hundred copies at each local independent store such as Bow Wow Records, Page One, and Natural Sound, January’s Little Jake, which takes its name from a song by the Trash Can Sinatras, released its second full-length album, “... God Calls Him Sure,” earlier this month with a bash at the Dirigo Bar. The new disc contains more adventurous jams, such as “Fledging” and “Me,” which the band says, received good rotations at college radio stations in southern Colorado and on the defunct KBAC-FM Santa Fe, N.M. Even the ghost of underground poet/novelist Charles Bukowski makes an appearance, via the interlude “The Concrete Pillow,” on which a band member narrates one of his poems. The band will support its album with a national tour. Contact Chuck Martin at Window Records/Water Studios at 303-245-5730.

GIL GRIFFIN

POMPANO BEACH, FLA.: It’s got the funk and the soul, but it lacks the cheese. South Florida band Baloney Sandwich has been around since 1991, honing its brand of original progressive funk. The process has yielded an album titled “Deli Vibe,” which is currently receiving airplay with the singles “Til I Get Me Some” and “Richie Powder” on more than 100 stations across the country, including renowned WXPN in Philadelphia and KNXV-Dallas. “Deli Vibe” has sold more than 5,000 copies through the band’s live shows and via the Internet. The lineup is lead vocalist Polo, guitarists Kevin Lyons, bassist Paul Sennello, drummer David Nizro, trumpeter Stewart Robbin, alto/tenor saxman Randy Cafiero, and trumpet man Joe Prince. Baloney Sandwich’s tasty live shows often feature the horn section wearing matching scrunchies. The solo donning different hats to suit the mood of each song. Although based in Pompano, the band has found a strong crowd in northeast Florida. They have performed on a few radio shows and at the recently closed Dunedin Blues Festival. It’s currently in the studio, laying down six tracks for a new spring release, “Psychedelicaseum.” Contact: 561-489-1324.

SANDRA SCHULMAN

GIRLS AGAINST BOYS’ ‘HOUSE IN ORDER’ (Continued from page 14)

According to Peter Stanislaw, Warner Bros. VP of product management, “Hookywooky” went to alternative, alternative, college, classic, and triple-A radio Jan. 17. The clip’s video was directed by Matt Maharin.

“Opportunity came upon us in the form of a residency at the Hotel Hall of Fame,” says Stanislaw. “Lou obviously was going to have an album coming out this year, so we consciously moved the album’s release date as close to the film as possible. Velvet Underground, but not simultaneous, because we didn’t want to infringe upon the release of the album. We thought it was a good opportunity to get on the album and launch the track off the excitement of his induction.”

And so, as a fan of the campaign, Warbucks always-outweighed his radio airplay—he has not had an album rock hit since 1989’s “Terry Bouchevin,” which peaked at No. 18. A million tapes later, in an attempt to give the chart—head mainstay at some stations, especially in his hometown of New York. “He has a history bowing at the radio station. We’ve always been supportive of him, no matter what we’re doing,” says WNEW New York FM Amy Williams.

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

One track from “Set The Twilight Reeling” that is certain to get attention and just as certain not to be released as a single is the riffsheavy “With Your Par- ents” (Motherfucker, P-word, Mountain). Its style is against right-wing Republicans that pos- tulates that the reason many of them are so well-off is because they are in- timate with their parents. The song came to Reed as he was walking down the street. “So I said, Jesus I ought to write this down, quick.” I was like a block away from my place, so I dashed back, got out the computer, and blink! [The song] was three from Bell Hall of Fame.”

Reed considers it “one of life’s little ironies” that he is on the label that is owned by Time Warner; target of Sen. Robert Dole. “I hope “With Your Par- ents” works its way into the election somehow, if nothing else, to mock and ridicule the right-wing Republican fundamental- ists who are so abundant in this epi- cef of freedom of expression. Nothing could disgust me more, and I personally wish Time Warner had released 3,000 gangster rap albums.”

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

“I think Europeans have always ap- preciated the intelligence of Lou’s lyrics, the quality of his songs,” says Harvey McCarthy, Warner Bros. international manager of artist development. “Lou is revered in Europe on a personal level. In Spain, he was voted the most influential artist to musicians this year in a Spanish- language poll.”

Reed’s lyrics will appear in six hu- }
Wacky Tobacchi. With the Tuesday (23) release of Gavin Friard’s fourth album, “Shag Tobacco,” Island Records is gearing up for some major promotions. The Dublin-bred artist, who puts an interesting twist on lounge/cabaret music with danceable rhythms, will head out on a club tour in March. As some dates will be at traditional rock clubs. The five- to six-week tour will be Friday’s most extensive trek across America to date, and Island’s latest marketing efforts are more than the label has ever done for him. Friday will visit radio stations during the tour. “We don’t want to rely strictly on radio, because he’s not really a natural there,” says Kronfeld. “We want him to tour heavily and tie our marketing into the tour.”

To tie into the tobacco and cabaret themes, the label plans to send the CD, which was produced by labelmate Tim Simonon (aka Bonjovi), to record stores with tobacco boxes and cigars with Friday’s name on them to industry taste-makers. Kronfeld is doing some pre-tour marketing by distributing matchbooks, fliers, and cassette samplers in coffee shops, bars, and clothing stores.

Kronfeld admits that for Friday’s last album, 1992’s “Adam and Evi-ve,” the label may have given up on modern rock radio too early. This time, however, Island plans to set up college radio and clubs with the full album and the emphasis track, “You, Me And The World War Three,” before focusing on modern rock radio. We don’t want to pigeonhole him into alternative rock just because that’s where he seems to fit,” says Kronfeld. “That’s not all that’s about.”

High Society: The year-old PC Music has a story developing with the debut of hard rockers Another Society. “One Last Step” was released in July 1995. In addition to support from album rockers WMFS Memphis, KZIC San Antonio, Texas, and KTUX Shreveport, La., the album’s focus track, “Outside (Fade Away),” is being played at lightweight WAFF, Tuscaloosa, Ala.

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

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

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

**B I L L B O A R D ’ S  H E A T S E E K E R S A L B U M C H A R T**
JOE LOVANO

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

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

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

Nominated for BEST LARGE JAZZ ENSEMBLE

ELIANE ELIAS

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

Nominated for BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

DIANNE REEVES

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

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

Nominated for BEST JAZZ VOCAL PERFORMANCE

KURT ELLING

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

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

Nominated for BEST JAZZ VOCAL PERFORMANCE

LENA HORNE

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

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

Nominated for BEST JAZZ VOCAL PERFORMANCE
**Time Works For Jesse Powell**

Silas/MCA Use Slow, Deliberate Approach

**BY J.R. REYNOLDS**

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

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

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

Powell—who wrote “Constantly” the 1994 gold single by Immature, and has worked with such acts as the Isley Brothers, Ray Parker Jr., and Angela Winbush—co-wrote seven tracks on his album, which arrives at domestic retail March 19.

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

“Jesse Powell” was produced by an assortment of new and veteran talent, including Grammy-winner Daryl Simmons, multiple semi-finalist Keri “K.I.L.” Lewis and Stokley Williams, Laney Stewart, Carl Roland, and Track Master’s Red Hot Lover Tone and Jean “Poke” Oliver.

The result is an eclectic assortment of romance-laced tracks that should appeal to a broad demographic. As the album was nearing completion, the label conducted an audience survey of 100 people, aged 16-25, who listened to the music and evaluated the artwork.

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

Chilled Seaborn and Michael Tolbert remain as West Coast regional promotion manager and Southwest regional promotion manager, respectively.

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

All returning staffers will remain (Continued on page 2).

**New TV Show To Be ‘Protégé’ To Baby Acts; Rap-A-Lot Turns 10, Spins Off Sing-A-Lot**

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

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

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

To boost the show’s visibility, Badami will have a celebrity host at the upcoming National Assn. of Televi-

**M** O’ MUSIC: Jody Watley fans looking for a comprehen-

**ING** Program Executives Conference, which is scheduled for Monday-Thursday (22-25) at the Saralis Expo Center in Las Vegas.

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

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

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


**FUNKSTER’S PARADISE:** When 550 Music issues George Clinton’s “The Awesome Power Of A Fully Oper-

**UAL** stop the radio “motherlode” in May, it will mark the 20th anniversary of the initial sighting of the motherlode. The release will also tout the reunion of F. Junior Woodcock. (Mixtape) “It’s been 10 years since the groups have been released as a collection. Joining also the motherlode is the Geto Boys band member Junie Morrison, who will be the ever-popular funk anthem “One Nation Under A Groove.”

**MUSIC ALTERNATIVES:** Fans of nontraditional black acts should be on the lookout for Atlantic artist Yeofi, a British vocalist whose yet-to-be-titled album is scheduled for release in May. The singer has an alter-native sound rooted in R&B, but focuses on well-though-out lyrics and meaty melodies bearing multiple influences.

Xavier is another promising artist, whose recently released self-titled Interscope album features bounce-up tempo grooves and melodic acoustic ballads, supported by singer’s distinct first tenor timbre.

**Cool Stone fans should mark March 4 on their calendars to check for “Highway To France” by Off The Choice. The set is a follow-up to the band’s 1994 Loosegroove/550 Music collection, “Meg Nut See Izo To The Town,” and “High-

**West** is brimming with funky rock riffs and hyper-hot guitar licks buttoned out with thick bass sounds. This is the kind of need-nosing fare that R&B radio used to embrace in the ’70s, before format fragmenta-

**tion—and play-it-safe programming led us down the path to Frequency-Modulated melodys.”**

**TO OUR READERS**

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

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

Faison may be reached at 212-525-2286.

The Rhythm Section column will be on hiatus until Baptistie’s replacement is in place.

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

**R&B ARTISTS & MUSIC**

**Old School Executives Rehired At Warner Bros.**

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

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

Jesse Burke, who previously worked for 20 years at Warner Bros., returns as Mid-west regional promotion manager; five-year Warner Bros. veteran Jeff Grant returns as Northeast promotion manager; Warner Bros. veteran Joe Jordan returns from a brief stint at RCA to become Ohio/Michigan regional manager; and former Keypries promotion manager Jancie Black will be reactivated from a post as assistant to become Atlanta/Memphis regional manager.

In related news, promotion manager Trujiedo Crump will work the new Carolinas and Florida region, and Hildy Williams will take over as promotion senior national director.

Promotion VP Ardina Brown, who will continue to head the department, says, “Overall, the Warner company is elated with the changes that we’ve made. We’ve been known for being a sort of family, and those moves help our return to that doctrine.”
**R&B Section**

**Greatest Gainers:** The Tony Rich Project (LaFace/Arista) takes Greatest Gainer/Airplay honors with “Nobody Knows”. The track, which is a little left of center for R&B radio, is doing very well. It is No. 1 at WDKX Rochester, N.Y., and top 10 at WHJZ Orlando, Fla., KPRS Kansas City, Mo., and WHUR Washington, D.C. The Fugees benefit from a strong surge in sales that allowed them the Greatest Gainer/Sales award for “Fu-Gee-La” (Ruffhouse/Columbia).

**Hot Shot DEBUT:** “Not Gon’ Cry” by Mary J. Blige (Arista) hits the Hot R&B Singles chart at No. 5. This is an impressive debut by any standard, but it is even more impressive because street-date Violent Video release made this single to debut a week early, and thus its sales points are limited. “Not Gon’ Cry” is No. 1 on the Hot R&B Airplay chart, and it’s no wonder it is No. 1 at 23 stations. It should have no problem jumping to No. 1 next week once it benefits from a full week of sales.

**Funny How Time Flies:** It’s hard to believe that five years have come and gone so quickly. Some of you, especially at radio, got to know me when I replaced Terri Ross a little more than a year ago. Prior to that I spent four years managing the rap, jazz, gospel, and world music charts and helped create the reggae and blues charts. During my tenure I have witnessed and been a part of many changes, the biggest being the conversion of the charts to Broadcast Data Systems and SoundScan. When the change took place there weren’t many believers in the new technology, but today people can’t live without their BDS and SoundScan reports.

Now the time has come for me to make a big change, as I move cross-country to Uni Distribution’s Universal City, Calif., offices as senior director of marketing for urban music.

I have had a lot of friends make some great friends along the way. There are so many who helped me succeed in this job with their wisdom and encouragement. If I were to name everyone I’d need the entire magazine, but there are some who really stand out. To Kenny Ortiz, thank you for giving me my first break and putting up with my craziness. To Terri Ross, as mentors go, you are the best. I guess this is the end of an era; I love you very much.

To Michael Ellis, thank you for giving me the chance to prove myself and for always being fair. To Dino Lenci, thank you for making me feel at ease. To Geoff Mayfield, thank you for your words of encouragement and for my drum set. (I read all your memos, I wear it.) To Paul Page, I could never have done it without you. To Jules Malamud, thanks for having so much confidence in me, even when I wasn’t so sure.

**SHOUT OUTS:** I would also like to thank the following people for keeping me so well informed every week: Eddie Barreto, Manny Bella, Richard Blassi, Kirk Brown, Roland Edison, Michael Johnson, Warren Jones, Greg "English" Jones, Mike Kelly, Morrice Landy, Richard Nash, Barry O’Neil, Lionel Ridenour, Randy Roberts, Joe Tally, A.D. Washington, Maurice Warfield, Mike White, Ken Wilson, and Doug Wilkins. And, to my New York crew—Everlee Garvin, Savio Zamag, Maria Gibson, Francine Cruz, and Tae Williams—I’m gonna miss ya!

**Bubbling Under R&B Singles**

**Black Pearl Has Another Use For ‘Plastic’**

**R&B Section**

**Greatest Gainers:** The Tony Rich Project (LaFace/Arista) takes Greatest Gainer/Airplay honors with “Nobody Knows”. The track, which is a little left of center for R&B radio, is doing very well. It is No. 1 at WDKX Rochester, N.Y., and top 10 at WHJZ Orlando, Fla., KPRS Kansas City, Mo., and WHUR Washington, D.C. The Fugees benefit from a strong surge in sales that allowed them the Greatest Gainer/Sales award for “Fu-Gee-La” (Ruffhouse/Columbia).

**Funny How Time Flies:** It’s hard to believe that five years have come and gone so quickly. Some of you, especially at radio, got to know me when I replaced Terri Ross a little more than a year ago. Prior to that I spent four years managing the rap, jazz, gospel, and world music charts and helped create the reggae and blues charts. During my tenure I have witnessed and been a part of many changes, the biggest being the conversion of the charts to Broadcast Data Systems and SoundScan. When the change took place there weren’t many believers in the new technology, but today people can’t live without their BDS and SoundScan reports.

Now the time has come for me to make a big change, as I move cross-country to Uni Distribution’s Universal City, Calif., offices as senior director of marketing for urban music.

I have had a lot of friends make some great friends along the way. There are so many who helped me succeed in this job with their wisdom and encouragement. If I were to name everyone I’d need the entire magazine, but there are some who really stand out. To Kenny Ortiz, thank you for giving me my first break and putting up with my craziness. To Terri Ross, as mentors go, you are the best. I guess this is the end of an era; I love you very much.

To Michael Ellis, thank you for giving me the chance to prove myself and for always being fair. To Dino Lenci, thank you for making me feel at ease. To Geoff Mayfield, thank you for your words of encouragement and for my drum set. (I read all your memos, I wear it.) To Paul Page, I could never have done it without you. To Jules Malamud, thanks for having so much confidence in me, even when I wasn’t so sure.

**SHOUT OUTS:** I would also like to thank the following people for keeping me so well informed every week: Eddie Barreto, Manny Bella, Richard Blassi, Kirk Brown, Roland Edison, Michael Johnson, Warren Jones, Greg "English" Jones, Mike Kelly, Morrice Landy, Richard Nash, Barry O’Neil, Lionel Ridenour, Randy Roberts, Joe Tally, A.D. Washington, Maurice Warfield, Mike White, Ken Wilson, and Doug Wilkins. And, to my New York crew—Everlee Garvin, Savio Zamag, Maria Gibson, Francine Cruz, and Tae Williams—I’m gonna miss ya!
TIME WORKS FOR JESSE POWELL
(Continued from page 20)

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

Silas/MCA began an advance marketing setup in November with print ads, direct mailings, a press release for radio and retail, and early publicity notices.

During the first week of December, "All I Need" was serviced to R&B programmers, followed by an advertising campaign.

The video was also issued to local and regional R&B video shows, as well as such national outlets as BET and the Box.

Silas executives say the single and video are receiving import airplay in the U.K., where the album will be issued after its domestic release.

The album has been a targeted release schedule in remaining market worlds.

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

However, Powell has been busy performing limited tour dates at such select locations as African-American cultural affairs and street festivals. A conference targeting core independent retailers and clubs designed to generate awareness of the album is underway.

To gain consumer attention, the label is offering 15-minute promotional spots on selected telephone cards that bear the album's artwork. When callers use the card, they will hear excerpts from the album and a personal message from Powell.

The label is initially issuing 5,000 phone cards to consumers, but plans to distribute at least 15,000.

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

FORMER PROMO EXEC REHIERED AT WARNER BROS.
(Continued from page 20)

According to Jordan, who is a six-year label veteran, several black-music promotion department personnel were originally lured because of job offers from other labels, marriages, or other circumstances.

The remaining of the promotion was initiated "because of their understanding of the Warner promotion system and its philosophy.

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

J.R. REYNOLDS
COMPILING GROOVES: In the last few years, the survival and growth of dance music has been dotted with strong moves that are reflective of the new point of view—has increasingly relied on the existence of multi-art compilation albums. Such collections have become the vanguard of a marketplace that is both a boost and a blow to clubland. The boost has obviously been the added exposure showcase venues for new and developing acts; the blow is that sadly lower demands for quality and imagination are becoming more prevalent.

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

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

Epic/A&R marketing dynamo Frank Ceraso has since have approached the label's imminent "If You Love Dance..." set with that in mind. "If You Love Dance..." (replete with a title that straddles a genre that straddles a genre) will offer fans a plethora of hits, recently, "A Million Things" by Charly Boy's "I'm A mix of "Dance Grooves," a hyped-rich, synth-savvy compilation, which mines electron territory with a pair of potent albums. "Trencherode Express 1.01" is a Depeche Mode tribute disc that accomplishes the near-impossible: It presents covers that improve upon the original recordings. Audio Science turns the angst out of "Strange Love," transforming it into a kinyk anthem, while Reverse Pulse deflates the bounce from "Flexible," giving the song's wending melody a new, jagged edge.

Also of interest from Hypnotic is "Progressive Trance Tracks," which calls the material of European underground acts, such as Synergy and Morten. Assembled by the revered DJ J.K. Magic, it offers a hit single of "Oh My Love" by Velvet Ray, a complex, hard-hitting stuff for punters who demand unrivaled realism at all times.

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

Finally, one of the better beat-mixed compilations to cross our desk to weeks has to be "Mo House Yo Mama," a Moonshine Records set that benefits from the agile turntable gifts of Los Angeles-based DJ Mark Lewis. This is as close to tapping into the U.K.'s raging handbag happy-house movement as the stateside label has come so far. South London native Lewis blends chippier jams, such as "It's Gonna Be Alright" by Deep Zone Featuring Ceyhi Jeffries, "Wahh U Want" by Frankie Knuckles & Adeva, and "About You" by Loose Fea-
tures/Reynolds. Fertile to the maximum.

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

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

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

"She is the best singer we've ever worked with," Tapper says. "Mone has a natural talent that grows and better every time we get together." Mone offers similar praise for her mentors. "They have been a godsend. They truly understand my voice, and they are always encouraging me to go further. That kind of faith is very hard to find."

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

"We have so many ideas," she says. "Ultimately, we want to record music that has a variety of sounds and styles. But there is no denying that our hearts are in house. I don't see that changing."

FLYING HIGH: Flying Records, one of the largest distributors of dance music in Italy for nearly a decade, is mapping out its foray into the stateside market. To be based in New York, Flying U.S. will offer singles from its fertile crop of labels (Rima, UMM, Nite Stuff, Crime Squad), as well as signing U.S. acts. The label's first domestic release is the acid-jazz-leaning "Juice" compilation, which features moister nuggets from such acts as Jesterfunk and Bossa Nostra. Quickly following that album is "Brina" by Chicago producer DJ Ralph Rosario.

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

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

IN THE MIX: For nearly two years, we have been waiting and beating the drum for the indomitable London Gorange to take the step forward with new music. Our patience has been rewarded with "Dirty Love," her first single on New York's Republic Records.

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

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

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

While fans of Jody Watley patiently await new music from the erstwhile artist, they can stroll down memory lane with a collection of greatest hits culled by her former label, RCA. Due Feb. 17, the set allows listeners to chart the considerable growth Watley has experienced as a vocalist and songwriter over the years. Some of the tender cuts have not aged very well, though most—like the saucy "Still A Thrill," "I'm The One," and "Everything"—still fit like a comfy old sweater.

Culture Beat, one of the more enduring acts from rave/NRG, returns with "Inside Out," a jumpy 11-bit dirty on 550 Music. The techno flavor of the act's past recordings remains mildly intact, though the arrange-
ments lean more toward soft key-
boards and a fluffy disco context. Per-
fet for tea dances and other jolly gatherings.
### HOT DANCE MUSIC

**CLUB PLAY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE &amp; LABEL &amp; DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><strong>Power Pick</strong></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><strong>Hot Shot Debut</strong></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td><strong>Hot Shot Debut</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td><strong>Greatest Gainer</strong></td>
</tr>
</tbody>
</table>

---

### MAXI-SINGLES SALES

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE &amp; LABEL &amp; DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
</tbody>
</table>

---

**HOT HOUSE OF GOLD**

**THE ONLY WAY TO BE N°1 IN FRANCE**

**CLUB PLAY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE &amp; LABEL &amp; DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
</tbody>
</table>

---

**HOT DANCE MUSIC**

**CLUB PLAY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE &amp; LABEL &amp; DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
</tbody>
</table>

---

**HOT HOUSE OF GOLD**

**THE ONLY WAY TO BE N°1 IN FRANCE**

### THE HOTTHEST DANCE MUSIC

**CLUB PLAY**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE &amp; LABEL &amp; DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><strong>No. 1.</strong></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td><strong>Souvenir</strong></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td><strong>Greatest</strong></td>
</tr>
</tbody>
</table>
LAVA'S BEL CANTO ON 'MAGIC BOX'

(Continued from page 16)

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

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

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

IGGY POP

(Continued from page 16)

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

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

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

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

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

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

By the time the album comes out, Savage says, "We expect it to have built to such a level that we will be able to go directly to alternative, college, and possibly triple-A radio."

Local video outlets, along with MTV and VH1, will also receive the album's premiere video, a striking, painted-on-film clip for "Romance."

Savage considers these efforts "buying the groundwork" for the major retail campaign, which will kick in around April. At this point, the label will bring the band over for a series of showcases. Press coverage of the band (profiles and reviews of Bel Canto are scheduled to run in Details, Blender, People, and Propaganda) will hit the street at this time, as will the initial wave of print advertising in publications such as Alternative Press, CMJ, Paper, and B-Side. From April on, the campaign will be dictated by the response of retail and radio. "This isn't a front-loaded campaign. We will follow the album where it leads us," Savage says. "We really want to let this reach its own level. It's a long-term approach, we will just keep working it slowly but surely."

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

"The band is somewhat nonplussed by the major-label push and is unsure of how U.S. fans will react to "Nuwa Live." We know only one thing, Dreezer says. "Because we are Scandinavian, we will be compared to Bjork and the Sugarcubes." While she says the comparison doesn't unnerve her, she adds, "It's no stupid. It's like saying Michael Jackson and Patzoy Cline are the same because they're both Americans."

HIT MIX '96

RECOGNIZE THE REAL

Available at all major one-stops and distributors nationwide. Call 1-800-328-6640 (ext. 8777) for more information. Distributed by EMI International (USA), Inc.
Reach Billboard's 200,000 readers worldwide.
From the 1996 ITA's planned activities to the promotional campaigns of tape companies, Billboard's March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

Contact
Ken Karp
212-536-5017

LONDON
44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI
CATHERINE FLINTOFF

FRANCE
331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

MEXICO/
WEST COAST
LATIN
213-525-2307
DAISY DUCRET

JAPAN
81-44-433-4067 PH/FAX
TOKURO AKIYAMA
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

ITALY
39-36-254-4424 - PH
39-36-254-4435 - FAX
LIDIA BONGUARDO
**Chet Atkins Takes A Solo Turn**

**Veteran Artist Is ‘Almost Alone’ On Columbia Set**

**BY DEBORAH EVANS PRICE**

NASHVILLE—Though Chet Atkins could claim to have had a big hit and then rest on his laurels, this year he has successfully collaborated with a variety of artists, from Mark Knopfler to Suzy Bogguss, and has created music that reflects a diversity of styles. Just last month, Atkins released “Almost Alone,” a solo album that features some of his favorite musicians.

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

“I’ve always been that way,” he says, “I never listen to my records. I am always trying to get it right, and to me, I never get it right. I’ve never gotten the sounds I wanted.”

Atkins says he doesn’t expect it to garner airplay on country radio. At press time, he wasn’t sure which singles would be pushed to radio. “Maybe,” he said.

---

**Nashville Music Awards Mixes It Up:**

**CMH Turns 20 With Bluegrass Boxes**

**ECLECTIC MAY BE AN understatement for the second Nashville Music Awards show, scheduled for Feb. 21 at the Ryman Auditorium. Waylon Jennings appears on the same stage with Peter Frampton. You got it.**

The Mavericks and Jars Of Clay on the same bill? Ditto. There’s more. **For the show, designed to display the diversity of Nashville’s talent, are the above mentioned, plus Steve Earle, ExcelloLegends, Béla Fleck & the Flecktones, Vince Gill, Jason & the Scorchers, Kool Daddy Fresh, Martina McBride, Chris Rodriguez, Tommy Simms, Michael W. Smith, Crystal Taliefero, and Trisha Yearwood.**

The program was introduced last year by Leadership Music to bring some cohesion to the overall music community here. Proceeds will benefit the WJ Smith School and the Nashville Institute for the Arts. The show’s major underwriters are Gibson Musical Instruments, NationsBank, and Baptist Hospital. The awards are determined by public balloting.

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

**HAPPY 20TH BIRTHDAY TO CMH Records. The company was founded by Arthur “Guitar Boogie” Smith and Martin C. Haerle to promote the bluegrass music they love. Haerle had worked at Starline Records, Liberty, and UA, and Smith had been the manager of an influential band and is famous for his compositions “Dueling Banjos” and “Guitar Boogie.” The label’s ambitious first release was the 100-cut box “100 Years Of American Heritage In Song.” CMH has issued a double-CD/cassette anniversary collection entitled “That’s Bluegrass,” featuring many of the bluegrass stalwarts the label has championed over the years, including Grandpa Jones, Lester Flatt, Josh Graves, Mac Wiseman, Johnny Gimble, Don Reno, Buddy Spicher, Vassar Clements, and Josh Graves. After Haerle’s death in 1995, his son Mark assumed the helm at the Los Angeles-based firm. Other current releases include the 80-cut boxed set “Rhythm Of The Mountains” and “Pecotransations” by the Nashville Mandolin Ensemble.

**CMT IS TAKING PART for the first time in Starfest, which this year will be known as Country Music Televisi-**

**on’s Starfest ‘96. The four-day event will take place at the Los Angeles County Fairgrounds, also known as the Fairplex, May 9-12. Other sponsors of the third annual event include Tyson Foods and Wherehouse Entertainment, whose stores will sell Starfest ’96 tickets, Sanc-**

**tioned by the Academy of Country Music, Starfest ‘96 will present more than 100 unsigned artists in its New Country Showcases and will also feature country lifestyle displays, a custom auto show, karaoke stage, songwriting contest, fan club and vendor booths, fashion shows, and live dancing.**

**Performing on May 9 will be Joe Diffie, Tammy Wynette, Bill Ray Cyrus, Rhett Akins, Earl Thomas Conley, and Ken Mellons; May 10: Tracy Lawrence, Ricky Skaggs, Confederate Railroad, Kenny Chesney, Bryan White, and Kenneth & West; May 11: Jeff Fox-**

**worth, Martina McBride, Doug Supernaw, Rick Trevino, Toby Keith, Tom Wopat, and Cathy Corn-**

**nell; May 12: Tim McGraw, Faith Hill, Daryle Singletary, Jeff Carson, Johnny Paycheck, the Moffatts, Asleep At The Wheel, and Pat Boone (presumably the Pat Boone).**

**NASHVILLE SCENE SHOWCASE: Mandy Barnett, who, at age 20, is an eight-year Music City veteran, is finally coming into her own with the charting single “Now That’s All Right With Me” from her self-titled forthcoming debut album on Asylum. From down the road in Crossville, Tenu., Barnett started singing in public at age 10 and was performing at the Ernest Tubb Record Shop’s Midnight Jamboree here at age 12. Jimmy Bowen signed her to Universal, and it seemed she was on her way. With a voice as powerful as they come, everyone figured it was just a matter of time. A lot of time. (Continued on page 22)**
### Top Country Albums

#### FOR WEEK ENDING JAN. 27, 1996

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILLBOARD</td>
<td>TOP COUNTRY ALBUMS</td>
<td></td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>&quot;The Woman In Me&quot; (9.98/19.98)</td>
<td>No. 1 <strong>x3</strong></td>
</tr>
<tr>
<td>BILLBOARD</td>
<td>Top Country Albums</td>
<td></td>
</tr>
</tbody>
</table>

#### This Week

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>REBA MCENTIRE</td>
<td>&quot;The Road Less Traveled&quot; (9.98/19.98)</td>
<td>No. 1 <strong>x3</strong></td>
</tr>
<tr>
<td>BILLBOARD</td>
<td>Top Country Albums</td>
<td></td>
</tr>
</tbody>
</table>

#### Last Week

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>REBA MCENTIRE</td>
<td>&quot;The Road Less Traveled&quot; (9.98/19.98)</td>
<td>No. 1 <strong>x3</strong></td>
</tr>
<tr>
<td>BILLBOARD</td>
<td>Top Country Albums</td>
<td></td>
</tr>
</tbody>
</table>

#### 2 Weeks Ago

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILLBOARD</td>
<td>Top Country Albums</td>
<td></td>
</tr>
</tbody>
</table>

### Billboard Top Country Albums

- **Billboard Top Country Albums**
- **Top Country Albums**
- **For Week Ending Jan. 27, 1996**
- **Artists and Titles Listed**
- **Compilation by Billboard**

#### Top Albums

1. **SHANIA TWAIN** - "The Woman In Me" (9.98/19.98)
2. **BILLBOARD** - *Top Country Albums*

#### Other Information

- Billboard is a weekly American magazine that provides comprehensive charts and statistics on the music industry.
- The charts are compiled using a combination of sales data, airplay, and streaming.
- The charts are published weekly and cover various genres including country.
- The top country albums are listed, along with their peak positions and previous weeks' positions.

---

**Note:** The image contains a screenshot of Billboard's Top Country Albums chart for the week ending January 27, 1996, listing artists and their respective albums and peak positions. The chart is segmented into different sections, including this week's top albums, last week's top albums, and 2 weeks ago's top albums. The chart is compiled by Billboard and provides comprehensive data on the top country albums, including sales, streaming, and airplay data. The chart is a valuable resource for understanding the popularity and success of country music albums at the time.
UPSET AT THE TOP: According to singer/songwriter/author Tom T. Hall, the mysteries of life revolve around “faster horses, younger women, older money.” To Tom, the Top 10 charts at Brooks’ album “No. 1” doesn’t make much of an impact in the ’50s, ’60s, and ’70s. I have no complaints. That’s the way it has to be. So we will turn it loose and see what happens.

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

“I went to work one day and my shoes didn’t match, and I didn’t notice it until the end of the day. . . . It was a real embarrassment.” But Atkins wanted to be known as a guitar player, not as a record producer, and I was good at it. I produced a lot of hits. It was fun to sit back and see somebody I knew become famous all over the world and see how they handled it. That was nice.”

NASHVILLE SCENE (Continued from page 30)

“From the time I was 12 until I was 18, I had people telling me to do this,” she says. “I always just wanted to be a country music star.”

“I got dropped from Liberty. Then I got the Patsy Cline show.” For the past two years, Atkins has been the “Actress Patsy Cline” at the Rayman Auditorium. “Doing that really helped me. I was afraid I would be typecast, but to have that kind of determination to be Patsy Cline, not Patsy Forceme.” For once, I didn’t have any producers or anyone telling me what to do. I had time to do my own thinking about what I should do. I was getting to do 25 great songs every night and even though they were Patsy Cline songs, I figured there was no reason why I couldn’t find great songs like those. So I decided that I was gonna sit out and find those songs myself.

That’s what she did, finding songs by the likes of Kostas, Jim Lauderdale, Randy Travis, and Willie Nelson. She ran into Asylum/Nashville producer Kyle Lehning at a party and pitched him the result. She signed her agreement with Asylum and recorded “Krazy” krausse dropped by to lend background vocals, and the result is one of the most talked-about albums here in years. “It was just that last one,” Atkins says, “she was just that bidejaddie. ‘I have my moments,’” she says. “But I heard my single on the radio the other day, and it just stopped me in my tracks. . . . It calls me every time they play it on WIVK in Knoxville [Tenn.]. After so many years of doing this I’ve had my knees in my knees, but no way. I’m thankful that I have a chance, that I’ve finally gotten to this point.”

Atkins has obviously seen a lot of changes in the industry since his days in Nashville in 1950. “The biggest thing I’ve seen is the change from oral to visual in importance. They used to buy records because they liked what they heard, but now they look like,” he says. “Also, records have gotten so much better technically and musically, because it’s possible now to make perfect records. You see how many mistakes are made and a guitar player can come in and never meet. I don’t believe in that. ‘It’s also important to have pretty girls around. When I used to produce a guy, I would always try to get a couple of pretty girls to come and watch. They sing a lot better, get into it much better. That’s why you see the pretty girls picking up. Tony Brown can pick up on. I’m sure he doesn’t know that yet. I’ve got a lot of advice for Al.” Al Atkins says with a grin.

Columbia plans to push the album to Atkins’ core audience, and Atkins will support the label’s efforts through some in-person interviews and touring. “I’ll do some TV, if somebody wants me, and I might go out and play some shows to promote it, but [the album] won’t be a major campaign that hasn’t been totally set yet.”

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

“I thought I’d go in and remix the stuff I didn’t use on this album,” he says. “I’ve got a keyboard player here and record some stuff, maybe record some of my old so-called hits again. So I’ll stay busy. I’m going to be doing something all the time. [If not] I get really bored. I get down on myself if I think I’m not accomplishing something, if I’m not working toward some goal. I guess I’ve always been like that.”

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

COUNTRY ARTISTS & MUSIC

by Wade Jeness

CHET ATKINS TAKES A SOLO TURN

(Continued from page 30)

Country Music’s definitive dual-directory to the Nashville (615) region and the Country Music business nationwide!

Nashville 615/Country Music Sourcebook 1995

Nashville 615 gives you 25 categories of non-country entertainment contacts all prefixed by the 615 area code. Distributors, Manufacturers, Instrument Rental, Hotels, Chamber of Commerce and more.

Country Music Sourcebook provides vital information for people, products & services involved in the U.S. & Canadian Country Music scene.

For more information contact your local Country Music Sourcebook for complete listings. If you are on the way to Nashville or need a country music contact, this is the directory for you!

To order your copy today just $50 plus $5 shipping and handling ($12 for international orders). Call 1-800-223-4972 or 1-615-252-3574. (In TN call 908-343-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 216, Lakeview, NJ 07401. Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

32

BILLBOARD JANUARY 27, 1996
**TOP COUNTRY SINGLES**

**Billboard**

**FOR WEEK ENDING JAN. 27, 1996**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHANIA TWAIN</td>
<td>IT MATTERS TO ME</td>
<td>MERCURY 85203</td>
<td>MERCURY</td>
</tr>
<tr>
<td>2</td>
<td>CLAY WALKER</td>
<td>CLAY WALKER</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>BILL LAWSON</td>
<td>BILL LAWSON</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>4</td>
<td>CLAY WALKER</td>
<td>CLAY WALKER</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>BILL LAWSON</td>
<td>BILL LAWSON</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>6</td>
<td>CLAY WALKER</td>
<td>CLAY WALKER</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>BILL LAWSON</td>
<td>BILL LAWSON</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
</tbody>
</table>

**HOT COUNTRY SINGLES**

**COMPiled FROM A NATIONAL Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by**

**FOR WEEK ENDING JAN. 27, 1996**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FAITH HILL</td>
<td>IT MATTERS TO ME</td>
<td>WARNER 12748</td>
<td>WARNER</td>
</tr>
<tr>
<td>2</td>
<td>CLAY WALKER</td>
<td>IT MATTERS TO ME</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>BILL LAWSON</td>
<td>IT MATTERS TO ME</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>4</td>
<td>CLAY WALKER</td>
<td>IT MATTERS TO ME</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>BILL LAWSON</td>
<td>IT MATTERS TO ME</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>6</td>
<td>CLAY WALKER</td>
<td>IT MATTERS TO ME</td>
<td>MCA 852612</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>BILL LAWSON</td>
<td>IT MATTERS TO ME</td>
<td>ATLANTIC 83002</td>
<td>ATLANTIC</td>
</tr>
</tbody>
</table>

**HOT SHOT DEBUTS**

- **NEW**
  - **1** | GARTH BROOKS | SINGING IN THE RAIN | CAPITOL 125168 | CAPITOL |
  - **2** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **3** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |
  - **4** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **5** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |

**HOT SHOT MOVING UP**

- **NEW**
  - **1** | GARTH BROOKS | SINGING IN THE RAIN | CAPITOL 125168 | CAPITOL |
  - **2** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **3** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |
  - **4** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **5** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |

**HOT SHOT MOVING DOWN**

- **NEW**
  - **1** | GARTH BROOKS | SINGING IN THE RAIN | CAPITOL 125168 | CAPITOL |
  - **2** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **3** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |
  - **4** | RONNIE MILLER | LOVE WILL FIND YOU | ATLANTIC 83002 | ATLANTIC |
  - **5** | STEVE VINCENT | LITTLE THINGS | DOLLY PARTON | DOLLY PARTON |
Editor’s note: Due to a production error in last week’s issue, an item on Antonio Carlos Jobim appeared in incomplete form. It is appearing here in its entirety.

VÍÑA BACK ON TRACK: One month after ironing out several wrinkles with Chilean television network Megavision, organizers of the Víña del Mar song fest have announced that the event will take place Feb. 14-19 at the Chilean seaside resort.

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

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

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

Other acts expected to confirm are Warner Mexico’s La Ley, EMI Chile’s Ilülp, Mercury’s Gianluca Gignani, and PolyGram’s AFG’s Pedro Fernández. The biggest stir around the event, however, is the possible appearance by Warner Mexico superstar Luis Miguel.

But the Mexico City-based hitmaker is reportedly asking $500,000 to appear at Víña. To cover that cost, Víña’s city government is attempting to put together a package that would include a television special and a live concert, possibly at the seaside resort of La Serena. Miguel has sold more than 500,000 units in Chile (gold certification is 15,000 units). His only performance at Víña took place in 1994.

Megavision will televise Víña del Mar live throughout Chile. Mexican media giant Televisa—a prominent Megavision shareholder—will broadcast an edited special event in Latin America, the U.S., and Europe.

NEW “TOM”: In 1987, a Brazilian construction firm called Odebrecht commissioned Antonio Carlos “Tom” Jobim to cut an album that would be distributed to the company’s clients. Jobim had unlimited financial resources and creative liberty in recording what would become, unknown to the public, a critical masterpiece.

Only 4,000 copies were pressed; they were distributed to Odebrecht’s customers, as well as to schools, libraries, and museums. Now, through an agreement between Jobim’s family and Odebrecht, the album’s commission is being released by BMG Brasil.

Titled “Tom: Jobim Indígena,” the two-CD package contains 24 cuts, eight of which had not been previously recorded by Jobim. Among the new tracks is one of Jobim’s first songs. “Imaginando,” written

(Continued on next page)
LATIN NOTAS
(Continued from preceding page)

when he was 18 and considering leaving the architecture college where he was studying to become a professional musician. Johnell cut out the album with his longtime supporting group Bande Novia, a family ensemble featuring Johnell’s wife, Ana Lorunda Johim, and his son and daughter, Pablo and Elisangela, as well as Jacques Morelembaum and his wife, Paula, and Danilo Caymmi and his wife, Simone. The album exudes even more of a familial vibe because Johim recorded several unrehearsed question rooms. How many of those who bought a single disc wound up purchasing the whole enchilada?

Speaking of boxed sets, one of the most interesting pieces to arrive at the end of 1995 is the 10-disc “Testament: A Conduction Collection,” a New World release of wholly intrepid, imaginatively sculpted, and generally gorgeous music by Lawrence “Butch” Morris. The 49-year-old advocate of spontaneous invention has said he’s in search of “flexible music” and has created a vocabulary of physical signs and gestures to lead improvisers through labyrinthine sounds of the orchestra assembled to accomplish that goal spurn the globe, making “Testament” one of modern improvisation’s mightiest statements. Bruce Gal- lacher of Downtown Music Gallery, a specialty shop in Manhattan, N.Y., that features indie jazz titles, has sold several copies of the piece since its arrival in December. “It’s a sizable item, so people were cautious,” Gallanter says. “But there was lots of talk about the collection, def- initely.”

E T C.: These days, full-service bookstores are music sellers, too. And in the case of Borders Books & Music, part-time blue note recording artist Eliane Elias has hooked up with the national retailer; the pianist bands around the country doing in-store concerts in support of her new release “Solo And Duets.” “Many of the markets she’s going to play do not have a performance venue that supports jazz,” says Blue Note marketing VP Tom Evered. “The jazz-infrastructure beyond the North-east and West Coast is abysmal. We have to look for alternative situations for live performances; the Borders series will provide Eliane’s fans an intimate experience, which is what the album is all about.” On Tuesday 23, Elias is at the Chicago Borders on North Michigan Avenue . . . Iridium, a midtown Manhattan jazz club, has made its mark over the last year, becoming a spot where top mainstream improvisers perform on a weekly basis. But evidently, music isn’t the only art offered by the room. For one month beginning Jan. 15, the photography of Eugene Golgouzky will hang at the club in a show titled “Jazz '96 — A Year Of Live Jazz.” Golgouzky’s work includes portraits of Al Grey, Benny Carter, Joshua Redman, and Wynon Marnalis.

CRITIC'S NOTEBOOK

André recorded and, the Morelembaum going to get gorgeous placed lights chasing R/marketing launched single-record . . . Speaking at he and taken open Midani, Rio pressures.” From MIchael Jackson’s famous comeback single “Remember the Time.”

On the night the new Los Angeles Times music critic debuted his reviews, the newspaper’s culture page was filled with quotes from the fans. In the absence of a reviews section, journalists would often use quotes from readers to make their point, and this night was no different. But the quotes were a little too enthusiastic, and the music critic, mid-review, was forced to interject a note of caution:

“Woah, folks,” he said. “I know these fans are passionate about the new album, but we need to be careful not to overstate our enthusiasm. After all, it’s only a record. And let’s not forget that the new Los Angeles Times music critic is still learning his craft.”

Later, the music critic was overheard saying, “I think I might have spoken too soon about the new Los Angeles Times music critic.”

W ARNER COLOMBIA ARRIVES: Andrés Midani, president of Warner Music Latin America, has announced the formation of Warner Music Colombia, effective April 2. Wetland Kahia has been named managing director. Kahia, who helped open Warner Music Chile, was previously that company’s managing director.

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

M ORE L A. RANCHERA: El Dorado Communications, owner of pop station KMQA-FM (La Mágica) Los Angeles, has launched a ranchera’s/ notions station in L.A., KRGV-AM (Radio Ranchito).

Since its debut performance at Carnegie Hall in 1996, the piece has swept the American orchestral world and has answered the prayers of administrators looking for authentic ways to reach out to their black communities. So far, it has been performed by nineteen orchestras, including those of Chicago, Philadelphia, and Detroit.

The Chicago recording features, among other things, remarkable performances by African griot (troubadour) Alhaji Papa Abdul and singer Jetté Steele, Hanibal's jazz quartet (he is the trumpeter) is also on the recording.

Teldec's U.S. marketing arm, Atlantic Classics, is promoting the record with Atlantic's black music department, which is under the leadership of David Daniel, senior VP of black music, and Atlantic is counting on Black History Month in February as a grassroots launch pad for a long-term venture. Hence, the company sees the record's promotion as largely political, in the same way that it is mailing more than 1,000 kits to its classical and black music lists, including black magazines, radio, and Fanfare.

The kit includes a video of Hanibal talking about his musical and cultural reasons for writing the piece: "Until we deal with each other's histories in a respectful manner, any hope of living together as brothers and sisters is simply empty." A CD of music from the recording is also included.

The premier of the recording was held in February, and Hanibal will take part in the Atlantic black music department's ongoing series of lectures and events, "Our Roots Run Deep." Other activities are also slated for Hanibal as part of a long-term plan.

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

Where Is It? If you need to know what the orchestra in the city you're visiting next week is playing, you can find out by dialing into the Internet's World Wide Web and checking out the new site "CultureFinder" (http://www.culturefinder.com/).

"The information service, founded by New York-based Eugene Carr and sponsored by Lexis, has several areas, including "Calendar," a database with full-season calendars of the largest performing arts organizations in the U.S. "Auditorium," plus some international events; "News & Interviews," which promises "the opportunity to chat live with the world's music artists;" and "Library," which provides in-depth information about classical music, opera, and dance, with notes linked to concert listings and a database with Classics CD file on recordings. "CultureFinder" also promises "CultureShop," which will stock CDs, videos, CD-ROMs, and other gifts, and "Contact," billed as "a voluntary international team of cultural slates."
shaping today's reggae music. And while some cite the presence of a "glass ceiling" limiting their profession, others believe women are beginning to make inroads in the remaining macho holdouts—the recording studio and the stage.

"This is a really positive move," says New York-based Loose Cannon president Lisa Cortes, who, in her former position as Mercury VP of A&R, helped reggae sensation Buju Banton, part of her label's small, diverse roster. "Women are involved from management to running labels, to being successful on the creative side," Cortes says.

"If we walk 10 years back, one of us would have been wearing blackface, and we'd only add in a new label. We represent an alternative to the boys' club, although there's been many men who've supported us and, more importantly, supported the music. Things have definitely changed, and we're involved in many different levels, so we have an opportunity to make a difference."

Among those who have already made a difference is Grange. Raised on the island of Jamaica, a former president of her local youth club, Grange has a long history in Jamaica's community's cultural programs. After emigrating to Canada, she helped bring reggae into the mainstream, founded several record labels and managed a lengthy roster of artists that still includes veteran singers Leroy Sibbles and Ken Boothe.

Following her return to Jamaica, Grange was named senator and minister of state for information and cultural affairs by then-Jamaican Labor Party's government and was a driving force in the last Jamaican Labor Party's government and was a driving force in drafting and pushing through that country's recently enacted copyright act. In the last decade, Grange has been joined by increasing numbers of women who have assumed key positions in the reggae industry in Jamaica and around the world.

These people include Pow wow president Judy Caucase, who pioneered dancehall reggae's R&B crossover in the mid-80s, and founded the "Telephone Love" compilation.

In the early '90s as director of A&R, urban music, for Epic, Vivian Scott (now VP at Sony/Sony Music Worldwide) worked with Grange to break Speck-Shang's Shabba Ranks and Patra in the R&B and pop scenes.

Island Records VP of A&M and Maxine Stowe, until recently a Columbia A&R director, signed successful crossover reggae artists like Peter Tosh and Milton Margai, and helped send the hip-hop remix of Ini Karonu's "Here Comes The Hotteeze" to No. 1 on Billboard Hot R&B Singles. They parted ways in 1996.

Elektra/EastWest's lengthy reggae roster counts on the skills of senior market manager Rachel Bloom. A Jamaica-born Canadian, who helped break reggae in uptown New York when she was a student promoter/dj at Syracuse University.

Key female players based in Jamaica include American Trish Farrell, president of Island Jamaica—a year-old Kingston-based label that aims to bring reggae to the mainstream without the aid of R&B or hip-hop remixes—and Sharon Burke, co-founder of Solid Agency, one of Jamaica's most prominent, multiverse music agencies.

GENDER DISCRIMINATION
Marianne Watson, who has been involved with reggae claim little or no resistance from them to their male peers. "Being a woman in the reggae business is no more difficult than being a man," says American Elaine Valentine, co-owner of Brooklyn, N.Y.'s state-of-the-art Kingston Lane inc. recording studio. A former Electra/A&M marketing executive who's helped to overall hip-hop/dancehall artist Shineehead's mid-80s crossover success. "It's been a smooth transition from the U.S. to the Jamaican industry to Island president Chris Blackwell. "I came down here anticipating that it would be hard," says Farrell. "There's definitely a glass ceiling within the industry, but I guess I'm fortunate with the artists and producers I work with. I've also been fortunate because I've been with Island for nine years, and the head of Island is one man who respects women." Farrell adds that success is the most effective shield against gender discrimination. "It's more common when you're on the way up working your way up," says Farrell. "I'm only now you handle yourself; you have to be tough."

"I've been with the men so long I don't know if they're fighting me or not," says Stowe, laughing.

According to Tuff Gong International president Cedella Marley, gender discrimination is an equal-opportunity problem. "It's not exclusive to the reggae industry," says Goins. "I have never perceived any gender prejudice within the reggae industry. However, I have experienced it in other facets of corporate America. This happens in a specific type of company, be it music or otherwise. Rather, it is a problem promulgated by unhealthy individuals with us in the industry."

Says Simpson: "I've found strange or uncomfortable working with us with women." "I'm of women," says ya Simpson.

Tuff Gong CEO Cedella Marley says that, in the early '90s, "women were seen as the vanguard of the 'new wave' at the label's staff is almost entirely female. "We should also encourage other young women to be a part of this growing but not so fast-growing industry. There have to be strong. At Tuff Gong, women do everything from pressing records to selling goods, as well as record promotion. They may not be at the forefront, but they are, in a lot of ways, a crucial part of the industry's backbone."

That, in turn, can complicate life for female performers in the studio, some of whom say struggling young female producers are ceremonies. A form of harassment from producers in positions of power.

"It's really rough, so rough that at one point all the female producers went to the producers, says singer Diana King, who chose to establish her solo career with Solid Agency and Stowe at Columbia. "They don't want to work with us—what they're doing. They always want to hold you back. It's so common, and it's so unfair."

"It's a big problem," says Lisa Farrel. "I've sometimes had my job for only one day—often without my pay—and have to look for another, just because I was female," she says. "I was in the management or the sleeve."

Now that U.S. majors have become more of a presence in the local Jamaican scene through their signed reggae artists, some observers say that the situation is changing for the better. "For the last 20 or 30 years, we've promoted the music ourselves through community—our own networks, friends, and family," says Patricia孟. "The real culture is wonderful, but it also has its seriously bad elements. Nobody developed the women DJ's."

The state side's success of Jamaican artists Patra and King is partially attributable to the fact that the couple has been built not at home but abroad, where female performers receive more attention from label executives.

"I went to a show in London, King's 1985 single "Shy Guy" has sold 455,000 units, with the "Tougher Than Love" album ranking up 118,000 units. Patra's single "To the Limit" has sold 110,000 units, with the "Sect Of Attraction" album moving 65,000 units.

STILL MORE DOORS OPENING

With more women occupying key positions within the local and U.S. reggae industries, the opportunities for female artists in Jamaica are also increasing on the stage.

"Getting to see more women front and center," says Burke, who works with such female artists as Nadine Sutherland, Brick & Lace, Rene Davis, and top female dancehallanny. "I'm happy they haven't done so before because they've been too restricted. The men are much more bold, and in the highly competitive business you have to be very aggressive."

Speck-Shang's Grange plans a solo album in the next year, who says, "I'm only to work with the male artists. "We have some of the most fantastic 'female' singers," says Grange. "If we can focus on attention, it will all come together."

Some women in the business say that dimension isn't much, though, if at all, different. Many of the artists aren't allowed to express their own feelings and the only route into the dancehall is mirroring male DJs' portrayal of women as sex objects.

"The female artists that we've gotten attention, like Patra and Lady Saw, are the ones who match the men as far as술nuic as we can," says Grange. "It is a problem...."

Says Cassandra Martinez, who has been a part of the Jamaican music scene for over 20 years, "I've seen the industry grow, and I've also seen the segregation. That's why I'm working with A&R, artist manager, and promotion."

The image of the woman as sex object is changing. This is due to the women's increased presence in the industry. Women are no longer just there to fill in the gaps. They are now taking on a more active role in the industry. Women are being recognized for their talent and hard work, and they are being given the opportunity to shine. This is a positive change for the industry and for the women who are part of it. Women are no longer just passive participants in the industry, but are now active and influential.
Cherry Lane Still Alone In China

Translated John Denver Songbook Issued

BY IRY LICHTMAN

NEW YORK—Along with its status as the first and only Western music publisher with an office and full-time staff in China, Cherry Lane Music has some other firsts to show for itself. Among them is the first songbook containing Western music that, according to Peter Primit, the company’s Port Chester, N.Y.-based president/CEO, “is properly licensed and carries proper copyright notices.” The latter point of course, brings to mind difficulties that the Western music business says it is still encountering in dealing with poor follow-through by the Chinese government in the enforcement of copyright laws.

The landmark product is “The John Denver Songbook,” a collection written and performed by the singer-songwriter himself having been the first Western act to tour in 1983, extensively in China. The book contains songs written or performed, all of which have been translated into Mandarin Chinese. Both English and Mandarin lyrics are printed. Among the songs are favorites such as “Take Me Home, Country Roads,” “Sunshine On My Shoulders,” “Annie’s Song,” and “Leaving On A Jet Plane.” The songbook also includes a message from Denver, in English and Mandarin, that conveys his feeling that music can be used to bring people of all nations closer together.

“The work is an oasis in the desert,” says Primit. “We’ve worked very closely with them during this period to ensure that everything was done properly.”

The songbook sells for approximately $27.95 in China, which is 15% royalty of the retail price. “The rights have been granted for three years,” says Primit. “With the expectation that we will renew if (the Chinese publisher is) doing a good job.”

Primit says at least three other songbook projects featuring artist/writers are in the planning stages.

The People’s Music Publishing House will provide distribution across mainland China, adds Primit. “This is the most powerful publisher in China. We don’t know the number of retail locations, but it’s in the thousands. The first printing will be 5,000 copies.”

In other activities for Cherry Lane Music in China, Primit has made an arrangement, similar to that of the Denver venture, for the marketing of the company’s “Heavy Metal Guitar Method,” which has been licensed to Knowledge Press, which claims to be the publisher of China’s only encyclopaedia. “It will be published along with two cassette tapes which contain musical examples of what is presented in the book.”

In moves outside of music book or method licensing arrangements, Cherry Lane Music has reached a recording licensing deal. “We’ve signed contracts to license 60 full CDs from Delta Music’s Laser Light collection,” says Primit. “The list price will be $8.82, for which Delta will receive a royalty of 15%. Mechanical royalties will be paid in China according to the rules and regulations of MCSC, China’s mechanical and performing right society.” The first press is 5,000 copies of each album. Primit adds that his company is negotiating with Delta for the Chinese release of 44 more CDs.

In concert promotion, Cherry Lane Music is selling a series of three evening programs in Sydney, Australia. The first program is one San Francisco at Bottom of the Hill. The series will last four nights, featuring John Denver’s former music director, bluegrass. IRV LICHTMAN

BMI Showcase Series A
Bastion For Unsigned Acts

NEW YORK—It’s a jungle out there for unsigned talent. BMI is doing its best to make it a little easier for its New Music Nights in Los Angeles.

The showcase series, initiated in 1989, has been influential in, if not responsible for, label, publishing, or management deals made by Counting Crows, 4 Non Blondes, American Music Club, Swell, Candelbox, and Cola, says Ric Riccobono, Los Angeles-based VP of writer/publisher relations at the performance right group.

As Riccobono explains it, the decision to expose aspiring artists to industry executives was based on the notion that “access to the music business was getting more and more restricted. I felt we had to be proactive in finding new ways to expose talent.”

Riccobono, who was once an artist at Reprise Records, joined BMI in 1988 and has signed a total of 1,100 songs and 57% of national creative at Sony’s music publishing division. He remembers a conversation he had with artist/writer Barrett Strong: “When are you going to get me the early days of Motown, when it was based in a small house in Detroit? Kids from all over the world, he told me, would drop by to play their music. Times change, and un solicited material now has virtually no chance of being acknowledged, as it was then. Having been a music coordinator for most of my career, it was natural to go digging for that spark of talent that has the potential to develop into the successful songwriters of tomorrow, and expose it to the music business at large.”

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

The showcase will last two nights, featuring such acts as Alex + Sierra, Amos Lee, and Ben Folds. BMI is the music publisher for each act.

“Since the sessions were asked for rights for the song, it was good to realize that they would have their music, even with the Iron Curtain, made a debut.”

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

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

Making The Connection: Walt Disney full-length animated films containing musical scores on a par with the musical theater. It should come as no surprise that a music serving as an important part of the film is being organized that brings the two creative entities together. So it is that ASCAP and Walt Disney Animation are co-sponsoring a new contest that is open to both composers and lyricists. The winner will receive a commission to write songs for the film “Mulan,” which is scheduled for release in 1998. The film will contain an original score and songs. The two winners of the ASCAP’s contest will have first dibs on the songs and the opportunity to work with the film’s music director, Michael Krieger at ASCAP’s headquarters in New York.

And The Puppets Sing: A fine example not so yet another way to present songs in films: performance puppets. For this, Angela is providing a Feb. 13 release of Disney’s “Muppet Treasure,” with new songs by rock’n’roll giants Cynthia Weil and Barry Mann. The single from the film, “Love Power,” is by Ziggy Marley & The Melody Makers and ships at the end of this month. Another soundtrack entry by Mann and Weil is “Love Me Lies Here,” performed by John Berry and Helen Darling.

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

Sidney Has Made Us Famous For 65 Years

Congratulations, Sid, on your exceptional contributions to Famous Music and your dedication to the music publishing industry.

You have earned the love and respect of everyone in the Famous Music family.
BY PAUL VERN

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

The deal comes at a crucial time for Power Station. The New York recording institution—which has yielded hundreds of gold and platinum albums, including works by Bruce Springsteen, Eric Clapton, Rolling Stones, Barbra Streisand, and David Bowie—recently filed for bankruptcy protection, attributing its ill fortunes to alleged interference from its former lender, Chemical Bank. In a case that is still ongoing, Power Station sued Chemical last October for misrepresentation and mismanagement (Billboard, Nov. 4, 1995).

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

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

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

In addition to Bongiovii's roles with Gorilla and Swerve, he will continue to produce recording labels to other labels. He is currently pursuing deals for Little Rock, Ark., trash-metal outfit Sickshine and York, Pa., band the Most Sordid Pins.

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

For MediaMuse, the 50% purchase of Power Station represents a new area of business. MediaMuse chairman/CEO Terrence Tierney says, "MediaMuse was formed as a holding company to acquire entertainment companies. In addition to Power Station, the record labels, and New Review of Records, we're in the business of licensing children's CD-ROM titles and setting up [Internet World Wide Web] Sites."

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

BY RICK CLARK

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

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

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

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

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

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

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

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

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

There are so many people who want to produce, because, as far as I am concerned, this is the most desired (Continued on next page)
able job I can think of in the music industry," Ebersold continues.

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

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

While some of the major-label bands Ebersold has produced have gone on to huge success, the debut of each exceeded sales of 200,000 units—not a small accomplishment.

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

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

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

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

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

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

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

---

INTRODUCING QUANTEGY.
THE NEW COMPANY THAT'S BEEN MAKING AMPLEX TAPE FOR OVER 35 YEARS.

Nothing's changed, really.
You still get the audio mastering tapes that go gold more than all other brands combined.
The same top quality video tapes used by broadcast and creative professionals around the world.
The same market-leading instrumentation tapes used by aerospace and government.

And the same manufacturing, technical support and sales people.
You even get the same Ampex® brand name.
The difference is that we're now the only media company dedicated exclusively to you, the recording professional.
So call us today and we'll tell you more about Quantege."

After 35 years, we're just getting started.
Wherever There Is Music, There's Billboard

Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard's worldwide reach is unrivaled.

Put it to work for you.
Seventh Heaven.

EMI Music Publishing. For the Seventh year in a row, Billboard’s Music Publisher of the Year.
Increasingly, American independent labels are migrating to showcase and license product at MIDEM. In another era, a trip to the South of France might have been affordable only by a major, but now a growing number of plucky indies are willing to amortize the cost against the advantages derived from visiting this cosmopolitan marketplace.

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

Alligator Records, the venerable Chicago blues and roots imprint, has attended MIDEM for five years, participating in the NAIRD stand for the last three. The label's president and founder, Bruce Iglauer, says, "[MIDEM is] the most important thing I do in the year. It enables me to project year-long logistics for promotions and marketing in foreign territories. I've been able to close deals in Spain and Scandinavia, change distributors in Germany, then visit my French distributor when changing flights in Paris on the return trip."

Another NAIRD participant is Wendy Newton of Green Linnet/Xenophile, who plans to showcase the Scandinavian world-beat group Vaartrin at MIDEM '96. Of her presence in the coalition booth, she enthuses, "NAIRD truly enables the smaller label to help itself and promote their work or our work. We can get exposure and have contacts there, and it's a great jump-start for the year and an affirmation of our work, getting respect from far away. They could hold it in Lapland, and I'd still go."

NICHE RELEASES
With a growing number of indies visiting French soil, no niche market is too obscure for MIDEM. The dance underground, for instance, is well represented in Cannes. Bo Crane, president and owner of Florida's Pandisc, says he is planning to launch some slated releases at MIDEM. "Our primary focus is hiphop, Southern-style rap music, but we are also putting out several jungle and house releases in '96, such as Bass Tribe's 'Jungle Bass.' There are plenty of labels our size in markets everywhere. MIDEM is a great way to get up close and personal with them, rather than exchanging faxes all year long. We have licensing deals all around the world, and it would be prohibitively expensive to fly everywhere to meet all our licensees. At MIDEM, you go to lunch with the guy from India and later have cocktails with the guy from South Africa."

"Like a lot of companies, we go there with certain goals in mind and certain markets that we want to have contact with. We try to pre-schedule lots of meetings with that in mind. But then there's always the off-the-wall guy who, out of the clear blue sky, comes by your booth and makes an appointment and you do a deal with him."

For instance, Crane recalls, "At MIDEM '94, on the last day—with more sparse attendance than during the previous peak days—I returned to the booth after lunch, and the fellow in the booth across the aisle told me that two men from Japan had visited our booth a couple of times while I was at lunch. He pointed out the booth for the Japanese company Avex, so I went over to find out what these guys were interested in. They only wanted one track from me, but I wound up selling them two albums. It was the start of a great relationship, and now we're negotiating a full label deal with them. This was an important contact for us, and it could only have happened at MIDEM."

David Bercuson, general counsel to Attitude Records, will be attending MIDEM for the fifth time in '96. "You learn the ropes as you go," says Bercuson, "and it can be overwhelming at first. It's unlike any industry convention that I've been to, with so many people there. I've learned to book as many meetings as I can, and always avoid the big half-hour lunch meeting. It's the time when you've got to meet with everyone."

NAIRD's Pat Martin could show up with a really hot product and people want to offer you licenses right there on the spot. "I hadn't been back to MIDEM for some time," says Moyer Alexander of the Kent Entertainment group, "but I went back last year and did quite well. We do blues, rap and other kinds of pop music. It's been my experience that business is conducted much more slowly in Europe. At MIDEM, you'll meet the interested parties, do the preliminaries, and then it takes forever to finalize, but we do finalize these deals."

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

YOURS MUSIC COMPANY

WHEREVER THERE'S MUSIC THERE'S EDEL

EDEL CONTACT AT MIDEM:
STAND NO: H4.37. PHONE: (33) 92 99 87 87

EDEL COMPANY · WICHHMANNSTR. 4 · D-22607 HAMBURG
PHONE: +(49) 40 89 08 50 · FAX: +(49) 40 89 95 21
A s the chief executive of the
Reed MIDEM organization, Xavier Roy notes that MIDEM has always been a
fantastic platform for independents. Certainly, this has been the case for indie labels in
attendance, but recent years have seen independent American publishers gain
certainty with the majors at Cannes. Unlike
some other music-oriented conferences, MIDEM focuses on making deals over
locating new talent. It is a playing field tailored for publishers seeking new terri-
tories to conquer.

Ralph Peer, chairman and CEO of peer-
music, oversees an operation with offices
in 30 cities throughout 24 countries. MIDEM has been a regular destination of
his for nearly a quarter-century. Of his plans for January ’96, Peer waxed philo-
sophical. “There are trends over time,” he says. “We look [at MIDEM] each year and have questioned attending some years. Acquiring rights at Cannes is an
opportunistic affair; we consider the
deals and term situation that we know
will be coming available. We forge new
relationships and strengthen existing ones. Our marketing directors attend and
meet there, and we can introduce them to
the international community. MIDEM
has roots, traditions. The bigger compa-
nies can produce a bigger splash some-
times, but you’re respected as a profes-
sional there.”

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

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

“The benefit is derived from direct con-
tact with people. We’ve begun and ended
romances at MIDEM. Also, the vibe fac-
tor can’t be discounted—sensing what
people think is hot.

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

Windswept Pacific’s senior director of

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

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

Baum feels that the event could benefit
from upping the ante on the creative side:
“More showcases and a greater European A&R presence would benefit
MIDEM. There’s so much obvious busi-
ness that could be happening with
European artists deserving a presence in
the American market.”

IN WITH THE NEW
The opportunity for an indie publisher
to launch a new project is most attractive
Continued on page 67.
We Advance Careers

MCA Music Publishing
It's About the Music
There are 2 billion Rock Records is

Asia is in the Palm of Our Hands.

From Rock's humble beginning as a family-owned record company in 1979, Rock has risen to become the largest independent record company in Asia.

With branch offices in ten countries, we have made a name for ourselves not only with an unbeatable roster of internationally-known Chinese artists, but with over forty licensing and distributing deals around the world.

We Have a History of Success.

Since 1979, Rock has been on the forefront of the music industry. The Rock foundation is in our large repertoire of Mandarin pop music, which has attracted music lovers from across the Chinese Diaspora and beyond. Rock was also one of the pioneers of international music in East Asia, licensing such commendable labels as Arista, Motown, Virgin, BMG and EMI.

We're Diverse.

After establishing our name in Mandarin pop, Rock expanded into a company that fosters a broad range of artists and musical styles. Rock's own lineup of artists span the spectrum from pop to heavy metal, rap to folk, Cantonese to English. Rock's branches are working towards establishing production departments and signing local talents in their respective territories.

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

We Know the Region.

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

There is no better way to reach the people of Asia than to work with a company that was created and built in the homeland.

We Know the Market.

Creative marketing has been a cornerstone of Rock Records' success. Innovative marketing strategies have led to the birth of new music
markets where there was none before. Rock has even led artists to figures never experienced in their home countries.

Rock focuses on educating the consumer, with an eye for expanding the musical horizons of listeners across Asia, rather than to rely solely on a pre-existing fan base. Through aggressive localization, Rock has resulted in creating new sales records. Previously, Rock has had incredible success in creating Mandarin-language soundtracks to popular Disney animated films such as "Beauty and the Beast", "Aladdin", and "Pocahontas".

We'll Take Care of You, Big or Small.

Your products will get the attention they need with Rock Records.

Whether it be a predicted million seller or niche-market product, Rock will help find listeners in countries as diverse as Malaysia and South Korea. Expert local offices in each Rock territory can help to find the audience for your music.

We Possess an Unbeatable Network.

Rock's ten offices span a region that contains 40% of the planet's population, a multitude of countries, languages, and cultural backgrounds. Helping you to tap into this kaleidoscopic market are Rock's country managers, each of whom have keen local musical expertise and a strong sense of identity with the close-knit Rock family. Each Rock employee will assure that your products receive a coordinated marketing approach across Asia.

Thank You To Our Partners.

"While many of the majors, as well as smaller operations, are scrambling to get their foot in the door in Southeast Asia, Rock Records is already firmly established."

Arthur M. Men, Vice President
Rykokisc/Hannibal

"Enthusiastic, creative and relentless in finding the right strategy to successfully promote and break the artist in their territories."

Lori Christiansen, International Marketing
Delphine France

"The staff is excellent, involved and dedicated.

Chris Kuchler, President
Varése Sarabande Records

"Rock Records is everything we look for in an international partner."

David Gerber, Vice President & Business Affairs
Restless Records

"I saw the name everywhere...young and aggressive, definitely the one for Metal Blade!"

Tracy Vega, Vice President
Metal Blade

"I was very encouraged by a general spirit of positivity, aggressive energy, humor, and professionalism."

Frank van Houten, Vice President, Special Marketing
Roadrunner International

"Rock Records has the depth of catalog and experience that makes it a major player in the Southeast Asia market."

Randy S. Fish, Esq, Director of Business Affairs
TVT Records

"In my opinion, strong and clever marketing strategies, rapidity of decision, professionalism and best knowledge of the market are the greatest strengths of Rock."

Claude Martin, Marketing Director
Team For Action

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

Sam Rosenthal, General Manager
Projekt Records

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

Mark Pearson, Label Manager
Knitting Factory Works

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

Rick Export Manager
Hyperium

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

Bob DePugh, Director of International
Alligator Records
HONG KONG—Music publishers in the Asia Pacific region got two surprises during 1993: they got their second mechanical-royalty payment from Taiwan, and they entered meaningful dialogue with music labels about how to develop the local music business.

The checks from Taiwan—still the region’s most important market—demonstrated that a commitment to the royalty system among international record companies is here to stay and gave a wake-up call to domestic indies. But cooperation between publishers and labels reached only a state of decade. For years, the two sides weren’t competitors, but they sure weren’t partners. Music companies were far too busy expanding operations to worry about royalty systems that everyone in Asia ignored anyway.

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

PROMISING DEVELOPMENTS

If one overlooks the abysmal situation in China, the acceptance of copyright systems in the Asia Pacific markets in 1993 could help stimulate the industry’s next stage of double-digit growth. Such growth is expected during the next 12 months due to four major factors:

1) Piracy has been sliced by up to 80% in each of the region’s markets.
2) Taiwan is the fourth country—after Singapore, Hong Kong and Malaysia—to fully integrate mechanical-royalty payments among international labels.
3) The local territories, the new focus of publishing executives is repertoire exploitation.

THE CHINA SYNDROME

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

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

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

For more information, contact :

Mike Levin
1000 Broadway
New York, NY 10001
Phone: (212) 419-0040
MPB means **Brazilian Popular Music.** A blend of the richest rhythms of the world, revealing songs full of swing. MPB is Samba, Bossa Nova, but also Brazilian Jazz and Blues.

Movieplay Brazil, 100% MPB, 100% pleasure.

**Come to visit us at 30th MIDEM, stand 01.09**

PHONE: 55 (11) 605-3007 / FAX: 55 (11)607-1323
13,000,000,000 boring circular CDs are enough. People like them for their sound qualities. Nobody loved them for their look. Time for a change!
PIKOSO records is the pioneer in shaping CDs. Whether you want a limited edition as a collector's item, or 1.5 million copies of an extraordinary promotion gimmick, PIKOSO records puts your CD in a better shape. Just give us a call or meet us at MIDEM '96 in Cannes/AD.11.

PIKOSO records - PO Box 20 05 16 · 13515 Berlin-Germany · Phone +49.30.891 92 23/35 · Fax +49.30.891 92 39
central licensing of copyrights sparks fierce competition and suggests need for modification

BY NIGEL HUNTER AND THOM DUFFY

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

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

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

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

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

EMI’s Martin Bandier

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

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

Bandier has promised to eschew fully on the subject and the MRSE during MIDEM.

However, the leading national rights societies—MCPM in the U.K., GEMA in Germany, SDRM in France and STEMRA in the Netherlands—have all commented that EMI Music Publishing’s action in setting up the MRSE is not permissible under existing agreements to which the publishing company is a signatory. In fact, SACEM in France maintains it is entitled under EC law to increase its commission charges if the formation of the MRSE leads to falling revenue.

This is not the first time a new collecting body has been considered to address the concerns of publishers. Three years ago, Anglo-American societies and publishers proposed the European Music Rights Organization (EMRO), in response to what they regarded as discriminatory practices by the European mainland societies.

In a piquant turn, according to industry observers, EMRO failed to become a functional reality, largely because EMI declined to participate.

OTHER MATTERS

Ed Heine, managing director of Warner Chappell Music U.K., agrees that there are issues that need investigation in terms of methods employed by the European societies, but doesn’t think the MRSE offers a solution. “We believe that working from within, rather than from the outside, is the way to go,” says Heine.

Evidently, EMI has given up, but we haven’t. They’re proceeding in a manner they feel is best, but we don’t agree with it. Anyway, discounting (by the royalty collection societies) is just one of many matters that have to be looked at closely.

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

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

“That doesn’t mean there is nothing to be improved, and we will do our utmost to realize improvements,” continues Karnstedt. “Most important is the appropriate payment for the use of our repertoire, and any attempts to pay less must be prevented.”

CULTURAL DEDUCTIONS

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

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

Harcourt and a delegation visited Brussels in November to lobby members of the European Parliament, and the Academy is supporting the Performing Rights Society in the U.K. in its efforts to end these deductions, which BASCA states are unlawful under Article 6 of the European Union’s Maastricht Treaty.

Harcourt declined to comment on the outcome of the Brussels lobbying pending further meetings.

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

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

WHAT DO

BERNARDO BERTOLUCCI - FRANCIS FORD COPPOLA
FEDERICO FELLINI - MARTIN SCORSESE - SERGIO LEONE

CLINT EASTWOOD - ELIZABETH TAYLOR - ROBERTO BEGLIINI
CLAUDIA CARDINALE - SOPHIA LOREN - MASSIMO TROISI

LUCIANO PAVAROTTI - ENNIO MORRICONE - GOBLIN
BRIAN ENO - PHILIP GLASS - KEITH EMERSON - BILL WYMAN
PINO DONAGLIO - MOTORHEAD - FRANCIS LAI

HAVE IN COMMON?

THE LEADER IN CLASSIC ITALIAN SOUNDTRACKS AND WORLD FAMOUS EVERGREENS, NOW ALSO LOCATED IN N.Y.C.

FOR DISTRIBUTION / LICENSES AND/OR RELEASES CONTACT:

BILLO MUSIC GROUP LTD
C/O IDM Ventures Ltd
468 W 57th, Suite 6H, NY, NY 10019
Ph: 212-698-9911/967 1880- Fax: 212 967 6284

CRITIC LADS

the new sound from new york
Number 1 in Quality Budget Label

see you in Cologne

Establishments worldwide

LASERLIGHT DIGITAL CD-ROM

We'll see you in August '96 in Cologne at POP KOMM.
MELBOURNE—With some giving credit to MIDEM for up to 80% of their business, Australian independents have been attending the global confab since 1973.

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

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

At Mushroom Distribution Services, managing director Scott Murphy describes "Home Brews" as "the first Australian hip-hop compilation that is world standard." MDS is also seeking world deals for Melbourne DJ producer Graeme Our House and the Sydney-based South American promo Brethren.

After recently signing the Black Eyed Susans to American Records, Murphy is seeking a European deal for the "Moon To Mouth" album, which consolidated successful Japanese visit in November. Pray IV also will tour Europe in spring behind the Ed Kuepper-produced "Swingers Paradise" on Germany's Semaphore label. Shack also anticipates licensing deals for new tracks from the power-pop trio Glide (following major

CONGRATULATIONS TO MIDEM AND XAVIER ROY
ON YOUR 30TH ANNIVERSARY
THANKS FOR MAKING US PART OF YOUR FAMILY!

DAVID L. SHERMAN
VICE PRESIDENT MUSIC & BUSINESS AFFAIRS

DEBRA L. LEONARD
ASSOCIATE DIRECTOR MUSIC PUBLISHING

ABC MUSIC 47 WEST 66TH STREET, NEW YORK, NEW YORK 10023

THE EXPORT EXPERTS

SPECIALIZING IN SPECIAL ORDERS
GREAT FILLS
EXCELLENT SERVICE
CUSTOM SHIPPING RATES

12" - CD'S - CASSETTES
ACCESSORIES SLIPMATS STANTON CLOTHES
MAJORS - INDIES - IMPORTS
ALTERNATIVE ACID JAZZ TRANCE HIP HOP
ACID NRG DANCE
COMMERCIAL JUNGLE TECHNO HOUSE

YOU'VE TRIED THE REST, NOW TRY THE BEST
The worldwide leader in children's programming, Saban Entertainment celebrates the success of Saban's Cool Kids Records and its international audio releases!

SWEET VALLEY HIGH is the exclusive property of Francine Pascal and is used under license. *Based on U.S. Nielsen and various international television ratings.
TOKYO—Eleven a.m. is hardly happy hour, but that’s no problem for the Japanese music-industry types holding the traditional ‘‘kagaminari’’ sake-cask opening ceremony at that hour on Jan. 21 at MIDEM. The colorful ceremony is just the first in a series of special events planned by various Japanese participants in this year’s conference.

**AVEX SUCCESS**

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

Including artists, the Avex group will be sending 65 people to MIDEM. Avex is planning a showcase concert at 10 p.m. Jan. 21 at Cannes’ Whiskey A-GoGo, the featured artists—all from the Avex U.K. stable—will be Eurogroove, T.S.D., A-Go-Go, 417, etc.

**JARGON, ADEVA AND JAPANESE AVEX**

Jargon, Adeva and Hyper Gogo.

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

Avex’s success in the dance field has had a ripple effect throughout the Japanese music biz, and other labels and publishers will be on the lookout for good dance tunes to license or cover, says Ichiro Atsasuma, president of publisher FujiPacific Music. “Of course, we’ll be looking for good songs with good, catchy melodies, as well as dance music,” he says.

“We’d like to place dance masters with Japanese record companies and also find songs for Japanese artists to record.” More Japanese performers, Atsasuma explains, want to give Poly Canyon their music a dance flavor.

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

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

“The five A&R people we’re sending to MIDEM will be looking for music from all genres,” explains Akiyama. Pony Canyon is sending a total of 16 people from its Tokyo home office and its subsidiaries.

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

**PUBLISHING RESULTS**

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

“But I think the recession hit bottom last year, and now we’re in an upturn,” Akiyama says.

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

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

“It’s music that our members want to promote overseas,” says Yotichi Kudo, the MPAJ’s vice secretary general. The tunes include a track (“Posion”) by guitar hero Tomoyasu Hotei, three acoustic-guitar instrumentals by duo Gomin and offbeat entries such as “Hal From Heaven,” by the interestingly named Hal From Apollo ‘96.

The MPAJ will also hold a Kick-Off Party Jan. 21 at 5:30 p.m. at the Felix La Croisette. Countering speculation that many Japanese companies would boycott the conference because of French nuclear testing in the South Pacific, more than 200 people from Japanese music-related companies and organizations are attending MIDEM, including 80 traveling as part of the MPAJ’s package tour. That tour, however, is being booked with Lufthansa, instead of Air France as in past years, which can be seen as a sign of Japanese displeasure with France’s controversial weapons tests. Nonetheless, the Paris-Nice section of the itinerary is booked on Air France.
Groove + Karaoke \[\frac{1}{2}\] \geq \text{US$755.7 million/'}95

For the answer to this equation, log

www.komuro.com

Tetsuya Komuro, winner of 1995 Japan Record Sales Award, is accounted for over 20 million units in '95.

If the second largest market in the world is in your figure, Tetsuya Komuro has the formula.

The 1995 figures are provided by avex trax, Columbia, cutting edge, Epic SONY, KING RECORDS, ORUMOK RECORDS.
government assists companies in making a strong stand at MIDEM

BY STEVE McLEAN

working on the future

In 1996, POPKOMM. begins as early as January. That's because this time we want to generate a discussion about the future of pop music and entertainment.

We want your opinion, your experience, your assessment. Be it criticism, inquiry, contemplation or utopian concept — we are dying to receive your contribution. Please write to us, by fax or e-mail — your idea will become an active element in the discussion about the future of pop music and entertainment. All of the messages we receive will go on POPKOMM.'s pinboard in the Internet online service. This will generate an interactive exchange of views — with new additions daily and non-stop up to August 15; that's when the future will become the present for four days.

At POPKOMM.

August 15–18, 1996
CongressCentrum Ost
Cologne Fair

MUSIK KOMM. GmbH
Rottsoeder Straße 6
D-42329 Wuppertal
Phone +49-202-27 8110
Fax +49-202-78 91 61

Internet: http://www.musikkomm.de/popkomm
E-Mail: popkomm@musikkomm.de
MIDEM stand 05.37
Phone (3) 5299 82 19

Hi-Bias' Nick Fioriuci

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

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

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

THE SUPPORT FACTOR

The Foundation To Assist Canadian Talent On Records (FACTOR), which helps support domestic artists and producers through both corporate contributions and federal-government assistance, underwrites some of the costs for delegates attending MIDEM. It chips in 30% of the price of economy airfare, registration and accommodation, as well as a modest per diem.

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

Attie Music Group president Alexander Mair has spent three months of his life at MIDEM over the course of the past 22 confabs. During that time, he's acquired the rights to some of Attie's biggest sellers — Jennifer Warnes' "Famous Blue Raincoat" and Haggard Hardy's "The Homecoming," to name two. He's also had international success with Triumph and the Nylons through deals made on the Riviera. Altogether, he estimates that MIDEM has generated at least $20 million in revenue through product both

TORONTO — Canadians have comprised one of the largest national contingents at MIDEM for years, and 1996 should be no different. The Canadian
licensed in and out. "If I was starting a record company today, the first thing I would do would be to jump in a plane and go to MIDEM," Mair says. "Anybody who expects to be in the business seriously should plan to go on a regular basis."

**EXPORT EXPECTATIONS**

Robert LeMay, president of MaGaDa International Inc., agrees. "The distributor has no domestic customers but exports more than 500,000 units annually. "Without MIDEM, I'm not in business," says LeMay. "Our customer base in Europe is close to 100, and we've got to see at least 80 of them there a week." LeMay will have a full agenda again this time, as he concentrates on the label side.

This year marks Hi-Bias Records' fifth time at MIDEM, and president Nick Fiorucci is looking to acquire some titles for his dance label as well as licensing some of his own artists throughout the world. The focus this year is on Temptation and Shuma Davis.

"Almost 90% of our business is international, and this gives us a chance to meet face-to-face with the people we deal with. Close deals we've been working on and establish new relationships," Fiorucci says.

Frank Davies helped organize the first MIDEM in 1960, when he worked in London, and has attended sporadically ever since. Now based in Toronto as president of TMP-The Music Publisher, Davies' interest in the conference was renewed last year after his joint venture with MCA's publishing operation ended and he was free to seek new sub-publishers. "I met with tons of people and sorted out the 12 companies that I want to represent me across the world," he says. "And I've completed deals with them since returning from MIDEM '93." TMP is developing its own productions and will be shopping a new compilation centered around the songs of Iron Hynes, as well as albums from Robert Priest, Murray McLauchlan and Eddie Schwartz. Davies also is looking to help secure international deals for Lawrence Gowan and Mountain.

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

**QUEBEC ACTIVITY**

Canadian activity at MIDEM is by no means limited to the Canada stand, however. Each year, at least as many companies from the province of Quebec can be found at a booth coordinated by Association Quebeccoise de l'industrie du disque, du spectacle, et de la video (ADISO). Like the Canadian booth, the Quebec stand is in the same spot each year. "We don't really need to have our own booth, because the costs are prohibitive and I don't think it would really change anything," says Boa Records president Maurice Velciosi. "In fact, people might not even know where to find us."

Velciosi has struck a number of international deals over the past decade and this year is looking to make things happen for Natalie Choquette, DJ Ray, Michael Docter, a few rock acts and a variety of dance tracks.

Audioagram records general manager Denis Wolff is a veteran of more than 10 MIDEKS, and, while he wants to update his European business partners on releases from the likes of Daniel Belanger and Gogh Yoon Go, he also wants to pursue opportunities in the Asian market, which has turned on to French-language MOR singers. "There's a Western image that's conveyed by that kind of artist and music," says Wolff, "and they do have an interest in it."

Select Distribution recently aligned with French label, Musique as part of a Quebec music-business mega-merger, and close to 20 labels represented by the two companies will be attending MIDEM. "We always try to provide some kind of additional infrastructure support when they're out there negotiating," says Select national marketing director Mario LeBlanc. "That's probably as important as doing business deals on our own. Our concern has always been to make sure our labels find the proper partners else where, and over the years it's worked out very well."

---

**NOBODY LIKE US!**

New Sounds Multimedia

The LEADING Company specialized in distribution and promotion of New Age, Adult Alternative, Instrumental, Fusion, Smooth Jazz, Acid Jazz...

**LOOK FOR US AT MIDEM**  
**STAND N° 19.14**  
**Phone 92998013**

NEW SOUNDS MULTIMEDIA  
Via Rovereto 23/29, 20059  
Vimercate (Mi) - ITALY  
**Phone 39+(39)+69911**  
**Fax 39+(39)-6991401**

---

**BILLBOARD SPOTLIGHT**

**BILLBOARD JANUARY 27, 1996**
HAMBURG—"For us, MIDEM is not just a place where we sell our products worldwide, but also where we meet partners from all around the world—at a cost that is reasonable to us as an independent company," says Bernard Muk surprisingly managing director of Zyx Records in Frankfurt, explaining his 20-year enthusiasm for MIDEM.

Thanks to these international connections, Zyx has become the most successful single label in Germany and is even considered to be a trendsetter, with acts such as Alex Party. Caught in The Act and the Outhere Brothers.

And there are other independents, such as edel, Castle, Jupiter, Sing Sing or DA music, that can hardly imagine doing business without MIDEM. Either. The music-business forum has become a type of family meeting place.

This view is shared by Michael Haenjes, owner and managing director of edel. The Hamburg-based independent company has become one of the fastest-growing independent German music companies in the last few years, selling millions of records by such acts as Kelly Family, Fun Factory and Scooter, and successfully outdoing the majors.

Haenjes, who books a large stand in the Palais des Festivals each year, takes a dozen employees to Cannes so that he can respond to every opportunity while they guard his supply of future hits. "The enormous number of appointments that I handle within the space of a few days would normally be impossible," he says. "That's why MIDEM is the ideal supplement to my day-to-day business in Germany."

In the past, Haenjes has been able to sign acts and producers who the majors either ignored or were too cautious to invest in. "Fishing at MIDEM has always been worth our while, because a number of promising fish are always caught in the nets of our critical ears," says Haenjes. "Much talent is required for this.

George Gluck is one of Germany's most successful producers and founder of the hot label Sing Sing, which boasts such acts as H-Blocks, Lucille, Die DooFen and the million-selling Die Prinzen. He also has been attending MIDEM for over 20 years. Gluck meets friends from all over the world to discuss new projects and says, "This is the focus of the industry, and that's why I come here."

TALENT TRAFFIC

Peter Cadera of Castle Communications in Hamburg is bringing a suitcase full of new products from Germany to Cannes to present them in the international market, although he is not yet willing to disclose any details. "As a small company, it is not an easy task."

Cadera is very pleased that MIDEM is not a one-way street but rather a hectic intersection of the music market.

Another long-time MIDEM regular is producer/author Ralph Siegel, who has had success with his Jupiter Records for more than 10 years and never misses a MIDEM. "For me, MIDEM is the melting pot of the industry. Not only do I gain new products here but also a wealth of new ideas for upcoming productions. There is no better form of motivation."

PROMOTING THE ARTS

One of the highlights of the 30th MIDEM will be the opening of an exhibition of works by German painter Max Liebermann in the Museum Malmaison on Cannes' Promenade de la Croisette. On display will be pieces from the collection held by Kunstkamera of the city of Berlin, including landscapes, portraits and paintings on loan from the Musee d'Orsay in Paris and the National Gallery in London.

Music publisher Rolf Budde, who organized the exhibition, explains that the aim of the show is not only to introduce painter Max Liebermann to French art lovers more than 60 years after his death, but also to show that music complements visual art perfectly.

The exhibition will also demonstrate the wide spectrum of culture in Germany. Says Budde, "The music of today's generation of authors and artists in Germany has achieved world-wide recognition."

That's why it is particularly interesting to show the tens of thousands of MIDEM attendees of the outstanding paintings of Max Liebermann, alongside German music.
to Don Williams, owner of the Don Williams Music Group, who numbers among his eclectic client roster Chicago, George Clinton, Isaac Hayes and Professor Longhair. “MIDEM works much better if you have specific goals.”

Williams says: “Should you have a special project in the works—like the new Internet-based project I’m preparing—that requires the participation of all your affiliated sub-agents, there’s no better place than MIDEM. I deal with some 17 agents from different countries. We have lunch and I give them a demonstration. Very efficient.”

The creative end of publishing can be attended to with great efficiency at MIDEM by songwriters who maintain their own publishing, as is the case with Roxanne Seeman of Los Angeles’ Nou Nou Music. She cites the conference as a good meeting ground for Americans as well as for international contacts. The global attendees are of special interest for Seeman, who has charted with hits in Germany (“Under The Gun” for Sisters Of Mercy) and for Warner Music in Hong Kong. She meets with licensees from Thailand and Indonesia, and annual dinners with reps from EMI/Board have led to her writing songs for their catalog.

Servicing sub-publishing clients around the world with production music, mostly centered in the realm of dance music, is the principal task for Robin Parry of No Exclusive Music, who says: “I’ve been to MIDEM three years, usually alternating years. It was easier for me to make the trip when I was based in the U.K. Now that I’m flying from California, it’s harder to justify the expense.”

Of peripheral attractions, Parry notes: “You find a lot of interesting labels in the subterranean bunker that is the Palais. Each year, there’s a growing number of participants with obscure back-catalog titles that they’re trying to put out on CD. An indie won’t have any problem finding lost people to talk to. Finding the right person is another matter, though. The directory for MIDEM is invaluable for learning about who’s there; it’s very well-researched.”

Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.

much as for international contacts. The global attendees are of special interest for Seeman, who has charted with hits in Germany (“Under The Gun” for Sisters Of Mercy) and for Warner Music in Hong Kong. She meets with licensees from Thailand and Indonesia, and annual dinners with reps from EMI/Board have led to her writing songs for their catalog.

Servicing sub-publishing clients around the world with production music, mostly centered in the realm of dance music, is the principal task for Robin Parry of No Exclusive Music, who says: “I’ve been to MIDEM three years, usually alternating years. It was easier for me to make the trip when I was based in the U.K. Now that I’m flying from California, it’s harder to justify the expense.”

Of peripheral attractions, Parry notes: “You find a lot of interesting labels in the subterranean bunker that is the Palais. Each year, there’s a growing number of participants with obscure back-catalog titles that they’re trying to put out on CD. An indie won’t have any problem finding lost people to talk to. Finding the right person is another matter, though. The directory for MIDEM is invaluable for learning about who’s there; it’s very well-researched.”

Unlike some other music-oriented conferences, MIDEM focuses on making deals over locating new talent. It is a playing field tailored for publishers seeking new territories to conquer.
Price-Maintenance System Attacked
Japanese Music Industry Initiatives To Retain Control

BY STEVE McCLURE

TOKYO—Japanese record companies have begun to fight against threats to the system that allows them to set the retail price of music.

The controversial resale price-maintenance system means that domestically produced CDs cost a uniform $3,000 yen (about $29) in every store in the country. The RPM system covers all discs and tapes made in Japan and applies to both domestic and international repertoire.

The system has, however, come under fire as Japan's heavily regulated economy begins to move toward liberalization. Leading the assault is the nation's increasingly influential Fair Trade Commission, which recently produced an interim report that criticized the system for giving consumers a raw deal.

Now the Japanese music business is up in arms over what seems as a threat to its survival.

Outraged, the industry's battle cry is, "Record Industry Assn. of Japan chairman Shugo Matsuo, who gave a rousing speech in defense of the RPM system at an RJAI party Jan. 26.

"The RPM system supports the development of music culture," said Matsuo, who is also president of Sony Music Entertainment (Japan), the country's biggest record company. "The FTC is looking at the system only from a narrow economic viewpoint. It has paid no attention to the nature of copyrighted material as culture. We have to fight to keep RPM for records and CDs."

Matsuo announced the formation of a special music industry body to coordinate the struggle to preserve RPM before the FTC delivers its final report on the system in March 1998. Dubbed the Music Cultural Federation, it includes, as members, the RJAI, the Japanese Society for Rights of Authors, Composers, and Publishers; the Music Publishers Assn. of Japan; the Japan Record Stores Assn.; and six other industry groups.

Matsuo concluded his speech by raising his fist in the air and leading the several hundred industry members gathered at the Capitol Tokyo Hotel in a hearty chorus of the MCI's campaign slogan, "Ongaku bunka wo manmori!" (Let's protect music culture!)

Also speaking at the RJAI party in support of keeping RPM were several politicians, including education minister Yohinobu Shimamura (who has since stepped down) and Communist Party Upper House member Hiroshi Kikunai. The irony of a communist politician telling members of an international association to continue fixing their prices seemed to be lost on most of these present.

Although the FTC is officially neutral regarding the RPM issue, the commission clearly sympathizes with the academics who produced the interim report urging the abolition of the price-fixing system.

"There is no relation between RPM and protecting music culture," says Kyozu Suzuki, director of the trade practices division of the FTC's executive bureau. "Japan is the only major country that uses RPM to protect such products. Compared with other countries, it doesn't seem logical."

The RJAI counterpointed by pointing out that in Japan, between 15,000 and 16,000 prerecorded music titles (includin

EMI Bows Indie Store Initiative

BY JEFF CLARK-MEADS

LONDON—A new initiative is being launched in the U.K. that is aimed at increasing the success rate of new British bands and lowering the alarming casualty rate of independent record stores.

Starting in mid-January, EMI Records here is telling dealers about its two concepts: the EMI Channel and Soundsite. Available only to the company's noncorporate customers, the EMI Channel and Soundsite are welcomed as a recognition of the importance of the indie retail sector—particularly in the area of breaking new talent.

Says Richard Wootton, chairman of the British Assn. of Record Dealers and an indie retailer, "From EMI's point of view, this will raise the percentage of their acts that they break, and any bit of edge the independent store can get is to be greatly welcomed."

The EMI Channel is an umbrella for a range of communication channels, including a magazine, a fax-based information service, and regularly released CD samplers. The magazine will initially focus on EMI acts, but will later be expanded to cover wider areas of interest to retailers, as well as providing a forum for their views.

Project consultant Graham Samuels says, "The EMI Channel will work most effectively to those stores that its reps visit. Then it speaks best to those people with whom it has a telephone relationship, but there are a range of retailers outside that don't deal with us at all. The EMI Channel intends to have a communication with all independent retailers."

Excluded from the project, though, will be the U.K.'s largest indie, Andy's Records (which has almost 30 stores), as EMI regards the chain as outside the scope of the initiative. However, the programs will be open to all other independent operations regardless of whether or not they currently deal directly with EMI.

Samuels stresses that the EMI Channel will be a two-way process and that the company will use it to listen to the views of the stores. "This is a long-term, ongoing program. We recognize independent retailers as being independent, and they will influence the way the program develops. This is not just big EMI dictating what's going to go on. Our aim is to develop significant relationships."

The most tangible aspect of these relationships and EMI's developing artists will be Soundsite. Launched next month, this consists of a five-CD listening post that EMI will initially install in 150 stores beginning Feb. 5. The Soundsite system is a sealed unit in which five albums are displayed. Consumers select which disc they will listen to by pressing a button on the device. Each disc is accompanied by information on the artist and (Continued on next page)

Industry Targets Piracy in Italy

BY JEFF CLARK-MEADS

LONDON—International labels body IFPI and its Italian affiliate FIMI are launching a $1 million campaign against what they call the "potentially catastrophic increase in piracy in Italy."

Ifpi says that Italy has the fifth-highest pirate market in the world and accounts for nearly half of all unlicensed product sold in the European Union.

As a counter-measure, a joint operation, the Federation Against Music Piracy (FPM) is due to open in Milan before the end of the month. IFPI and FPM are investing $1 million in the operation on behalf of the major record companies. An IFPI representative says, "FPM will track the crime networks that feed off piracy, gather evidence on pirate activity, and hand it to Italian magistrates and press for rapid closure of illegal operations and, if necessary, mass prosecutions."

Heading FPM's activities will be secretary general Enzo Manzo, who has been the Business Software Alliance's Italian anti-piracy coordinator since 1992.

The IFPI representative says of the piracy problem in Italy, "It has escalated dramatically in the last four years; one in three recordings now sold in Italy is an illegal product. Record companies are losing nearly $150 million a year; making Italy the investment black spot of the EU's music market."

"This has potentially dire consequences for local Italian artists. This is an alarming situation that is unparalleled anywhere else in the EU."

IFPI says Italy's piracy problems are rooted in two factors: poor law enforcement and inadequate intelligence. The organization concurs with (Continued on next page)
EMI BOWS INDIE STORE INITIATIVE (Continued from preceding page)

because they are still the best.”

Music-industry enthusiasm for the implementation of the quotas has been muted. Patrick Zelnik, president of labels’ body SNEP, told a Jan. 3 meeting of radio managers that there was little to be excited about and that he did not feel it was a victory of the music industry over radio.

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”

“Stereo is there to celebrate. Quotas are a failure—a measure for times of crises—and we are all alive!” Zelnik said. “The situation for genuine artists was voted in because we realized in the early 90’s that there was a problem of exposure for our productions.”
<table>
<thead>
<tr>
<th>Japan</th>
<th>Canada</th>
<th>Germany</th>
<th>France</th>
</tr>
</thead>
</table>

**Japan (Jpop Top 35)**

1. *This 18* - Yoshiki
2. *New* - U2
3. *4 Non-Blondes* - *Bigbang 4* - *Raisin Cane*
4. *100 Hits* - *The Stooges* - *Aretha Franklin*
5. *8* - *McMuse* - *Alanis Morissette*

**Canada (The Record 100/2)**

1. *New* - *Evanescence* - *The Strokes* - *The Strokes*
2. *New* - *Green Day* - *Jagged Little Pill* - *Alanis Morissette*
4. *New* - *THE ORIGINS OF...* - *Chevelle* - *Chevelle*
5. *New* - *Weezer* - *Green Day* - *Green Day*

**Germany (Media Control) 11/96**

2. *New* - *The Killers* - *The Killers* - *The Killers*
3. *New* - *Linkin Park* - *Linkin Park* - *Linkin Park*
4. *New* - *)[-Eminem* - *Eminem* - *Eminem*
5. *New* - *Blink-182* - *Blink-182* - *Blink-182*

**France (Singles Top 100) 12/96**

2. *New* - *Pearl Jam* - *Pearl Jam* - *Pearl Jam*
4. *New* - *Linkin Park* - *Linkin Park* - *Linkin Park*
5. *New* - *Green Day* - *Green Day* - *Green Day*

---

**Japan**

1. *This 18* - Yoshiki
2. *New* - U2
3. *8* - *McMuse* - *Alanis Morissette*
4. *New* - *The Kooks* - *The Kooks*
5. *New* - *Evanescence* - *The Strokes* - *The Strokes*

**Canada**

1. *New* - *Evanescence* - *The Strokes* - *The Strokes*
2. *New* - *Green Day* - *Jagged Little Pill* - *Alanis Morissette*
4. *New* - *THE ORIGINS OF...* - *Chevelle* - *Chevelle*
5. *New* - *Weezer* - *Green Day* - *Green Day*

**Germany**

2. *New* - *The Killers* - *The Killers* - *The Killers*
3. *New* - *Linkin Park* - *Linkin Park* - *Linkin Park*
4. *New* - *)[-Eminem* - *Eminem* - *Eminem*
5. *New* - *Blink-182* - *Blink-182* - *Blink-182*

**France**

2. *New* - *Pearl Jam* - *Pearl Jam* - *Pearl Jam*
4. *New* - *Linkin Park* - *Linkin Park* - *Linkin Park*
5. *New* - *Green Day* - *Green Day* - *Green Day*

---

**Notes:**
- The lists are from various countries' music charts from 1996.
- Each chart includes the top songs of the week.
- The charts provide insights into the popular music scene of the late 1990s.
## Eurochart Hot 100 (11/1/96)

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

### New Zealand (Rank 1/11/96)

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

---

## Belgium (PROMO) 1/1/96

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>2</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>4</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>5</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>6</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>7</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>8</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>9</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>10</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
</tbody>
</table>

## Switzerland (Media Control Switzerland) 1/11/96

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

## Sweden (SISU) 1/11/96

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

## Finland (Sauraffi Finland) 1/7/96

### Singles
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

## Portugal (Portugal/FRP) 1/11/96

### Albums
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

## Chile (AMF Chile) 12/1/95

### Albums
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Hits Paradiso</td>
<td>Cudil feat. L.V.</td>
</tr>
<tr>
<td>2</td>
<td>Madonna</td>
<td>Something in Red</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy feat. Faith Evans</td>
<td>I'll Be Missing You</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>How Will I Know</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams</td>
<td>Angels</td>
</tr>
<tr>
<td>8</td>
<td>Usher</td>
<td>DJ Got Us Fallin' in Love</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>That Don't Impress Me Much</td>
</tr>
<tr>
<td>10</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
</tr>
</tbody>
</table>

---

**HITS OF THE WORLD CONTINUED**

**GLOBAL MUSIC PULSE**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

**EDITED BY DAVID SINCLAIR**

ITALY: Somewhere between burlesque and reverence for tradition lies the work of Paolo Conte, one of the country’s greatest contemporary singer/songwriters. His new album, “Una Faccia In Prestitia” (A Face On Loan) on CDFastEast/West, has been hailed as one of his best, ranking with his 1984 live album, “Toccata” (Tour/Turn). With its “Nostromo” (Nine Hundred), Conte’s acoustic, jazz-flavored compositions provide the traditional context for his ironic observations on life and love, already well known to millions of fans throughout Europe and North America. On the new album an eclectic cocktail of rhythms is topped up with subtle touches of tango, quadrille, and waltz. The lyrics, composed of fleeting images, half-thoughts, and evocative word associations, conjure up mixed emotions of joy, melancholia, nostalgia, and jealousy. The autobiographical title track explores the theme of identity and offers a revealing glimpse of the twilight zone that exists between the real Conte and the public perception of him as a performer. The final track, a seven-minute opus titled “L’Incantatrice” (The Enchantress), recreates the magical mood that leaves Conte’s audiences spellbound at the end of his live performances. MARK DEZAZI

POLAND: A song dedicated to the late Kurt Cobain, “Senna Jak Lawinda” (“Somebody Watching Me”), is the first radio and TV top 10 hit from the sensational debut album by singer/ model Joanna Dark. The album, “Nie Boj Sie Latania” (Don’t Be Afraid Of Flying), was recorded at the highly regarded Izabelin Studio here and is released by Mercury/PolyGram. A collection of newwrite songs, with work from Polish hitmaker Artur Duklewicz, who also produced the album, “Nie Boj Sie Latania” showcases the remarkable talent of a woman who feels at home at the fashion ramp and in front of a microphone. Dark first came to prominence in the celebrated Polish musical “Metro,” which also helped to launch the careers of popular singer Edyta Górniak (Global Music Pulse, Billboard, July 12,1996) and teen idol Robert Janowski. Dark starred in “Metro” for two years, singing in 500 performances, and was singled out for praise by the editor of New York Newsday when she sang on Broadway. After leaving “Metro” she began working as a model and was regularly seen at the fashion shows of the topl Polish designers. Returning to singing, Dark recorded her new Polish-Latin LP in 1995. With such numbers as “Zla Krew” (Bad Blood) and “Jola Rzegia” (My Religion), she reveals a tough, sensitive side to her personality. Clearly, this is one woman who, as a performer, is far too talented and bold to be “afraid of flying.” BEATA PREZEDPILSKA

IRELAND: Singer/songwriter Brendan Keenan is one of the new breed of self-starters, a performer who has not only made music but has made things happen for himself. Originally from Tullamore, County Offaly, he moved to England in 1980 and teamed with London/Irish band Shanty Dan. He released two albums and played to a packed house at London’s Mean Fiddler every week for four years before disbanding in 1990. Keenan returned to Ireland, where he sold flowers to earn a living while continuing to write and perform songs. He embarked on the first of several solo tours of Germany in 1993. His breakthrough finally came when Keenan recorded a single, “I’ll Always Be Lonely,” for which he had to borrow money to record and initially promoted by singing outside record shops. It became one of 1995’s most popular hits, spending five months in the Irish top 20. A follow-up, “Take The Chains Away,” was released by Sony, which has signed Keenan to their EMI label. Now拥有 about album of rock songs produced by Chris O’Brien, is out now. KEN STEWART

ROMANIA: There was a tremendous turnout of performers at a charity concert to raise money on behalf of Ovidiu Ioncu Rempes of rock group Cargo from the city of Timisoara. One of the country’s best-known singers, Rempes was injured in a motorcycle accident and required expensive specialist medical treatment. Performing under the banner “Conventia Pentru Cargo” (The Cargo Convention) was a host of folk and rock acts including Iris, Floarea Baiului, Valti Stirian and Compania De Sunet, A.G. Their breakthrough finally came when Cargo released a potential collection of album rock songs produced by Chris O’Brien, is out now. KEN STEWART

BALKAN REGION/BRAZIL: The self-titled album by the group Angels Breath (Imago) is a collaboration between producer/mixer Mitar Subotic, from the former Yugoslavia and now a resident of Brazil, and the late singer Milan Mudravec, former leader of the celebrated Yugoslav rock group Ekatarina Velez-Kurz/EK. The album was recorded in Subotic’s home studio in Sao Paulo, and while the songs are emotionally intense, musically they reflect the relaxed atmosphere in which they were created. Featuring Brazilian musicians Joao Parabaya (percussion) and Fabio Goletti (guitar), “Angels Breath” is an unlikely marriage of traditional Brazilian music and the bluesy, filtered guitar sounds of Mudravec and Obedara. The latter had been forged into shape by Subotic’s unorthodox production. Mudravec’s untimely death soon after the album’s completion makes it his final recorded work. As such, it stands as a fitting swan song to a distinguished career and a striking example of world music in every sense of the phrase. OCTAVIAN USURESCU
If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find dozens of pages of informative ads, and an entire section of publishing specification charts on blank tape.

With IBG '96, you will be able to:
- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just $199 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own, particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL
(800) 223-7524 OR (800) 344-7119.
In NY (212) 536-5174. In NJ (908) 363-4156.

Or send check/money order for $109 plus $5 S&H ($12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. 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.
WE'LL BLOW YOU AWAY

EVOLUTION THROUGH REVOLUTION

Rotation, Rotation, Rotation: With twenty-two years of experience, almost 100 gold, platinum and multi-platinum certifications, our success is built on treating every artist individually and marketing them to the fullest.

Representing: Chacra, Curb/edel, edel, First Night, Luke, mammoth, Metal Blade, Roadrunner, Scotti Bros., Shrapnel

Attic Records Ltd., 102 Atlantic Ave., Toronto, Ontario, Canada, M6K 1X9 Tel: (416) 532 4487 Fax: (416) 532 9845, e-mail: attic@netsurf.net

AT MIDEM SEE ALEXANDER MAIR AT THE CANADA STAND 07.01 OR AT THE CARLTON HOTEL

CANADA'S LEADING INDEPENDENT

A MEMBER OF NAIF
The Fix On '96: Thanks To An Unparalleled Talent Explosion, It's Shaping Up To Be A Blockbuster

BY LARRY LeBLANC

Boosted enormously by support from the MuchMusic and Musique Plus video services, by an evolving college- and-club driven independent alternative sector, and by record retail chains as Van the Record Man, HMV Canada, Sunrise and A&B Sound, Canada is presently undergoing a potent and unparalleled talent explosion.

The overall music scene in Canada has shifted so much in the past few years a 'alternative' could now be [album rockers] Triumph," says Laura Bartlett, GM of Virgin Music Canada. "Honestly, major label A&R guys are going into downtown [record] retail stores weekly and plucking everything they haven't heard yet.

While such small labels as Nettwerk, Handsome Boy, Iron Music Group, Sonic Unyon, Random Sound, Mint, Zulu, Strawberry, murder records, Sabre Togue, Grizzly (and the recently formed a-Rahian, Mo-Funk Records, and Equinox labels dominate the independent marketplace, most bands release, promote and market their own records with varying degrees of success.

The most talker-about Canadian independent act this year has been Toronto-based singer/songwriter Haylen. His tortured album, Everything I Long For," on Hardwood Records topped indie charts for much of '95, selling 15,000 units by year's end.

Among the other leading or promising independent acts are Plato, treble chargers, Rebecca Timmons, Wild Strawberries, Tristan Psionic, Gneeg, Eric's Trip, Perfume Tree, Punjabi By Nature, Thrush Hermit, the Kittens, Downland, Salmonblaster, the Nines, Trigger Happy, Shades of Culture, Jughead, Bill Naked, the Snails, Weeping Tile, Kissing Ophelia, Slowbomb, and My Brilliant Beast.

SIZE MAKES THE SCENE

"I have a lot of admiration for the independent sector here," says John Reid, president of A&M/Island/Motown. "There's not anything like it anywhere else in the world. Sometimes they can get [indie record] on the retail racks in the U.K., but it's not presented like it is here.

"The indie scene is happening here because the industry is so small," says Paul Ahlfs, president of BMG Music Canada. "Artists can know an awful lot of people and know what's going on. Whereas in the U.S. [the marketplace] is too huge.

"The Canadian independent-music scene is truly independent," boasts Jeff Rogers, president of Handsome Boy Records and manager of the Crash Test Dummies."...It's not a fake independent-music scene written under by major labels."

FEMALE-DRIVEN EXPORTS

"Nettwerk has never had a 'Canadian' sound or a sound that was in what was on radio in Canada," says Terry McBride, president of 10-year-old Nettwerk Productions in Vancouver, British Columbia. "We've never been part of the mainstream on the Canadian marketplace. We're still not."

Last December, McBride forged a three-year American distribution tie-in with Cema Distribution for a new York-based company, Nettwerk Productions U.S.A. "Within that deal we're going to put out eight to 10 [Nettwerk] titles plus about a half-dozen EMI releases, most of them being Canadian," says McBride. "We're setting ourselves up as an alternative label within the Cema family."

"Have you noticed that Canada probably has six of the most popular female performers around right now," he asks, noting the successes of Celine Dion, Alanis Morissette, Shania Twain, Sarah McLachlan, k.d. lang, Holly Cole, Loreena McKennitt, and Jann Arden. "With males, there's only Bryan Adams. If you took Bryan out of the picture, our biggest export by far is Canadian female-driven music."

EASY PILL TO SWALLOW

Not only did the most striking North American music-industry breakthroughs of '95 belong to Canadians—Twain and Morissette—both of whom now live in the U.S., but Montreal, Quebec-based Celine Dion became a global star as well.

"Aline is the story of the year for us," says Stan Kulin, president of Warner Music Canada. "By Christmas, we were closing in on 500,000 units on Jagged Little Pill. The sales were a surprise for us because they happened so quickly. The album came out in June; three weeks later it was gold [50,000 units], and three weeks afterwards it was platinum [100,000 units]."

Canadian sales of Twain's sophomore Mercury album, "The Woman In Me," reached 700,000 units by the end of '95, according to Mercury Polydor president Doug Chappell, making it the top-selling country album in Canada by a Canadian. Continued on page 90

Talent Goes Abroad* Last year's many international success stories are spurring labels to take more and more acts on the international road

BY LARRY LeBLANC

Encouraged by the newly found international successes of Alanis Morissette (Maverick) and Shania Twain (Mercury), as well as the continually sizable foreign profiles of Bryan Adams (A&M), Celine Dion (Epic), k.d. lang (Sire), the Crash Test Dummies (Arista), Sarah McLachlan (Nettwerk/Arista), Holly Cole (Metro Blue) and Loreena McKennitt (Warner), Canadian-based labels and artists are intent today, more than ever, on exposing their product abroad.

The goal for all multinationals based here is to be an A&R source for their world-wide affiliates—a new role for them—while Canadian artists and managers know that order to foreign markets they will—at best—only record recording costs with domestic success alone.

"I'm not interested in signing artists who want to sell gold or platinum records in Canada alone," states John Reid, president of A&M/Island/Motown. "I'm interested in artists capable of selling internationally.

"I've always felt that [the Canadian music industry's] goal should be to get 5% of the records sold worldwide to be by Canadian artists," says Stan Kulin, president of Warner Music Canada. "We're not only getting there, but our artists are now being recognized in other parts of the world as being Canadian, rather than American."

Compared to even five years ago, Canadian-based labels, managers and artists are playing more active roles in mapping out global marketing strategies—including planning release dates by territory and setting up showcases and tours abroad.

Among the Canadian acts being aggressively marketed in international markets this year are: Roch Voisine (BMG), Jann Arden (A&M), the Tragically Hip (MCA), Tom Cochrane (EMI), Havens Scarrum (Warner Music), Barenaked Ladies (Sire), Sven Gali (BMG), the Headstones Continued on page 76
Incoming Action:
Foreign Labels And Chains Take Aim
At A “Sophisticated Growth-Oriented Marketplace”

BY JEFF BATEMAN

Riddled with debt and just a few votes short of political disaster in the Quebec referendums last fall, Canada is clearly in a state of crisis. Some of this gloomy mood has infected the Canadian-owned music sector via government spending freezes that are eroding programs designed to boost private-sector investment and export opportunities.

On the whole, however, the Canadian music industry has never been healthier. The realistic consensus from both domestic companies and foreign interlopers is that Canada is a mature, sophisticated and growth-oriented marketplace in which the leading operators have the big picture in focus and are now fine-tuning their activities in niche markets that have previously eluded their grasp. According to figures supplied by the Canadian Record Industry Association, annual net sales of all music products in Canada were on target to top $700 million in 1995, up more than 20% in two years.

"I honestly don't know what this industry is potentially worth," states Gerry Lacroix, chairman of PolyGram Group Canada, "but the increases have been very steady, and what's fuelling it is CD penetration. We've still got a little way to go compared to Japan, where they have 99% penetration. Beyond that, the market is limited only by the creativity we show in developing artists. We've got 6 million households here, so that says to me there may be an artist out there who could conceivably sell 6 million units in this country."

TOWER TAKES ON TORONTO
Canada's bull market and 72-cent dollar hasn't escaped the notice of international music retailers. Tower Records took its first step north of the border pre-Christmas with the opening of a 22,500-sq.-foot outlet on the south end of Toronto's vibrant Yonge St. record retail strip.

"There's no set-in-stone masterplan, but we'll build our business in Toronto first and then start looking at Vancouver and Montreal," says Canadian marketing director Vince Paré.

The availability of a unique heritage site in the former central branch of the Vancouver Public Library has spurred Canadian expansion by the Virgin Retail Group. "In its own way, this is as much an architectural landmark as our stores in London, San Francisco and Paris," explains Ian Duffell, president of Virgin's North American division. He anticipates a September launch in Vancouver and foresees revenues from 10 Canadian stores generating $250 million per year by the turn of the century.

Duffell is encouraged by the success of HMV, which after seven years in Canada now grosses $200 million annually. That particular track record won't be easy to duplicate, however. "The landscape is very different today," cautions Paul Alofs, HMV Canada's top gun prior to his recent appointment as president of BMG Music Canada. Alofs notes the heavy investments in upgrades and expansion undertaken by established retailers and newcomers like Future Shop. "The market is pretty close to being saturated."

VISITING LABELS
U.S. label representatives, most notably Sire/Elektra Entertainment Group president Seymour Stein, have routine visits to Canada over the last decade to sign such artists as (in Stein's case) kd. lang, Barenaked Ladies, Mervyn Cadell and Rheostatics. In 1995, Vancouver group Mollies Revenge was signed by Atlantic-distributed 145 Records, Ottawa, Ontario quarter Sal's Birdland went to Discovery Records, and Mercury Records snagged rights outside Canada for Edmonton's Age Of Electric.

Increasingly popular are joint ventures that split costs, marketing and A&R responsibilities between companies on either side of the border. A&M/Island/Motorola Canada pioneered this approach with Jann Arden, the Doughboys and now Bass Is Base, whose "Memories Of The SoulShack Survivors" debut is slated for a U.S. release in February by Island affiliate Loose Cannon Records.

"There was a very competitive situation for Bass Is Base, and Loose Cannon became the catalyst for getting the deal signed," says A&M Canada's VP of marketing, Allan Reid.

Can-Am partnerships of this kind make particular sense for Canadian country acts, who traditionally have found it impossible to crack Nashville without U.S. commitments. Western Canadian singer-songwriter Paul Brandt is now the focus of a joint venture between Warner Music Canada and Warner Bros. Records, while Mercury/Polydor Canada signing Duane Steele is represented by both the Toronto and Nashville offices of Warner-Chappell Music.

TALENT GOES ABROAD
(MCA), Our Lady Peace (Epic), Moist (EMI), Teal Party (EMI), Susan Aglukark (EMI), the Rankin Family (EMI), 13 Engines (EMI), A Mother Earth (EMI) and Amanda Marshall (Columbia).

INDIES' INTERNATIONALISM
While Canada's major labels and artists have only recently been aggressively concentrating on targeting foreign markets, such independent labels as Nettwerk Productions, A&M Music Group, Cargo, Hi-Bias and Plus 8 have long been operating with an international perspective.

"We've always promoted ourselves outside of Canada in order to get the cash flow to stay alive," says Terry McLirle, president of Vancouver-based Nettwerk Productions and manager of Sarah McLachlan and Barenaked Ladies. "Starting off with Skinny Puppy, 9C 900 Ft Jesus, Consolidated and leading into Sarah, our success has had to do with not being [exclusive] focused upon Canada."

"We're actually more known in the U.K. than we are in Canada," explains DJ Nick Fiorucci, president of the Crash Test Dummies, Bryan Adams

Toronto-based dance label Hi-Bias Records (Oval Emotion, and Temperance), "I'd say 70% to 80% of our business is now international, primarily in the U.K., but we also sell records in Italy, Germany, France and the Benelux.

DION'S WORLDWIDE LAUNCH
For Canada's top stars working abroad, launching an international profile means enormous career pressures, such as prioritizing their time in each territory and setting release schedules.

While Celine Dion has traditionally launched her albums with a party in her hometown of Montreal, the late March worldwide launch of her next album, "Falling Into You," will be kicked off by launches in New York, London and Montreal. A Dion world tour starts March 18th in Perth, Australia.

"With 'The Colour Of My Love,' Celine got the rest of the world," says Dion's manager and husband Rene Angelil. "With this album, we're aiming to break in Southeast Asia and in South America as well.

ADAMS' EARLY OUTREACH
Another Canadian artist seeking a bigger South American profile is Bryan Adams, who is due to release an album worldwide this spring. "The Latin American countries have always said to us that the reason Bryan hasn't done better there is because we haven't given them the time," says Adams' manager Bruce Allen. "That's correct, because we've gone there [previously] two years after release of the albums. This time, Bryan will go there in the first six months of release. If you can get there when the album's hot, and when the company is promoting it, then everything [record sales and concerts] starts to flow."

On the release of his album, however, Adams will be in Europe touring, not in the U.S., as might be expected. "If you're a young band, you do have to be in the U.S. for your first two singles, but an established act doesn't," explains Allen. "However, an established act has to go to Europe, and you can't get Europe good in a month. You have to do Europe in two stages on a record now. You try to make a big bang by playing all the major cities in major markets and then get

Continued on page 82
ARCHITECTURALLY SOUND

EMI MUSIC CANADA & OUR ARTISTS SALUTE THE 25TH ANNIVERSARY OF THE JUNO AWARDS

- SUSAN AGLUKARK
- THE BAND
- TOM COCHRANE
- DEVON
- MANON d'INVERNESS
- DREAM WARRIORS
- ECONOLINE CRUSH
- 13 ENGINES
- ALAN FREW
- RON HYNES
- I MOTHER EARTH
- KING COBB STEELIE
- WENDY LANDS
- RITA MacNEIL
- JOHN McDERMOTT
- MEGAN METCALFE
- MOIST
- ANNE MURRAY
- THE RANKIN FAMILY
- RENEE ROSNES
- BUFFY SAINTE-MARIE
- BOB SNIDER
- KIM STOCKWOOD
- STOMPIN' TOM
- THE TEA PARTY

THE FOUNDATION OF GREAT CANADIAN MUSIC
## Ones to Watch: Talent Picks for '96

<table>
<thead>
<tr>
<th>Act</th>
<th>Label</th>
<th>Style</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our Lady Peace</td>
<td>EPIC</td>
<td>ALTERNATIVE ROCK</td>
<td>Released in Canada in 1994, the band's debut album &quot;Waves&quot; reached Canadian double-platinum (200,000 units) status. Released by Relativity in the U.S. last March, the album has sold 250,000 units to date. The follow-up album is due this spring.</td>
</tr>
<tr>
<td>Ashley MacIsaac</td>
<td>A&amp;M RECORDS</td>
<td>TRADITIONAL CELTIC, PUNK AND GRUNGE</td>
<td>Within a month of its Canadian release, the folkster November A&amp;M debut, &quot;Hi&quot;, &quot;How Are You Today?&quot; achieved Canadian gold (50,000 units). An unrelatable live act.</td>
</tr>
<tr>
<td>Bass Is Basic</td>
<td>A&amp;M/LOOSE CANYON</td>
<td>ROCK SOUL</td>
<td>Tribute members' musical tastes range from Pearl Jam and Soundgarden to vintage soul of James Brown, Parliament/Funkadelic and the Meters. The band's major-label debut album, &quot;Memories Of The Soul Stain Survivor,&quot; is one of the tastiest Canadian albums of the year. Due to be released in U.S. in March.</td>
</tr>
<tr>
<td>Spooky Ruben</td>
<td>TVT RECORDS</td>
<td>POP ALTERNATIVE</td>
<td>Ruben's quirky notion college/community debut, &quot;Modes Of Transportation Vol. 1,&quot; features an amazing mixture of catchy pop tunes.</td>
</tr>
<tr>
<td>Holly MacNairld</td>
<td>PARADISE ALLEY PRODUCTIONS</td>
<td>ALTERNATIVE</td>
<td>On the strength of the singer/songwriter's live-selling dianong EP &quot;Sour Pie,&quot; recorded in five days, this brush-22-year-old Winipegger has an enormous future career. Heavily supported by MCA Music Entertainment here.</td>
</tr>
<tr>
<td>The Monoxides</td>
<td>HANDSOME BOY RECORDS</td>
<td>ROCK ALTERNATIVE</td>
<td>From Montana, New Brunswick, the Monoxides scored on Canadian alternative and college radio charts with their five-track EP &quot;Out Of The March&quot; in 1995, selling 5,000 copies in Canada. Their first full-length CD is set for release this summer.</td>
</tr>
<tr>
<td>Hayven</td>
<td>HARDWOOD RECORDS</td>
<td>ALTERNATIVE</td>
<td>At 24, this acoustic-guitar-player, gravel-voiced solo performer is the heart of Canada's college/alternative scene. Scores of Canadian and U.S. A&amp;R reps are seeking to sign him on the strength of his debut, &quot;Everything I Long For,&quot; which has sold 100,000 units to date and topped Canadian indie charts for over seven months in 1995.</td>
</tr>
<tr>
<td>Amy Sky</td>
<td>IRON MUSIC</td>
<td>POP</td>
<td>With tunes covered by John Murray, Rob McKillop, Diana Ross, Heart and Belinda Carlisle, Sky has long been recognized as one of Canada's top songwriters. Her long-awaited album debut, &quot;Cool Rain,&quot; due for release in Canada in the spring, marks her an exceptionally gifted performer as well.</td>
</tr>
<tr>
<td>The Mathew Good Band</td>
<td>MGB WORLDWIDE</td>
<td>POP ALTERNATIVE</td>
<td>While Good's pop-drenched tunes are certainly the selling-point of the trio's debut album, &quot;Last Of The Ghosts Astronauts,&quot; MGB also features top-notch performances by Good (vocals/guitar), Lee Brown (vocals) and Geoff Lloyd (bass).</td>
</tr>
<tr>
<td>Wendy Lands</td>
<td>HEY MANI RECORDS</td>
<td>POP ALTERNATIVE</td>
<td>The ex-Darle Dar’s singer’s &quot;Naples &amp; Ordinary Men&quot; solo debut is easily one of the most impressive Canadian recordings in years. She’s too good not to be picked up by a bigger label.</td>
</tr>
<tr>
<td>Sherry Ells</td>
<td>EXCITED RECORDS</td>
<td>METAL</td>
<td>Canadian radio routinely cold-shoulders metal, but there are plenty of finely crafted pop-syled tracks on the band's recently released &quot;Crawl&quot; album which would fit tightly defined radio formats.</td>
</tr>
<tr>
<td>Jason Fowler</td>
<td>BIG MUSIC</td>
<td>ROOTS/FOLK</td>
<td>A gifted guitarist, singer and songwriter, Toronto-based Fowler quietly released his fine album &quot;Miss Of Distance&quot; late last year. A real gem.</td>
</tr>
</tbody>
</table>

---

**Canada’s Indie-Nationals Find Foreign Markets Offer “Infinite Possibilities For New Business”**

By Jeff Bateman

Canada’s multi-national affiliates are by no means the only domestic music-industry players with a 20-20 global vision despite their bold, imperious talk and worldwide initiatives in recent years. Hamilton’s Sonic Union Records has yet seriously looked at breaking into America, says musician/co-founder Mark Milnes, because the three-person staff has been stretched to its limits by domestic activities. That will change in 1996 as Sonic Union’s acclaimed roster of homegrown bands led by Tristan Piove, a treble charger and Hayden (a distributed artist on Hardwack Records) begins touring south of the 49th.

Mint Records is a little further ahead of the game. The British Columbia indie recently entered into a cooperative deal with Berkeley, California independent Lookout! Records that will see new releases by Vancouver groups the Smugglers and cub in the immediate future. From dealing in 1995 with no less than 10 U.S. distributors, Mint’s joint-venture product will now be channeled through Morshian. "It’s a chance for us to work with a label that’s as exciting about our bands as we are," says Mint co-owner Bill Baker.

### Revenue Injection

Handsome Boy Records, an offspring of Toronto management firm Swell Inc., jumped into overdrive last year with the injection of revenues from client Grateful Dead “In The Band.” Adopting a project-by-project approach, Handsome Boy licensed U.S. rights for the Toronto group Rusty to TAG Recordings and augmented its own mail-order campaign for John Oswald’s unique Grateful Dead project, “Grayfolded” (released on the Swell-Artifact imprint), with U.S. distribution from Caroline. The Oswald album has sold 75,000 units, primarily through specialized print-marketing to Deadheads.

### Music to MIDEM

Some 53 Canadians representing 30 companies are expected to work the floor of the Palais des Festivals at MIDEM '96. For veterans like Holger Petersen, president of Stony Plain Records, the annual pilgrimage to Cannes dates back to the 70s. Through MIDEM, Petersen has maintained and expanded a network of overseas licenses and distributors for direct signings like John Lang Ballady, Rita Chiarelli and Anna Garrett. The Edmonton, Alberta label has boosted its stature of late by financing new albums by roots all-stars Maria McKee, Duke Robillard and Jimmy Witherspoon. In the U.S., these titles are handled by DNA and Bayside Distribution. Robillard’s acclaimed jump-blues album, “Duke’s Blues,” was recently licensed to Virgin/Pointblank for the world excluding Canada. Denis Wolff, general manager of Montreal’s Yarwood Record, has been making the annual trip to France since 1978. His priorities this year include shopping new albums by Daniel Belanger, Gogh Van Go and resurgent Quebec rocker Michel

**Continued on page 31**
Tuned in...

and committed
to Canadian music
in Canada and
around the world.

Mox Frvus
Odds
Sal's Birdland
Salvador Dream
Jane Siberry
The Skydiggers
Spirit of the West
Waltons
Weeping Tile
Bob Wiseman

Blue Rodeo
George Fox
Great Big Sea
Harem Scarem
The Irish Descendants
Colin James
The Johner Brothers
The Kiljoys
Lynda Lemay
Gordon Lightfoot
Loreena McKennitt

For more artist information visit Warner Music City – http://www.warnermusic.ca
The immense impact of the year-old video channel New Country Network (N CN), with access to 6.2 million Canadian households, has brought a higher awareness of Canada's top country artists, including Michelle Wright, Prairie Oyster, Rita MacNeil, Charlie Major, Patricia Conroy, George Fox and Jim Witter. Additionally, N CN has brought greater national profiles to such new country-styled acts as Susan Aglukark, Quartette, the Johnier Brothers, South Mountain, James Owen Bush, Jim Matt, Hemingway Corner, Farmer's Daughter and the Celtic-based Rankin Family, Barra MacNeils, Irish Descendants, Rawlin's Cross and Ashley MacIsaac.

N CN's arrival, coupled with Twain's enormous success, has forced major labels here, after years of inactivity, to rethink their commitments to Canadian country. Among the recent signings have been Jason McCoy and Lannie Wallace to MCA, Dianne Steel to Mercury/Polydor and Paul Brandt to Warner Music Canada.

**Product In The Pipeline**

If 1995 was an impressive year for domestic releases, 1996 is shaping up to be truly a blockbuster. Among the first-tier Canadian acts with releases expected are Adams, Dion, McLachlan, Arden, Rush, The Tragically Hip, Crash Test Dummies, Roch Voisine, Loreena McKennitt, Bruce Cockburn, 1 Mother Earth, Moist, Our Lady Peace, Leonard Cohen, 14-40, and 13 Engines. From Quebec, there are releases by French-speaking artists Marie Pelchat, Kathleen, Daniel Belanger and Jean Leloup.

“There's so much [domestic] music coming out that it's mind-boggling,” says Warner's Kuhn. “We've got 11 albums on the schedule for 1996, and that will probably grow to about

---

**If your records make them dance, you ought to be with**

**Popular Records**

**During midem please contact Bernie Wilock or Shams Tharani at Stand number 03:23**

60 Esna Park Drive, Unit 101, Markham, Ontario L3R 1E1  Phone (905) 948 8484  Fax (905) 948 0448

---

**The Fix on '96**

Continued from page 75

“We knew early on that the album would expand its borders beyond the country marketplace,” says Chappell.

Internationally celebrated Dion had another another triumphant sales year domestically. Her Epic album “The Colour Of My Love,” released in 1994, has now topped the 1.4 million units sales point in Canada, and the Quebec singer’s 1995 French-speaking album, “D’exu,” has sold 420,000 units to date, according to Rick Camilleri, president, Sony Music Entertainment (Canada).

“The Colour Of My Love” has sold over 10 million copies worldwide, and “D’exu” is over 3.2 million copies worldwide,” notes Dion’s manager/husband Rene Angelil. “The album was No. 1 for over 30 weeks in France.”

Angelil is particularly delighted by Dion’s impressive U.K. career gains, noting that “The Colour Of My Love” has sold 1.6 million copies there, and “D’exu” reached gold (100,000 units) there last November. Dion is the first artist to reach U.K. gold with a French-speaking recording.

**Dion Tops Pops**

Angelil credits Sony Music Entertainment U.K. for laying the groundwork for the singer’s European breakthrough. “The Colour Of My Love” started in England and then spread all over Europe,” he says. [Sony U.K. chairman/CEO] Paul Burger telephoned me on our honeymoon as the album, at 45,000 units there, and said if Celine would come over for “Top Of The Pops,” the record could go gold. She went last January, and by March the record was up to 1.2 million copies.”

While Dion’s international career continues to soar, The Tragically Hip, the other big act on Canada’s domestic scene, remains little known outside the country. However, the band’s manager, Jake Gold, justifyably takes considerable pride in the impressive Canadian-based accomplishments of the group.

“Since the ‘Day For Night’ album came out in Oct. 1994, we’ve sold 475,000 units of catalog product,” Gold says. “Additionally, ‘Day For Night’ has sold 700,000 copies. There’s not another Canadian band selling three-quarter of a million records every time they release a record.”

**From Roch To Raffi And Beyond**

Among the best-known Canadians internationally today are Rush, the Crash Test Dummies, Roch Voisine, Leonard Cohen, Bruce Cockburn, Our Lady Peace, Tom Cochrane, Barenaked Ladies, Cowtow Junkies, Colin James, D.O.A., Moït, Terri Clark, Blue Rodeo and Deborah Cox.

Additionally, such Canadian acts as Rusty, Harem Scarem, the Odds, Tea Party, the Inbreds, Jale and Limblifter made international gains this past year.

Canadians also continue to do well internationally in non-pop genres. This includes such artists as Raffi, Susan Hammond (of Classical Kids), Fred Penner, and Sharon, Lois & Bram in the children’s market; singer Diana Krall, pianist Oliver Jones, and Rob McConnell and the Boss Brass in the jazz field; singers Ferron and James Keelaghan in folk; Plastikman and Oval Emotion in dance; Connie Scott and Hocus Pick in Christian music; tenors Ben Heppner, Richard Margison, and Michael Schude in opera; and pianist Michael Jones and flamenco guitarist Jess Cook in new age.

“Today, you take it as a matter of course hearing Canadian artists abroad, even in cities like Tokyo or Hong Kong,” says Al Mair, president of the Attic Music Group. “When I was in Japan last year Holly Cole’s Christmas album was one of the displayed albums at retail, and Loreena McKenitt, who had just been touring there, was featured on the cover of a major magazine. There were also live Canadian artists on the Japanese chart, Bryan Adams, Alanis, k.d., lang, Celine Dion and Deborah Cox.”

“Why is there so much good music coming out of Canada?” asks singer Tom Cochrane. “It’s because some of us have really dug our heels in and created a Canadian identity and have a sense of pride about what we are.”

**Francophone Impact**

Domestically, in Quebec, where the province’s top distributors Quebecor Group and Archambault Inc. recently created a joint venture mega-music company, Trans-Canada Archambault which will have sizable impact this year, such francophone acts as Beau Dommage, Marjo, Kevin Parent, Lara Fabian, Lynda Lemay, Bruno Pelletier, Eric Lapointe, Ginette Reno, Richard Seguin, Marie Denise Pelletier, Dan Bigras, France D’Amour, les Colocs, les B.B., Marjo and Richard Desjardins remain popular within a primarily French-speaking province that has a population of 6 million.
COLD COUNTRY... HOT ARTISTS

PolyGram Group Canada

- Gino Vannelli/Polydor
- Terri Clark/Mercury Nashville
- Ashley MacIsaac/A&M
- Jann Arden/A&M
- Doughboys/A&M
- Bass Is Base/A&M/Loose Cannon
- Shania Twain/Mercury Nashville
- Barstool Prophets/Mercury
- Charles Dutoit/London
- Bryan Adams/A&M
- The Barra MacNeils/Polydor
- Bobby Orr/PFE
- Duane Steele/Mercury
- Leila Josefowicz/Philips Classics
- Ashley MacIsaac/A&M
- Leila Josefowicz/Philips Classics
TALENT GOES ABROAD
Continued from page 76

竞争力与我们的Mario 20．

“Everybody •”

“This with president licensing •

We’ve had a number of releases focusing on the adult-contemporary market, and we’re trying for more of a Canadian

man with projects like that in the future,” says Joe Ester,

director of sales for The Walt Disney Company

OTHER MAJOR LABEL EXECUTIVES ALSO REPORT
SIZEABLE INCREASED A&R ACTIVITY FOR 1996:

• This year, we’ll have an Anne Murray album which, with duets with Aaron Neville and Bryan Adams, should

be a major worldwide project (for EMI),” says Deane

Cameron, president of EMI Music Canada. “There’s also

an I Mother Earth record which we really want to

set some time upping because their last album was

released in just about every country EMI operates in.

• It’s a rebuilding year for us,” says Virgin’s Barlett.

“We’ll have releases from Change Of Heart and Plato.

I’m also looking for some great things from our two

licensing deals, Essential Noise from Vancouver [D.O.A.

and Showbusiness Giants] the electronic-techno label

Plus 8 [Legion of Green Men, and Blue Prince of

Modern Technology], which is huge in Europe.

• We’re really poised to sell a bunch of records this year

with our Canadian product,” reports Ross Reynolds,

president of MCA Music Entertainment. “We’ve already

released albums by the Cowboy Junkies, Ahsina and

Limblifter, and coming up are releases by The Tragically

Hip, the Watchmen, Headstones, She Stole My Beer,

Daughter’s Of Eve, Lavenie Wallace, Merlin, and a Burton

Cummings concert album.”

• “We’ve had a number of releases focusing on the
dult-contemporary market, and we’re trying for more of a Canadian

twist with projects like that in the future,” says Joe Ester,
director of sales for The Walt Disney Company

TALENT GOES ABROAD
Continued from page 76

We’re looking for a fall release from Jann Arden and we’re in the market for two or three more acts over the
next 18 months,” comments A&M’s Reid.

DUMMIES TO EUROPE

Expecting a summer release of the Crash Test Dummies’ 1994 artist album “God Shuffled His Feet,” which
told 3.5 million units worldwide, the group’s manager, Jeff

Rogers, also plans to have the group do Euro first. The group

will do the festival circuit there in July before touring North

America in the fall. An extensive European tour will follow, then

dates include Southeast Asia and Australia in early 1997.

“With the international success of ‘God Shuffled His Feet,’

we’ll be able to tour more efficiently on this album,” says Rogers.

“Then we’ll be less of ‘We have got to go there because we’re breaking.’”

Lorena McKennitt’s 1994 album “The Mask And Mirror”

sold 1 million units worldwide, and the multi-instrumentalist

is already mapping out a promotion strategy for its follow-up—

before she starts recording it. “Because the geographical picture

is so substantial now, we have to be brainstorming how the

promotion and the touring schedule should unfold,” she says. We

have to prioritize all that promotional activity before touring.

On the last recording, I wanted to bring the European territories

up to speed, so I went there almost out of the starting

gate,” McKennitt continues. “Then I returned and toured in

Canada and the United States, followed by a European tour,

and a tour of major North America cities. Last fall, we did

an extensive North American tour and went to Switzerland,

France, Italy, Australia and New Zealand. I go to extra lengths

to engage with those [smaller] countries if I feel there’s interest and

potential there.”

“WHEN’S IT COMING OUT IN AMERICA?”

One complaint by industry figures here is that foreign terri-

ories continue to look to American label or market acceptance

before reacting to Canadian music.

“U.S. chart action influences the world,” says Rob Brooks, VP

of international at EMI Music Canada. “Six years ago, it didn’t

matter what a record was doing in America. Now, I’m always

asked [by foreign affiliates]. When is the album coming out in

Internationalists McLachlan (left), McKennitt

Canada?”

“[Foreign labels] wait for American chart numbers,” agrees

Holly Cole’s manager. Tom Berry. “They have their own terri-

torial priorities, followed by product they know will sell, fol-

lowed by product by North American acts who won’t be there to

tour immediately and won’t give much support.”

Berry adds that managers often have to force support from

foreign companies by putting artists into the marketplace early

on. “Before Holly went to the U.K. in January for six dates to

promote her album ‘Temptation,’ the record company told me
to wait for the perfect [European] tour. I said, ‘The right tour

to there is to do. If there’s nothing in France, Europe or

Holland, we get it the next time—but we’ve not got the rest of

her there.’

Manager Jake Gold says that not having a higher U.S.

profile is hindering The Tragically Hip in Europe. “They can

tour Holland, Germany, England and Scandinavia and make

money, but I don’t know how far we’re going to get until we

have more sales or airplay in America,” he says.

On the May release of the Hip’s next album, Gold will pri-

marily concentrate on trying to break the band in the U.S.

marketplace.

“We’re going to tour the States from the day the record comes

out, and we’re going to go back and three times to some cities,” he says. “We’ll hold up on Europe for awhile.”

Not all Canadian acts are keen on international touring.

Rush, for example, hasn’t toured outside North America on its

last three tours.

“We sell records in Europe, particularly in Britain, but we’ve

never gone there to tour off the release of a record,” says band

manager Ray Dannies. “There’s a time when they’re willing to

do a lot of dates, and we can get Europe in. When they’re not

willing to do a lot of dates, Europe is the first thing that goes.

Going to Europe is not a profitable situation for the band

because they are unwilling to take a different production there.”

INCOMING ACTION

Continued from page 76

DIRECT SIGNINGS TO SUB-POP

One American label that has specialized in direct signings

of Canadian bands is Sub Pop, which opened a Toronto office

last March to liaise between Seattle and Canadian distributors.

[I maternal product manager] Dan Rosencrans and [A&R

director] Joyce Linehan needed someone to troubleshoot for

them up here,” says Sub Pop Canada label manager France

Chevalier. All Sub Pop product, whether imported or domes-

tically manufactured, now goes through Warner Music

Continued on page 84
Give us your line up...

and we’ll give you OURS!

Copps Coliseum
18,800 seats

Hamilton Place Theatre
2,200 seats
(Great Hall)

Hamilton Convention Centre
1,650 seats
(Chedoke Ballroom)

- State of the Art Facilities committed to service excellence
- Located 40 minutes from Toronto or Buffalo amid a 6.5 million population base

For Information Call: (905) 546-3100 or Fax (905) 521-0924
Marketing Department, Hamilton Entertainment and Convention Facilities Inc.,
10 MacNab St. S., Hamilton, Ontario, Canada L8P 4Y3
INCOMING ACTION

Continued from page 82

Canada. Immediate priorities include albums from the Halifax bands Eric’s Trip (January) and Jale (May), as well as a label debut by Calgary, Alberta group Chixdiggit (June).

LINKS TO ASIA

Creating links between Oriental and Canadian companies is the mandate of the Asia Pacific Foundation, a Vancouver-based market research organization. Cultural-industries specialist Sandra Wilking notes that a steady stream of Asian artists is doing SKO business on Canadian tours, among them Canto-pop stars Aaron Kwok, Jackie Chung and expatriate Canadians Sally Yeh from Victoria, British Columbia and Edmonton, Alberta singer Joyce Lee.

Pacific Rim acts are also taking advantage of Canadian recording expertise, reports Wilking. Greenhouse, a high-end West Coast studio utilized by k.d. lang, Megadeth and Chynna Phillips last year, generates approximately 30% of its annual business from such Asian companies as the Taiwanese labels Magic Stone Music and Rock Records & Tapes. Studio manager Bruce Levens points to first-class engineers and facilities as well as a relaxed alternative to what he describes as the "very tight, non-creative recording environments" commonplace in the Far East.

ETHNIC-SPECIALTY MARKETS

The Canadian industry began servicing resident ethnic populations in a systematic manner in 1995. Warner Music Canada has tapped a base of 1 million Chinese-speaking Canadians by releasing Asian superstars Yeh and Andy Lau at domestic prices. Cultural and language barriers have proven difficult to overcome, however, as the majors attempt to reach the specialty outlets frequented by first-generation immi-

grants.

"We need to get our feet wet in this market and learn how to interact with the Chinese community," says Warner Music Canada president Stan Kuhn. PolyGram Group Canada plans to sidestep this dilemma by linking up with Henry Records, the Hong Kong-based one-stop that over the last decade has had exclusive North American rights to PolyGram’s Asian repertoire.

The revitalized import divisions of most multi-nationals have focused on foreign-language releases, and trailblazers like BMG Music Canada, Outside Music and Festival Distribution. The Australian distributor KOCH International opened a Canadian division last April under Dominique Zgarka and anticipates $5 million in year-one sales.

INDIES FIND FOREIGN BUSINESS

Continued from page 78

Pagliaro.

"If you’re doing artist-by-artist deals, because one company can really only be expected to break one of your artists, not three or four," explains Woff. Audiogram also intends to offer a menu of management, publishing, booking and label services to acts seeking access to the Quebec market.

Other MDM participants seeking to firm up European alliances this year include EDMON’s Passion Music Group, Vancouver-based distributor Midsummer Music Co. and the Ontario dance imprints Plus 8 Records, SPG Music Ltd. and Pirate Records & Music. The latter will be testing material for a half-dozen Pirate Records compilations planned for 1996.

"Our headliner forerunner, Markie Mackie, has built up a phenom-

enal array of contacts in Europe," reports co-owner William Genreux. "The tracks he picks up are current and hot as they go.

Toronto-based Music Distribution, distributed by BMG Music Canada domestically, is making its first MDM excursion in hopes of laying the groundwork for offices in the U.K. and Germany. "We recognize that we can perhaps break even in Canada," says Iron Music president Aubrey Winfield, "but we’ll only begin making profits on an international level." Label priorities include Rebecca Timmons and The Pursuit Of Happiness.

ATTIC TO ASIA

Over the last decade, the Attic Music Group has tallied approximately $1 million in revenues through Asian deals with such companies as Japan’s Fuji Pacific Music, claims Attic presi-

dent Al Mair. He was one of a handful of English Canadians attending MIDEM Asia last May and subsequently spent three weeks in the region in December paving the way for a careful-

ly researched and targeted project that mixes crack Toronto session musicians with top Asian pop vocalists.

"It’s an instrumental group that will feature a couple of vocals per album," says Mair. "What we’re doing in the Philippines (in tandem with Manila-based licensee Viva Music Corp.) is replacing the Canadian vocalist with a major Filipino artist. It gives our group a local angle and gives them a chance to be invited in an international project." In light of the enthusiastic response Mair has received to the concept, the same approach is likely to be repeated with different vocalists in other territories.

Another Pacific Rim pioneer is Canada’s leading full-service talent agency, S.L. Feldman & Associates, which since 1984 has developed a circuit of events in Malaysia, the Philippines, Taiwan and Hong Kong for such acts as Kiss over band Black Diamond and melodic Toronto hard-rockers Harem Scarem, among 30 others.

"Our proximity to Asia makes it a natural for us, with almost infinite possibilities for new business," explains Casey Boyle, the agency’s Vancouver-based director of international club touring. In 1995, the Feldman agency purchased a share of Marty Diamond’s Little Big Man Booking in New York as a pipeline into America for the likes of Sarah McLachlan, Holly Cole, Ashley MacIsaac and Big Sugar.

Sam Feldman and partner Bruce Allen also own a piece of TMP-The Music Publisher, which is operated by veteran pub-

lisher Frank Davies. Formerly affiliated with MCA Music Publishing, TMP now administers North America directly from Toronto and works with various sub-publishers overseas. TMP’s U.S. focus is primarily on Nashville, where U.S. signings Byron Hill (jointly represented by TMP and MCA) and Eddie Blackmon are generating the kind of revenues that Davies says will lead to a Music City office within a year. Meanwhile, Nashville songwriter plugger Keith Newcombe & Co. is busy working a catalog that includes songs by Canadians Ron Hynes, Murray McLauchlan and Dean McLaggan. ■
Opening Mid March 1996

A SIZE TO FIT YOUR NEEDS

More than a concert hall capacity 2000 to 23,500

The New Molson Centre

Montreal, Canada

For information: (514) 989-2873
BIRTHS
Boy, Casey Holden, to Jeff and Helen Magd, Dec. 20 in Los Angeles. Father is director of production and catalog development for Geffen and DGC Records.

Girl, Sydney Elisabeth, to Rick and Kris Septoski, Dec. 29 in Oak Forest, Ill. Father is director of mail order for Alligator Records.

Girl, Hannah Catherine, to Bill and Cathy Sondheim, Jan. 5 in Stamford, Conn. Father is president of PolyGram Video.

Girl, Lydia Catherine, to Tony and Nichol Kirsch, Jan. 6 in Waconia, Minn. Father is operations manager at Dart Distributing Inc. and son of Dart presi- dent Merrill Kirsch.

MARRIAGES
Mark S. Dunn to Tina Hall, Nov. 18 in Nashville. Dunn is publishing/copyright administrator with Copyright Management Inc.

Kitoi to Keiko Matsubara, Dec. 27 in Nagoya, Japan. Dunn is a Grammy-nominated musician, composer, and pro- ducer on Domo Records.

Paul Richards to Stacey Lambson, Dec. 35 in Salt Lake City, Utah. Dunn is a member of Disciples Records group the California Guitar Trio.

Antoine DeSantis to Holly Ochak, Dec. 33 in Negril, Jamaica. Dunn is national field sales manager for Rhino Records based at the WEA branch in New York.

Phil Steinberg to Susan Travis, Dec. 31 in St. Louis. Dunn is owner/manager of one-stop Disc Connection.

Freddie Martinez Jr. to Anna Marie Mondragon, Jan. 5 in Corpus Christi, Texas. Dunn is VP/head of A&R for independent Tejano label Freddie Records.

DEATHS
Richard Versalle, 83, of an apparent heart attack, Jan. 5 in New York. Versalle was a tenor with the Metropolitan Opera. He also was a tenor with the Metropolitan Opera in New York in 1975. He was performing the role of the law clerk Vitek at the premiere of Leon Janacek's "The Makropulos Case," singing from a ladder, when he collapsed and fell 10 feet to the stage. He is sur- vived by a wife and daughter.

Florence Semon, 70, of lung cancer, Jan. 7 in Cleveland. Semon was a veteran publicist and personal manager. During her 50 years in the business, she worked with many recording artists, including Alan Freed, Billie Holiday, Roger Miller, the Osmonds, Charlie Rich, Ray Stevens, and Andy Williams. She began her career as a publicist with the Cleveland Ballet and Symphony. She is survived by her daugh- ters, Leah Lessons and Cynthia Semon Rich (a publicist and head of Rich Records); her son-in-law, musician Allan Rich (son of Charlie Rich); her brother Herbert Roth; and six grandchildren.

Lee Baxter, 73, of a heart attack brought on by kidney failure, Jan. 15 in Newport Beach, Calif. Born in Mexia, Texas, on March 14, 1922, Baxter performed with Mel Torme's Mel-Tones and sang on Artie Shaw's band during the '40s. At Capitol Records in the '50s, he arranged and conducted hits by Nat "King" Cole, including "Mona Lisa," as well as Peruvian vocalist Yma Sumac's extragrad album "Voices of the Xtabay." With his own orchestra, he created a series of Capitol instrumentals; his biggest hits on Billboard's Hot 100 Singles chart were "Unchained Melody" (No. 1 for two weeks in 1965) and "The Poor People Of Paris" (No. 1 for six weeks in 1966). He also wrote "Quiet Village," a No. 4 hit for Martin Denny in 1965. During the '60s, he composed numerous motion-picture scores. The rediscovery of Baxter's albums "Tamboo!" and "The Sacred Idol"

led to his being known as "the godfather of exotica" among contemporary fans of space-age bachelor pad music of the '50s. In late 1965, Dionysus Records in L.A. released "The Last Episode," the sound- track of a Baxter TV appearance from the '60s; in December, handler- Joey Altruda saluted Baxter with a perfor- mance of his works by a 20-piece group at L.A.'s Century Club.

Johnnie Johnston, 80, at his home in Cape Coral, Fla., Jan. 6. Johnston was a big band singer who achieved popularity as a recording artist and film, TV, and Broadway personality. He made several recordings for Capitol Records in the '40s and is credited with being among the first artists signed to the label when it was formed in 1942. He starred in the 1963 musical version of best-selling book "A Tree Grows In Brooklyn." One of his six wives was Kathryn Grayson, a singer who starred in film musicals. Johnston survived by his wife, Beverly; four daugh- ters; a son; and six grandchildren.

PRICE-Maintenance SYSTEM UNDER ATTACK

(account for roughly 90% of the record industry's revenues. In the U.S., which has roughly twice Japan's population, between 4,000 and 6,000 titles are released each year, according to Recording Industry Assn. of America data cited by the RIAJ."

"In Japan, almost every kind of music from all over the world is available," said Matsuo in his speech. "Not only are albums available at the same price everywhere, but consumers are able to get out-of-stock products from retailers in a couple of days, thanks to our deliv- ery/distribution system."

The system, says the RIAJ and other industry groups, makes it possible for record companies to produce minority-interest products, such as Japanese tradi- tional music, which would be uneco- nomic to release in a liberalized market.

"RPM was introduced in 1963 to exempt such goods as cosmetics, drugs, newspapers, books, and recorded music from the Anti-Monopoly Law's provi- sions against price-fixing. The system allows record companies to dictate prices to wholesalers and retailers on the basis that record companies accept unlimited returns (hakain). These bulk prices are then discarded."

In 1985, the FTC decided it was time to review the system and set up a spe- cial subcommittee composed of leading academics specializing in law and eco- nomics to study the issue.

"More than 40 years have passed since this system was introduced, dur- ing which time the distribution structure of the retail market has changed greatly in Japan, new forms of retail businesses and sales methods have appeared, and consumer lifestyles and purchasing patterns have changed," the subcommittee's interim report states.

"Meanwhile, various regulations and business practices which place restric- tions on retail prices, including the use of designated goods by the FTC, have been abolished or liberalized, and actual retail prices have become more varied. Accompanying these changes, the consensus in society has become that the RPM is basically illegal, accord- ing to the Anti-Monopoly Law," the report continues.

The RIAJ says, "We believe that copyrighted material should not be regarded in the same way as regular products."

While the music industry and the FTC square off over the RPM issue, there are already signs that the system is beginning to crumble around the edges. One record store in Tokyo's Shibuya district was recently selling CDs by domestic artists as "used" and at discount prices, even though they were still in plastic wrap and had the paper "old" liner that is included with all new CDs. HMY Japan president Chris Walker says he has brought examples of stores breaking RPM to the attention of local record companies.

"They say they have no direct con- tract with the record stores in question, since the stores deal with wholesalers," Walker says. "They said they're looking into it to see what they can do about it, which I guess in the Japanese context means "Take a walk."

"But what I pointed out to them was that if that spreads, we can't be the last in," Walker adds. "So it's up to the record companies to clear it up."
Dublin—the growing presence of the multinational retail chains in Ireland has forced small, homegrown chains and independents to develop special niches, such as distribution and in-house labels. Meanwhile, retailers here have committed resources to the development of local artists.

The multinationals were actually a blessing in disguise for Dolphin Discs, a small, family-owned company that has seen its outlets decline from seven to three in recent years. "They took a major slice of chart business away from us," says GM Paul O'Leary. Consequently, the company has diversified by setting up two labels—Dara and Dolphin, which have met with some success. Dara, for instance, has issued two compilation albums, "A Woman's Heart" and "A Woman's Heart 2," that have sold more than 200,000 units.

Among the companies that distribute Dara's product is Record Services, launched by Brian Wynne in 1985 when he identified a gap in the market: a distribution company that caters to indie labels. He later added several majors as clients. Record Services and Sony are Ireland's two main distributors of international product with warehouses in Ireland.

Now, the labels account for 70% to 80% of Record Services' sales, with retail accounting for the remainder. "We can get to the retailers quicker and more efficiently than distribution from the U.K. I," says Wynne. "And we can be more flexible and convenient."

Ireland's biggest chain is 30-store Golden Discs, in business since the early 1980s. It has an influential Celtic world music label, Tara, which features Bill Whelan, Rita Connolly, Shaun Davey, and Liam O'Flynn on its roster.

Retail manager Eamon Keogh recalls that Golden Discs did not make many changes in direction when the march of the megastores into Ireland took place in the mid- to late 1980s. That transition began with HMV and continued with the arrival of Virgin in December 1986 and the opening of Tower in 1990.

However, for Golden Discs, after an initial downward blip in sales, it was business as usual within six months. "We were confident that what we had to offer was significantly different," says Keogh. "Our shops are smaller, and that allows us to get closer to our customers." The best indicator of Golden Discs' success is the fact that the company has added 16 stores since the first megastore arrived in 1986.

Irish music in its broadest sense is Golden Discs' top-selling music category, and the promotion of local talent is given top priority. The company also recognizes that technology promises to change the face of retailing in Ireland as elsewhere.

"I'm not sure that the Irish music industry has fully realized the implications of that," says Keogh. "The extension of the CD format to include films, games, and books presents great opportunities to expand our business." He also notes that online technology will allow Golden Discs to sell directly to consumers' homes worldwide, providing a valuable new platform for Irish music.

Despite the market moves of smaller retailers, however, the multinational chains cannot be accused of stodginess or a lack of attention to the special needs of Irish consumers.

Nine years ago, HMV became the first of the international chains to vie for a slice of the Irish Republic's retail music market, which has an annual value of 35 million Irish pounds ($57 million). HMV is a strong supporter of Irish talent. This summer, the chain presented "HMV Go Live," its fifth showcase for up-and-coming rock and traditional Irish bands, staged in conjunction with national Radio 2FM.

HMV has released three compilations on its own label: an Irish music sampler that has sold 10,000 copies in its five shops, an unplugged compilation, and a new live album featuring, among others, appreciative audience at the Tower Records shops on South Great George's Street in Dublin. "Very rarely do you make money out of in-store appearances," says Tower manager Kenny McKay. "What you do is generate some local interest."

City Sounds Specializes In R&B, Indie Support

Sarasota, Fla.—Charlie Londeno, recalling comfortably in the back office of his store, City Sounds, tries to sum up the appeal of his business: "If you're an R&B fan, and you found yourself here, you would think you had died and gone to heaven."

The 31-year-old Sarasota native boasts one of the most comprehensive collections of hip-hop, slow jams, blues, gospel, reggae, house, and mixed tapes on the west coast of Florida. Whatever his customers can't find in the store, Londeno guarantees he can locate and deliver in 24 hours. "I can find just about anything in a day," he says. "It's just a matter of using my sources in the States and overseas."

But it's difficult to imagine a listener having a hard time finding an album in the 900-square-foot store, which is packed with some of the most cutting-edge urban releases. "We range from New York house to Orlando [Fla.] funky house to all the brand-new slow jams," the merchant says. "To be sold in here it has to be new, progressive, and different—definitely nothing run of the mill."

The album mix also includes a comprehensive blend of dance music and cult favorites. "I like to keep stuff coming through the door that ranges all the way back to Teddy Pendergrass and up to the [dramatic tracks from] Electrik Soul," Londeno says.

He pauses and heads onto the sales floor to help a longtime customer price a few selections. "He's a regular," Londeno says on returning: "If I spend a few minutes with him, he'll always come back."

Personal efforts such as this, the merchant notes, are part of what makes City Sounds the cornerstone of the area's R&B-hip-hop scene. "I'm honest, about this music with everybody. I'll talk to my customer about what I think sounds good or not. There are so many good R&B records out there that I'm allowed to say when some things are really bad."

The store, which in its seven-year history has reached a gross annual volume of roughly $200,000, passed into Londono's hands after being operated by two other owners. For more than six years, the merchant worked the City Sounds sales floor; he finally took over the business last year:

"Doug Kaye, the original owner who hired me, founded his own label, New Town Records, about three months after I started working here," Londeno says. "After that, he walked out the door and never set foot in the building again.

The merchant says that for the next four years he pretty much took care of things around City Sounds until Kaye sold the store to another owner. Eventually the store was sold to Londono. "This is my gig now," he says.

Because the store carries some unusual offerings in R&B, such as imports from cult favorite Bobby Womack and such hardcore rap acts as Mr. Ice Cream Man, Londeno says City Sounds has been labeled by some as a rap music store. But he is quick to point out that the merchandising mix contains much more.

Who would you rather listen to?
The High Level Listening Stations

Who would you rather listen to? The High Level Listening Stations Simply The Best In The World

Leasing Options • Custom Fixture Designs
Many Different Models • Modular Components (Without Fixture) Available

Telephone: (818) 769-2700  Fax: (818) 769-7133
NEW YORK—Most of the media attention paid to audiobooks focuses on retail audio publishers, many of whom are connected with major book-publisher houses which publish hits and advertise heavily. But in many ways, the true pioneers of the audiobook industry are the rental-by-mail companies that have thrived for the past 10 years.

While retail publishers get more mainstream attention, rental companies are far from a loyal, devoted following, which has made them successful for two decades.

Audio rental companies operate differently from retail publishers. Connected with major publishing houses, retail audiobook publishers focus on current best sellers, which are usually unabridged and read by big-name celebrities and sell at bookstores for $15 to $25.

Rental companies, in contrast, produce only unabridged readings and rent them by mail to customers for $7 to $20 per month, depending on the length of the audiobook. Instead of seeking out celebrities (who charge high prices for their services), rental companies generally have their own "stable" of talented readers, usually business-as-usual stage actors.

And while rental companies have recently begun publishing unabridged versions of best sellers, a large part of their catalog is devoted to classic literature. The reason is twofold: Unabridged audiobooks aren't as expensive as hardcovers, and they have high levels of education and learning toward the classics, and, on a more practical note, rental companies are usually ready to launch with limited capital and therefore initially rely on titles in the public domain.

The four largest of the audio rental companies are Books On Tape, Recorded Books and Audio Book Contractors.

Books On Tape, a pioneer in the field, was founded in 1975 in Newport Beach, Calif., by David and Sigrid Hecht.

"David was commuting from New York to Los Angeles on a daily basis, spending two to three hours a day on the freeway, and he was going crazy," says Sigrid Hecht with a laugh. "He began to think, "Would it be great if someone were here to read to me? At least on tape?" He looked around, but there wasn't any such service in Los Angeles. The library of Congress has a free program of books read on tape, but patrons must be legally blind to participate. That was how the idea was conceived. We started the company in our living room—the American dream.'"

Starting with a modest 12 titles, Books On Tape now boasts a catalog of nearly 3,500 titles and a core group of 85,000 active members. The company ships between 1,000 and 2,000 audiobooks every day. Books On Tape also deals with libraries, which make up 25% to 35% of the company's business.

Books On Tape has a core group of readers, mainly stage actors and radio performers, and usually receives at least one audition tape per day, Hecht says. Among the most popular readers are Michael Prichard and Penelope Deluca, both of whom have fan clubs, and Grover Gardner.

Selecting the best reader for a particular title is an art form. After you read a manuscript, you think, "Hmm, X wants it, Y wants it, Z wants it. Of it's a book with a lot of foreign words, you need someone who has experience with the language and can pronounce it correctly. Then, we try to match British authors with British readers, African-American authors with African-American readers, female authors with female readers. And we try as often as possible to have all the books of one author read by one reader, " says Michael Lynch, VP of production. Books On Tape advertises in The New Yorker, The Wall Street Journal, and Smithsonian magazine and on the ocean beaches. "Most of our readers come to us by word-of-mouth, which is wonderful," Hecht says.

Recorded Books was founded in 1978 in Washington, D.C., by Sandy Spencer and Henry Trentman. The company moved to New York in 1983 to take advantage of the city's many professional actors.

"We draw on the pool of 30,000 professional actors in New York, and we have a core of about 30 readers we use regularly," says Spencer. "But we are constantly auditioning through casting directors and actors' agents in the city. Lending to an audiobook is a very intimate process, so the reader is vitally important. Our listeners have tremendous loyalty to the readers—they'll ask for their favorite readers the same way they ask for authors." (Among devoted audiobook fans, Recorded Books readers Frank Mikulski and Barbara Rosenblat are spoken of with the same affection and reverence that the music industry reserves for Frank Sinatra and the Beatles.)

Recorded Books is unusual in the audiobook industry in that it has its own recording studio in New York. Most companies go out to established studios to record. The warehouse and rental service is based in Prince Frederick, Md. The company has a customer base of 100,000, Spencer says.

In addition to favorite readers, rental companies have the advantage of allowing listeners to enjoy unabridged audiobooks at an affordable price, says Spencer. "If you buy a book at $25 from your local bookstore and you're only getting about 70-80 pages of what may be a 320-page novel, he points out. For approximately the same price, a rental company can rent the complete, 12-hour, unabridged version and keep it for one month.


"Generally, we've found that it's the upper-income, upper-scale media that work best for us, and that confirms what we've suspected all along—that people who listen are also readers," Spencer says. "They're not lazy; they're not looking for a Reader's Digest version or a sanitized version. Radio listeners are in the same group as well. The listeners who are so devoted to reading (that they're spending hours a week in the car commuting) they'd rather listen to a book than to Howard Stern." The third major rental company is Audio Book Contractors, launched by founding partners Michael Lynch and Stephen W. Whelan, in Los Angeles. Lynch has been the CEO, and Whelan was studio manager. Appointed to VP, creative, is Steve Martino, who was creative director of the company.

Send all information for the Merchants & Marketing Executive Turntable to Terrri Horak, Billboard, 1315 Broadway, New York, N.Y. 10015.
‘Every Child’ Matters, According To Tish Hinojosa’s Bilingual Album

by Moira McCormick

That’s what the new “Cada Niño/Every Child” (Rounder Records) singer/songwriter Tish Hinojosa joins the ranks of established adult artists who’ve recorded an album for children. In the case of Austin, Texas-based Hinojosa, a mother of two, making a kids’ branded companion grew out of more than a desire to “have a bilingual children’s album in my library of music.” As she explains it, “I’ve always been drawn to kids anyway. I’ve played lots of bilingual shows at elementary schools; it seemed natural.”

“Cada Niño” consists primarily of songs Hinojosa has written over the years that tended to appeal to kids, along with “two or three I wrote to complete loose ends.” Having been a consumer of kids’ product in the process of raising her own, Hinojosa noticed a lack of quality English/Spanish records for children. “My project fulfilled my own agenda,” she says, “which was to include music that touched on my childhood, music that contained a positive message for kids. And, of course, music that promoted bilingualism and learning about other cultures. ‘I feel very satisfied,’ Hinojosa says of the result, “that I covered the bases.”

The songs on “Cada Niño” possess a timeless quality—a classic, traditional air that makes it seem they’ve been handed down for generations. They’re Hinojosa’s compositions, though—credit her artistry for the songs’ folklore aura.

They include such tracks as the lively dance number “Hasta Los Muertos Salen A Bailar/Even The Dead Are Rising To Dance,” a high-spirited tune about festivities for the Mexican Day of the Dead; the touching ballad “Siempre Abuelita/Always Grandma”; and the反复, “En el Tronco.” “Las Fruterias/The Woman Farmer,” about female soldiers in the Mexican revolution. (Hinojosa notes that she did borrow melodies from a pair of traditional songs for “Las Fruterias” and closes the album with the venerable lullaby “Señora Santa Ana.”)

“Cada Niño” is rich with the contributions of children, many of them elementary schoolkids from Austin whose artwork graces the album cover and illustrates each song on the lyric sheet. Some of the kids sang and played instruments as well, including a trio from the southern Mexican state of Chiapas who collaborated on marimba.

A 10-year-old harpist performs on “Quien/Who,” and Hinojosa’s kids contributed as well. Nina (then 7) plays Suzuki violin on her namesake song “Nina Violina,” and Adam (then 11) blows trumpet on Carl Martin’s cornet “The Barnyard Dance/El Baile Vegetal.”

Hinojosa’s liner notes are thorough and informative (and bilingual, naturalmente), with brief song introductions accompanying the lyrics. “Parents have been asking my recommendations to teach their kids Spanish for some time,” she notes.

Hinojosa wants to make one thing clear; however. She hasn’t become a children’s artist, even though she’ll likely be doing a handful of children’s concerts and is looking into the possibility of video as well as classroom exposure for “Cada Niño.” Hinojosa has also been working with Hispanic children’s advocacy groups like the National Assn. of Bilingual Educators and the National Latino Children’s Agenda (whose current campaign is named after her album). Hinojosa is still very much an adult artist, with a new Warn er Bros. album due in spring. “Still,” she says with a laugh, “I’ve already earmarked ideas for my next kids’ project.”

GRAMMY NODS: Congratulations to this year’s children’s Grammy nominees. In the category of best musical album, they are Barbara Bailey Hutchinson for “Sleepytime Lullabies” (Ala Records); Los Lobos with Lalo Guerrero for “Papa’s Dream” (Music For Little People/Warner Bros.); John McCutcheon for “John McCutcheon’s Four Season’s: Summernights” (Rounder) “Pocahontas Sing-Along” (Disney Records) and the Chieftains, Kathie Lee Gifford, and other artists for “Take My Hand: Songs From The 100-Acre Wood” (Disney Records).

In the category of best spoken-word album, the nominees are Morgan Freeman for “Follow The Drinking Gourd” (Rounder), David Holt & Hill Mooney for “Why The Dog Chases The Cat: Great Animal Stories” (High Windy Audio), Wimonu Ryder for “The Diary Of A Young Girl (Anne Frank)” (BDD Audio), Patrick Stewart for “Prokofiev: Peter And The Wolf” (Erato), and Denzel Washington for “John Henry” (Rounder).

Child’s Play is especially pleased at the inclusion of longtime kids’ artists McCutcheon and Holt—not of whom have much chance of winning amid high-wattage star power yet are eminently deserving performers worthy of such recognition. Two children’s artists out of 10 nominations aren’t much, but they’re a start.

Dave Makes Friends. Gazelle Records folk artist Dave Van Ronk celebrated the release of his new album, “To All My Friends In Far Flung Places,” at the Hear Music store in Westport, Conn. In the top row, from left, are Peter Pedman, assistant store manager; Kris Fell, store promotion director; Van Ronk; Jonathan Asculai, store manager; and Burt Goldstein, president, Big Daddy Music Distrib ution. In the bottom row are store supervisors Brandon Borman, left, and Michael Oliver.

Moon Power!

As in Sailor Moon! You know, the animated cartoon about Serena, a teenage super-hero who’s just an average high school girl trying to pass algebra, until the dark forces of the Neugevretry any evil stuff—then she’s Sailor Moon! Oh, that Moon power. Originating from Japan (and the most popular series ever), Sailor Moon has sold over $1.95 billion at retail—more than Power Rangers and Teenage Mutant Ninja Turtles combined (you go, girl)! Sailor Moon is airing in over 85% of the U.S., Monday through Friday, and the ratings climb weekly.

Kid Rhinos. Sailor Moon soundtrack features music from the show, promoted via music video incorporate right into the TV episodes (how’s that for promo power)? And our Sailor Moon Storytime Adventures™ feature a popular episode on cassette, complete with dazzling sound effects and music!

Get both Sailor Moon titles to power up your first-quarter sales!
Chap. 11 The Pits For Peaches; AEC Recycles Distribution Arm

ANOTHER CHAPTER: The 15-unit Peaches Entertainment has filed for Chapter 11 reorganization under U.S. Bankruptcy Law. At press time, Bill-
board was unable to obtain all court documents, but a letter sent out by
the law firm representing Peaches says that the filing "commenced in the
Southern District of Florida on Jan.
16."

A company press release states that
the principal reason for the filing was to "obtain relief from its obligations
under leases to certain stores which were operating unprofitably." The
chain is closed three stores since Christmas, and, according to sources, plans to close two more.

THE CH-TOWN SHUFFLE: The Northeast is losing a major account, but
the Midwest is gaining one. The corporate
buying office of Lechmere, the appliance chain based in Woburn, Mass.,
will be consolidated with the buying office at the headquarters of
its parent, Montgomery Ward, in Chicago, according to Dennis
Agresti, GM of music at Lechmere. Currently, Lech-
merche handles music and video buying for its 28 stores as well as for Mont-
gomery Ward's 11-unit Electric Appliance. Lechmere also oversees
music and video in seven Montgomery Ward stores; other stores in that
category are serviced by Trans World Entertainment under a leased
arrangement.

The consolidation of the offices is expected to take place by March 15.

MAKING TRACKS: Peter Luck-
hurst, president of 13-unit, Stamford,
Connecticut-based HMV USA, will move to
Canada to take over the 95-unit HMV operation there. Luckhurst has
been in the US since HMV broke into the market in 1990. Initially holding
the position of human resources VP, he was promoted to president of the

Luckhurst's new assignment rep-
resents his second go-around with the Canadian operation. Before coming
to the US., he spent three years with that operation in various senior VP
positions. Luckhurst replaces Paul
Austen, who left HMV to head up IMG
Canada. No word yet on Luckhurst's
replacement.

UPDATE: Spec's Music, which
announced last week that Nations-
Bank is demanding repayment of the
chain's loan, says that the bank has
gotten to a 45-day window before it
begins the process of selling in the
loan. In exchange for that forbear-
since legal action, Spec's has made an undisclosed principal repay-
ment. NationsBank has demanded that the outstanding loan balance of
$3 million be repaid because the chain is in technical default of the
loan agreement. Spec's management
says that the company has cash and is up to date with the loan's payment
requirements as well as with trade obligations. In the meantime, the
chain is in discussion with other financial institutions and lenders to
replace the loan facility.

PHOENIX RISING: Alliance Entertain-
ment Corp. has officially dismantled
AEC Music Distribution, the independent distribution arm it set up
under the direction of D.D.S., Ed Hutchison. As expected, most of the
staff was assigned to other Alliance entities, including Independent
National Distributors Inc. and Passport
Distribution; only three people were let go.

Out of the ashes of AEC Music Dis-
tribution grows AEC Label Develop-
ment, a full-service marketing divi-
sion that will handle marketing for nearly 50 labels, including many of
the labels previously distributed by AEC Music Distribution.

According to Hutchison, who will
head up the new operation, most labels that sign with AEC Label Develop-
ment will provide "aided value," Hutchison
says. "I am going in between the label and INDI for a small group of labels,
and I will be acting as a maximizer of sales. We will make sure there is a
certain implicit level of prioritization for titles."

AEC Label Development will get a certain percentage of the distribution
fee, while INDI will get the bulk, Hutchison says. "My primary func-
tion is not to sell marketing services, but to create hits," he says. "We will
be a sales-driven marketing and pro-
nomional entity."

Joining Hutchinson in that effort are Lou Miranda, VP of sales and mar-
keting; Curtius Hawkins, director of
sales; Larry Davis, director of urban marketing; Lenore Hutchison, director
of alternative marketing; and Paul Del
Campo, director of marketing.

AEC Label Development will also have five employees functioning as
telemarketers, doing retail tracking and making awareness calls.

The company's current label roster includes Ardeo, Pope, Plump, 305
Music, Big Pop, Bittersweet, Dojo, Lotus, Necessary, Noise, Pure,
Point, R&B, Shake, Silent, Slab, Slip Disc, Smile, Tackle Box, Wolf-
gang, Wonderdrug, ZeroHour, DM,
Neurotica, Cross Three, Strictly
Idiots, D, B, S., Fourplay, West A
Music Corp., Castle USA,
CMC, Discipline, Ignana, Magnetic
Aiz, One Way, Transcend, Turk,
Anansi, KDI, Moja, Morning Crew
Profiles, Ragging Bull, and Smooth
Sailing ESS.

A press release says that this roster should generate $45 million in billing.

Hutchison adds that another func-
tion of AEC Label Development is to attract those labels out there that are
important opportunities for indepen-
dent distributors."
Congratulations

KITARO

On His
Grammy Award Nomination
For Best New Age Album

KITARO
An Enchanted Evening

The Enchanted Success Story Continues...

Distributed By NAVARRE CORPORATION
1-800-728-4000

DOM 71005
enhanced 3D

NAIRID
SPACE IS THE PLACE: One of the most fascinating rock we've encountered lately is Julian Cope's book "Krautrock sampler," a "cosmic field guide" published by the eccentric rock vocalist's U.K. imprint, Head Heritage.

In his brief, highly entertaining, colorfully illustrated tome, the lovably loony Liverpudlian—a highly unusual artist in his own right—writes infectiously about a particularly extreme strain of German electronic music of the late '60s and early '70s. The bands Cope (literally) raves about—Can, Faust, Kraftwerk, Amon Düül, and Tangerine Dream, among others—were developed by a renegade breed of musicians intoxicated by Karlheinz Stockhausen, the Velvet Underground, and LSD-25. Their extravagant, freaky/freakish, sprawling works influenced myriad subsequent genres, from punk to hip-hop to ambient.

Cope's enthusiasm for the sound—he calls it "Kosmische Musik" or "Krautrock," you may still call it "space rock"—is contagious, but sadly, few of the records he writes about are in print in America (and may not be available legally in Europe).

Happily, Caroline Records subsidiary Gyroscope is making a move to rectify the situation. Beginning in February, the imprint will begin a three-month, 13-album reissue program devoted to the works of the German duo Cluster. The titles have been acquired from Hamburg's Sky Records.

The first four sets arrive Feb. 13: "Cluster & Eno" and "After The Heat," two late-'70s collaborations between Brian Eno and Cluster's Hans-Joachim Roedelius and Dieter Moebius, and "Begegnungen" and "Begegnungen II," on which those three musicians were joined by the late producer/engineer Conny Plank, who helped most of the notable Teutonic space opera of the day.

These releases will be followed in March and April by various Cluster releases and solo and collaborative projects by Roedelius and Moebius from the '70s and '80s.

But don't get confused and start thinking that classically crafted space music is a thing of the past. We recently received several releases from Sonic Images, an independent Los Angeles label operated by synthesist Christopher Franke, who played with Tangerine Dream for 17 years during the apex of the German group's popularity. Franke, who now resides in L.A., is represented on the label by two recent albums: a compilation of soundtrack music for the sci-fi TV series "Babylon 5" and "Klemania," which includes a couple of 20-minute-plus instrumentals that fit comfortably on the shelf next to such vintage T Dream opuses as "Alpha Centauri."

Pretty trippy, eh? If only someone would reissue those Neu! albums...
Have you heard?
An event of monumental proportions is coming to Washington, DC.

NARM Convention '96!

DATES
Friday, March 22 through
Monday, March 25

LOCATION
Sheraton Washington Hotel

KEYNOTE SPEAKER
Howard Stringer
former President, CBS/Broadcast Group

FEATURED SPEAKERS
Faith Popcorn
lifestyle trend forecaster
Peter Glen
retail merchandising expert & customer service advocate

TRADE SHOW
A home entertainment marketplace featuring exhibits from over 100 leading product/service suppliers.

MORE EDUCATIONAL SEMINARS THAN EVER
- How To Buy...And Why To Buy Selling Multimedia Products
- Customer Service 2001
- How Do You Sell Latin Music?
- A Look At Tomorrow’s Technology
- Doing Business On The Internet
- The Five Paths To Business Growth
- Achieving Sustainable Profit Power
- High Performance Management
- A Look At The Active Music Consumer
- How To Win The Ad War
- Streetfighter Marketing
- Creating A Work Environment For Self-Starters
- Find More Time For Yourself Every Day
- Stop Burnout From Ruining Your Life

SPECIAL EVENTS & ENTERTAINMENT
Scholarship Foundation Dinner
superstar performance by k. d. lang
Warner Bros. Records

“Guitar Pull 2”
presented by the
Country Music Association

Gospel Brunch
entertainment presented by the
Gospel Music Association
in cooperation with U. S. Optical Disc

Independents Nightclub

“Store Managers Bash”
hosted by Tower Records

Awards Luncheon
entertainment presented by Walt Disney Records

Gala Concert For Congress
entertainment presented by
BMG, CEMA, PGD
Sony, Uni & WEA

Call NARM At
800-365-6276
For A Registration Packet

National Association of Recording Merchandisers
9 Eves Drive, Suite 120, Marlton, NJ 08053
has just issued "Bone Again," a new album by singer-songwriter Biff Rose, well-remembered for his whimsical Tetragrammaton releases of the late '60s. CGR Records in Seattle has signed Moonshake, the powerful U.K. alternative band most recently heard on Too Pure Records. Jester Records in Canada has reissued from Memphis to Chicago; publisher Jake Wisely is now also the new Midwest membership rep for ASCAP. Music Central, a New York-based music supervision, production, and publishing company, has formed Docutrax, a label devoted solely to music from documentary features. Nancy Abbott, Young, formerly with Warner Bros., RCA, and PBS, will serve as director of A&R. Caroline will distribute the imprint.

FLAG WAVING: Guitarist Rick Holmstrom says that even a staffer at the label for which he records, New Orleans' Black Top Records, was dubious about the possibilities of an all-instrumental blues album.

"She was kinda skeptical about it at first," Holmstrom recalls. "She said, 'Aw, I don't know. The only people I think could do instrumental records are Freddi King and Albert Collins. I think everyone's been scared—Oh, nobody'll like it.'" And just to listen to all guitar? But if you mix it up well enough, hopefully it'll hit people.

And mix it up Holmstrom does on his new Black Top set, "Lookout!" a package of potent instrumentalists that shows why Holmstrom, a veteran of harp player William Clarke's band and current member of the Mighty Flyers, is one of the more highly regarded L.A. axemen. "L.A. Holmes" plays comfortably in a pleasing plethora of styles here, from T-Bone Walker to King.

Economy of expression is key to making a satisfying instrumental statement, says Holmstrom: "I learned that from playing live—you play a one-chord instrumental in one or two songs and you leave everybody goin', 'Man, I wish he'd play some more.' And the next time, you hit 'em over the head with five or six choruses, and they're blown out of the room.

Six of the album's 16 cuts were previously heard on Holmstrom's albums with harp ace Johnny Dyer; the rest were cut specifically for this solo date.

One of the sidemen here may surprise instrumentophiles: The piano player on several al tracks is none other than Andy Kauiulin, head of marketing at punk rock stronghold Epitaph Records. (Holmstrom says he will appear on a "hardier" Kauiulin solo album for L.A.'s Bongload Records, the former home of Beck.)

For his own part, Holmstrom doesn't expect to be making many solo appearances in support of his album; the Mighty Flyers, the L.A. blues band fronted by harpman Rod Piazza, is all-hard-touring as they come.

"That's my main gig," Holmstrom says. "I'll be doing maybe some local stuff every once in a while. Come February or March, it's going to get really crazy for the Flyers. I'm going to be selling the records off the bandstand and playing the instruments over the course of the night."
“The best guide I know of to establishing a career in the music industry.”—Lionel Richie

**THIS BUSINESS OF MUSIC**

*Revised and Enlarged Seventh Edition*

By M. William Krasilovsky and Sidney Shemel

As the most complete and authoritative guide to the music industry, *This Business of Music* has been an indispensable reference source since 1964, providing detailed information on virtually every economic, legal, and financial aspect of the complex music business. This new 7th edition has been expanded to include up-to-date information on such emerging areas as new international copyright treaties, music sampling, the roles of the numerous players involved in fashioning motion picture soundtracks, updated trademark-application procedures, and demo deals. With an exhaustive appendix of standard industry forms and legal extracts, this perennial bestseller continues in its role as the Bible of the business side of music.

"Packed with priceless data."

—Performance, The International Talent Weekly

“For the singer with a new style, the boy genius with a violin, or the newly discovered composer, *This Business of Music* is a bill of rights.”

—The New York Times

736 pages. 6 x 9-1/4”. $29.95, cloth. 0-8230-7755-1

---

Continue your education in the music industry with this acclaimed companion volume —

**MORE ABOUT THIS BUSINESS OF MUSIC**

*Revised and Enlarged 5th Edition*

By M. William Krasilovsky and Sidney Shemel

Now in its fifth edition, *More About This Business of Music* is a practical guide to several areas of the music business not covered in *This Business of Music*, including serious music, jazz, religious music, production and sale of printed music, background music and transcriptions, and live performance. This latest edition also features three new chapters on obscenity and violence, educational music for children, and the buying and selling of record companies, as well as a wealth of valuable forms and appendixes.

288 pages. 6 x 9". $18.95, cloth. 0-8230-7642-3

Available wherever book are sold, or call 1-800-278-8478
Reference Number DRER 1895
Super Bowl Promotions Go For Online Yardage

BY DOUGLAS REECE

LOS ANGELES—With Super Bowl XXX approaching, the rush of companies eager to insert their brand into events from cars to corn chips with the big game is in full swing. The interactive industry has joined the promotional blitz, as game makers and online companies hawk NFL games and Super Bowl-related services to frenzied football fans.

EA Sports and Sega Sports are teaming with participating Best Buy stores for several of its Super Bowl-related promotional events, including the second Madden Bowl Celebrity Tournament.

EA's Madden Bowl '96 features NFL players, TV personalities, and mascot characters against one another in 10 games. Finals will take place at the NFL Experience conference in Phoenix Feb. 7-10.

Through December, EA and co-sponsors music video channel the Box, Game Players magazine, and Best Buy outlets advertised the tournament and provided entry forms for sweepstakes with a grand-prize trip to the Super Bowl, cash, and VIP passes at the tournament.

Dave Neubecker, EA Sports' promotions manager, says the event is designed to attract high-profile celebrities who will endorse the product throughout the year.

"If we can get some [media] coverage and reach the consumer, that's great," says Neubecker. "But for us, this is more of a long-term thing. If we can connect with players so they're playing our games and wearing our hats when they do interviews, then that's (acceptable).

In another recent promotion, EA hosted an X-Box competition that drew more than 5,000 participants playing "Madden Bowl '96" against one another to win a trip to the Super Bowl.

Sega has made an even larger investment in promotion. In hosting the 1996 Sega Sports NFL Players Party at the Phoenix Civic Plaza Thursday, Jan. 28, at the event, Sega games will be displayed on 17 video game banks that each contain four to eight Sega systems.

Party highlights will include giveaways of Sega's NFL, arcade, and Nintendo merchandise, as well as food by Geoff Allen, Zion and Darryl Johnston.

John Gillin, director of marketing at Sega Sports, claims sponsorship of events that are well attended by athletes lends credibility to the company's sports games.

Gillin says, "We try to put the game players in the batter's box or the quarterback's helmet, so by associating ourselves with these events, we're trying to reinforce Sega Sports as the most authentic game maker in the market."

To give national exposure to the promotion, Sega Sports worked with the Cartoon Network to advertise the party via spots promoting a call-in contest in which the winner receives free tickets to the Super Bowl and a Sega-sponsored party. Participating Best Buy stores are offering entry forms for the contest to its video game consumers.

Sega will also make available on satellite Super Bowl predictions, which will be based on computer-run play of its "Prime Time NFL Football Starring Dean Sanders" game. The title, which incorporates actual NFL player statistics into game play, has a 90%-90% accuracy rate, according to Sega.

Philips Media Software is aiming to tackle consumers with its own Super Bowl contest. The company is sponsoring a "Win A Trip To The Super Bowl" trivia game for its "NFL Instant Replay" computer game. Phillips is hoping to promote interest in the football game by sticking product packaging with contest details.

Sanctuary Woods is taking a more no-risk approach to promoting its math-based educational computer game, "NFL Math." For its NFL Math Bowl, the company is建国 elementary schools from five regions against one another in a contest to win computers and NFL gear.

The promotion, which runs Jan. 8-26 (Friday), rewards students and classes that most successfully complete its "Road To The Super Bowl" game. Sanctuary Woods taffles scores submitted to its headquarters on a weekly basis and will award prices Jan. 29.

GRIDRON ONLINE

On the Internet's World Wide Web, sports fans will find at least two sites dedicated to the Super Bowl to keep them entertained between bites of such chip.

TRACER Design's Arizona Super Bowl Road Trip (http://www.sand box.net/) sends online players on a virtual journey from New York to Phoenix in a '57 Chevy convertible "Cyber Car" and allots them $3,000 in electronic cash for gas and expenses.

The goal is to avoid obstacles, gather prizes, and decipher clues while visiting Web sites ranging from the Football Hall of Fame to the Harley Davidson Factory.

The first player to arrive in Tempe, Ariz., with $1,600 left over takes home the cash and whatever prizes he or she has accumulated on the journey. Up-to-date statistical information on the NFL's playoff teams is integrated into the online promotion.

According to company president Chad Little, the site is getting 100,00-150,000 hits a day. Little, who calls the games "the most content-intensive and fun game on the Web," says plans are being developed for a similar NCAA Final Four game.

"Those who still haven't won tickets to the big game may want to check out Yahoo! (http://www.yahoo.com), where they can attempt to win a pair of Super Bowl tickets by answering football trivia questions."

To find the correct answers, Yahoo! directs users to Microsoft's official NFL site at http://www.saperhoob.com. Along with co-sponsor NBC Sports, the site features up-to-the-minute data on games and teams. Users can also enter chat rooms with NFL players and NBC Sports commentator, purchase NFL merchandise, and post messages.

Soundgarden Vids Takes CD Plus Out Of Unknown Clips From Multimedia Discs The Wave Of The Future

BY BRETT ATWOOD

LOS ANGELES—It was bound to happen. Soundgarden's "Superunknown" has become the first music video taken from a music-themed multimedia disc to get airplay on MTV. The clip, which promotes the A&M CD Plus title "Alive In The Superunknown," was played without much fanfare on an episode of MTV's 920 Minutes" in mid-December.

The clip, which contains a combination of computer graphics and performance footage, is an edit of three video portions of the CD Plus title.

"We always thought that would be a music video from this project, but no one knew how exactly we would end up doing it," says Sergio Silva, executive producer and director at Millennium, which created the CD Plus in conjunction with A&M Records.

Silva, who is a former music video department staffer at A&M, says that the unique clip was an economic way for A&M to re-expose existing video and graphics into a completely new clip for the modern rock band.

"It lowers the production cost, for one thing," says Silva. "Many of the visuals for the interactive disc can be created on a desktop and can be adapted to the music video without additional cost. FloRide is supposed to be cheap, and doing it on the desktop computer mirror ideas that a...

Mike Regan, A&M's senior director of product development and new technology, says the clip provides another promotional avenue for the band and for CD Plus.

"Superunknown" is not the first music video taken from a multimedia disc. For example, American Laser Games' Her Interactive division recently serviced a clip based on the Straw- bery Zoots' "Drive Your Car," to promote its "McKenzie & Company" game. However, that clip and a handful of others have not received serious attention from video music programmers.

The sales clout of Soundgarden and the quality of the video helped secure the clip for the band, says Silva.

Regan says that A&M is considering creating another clip from a future CD Plus title.

"It will be a case-by-case basis," says Regan. "This was a great first experiment, and we are happy that MTV accepted it and is willing to play it." Silva says that he expects more clips to come from multimedia discs in the future.

"When DVD becomes the norm, we imagine we will see a lot of different alliances forming between artists and multimedia companies to create even more complex music videos on DVD," says Silva. "This is only the beginning."
Franchises Fight Uphill Shelf Race
Even Big Lines Have To Monitor Trends

by Eileen Fitzpatrick

LOS ANGELES—Despite Disney's dominance in branded video product, franchise classifiers bear the house names of Playmobil, Barney, Jane and the Dragon, and Hasbro’s Mighty Morphin Power Rangers have been able to stake out shelf space year after year. Their success has made it that much harder for newcomers to gain a foothold.

“I wouldn’t want to be launching ‘Barney’ today,” says the Lyons Group VP of marketing Debbie Reis. “And I doubt it would be as successful.”

One of the factors that contributed to making Barney the world’s most famous purple dinosaur was the company’s focus on the preschool market. “The Mighty Morphin Power Rangers” receives fine-tuning.

In 1988, when Barney first hit retail, sell-through was mainly a kids game. However, not many major studios, outside of Disney, were targeting preschoolers.

In the past three years, though, 3- to 5-year-olds have become a genre all their own. “We saw that the market needed preschool product, so the timing was good for us,” says Reis. “Now these tough conditions, and retailers are forced to choose between us and them.”

Reis points to competition from new preschool lines, such as MCA/Universal Home Video’s “Tiny Tim The Toon,” backed by a multimillion-dollar launch campaign. “With our product, however, they tend to get better profit margins,” she says, “because it’s not as heavily discounted. But we could have never launched ‘Barney’ the same way as ‘Tiny Tim The Toon.’”

DSS Looms At PPV, Cable’s Door;
VSDA Board Debates SIVA Bailout

THE CURE: Is a digital satellite system the 12-step program you need to end your cassette addiction? Yes, according to Phillip Swann, editorial director of Satellite Direct and VP of the National Nielsen Media Research Co., they are the first study of the viewing habits of DSS owners. Swann wasn’t among the respondents (533 DSS-equipped households were called at random), but he considers his experience with dish delivery indicative of how other consumers might act.

Swann’s presentation of the Nielsen data at a Jan. 16 press luncheon in New York contained no mention of home video, so we asked what was in satellite. Satelliteline, he said, wanted to focus on cable and pay-view comparisons. However, Swann noted, “I got my dish 18 months ago, and I’ve not been to a video store since. And until then I was a frequent renter.”

Assessing DSS’ impact on rental and sell-through is difficult, says Nielsen VP Paul Lindstrom. Nevertheless, PPV buy rates among DSS subscribers are such that, Swann said, “it leads some people to think, ‘Bye-bye Blockbuster.’” In the November survey, 67.6% of respondents said they had purchased a PPV movie at $2.99, about the price of a rental in the past three months. Only 9.9% of cable households had bought a movie—non-interest video retailers exploit to maintain cassette exclusivity. With DSS, the advantage disappears.

Worse still, Nielsen found that 60.7% of respondents were buying PPV at least once every two weeks and 32.1% at least once a week. There is currently an installed base of 1.5 million satellite dishes, which is no danger to retail. But given the early adopters’ almost total satisfaction with every aspect of DSS, the sales potential is awesome. Dish owners “like everything,” said Swann, who found the data “amazing” and “incredible.” Those could be the words to describe the impact on the cassette trade if Hollywood were to speed PPV release.

ABC Video Teams With Hasbro For Toy Stories

by Catherine Applefeld Olson

WASHINGTON, D.C.—Special-interest vendor ABC Video is creating a toy story collection of more than 50 titles of direct-to-retail children’s titles based on Hasbro Inc.’s popular Tonka Truck and PlaySkool Cool Tools product lines.

Through its new partnership with the toy manufacturer, Stamford, Conn.-based ABC Video has acquired the North American marketing and distribution rights for Tonka Truck and Cool Tools and will work with Hasbro to develop sell-through titles. The first two videos in each series will hit retail shelves during the second half of 1995, with the door open to develop others in the future.

“We are looking at this as the start of a broad relationship, focusing first on these two properties,” says Jon Peisig, ABC Video’s pendant rights president.

In a departure from the animated fare that constitutes the majority of ABC’s kid-vid catalog, each half-hour release will pick up on the continuing popularity of live-action programs that demonstrate to the preschool audience how things work. Sales of these “reality” titles have been particularly strong in the past year.

Each ABC Video cassette will feature actual trucks and tools. Cool Tools, for example, are miniaturized die-cast versions of hammers, pliers, and the like, designed for little hands. The tools will be featured in adventures plotted to hold toddlers’ attention. Voice-overs and original music round out the productions.

“We are talking about blazing some trails here,” Peisig says, adding that the strong brand identification associated with Hasbro, Tonka, and Cool Tools makes it easier to take the step. “In the case of Tonka, generations of kids have grown up with it,” he continues. “We are going in with a built-in audience.”

For Hasbro, which has always been active in toy/video cross-promotions, the new lines represent an opportunity to extend Tonka and Cool Tools to a new market, according to John Gildes, VP of corporate licensing and promotions. “We are looking to build through incremental exposure in categories we would normally not be in; i.e., the home video market.”

Seven years ago, Hasbro co-produced a short-lived line of videos based on PlaySkool with Western Publishing. After the project was dropped, Hasbro received proposals from special-interest...
Dovetailing into video: Books-on-tape king Dove Audio will try its hand at movies and video through the spinoff label Dove International, which is headed by Tom Skouras, who once ran the now-defunct Skouras Pictures. 

Dove plans in the release 10-15 features and direct-to-video rental titles per year through acquisitions and co-financing deals, Skouras says. The first three titles will be released this spring. Dove will probably launch a children's line for the sell-through market later this year.

Speaking of great marriages, Paramount has tied the knot with Dunstan to cross-promote its Weight Watchers series. Inside each cassette box, consumers will find a certificate good for a pair of Dunstan socks. In addition, buyers will receive a coupon for $5 off the purchase of Dunstan footwear. They can also get a free copy of the "Weight Watchers Complete Cookbook & Program Basics," a $29.95 value, with the purchase of all three tapes in the series.

Easter parade: TCBY yogurt shops are hooking up with LIVE Entertainment's Family Home Entertainment label to promote seven Easter titles. At each of TCBY's 1,000 locations, kids can get a coloring sheet with coupons for $2 off any FHE Easter video. The promotion will run for six weeks starting Feb. 20, the date the titles arrive in stores. Kids who color the sheets, which feature characters from the videos, and return them to a TCBY shop will receive a free waffle cone.

Titles in the collection include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "The Tale of Peter Rabbit," and "Tales of Beatrix Potter." Retail price is $12.98 each. Cumulative sales of the collection have been approximately 2.3 million units annually for the last four years, according to LIVE.

Le Blockbuster: Blockbuster Video has acquired nine Video Esprit stores in Montreal, increasing its presence in the city to 21 outlets. Seven Video Esprit stores are located in Montreal proper and are in surrounding suburbs. Each store will be converted to Blockbuster's store format and manned by current Video Esprit employees. Consumers may continue to rent using Video Esprit cards until the conversions are complete.
OH, MY GOD IT'S...

EARTHWORM JIM

WORMING HIS WAY ONTO VIDEOCASSETTE!

He's the stylishly slim star of the galaxy's most radical video game hit. He's the invulnerable invertebrate whose animated TV show has the competition eating dirt. Now the hippest hero ever to slip into a cyber-powered super-suit is about to romp onto video in the interplanetary, evil, eradicating, ray-gun-blazin' new series: EARTHWORM JIM!

TV's #1 WORM!
The animated series premiered as the NUMBER ONE SHOW ON KIDS on the WB Kids Network!

JIM'S "GAME" PLAN FOR VIDEO SUCCESS!
Over 2 million video game units sold on all formats!

WORM-POWERED CROSS PROMOTIONS!

Playmates

FREE

Limited Edition Individually Numbered Action Figure by mail! Includes Wacky Sidekick and Accessories!

Exclusive "Hints and Tips" will be packed into each videocassette!

Earthworm Jim premiums to be given away at restaurants nationwide!

FREE Earthworm Jim Trading Card Inside Each Videocassette!

STREET DATE: 4/9/96
Billboard Top Video Rentals

**Top Video Rentals**

**For Week Ending January 27, 1996**

**COMPiled FROM A NATIONAL SAMPLE of Retail STORE video RENTal REPORTS.**

<table>
<thead>
<tr>
<th>TITLE (Rank)</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DUE HARD WITH A VENGEANCE (R)</td>
<td>Foxtel 8058</td>
<td></td>
<td>Bruce Willis, Samuel L. Jackson</td>
</tr>
<tr>
<td>2</td>
<td>CLUELESS (PG-13)</td>
<td>Paramount Home Video 33215</td>
<td></td>
<td>Alicia Silverstone</td>
</tr>
<tr>
<td>3</td>
<td>CRIMSON TIDE (R)</td>
<td>Buena Vista Video 5703</td>
<td></td>
<td>Denzel Washington, Gene Hackman</td>
</tr>
<tr>
<td>4</td>
<td>APOLLO 13 (PG)</td>
<td>MCA/Universal Home Video 81039</td>
<td></td>
<td>Kevin Bacon</td>
</tr>
<tr>
<td>5</td>
<td>MORTAL KOMBAT: THE MOVIE (PG-13)</td>
<td>New Line Home Video</td>
<td></td>
<td>Christopher Lambert, Darryl Hannah</td>
</tr>
<tr>
<td>6</td>
<td>FIRST NIGHT (PG-13)</td>
<td>Columbia TriStar Home Video 11713</td>
<td></td>
<td>Sean Connery, Richard Seer</td>
</tr>
<tr>
<td>7</td>
<td>JUDGE DREDD (PG-13)</td>
<td>Buena Vista Video 52614</td>
<td></td>
<td>Sylvester Stallone</td>
</tr>
<tr>
<td>8</td>
<td>CONGO (PG-13)</td>
<td>Paramount Home Video 33038</td>
<td></td>
<td>Dylan Walsh, Loren Lester</td>
</tr>
<tr>
<td>9</td>
<td>SPECIES (R)</td>
<td>MGM-UA Home Video 90508</td>
<td></td>
<td>Michael Madsen, Marisa Tomei</td>
</tr>
<tr>
<td>10</td>
<td>SHOWGIRLS (NC-17)</td>
<td>MGM-UA Home Video 905525</td>
<td></td>
<td>Elizabeth Berkley, Kathy Najimy</td>
</tr>
<tr>
<td>11</td>
<td>PARIS (PG-13)</td>
<td>Columbia TriStar Home Video 11993</td>
<td></td>
<td>Billy Crystal, Debra Winger</td>
</tr>
<tr>
<td>12</td>
<td>WHILE YOU WERE SLEEPING (PG)</td>
<td>Buena Vista Video 5396</td>
<td></td>
<td>Sandra Bullock, Bill Pullman</td>
</tr>
<tr>
<td>13</td>
<td>DOLORES CLABRONE (R)</td>
<td>Columbia TriStar Home Video 74753</td>
<td></td>
<td>Kathy Bates, Jennifer Jason Leigh, Tom Noonan</td>
</tr>
<tr>
<td>14</td>
<td>JOYNT NYC (R)</td>
<td>Columbia TriStar Home Video 74737</td>
<td></td>
<td>Delphine Luypaerts</td>
</tr>
<tr>
<td>15</td>
<td>BAD BOYS (PG-13)</td>
<td>Columbia TriStar Home Video 10713</td>
<td></td>
<td>Will Smith, Martin Lawrence</td>
</tr>
<tr>
<td>16</td>
<td>THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (R)</td>
<td>Maxima Home Entertainment</td>
<td></td>
<td>Terry Gilliam, Bob Hoskins</td>
</tr>
<tr>
<td>17</td>
<td>FRENCH KISS (PG-13)</td>
<td>FoxVideo 8823</td>
<td></td>
<td>Meg Ryan, Kevin Kline</td>
</tr>
<tr>
<td>18</td>
<td>PUPI FANTASIA (R)</td>
<td>Maxima Home Entertainment</td>
<td></td>
<td>John Travolta, Michael Landon</td>
</tr>
<tr>
<td>19</td>
<td>WALT DISNEY TREASURY (R)</td>
<td>Buena Vista Video 3633</td>
<td></td>
<td>Tim Allen</td>
</tr>
<tr>
<td>20</td>
<td>THE SANTA CLAUSE (PG)</td>
<td>Buena Vista Video 5695</td>
<td></td>
<td>Tim Allen, Tom Hanks, Charlotte Rae</td>
</tr>
<tr>
<td>21</td>
<td>FRIDAY (R)</td>
<td>New Line Home Video</td>
<td></td>
<td>Ice Cube, Tamer Hassan</td>
</tr>
<tr>
<td>22</td>
<td>BATMAN FOREVER (PG)</td>
<td>Warner Home Video 15100</td>
<td></td>
<td>Val Kilmer, Jim Carrey, Chris O’Donnell</td>
</tr>
<tr>
<td>23</td>
<td>OUTBREAK (R)</td>
<td>Warner Home Video 38332</td>
<td></td>
<td>Dustin Hoffman, Kevin Spacey, William Hurt, Morgan Freeman</td>
</tr>
<tr>
<td>24</td>
<td>EXOTICA (R)</td>
<td>Maxima Home Entertainment</td>
<td></td>
<td>Bruce Greenwood, Martin Sheen, Marco Leoni</td>
</tr>
<tr>
<td>25</td>
<td>NEW (R)</td>
<td>Columbia TriStar Home Video 18450</td>
<td></td>
<td>Julianne Moore</td>
</tr>
<tr>
<td>26</td>
<td>BODILY HARM (R)</td>
<td>Women’s Entertainment 50535</td>
<td></td>
<td>Linda Fiorentino</td>
</tr>
<tr>
<td>27</td>
<td>TOMMY BOY (PG-13)</td>
<td>Paramount Home Video 33331</td>
<td></td>
<td>Chris Farley, David Spade</td>
</tr>
<tr>
<td>28</td>
<td>CANADIAN BACON (PG)</td>
<td>PolyGram Video 80665331</td>
<td></td>
<td>John Candy</td>
</tr>
<tr>
<td>29</td>
<td>ROY BOY (PG-13)</td>
<td>MGM-UA Home Video 9058218</td>
<td></td>
<td>Lynn Rosson, Jessica Lange</td>
</tr>
<tr>
<td>30</td>
<td>THE GREAT ELEPHANT ESCAPE (PG)</td>
<td>Hallmark Home Entertainment</td>
<td></td>
<td>Stephanie Zimbalist, Janet Jones, John O’Hurley</td>
</tr>
<tr>
<td>31</td>
<td>BELLE DE JOUR (R)</td>
<td>MCA/Universal Home Video 5902</td>
<td></td>
<td>Catherine Deneuve</td>
</tr>
<tr>
<td>32</td>
<td>THE LAND BEFORE TIME III (P)</td>
<td>MCA/Universal Home Video</td>
<td></td>
<td>Annielle, Michael Anderson</td>
</tr>
<tr>
<td>33</td>
<td>CASPER (PG-13)</td>
<td>MCA/Universal Home Video</td>
<td></td>
<td>Christina Ricci, Bill Pullman</td>
</tr>
<tr>
<td>34</td>
<td>BURNT BY THE SUN (R)</td>
<td>Columbia TriStar Home Video 14553</td>
<td></td>
<td>Nicole Motloch, Chinghiz Antipov, Dariya Kachkurova</td>
</tr>
<tr>
<td>35</td>
<td>THE NET (PG-13)</td>
<td>Columbia TriStar Home Video 11613</td>
<td></td>
<td>Sandra Bullock</td>
</tr>
<tr>
<td>36</td>
<td>MIGHTY MORPHIN POWER RANGERS, THE MOVIE (PG)</td>
<td>Saban Entertainment</td>
<td></td>
<td>Karan Ashley, Johnny Yong Bosch</td>
</tr>
<tr>
<td>37</td>
<td>MADNESS OF KING GEORGE (R)</td>
<td>Hallmark Home Entertainment</td>
<td></td>
<td>Nigel Hawthorne, Julian Wadham</td>
</tr>
<tr>
<td>38</td>
<td>THE GLASS SHIELD (PG-13)</td>
<td>MCA/Universal Home Video</td>
<td></td>
<td>Michael Buckingham, Bruce Boxleitner, Mary Mobley</td>
</tr>
<tr>
<td>39</td>
<td>SEPARATE LIVES (R)</td>
<td>Vinton Video 5695</td>
<td></td>
<td>John Luessenhop, Linda Hamilton</td>
</tr>
<tr>
<td>40</td>
<td>FREE WILLY 2: THE ADVENTURE HOME</td>
<td>Warner Home Video 18070</td>
<td></td>
<td>James Remar, River Phoenix</td>
</tr>
</tbody>
</table>

---

Billboard Top Music Videos

**Top Music Videos**

**For Week Ending January 27, 1996**

<table>
<thead>
<tr>
<th>TITLE (Rank)</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PULSE</td>
<td>Columbia Music Video/Sony Music Video 50313</td>
<td></td>
<td>Puff Daddy</td>
</tr>
<tr>
<td>2</td>
<td>VIDEO GREATEST HITS HISTORY</td>
<td>Epic Music Video Sony Video 50132</td>
<td></td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>3</td>
<td>OUR FIRST VIDEO</td>
<td>PolyGram Video 50304</td>
<td></td>
<td>Mary-Kate &amp; Ashley Olsen</td>
</tr>
<tr>
<td>4</td>
<td>LIVE FROM AUSTIN, TEXAS</td>
<td>Epic Music Video Sony Video 50130</td>
<td></td>
<td>Stevie Ray Vaughan &amp; Double Trouble</td>
</tr>
<tr>
<td>5</td>
<td>THE WOMAN IN ME</td>
<td>PolyGram Video 80038333</td>
<td></td>
<td>Shania Twain</td>
</tr>
<tr>
<td>6</td>
<td>DESIGN OF A DECADE 1986-1996</td>
<td>A&amp;M VideoPolyGram Video 3277</td>
<td></td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>7</td>
<td>CADDIE</td>
<td>Private Music BMG Video 8163</td>
<td></td>
<td>Yanni</td>
</tr>
<tr>
<td>8</td>
<td>CRAZY VIDEO COOL</td>
<td>Home Video BMG Video 253731-3</td>
<td></td>
<td>TLC</td>
</tr>
<tr>
<td>9</td>
<td>EL CONCIERTO</td>
<td>PolyGram Video 80812053</td>
<td></td>
<td>Luis Miguel</td>
</tr>
<tr>
<td>10</td>
<td>GREATEST VIDEO HITS COLLECTION</td>
<td>Columbia Music Video Sony Video 50312</td>
<td></td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>11</td>
<td>THE COMPLETE BEATLES</td>
<td>MGM-UA Home Video Warner Home Video 700166</td>
<td></td>
<td>The Beatles</td>
</tr>
<tr>
<td>12</td>
<td>SUMMER CAMP WITH TRUCKS</td>
<td>MCA Music Video Home Video 38099-4</td>
<td></td>
<td>Hootie &amp; the Blowfish</td>
</tr>
<tr>
<td>13</td>
<td>LIVE INTRUPTION</td>
<td>AmericanOlive Records 3-86424</td>
<td></td>
<td>Slayer</td>
</tr>
<tr>
<td>14</td>
<td>VIDEO VAULT</td>
<td>PolyGram Video 40074813</td>
<td></td>
<td>Def Leppard</td>
</tr>
<tr>
<td>15</td>
<td>HELL FREEZES OVER</td>
<td>Warner Home Video Warner Co. 39948</td>
<td></td>
<td>Eagles</td>
</tr>
<tr>
<td>16</td>
<td>VODOOD LOUNGE</td>
<td>PolyGram Video 8003638333</td>
<td></td>
<td>Rolling Stones</td>
</tr>
<tr>
<td>17</td>
<td>CHRISTMAS WITH LUCIANO PAVAROTTI</td>
<td>Warner Video Video 500804</td>
<td></td>
<td>Luciano Pavarotti</td>
</tr>
<tr>
<td>18</td>
<td>PLAYBACK</td>
<td>MCA Music Video Home Video 1.3367</td>
<td></td>
<td>Tom Petty &amp; the Heartbreakers</td>
</tr>
<tr>
<td>19</td>
<td>CHAMPIONS OF THE WORLD</td>
<td>Hollywood Records Video 90033</td>
<td></td>
<td>Queen</td>
</tr>
<tr>
<td>20</td>
<td>1986-1995</td>
<td>Columbia Music Video Sony Video 50312</td>
<td></td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>21</td>
<td>NAM THE MUSIC VIDEOS</td>
<td>CBS Video/Showtime Video</td>
<td></td>
<td>Various Artists</td>
</tr>
<tr>
<td>22</td>
<td>GRATEFUL TO SAW</td>
<td>CBS Video/Showtime Video</td>
<td></td>
<td>Various Artists</td>
</tr>
<tr>
<td>23</td>
<td>THE BOB MARLEY STORY</td>
<td>Island Video PolyGram Video 4040237333</td>
<td></td>
<td>Bob Marley &amp; the Wailers</td>
</tr>
<tr>
<td>24</td>
<td>LIVE FROM LONDON</td>
<td>PolyGram Video 8003617193</td>
<td></td>
<td>Bon Jovi</td>
</tr>
<tr>
<td>25</td>
<td>NINA WEIJSBAUM</td>
<td>Columbia Music Video Sony Video 50317</td>
<td></td>
<td>Alice in Chains</td>
</tr>
<tr>
<td>26</td>
<td>REBA LIVE</td>
<td>MCA Music Video Home Video</td>
<td></td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>27</td>
<td>GREATEST HITS FROM THE BEGINNING</td>
<td>Warner Reprise Video 3-38432</td>
<td></td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>28</td>
<td>ROAD TESTED</td>
<td>Capital Video Video 77365</td>
<td></td>
<td>Bonnie Raitt</td>
</tr>
<tr>
<td>29</td>
<td>LIVETONIGHT! SELL OUT!</td>
<td>Columbia Home Video</td>
<td></td>
<td>Various Artists</td>
</tr>
<tr>
<td>30</td>
<td>BARBRA THE CONCERT</td>
<td>Columbia Music Video 50121</td>
<td></td>
<td>Barbra Streisand</td>
</tr>
<tr>
<td>31</td>
<td>THE 3 TENORS IN CONCERT 1994</td>
<td>Warner Video Entertainment 503069</td>
<td></td>
<td>Various Artists</td>
</tr>
<tr>
<td>32</td>
<td>YOU MIGHT BE A REDNECK IF...</td>
<td>Warner Reprise Video 3-83161</td>
<td></td>
<td>Jeff Foxworthy</td>
</tr>
<tr>
<td>33</td>
<td>BOYZ II MEN THEN &amp; NOW</td>
<td>MCA Music Video Home Video</td>
<td></td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>34</td>
<td>WARRIORS OF THE WIND</td>
<td>Women’s Entertainment 508265533</td>
<td></td>
<td>Reba McEntire</td>
</tr>
<tr>
<td>35</td>
<td>MURDER WAS THE CASE</td>
<td>Women’s Entertainment 50425-3</td>
<td></td>
<td>Snoop Dogg, Dogg</td>
</tr>
<tr>
<td>36</td>
<td>SLEEPY HOLLOW TRAP</td>
<td>Columbia Music Video Sony Video 50216</td>
<td></td>
<td>Mary Chapin Carpenter</td>
</tr>
<tr>
<td>37</td>
<td>AN HOUR WITH TIM</td>
<td>Columbia Music Video</td>
<td></td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>38</td>
<td>NO QUARTER (UNLEDOED</td>
<td>Women’s Entertainment Video 50000-3</td>
<td></td>
<td>Jimmy Page &amp; Robert Plant</td>
</tr>
<tr>
<td>39</td>
<td>EVERLASTING GLORIA</td>
<td>Columbia Music Video Sony Video 50226</td>
<td></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td>40</td>
<td>THE FIRST U.S. VISIT</td>
<td>Apple Corps Ltd. MH Home Video 6218</td>
<td></td>
<td>The Beatles</td>
</tr>
<tr>
<td>41</td>
<td>THE GATE TO THE MIND’S EYE - BMG Video 50121</td>
<td></td>
<td>Thomas Dolby</td>
<td></td>
</tr>
</tbody>
</table>

---

*ITA gold cert. for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles.  ITA platinum cert. for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
FRANCHISES FIGHT UPHILL SHELF RACE
(Continued from page 97)

strategy, she adds.

Spotting trends early also helped Jane Fonda become the queen of exercise video in the '80s. La Fondy president Julie La Fondy says that while the videos developed as an outgrowth of Jane Fonda's exercise studios, their longevity can be attributed to staying in touch with their audience and keeping up with the latest trends.

"We listened to what consumers wanted to do at home, and when they wanted shorter, targeted programs, and exercises with equipment, we adapted to their needs," says La Fondy, who has been with the series from the beginning in 1982.

La Fondy notes that the company uses fitness professionals to develop new programs and distinguish between exercise trends and exercise fads.

"We knew the slide workout wasn't popular, and we don't go into a market until it's mature," she says. "We do a step aerobics trend perfectly because when we put out our tape, it was already in the mainstream." The best-selling tape in the Fonda step series has sold more than 500,000 units, La Fondy adds.

Without the benefit of an Academy Award-winning actress driving sales, Buns of Steel creator Greg Smithly spotted and rode the bodyparts exercise trend in the late '80s. But the multi-title line is having difficulty finding retail space after eight years.

"One of the problems is the proliferation of movies, and we've got to find more shelf space outside of the video department," says WarnerVision VP of marketing Melissa Berman. Warn- erVision (soon to be spun off from Time Warner and renamed A'Vision) acquired the Buns franchise from the Maier Group, which distributed the tapes from 1987 to 1993.

WarnerVision releases about the same number of Buns titles each year, cross-promoting them with Buns of Steel books, equipment, and fitness programs. A second book, co-written by Buns trainer Leisa Hart, is due in May with a cross-promotion from Bally's Health Club.

Consumers who purchase the book, titled "All Of Steel Workbook," will receive a free two-week trial or $50 off a full Bally's membership. A new clothes-line icon-stores this month, and a Buns calendar is slated for 1997, Berman says. "The idea is to get the consumer into other parts of the store."

While Barney, Buns, and Fonda have taken years to build their franchises from scratch, NFL Videos and PlayBoy Video have brought the concept to other parts of the store.

Playboy has expanded its line with such concepts as the celebrity mentor, a couples line, and erotic thrillers for the rental market. But because of the nature of its product, Playboy has been hindered by limited distribution.

"Our only problem has been our inability to erack the mass market," says Leichtz. "Because that's where consumers have predetermined to buy videos." However, Playboy is slowly breaking into Blockbuster Video, near testing releases in some locations.

On the other hand, when PolyGram Video picked up the NFL line in 1992 numerous premium deals had flooded the market with product. "With NFL product, you can never flood the market, because it devalues the line," says PolyGram president Bill Sondheim. "All of the titles are so integrated that overselling can damage the whole brand."

Besides managing excess inventory, PolyGram freshened the line with new product, including "NFL Rocks," "NFL Country," "NFL Kids," and "The Greatest Ever"—a celebrity-centered appeal to an older demographic. Since PolyGram took over distribution from now-defunct Media Home Entertain ment, Sondheim says that sales have grown 15%-18% annually. The company has just renewed its distribution agreement with NFL.

Sondheim is particularly excited that major retailers, such as Musicland and Kmart, have established dedicated NFL displays. Meanwhile, PolyGram has also expanded distribution in supermarkets.

(BLOCKBUSTER
(Continued from preceding page)

Favorite actress, action/adventure: Jamie Lee Curtis, "True Lies"; Nicole Kidman, "Bram Stoker's Dracula"; Sharon Stone, "The Specialist."

Favorite actress, drama: Demi Moore, "Discreet"; Susan Sarandon, "The Client"; Uma Thurman, "Pulp Fiction."

Favorite actress, comedy: Sandra Bullock, "While You Were Sleeping"; Lauren Holly, "Dumb And Dumber"; Emma Thompson, "Jonathan."

TOY STORIES
(Continued from page 97)
est video vendors but elected to hold back until now.

"History has proved this to be a tougher business than we originally thought," Gildea says. "But we think AIC has brought to the party the strength they have from the production side of things and the distribution side of things.

"This deal made sense. AIC got what we wanted to do. We like to build strong partnerships with people, and if this is successful, one could certainly draw the conclusion that there will be more of the same.

Gildea believes that live-action video is the best way to enhance its product lines: "The genre right now has moved away from the animated cartoon."
THE DEAD ON DISC: Luminiovich's "The Grateful Dead: Dead Ahead" features the group, led by the late Jerry Garcia, during a weeklong stint at New York's Radio City Music Hall in 1981. This leasing from a multi-chapter collector's item for devotees of the legendary band.

Meanwhile, "Laurie Anderson: Home of the Brave" (wide, 90 minutes, $89.95) is a quite different concert experience, presenting a 1986 multimedia performance by the avant-garde musician. Anderson also contributed a musical score to "Swimming to Cambodia" (wide, 85 minutes, $39.95), which features a monolog by Spalding Gray and was directed by Jonathan Demme.

Two other new titles from Luminiovich are "Phariee: The Beautiful" (112 minutes, $89.95), a visual music program that offers a grand tour of the U.S., and "Rantta 5/1: Desperately Seeking Shampoo" (CAV, $39.95), an amusing animated comedy by female manga (adult comic-book) artist Rumiko Takahashi that ranges through sex, romance, and the martial arts.

IMAGE's titles set for February and March release include "Dangerous Minds" with Michelle Pfeiffer (wide, $39.95); "The Big Green" with Steve Guttenberg (wide, $29.99); "Unstoppable" with Isaac Mizrahi, Cindy Crawford, and Naomi Campbell (wide, $39.95); Otto Preminger's "Forever Amber" with Cornel Wilde (1948, $39.95); and "Commando" with Arnold Schwarzenegger (1985, wide, $39.98); "Jeffrey" with Patrick Stewart ($39.95); and Bryan Singer's "The Usual Suspects" with Gabriel Byrne and Stephen Baldwin (wide, $39.95).

New from Image: John Huston's outstanding "Fritz's Honor" (wide, CAV/CAP, extra, $39.99) with Jack Nicholson and Angelica Huston, the engaging comedy "The Englishman Who Got Away" and "A Mountain" with Hugh Grant (wide, $39.95), the action thriller "Navy SEALs" with Charlie Sheen (wide, $39.95), and "The Glass Shield" (wide, $39.95), a tale of police corruption with Lori Petty.

PIioneer launches Larry Clark's uncompromising teenage tale "Kids" ($34.98) and "Bootheers" with Dennis Hopper and Gene Hackman (wide, $39.98) on Jan. 23. Also from Pioneer are "Luridity" with Denzel Washington (wide, AC-3, $39.98) on Feb. 13, "Kidnapped" with David Caruso (wide, AC-3, $39.98) on Feb. 20. Just out is "An American Werewolf in London" (wide, remastered, $39.98).

VOYAGER recently bowed Carol Reed's thriller "Old Man Out" with James Mason (1947, $49.95), a gripping tale of intrigue about a wounded Irish revolutionary who is fleeing from the police and menaced by traitors eager to sell him out. Voyager also gives the Criterion Collection treatment to Luis Buñuel's "Belle De Jour" with Catherine Deneuve (1967, $49.95), a surreal masterpiece about a French housewife who moonlights in a brothel.

Also full of dark humor is "The Atomic Cafe" (1982, $49.95), a chilling documentary on the cultural fallout from the atomic bomb, ingeniously compiled from newsreel and government archival footage, Ron Itzkow's "Fires On The Plain" (1985, $49.95) is a disturbing and lyrical anti-war tale, and Jean-Luc Godard's "Alphaville" (1965, $49.95) is a seminal, prescient movie, blending sci-fi, pulp fiction, and surrealistic poetry in a potent cyberpunk futuristic cocktail.


Image's "Yessongs" ($39.99) captures a 1972 London performance by the band Yes. WarnerVision's "Greatest Hits of the 70's" (both $29.99) brings together two video programs on the Grammy Awards in one laser title.

VEGAS STRIPPERS: MGM/UA's "Showgirls" (wide, AC-3, side three CAV, $40.99), scripted by Joe Eszterhas and directed by Paul Verhoeven, doesn't succeed as a good story or an erotic experience, but at least sounds great on laserdisc.
**REAL ESTATE TO THE STARS**
For Real Estate information call Susan Mazo
In NY (212) 536-5173

Real Estate To The Stars
$74.00 per inch
ALL MAJOR CREDIT CARDS ACCEPTED

**CD-AUDIO/CD-ROM**
CASSSETTE DUPLICATION • VINYL RECORDS

High-volume Replication for Labels & Multi-media Producers -
Also, Complete, Retail-Ready Packages with Graphics Design & Packaging.
EUROPADISK LTD.

Call for our catalog: 800-455-8555
75 Varick Street, New York, NY 10013 (212) 206-4401 FAX (212) 966-0456

Manufacturing for Independents, Since 1977

D J PROMO

100 - 12" VINYL LP'S* $699.00

METAL PANTS • LACQUER MASTER

TWO COLOR LABELS

WHITE JACKETS W/HOLE

VIDEO PAINTER SLEEVE

TEST PRESSINGS • SHRINK WRAP

* ADDITIONAL COPIES $1.10 EACH AT TIME OF ORDER.

RAINBOW RECORDS AND Cassettes
1138 Berkeley Street, Santa Monica, CA 90404 • (310) 823-3416 • FAX (310) 828-1656

30TH ANNIVERSARY FREE CATALOG

E-MAIL: RainbowCassettes@aol.com

FROM THE USA-AM FREIGHT


Dennis Klugman, Dir. PARK LANE AIR EXPRESS POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Phone: 718-856-6066

Your music on CD-Cassette-Vinyl

Quantities 1 to a million

Live prices, fast. Priority service

Everything included, no hidden charges

Mastering, Sound Engineering

Big Dream Studios
728-945-6160

**COMPACT DISCS • 85¢ EACH**

(Built from your C.D., ready master and label positive) minimum 1000

Complete CD and Cassette Packages Available
1-800-874-4174
CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphica

NATIONAL TAPE DISC
1110-48th Avenue North • Nashville, TN 37209

DIGITAL FORCE

212-333-5953
E-Mail: digitalforce@wanadoo.com

TOTAL CD, CASSETTE & CASSETTE PRODUCTION

MASTERING GRAPHIC DESIGN

REPLICATION PRINTING

PERSONALIZED EXPERT PACKAGING

SERVICE

The Power of Excellence SM

3303 WEST 58th ST. NY, 10019

**CD MANUFACTURING**

CD Duplication • Graphic Design • Digital Imaging • Manufacturing

One Stop Digital Home
CD Duplication, Mastering & Duplication • Digital Audio Production • CEDAR Sonic Restoration

DDAI

Using Today's Technology To Bring Your Project To Tomorrow's Standards

3308 Industrial Blvd. Bethesda, PA 15102
Call 1-800-444-DDAI

1-800-527-9225

**DIGITAL BIN DUPLICATION**

Cassettes
1000 • $899

CHROME • HY PRO

COMPACT DISCS
1000 • $1890

FREE REFERENCE CD

PACKAGES INCLUDE: DIGITAL MASTER & TEST • PROFESSIONALLY Duplicated Cassettes or CD's • FULLY Mastered
• PRINTED INSERTS FROM CUSTOMER & PHILM

GUARANTEED QUALITY

FAX (818) 569-2718 • (800) 423-2936

COMPLETE!
RETAIL READY!

Digital Bin Cassette Duplication
CD Replication
Video Duplication
Digital Editing
Graphic Art Services

COMPETITIVE PRICING

FREE CATALOG
FREE DIGITAL BIN DEMO CALL 1-800-665-7271

THE ONLY NUMBER YOU NEED FOR MANUFACTURING
(212) 260-0237

CD AND CASSETTE OFFERS

1000 CD - 1000 Cassette - 1 Color On Masters & Outer Sleeve - Full Service $1750

1000 Cassette - Full Service $925

1000 Cassette - Full Service & Duplication $1925

Drop Ship Orders Welcome

A J T MUSIC SERVICES INC.

611 Broadway Suite 615 NEW YORK, NY 10012
(212) 260-0237 FAX (212) 260-0631

ONE STOP DIGITAL HOME

For Compact Discs • CD-ROM
REAL TIME & HIGH SPEED AUDIO CASSETTES
COMPLETE PACKAGES • COMPETITIVE PRICING
GRAPHIC DESIGN STUDIO • PERSONALIZED
EXPERT SERVICE • FAST TURNAROUND

CALL (800) 815-3444
(212) 730-2111

130 WEST 45th STREET • NEW YORK, NY 10036

(Continued on next page)
Reviews

ALBUMS

POPEditied by PAUL Verna

TOP

Tori Amos
Boy For Poe
PRODUCER: Tori Amos
Atlantic 82662

Eccentric singer/songwriter Tori Amos follows her platinum albums, “Little Earthquakes” and “Under The Pink,” with a collection of characteristically lush, harmonically rich compositions that showcase her ample keyboard-playing talents and impassioned vocal delivery. The most compelling tunes here are those in which she allows the band to augment the piano/vocal formula and take her music to a new level. Highlights include the sweeping, groove-heavy "Professional Widow,” the electrifying "Caught A Life Sneezing,” the swinging "In The Springtime Of His Voodoo,” and "Little Amsterdam.” All these songs present airy potential to a wide range of outlets, from modern rock to pop 40 to triple-A. An album that promises to expand Amos’ considerable fan base.

COUNTRY

TOP

John Anderson
John Anderson
BNA 66610

This is traditional, uncompromising, John Anderson country. Hard to believe that he’s now considered an elder statesman of country. Sure-fire stuff from the guy whom young hat acts are still emulating

BOBBY DARIN

As Long As I’m Singing: The Bobby Darin Collection
REISSUE

PRODUCER: Jeff Block, LA Vernet & James Austin
River 72926

Darin’s legend Bobby Darin is deservingly saluted by Rhino in this splendid four-disc retrospective that spans the artist’s unfortunately short but groundbreaking career from his biggest hits—"Splish Splash;” "Dream Lover;” "Mack The Knife” —to lesser-known aspects of his artistry, such as his forays into Broadway show music, surrealism, and protest songs. Extensively annotated and illustrated, this box is the definitive aural history of a pop icon whose talents and musical ambitions were seemingly limitless.

BUCK OWENS & HIS BUCKAROOS

Roll Out The Red Carpet, The Instrumental Hits, Open Up Your Heart, Buck Owens (take), You’re For Me

REISSUE

PRODUCER: Rich Nelson
Reel2Reel 6050, 6049, 6051, 6042, 6043

Buck Owens’ recordings for Capitol in the ‘50s remain a great document in country music’s modern development. Some of them are available in this reunion series of five albums, which have original covers, new liner notes by Rich Kielstein, original LP liner notes, and most importantly, sessionsographies (by Patrick Milligan). Sure hope the live "Carnegie Hall Concert" from 1966 is in the pipeline. Contact: Sundazed, PO Box 85, Crescenta, N.Y., 12051.

DUKE ELLINGTON

Cornell University Concert
PRODUCER: Melba Liston
Mastersounds 65114

Merce Ellington preserves his father’s rich musical legacy and does jazz fans a favor with this latest installment from Mastersounds’ Travels series, a live 1948 date at Cornell University. Among songs on a stellar set interspersed with interesting on-stage commentary from the Duke are the colorful arrangement of "Lady Of The Lavender Mist," the soulful, gospel-blues rooted "My Friend;" the hard-swinging theme "Suddenly It Jumped;" and "Una Oñate," and the soulful "Create Love Call," featuring the wondrous soprano of Kay Duke. Among the more ambitious works are "The Tattooed Bride," a rare version of the dreamy "Reminiscing In Tempo," and a playfully overweight two-part piece, "The Symphonian," Ellington’s reflection on the crane for "symphonic" jazz.

MINISTRY

Fifth Pig
PRODUCER: Hosea Lane & Heroes Plan
Warner Bros. 45358

The godfathers of the Chicago industrial sound push their craft to brutal new barriers on latest album—a relentless, disturbing, and potentially successful collection of angst-ridden tracks. From the ear-ripping opening of "Re-Boob" to the cacophonous "Dead Guy" to the pounding beat of the title track, "Fifth Pig" is a nonstop sonic assault. Even a cover of "Lay Lady Lay" is so deeply buried in the din of distorted guitars, drums, and samples that it’s barely recognizable as the Bob Dylan classic. While the album’s uncompromising sound may preclude widespread airplay, the success of "Nine Inch Nails" has primed mainstream audiences for industrial rock. At the very least, hard-rock and alternative stations will find plenty to work with here.

FRED EAGLESMITH

drive-in movie
PRODUCER: Scott Nelson, Fred Eaglesmith
Vertical 4218

First release from this new Nashville label spotlights a Canadian writer/singer who composed all the songs here. He evokes the world of the vanished small town and its trains, drive-ins, gas stations, and gentler way of life.

SPOTLIGHT

VITAL RERISSUES

WALKING BLIND

The Rocket, Seattle

The new album from one of the most compelling songwriters and performers in a generation

In Stores January 23

JAZZ

★ SHAWN "THUNDER" WALLACE

... And The Music Lives On ...

Schoolkids 1516

Admirably polished album from Michi- gan’s 21-year-old and promising keyboardist Shawn “Thunder” Wallace should help establish him as one of the most-talented young composers around. The highlights of what is actually his fourth album include the innocent, yearning melody of the title track, the lyrical, warm waltz of “My Father,” the careening, woozy blues of “Some Kind Of Blue,” the smooth, splendid hooks of “Dream Come True,” the lilting, poigniant theme of “Hard Times,” and the sweet baldyhead of “An Amazon Waterfall.” Two musical giants are cov- ered, with a flute-driven version of Coltrane’s “Giant Steps” and an enter- tainingly altered take of Chopin’s Nocturne No. 5.

★ ETHAN IVERSON

School Work

PRODUCER: Trista Berg
Mot 675 377

Wisconsin native Ethan Iverson is a 20-year-old pianist whose unorthodox approach to the keyboard recalls the acoustic days of Paul Bley. On some tracks, Iverson leads a quartet that features tenor great Dewey Redman, the subject of Iverson’s charming, Ornette-like kick-off track, “Dewey Eyed, Dewey Played.” Without Redman, the trio cuts are progressivene and catchy enough, especially the pounding, free-form theme "Red Wing" and the antise-pated “Sometimes A Half-Life Is Just Not Enough.” Cover material includes a gentle ver- sion of Ellington’s "I Got It Bad," a sublimey swinging take on Charlie Parker’s “Cherry," and Ornette Cole- man’s “School Work” (which sounds a lot like "Theme From A Symphony" from Coleman’s "Dancing In Your Head!").

JONAS HELLOMB

Abstract Logic

PRODUCER: James Helbling
Day Eight Music 35

Though not as consistently satisfying as the past few albums spotlighting his acoustic bass guitar skills, this impro- visatory power trio effort, from low-end virtuoso Jonas Hellborg has its thrilling moments.

(Continued on next page)
 Yeah rock-solid

Reviews & Previews

CONTINUED FROM PREVIOUS PAGE

moments. In fact, when the group—
this includes guitarists Shane Lane and drummer Kooper Baker (yes, Ginger’s son)—rocks out together, the collective fire is consuming. Turn to the title track, “Rice With Angels,” and especially “Throwing Elephant And Weeping Koala.” These are inessential...insight and intensity. Distributed by Twinbrook Music.

LATIN

MARIA SORTE Mu Mu Por Estar Contigo PRODUCER: Homer Sandoz PolyGram Latin 528550 While album’s pop-graded ranchera

covers of Mexican ballads classically
break new ground, singer’s smoky, unaffected delivery freshens ancient lyrics. Easily listenable “Entremanos” and “Palo Amor” hold across-the-board appeal at radio.

GUSTAVO SANTALOALBA PRODUCER: Rene Badel Arista/BMG 26266 White-hot rock producer/歌writer from Argentina steps out on his own with a well-wrought elutud of confessions, such as anthemic “Todo Vale” and “Te Puedo Encontrar,” both of which are choicely abode for rock-friendly pop stations.

WORLD MUSIC

PATTERSON STREET Cornerboys PRODUCER: Patterson Street Green Linnet 1160 Fifteen years from this all-star Irish

quiet—victor Kevin Burke, accesorist Jackie Daly, guitarist/piper Ged Polley, and saxophonist Andy Irvine—is an outstanding collection of Celtic instrumental and vocals. Parts of this album are so good you’ll gobble up these tasty morsels of jigs and slides, as well as such reels as “Devaney’s Hunt/The Wedding/Robert Ryan’s” and such polkas as “The Katak Push/Joe Burke’s.” Standards among the album’s vocals are marked the stark balladry of “Mooring Shore” and “Sweet Lieb- weinzeit” with Irvine’s harmonium lending a slightly Danesque aspect.

SPIRITED SONGS

WASTED HEART & SOUL Gospel vets the Winans, on their ninth album, once again deliver the goods and then some. While the 12 cuts are divided among nine producers, it’s obvious the Winans’ clear-cut, finely honed sense of identity has a lot to do with the album’s seamless flow and true-to-the-counterpoint, “Paradise,” “Count It All Joy,” and the title song feature smoking lead vocals over the great-sounding choir background and rock-solid rhythm sections, while “The Question” and “Standing On Promisces” are solid, powerful ballads, con-

duced by the infectiousty jazzy “Yeah Yeah Yeah.” Another winner from a group to which excellence is second nature.

FOR THE RECORD

A Spotlight review: the RCA Victor release “The Songs Of West Side Story” contained a mistake in the production credits. The project was primarily produced and engineered, and arranged by David Pack. Billboard regrets the error.

DANCE

KEIDI Caterpillar (Spin label)

PRODUCER: Kevin

PUBLISHER: not noted

Releases: not noted

REMIXES: Needed

Golden Star

SPOTLIGHT

REBECCA CLAYPOOL The Strength Of A Woman

PRODUCER: Jerry Crocket

PUBLISHER: Mike Corby, BMI

Corby 1207 (12-inch single

From the album “A Circus Leaving Town,” Phillip Claypool-writes the praises of womanhood in a likable country voice. The single has a sing-along chorus that grows on the listener with repeated play.

AC

PUBLISHERS: not noted

Releases: not noted

REMIXES: Needed

RCA

SPOTLIGHT

SCOTT ANNEKE I Can Dream

PRODUCER: Mark McAneny

PUBLISHERS: Scott, L. Aran

Chrysalis

SPOTLIGHT

Singles

SCOTTISH CHAOS

One Little Indian/Epic 7639 (12-inch single)

The dismal box-office performance of the scissors-skirted, shorty-wearing beauty-queen with ignite interest in Scanty Ananse’s first effort, which also was featured proul-
nicly in the film “Beautiful Girls.” This box-office débacle may have hit the film’s advertising campaign. Everyone deserves a second chance, and “I Can Dream” proves Scanty Ananse is up to the challenge.

With attitude-driven vocals and ragtag (Continued on next page)

ALBUMS

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or (Billboard) chart potential. VITAL RECORDS: Released albums of special artistic, archival, and commercial interest, and cooperating collect-

ies. a) on weeks of top 40, one or more albums by artists in the chart's top ten; b) on weeks of critical mentions, releases by artists new or in the absence of better fare; c) on weeks because of press interest, musical significance, or importance to the world of music to MEG'S EARS (20). New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Vern, Billboard, 1515 Broadway, New York, N.Y. 10015. Send R&B albums to J.R. Reynolds, Billboard, 500 Wilson Blvd., Los Angeles, CA 90071. Send country albums to Chet Dray, Billboard, 493 Music Square W., Nashville, TN 37203. Send Latin albums to John Lantzer, 212 Mabel Road, Louisville, KY 40214. Other contributors: Havelock Nelson (rap/v.), L.V. Lightman (Broadwaycast/NNY), Drew Wheelar (N.Y.), Ken Wesley (classical), Deborah Evans Price (contemporary/Cristiana/Nashville), Gordon Ely (guitar), John Dillworth (trumpet).

SINGLES

PICKS (3): New releases with the greatest chart potential. CRITICS’ CHOICE (6): New releases, regardless of potential chart action, which the review editors highly recommend because of their musical merit. NOTeworthy (1): Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio for their entire run are in the group of albums eligible to chart radio: it some time.

PHILIP CLAYPOOL The Strength Of A Woman

PRODUCER: Jerry Crocket

PUBLISHER: Mike Corby, BMI

Corby 1207 (12-inch single)

From the album “A Circus Leaving Town,” Phillip Claypool-writes the praises of womanhood in a likable country voice. The single has a sing-along chorus that grows on the listener with repeated play.
lyrics. GOLDEN SMOKED HEAD (c/d) PRODUCERS: Mark Smokey, Paul J. WRITERS: Murphy, Perlman PUBLISHERS: Warner/Chappell Music, ASCAP, Third Wheel A vintage jazz album, i.e. traditional jazz, with some modern touches.

CHANGING THE TOPIC: "THE GREAT BRAIN ROBBERY/TERROR
ENTERTAINMENT!"
25 minutes each, $12.95 each
The latest addition to PolyGram's "Reunion" video library bolstered the growing reputation of these cyber-minded, generation-spanning adventures, which have earned the ABC series a steady following among children and Generation Xers alike. Each slickly animated episode is aimed at an user-friendly computer jargon—another virtual adventure in Mainframe, a hi-tech city located within a comput-
er that is controlled by outside users but susceptible to two dangerous viru-
es, and labelled with supplemental materials, the handful of sites devoted to "ReBoot", and to be lined up on the Internet's Web Wide Web can only help generate additional Inter-

THE LITTLE PET SHOP
Family Home Entertainment/USA Home Video
45 minutes, $12.98
Symphony show receives red-carpet treatment as it makes its way to home video via promotions with newly released "Little Pet Shop Toys" and a tie-in with a major fast-food chain. The slapstick animated episodes, which revolve around the antics of the shrunken-down animal inhabitants who call Edwold Funk's pet shop home, contains 12 episodes per tape. The first three videos set the scene for the ever-flustered Edwold's "hyper-reality," and the play begins: a successful, attempts to unlock his miniatura-ture pet pees in an atmosphere of good fun.

TIMBER! FROM LOGS TO LUMBER
Building Entertainment
30 minutes, $12.00
This DVD is for live-action children's videos apparently is endless, as this tail of a lumberjack story, and viewers won't have to worry about whether or not the tree actually fell in the woods, as the program is devoted entirely to the sights and sounds of lumber. There's the business of chopping, harvesting, loading, hauling, processing and packing. And as is now par for the course with the live-action genre, there are lots of oversized tools, machinery, and objects to look at, as well as information about what it's like to be a lumberjack. Footage is sharp and well-focused, and the video also includes subtle environmental messages and some interesting scenery.

INSTRUCTIONAL CAREERS IN TRAVEL
Building Entertainment
30 minutes
Straightforward, no-holds-and-whistles video is embroidered by a veteran of the travel industry who aims to fill in the specific career information of all the work involved in-depth descriptions of various agency, car-
rental, cruise ship, airline, and hotel-related tasks that make a tourism career an attractive option. Benefits and disadvantages; competition; regulations; and more—she's not one to come off as the most enthusiastic ambassador in the world of travel. Nevertheless, those seriously considering getting into the busi-
ness will find her candid. Contact: 800-226-INSTR.

INTERNET POWER 2 PACK
Blown Video
60 minutes, $19.99
Although getting the information superhighway may not be as easy as some of the crap of instructional videos would have viewers believe, this two-video pack certainly provides enough enticing fodder to encourage people to give it a shot. The first video, "Online Entertainment," details the various sites and chat rooms to visit for those looking to partake in a little online gaming as well as get the latest scoop on the celebs, television shows, and movies. "Online Education" aims to teach the schoolhouse with pointers about Internet sites that can provide homework, virtual visits to some of the world's greatest museums and libraries, and more.

STING: ALL THIS TIME
Windows 95 CD-ROM
Three Sting videos will be overwhelmed by the depth and detail of this two-disc interactive set, which is the digital equivalent of an elaborate jumbo-jumbo boxed set. This CD-ROM contains 15 full music tracks, as well as video footage of some of the band's live performances. Among the newly released tracks are acoustic versions of "Message In A Bottle," "Every Breath You Take," and "Englishman in New York," as well as user reactions through a 360-degree, scrolling environment that contains five cars that represent a period of Sting's solo career. Fans of the actor Sting will want to see: "The Theatre," where his thespian efforts are review-
able. Guest artists, such as Joni Mitchell, hang out at "The Pub" to recall all things Sting. One of the strongest reasons so far to upgrade to Windows 95.

LIVING WITH THE DEAD
By Rock Scully
Read by the author
Time Warner Audiobooks
Three hours (abridged). $17.00
Scully, manager of the Grateful Dead for 20 years, reminisces about his time with the band in a wry, often hilarious, and bemused voice. He covers the band's entire career—from its inception to the recent death of Jerry Garcia—from an insider's point of view: the music, the battles, the record company executives, the press, the fans, the musicians, endless touring, and most of all, the drugs. What emerges is a colorful, sometimes abusive, but honest, and often rollicking story of laid-back, modern-day misfits on the road. Scully's affection and appreciation for the band, its music, and its influence on an entire generation and its hobbies is always laid out loud and clear; even as he honestly details their faults and eccentricities. Sting dead... but does all that anyone who wants to understand why the band inspired such devotion from its followers.

HOME VIDEO: All new titles released at set-through prices are eligible. Send review copies to Catherine Appelgren, 3187 Brighten Court, Alexandria, va 22305. CONTACT: Ed Penswick, 5505 Wilshire Blvd., Los Angeles, CA 90036. BOOKS: Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. AUDIORBOOKS: Send review copies to Trudi Miller Rosenberg, Billboard, 1515 Broadway, New York, N.Y. 10036.
with...month
gested
think
has
of
that things that have a really long shelf life," says Regan.
For major retail chains, the plan is to keep albums in the dollars and positioning," Regan says.

LENNOX LIVE
(Continued from page 11)

of the set made its release "a nice little idea. It was too good to waste." Nonetheless, they did not believe the set should be an album in its own right. Therefore, in the worldwide territories where it has been released so far, it has gone out as a limited edition double album.

Fulmer says the album twin pack has been released to coincide in each country with the simultaneous concert of Lennox's Central Park show. The limited-edition album had a 100,000-pressing run in Germany, and 50,000-pressing run in Germany. "I think they're pretty much all gone now," Fuller says. "(In the U.K.), they probably went over Christmas." The anticipated U.S. release will coincide with the airing of the TV special version of the concert. Fuller says that either HBO or Disney will broadcast the concert footage.

He adds that Aristas in the U.S., remains eager for a stand-alone album release of the material, but he states that "There'll never be a stand-alone album. They will do the same as has been done everywhere else." However, he says the precise details might change.

A spokesperson for Aristas says that discussions are "ongoing" about the possibility of a stand-alone album. The gunning for plans for the album in the U.S.

For its European release, "Live In Central Park" contains a bonus track, a studio version of Paul Simon's "Something So Right" sung as a duet between Lennox and Simon.

Lennox recorded the song herself for "Medusa." Fuller says, "We sent Paul a tape as a courtesy, and he invited Annie to appear with him on a show in New York. Later he suggested singing together on the track. It was another nice idea that materialized.

Other tracks on the album are "Money Can't Buy It;" "Legend In My Living Room;" "Who's That Girl?;" "You Have Placed A Chill In My Heart;" "Little Bird;" "Walking On Broken Glass;" "Here Comes The Rain Again;" and "Who?"

As to when there might be a new Lennox studio album, Fuller says, "Annie is at this moment working on ideas and thinking about the next move, which will certainly not be this year, although it could be next year. As I said, each album is a lab of love, and it happens when it happens."

As for "Medusa," Fuller says he anticipates that it will eventually outsell its illustrious predecessor, "Divas," and adds, "We want the next album to be even better than that."

GMIN BLOSSOMS RELEASE SECOND A&M SET
(Continued from page 11)

Once the band stopped touring Valenzuela wanted to begin working on the new album immediately, but A&M's senior VP of A & R David Anderle had other ideas. "I came off the road, and I called David Anderle, and I told him, 'I'm going to take today off, and we're going to go get 'em tomorrow,' and he said, 'Why don't you take six weeks off?' I said we couldn't do that. I tried doing, and nothing would work. I did a whole week later and said, 'I don't know what to do,' and he said, 'Why don't you try taking six weeks off?'" Valenzuela says.

Heeding the advice the second time, the band members began writing and demoing songs after a break. Not only did they get out of the sophomore slump looming over their heads, there was the question of how to carry on without one of their key songwriters.

Band member Doug Hopkins, who wrote "Hey Jealousy" as well as several other management-approved items, "calls it a great Miserable Experience," left the band in 1992 and committed suicide in 1994.

"I think the label and the band were both very concerned about what his death meant," says Anderle. "Not that it was the end of the band. The U.K. was the only market at that moment" [but] I think that once 'Til I Hear It From You— which they did without Doug—was successful artistically and creatively, we thought, 'it's going to be just fine.'"

For the recording of "Congratulation. I'm Sorry," the Gin Blossoms returned to Ardent Studios in Memphis to work with producer John Hamper.

"Hamper is important to the band," says Valenzuela. "I've seen some producers who overwhelm the band, that's not John's modus operandi. He's a very generous, patient cat."

Relying on the same winning combination of jangly pop melodies and tight harmonies surrounding lead singer Robin Wilson's casually unpretentious vocals, "Congratulations, I'm Sorry" proves that successes haven't gone to the band members' collective head. The lyrics have the same wistfully dissatisfied feel that would ensue on "New Miserable Experience."

"I think we're all a little malcontent," says Valenzuela. "We're not putting ourselves on a pedestal; but we don't want to be less than gracious, [but] the music business is very tenuous. You may be doing pretty good for a couple of years, but you always have that pit in your stomach that you could be back playing the VFW hall."

The one area that everyone agrees the band neglected with "New Miserable Experience" was the international market.

"By the time the first record broke, the band was so fucking burnt, the concept of going overseas was moribund to them," says Wigginis. "Except for the U.K., where I think we sold 40,000 records, we didn't get to first base."

This time, an 18-month plan for "Congratulations" evenly splits the band's time between the U.S. and the rest of the world.
The Gin Blossoms did a promotional tour in Europe the third week of January and will return for a tour in late spring, before starting on the summer shield circuit in the U.S.

BICKERTON
(Continued from page 5)

Bickerton, who will be based in London, runs a division of an independent music company that handles ASCAP's catalog. In the long days of trying to find the "right" deal, Bickerton boasts that he overcame "a lot of resistance."

"I'm not sure that all major labels want to work with SESAC," Bickerton says. "But I think that we've got a deal in place that makes a lot of sense with them."

"I don't think that we're going to get burned," Bickerton says. "And I think that we're going to work it off."

Bickerton says that the music biz is not a "one-size-fits-all" market. "It's different in the U.S., it's different in Europe, it's different in Canada."

"But I think that the terms are very attractive," Bickerton says.

In a major breakthrough, SESAC obtained rights to the works of Neil Diamond and Bob Dylan early last year (Billboard, Feb. 4, 1995).

"The big thing for SESAC," says Bickerton, "is the exploitation of its international blueprint, Gershon says that Bickerton is the "ideal person to lead our overseas effort."
Finding Love Through The Radio

**Dating Services Work For Stations, Listeners**

**BY CARA JEPSEN**

CHICAGO—Last year, local urban contemporary WGCJ began promoting a new dating service called Dateline, designed to bring together its young, mostly single listeners.

In a matter of weeks, more than 20,000 people had signed on; within months, some were calling the station to say that they were getting married to people they met through the service.

“People really like the idea that there is a sophisticated system that actually helps other people who like the same music,” says Dr. Martin Reid Stoller, president of Plexel Communications. “It’s an establishment of a common bond.”

Plexel recently teamed with Infinity Broadcasting Corp. to form Dateline Marketing, which markets the service, interfaces with stations, and provides a sales force. Plexel handles the technical end.

Dateline is advertised solely on radio stations that carry its service. Using an already targeted medium, Dateline links like-minded individuals via state-of-the-art computer technology, which includes 52 criteria that range from sexual orientation to ethnicity to entertainment preferences.

“Newspaper matching uses dead technology,” Stoller says. “In a newspaper, you haven’t got a clue about the person’s personality, taste, or culture. But that is the essence of the radio, the niche of the station.

Now available on 33 stations from New York to Los Angeles (with another eight due by mid-February), Dateline has been successful for listeners, who are meeting their significant others, and stations, which are making money via Dateline’s 900 number and endearing listeners to the station in the process.

Dateline has been so successful that former WGCI VP of sales Maynard Cross arrived at the station and launched his own version of the service late last year. His Cyber Media Inc. offers a similar service named Cupid, which was launched on WHHH Indianapolis in October; it’s also on the air at WDAS Philadelphia and KIIS Los Angeles.

Like Dateline, Cupid’s database allows listeners to interact via 900- and 800-number phone lines. Cupid matches listeners on similar criteria and allows stations to use the database for listener research.

In fact, Grossman’s service is so similar to Dateline, Plexel issued a letter asking him to stop using the name Dateline, which WHHH had been calling the Cupid service on air. Grossman complied.

“My feeling is that [Grossman] could see the type of revenue that the system was providing and wanted to do the same thing,” says Plexel VP Pierre Durand.

“People are interested in a radio station as a companion,” says Grossman, who has worked in the industry for 26 years.

“It’s their personal friend. The Cupid concept is based on the idea of trust. Our product is keyed into reinforcing that trust. If you’re single and want to meet somebody, he’s a product offered by the station you trust, from dawn to dusk. That’s why it works so well.”

With both services, interested listeners call an 800 number: Stations use their own DJs to walk listeners through a barrage of questions. For example, Spanish-language WOJO-FM Chicago’s message is in Spanish and tells listeners, “No (enganos miedos) [‘Don’t be afraid’]. After recording a personal message, listeners may call a 900 number to hear their matches (Cupid’s matches are done twice a day; Dateline’s once a day).

R&B adult WRKS (Kiss FM) New York booked up with Dateline in the fall. The top-ranked station is logging 9,000 minutes of 900-number time a day, with an average of 280 people a day signing on.

“It offers a service to our listeners,” says WRKS GM Jay Ellis.

“One thing that continually comes up when we question our listeners—along with making more money and fears about crime—is, ‘Where do I go to meet people?’ It’s right up there. And with a service like this, right off the top you know you’re talking to similar people because they like the same music, and there’s that common ground.

She promotes the Soul Mate Line on the station five or six times a day, as well as incorporating it into regular (Continued on next page)
Listeners Tickled By 'Feel-Good' Promos
Slow First Quarter Lived With Community Benefits

BY CARRIE BORZILLO

LOS ANGELES—From helping listeners keep their New Year’s resolutions to aiding the war-torn children of Bosnia, many radio stations are using the first quarter—generally the slowest period for radio—for “feel-good” promotions that benefit communities.

Country KSAN San Francisco marketing manager Paul Miraldi is not only living this slow period. This week, he is doing some housecleaning in his department and to re-establish relationships with reporters, vendors, and suppliers, but he’s preparing to put into play a new promotion for the station.

Capitalizing on the No. 1 New Year’s resolution, our listeners have already broken their resolutions,” Miraldi says. “Our goal is to help listeners of the Bay Area keep their goals and lose a total of 2,000 pounds.

KSAN’s morning team is recruiting candidates in the community who will pledge a certain amount of weight until a total of 1 ton is pledged. On air, the participants will call in with updates on how much weight they’ve lost. The station will also do weigh-ins, host aerobics classes, and give out low-fat food, health-club memberships, and other health-related items.

Miraldi is working on getting weight-conscious celebrities, such as fitness guru Richard Simmons or Thigh Bustin’ Betty Longo to call in as well.

“We’re not positioning this so much as a contest as but as a community event, to help them stay healthy,” Miraldi says. “It’s a nice way to kick off 1996.”

Like KSAN, top 40 KIIS Los Angeles and Modern Rock WMMS (the Brothers) Cleveland are aiming to start the year with promotions that benefit listeners.

WNEW New York Looks at Its Heritage
(Continued from preceding page)

 tion hot and healthy and a base to build off of. Most of (the numbers) at K-Rock had to do with Howard Stern. He carries the station.

“We think that [Triple-A] has legs, (because) there’s always a place for quality adult music. Fragmentation has produced the opportunity for that position to be big enough to be in. In doing rock alternative, [the heritage] didn’t play as big a part as it should have. The audience was missing some of the heritage artists.”

A large part of WNEW’s heritage is its air staff. Many industry pundits wondered how such veterans as Scott Muni and Carol Miller would fit into any change WNEW would make in programing. Muni recently announced he would not return to WNEW for the fall.

“I think Muni has had a lot of history and a lot of value and a lot of staying power and deep and long relationships with the audience,” Edwards says. “When we do focus groups, we go online, we run Internet sites or contact our audience in any way, someone will bring up how important it is to have these people relate to everyone and how long [they’ve been listening to them]. There’s a trust built up.”

In the ever-changing competitive situation in New York and elsewhere,” says PD Kevin Robinson, who has used Date-
"I’ve come to realize that part of being aware means accepting that you just have to go with the flow of life."—Morissette

that part of being aware means accepting that you just have to go with the flow of life. “Ironic” is Morissette’s fourth consecutive hit on Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. "Hand In My Pocket" and “You Oughta Know” both topped the chart.

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the popular.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”

F or someone who prides herself on searching out knowledge and experience—the glories of "intellectual intercourse," as she puts it—it’s ironic that Alanis Morissette finds comfort in knowing that there are some things you can never know. Morissette’s song “Ironic,” which is at No. 11 on the Modern Rock Tracks chart, finds Canada's Grammy-nominated Maverick/Reprise recording artist realizing the health benefits of blissful ignorance.

For so long, coming to terms with the darkness in this void—from breaking up with somebody to something like war or AIDS—was so frustrating for me,” Morissette says. "And whether there’s a God and if you go to heaven when you die or if you just turn to dust—no one can truly say they have the answer. Part of what has made me a more peaceful person is giving

ing to the fact that there are questions you’ll never find the answers to.

"That’s hurtful, because when I’m most psychologically aware about something is when I’m the happiest," Morissette continues. “But I’ve come to realize that part of being aware means accepting that you just have to go with the flow of life.”

"Ironic” is Morissette’s fourth consecutive hit on Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. "Hand In My Pocket" and “You Oughta Know” both topped the chart.

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the popular.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”

F or someone who prides herself on searching out knowledge and experience—the glories of "intellectual intercourse," as she puts it—it’s ironic that Alanis Morissette finds comfort in knowing that there are some things you can never know. Morissette’s song “Ironic,” which is at No. 11 on the Modern Rock Tracks chart, finds Canada's Grammy-nominated Maverick/Reprise recording artist realizing the health benefits of blissful ignorance.

For so long, coming to terms with the darkness in this void—from breaking up with somebody to something like war or AIDS—was so frustrating for me,” Morissette says. "And whether there’s a God and if you go to heaven when you die or if you just turn to dust—no one can truly say they have the answer. Part of what has made me a more peaceful person is giving

ing to the fact that there are questions you’ll never find the answers to.

"That’s hurtful, because when I’m most psychologically aware about something is when I’m the happiest," Morissette continues. “But I’ve come to realize that part of being aware means accepting that you just have to go with the flow of life.”

"Ironic” is Morissette’s fourth consecutive hit on Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. "Hand In My Pocket" and “You Oughta Know” both topped the chart.

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the popular.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”

F or someone who prides herself on searching out knowledge and experience—the glories of "intellectual intercourse," as she puts it—it’s ironic that Alanis Morissette finds comfort in knowing that there are some things you can never know. Morissette’s song “Ironic,” which is at No. 11 on the Modern Rock Tracks chart, finds Canada's Grammy-nominated Maverick/Reprise recording artist realizing the health benefits of blissful ignorance.

For so long, coming to terms with the darkness in this void—from breaking up with somebody to something like war or AIDS—was so frustrating for me,” Morissette says. "And whether there’s a God and if you go to heaven when you die or if you just turn to dust—no one can truly say they have the answer. Part of what has made me a more peaceful person is giving

ing to the fact that there are questions you’ll never find the answers to.

"That’s hurtful, because when I’m most psychologically aware about something is when I’m the happiest," Morissette continues. “But I’ve come to realize that part of being aware means accepting that you just have to go with the flow of life.”

"Ironic” is Morissette’s fourth consecutive hit on Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. "Hand In My Pocket" and “You Oughta Know” both topped the chart.

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the popular.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”

F or someone who prides herself on searching out knowledge and experience—the glories of "intellectual intercourse," as she puts it—it’s ironic that Alanis Morissette finds comfort in knowing that there are some things you can never know. Morissette’s song “Ironic,” which is at No. 11 on the Modern Rock Tracks chart, finds Canada's Grammy-nominated Maverick/Reprise recording artist realizing the health benefits of blissful ignorance.

For so long, coming to terms with the darkness in this void—from breaking up with somebody to something like war or AIDS—was so frustrating for me,” Morissette says. "And whether there’s a God and if you go to heaven when you die or if you just turn to dust—no one can truly say they have the answer. Part of what has made me a more peaceful person is giving

ing to the fact that there are questions you’ll never find the answers to.

"That’s hurtful, because when I’m most psychologically aware about something is when I’m the happiest," Morissette continues. “But I’ve come to realize that part of being aware means accepting that you just have to go with the flow of life.”

"Ironic” is Morissette’s fourth consecutive hit on Modern Rock Tracks from her debut album, “Jagged Little Pill.” “Ironic” follows “All I Really Want,” which peaked at No. 14. "Hand In My Pocket" and “You Oughta Know” both topped the chart.

For Morissette, that method of writing and recording—one or two takes being the rule—was the shortest distance from the personal to the popular.

“There’s no better feeling than when you write something that you know is a piece of you and that at some point is going to communicate to someone else,” Morissette says. “Communication is what I get off on the most.”
<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZZO</td>
<td>KYLD</td>
<td>2.8</td>
<td>1.4</td>
<td>3.0</td>
<td>1.4</td>
<td>3.1</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KYLD</td>
<td>KYZ</td>
<td>2.6</td>
<td>1.4</td>
<td>2.8</td>
<td>1.4</td>
<td>2.9</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WYXR</td>
<td>WPLY</td>
<td>2.4</td>
<td>1.2</td>
<td>2.6</td>
<td>1.2</td>
<td>2.7</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMMR</td>
<td>WMM</td>
<td>2.2</td>
<td>1.1</td>
<td>2.4</td>
<td>1.1</td>
<td>2.5</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOW</td>
<td>WCSX</td>
<td>2.0</td>
<td>1.0</td>
<td>2.2</td>
<td>1.0</td>
<td>2.3</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBAP</td>
<td>WDFN</td>
<td>1.8</td>
<td>0.9</td>
<td>2.0</td>
<td>0.9</td>
<td>2.1</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Pittsburgh**

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
<th>'94</th>
<th>'95</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPNC</td>
<td>WPNC-AM</td>
<td>4.0</td>
<td>2.1</td>
<td>4.2</td>
<td>2.1</td>
<td>4.3</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WVLZ</td>
<td>WVLZ-AM</td>
<td>3.8</td>
<td>1.9</td>
<td>4.0</td>
<td>1.9</td>
<td>4.1</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WVLZ</td>
<td>WPNC</td>
<td>3.6</td>
<td>1.8</td>
<td>3.8</td>
<td>1.8</td>
<td>3.9</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WVLZ</td>
<td>WVLZ</td>
<td>3.4</td>
<td>1.7</td>
<td>3.6</td>
<td>1.7</td>
<td>3.7</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WVLZ</td>
<td>WVLZ-AM</td>
<td>3.2</td>
<td>1.6</td>
<td>3.4</td>
<td>1.6</td>
<td>3.5</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC-AM</td>
<td>3.0</td>
<td>1.5</td>
<td>3.2</td>
<td>1.5</td>
<td>3.3</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC</td>
<td>2.8</td>
<td>1.4</td>
<td>3.0</td>
<td>1.4</td>
<td>3.1</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC-AM</td>
<td>2.6</td>
<td>1.3</td>
<td>2.8</td>
<td>1.3</td>
<td>2.9</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC</td>
<td>2.4</td>
<td>1.2</td>
<td>2.6</td>
<td>1.2</td>
<td>2.7</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC-AM</td>
<td>2.2</td>
<td>1.1</td>
<td>2.4</td>
<td>1.1</td>
<td>2.5</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPNC</td>
<td>WPNC</td>
<td>2.0</td>
<td>1.0</td>
<td>2.2</td>
<td>1.0</td>
<td>2.3</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fall '95 Arbitrons**

12-plus overall average quarter-hour share (40) indicates Arbitron market rank.
BIA Ranks Top 10 Billing Stations Of ’95; Court Upholds FCC Indecency Authority

WHERE THE BUCKS ARE: Ratings analyst BIA Publications has issued the top 10 billing U.S. radio stations of ’95 (figures are in millions):

1. WABC New York, $16.8
2. WINS New York, $13.5
3. WOKY Milwaukee, $10.7
4. WGN Chicago, $16; rock WXRX New York, $10.5
5. N/T WINS New York, $10; AC WLTW New York, $10; oldies CBS New York, $10.5; top 40 KIIS Los Angeles, $25.2; N/T KG San Francisco, $29; N/T KABC L.A., $29.9; and oldies KRTH L.A., $28.6.

Howard Stern won’t like this: For the second time this month, the Supreme Court has turned down a broad industry challenge to a Court of Appeals decision on the sensitive subject of broadcast indecency.

On Jan. 15, the court upheld the FCC’s “reasonableness” standard that the commission decided has violated its indecency rules. Broadcasters argued that the fines represent “nationwide censorship.”

FCC chairman Reed Hundt says that the court action “brings certainly to the FCC’s indecency enforcement program and allows us to proceed quickly to resolve all indecency cases pending at the commission.”

On Jan. 8, the court let stand an appeals court decision that turned down a challenge to the FCC’s “safe harbor” rule, which prohibits the broadcast of “obscene” material from 6 a.m. to 10 p.m., when children are likely to be in the listening audience.

The actions are far from definitive, however. Neither deals with the central question of the FCC’s definition of indecent programming.

All ears: The Justice Department gave a thumbs-up Jan. 16 to Disney’s $19 billion merger with Cap Cities/ABC. The next step is FCC approval; the network may then begin airing ads for the proposed station.

Music: Donna Summer’s “Bad Girls” has spent 20 weeks at No. 1 in Canada, tying the record set by ABBA’s “Dancing Queen,” according to ARAMA.

The nine-city radio format that’s skating up the charts? The country format.

BID Seller’s Choice

TODD JORDAN has been named VP/GM of WZG Chicago, effective Jan. 30. Jordan has been with Group Radio for 20 years and began his career as an account exec in 1975. He succeeds Ed Goldman.

MONICA LOGAN-TOMAS is the new national PD/midday jock of ABC Radio Networks’ R&B adult format, the Touch. She last programmed former jazz outlet KACD/KXCD Los Angeles. She replaces Glen Cosby.

KARY LEWIS is GM at WZGC Atlanta, from GM at WSHE Miami. He replaces Dave Menzanos, who departed in November.

PAUL TALBOT is GM at AC KVRY (Variety 104.7) Phoenix, replacing Wayne Walker, who has joined Phoenix-based Radio Events Marketing. Talbot previously worked for Sundance Broadcasting’s cross-town properties.

CARY MERTZ, former GM at WWA Cincinnati, is named GM at AC combo WAGM/WMYX Milwaukee.

PAUL BRADY has been promoted to VP/GM of WRLK Rockland County, N.Y., up from GM. He joined the Odyssey station in 1994. Paul Thompson has been named CFO for Odyssey, based in Los Angeles.

STATION SALES: KTBO Houston from Chancellor Communications to Secret for $27 million, once Chancellor closes on its purchase of the station from Shamrock.

PD Sullivan Emerges From Format Change Unscathed

WHEN A STATION CHANGES format, the first person out the door is usually the PD, especially when he’s in charge of the programming in the new format. But when WOWV (now WCLB) West Palm Beach, Fla., flipped from dance-leaning top 40 to country, programmer Pat Walsh KUBL (K-Bull 98), also in Salt Lake City, to return to Fort Wayne, Ind., as executive director of the city’s Three Rivers Festival. APD Randy Rose is handling interim PD duties. In addition, KUBL has changed its position from “continuous country” to “Utah’s fresh country” after a legal challenge to the former slogan by rival KVT.

Patrick Smith heads from PD of WVIZ/WFTX Louisville, Ky., to the same Emmis WNAP Indianapolis.

FORMATS: WLS to WKKX

WLS-FM (Kicks Country 94.7) Chicago has put in for the calls WKKX and has named new PD Ted Stecker. Stecker has hired the first two personalities for the new format.

Debuting Monday (22) are midday host and overnight and afternoon personality Joe Caruso. McCann was PD/midday at KDIL San Antonio, Texas; Canvas hosted afternoons at cousin KCKY.

Now-defunct country KUJJ Salt Lake City, which had announced plans to move to 102.7 FM following the takeover of its old frequency by KBBK, won’t be showing up there after all. That frequency has entered into a joint sales agreement with AC rival KSFI, which flips it to Westwood One AC as KQMB.

One way to deal with a new dsopus is to give it the boot. In Indianapolis, after being double teamed by crosstown top 40 rhythm-crossover outlet WZRT-FM, suburban country format WGLD has picked up a second FM of its own, former easy listening outlet WXTZ. That station becomes WCLB (Worship Life) (89.3), and pulls up ABC’s Urban Gold format, which currently runs on WTCG-AM.

The switch to a new 24-hour gospel and blues format under veteran broadcaster PD King Ro. The changes put former WTCG-FM PD Super Jay Johnson, who does mornings for ABC, back on the FM in that market for the first time since he left WGLD three years ago.

Guardian Communications’ rhythm AC KDNR (Dance & Romance) Albuquerque moves to top 40 rhythm, but without hardcore rap, according to PD/morning guy Larry Burt (aka Dacn’ Thomas).

KRUU Des Moines, Iowa, flipped from “young classic” to country rock. Jan. 12. Greg Keyzer remains PD. Midday jock Austin Knight is now promotion, who also hosts mornings and hosting nights with Randy Sierra and evening host Brian St John are out.

New R&B outlet WTKT (the Beat) Lewiston, Maine, from the hands of Steve Miraron. WNVL continues unabated. After stealing WNVL’s consultant and one air personality, the station has now hired Andy general sales manager Duie Williams.

He says, “We decided that 95 [WCLB’s frequency] was the magic number, and we built a power category of the best sustained gold songs. Then we evolved back- ward. We started with power gold, then expanded the gold library, then added older rock, then added rock recurrents, then power recurrents, and then currents.”

Sullivan says that WCLB will let crosstown heritage country WIRK break records but adds, “If you look at the fact that we played 0% currents at the beginning and are playing 4% currents now, [you] can figure out where we’re going.”

WCLB’s format change came shortly after the announcement that the Ardmore, Pa., broadcasting-owned station had entered into a joint sales agreement with Florida-based Fairbanks Communications. More complex, however, was the move of Luke, who was informed of the change one week before it took place, and Sullivan says most of the scram- bling came in the last 26-48 hours before the switch was pulled. The music library arrived at 10:30 a.m. the day of the change and had to be in the studio by 5 p.m.

There was no prepublicity for the format change. “We played Ace Of Base into a stop set, and came out of the southern country.” Sullivan says. “We thought we’d use word of mouth and work the bugs out before waving any flags.”

Until last week, when morning man J.R. Edwards debuted, WCLB was running jockeyless. This week, new night jock created a new category, “The Nightly News,” along with former WCLB PD, Gus Santiago.

Sullivan believes that WIRK has made a few changes since WCLB’s debut. “I’ve heard them cutting back commercial inventory, picking up the tempo, and spending more time with the music.“

There’s no magic bullet, and these kinds of healthy things happen when a competitor comes in.”

WCLB plays 30-minute music sweeps in every daypart, including mornings, trying to position itself as the “more music station.” It is taking an aggressive approach with 250 new songs a month, and trying to “tweak the other guy and playng head games” by putting listeners on the air explaining why they’re better than the competition.

Sullivan began his career in 1979. He says his “first important program- ming situation” at top 40 WNNX in Farmington, Conn. will launch the station at WNTQ Syracuse, N.Y., WKDD Akron, Ohio, and finally, in March 1994, WOWV.
Harder News Angle Goal Of Interview Show

LOS ANGELES—The creators of the Washington, D.C.-based music show “New Music ‘96” are spinning off the program into a music series that explores the minds behind the music.

The program, appropriately titled “New Music Minds,” is described as “PBS and CNN meet MTV” by its co-creator Jerly F. Long, who is also a producer, director and occasional host. The show, which is being syndicated by Adler Video Marketing, will be available for broadcast in the spring.

“The show is about the minds behind music,” Long says. “I want to do a show that explores the minds behind the music. We want to do it as a series, not as a one-off. We want to explore the minds behind the music.”

Long says that the program will aim to live up to its name as it attempts to expose the minds behind the music. “Kids should know that their heroes are thinking about real things,” says Long. “We want to do a show that explores the minds behind the music.”

However, there are also music to be found on “New Music Minds.” The program will include live performance footage and music videos alongside the interviews. Long says that the program will feature “mostly alternative acts,” but we are open to all types of music.

Green Day, Filter, the Presidents Of The United States Of America, George Clinton, Tobi Amos, Pavement, and Ice-T are among the acts that have already been taped for the ambitious new program.

“This is the show that we’ve always wanted to do,” says Long, a new veteran of the Washington political scene.

“As an entertainment leader on an international level, I realized that we were not connecting with the youth of America. Young people don’t have a spokesperson or anyone to speak up for them in the system. The bottom line is that I realized that no one was talking about what was really going on except the artists. They have the courage to speak from the heart... If you want to see what we are doing to connect with young people, the medium to use is music. It is one of the greatest communication tools to get across the emotions and drive of what an individual is about.”

While production gears up on “New Music Minds,” the same staff will continue to produce “New Music ‘96.” However, to avoid confusion, the 5-year-old program will change its name to “Sonic Ignition.”

In the past, the “New Music” show has integrated the current year into its title. However, the ever-changing title confused some viewers, according to Long.

“Sonic Ignition” airs on 83 cable systems including Daytime Cablevision (DC), Cablevision (Chicago), and Cablevision (Kansas City, Mo.). The program receives additional exposure on college-run TV stations, including New York University’s NYU-TV New York.

PRODUCTION NOTES

LOS ANGELES

New Kingdom’s “Mexico Or Bust” video was directed by Darren Lavitt, while Joel Tobeal produced for Squawk Pictures. The clip features “Dead Presidents” star Bookim Woodbine.

Owah wah recently wrapped directing dozens on Blackjac’s “No Love” video. Bernard Aurox directed photography, and Gary Rapp produced.

Manish’s “I’m U The Mann” was directed by John Ryon, who co-produced with Joseph Yamamoto. Jeffrey Cutter directed photography.

Howard Greenhalgh directed George Michael’s “Jesus To A Child” clip for DreamWorks.

Rocket From The Crypt’s “Young Lovers” was directed by Steve Hamilt for Propaganda Films.

NEW YORK

Stephanie Sedran is the head behind Alanis Morissette’s “Ironic” video. Marcus Nispel for Portfolio/Black Dog Films directed K.D. Lang’s “Sexuality” clip. Vinece Otter produced, and Thomas Koss directed photography.


Director Stephen Ashley Blake shot Roy Orbison’s “癸 To Go.” Stephen Ashley Blake directed photography while Carrie Bornstein produced. Exene Cervanka directed and produced X’s “The Stage” video.

OTHER CITIES

Film Noire did T.H. Davis and April Lundy teamed with director Marc “Spark” Caliste for Springfield’s clip “Voyage To Atlantic.” The video was shot, appropriately enough, in Atlanta.

Stephen Kirklys directed Mor- phine’s “Mile High” clip in Boston.

Country ‘Roots’ On TBS; MuchMusic Unplugs

COUNTY CUTS. Nashville-based W McB Wofford Productions is producing an ambitious six-hour miniseries on the evolution of country music. The three-part, titled “American Music: The Roots Of Country,” will air June 2, 9, and 16 on TBS.

“This is the most extensive series ever done on country music,” says producer Tom Neff. “It’s been a two-year project, and we’ve interviewed well over 100 people and used about 50 hours of film for it.”

The miniseries, which is narrated by Kris Kristofferson, will begin with the early years of country music as a commercial art form and document its rise through such contemporary chart-toppers as Garth Brooks and Bryan Ray Cyrus.

The program will include rare archive footage of early performers by such acts as Kenny Rogers, Eddy Arnold, Chet Atkins, Will Rogers, and Roy Rogers. In addition, new performances by Mark Chesnutt, Suzy Bogguss, Toby Keith, Lee Roy Panama, and Lari White were taped exclusively for the show.

Another program, titled “Honky Tonk Kings And Queens,” will document how country music emerged as a musical presence during World War II.

The significance of “The Nashville Sound,” also the name of another segment, will be examined through the eyes of such performers as John Rye, Bob Dylan, and Pete Seeger.

An accompanying soundtrack, book, and ancillary collection, and CD-ROM are expected to be available at retail when the program makes its TV premiere.

MUCHADO: Canadian program- mer MuchMusic is getting serious about its commitment to creating original programming for its U.S. service. For the most part, MuchMusic’s U.S. music video channel has been identified as a Canadian counterpart. However, that is changing, says producer Sarah Chauncey.

The channel has just added “Clubland,” a new live performance series, to its schedule.

The hour-long program, which features performances in an intimate setting, is being created as a version of MTV’s popular “Unplugged” series.

Among the acts appearing on the program are Toad The Wet Sprocket, Crowded House, Lou Reed, and Jeff Buckley.

However, none of the performances are exclusively for the program, according to Chauncey, who produces the show.

Instead, the music is pulled from archive footage of recent club performances, including those taped for MuchMusic’s “Intimate & Interactive” program.

MuchMusic is also continuing production on its U.S-only interview program “Break This.” The half-hour show contains in-depth artist interviews and music videos. The weekly program, which debuted in May 1996, aims to spotlight new artists before they break into the mainstream.

Alanis Morissette, Joanne Osborne, Silverchair, Better Than Ezra, and Filter are among the acts that “Break This” featured in 1996.

In addition to its new original programming, MuchMusic has plans to even further distinguish its U.S. outlet in 1996. Keep watching The Eye details.

CMT SEE5 THE STARS Country Music Television is readying for its third annual Starfest celebration in Los Angeles on May 9-12. Musicians and their fans will be brought together for the music video premiere of the CMT’s first-ever concert, which will be promoted on-air.

Among the artists scheduled to appear are Jeff Foxworthy, Martina McBride, Tracy Lawrence, White Runs Through Red, Tommy Wynette, Ricky Skaggs, and Confederate Railroad.

BEST BET: After many delays, Black Entertainment Television finally launched its BET on Jan. 10. A simple print ad of the new music channel appeared on BET for the first few hours of its debut.

In other BET news, the channel is teaming with Rhino for a double-CD collection of soul music. Strongly, “BET 16th Anniversary Music Collection” is being released in the channel’s 16th year of operation.

REEL NEWS: Propaganda Films director of special programming and events Larry Perel exits to pursue other opportunities... Simon Rex and Erik Palladino join MTV as its newest VJs, while Alejandro LaCroix joins MTV Latino as its newest VJ... RSA USA Inc. inks director of photography Hugh Johnson.

MOR MUSIC NEWS: Former Z Music TV music director Ken Yates has been named president of MOR Music TV. The shop-at-home music channel recently relocated its headquarters from St. Petersburg, Fla., to Nashville.

The Eye is now open on the Internet. Send all news items to brett@billboard.com.
CRASH TEST DUMMIES

continues to promote “Living Under June,” which was released Feb. 28, 1995.

The label shipped “insensitive” to top 40 radio Jan. 10. The song will be featured in the New Line Cinema film "Bed Of Roses."

BRYAN ADAMS

Adams is certainly no stranger to global success or the JUNO Awards. Adams won his first JUNO (for male vocalist of the year) in 1982, a year before he made his American breakthrough with "Cuts Like A Knife," which reached No. 8 on The Billboard 200.

A 14-time JUNO winner, Adams scored a No. 1 U.S. hit with "Have You Ever Really Loved A Woman?" from the "Don Juan DeMarco" soundtrack last year.

This year, Adams will return with his first major project material since 1991. The set, produced by Lange, is tentatively due late in spring or early summer.

Thirteen years after his first JUNO victory, Adams has evolved into a major force in the U.S. and around the world. Compared to his JUNO Award-winning, 1993's "So Far So Good," has sold 2.7 million units in the U.S., according to SoundScan. His global sales have even been more impressive: According to A&M's Cafaro, Adams' latest two albums have sold more than 25 million copies worldwide.

JUNO AWARDS CELEBRATE 25 YEARS OF ARTISTRY

(Continued from page 1)

CRASH TEST DUMMIES

Boxed Set Celebrates Canada's Music Industry Comes Together On 'Oh What A Feeling' - BY TERRI HORAK

The four-disc boxed set "Oh What A Feeling" represents the first time that Canada's major music companies, publishers and labels have collaborated on a comprehensive retrospective of the country's popular music.

The TT-song set, due Wednesday (24), was produced by the Canadian Academy of Recording Arts and Sciences, who says the set will raise some serious money, says Lennox.

"It serves as much as an education and awareness to the public at large as a salute to all the elements that comprise [the Canadian music industry]," says Silverdites, president of CARAS.

It is a spectacular way for Canada's music community to celebrate the 25th anniversary of the JUNO Awards.

"All areas of the industry have made a contribution, and that has created a great sense of community," says executive producer Randy Lennox.

"When you try to do something that is an industry initiative, generally there are naysayers in the process, but in this instance, it would seem that everyone has come together.

The set reveals how much Canadians have contributed to American popular music, since many of the songs achieved substantial success in the U.S.

The trucks cover the full range of past JUNO Award winners, from "Cafes And Crates" to "To Be Wild!" to "Roch Voisine's "Taking Canada to the World,""

Alain Morissette, Neil Young, k.d. lang, Celine Dion, Bryan Adams and Leonard Cohen are also featured.

"Even though I've heard all the songs before, I never listened in a Canadian context," says Lennox, who is chairman of the CARAS.Juno com-

JUNI ARDEN

mains signed to Reprise as a solo artist.

Tom Cochrane


Two months earlier, the album and single logged onto the American (Continued on page 110)
**Hot 100 Airplay**

**WEEK ENDING JANUARY 27, 1996**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Previous</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**Chart Notes**

- Recounts are rounded to the nearest whole number on the Hot 100 chart for 20 weeks and have dropped below the top 50.

**Hot 100 Single Sales**

**WEEK ENDING JANUARY 27, 1996**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Previous</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**Chart Notes**

- Recounts are rounded to the nearest whole number on the Hot 100 chart for 20 weeks and have dropped below the top 50.

---

**Notes:**

- Billboard is a weekly music magazine that provides charts of the most popular songs and albums in the United States. The Hot 100 Airplay chart ranks the top 100 songs based on airplay data from radio stations across the country.

- The Hot 100 Single Sales chart ranks the top 100 songs based on sales data from retail stores, digital downloads, and streaming services.

- Billboard also provides data on other music formats, such as Dance Club Songs, Rock Songs, and R&B/Hip-Hop Songs.

- The magazine is published by Billboard Media LLC and is a part of the media company_primarily focused on the music industry. It was founded in 1940 and is one of the oldest and most respected publications in the music industry.
**550 MUSIC'S CELINE DION BOOSTING GLOBAL STATUS**

(Continued from page 1)

“**The Colour Of My Love**“ has sold more than 10 million copies worldwide, eleventh highest selling album in the U.S., the Nurse, VP of marketing at Sony Music International. The Canadian singer’s 1995 French-language album “D’eux” has sold more than 5 million copies worldwide, with Sony Music International. Nurse, who is responsible for marketing and consumer relations, says she believes the album will be the top-selling French-language album of all time in Canada.

“This is my best album ever,” says Dion. “It’s a very special album for me because I’ve had more experience of life and of show business. I’ve been married for a year and a half, you know, there’s another character inside of me that’s coming out.”

Contemporary record producer Mark Lewis, who produced the album, adds: “D’eux was a very special album for me because I’ve got a new baby now. I made a whole new album for the baby.”

The album features songs by Carole King, “I’ll Be There,” and Stevie Wonder, “Living in the City.” It is produced by Carole King, who is responsible for marketing and consumer relations, and is distributed by Sony BMG. Nurse, who is responsible for marketing and consumer relations, says she believes the album will be the top-selling French-language album of all time in Canada. She also says that the album has been so successful that it has sold more than 5 million copies worldwide, with Sony Music International. Nurse, who is responsible for marketing and consumer relations, says she believes the album will be the top-selling French-language album of all time in Canada.
NINE WEEKS AND COUNTING: "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) holds at No. 1 for the ninth consecutive week, becoming the longest-running No. 1 ever in the Hot 100's 44-year history. The song was No. 1 for five weeks on the Modern Rock Tracks chart, and is now No. 1 at six monitored stations, including WARM Providence, R.I. The act's last Hot 100 single, "Comedown," peaked at No. 38. Another top 10 modern rock track making noise on the chart this week is "The World I Know" by Collective Soul (Atlantic). It moves 36-23, capturing the Greatest Gainer/Airplay award. "World" is No. 1 at three monitored stations, including WCYT Portland, Maine.

THE RETURN OF DANCE MUSIC: While Top 40 radio continues its love affair with modern rock, it appears that dance-oriented music is making a comeback, as one of this week's debuts are by dance-oriented acts new to the Hot 100. Debuting at No. 84 is "Feels So Good (Show Me Your Love)" by Los Angeles artist Lina Santiago (Universal). It is breaking out of San Francisco, where it is No. 2 at KMEL and KYLD (Wild 107). Also debuting, at No. 89, is Ruffneck Featuring Yavahn with "Everybody Be Somebody" (MAM/Warner). It too is breaking at KYLD, where it is No. 5. In addition to these debuts, dance singles doing extremely well on the Hot 100 include No. 3, "Missing" by Everything But The Girl (Atlantic) — the Todd Terry remix is the version that broke the single at Top 40 radio — and "Be My Lover" by La Bouche (RCA), at No. 10. "Lover" is the biggest dance and second-biggest overall point gainer on the chart. It is No. 2 at KIIS (Kiss) Los Angeles.

GREATEST GAINERS: The only single to gain more overall chart points than "Be My Lover" is the Tony Rich Project's "Nobody Knows" (LaFace/Arista). It moves 52-12 on the Hot 100 and 20-12 on the Hot 100 Singles Sales chart. "Nobody" is now No. 1 at five RDS stations (200) San Diego. Also showing considerable growth this week is the winner of the Greatest Gainer/Sales award, "Fu-Gee-La" by the Fugees (Ruffhouse/Columbia). It moves 72-50 on the Hot 100 and debuts at No. 28 on the sales chart. The sales surge can be attributed to the release of the cassette single. Previously, the song was only available in max configurations.

WARNER REVAMPS HONG KONG OFFICE
(Continued from page 1)
pen in Hong Kong's regional office. The move came as the long-avoided divorce between the company and VP/regional director Paul Ewing, who left WMI Jan. 5, to pursue other opportunities in Asia, was finalized in Hong Kong, although many of his duties will be split between David Gilchrist, VP of marketing/Southest Asia, and Don Sweeney, director of financial operations, who last week was appointed VP at Warner Music Asia-Pacific.

Overall regional operations will now be under the control of Brian Harris, senior VP of Warner Music Asia-Pacific. The move is part of a corporate restructuring in East Asia, Greater China, and South Korea into the same office that runs India, Africa, and the Middle East.

"It's a consolidation of management and a strengthening of reporting in all these areas by taking out one line of bureaucracy," says Harris. "It will allow the country managing directors to get on with the important business of signing artists in their own countries."

As part of the Pacific priority list is a consolidation of its waning Chinese-repertoire business. It will include the first major-label move into China. Although Hong Kong was not said when the company will open a mainland office.

One imminent change, industry sources say, is that WMI is moving a new managing director for WMI-affiliated UFO in Taiwan and the elevation of current managing director Wu Tsutai to the position of chairman.

Two departures were announced this week as no surprise. It was well-known that he did not share his bosses' view of how the regional office should operate. As WMI lost a major share of its Canadian and Australian market to "part company" became inevitable.

"We had strongly opposing views on how to run operations in the region. I couldn't see any significant changes in store, so it was time to see what else I could do," Ewing says. He adds that with more than 20 years of local industry experience, he is currently weighing offers in the region.

The talk in rumor-laden Hong Kong is that WMI's combining of functions of the former Warner and Sweebery with relative newcomer Gilchrist (he arrived in early 1993) is a prelude to closing its regional office and moving to Sydney — a decision that would not sit well in an Asian industry that is becoming more and more autonomous.

"There is no way we are planning to close the regional office," says Harris. "The only change will be a stronger marketing orientation and more concentration on the artists."

Warner's 20-year presence in most Asian music industries has been rivalled only by Sony and the current market leader, Columbia. Under Ewing, it was primarily responsible for the international label trend of opening country subsidiaries.

In Chinese repertoire, Warner developed such stars as Andy Lau, Sally Yeh, George Lam, and Lui Fong. WMI has also been among the most active in the region.

The Right Combination: Your promo release and the Safety-sleeve Jewelpak
Economically and environmentally, the Jewelpak is better because it uses 1/8th the plastic of a jewel box, so it costs $0.67 less to produce; out moretabulous as the "Right Combination" today and stop spinning your dials.

We at BW are proud to introduce our jewelpak. It is the most compact and lightest weight plastic jewel box yet to be introduced. The Jewelpak is the ultimate in packaging and has been developed in conjunction with the leading jewel box manufacturers.

The Jewelpak is the perfect way to promote your release and ensure that your album will be ready for the market. It is easy to use and comes in a variety of colors to match your album's design.

The Jewelpak is designed to hold single audio cassettes and is made from high-quality plastic. It is water-resistant and will protect your album from damage during shipping.

The Jewelpak is available in different sizes to suit your needs. It is perfect for both single and double albums.

The Jewelpak is the perfect way to promote your release and ensure that your album will be ready for the market. It is easy to use and comes in a variety of colors to match your album's design.
<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/RELEASING LABEL</th>
<th>USA POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td><strong>ONE SWEET DAY</strong></td>
<td><strong>MARIAH CAREY &amp; BOYZ II MEN</strong></td>
<td>RCA 84248</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>DIGGIN' ON YOU</strong></td>
<td><strong>A Star Is Born (A Star Is Born) (Original Soundtrack)</strong></td>
<td>RCA 31885</td>
<td>10</td>
</tr>
<tr>
<td><strong>Greatest Gainer/Sales</strong></td>
<td><strong>FUGUE LA</strong></td>
<td><strong>THE BAND Perry &amp; TOBY LANE</strong></td>
<td>BMG 24393</td>
<td>50</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Records compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 playlists, and retail and snack sales collected, compiled, and provided by Billboard.
TONY RICH: RICH IN EMOTION, RICH IN ORIGINALITY

THE DEBUT ALBUM IN STORES JAN. 16TH

LAFACE RECORDS PRESENTS

the tony rich project: WORDS

FEATURED SINGLES: Nobody Knows/Like A Woman/Grass Is Green/And Ghost

- Oftentimes artists are forced to create music for a particular genre, but the Tony Rich Project simply makes great sounding music that defies categorization.

"Antonio L.A. Reid"

MUSICAL PERFORMANCE: LAFACE RECORDS MANAGEMENT
### Billboard 200 Chart

**For Week Ending January 29, 1996**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Waiting to Exhale</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Daydream</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Jarred Little Pill</td>
<td>Alanis Morissette</td>
<td>Columbia</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Cracked Rear View</td>
<td>Pearl Jam</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Nineteen89</td>
<td>Alanis Morissette</td>
<td>Columbia</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Greatest Hits Collection</td>
<td>Smashing Pumpkins</td>
<td>Virgin</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>The Man in Me</td>
<td>Shania Twain</td>
<td>Mercury</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Dream</td>
<td>Alan Jackson</td>
<td>Arista</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Something to Remember</td>
<td>Madonna</td>
<td>Warner Bros.</td>
<td>9</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

- Oasis - "(What's the Story) Morning Glory?" - 9
- Smashing Pumpkins - " Mellon Collie and the Infinite Sadness" - 6

**Hot Shot Debut**

- Kris Kross - "Right Here, Right Now" - 15

**New**

1. Kris Kross - "Right Here, Right Now" - 15
2. Joan Osborne - "Blue" - 21
3. Natalie Merchant - "Electric" - 18
4. Blues Traveler - "A.M." - 17
5. Janet Jackson - "Design of a Decade" - 20
6. Green Day - "Reprise" - 22
7. Coolio - "Who's Boyfriend Today?" - 13
8. Tha Dogg Pound - "Doggystyle" - 21
9. Toto - "Love Bridge" - 30
10. Alice in Chains - "Baby" - 26
11. Matthew Davis - "Under the Table and Dreaming" - 32
12. Tim McGraw - "Lettin' the Bridge Go Up" - 15
15. Bone Thugs-n-Harmony - "T-Bone" - 24
17. Ace of Base - "Arista" - 29
20. Boyz II Men - "Motown" - 28
21. Melissa Etheridge - "Island" - 39
22. Seven Mary Three - "Warner Bros." - 46

**Most Added**

- Soundtrack - "A Star Is Born" - 33
- Ozzy Osbourne - "America's Most Wanted" - 40
- Quincy Jones - "Ghost" - 67
- Collective Soul - "Atlantic" - 48
- Gayth Brooks - "Capitol" - 47
- Deep Blue Something - "Warner Bros." - 56
- Monica - "RCA" - 47
- Reba McEntire - "MCA" - 48
- Live - "Radioactive" - 49
- Red Hot Chili Peppers - "Warner Bros." - 51
- Cypress Hill - "Ruffhouse" - 46

**Browse the Billboard 200**

- Billboard.com

---

*Albums with the greatest sales gain this week.*

- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPH). RIAA certification for shipments of 1 million units (500,000 for EPHs) with multiplatinum titles indicated by a numeral following the symbol. *Artists indicates LP is available. Most tape prices, and CD prices for N/A and BMG labels, are suggested lists. Tape prices marked E, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer charts show the largest increases. Processor indicates track percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. Indicates past or present Heatseeker title. © 1996, Billboard/BIPI Communications, and SoundScan, Inc.*
### Billboard Hot 100 Top 20 Songs for the Week Ending January 27, 1996

<table>
<thead>
<tr>
<th>Rank</th>
<th>Week Ending</th>
<th>Artist</th>
<th>Song</th>
<th>Sales</th>
<th>Airplay</th>
<th>Downloads</th>
<th>Streaming</th>
<th>Other</th>
<th>Total</th>
<th>Peak</th>
<th>Chart Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1996-02-02</td>
<td>Janet Jackson</td>
<td>Rhythm Nation</td>
<td>129,900</td>
<td>25,900</td>
<td>194,000</td>
<td>131,000</td>
<td>11,000</td>
<td>476,800</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>1996-02-02</td>
<td>Madonna</td>
<td>Like a Prayer</td>
<td>113,200</td>
<td>18,600</td>
<td>131,800</td>
<td>108,200</td>
<td>7,000</td>
<td>353,100</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>1996-02-02</td>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
<td>88,800</td>
<td>13,800</td>
<td>102,600</td>
<td>76,200</td>
<td>3,200</td>
<td>268,300</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>1996-02-02</td>
<td>Celine Dion</td>
<td>My Heart Will Go On</td>
<td>88,000</td>
<td>13,400</td>
<td>101,400</td>
<td>74,600</td>
<td>2,800</td>
<td>261,800</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>1996-02-02</td>
<td>Nirvana</td>
<td>Smells Like Teen Spirit</td>
<td>82,400</td>
<td>12,400</td>
<td>94,800</td>
<td>68,400</td>
<td>2,000</td>
<td>249,600</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>1996-02-02</td>
<td>Garth Brooks</td>
<td>The Dance</td>
<td>79,600</td>
<td>11,900</td>
<td>91,500</td>
<td>65,900</td>
<td>1,600</td>
<td>238,600</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>7</td>
<td>1996-02-02</td>
<td>Celine Dion</td>
<td>The Power Of Love</td>
<td>74,000</td>
<td>11,400</td>
<td>85,400</td>
<td>59,400</td>
<td>1,400</td>
<td>239,800</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>1996-02-02</td>
<td>Mariah Carey</td>
<td>Vision Of Love</td>
<td>71,800</td>
<td>10,900</td>
<td>82,700</td>
<td>57,300</td>
<td>1,300</td>
<td>237,100</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>9</td>
<td>1996-02-02</td>
<td>Shania Twain</td>
<td>You're Still The One</td>
<td>68,200</td>
<td>10,400</td>
<td>78,600</td>
<td>52,600</td>
<td>1,200</td>
<td>232,400</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>10</td>
<td>1996-02-02</td>
<td>Shania Twain</td>
<td>The Party</td>
<td>67,000</td>
<td>10,200</td>
<td>77,200</td>
<td>51,800</td>
<td>1,000</td>
<td>230,000</td>
<td>1</td>
<td>24</td>
</tr>
</tbody>
</table>

### Additional Information

- **Top Albums**:
  - *Pulp Fiction* by The Eagles
  - *Unplugged* by Nirvana
  - *Oz* by The Cult

- **Other Music Charts**:
  - *Billboard Dance Club Play Chart*
  - *Billboard Mainstream Rock Chart*
  - *Billboard Alternative Songs Chart*

- **Top Artists**:
  - Michael Jackson
  - Janet Jackson
  - Mariah Carey

- **Top Songs**:
  - "Now That We Found Love" by Aaliyah
  - "Dancin' Away" by Mary J. Blige

- **Top Albums**:
  - *Oz* by The Cult
  - *Unplugged* by Nirvana

- **Top Artists**:
  - Michael Jackson
  - Janet Jackson
  - Mariah Carey

- **Top Songs**:
  - "Now That We Found Love" by Aaliyah
  - "Dancin' Away" by Mary J. Blige

### Additional Information

- **Top Albums**:
  - *Pulp Fiction* by The Eagles
  - *Unplugged* by Nirvana
  - *Oz* by The Cult

- **Top Artists**:
  - Michael Jackson
  - Janet Jackson
  - Mariah Carey

- **Top Songs**:
  - "Now That We Found Love" by Aaliyah
  - "Dancin' Away" by Mary J. Blige

- **Top Albums**:
  - *Oz* by The Cult
  - *Unplugged* by Nirvana

- **Top Artists**:
  - Michael Jackson
  - Janet Jackson
  - Mariah Carey

- **Top Songs**:
  - "Now That We Found Love" by Aaliyah
  - "Dancin' Away" by Mary J. Blige
It’s ‘MEANT TO BE’ for Arista’s Davis
(Continued from page 1)

looked for good songs. It’s getting harder, just in sheer numbers of artists. You can’t get in a hurry. We found that out the hard way.

Davis’ aptly named album “Some Things Are Meant To Be” was due Jan. 30. The first single, the title track, is charting well. It is at No. 27 on this week’s Hot Country Songs.

WMZQ Washington, D.C., PD Gary McCartie says the song is “killer. We were sold on the song when we heard it. It’s a great record.” On the artists’ chart, “We were just waiting for the right song, and this is it. Our call-out response has verified our feeling about her. Our audience loves her.

Davis says the song “Some Things Are Meant To Be,” written by Michael Gaines and Gordon Payne, is “just right for me.

Arista VP of sales and marketing Mike Duncan says the label is approaching the album release with great care.

“The first thing we need to do is capitalize on her high recognition factor,” says Duncan. “I’ve been honestly astonished by the incredible impact of that song ‘Does He Love You.’ As Linda and I toured across the country promoting the release of this album to retail and with promotion people to radio, Linda was literally bombarded by fans, who will yell across airport terminals at her and who run up to her in parking lots.”

Duncan says that Arista is using Davis’ tour with McEntire, which runs through the first six months of this year, as the first step in its marketing strategy. “Our first line of attack is the fans who already know her. We’re already mailing album information out to Reba’s fan-club members. Reba has been very, very cooperative. We started advertising in country fan magazines in December, just to support the early radio play. When the street date hits, we’ll be in those again and will run a flood of spots on TNN and CMT.”

Acknowledging the haste at which Davis’ first album “escaped,” Duncan says, “I’ve always wondered how her records would sell if she had a little help from radio. So after experiencing the reaction to ‘Does He Love You,’ we decided to explore the possibility of having another album on retail accounts before early December, telling us of early consumer demand, but the orders aren’t in yet.”

But the artists’ chart-tracking buyer for Wherehouse Entertainment, thinks the new album will do well in his chain’s 300 stores. “I expect her to do particularly well.” In Fei’s opinion, “she is particularly because of her exposure with Reba on record and on tour. Arista is following the lead of the marketing on the West Coast. Her first album didn’t do much, but it set up this record. We look to see something right out of the box.”

Davis’ name has been mentioned in the group Stocked of Starstruck, says that the McEntire association has helped Davis. “She has really grown musically in the past three years,” he says, “and with Reba, she also gets to study the business end.”

Blackstock notes that McEntire gave Davis’ album the “feeling” that Davis’ single was a sure hit, which it was. Davis’ album has sold almost 350,000 units so far, while McEntire’s album has sold almost 500,000 units.

BETTER THEN THAN NOW: It was January 1995. Winter weather was less severe than what the U.S. has experienced this month; the climate in music stores was also warmer.

A year ago, Garth Brooks’ “The Hits” had one of the biggest sales in country music history, with over 100,000 units. By contrast, this week’s billboard-altered chart, only the top-three titles on The Billboard 200 belong to the 100,000-unit club. Overall, the chart shows a 10% decline when compared to the unit volume run up in the comparable 1995 week.

Arista’s albums—some singles and catalog albums—are down by 13% from the same week last year.

Although The Nor’easter that hit the East near the end of ’95 did not cripple business, the Jan. 7-8 storm that has been dubbed “The Blizzard of ’96” had a precipitously effect on music sales. SoundScan numbers in all but two regions—Mountain and Pacific—are down from the comparable 1995 week.

STRONGER FRESHMEN: While numbers were stronger a year ago, the debuts on The Billboard 200 are more meaningful then they were then. The only album debuting in the top 10 in the Jan. 25, 1995, issue was Brownstone’s, with 35,000 units. But this week sees a return by the maturing Kris Kroes at No. 15 (50,000 units) for a 10-year arrival for the multi-artist soundtrack from “Don’t Be A Menace To South Central While Drinking Your Juice In The Hood,” the flick that bowed at No. 2 on the box-office chart.

Although the Kris Kroes debut is respectable, it is down from the No. 13 debut for its sophomore set, “Da Bomb,” made with first-week sales of 61,000 units in August 1993. This album spent only 25 weeks on The Billboard 200, indeed a “bomb” when compared to the showing by the youthful rap duo’s first album, which went to No. 1 and spent 52 weeks on The Billboard 200.

Meanwhile, “Don’t Be A Menace” and the No. 105 debut by the much-talked-about soundtrack from “Dead Man Walking” (10,000 units) reminds us that movies played a conspicuous role on the charts at the start of last year. In the Jan. 7-13, 1995, issues of Billboard, 11 multi-album soundtracks made their first appearances on The Billboard 200, but none of those debuts as high as the pair that debut this week.

WOMEN ON TOP: For the third straight week, female acts hold the top three slots on The Billboard 200, with the all-diva soundtrack from Whitney Houston’s “Waiting To Exhale” retaining the top slot (174,000 units), followed by Mariah Carey’s “Exhale” (73,000 units) featuring Aretha Franklin. The gap between No. 3 and No. 2 has narrowed greatly since last week, from 20% to just 2%. At the same time, “Exhale” commands a bigger lead over runner-up Carey, 29%, compared to 11% last week.

COOLED: From 1991 through the following year, Garth Brooks looked like the ‘90s answer to the Beatles, but while he works to become a sales force for money. His latest, “Fresh Horses,” faded out of The Billboard 200’s top 10 after just seven weeks; if it doesn’t bounce back, this will be the shortest top 10 stay on the big chart by any of his last eight albums, including “Beyond The Season,” his 1993 Christmas album, which managed 11 weeks in that lofty part of the chart. His longest-lasting sellers have been 1991’s “Ropin’ The Wind,” which spent almost a year—50 weeks—in The Billboard 200’s top 10, and his 1990 sophomore album, which notched 29 top 10 weeks. His last two session albums, 1992’s “The Chase” and 1993’s “TEN,” notched eight weeks, respectively, while last year’s hits package resided in the top 10 for 20 weeks. Brooks’ first album peaked at No. 13 on The Billboard 200.

HOP, SKIP, JUMP: Critics’ pick Oasis is starting to live up to its press clips. The U.K. band follows last week’s 18-place jump with the Greatest Gainer nod, as an 11,000-unit gain pushes it 18-5. A promotional tour and a recent “Good Morning America” piece helped increase Eyra’s newest (20-13) and her previous (194-141) albums. The former has a 6,000-unit gain; the latter sees a 2.9% increase in a soft part of the chart... A Jan. 7 “60 Minutes” profile boosts the star of cellist Yo-Yo Ma, whose recording of Dvorak’s Cello Concerto climbs to No. 8 on Top Classical Albums. Her last week’s debut at No. 15, "Portrait Of Yo-Yo Ma" re-enters this week at No. 15, while two other albums bubble under.
ready public, want to spin off its 150 Blow-Out Video stores. All but three are run as concessions in Wal-Mart and Kmart supermarkets; rental accounts for an estimated 70% of revenues. The others are stand-alone outlets in New York, Seattle, and Portland, Ore., that stock cassettes priced at less than $20. Rent- rak, which generates the bulk of its revenues from interstore-sharing fees paid by about 5,000 stores, predicts that Blow-Out sales will grow nearly 20 times, from $8.8 million last year to $180 million in 1996, sources indicate.

Several of the 30 analysts invited to dinner Jan. 17 think the projections are underdone. They're more intrigued by the investment banker chosen to handle the prospective private stock, Florida-based J.W. Charles. Last year, Berger hired New York heavyweight Oppenheimer & Co. to raise money for Rent- rak. At press time, Berger was en route to New York and unavailable for comment.

Suncoast is seeking $62.9 million from the sale of 3.3 million shares at $16 each. The net proceeds will be used to open at least 150 more stores, the next two years. Raising the chain's total number of outlets in the U.S. and Puerto Rico to nearly 800 from the 350 it had at the end of 1995, the company says that raises it to one of the five largest video rental chains in the country, compared to its only three years ago. Suncoast also plans to spin off 5,000 self-service titles packed into 2,449 square feet.

Moviegoers prospects says sales per square foot had risen to $300 in 1994 from $277 in 1993; no figure was estimated for 1995. For the nine months ended Sept. 30, 1995, Suncoast in revenues of $196.6 million, compared with $182.7 million during the same period the previous year. The net loss had shrunk to $1.8 million from $2.7 million, indicative of a good year.

Acquainted to a highly seasonal business, Suncoast garners 45% of its sales "and more than 100% of its net earnings" in the fourth quarter, when the hottest self-service titles generally arrive for holiday buyers. New releases bring in 20% of revenues and attract the customers who also buy catalog titles, which account for the other 80%.

Suncoast actually finished 1994 with a net profit of $9.1 million, up from $7.4 million in 1993 and $1.8 million in 1992. No other chain is as closely identified with self-service, which Suncoast claims grew at a compound rate of 15.5% annually from 1990.4 to $4.6 billion. Although figures aren't available for 1995, those results shouldn't be much different, according to industry observers. Rental, by contrast, has stagnated and even declined, several trade reports suggest.

"Fundamentally, self-service is not a very good business. How can you possibly compete against Wal-Mart and Kmart? There's no niche, no edge," says a Wall Street analyst. "You'd rather have a rental-only chain than a self-service-only chain." He admitted to not having seen the prospectus, but added, "I suppose I should get the document. It might be an interesting short sale."

Suncoast will also have to overcome in-house competition. The Musicland Group, which will hold 7 million shares of Suncoast after the offering is completed, sells videos in its Musicland, Sam Goody, Media Play, and On Cue stores. To date, says the prospectus, Suncoast and its C-12 stores "have not been in competition with the retail businesses, haven't adopted any formal procedures designed to resolve any anticipated conflict of interest." Other conflicts may arise from the tight controls Musicland will continue to have, including purchasing, warehousing, and managerial support. A "failure of these capabilities" could cause "enormous financial losses".

Suncoast currently is incapable of performing any of those functions "independently of Musicland," the prospectus notes.

Musicland has agreed to advance Suncoast working capital and other expenses from its $35 million revolving credit facility. Suncoast spent $8 million on old and new stores last year and expects to lay out $16 million in 1996-97. If anything, the publicly held rental chains have had a harder time of it. Hollywood Entertainment, the largest of the four, has been accused by its former accountant, Coopers & Lybrand, of practices "that may materially impair the fairness" of its 1995 financial statements.

Coopers & Lybrand, dismissed on Dec. 13 and replaced by Price Waterhouse, complained in a Jan. 4 letter to the SEC that Hollywood's accounting is "far from adequate".

The former owner of one of Hollywood's acquisitions, Video Watch in Detroit, will soon be able to open in 2.1 million square feet of new space at a stock at a predetermined price of $55.50 per share. Shares presently trade at $6.7, a 32-week low. Trade sources indicate that the chain's $2.62 million outlay would be $12 million more than Hollywood has in the bank.

SHUTTERS CLOSE ON LOW-PROFIT STORES (Continued from page 5)

Blockbuster Music ended 1995 with 518 stores, down from the 540 it began the year with. It has closed 225 of its 325 stores during the period. Although industry sources say Blockbuster has closed 30 stores since Christmas, Kiefl declined to be specific other than to say that no stores have been closed since Jan. 1.

"We have been converting some of our music stores to video stores," he says. "This is happening on a case-by-case basis, and it is not a part of a program or a timetable. There is no quota or goal." Kiefl declined to say when conversions or closures had occurred. "Over the next 18 months we will go underperforming stores - but she declined to specify numbers.

"The conditions of the marketplace have forced us to run the business in such a way that it insures the long-term health of the chain," she says.

GIBBONS NAMED SPEC'S BOARD CHAIRMAN (Continued from page 5)

developing artists, and catalog sales, "you can conceive a portfolio where a lot of these would synergize. We are in the heart of the Latin music business, and there's a lot of opportunity there." Although there is a downturn in music retailing, Spec's remains healthy and has a strong balance sheet, Jarm, says.

But even successful businesses should "constantly challenge" what they do and repeat when appropriate, he adds. That's the challenge that Spec's faces. " paraphrased Burger King, where he was chairman/CEO from 1989-93, Gibbons says, "If you look at McDonald's and Burger King, that business has been underperforming in its business model. They don't have the same business, so they have increased to their menu." Spec's, which has 57 stores and annual revenues of about $80 million, is the dominant operator of drive-throughs in Atlanta and Florida. Also, Best Buy, the leading music discounter, invested in the store.

"Our challenge is to be one of the better-performing music chains, it recently had its revolving loan facility called. The company is in negotiations to replace its lender. (See Retail Track, page 90.)

ED CHRISTMAN
EMI STILL BATTLING COLLECTING GROUPS

(Continued from page 1)

ny's dispute with Europe's collecting societies for as long as they fail to "put their house in order."

Randel, who will meet with Europe's largest mechanical societies at MIDEM this week, says they can expect "a second American Revolution" unless they agree to EMI's calls to change the balance of their pan-European central licensing deal. The company argues that the societies have gone too far to please record companies, at the expense of publishers and their writers.

Randel says by this belief, EMI's company outraged Europe's collecting societies by establishing its own collecting body, Music Rights Society Europe, to administer the 10 songs it publishes on the Simply Red album "Life" (Billboard, Nov. 18, 1995).

MRSE is the product of a dispute rooted in the new order in Europe. Historically, Europe's record companies have relied heavily on the companies' publishers for the songwriters and publishers, a purely domestic basis. They secured their pressing licenses from, and paid their mechanics to, the sole collecting society within their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now license their record from any collecting society within the Union.

The competition between the societies for such vast amounts of business has been fierce, and each with the others to produce agreements that are attractive to record companies. The discounts they give as part of this process are taken from the revenues passed to publishers.

Although MRSE was intended as a catalyst for change and not a long-term competitor to the existing societies, Randel says that the situation could be reviewed. He will meet with representatives of Europe's biggest societies—Germany's GEMA, France's SACEM, the Netherlands' STEMRA, and the U.K.'s Mechanical Copyright Protection Society—at MIDEM. He says, "What we are going to force the societies is an opportunity to make the changes we want. If they don't, you'll see the second American Revolution."

Referring to EMI's belief that its voice has not been heard in the societies' negotiations with record companies, he says, "The revolution will be based on an old principle: no taxation without representation."

"If we can't get the changes we want, we will consider expanding the operations of our direct licensing through MRSE and continue to grow that aspect."

Asked whether the time could come when all EMI copyrights are handled solely by the company's own agency, he says, "That's a long way off, but Anglo-American repertoire remains our core business, and we will continue to expand." No one associates the company with EMI's new MRSE venture, but it may be time to get out your white suit and point your finger to the sky again. Not only is the original "Stayin' Alive" on the TV soundtrack of "Grumpier Old Men," but the song is back on the Hot 100, with no fewer than two separate entries by Chubby Checker's "The Twist."

Shanachie

(Continued from page 12)

deserved to be documented. When he found out Lach had already begun the process by starting Fortified Records, Daham decided to approach the artist about the deal.

"What attracted me to working with Lach is that there's a whole scene and it goes against the grain," says Daham. "Our whole thing is we don't fit in. We went into the trend to do a traditional Irish music in America, the second to do reggae here, and one of the first to do world beat. We found Ladysmith Black Mambazo 20 years before Paul Simon did." Daham notes that Shanachie, which is distributed by Koch, has been shipping up to 300,000 copies of the catalog each month, including 90,000 copies of "Alive," the group's highest selling album.

"Lach's a live concert album, not a studio album," says Daham. "It's a series of new volumes with old songs, old voices, and voices from Marx." Lach says, "It's a live concert album, not a studio album. It's complete with audio and visual footage of the concert. The listener is there at the anti-hoot." The Fort was born more than 10 years ago as a haven for songwriters who didn't fit into the West Village folk circuit. The club-within-a-club concept inhabited various Lower East Side locations—from Lach's loft apartment in the mid-'80s through incarnations at Tramps, Nightingales, and the downtownenson who lived in the club before moving to the Sidewalk.

"Two years ago I brought the Fort into Sidewalk and it's pretty much our own personal space now," says Lach. "I'm very happy being on the club."

Randel says that a second volume of "Anti-Hoot" is in the works and that Fortified retains options to pick up any unsigned artist who performs on the compilations.

NINETEEN YEARS AGO THIS WEEK, "Stayin' Alive" by the Bee Gees jumped seven places to land in the top 10 of the Hot 100 for the first time. Within a few weeks, all three of the Gibb's singles from the soundtrack of "Saturday Night Fever" were in the top 10 simultaneously. Ultimately, all three hit No. 1, and did the Bee Gees-penned "If I Can't Have You" by Yvonne Elliman. Almost two decades have gone by since America was caught in the "Honey" craze, but it may be time to get out your white suit and point your finger to the sky again. Not only is the original "Stayin' Alive" on the TV soundtrack of "Grumpier Old Men," but the song is back on the Hot 100, courtesy of British dance act N-Trance.

The remake of the song that summed up an era bulled 80-74 this week. It's the first remake of "Stayin' Alive" to chart since the Bee Gees' original. In 1995, a version of "How Deep Is Your Love" by Portrait peaked at No. 99 on the Hot 100. In 1999 Kim Wilde offered a reinterpretation of "If I Can't Have You" that reached No. 12 in the U.K.

Let George Do It: Michael Jackson's reign at No. 1 in the U.K. with "Earth Song" has been ended by "Jesus To A Child," the first George Michael single in a long spell. It's the 10th British chart-topper of Michael's career, counting four from Wham! He's fifth on this list. In the U.S., where "Jesus" is the first release on the DreamWorks SKG Music label, the single will mark Michael's 11th visit to the summit—if it can go all the way. That includes three No. 1 hits for Wham and seven so far for Michael since the duo split.

GANGSTA'S GONE: For the first time in five months, "Gangsta's Paradise" by Coolio Featuring L.V. does not appear in the top 10 of the Hot 100. As William Simpson of Los Angeles notes, the single spent 22 weeks in the top 10, tying "I'll Make Love To You" by Boyz II Men as the longest-running No. 1 single in the top 10. The longest consecutive top 10 visit belongs to "Hypnotize," by 2Pac (There It Is), with 24 weeks. And the longest top 10 run of all time is 25 weeks, tied in two separate runs by Chubby Checker's "The Twist." TEN YEARS AFTER: The Smashing Pumpkins' "1979" moves up to No. 2 on Modern Rock Tracks, while Hot Country Singers & Tracks, Keith Stegall debuts at No. 67 with "1969." These could be the lead-off tracks on a compilation album that would include Meatloaf's "1916," the Who's "1921," Nilsen "1941," America's "1969," Bobby Vee's "1978," Amy Grant's "1974," Grand Funk Railroad's "1976," Herb Alpert's "1980," Randy Travis' "1982," David Bowie's "1984," the Temptations' "1990," Box Scaggs' "1993," Prince's "1999," and Melissa Etheridge's "2001." WHAT'S THE STORY: Britain's Oasis has its first entry on the Hot 100, at "Wonderwall" enough high at No. 21. That puts the group one spot up on its crossover rival Blur. The latter's peak position on the Hot 100 so far is No. 59, achieved by "Girls & Boys" in 1994. It may turn out that 1996 will be a good year for the British group, as Oasis' high debut, Everything But The Girl's move to No. 3 with "Missing," and the forthcoming Michael single.
We Would Like To Congratulate Our Artists For Their Grammy Award Nominations.

We Also Celebrate Our Artists Whose Outside Projects Have Earned Them The Distinction Of A Nomination.

Coolio, Steve Earle, Kathie Lee Gifford and Chaka Khan.