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NEWSPAPER

IN MUSIC NEWS



Outlook
 Bright For
 Cole's 'Star
 Dust' Set
 On Elektra
 PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 31, 1996

ADVERTISEMENTS

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sam phillips omnipop
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their debut album
 featuring
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Warner Eyes Wider Audience For Cole

BY EILEEN FITZPATRICK

LOS ANGELES—Over the last two years, Paula Cole has been put



COLE



through the emotional wringer. Her sophomore album, "This Fire," (Continued on page 18)

Thorn EMI Demerger Proceeding Smoothly

This story was written by Jeff Clark-Meads and Adam White in London and Don Jeffrey in New York.

LONDON—Since Aug. 19, the labels, music-publishing operations, and record retail businesses encompassed

The EMI Group

by the EMI Group have been freed from the corporate structure of Thorn EMI. However, senior executives say that for the immediate future, it is business as usual.

James Fifield, president/CEO of EMI Music, says, "We have the same board of directors, the same objectives," (Continued on page 137)



SEE PAGE 63

Discount Singles Spark U.S. Cost/Benefit Debate

This story was written by Ed Christman, Chuck Taylor, and Melinda Newman.

NEW YORK—In an increasingly competitive music marketplace, in which the number of new releases is skyrocketing and label imprints multiplying, having a No. 1 single is viewed by record companies as a pivotal tool for gaining wider exposure for developing acts and propelling album sales and radio play for veterans. It's also important to their artists, labels say—something they hear in no uncertain terms from managers.

There is a rising chorus of concern among some U.S. music executives, however, about whether one high-

stakes approach to scaling the chart summit, particularly with the dizzying rise of the CD single, is becoming too costly: the practice of deeply discounting singles.

A central component of the complex marketing strategy is the label giving away "free goods" in order to

induce retail accounts to price singles—which traditionally carry a list price of \$3.49 and generally retail for around \$2.99—at \$1.99, 99 cents, 49 cents, or, in rare cases, even a penny. The retail price generally depends on the amount of free goods involved in the deal.

With the CD single fast emerging as a marketplace force (Recording Indus-

(Continued on page 133)

NEWS ANALYSIS

Positive Developments In RIAA Midyear Statistics

Bootleg Seizures Up Under Piracy Act

BY BILL HOLLAND

WASHINGTON, D.C.—The music-industry-sponsored federal anti-bootleg statute, which became law in 1995, is beginning to pay off in a big way, as evidenced by new statistics showing a dramatic rise in the amount of illicit music product seized in the first six months of this year. Much of it is "bootleg" material, as opposed to "counterfeit" product.

The Recording Industry Assn. of America (RIAA) midyear anti-piracy statistics, released Aug. 20, also reveal that seizures of bogus CDs (Continued on page 127)



CD Singles, Music Vids Lead Modest Growth

BY DON JEFFREY

NEW YORK—Midyear figures from the Recording Industry Assn. of America (RIAA) show moderate growth in net shipments of music product, with price declines in two formats—the CD single and the music video—yielding the biggest sales gains.

The RIAA's statistics also show the evolution of two other format trends: the steady decline of the cassette, and the gradual increase of vinyl.

For this year through June, the RIAA reports that net unit shipments (Continued on page 127)

Garmarna Exports Its Scandinavian Ambience

BY PAUL VERNA

NEW YORK—Having established a small but fervent fan base in Europe,



GARMARNA

the Far East, and North America with its haunting fusion of Scandinavian traditional music and modernist ambient leanings, Swedish quintet Garmarna is gearing up to release its latest album in the U.S. and take its hypnotic live show to American audiences.

The album, "Guds Spelemän," released last spring in Scandinavia by (Continued on page 59)

MUSIC TO MY EARS



Barenaked Ladies Build From 'Ship' To 'Spectacle' On Nettwerk/Reprise

SEE PAGE 3



TWENTY-FIFTH ANNIVERSARY

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Keynote Stirs Debate At Germany's PopKomm

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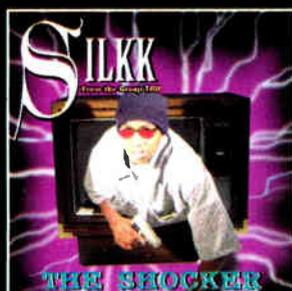


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Barenaked Ladies' 'Spectacle'

"Most people don't realize it," confides Steven Page, lead singer of the five-man Canadian combo Barenaked Ladies, "but our first three albums were conceived as a trilogy." He is referring to "Gordon" (1992), "Maybe You Should Drive" (1994), and "Born On A Pirate Ship" (1996), the alternately frank-hearted and facetious pop-rock collections through which the group has built its formidable repete as a concert draw. "So, does that mean," asks fellow vocalist/songwriter/guitarist Ed Robertson, "that 'Rock Spectacle,' as our first live album, would be like the long-awaited sequel to 'Return Of The Jedi'?"

"Oh no!" answers Page, with feigned horror. "The live record is like our 'Return Of The King'—if you count 'The Hobbit!'"

Like popular fables extending from the the 19th-century romantics to J.R.R. Tolkien's mid-'50s "Lord Of The Rings" trilogy and the '70s-'80s "Star Wars" cinema cliffhangers of George Lucas, the songs of Barenaked Ladies have the spell-weaving sincerity of the best allegorical yarns. Moreover, the beguiling plots of their best material seldom pan out as logically anticipated. The newly released videoclip for "The Old Apartment," a song from "Born On A Pirate Ship" (in rotation on the Box, MTV's M2, and Canada's MuchMusic), illustrates the point, with director Jason Priestley of "Beverly Hills 90210" TV fame craftily fleshing out the track's deceptively angry story line about "fading memories blending into dull tableaux," as described by the seemingly anguished narrator.

"The neatest thing about the song," says Robertson, "is that it tricks people into thinking someone's breaking into his old girlfriend's apartment. But actually, this guy and his girl are revisiting the building from which they've recently moved, and it's painful to them. Things have changed there, and they're thrown by it, thinking, 'Hey, don't people understand how important the physical evidence of memories is?' Because even the addition of a handrail on the steps where you once played as kids can ruin your ability to ever have a game of tag there again. It's a song about how you identify with places and structures that you had almost created for yourself by living and growing in them. This is the sort of stuff Steve and I write about, and like our live shows, it's funny and sad to us at the same time."

"As a result," Page concedes, "some people in our audiences may resist the roller coaster of our concerts, but when the crowds are willing, they see the larger picture, which is that red, for instance, is not just the color of blood but also of clown's noses."

"So the best we can do is trust in the audiences' attention," adds Robertson, "and we usually get it, because we're really trying to establish an understanding between them and us about the ambiguous and sometimes funny aspects of life that seem so real."

This intent among the members of Barenaked Ladies—who also include bassist Jim Creeggan, drummer Tyler Stewart, and new keyboardist Kevin Hearn—is another outlook that links them, however whimsically they might acknowledge it, to a long lineage of myth makers and musical mystics, who imagined (as did Tolkien in "The Silmarillion") that time had literally been sung into existence. For many, the earliest tonal euphony that the ancient Greeks once attributed to the Fates is still seen as the most perfect way of conveying the senses of past, present, and future—which is purportedly why the sound of music exerts such a profound emotional effect. And when you combine this depth of feeling with rough-hewn wit and well-placed human sympathy, you get the wonderfully satisfying carny ride that is a Barenaked Ladies concert, powerful documentation of which is due Nov. 5, when the 13-track "Rock Spectacle" (Nettwerk/Reprise) enhanced CD hits stores.

As with the name of the group, "Rock Spectacle" is a spoofish observation on everything these musicians are not: The album's cover art depicts the membership as a cast of midway freaks, who provide an acceptable prelude to the larger pleasures of the Big Top. This approach is partly an acceptance of the meager charisma Barenaked Ladies exhibit each night as they stroll onstage in all their geeky anti-glory. But when the lights go down, and the harmonies get ahold of the rhythm section, the glorious noise becomes the essence of a wholly unforeseen high-wire act, complete with spur-of-the-evening patter that confirms the uniqueness of every performance.

"There's a lot of improvisation in what we do," says Robertson, "and the humor is a big part of that. The songs and cracks we make about local topics and strange occurrences—whether it's the Olympics during an Atlanta show or a dead body found on the fire escape at the Orpheum theater in Boston on the morning of one of our concerts—we just deal with what each day brings. The aim is not to pander to the locals but to let them see we do know we're playing in their town."

"The worst thing about being in the audience is being excluded," says Page. "We also want them to see us surprising ourselves with a new on-the-spot arrangement or a high-risk attempt at connection, because that's the charm, the magic part."

Among the baker's dozen selections on "Rock Spectacle" are such vintage Barenaked roof-raisers as "Brian Wilson," "What A Good Boy," "If I Had \$100,000," "Jane," "These Apples," and "Life, In A Nutshell," as well as such instant indispensables from "Born On A Pirate Ship" as "Break Your Heart," "When I Fall," and "Shoe Box." Since we now know the source of the rousing tunes and the fanciful between-song caprice, how do they account for all the sell-out patrons?

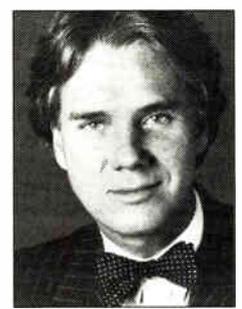
"Good question," Page admits. "I sometimes think 'Gordon' must be the most bootlegged album in U.S. history, since it sold only 200,000 copies in the country, yet 800,000 kids know the words to every song. We find that our older fans heard us in college, and the younger ones heard a tape while camping in Indonesia or Colorado. People seem to bring our music along on long journeys and make it a captive experience for others around them."

Those wondering exactly where the band itself is coming from must picture the complete lack of pretension in Toronto's exploding alternative scene from 1988 to 1991—when the Barenaked Ladies EP containing the sportive "Be My Yoko Ono" became Canada's first gold indie release. Page, born June 22, 1970, in suburban Scarborough, Ontario, to teacher Victor Page and the former Jo-Anne Simmons, found himself involving most of his household in his good fortune: His retired dad founded Page Music Distribution in Toronto to handle the "Yoko" EP (the firm now distributes Caroline and other labels), and his younger brother Matthew became head of A&R for the family enterprise.

As for Robertson, he was an Oct. 25, 1970, arrival for Honeywell plant foreman Earl Robertson and spouse Wilma Shannon, an oil-company stenographer, and Ed grew up in Scarborough as the youngest of five children. "I've always identified myself with pop," says the guitarist, "and expressed myself through its 'entertainment' factor."

"I'm the same way," concludes Page. "I like to write pop to fool people with the hooks, but inside, I hide all the sweetness, darkness, and musicianship found in the grandest themes of a great mythic rock song. For me, pop is a tight, strategic little package that's second to none."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

CELINE SONG DILEMMA

Some radio programmers believe a Celine Dion ballad called "To Love You More" could be one of her biggest hits, but the song isn't on the U.S. version of her latest album and is available in this country only as an import. So what should stations do? Radio editor Chuck Taylor reports. **Page 124**

THEY'RE 'OFF'!

A reunited New Edition hits again with "Hit Me Off," which debuts at No. 3 on the Hot 100 Singles chart. Theda Sandiford-Waller has the story in her Hot 100 Singles Spotlight column. **Page 129**

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Commentary

Digital Future Needs Copyright Safeguards

BY WOLF-D. GRAMATKE

Record companies are the most important source of programming for Germany's 300-plus radio stations. More than 90% of all the music broadcast in Germany is produced by us. Our recordings, played on the air, are privately copied onto something like 100 million blank cassettes every year.

Record companies play a pivotal role in discovering and promoting musical talent, from the initial stage of finding and developing an artist or group through the process of breaking the act and building an international career. For many thousands of creative people, sales of recorded music are the most important source of income.

A flourishing music market generates revenue for investment in new recordings, ensures the availability of a wide range of product, enables us to preserve our musical heritage, and contributes significantly to the development of our musical culture. The record industry also provides many thousands of jobs. All of which demonstrates that musical culture is highly dependent on our activity and our creative and economic viability.

But ever-proliferating developments in technology have created a situation in which it is becoming increasingly difficult for copyright owners to monitor and control the exploitation of their works and performances. Further, the fees they do receive for broadcast transmission, public performance, and private copying of their works is nominal—no more than a token.

The fact is that radio stations pay barely 3% of their total revenue for the use of music, which, in most cases, represents more than two-thirds of their total program time. The remuneration for rights owners for home taping is similarly insignificant—less than 3% of the market value of the rights exploited.

While this was never an acceptable situation, it was one that, in a world of analog technology, could be tolerated because it did not have a dramatically adverse effect on the creative and economic development of musical culture. There was always the vital difference between the original and the copy, between listening to a self-determined program of music and one compiled by a radio producer.

But now we have entered the age of digital technology, and we are confronted by an ever-quickening march of progress. Indeed, the record industry pioneered the first stage of the revolution with the development of the CD.

Now, digitalization, cable and satellite technology, and efficient compression techniques are opening new means of dissemination and new opportunities for the exploitation of music. This may seem like a cause for elation, but in fact, the appropriate response is cautious optimism. After all, in this new technological age, we have yet to determine and achieve the implementation of the vital legal framework necessary to safeguard intellectual property rights so that musical culture can continue to develop.

New means of exploiting music are already in evidence. Consider the following:

- **Multichannel programs:** There are already two suppliers offering consumers continuous music, uninterrupted by announcements, on a subscription basis via satellite and cable on 60-90 channels. Each channel is devoted to a clearly defined musical genre, so consumers can fine-tune their music intake. Outside influence on program content is kept to a

minimum. This form of dissemination bears no relation at all to traditional radio programs. Yet the suppliers are claiming the right to broadcast copyrighted music based on the compulsory license provision. If this were the correct legal interpretation, it would mean that such suppliers could simply play a limited number of chart records in a continual loop on each channel—and this would clearly have an adverse effect on record sales.

- **Digital radio:** In the next few years, Digital Audio Broadcasting (DAB) and Digital Satellite Radio (DSR) will dramatically alter the TV and radio broadcasting environment



'We are demanding legal recognition of an exclusive electronic dissemination right for all copyright owners'

Wolf-D. Gramatke is president of PolyGram Germany and chairman of the German group of the International Federation of the Phonographic Industry.

with the dissemination of "CD-quality" music. When it comes to DAB and DSR, quantitative limits are virtually nonexistent. Innumerable channels can be operated that will be able to offer an enormously wide range of program content, catering to the smallest of niche groups. And music will play a key role here. This would mean we would completely lose active control of our repertoire. What is more, the commercial viability and profitability of recorded music would decline dramatically.

- **Music-on-demand:** In addition to sound carriers, multichannel programs, and digital radio programs, it will be possible in the future to access music from electronic music databases. Pilot tests are being carried out, and the technology is already available in its basic form. The access of music from databases, which will, after all, be channeled into private homes, requires the resolution not only of technical problems, but more important, the vital legal questions of data protection, right to access, protection against misuse, and monitoring. This is, as yet, an uncultivated field that has the promise of bringing forth a marvelous harvest, but could, if the financial interests of rights owners are not fully protected, become a musical wilderness. Music databases make it possible for anyone to exploit recorded music through an unmonitored electronic world network. We can combat the threat of a huge surge in musical piracy only if copyright owners' rights are strengthened, if the procedures by which they claim their due royalties are simplified, and if the necessary monitoring mechanisms are guaranteed from both a technical and legal point of view.

- **Digital copying:** Private copying in analog technology delivers "second-hand music" of inferior quality. The practice of private copying could have been prevented only by banning the technology that made it possible. But such Luddite

behavior is a totally unacceptable option, and that is why, from the outset, we have been in favor of a private copying royalty.

However, digital technology makes "cloning"—not mere copying—possible, because it preserves the quality of the original recording instead of delivering a second-hand copy.

In order to guarantee the economic viability of music, we are demanding express, legal recognition of an exclusive electronic dissemination right for all copyright owners. We want to be able—in fact, we must be able—to control the dissemination of our product according to market criteria. This would mean that, in the emerging world of digital technology, we are in complete charge of our rights and can authorize or refuse access to our product so that we can earn money by bringing our music to the consumer.

No one need worry that the granting of exclusive rights will make access more difficult, more subject to bureaucratic complexities

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New Line Set To Ship 4 Mil. 'Pinocchios'

■ BY SETH GOLDSTEIN

NEW YORK—It's no lie: On the strength of a new packaging concept that has at least gotten retailers' attention, New Line Home Video expects to ship upward of 4 million copies of "The Adventures Of Pinocchio" as of the Nov. 5 street date. This live-action version of the classic tale is priced at \$19.98 suggested list, before rebates.

Disney, of course, owns the "Pinocchio" franchise, having sold more than 13 million copies of its animated classic. New Line, in fact, hopes the name recognition will reinforce the \$20 million New Line Cinema spent on prints and advertising to back the summer theatrical launch of "The

Adventures Of Pinocchio."

The movie, which stars Martin Landau and Jonathan Taylor Thomas and grossed about \$15 million, was always a candidate for quick release on cassette to take advantage of "a presold audience," says New Line Home Video executive VP Michael Karaffa.



PINOCCHIO

If the studio makes its sales goal, "Adventures" should do at least as well as such fourth-quarter releases as "Flipper" and "James And The Giant Peach"

(Continued on page 129)

German Industry Leader Slams Gov't Stein Bemoans Music's Political 'Impotence'

■ BY JEFF CLARK-MEADS

COLOGNE, Germany—The leader of the German music industry has mounted a biting attack on the country's politicians. In an assault that will strike a chord across Europe, he accuses government of "tripping the industry at every step."

Thomas Stein, president of industry organization BPW, contrasted the music industry's power to influence society with its "impotence" in political circles.

Stein, who is also president of BMG Entertainment International Germany/Switzerland/Austria, delivered the indictment during his keynote address at German trade fair PopKomm, held here Aug. 16-18 (see stories, page 98).

Stein highlighted music's social importance by stating that when

British pop band Take That broke up in February, the announcement "was an earthshaking event for millions of teenagers and worth a detailed report on a serious news program, 'ARD-Tagesthemen' on German TV, between a report on the pensions debate [in Germany] and the primaries in the U.S."



He argued that the German music charts and TV viewing figures "tell us more about the state of our nation than the combined minutes of dozens of parliamentary sittings."

Stein stated that music's global power to reach all groups in society "is something that even the organs of government cannot resist." Yet he added, "It is foolish to speak of political power

for pop music and necessary to note its political impotence."

Noting the presence of politicians in his audience and praising PopKomm as a forum that brings together the music industry and government, he stated, "The political decision-makers in our country rarely miss an opportunity to demand of us, the entertainment industry, a sense of responsibility for cultural policy."

"I am certainly not going to deny responsibility for the direction taken by our culture, particularly not at a time when the German music industry has had more success with local product than ever before [and] when the record companies' encouragement of new talent has created a new form of speech in German-language hip-hop."

Stein said that the industry is prepared to accept its cultural responsibility (Continued on page 137)

MTV Networks Buys Stake In Brazilian Channel

■ BY BRETT ATWOOD

MTV Networks has purchased a 50% stake in MTV Brasil Ltd. from the Abril Group, the communications conglomerate that has produced and programmed the Portuguese-language music video service since its launch in 1990.

The staff and management of MTV Brasil will stay intact, according to Bill Roedy, MTV Networks president, international, who declined to comment on the financial details of the transaction.

"We do not want to do anything to change its current success," he says. "It's a natural evolution of our plans with MTV Brasil."

The channel, which reaches more than 15 million households, is programmed with a heavy emphasis on Brazilian artists but also plays clips from international acts.

The acquisition was expected, since MTV's original licensing agreement with the Abril Group allowed MTV to purchase up to half of the fledgling service.

Although MTV Brasil's operations will stay based in São Paulo, MTV's new stake in the channel will result in increased relations with sister service MTV Latino, according to Roedy.

"We're looking to establish more cooperation between the two operations, to take greater advantage of the market," says Roedy. "This is one of the most saturated areas in the world,"

(Continued on page 137)

Indie Scratchie Joins With Mercury

■ BY TERRI HORAK

NEW YORK—Mercury Records has finalized a joint-venture arrangement with independent label Scratchie Records (Billboard, June 29) that calls for Mercury to market, promote, manufacture, and distribute Scratchie releases, while the Chicago-based indie oversees the A&R and creative aspects of the label.

Mercury president/CEO Danny Goldberg says he hopes his company's involvement will enable Scratchie to "sell a lot of records. It's a lucky break



Best Books. Committee members, sponsors, and winners celebrate following the seventh annual Ralph J. Gleason Music Book Awards, held recently in New York. Sponsored by BMI, New York University, and Rolling Stone, this year's first-, second-, and third-place awards went to biographies of Sam Cooke, Etta James, and Lefty Frizzell, respectively. Pictured, from left, are Gleason Committee chairman Robert Rolontz; committee member Dr. John Gilbert of New York University; Charlie Feldman, VP of writer/publisher relations at BMI; Etta James and David Ritz, co-authors of "Rage To Survive: The Etta James Story"; committee member Holly George-Warren of Rolling Stone Books; Daniel Wolff, author of "You Send Me: The Life And Times Of Sam Cooke"; and Daniel Cooper, author of "Lefty Frizzell: The Honky-Tonk Life Of Country Music's Greatest Singer."

Borders Gets Vid Exclusive Stores To Carry History Channel Tapes

■ BY SETH GOLDSTEIN

NEW YORK—Borders Books & Music has signed an agreement with A&E Television Networks that gives the chain a one-year exclusive to market History Channel tapes. It's the second such bookstore arrangement for A&E, which earlier gave Barnes & Noble sole rights to the cable service's Biography series.

for me that [Mercury VP of A&R] Steve Greenberg had this relationship and was able to make the deal."

The year-old Scratchie was founded by Smashing Pumpkins' James Iha and D'Arcy Wretzky; Wretzky's husband, Kerry Brown, of Catherine; Adam Schlesinger of Ivy; producer Jamie Stewart; and publicist Jeremy Freeman, who is Scratchie's president.

Greenberg was introduced to Scratchie by Holly Greene of PolyGram Music Publishing via an EP from the label's power-pop act Fulfilj. The (Continued on page 137)

The History Channel, on the air since January 1995, is available in 22 million homes and has achieved a level of brand awareness unusual in home video. "We get specific requests," says Borders video product manager Patti Russo. "It's either 'I saw it at Blockbuster' or 'I saw it on PBS, A&E, or the History Channel.' Then customers ask, 'Is it available?'"

Cassettes on the Crusades, Lincoln's assassination, World War II, and the like have been carried in Borders stores since the channel began broadcasting. Sales are steady, Russo notes, and prices range from \$19.95 for single tapes to \$119.95 for collections.

As of Sept. 1, Borders will organize the A&E releases in a dedicated space labeled "Bring history home." Television monitors will promote specific programs and the channel, which in turn will air "Bring history home" commercials, says A&E new-media VP Tom Heymann.

Without promotional help, which includes a Borders World Wide Web site on the Internet, the 30 inaugural titles risk getting lost in the crowd of (Continued on page 129)

PolyGram Buys Go! Discs; Indie Label Founder To Exit

■ BY JEFF CLARK-MEADS

LONDON—PolyGram has bought U.K. independent Go! Discs, home of Paul Weller, the Beautiful South, Portishead, and Gabrielle. Label founder Andy MacDonald, however, won't make the move with his imprint, having left the company after an acquisition he characterizes as "oppressive."

PolyGram U.K. chairman/CEO John Kennedy said that he is surprised by MacDonald's criticism and that PolyGram was still trying to persuade MacDonald to stay two days before the deal was announced.

Kennedy stated that, as with previous indie acquisitions A&M and Island, Go! Discs will retain a large measure of autonomy. "We would like to not change the culture of the label, if that's possible," said Kennedy, though he cautioned, "It is unrealistic to think everything will be the same with Andy gone."

Speaking while on vacation Aug. 22, Kennedy said he was due to meet with senior Go! staff upon his return to discuss the practical effects of the acquisition, though he said that he is happy for Go! to "carry on as is."

However, he acknowledged that loyalty to MacDonald on the part of staffers may mean that not all Go! per-

sonnel will still be with the company by the time the meetings begin.

PolyGram bought a 49% stake in Go! in 1987. The agreement at that time included a provision for MacDonald to buy back the 49% or for PolyGram to take the remaining 51%. The major has now exercised that option.

MacDonald was on vacation out of the U.K. at press time, but in a statement, he says that he is "not willingly leaving the company I founded 14 years ago."

The statement adds, "Over the last 18 months, it has become clearly apparent that PolyGram is not interested in negotiating the kind of deal which would have preserved the label's independence. There is much more to this episode than meets the eye."

MacDonald concludes by commenting on "this oppressive acquisition of my company."

Kennedy said that he finds such criticism "bizarre," and added, "We want to maintain Go!'s culture."

Kennedy said that it is PolyGram's operating philosophy that the head of any label within the group is allowed to run the company with a free hand. He argued that A&M and Island are still perceived as autonomous and distinct.

(Continued on page 129)

Liquid Audio Gets Dolby License

■ BY BRETT ATWOOD

LOS ANGELES—Liquid Audio, a San Francisco-based start-up company, is entering the crowded Internet audio market with a Dolby-licensed product that promises to bring near-CD quality to the Internet. It is the first Internet audio deal for Dolby.

N2K's music-themed sites Rocktropolis (<http://www.rocktropolis.com>) and Jazz Central Station (<http://www.jazzcentralstation.com>) will be among the first to use the new technology.

Gerry Kearby, co-founder and president of Liquid Audio, says that a "Liquid Listening Room" is under development that will offer near-CD-quality song samples on the Internet.

In November, Liquid Audio will release the Liquefier, an Internet audio mastering tool targeted at World Wide

Web developers who want to offer Internet audio on their sites.

A Liquid Audio Internet audio player is also planned for release in November. The still-unnamed playback software will be available free of charge to Internet users. It will offer both audio streaming (a delivery technique that allows a user to instantly access Internet audio) and audio download capability, which the company says will rival existing Internet audio technologies.

According to Ed Schummer, VP of licensing with Dolby Laboratories, the Liquid Audio Deal is "an exclusive arrangement with respect to a portion of the encoding technology that they are using."

Schummer says Dolby is looking at the process of encoding sound for the Internet in the same way that one (Continued on page 136)

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Brown Puts HighTone In Mainstream

BY DEBORAH EVANS PRICE

NASHVILLE—HighTone Records has developed a reputation for cultivating an eclectic roster that runs the gamut from the irreverent Rev.



BROWN

Billy C. Wirtz to country traditionalist Dale Watson to bluesy singer/songwriter Chris Smither. But with the Sept. 17 release of Marty

Brown's "Here's To The Honky Tonks," the Oakland, Calif.-based independent dips its toes into more mainstream country waters.

The release by the high-profile Brown also marks a switch for a label known for signing and developing unknown acts.

"It's backward from what we (Continued on page 129)

Two Heatseekers Acts Making An Impact

Modern's Poe Gets Well-Received 'Hello'

BY DOUGLAS REECE

LOS ANGELES—The immediate appeal of singer/songwriter Poe can be summed up in a story related by Modern Records president Paul Fishkin.

"I asked [then Atlantic Records co-chairman/co-CEO] Doug [Morris] just to meet her and listen to a few songs without belaboring the demo tape that much," says Fishkin. "I said to him that Poe was one of those artists that, in half an hour, you either get her music or you don't get it."

"He called me back after the meeting and said, 'I got it.'"

It has become increasingly apparent that Morris and Fishkin are (Continued on page 59)



POE

Wallflowers Are Getting Attention On Interscope

BY DOUGLAS REECE

LOS ANGELES—Interscope's low-key nurturing of the Wallflowers is



THE WALLFLOWERS

paying off as the band's popularity begins to bloom.

The melodic, roots-oriented band became a Heatseeker Impact act when "Bringing Down The Horse" jumped from No. 108 to No. 96 on The Billboard 200

the week ending Saturday (24). This week, it is at No. 78. The album, (Continued on page 20)



Germano Leaves Dark Side Behind On 4AD Set

BY JIM BESSMAN

NEW YORK—Along with the ethereal beauty of their music, Lisa Germano's albums have been marked by an admittedly dark self-consciousness. On her fourth album, "Excerpts From A Love Circus," which 4AD will release Sept. 10, Germano has sought to add a bit of color to the darkness, to edge away from a prevailing sense of sadness.

"It's all about the stupid situations you find yourself in," says Germano, contrasting "Excerpts" with her preceding albums, "Geek The Girl" (1994), "Happiness" (1993), and her acclaimed 1991 self-released debut, "On The Way Down From The Moon Palace" (see discography, page 20).

"The other records were a little sadder, whereas this is stupid in that you're stupid to do these things," she adds. Stupid things, that is, like falling for the subject of the "Excerpts" track "I Love A Snot," which will be the album's second single, following "Small Heads."

"It's about loving a snot—a snotty, bratty kid who never grows up and is still a snot!" she continues. "I've been with a few, and they make you feel on edge all the time—and some people like that. I stayed with one and adored him, and it made me laugh because he made you shake all the time, and there was never anything you could do to please him. So why stay? I don't know, but I'm asking that in the song."

But Germano also characterizes the new material as "imaginary love songs," which "make [for] a little more colorful record than being so (Continued on page 20)

dark. Paul [Mahern, who co-produced the album with Germano] said that 'Geek The Girl' was awesome—but I don't want to listen to it. For the next one, I'd like to actually want to play it! I think he was successful in helping me make a more enjoyable record, but it's definitely not pop music yet."

At least Germano satisfied a goal of surrounding herself with "positive people" when she recorded the album at home in Bloomington, Ind. Whereas "Geek The Girl" employed

minimal outside help, "Excerpts From A Love Circus" brought

in a slew of upbeat guests.

"When you record by yourself, you can get as dark as you want, because there's nobody to springboard off of," says Germano. "The idea here was to go in and use positive people, because the lyrics are still dark. [Drummer and former John Mellencamp band member] Kenny Aronoff is extremely positive and brings out the good side in everybody. And then Glenn Hicks, who played bass with me on tour, is real positive, and Paul Mahern is very, very positive: He came to my house and wanted to record the basic tracks, and he burned sage. I came home one day, and he was going around with this sage, because there was lots of negative energy, and that's what the Indians do. I don't know if I believe in it, but it really smells great. So it was kind of a joke: 'Let's get Lisa to be positive.' And we had a really good time."

After Germano and her accompanists—who also included Mystery Of Life's Jake Smith and John Strohm, as well as her cats Dorothy and Miamo-Tutti—cut the basic tracks, Mahern supplied her with an A-DAT copy, "so I could come back and do my vocals and dark stuff at home," (Continued on page 20)



GERMANO

'Elevators' Carries LaFace's OutKast To Top

BY SHAWNEE SMITH

NEW YORK—With preorders hovering around 700,000 units two weeks before the Tuesday (27) release of "ATLiens," OutKast's sophomore album on LaFace Records looks poised to make a big splash at retail.

And it all started with a little leak, says Dre, half of the rap duo, who adds that he gave an advance of the album's first single, "Elevators (Me & You)," to WHTA Atlanta during the city's annual Freaknik festival in May.

"The timing for everything was right," Dre says. "We were on the back burner. LaFace concentrates on one



OUTKAST

project at a time, and at that time, it was Toni Braxton, so I just scooted our timing up a bit."

WHTA appreciated the opportunity to break the single first; LaFace had not yet scheduled a release date for the

song. "Dre bought ['Elevators'] up to DJ Jelly on wax," says WHTA music director Chaka Zulu. "There's just no way we wouldn't jump it. [OutKast] hasn't had anything out for two years, [and] they're a local artist, and we had something no one else in the country had. It's only right that we play it."

Though the unplanned early release of the single initially elicited tension at the label—local Atlanta radio jocks and DJs claim that LaFace execs personally confiscated the prereleased single—LaFace president/CEO (U.S.) Antonio "L.A." Reid feels that Dre's act of self-promotion actually solidified the (Continued on page 20)



steelo

The hot new single from the upcoming debut album no doubt

produced by Chad "Dr. Ceuss" Elliott for Ambush Music & George Pearson for Pologrounds Entertainment

executive producers: Michael Bivins & Todd Russaw



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"AIN'T GOT NOTHIN' ON US"

Airplay August 26th



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MONTGOMERY*

*One of Today's True
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From the long-awaited album
"WHAT I DO THE BEST"

Street Date September 24th

Produced by Csaba Petocz



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... And it's already the top-selling tour of the year.

The Garth Brooks 1996-98 World Tour

DATE	CITY	VENUE	TICKETS SOLD	REMARKS
MARCH 13-17	ATLANTA, GA	THE OMNI	81,902	PREVIOUS RECORD - ELVIS PRESLEY - 4 SHOWS
MARCH 20-23	CLEVELAND, OH	GUND ARENA	81,695	PREVIOUS RECORD - PAGE AND PLANT (1989) - 42,000 TICKETS
MARCH 27-30	INDIANAPOLIS, IN	MARKET SQUARE ARENA	68,563	PREVIOUS RECORD - JOHN MELLENCAMP (1992) - 60,800 TICKETS
APRIL 2-6	LANDOVER, MD	U.S. AIR ARENA	89,230	VENUE'S FASTEST SELLOUT (FIRST SHOW SOLD OUT IN 13 MIN.) - ATTENDANCE RECORD: PRINCE (1984)
APRIL 9-10	EAST LANSING, MI	MSU BRESLIN CENTER	28,393	PREVIOUS RECORD - GARTH BROOKS (1992) - 14,500 TICKETS
APRIL 11-13	MILWAUKEE, WI	BRADLEY CENTER	55,632	PREVIOUS RECORD - ERIC CLAPTON (1992) - 18,700 TICKETS
APRIL 18-20	MIAMI, FL	MIAMI ARENA	46,665	VENUE'S FASTEST SELLOUT - (FIRST SHOW SOLD OUT IN 8 MIN.) - ATTENDANCE RECORD: BILLY JOEL
APRIL 26-27	MANHATTAN, KS	KSU BRAMLAGE COLISEUM	26,347	PREVIOUS RECORD - DEF LEPPARD (1989) - 13,800 TICKETS
MAY 2-5	KANSAS CITY, MO	KEMPER ARENA	66,400	PREVIOUS RECORD - NEIL DIAMOND (1982) - 34,000 TICKETS
MAY 8-12	AUBURN HILLS, MI	PALACE AT AUBURN HILLS	103,458	OVER 100,000 TICKETS SOLD IN 91 MINUTES - ATTENDANCE RECORD: BOB SEGER
MAY 16-18	BIRMINGHAM, AL	BIRMINGHAM/JEFFERSON CIVIC CENTER	52,758	PREVIOUS RECORD - THE GRATEFUL DEAD (1995) - 31,000 TICKETS
MAY 30-31	LAS CRUCES, NM	NMSU PAN AM CENTER	24,459	PREVIOUS RECORD - PRINCE (1985) - 22,000 TICKETS
JUNE 2-3	TUCSON, AZ	ARIZONA UNIVERSITY - MCKALE ARENA	26,860	PREVIOUS RECORD - VAN HALEN (1992) - 1 SHOW
JUNE 6-8	PHOENIX, AZ	AMERICA WEST ARENA	53,248	PREVIOUS RECORD - NEIL DIAMOND (1992) - 49,800 TICKETS
JUNE 13-15	SAN DIEGO, CA	SPORTS ARENA	42,053	FASTEST SELLOUT IN VENUE'S 30-YEAR HISTORY - ATTENDANCE RECORD: NEIL DIAMOND
JUNE 19-24	INGLEWOOD, CA / ANAHEIM, CA	GREAT WESTERN FORUM/ARROWHEAD POND	95,322	ONLY ARTIST TO SELL OUT 6 TOTAL CONSECUTIVE SHOWS AT THE POND AND THE FORUM
JUNE 26-28	ALBUQUERQUE, NM	TINGLEY COLISEUM	32,514	PREVIOUS RECORD - PAGE & PLANT (1995) - 10,000 TICKETS
JULY 18-20	DENVER, CO	MCNICHOLS ARENA	50,685	PREVIOUS RECORD - THE GRATEFUL DEAD (1994) - 47,000 TICKETS
JULY 22	CHEYENNE, WY	FRONTIER DAYS	13,000	PERFORMED AT 100TH ANNIVERSARY OF FRONTIER DAYS (SOLD OUT)
JULY 25-27	PORTLAND, OR	ROSE GARDEN ARENA	54,873	FASTEST SELLOUT IN PORTLAND (FIRST SHOW SOLD OUT IN 28 MIN.) - ATTENDANCE RECORD: NEIL DIAMOND
AUGUST 1-3	VANCOUVER, BC	GM PLACE	53,339	PREVIOUS RECORD - AC/DC (1996) - 27,713 TICKETS
AUGUST 7-9	CALGARY, AB	SADDLEDOME	53,076	PREVIOUS RECORD - NEIL DIAMOND (1985) - 34,670 TICKETS
AUGUST 10-12	EDMONTON, AB	EDMONTON COLISEUM	50,871	PREVIOUS RECORD - GARTH BROOKS (1993) - 18,172
AUGUST 14-15	SASKATOON, SK	SASKATCHEWAN PLACE	28,144	PREVIOUS RECORD - NEW WIDS ON THE BLOCK (1990) - 14,056 TICKETS
AUGUST 17-19	WINNIPEG, MB	WINNIPEG ARENA	39,500	PREVIOUS RECORD - JOHN MELLENCAMP (1991) - 11,200 TICKETS
AUGUST 27-31	PORTLAND, ME	CUMBERLAND COUNTY CIVIC CENTER	37,000	PREVIOUS RECORD - ELTON JOHN (1993) - 14,000 TICKETS
SEPTEMBER 2-3	OTTAWA, ON	COREL CENTRE	34,000	PREVIOUS RECORD - THE EAGLES (1996) - 15,000 TICKETS
SEPTEMBER 5	HAMILTON, ON	COPPS COLISEUM	15,000	ATTENDANCE RECORD: THE GRATEFUL DEAD - 2 SHOWS
SEPTEMBER 6	TORONTO, ON	SKYDOME	24,000	ATTENDANCE RECORD: THE ROLLING STONES
SEPTEMBER 7	MONTREAL, PQ	MOLSON CENTRE	18,500	ATTENDANCE RECORD: CELINE DION (1996)
SEPTEMBER 9-11	ST. JOHN, NB	HARBOUR STATION	25,000	VENUE'S FASTEST SELLOUT (FIRST SHOW SOLD OUT IN 35 MIN.) - PREVIOUS RECORD - AEROSMITH (1993) - 7,300 TICKETS
SEPTEMBER 12-15	HALIFAX, NS	METRO CENTRE	40,000	PREVIOUS RECORD - ROD STEWART (1989) - 30,000 TICKETS

TOTAL TICKETS SOLD

1,512,487

Thanks, Garth, for letting us
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Joy Cotton-C&M Productions

Patrick Dial-Estellia Entertainment

Joe Faires-JF Productions

Ben Farrell-Darnell Enterprises

Mark Norman-MCA Concerts Canada

Glenn & Linda Smith-Glenn Smith Presents

Pure Springs A Slo Leak Blues Vets Join For Debut Release

■ BY CHRIS MORRIS

LOS ANGELES—Started for kicks in a funky Connecticut club by a trio of veteran musicians, blues-rock band Slo Leak is aiming for a national breakout with the Tuesday (27)



SLO LEAK

release of its self-titled Pure Records debut.

The group—which features vocalist/guitarist Charlie Karp, guitarist/producer Danny Kortchmar, and bassist Harvey Brooks—stirs up a direct, back-to-the-roots sound that Reading, Conn.-based Pure hopes will connect with dyed-in-the-wool blues fans and young listeners alike.

“I hear this as just a real swinging, rock’n’roll, blues-based kind of record,” says Pure national promotion director Terry Coen. “It’s a fun party record. It’s a fresh sound. Obviously, they’re bringing the spirit and soul of the Chicago blues records on Chess and Vee Jay, and those great Excello records, Lightnin’ Slim and Slim Harpo, plus some of the early Atlantic R&B stuff. But

PURE
PURE RECORDS, LTD.

I also hear the early Stones, that spirit.” Slo Leak had its genesis when Kortchmar—noted for his work with James Taylor, Don Henley, and his own band the Session and, most recently, his production work with the Fabulous Thunderbirds (Billboard, July 1, 1995)—moved from L.A. to Westport, Conn., four years ago.

There, Kortchmar encountered Karp, who has put in many years on the R&B road. As a teenager in the early ’70s, Karp toured and recorded as a guitarist with drummer Buddy Miles, who introduced the budding

(Continued on page 132)

Future Bright For Cole’s ‘Star Dust’ Elektra Aims For International Audience

■ BY J.R. REYNOLDS

LOS ANGELES—Elektra Entertainment hopes that an aggressive media campaign combined with a sharp focus on international consumers will position Natalie Cole’s “Star Dust” as a must-have among consumers when the set is released globally Sept. 24.

The marketing campaign centers on “When I Fall In Love,” a duet with her late father, Nat “King” Cole, that was recorded in multiple languages in an effort to broaden Cole’s international fan base.

“I’m just lucky that I pick up foreign languages fairly easily,” says Cole.

Elektra’s sweeping marketing strategy is designed to enable “Star Dust” to post the same kind of success that the label experienced with “Unforgettable With Love,” Cole’s Elektra debut.

“Star Dust,” a 19-track collection of standards originally recorded by various artists from the ’20s through the ’50s, was produced by Cole, Phil Ramone, David Foster, and George Duke.

The set is musically similar to “Unforgettable With Love,” her 1991, seven-Grammy-winning set that was No. 1 on The Billboard 200 for five weeks and has sold more than 5.7 million units, according to SoundScan.

“I’m a little nervous with this album, because it’s the first time that I was really involved with every aspect of a project from start to finish,” Cole says. “I approved everything—from the songs to the liner notes to the album artwork. The songs are more sculpted than those on ‘Unforgettable,’ and vocally, they have more drama.”

“Take A Look,” her 1993 follow-up, sold 487,000 copies, according to SoundScan, and peaked at No. 26 on The Billboard 200.

Despite the slide in numbers, Elektra is confident that “Star Dust” can generate “Unforgettable”-type sales. “‘Take A Look’ was never meant to be a follow-up to ‘Unforgettable,’” says Dane Venable, senior marketing director for Elektra. “‘Take A Look’ had more of a jazz flavor to it and was marketed to consumers who favor that

genre. ‘Unforgettable’ did what it did [saleswise] because it connected with a broader consumer base, many of whom rarely go into record stores.”

In an effort to appeal to international consumers, the producers of “Star Dust” recorded selected tracks in various languages. A Portuguese version of “Dindi” was cut for South American markets, while Italian, Spanish, and French takes of “When I Fall In Love” were recorded for European territories.

Based on the success of “Unforgettable With Love,” the prospects for “Star Dust” being a global success appear favorable in most quarters.

In France, “Unforgettable With Love” sold 130,000 units, and the single “Unforgettable” sold 40,000 copies, according to Elektra. The single received airplay from mostly adult-oriented stations, and executives there believe “When I Fall In Love” has similar potential.

Wolfgang Orthmeyer, managing director of the Hamburg-based retail chain WOM, says that “Unforgettable With Love” has been a best seller for the last three years, while Stephan Hampe, head of northern Germany’s middle-of-the-road commercial station Radio Schleswig-Holstein, says that Cole’s pop repertoire “is constantly included in radio programming.”

Steve Kincaid, head of music for the U.K.-based Virgin Our Price retail chain, is less sure of Cole’s current sales potential.

“It’s very difficult to say who she appeals to now,” says Kincaid. “She hasn’t been around for a long time, and I think she has a very small fan base. Success will depend on how [‘When I Fall In Love’] is marketed and promoted.”

However, Cole appears to receive consistent radio support from U.K. stations that have a middle-of-the-road format.

Says Geoff Mullin, head of music at London’s easy-listening commercial station Melody FM, “The work that included her father gave her a much wider audience. ‘Unforgettable’ fit very well with our programming. The new product sounds like it will fit our style again.”

Frank Jenks, purchasing/promotion VP of the eight-store, Lansing-based Michigan Where House, says, “‘Star Dust’ is something that will sell to her fans right out of the box, and it’s released at the right time for a Christmas gift. The lead single is a no-brainer for radio, and if they bang it, the album has the potential to do ‘Unforgettable’-type numbers.”

Steve Bicksler, CEO/head buyer for the four-store, Pasadena, Calif.-based Penny Lane Records, is more guarded. “Her last album didn’t do that well for us,” he says. “We find that big pop artists don’t perform well for us.”

(Continued on page 62)

Mercury Chronicles Tells Story Of R&B, Blues On Eight CDs

■ BY CHRIS MORRIS

LOS ANGELES—A trove of R&B and blues, both celebrated and obscure, will be unleashed Sept. 24, when Mercury

Chronicles releases its ambitious eight-CD boxed set “The Mercury Blues ‘N’ Rhythm Story 1945-1955.”

The 211-track set, priced at \$99.98 and available on CD only, makes a compelling case for Mercury—founded in Chicago in 1945 by Berle Adams and Irving Green—as a treasure house of blues and R&B on a par with other fabled regional imprints of the postwar era.

PolyGram Chronicles director of catalog development Jerry Rappaport—

(Continued on page 132)

Motel Opens Doors For Skeleton Key

■ BY BRADLEY BAMBARGER

NEW YORK—With a heavy-mental sound that leavens latter-day Tom Waits



SKELETON KEY

with early Police, New York noise-pop combo Skeleton Key has built a buzz in

downtown clubs and on tour with hot indie rockers. On Sept. 3, Motel Records issues the band’s debut EP.

In the tuneful din of such songs as “The Spreading Stain” and “The World’s Most Famous Undertaker,” the six-track EP offers a hint of Skeleton Key’s live sets, in which a bumptious rhythm section, squalling guitar, disembodied tag-team vocals, and clangorous percussion coalesce into a heady mix that is as accessible as it is arty.

Describing Skeleton Key’s mélange of melody and mayhem, bassist Erik Sanko mentions that “the sound in our heads is like a big machine . . . something with points on it.” Guitarist Chris Maxwell adds, somewhat more con-

(Continued on page 18)

EXECUTIVE TURN TABLE

RECORD COMPANIES. Tim Sommer is promoted to VP of A&R for Atlantic Records in Los Angeles. He was West Coast A&R representative.

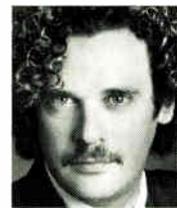
Jeff Dean is promoted to VP of sales and field marketing for A&M Records in Los Angeles. He was national director of sales.

Windham Hill/High Street Records in Beverly Hills, Calif., appoints Dave Yeskel VP of sales and Ron McCarrell VP of marketing. They were, respectively, VP of sales and field marketing for Island Records and GM of the House of Blues Music Co.

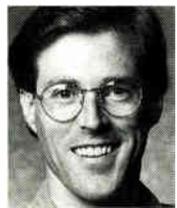
Ellen Zoe Golden is named VP of media relations for Universal Records in New York. She was head of her own publicity firm, EZG Media.

Deanna Cohen is named senior director of MCA Music Soundtracks in Universal City, Calif. She was director of soundtracks for Epic Soundtrax.

Deb Bernardini is promoted to VP of publicity for Warner Bros. Records in



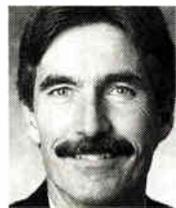
SOMMER



DEAN



YESKEL



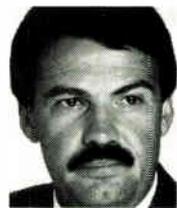
MCCARRELL



GOLDEN



COHEN



CONRAD



WATERS

New York. She was associate director.

Rob Dalton is promoted to VP of national country promotion for Epic Records Nashville. He was senior director of national country promotion and artist development.

Maria Aronis is promoted to national director of promotion and marketing at Mercury Records in New York. She was New York local promotion manager.

Island Records in New York promotes Marthe Reynolds to senior director of crossover promotion. She was national director of crossover pro-

motion.

Mike Wilpizeski is named national publicity manager for the Verve Group in New York. He was senior product manager at New Albion Records.

Virgin/Noo Trybe Records appoints A.J. Savage national director of promotion for Virgin Records in Los Angeles and Mark Boyd national director of promotion for Noo Trybe in Columbia, S.C. They were, respectively, national promotion director for Perspective Records and regional promotion/marketing director for Capitol Records.

Karen M. DiGesù is promoted to national director of media and marketing for Ellipsis Arts in Roslyn, N.Y. She was director of media relations.

Tyler Bacon is named director of artist development for Pioneer Music Group in Franklin, Tenn. He was VP of R.E.X. Music.

Rhino Records in Los Angeles promotes Allyson De Simone to process manager. She was inventory manager.

MUSIC PUBLISHING. David Conrad is promoted to senior VP of Rondor Music International in Nashville. He

was VP.

Chris Waters is appointed VP of Tree Productions in Nashville. He was a staff writer and independent producer.

RELATED FIELDS. Rundi Ream is appointed Southeast regional director of the Songwriters Guild of America in Nashville. She was the office manager for Rick Alter Management.

Carla Mercer-Katz is named senior account executive of music at the Lee Solters Co. in Los Angeles. She was assistant to the senior VP of media relations at Warner Bros. Records.

TMBG Banks On Loyal Following Offbeat Elektra Act To Tour With Hootie

BY DREW WHEELER

NEW YORK—They Might Be Giants continue on the delightfully twisted musical journey they started in the last decade on indie label Bar/None Records with their newest album for Elektra Entertainment, "Factory Showroom," to be released Oct. 8.

To further the unlikely mainstreaming of these energetic rock dadaists, They Might Be Giants are set to open for mega-stars Hootie & the Blowfish on tour. "That's the weird scene that we've entered into now," says They Might Be Giants co-founder John Linnell with a laugh.

John Flansburgh, the other leader of They Might Be Giants, penned the album's single "S-E-X-X-Y," a dance-funk groove that suggests the artist formerly known as Prince dogged by a hyperactive Motown string section. The group is set to perform the song on HBO's "The Larry Sanders Show" in late September, for broadcast later in the fall.

"Factory Showroom" does nothing to thwart TMBG fans' appreciation of the eclectic band's rococo blend of pop styles and sounds—especially evident in the infectious, circular pop hooks of such songs as "Metal Detector," "New



THEY MIGHT BE GIANTS

York City," "Spiralling Shape," and "Bells Are Ringing." Their material is drawn from such typically unlikely sources as U.S. presidential history ("James K. Polk"), a hypothetical battle of the bands ("XTC Vs. Adam Ant"), and an embalmed icon ("Exquisite Dead Guy"). In an unprecedented low-tech turn, the song "I Can Hear You" was recorded on the first audio format ever—a 19th-century Edison cylinder. "We were invited by the people at the Edison Historical Society to come and do a demonstration and recording there," says Linnell.

The aggressively offbeat TMBG sound is as wide-ranging as it is

instantly recognizable. Yet, since the formation of TMBG in the early '80s, Flansburgh and Linnell have had no preconceived "concept." Says Linnell, "We didn't really have a plan, we just had a bunch of songs."

After 10 years as a duo backed by prerecorded tapes, They Might Be Giants expanded to a full-sized band in 1992. The current TMBG touring ensemble consists of five players with the possible addition of a two-piece horn section.

Despite TMBG's internal changes, Elektra sees the group as a stable unit. "They've done very well over a long period of time," says Steve Kleinberg, senior VP of marketing for the label. "We think they're very much a 'career band.' Based on what kind of success we have at radio and how extensive the touring is, and what that might do for

(Continued on page 16)



Putting A Muzzle On It. Members of Reprise acts Muzzle and ditch croaker hook up before Muzzle's show at the Roxy in Los Angeles with execs from the Alternative Distribution Alliance (ADA), which distributes both groups' releases. In the back row, from left, are ADA's Bill Kennedy, Muzzle's Burke Thomas, ADA's David Lee, Muzzle's Greg Collingsworth; ditch croaker's Tim Newman and Floyd, and ADA's Jenny Ogden. In the front row, from left, are Muzzle's Ryan Maxwell and Wesley Nelson and ditch croaker's Tim Barnes.

Rick Rubin, American Label Aim To Bring Back Donovan

BY CRAIG ROSEN

LOS ANGELES—With the Oct. 8 release of Donovan's "Sutras," American Recordings and label chief/producer Rick Rubin will attempt to bring another pop music icon back to the forefront.

American and Rubin accomplished that feat in 1994 with the release of Johnny Cash's "American Recordings," an album of stripped-down acoustic numbers that turned a new generation of fans on to "The Man In Black."

Rubin says his goal in working with Donovan isn't necessarily to teach a young audience to appreciate a veteran performer, but to simply "make good records the best I can with peo-



DONOVAN

ple that I think warrant making good records, whether it's a new artist that excites me or an old artist that excites me."

However, he says, some have wrongly turned their backs on seasoned artists.

"The industry as a whole tends to discount some of our legendary artists," he says. "I feel strongly about many artists' historical place and the fact they they should continue making records and continue making good records."

Rubin, who says he "grew up being a fan of Donovan," got a tip that the '60s songwriter was a free agent and his manager, Bennett Freed, was fielding offers.

At the time of their first meeting in 1993, Donovan wasn't familiar with Rubin's work. However, he was impressed with Rubin's goal. "He said he wanted to make a record that would please him and I, and would

(Continued on next page)

Ballots Out On Rock The Vote Show; ENIT Festival Fights Venue Battles

ROCK THE BOWL: Rock the Vote, an organization that has been extremely effective at registering young voters, is trying to organize a benefit concert tentatively slated for Oct. 5 at the Hollywood (Calif.) Bowl.

According to sources, acts that have been approached to perform include Patti Smith, Bush, Natalie Merchant, Coolio, Jewel, and B.B. King.

The delay in announcing the show is due in part to the difficulty in securing sponsors and artists. By moving the show from August, as was originally planned, to October, the event becomes more of a "remember to vote," rather than "register to vote," concert, given that voter registration closes Oct. 11. The Hard Rock Cafe had originally signed on to sponsor the show, which would have been broadcast on television as "Hard Rock The Vote" (Billboard, June 22). However, the restaurant chain has since pulled out. Additionally, HBO, which had been approached about airing portions of the concert, has decided not to be involved. Discussions are now being held with MTV and ABC.

"When HBO said no, the relevance changed. We lost the mouthpiece to tell people [to register to vote] in the direct way," says James Berk, president/CEO of Hard Rock Cafe International. However, Berk stresses that if Hard Rock's participation were the only way to make the concert possible, the chain would help. "If [Rock the Vote head] Ricki Seidman came to me and said, 'Close the gap,' we'd say, 'You bet.' I think Ricki is God. Her involvement has been for the right reasons from the start."

The Hard Rock is working with Rock the Vote on other voter-awareness programs, including potentially underwriting a public-service-announcement campaign. A Rock the Vote party will be held at the Hard Rock in Chicago during the Democratic National Convention.

Seidman declined to comment on the concert, saying that she prefers to wait until all the plans are confirmed.

ENIT UPDATE: When we last spoke with ENIT Festival organizer and Porno For Pyros head Perry Farrell, there were 15 dates on the schedule for the multi-act, multimedia experience (the Beat, Billboard, July 20). Ultimately, the slate has been whittled down to a mere four stops for the festival, which incorporates band performances with tree-planting ceremonies and a communal meal.

So what went wrong? According to Farrell's representative, the cost of fighting local ordinances to extend the show's hours or allow it to be held in nontraditional venues proved prohibitive at most sites.

Additionally, a number of artists signed to appear at the

festival, including Black Grape, Love And Rockets, and Buju Banton, pulled out, citing either lack of tour funding or lack of desire.

Despite such pitfalls, the first date of the festival, an Aug. 17 show at Garden State Arts Center in Holmdel, N.J., drew a sell-out crowd of 10,000. The other festivals are in Boston, Philadelphia, and Bear Mountain, Calif. No word from Farrell on whether he'll try the festival again next year.

THIS AND THAT: Discovery Records has inked a deal to market and distribute upcoming releases from London-based indie China Records. China plans to open a U.S. office to help work the projects. The first albums to go



by Melinda Newman

through the new deal will be Morcheeba's "Who Can You Trust" and HeavyShift's "The Last Picture Show," both of which will come out next month. Future releases will include a remix album from Art Of Noise and new efforts by Zion Train and the Egg. Not included in the deal are China acts the Levelers, Blameless, and Louchie Lou & Michie One. Discovery is distributed through WEA... RCA

has no plans to replace Danny Heaps, who departed his post as senior VP of A&R and marketing last week.

For the first time since they recorded "Got To Get You Into My Life" for the flick "Sgt. Pepper's Lonely Hearts Club Band," Earth, Wind & Fire have a track in a movie. The ballad "Cruisin'" will appear in Spike Lee's "Million Man March," which comes out in October. The song is also on EW&F's new album, which is already out in Japan on Avex. The group, which is no longer on Warner Bros., is negotiating a new domestic deal. In other EW&F news, band co-founder and producer Maurice White has launched his own label, Kalimba Records. Among the artists on the label are keyboardist Freddie Ravel and jazz/hip-hop act Hypnofunk.

For all those Abba fans out there, Frida, known as Anni-Frid Lyngstad in her native Sweden, will release her first album in 12 years in September. The album, performed in Swedish, will come out in Sweden on Anderson Records, Lyngstad's own label... The Black Crowes have left CAA for APA for concert bookings.

WHO'S NEXT: As expected, the Who will tour the U.S. with "Quadrophenia." The rock musical, which sold out six shows at New York's Madison Square Garden in July, will travel to 12 U.S. cities, starting in Portland, Ore., in October. Other towns on the parade route include Vancouver; Los Angeles; Detroit; Buffalo, N.Y.; Boston; Tacoma, Wash.; San Jose, Calif.; Chicago; Cleveland; and Philadelphia.

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Golden Palominos Trip-Hop On Dark Side Somber Set On Restless Features Poet Nicole Blackman

■ BY DAVID SPRAGUE

NEW YORK—Devotees of left-field rock have long been fascinated by charting the ever-changing moods of the Golden Palominos. But even long-time followers of the Anton Fier-led outfit might be in for some double takes upon hearing "Dead Inside," which Restless will release Oct. 8.

The album, a collaboration with New York poet Nicole Blackman, is a dark fusion of ambient trip-hop sonics and compelling, psychosexual lyric forays.

Fier says a somber tone was exactly what he envisioned for the set. "Whenever Nicole raised any questions about us getting too dark, I would say, 'There's no such thing,'" he recalls. "I was looking to create an album that was cohesive in its mood, and that mood certainly comes across."

Restless will be looking to capture that mood in what VP of marketing Rich Schmidt says will be an extensive consumer-advertising campaign, one that the label will redouble in the Palominos' traditionally strong markets—notably San Francisco, Minneapolis, Miami, and Detroit.

"We're going to kick things off four weeks before the release in cyberspace," says Schmidt. "There's a Golden Palominos site on Restless' Web page, which has links to a site Anton has set up independently. There will be music there for fans to download for an exclusive peek at the album."

Schmidt says the label hopes "Dead Inside" will garner support within the burgeoning trip-hop club scene, and it will service a large number of DJs and clubs with a vinyl edition of the album. Once feedback starts coming in from those realms, individual tracks will be chosen for 12-inch remixes. In the meantime, commercial alternative radio will be serviced with an edit of "Ride" approximately two weeks before the album release.

"I'm really looking forward to get-

ting the album because I think Nicole Blackman is a great talent, and she's an incredible star for our listeners," says Shawn Stewart, music director at modern rock outlet KREV (Rev 105) Minneapolis. "She recorded a couple of poems for me a while back, and whenever we play anything new from her, the response is absolutely insane, even more than when we play new singles by huge-selling bands."



FIER

BLACKMAN

That's likely to continue, given the compelling nature of tales like the self-immolating "Holy" and "Victim" (a story of a kidnap/murder told from the point of view of the victim).

"I heard the story of this woman disappearing, and I was incredibly moved by it," Blackman says. "I didn't want to be exploitive; I simply thought her story deserved to be heard."

Initially, Blackman was going to be one of several vocal performers on "Dead Inside," but for continuity's sake, it was decided that she would perform on all the album's tracks.

"I think it's very cohesive, almost an opera," she says. "People have said it's disturbing, which is fine. If they weren't disturbed by these pieces, I wouldn't have done my job."

Blackman's seductively rhythmic phrasing makes for an interesting match with Fier's dreamy compositions—which he crafted mostly on computer, crediting himself with "rhythmic and nonrhythmic sound."

"We weren't really trying to make songs here as much as we were trying to make sounds with words. I'm not

particularly interested in song structure as it exists now," says Fier. "It is a departure, but there have been numerous occasions on which I've changed directions; that's inherent in what the Golden Palominos are."

That's an understatement on Fier's part. From the band's beginnings as a loosely configured avant-funk outfit dominated by New York scene mainstays like Arto Lindsay and Bill Laswell, the Palominos mutated gradually. For a time, Fier employed a rotating-singer setup, bringing in such guests as Michael Stipe, Richard Thompson, and John Lydon for straightforward rock albums such as 1985's "Visions Of Excess."

More recently, the Golden Palominos were anchored by the songwriting and vocals of Lori Carson, who is signed to Restless as a solo artist. But last year, Fier decided that two albums—which seems to be his traditional attention span—was enough.

"Actually, that area should probably have been left after 'This Is How It Feels,'" he says. "Pure, instead of being a growth, was more a treading of water. It was not nearly as experimental as I'd hoped it would be."

Due to the nature of the new project, touring is highly unlikely, Fier says. "I'm not going to put together a half-assed band to copy these songs in order to sell records. If it goes gold, maybe I'll reconsider that, but not until then."

Since Blackman maintains a busy performance schedule (in addition to running her own music publicity firm), Restless may rely on her for some promotional aid via her spoken-word shows.

"We respect Anton's wishes in terms of touring, and we've learned to work within the parameters in which he's comfortable," says Schmidt. "I think that through word-of-mouth and the club promotion we're planning on, the record will get into the right hands."

RICK RUBIN, AMERICAN RECORDINGS AIM TO BRING BACK DONOVAN

(Continued from preceding page)

hopefully please others," recalls Donovan. "That's how our relationship began."

However, as the singer/songwriter and producer/label head began to develop a relationship, Donovan learned of Rubin's diverse credits and was impressed with his dedication and love for music.

"I became aware that he had been one of the people that broke the ground in the field of rap in New York," Donovan says. "Then, when I met him, I was introduced to the Rick Rubin who was discovering the acoustic music of America and the world when he was working with John Cash. I was very impressed when we were in his car, his '78 Rolls-Royce, driving down Hollywood Boulevard on our way to the Valley to look at some old acoustic guitars. He was becoming a big fan [of roots music], and he was doing his homework."

"On the player in his car was a tape of [country singer] Jimmie Rodgers from 1928. I felt very much at ease. He knew where to go to see where John Cash came from."

With Donovan living in Ireland and

visiting L.A. for weeklong stays every three months, "Sutras" was a few years in the making. Instead of rushing Donovan right into the studio to record, Rubin advised him to take time to write an abundance of material.

"Artists that have made lots of records get into a very specific habit," Rubin says. "They make a record, go on the road, and record again whether they are prepared to make a record or not, because that's the cycle. In the case of grown-up artists, which I like to call them, it's not easy to try to break that cycle. They should spend as much time as it takes to write, like they did on their first album, and not rush into making an album."

Donovan, whose songs are published by peermusic/BMI, took Rubin's advice to heart and composed more than 100 songs. "He told me to try to write a couple of ideas every day," Donovan recalls. "And like a coach, he would play me my old records and say, 'Write a song in this style.'"

When it came time to record, Rubin also took a different approach with

Donovan. Initially, Donovan recorded some tracks with a band, but that method was scrapped in favor of a more intimate approach. "When I performed a song three times with a band, each time it would come out the same way," says Donovan. "But when I did it by myself with just a guitar, each one was different, and we liked that feel."

In all, about 20 songs were recorded for the album. "At one point, it felt like we were making a Beach Boys or Beatles record, because it was taking so long," Donovan says.

To break up the sessions, Rubin suggested that Donovan try out some of the new material in live performances. First, the singer played Luna Park in West Hollywood, Calif., followed by a series of shows at the Viper Room on the Sunset Strip. "The media came, fans, and friends," says Donovan of the Luna Park date. "It felt like 1966, when I was opening at the Trip in L.A."

He found the chance to play new material for an audience particularly rewarding. "In the last 10 years when

(Continued on page 16)

Fountains Of Wayne Bubble Forth From Scratchie/TAG

NEW YORK—Fountains Of Wayne take their name from a legendarily kitschy knick-knack shop in suburban New Jersey—an image that's altogether apropos of the wry, collegiate art-pop that permeates the much-touted band's self-titled Scratchie/TAG debut, due Oct. 8.

"We've always been more into songwriting than most of the people we've played with over the years," says Adam Schlesinger, who, along with Chris Collingwood, is the core of Fountains Of Wayne. "I guess you could call us the grunge Everly Brothers."

That depiction is somewhat tongue-in-cheek, but the sheer pop immediacy of songs like initial single "Radiation Vibe" and the satiric "Please Don't Rock Me Tonight" (which Collingwood describes as "our big anti-rock anthem") is undeniable.

"There's something really unique about what they do—it's not merely an aping of what's going on elsewhere," says Michael Krumper, Atlantic VP of product development. "There's a casual quality and a sense of humor that people will respond to right away."

Fountains Of Wayne, which is managed by New York-based Q Prime, will release its recordings under the Scratchie/TAG designation. Scratchie—which is jointly run by Schlesinger and Smashing Pumpkins members James Iha and D'Arcy (Continued on page 90)



FOUNTAINS OF WAYNE

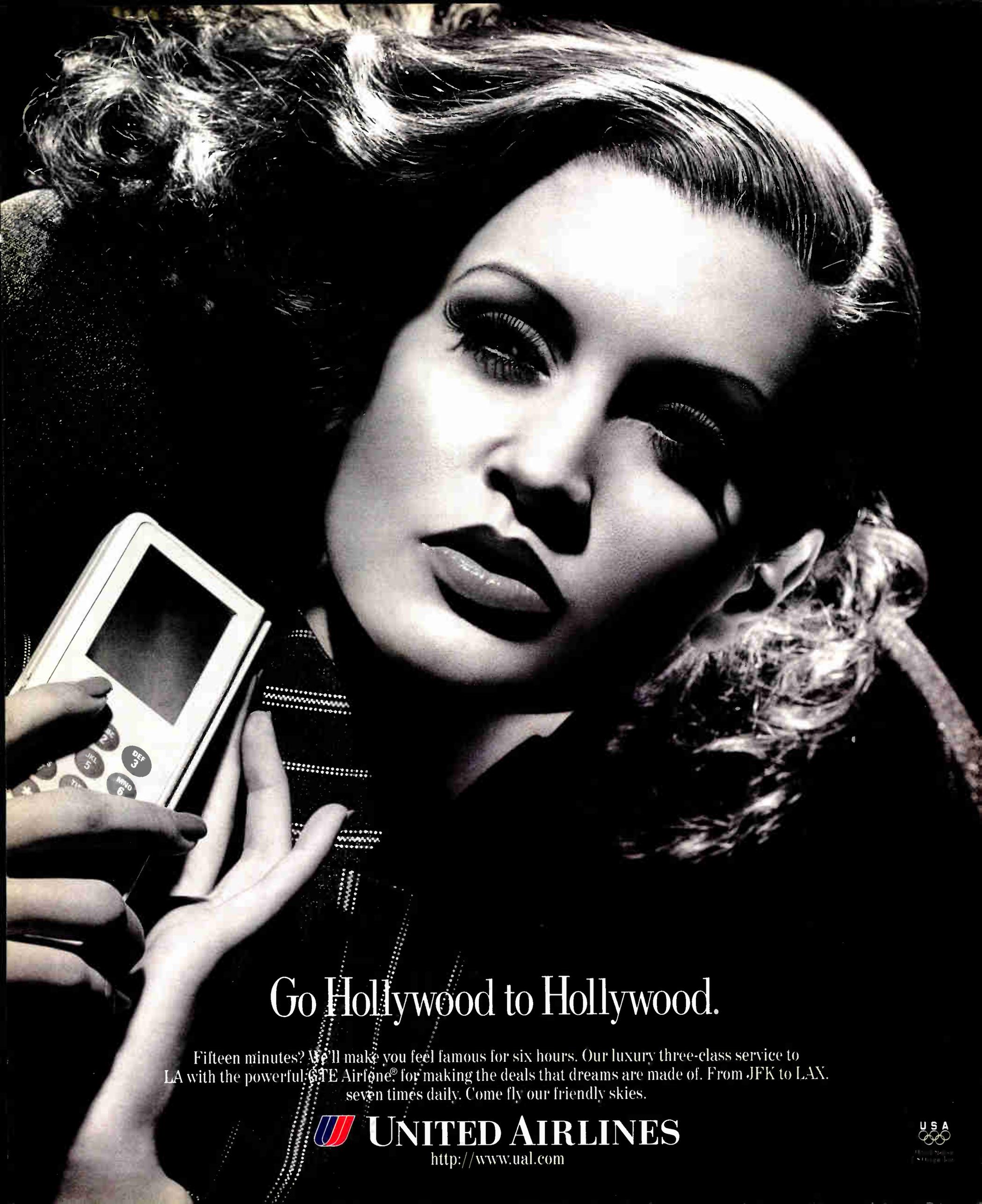
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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CLIFFORD BALL: PHISH	Plattsburgh Air Force Base Plattsburgh, N.Y.	Aug. 16-17	\$3,310,245 \$30/\$20	135,267 two sellouts	Great Northeast Prods.
ALAN JACKSON MARY CHAPIN CARPENTER PAM TILLIS TERRI CLARK	We Fest Detroit Lakes, Minn.	Aug. 4	\$1,281,390 \$200/\$30	42,713 sellout	We Fest Inc.
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 2-3	\$1,211,752 \$37.50/\$23.50	44,907 two sellouts	PACE Concerts DiCesare-Engler Prods.
NEIL DIAMOND	Rose Garden Portland, Ore.	July 29-30	\$1,102,123 Gross Record \$35/\$27.50/\$17.50	40,377 sellout	Apregan Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 6-7	\$1,047,275 \$36/\$23.25/\$19.50	39,108 two shows	PACE Concerts Cellar Door
NEIL DIAMOND	America West Arena, Phoenix	Aug. 13-14	\$861,163 \$35/\$27.50/\$17.50	35,970 37,346 two shows	Apregan Entertainment Group
PHISH	Deer Creek Music Center Noblesville, Ind.	Aug. 12-13	\$851,865 \$22.50/\$19.50	42,158 two sellouts	Sunshine Promotions
ALANIS MORISSETTE, OUR LADY PEACE, FRENTE, DINOSAUR JR., WILD STRAWBERRIES	Molson Park Barrie, Ontario	Aug. 10	\$798,817 (\$1,092,835 Canadian) \$25.50/\$21.50	33,581 sellout	MCA Concerts Canada
NEIL DIAMOND	ARCO Arena Sacramento, Calif.	Aug. 5-6	\$768,065 \$35/\$17.50	25,543 two sellouts	Bill Graham Presents
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Spartan Stadium, San Jose (Calif.) State University San Jose, Calif.	Aug. 2	\$762,510 \$36	21,786 sellout	Bill Graham Presents

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RICK RUBIN, AMERICAN RECORDINGS AIM TO BRING BACK DONOVAN

(Continued from page 14)

I play a concert, the audience wanted to hear the history of my career," Donovan says. "I found introducing new songs a challenge. It was a gas."

Once the sessions with Donovan were complete, Rubin augmented the tracks with contributions from a number of other instrumentalists, including frequent Donovan collaborator Danny Thompson (bass), Steve Ferrone (drums), and Benmont Tench (keyboards) of Tom Petty & the Heartbreakers. Rubin also invited a younger crop of musicians to play on the album, including Red Hot Chili Peppers guitarist Dave Navarro, American Recordings artist Jonny Polonsky, and Spain singer/bassist Josh Haden.

Although Donovan isn't familiar with the work of all of the guest players on the album, he did catch a live performance by Spain and was quite impressed. "They're like Leonard Cohen on downers," he enthuses.

The singer/songwriter was also impressed by Rubin's production work when he heard the mixes of the songs of "Sutras," complete with the overdubs.

"I got out a little notebook, and the most astonishing thing was that I didn't make any notes at all until I got to the ninth track. He had mixed and arranged the things just the way I would have. It just goes to show the synchronicity between Rick and I," Donovan says.

American is hopeful that consumers who purchase new age products will also be in sync with Donovan.

American Recordings VP of new media and marketing Marc Geiger says the label will target new age bookshops even more aggressively than traditional music retail outlets.

It will also target subscribers of The

Utne Reader and The New York Times and listeners of National Public Radio with a direct mailing.

In addition, Donovan will go on a promotional tour in the fall, stopping at various new age conventions, where he will discuss his music and perform.

In spring, the singer/songwriter will likely go on a more traditional tour, either as a headliner or a support act. (Plans for an earlier tour as a support act for Nusrat Fateh Ali Khan were aborted after Donovan ran into some visa problems stemming from a 1966 misdemeanor charge for possession of marijuana.

The situation has since been rectified.) Donovan is booked by the William Morris Agency.

On the radio front, American plans to aggressively pursue airplay at triple-A and new age stations. At press time, the label was considering "Please Don't Bend" or "The Way" as the first track it will service to radio.

While Geiger says that "Sutras" will appeal to longtime Donovan fans, he makes the distinction that it should not be confused with some of his familiar '60s pop-leaning material. "This is not a pop record," he says. "There's no 'Hurdy Gurdy Man' or 'Sunshine

Superman.' It's a deep record, and we will be more successful with word-of-mouth rather than trying to leverage the mass media."

Geiger also notes that Donovan's album is different than the Cash album, which appealed to younger fans, as well as the faithful. "This is not a kids' record," he says. "I'm not saying that there aren't kids that will enjoy this, but I don't believe it is the same, and we aren't going to position them in the same way."

However, young rock fans may find a song called "Nirvana" of particular interest, although the song was

inspired by an ancient Buddhist text that Donovan and Rubin studied, not by the band fronted by the late Kurt Cobain.

"After I wrote it and played it for a few friends, they went, 'Wow, that's a great song for Kurt.' Then I realized that the lyrics 'Gone, gone to the other shore' could just as easily be for Kurt, too," says Donovan. "It's curious when you are a songwriter. Sometimes you can get a song that comes out that reflects a mass experience. It was about Kurt as well. It didn't start that way, but it certainly turned out that way."

TMBG BANKS ON LOYAL FOLLOWING

(Continued from page 13)

sales, potentially, we could have a very big record with them."

The band tours exhaustively, spending more than half a year on the road in support of an album. "They've been on the road for the last 10 years or so," says Marcia Edelstein, senior director of marketing and product manager for Elektra. "They work very hard, and touring has been a huge part of how they've developed."

On tour, TMBG sees a profit selling an ever-changing selection of T-shirts. Their newest design, by artist Tony Millionaire, depicts Flansburgh and Linnell at age 90 or so. "It's really disturbing," says Linnell. "It actually kind of freaks me out to look at it."

Although greeted by enthusiastic fans at their headlining dates, the band's audiences at its warmup gigs have sometimes differed. "They're basically waiting for you to leave, so it's a little bit demoralizing sometimes," says Linnell. The band can take some

comfort in the fact that the members of Hootie & the Blowfish are TMBG fans themselves.

"The Hootie opportunity is to play in front of a very large audience," says Kleinberg, "Obviously, there's going to be people there who've not seen the Giants before and might be unfamiliar with their music. And we see that as a potential upside."

They Might Be Giants tour as headliners Sept. 5-28 and join Hootie & the Blowfish Oct. 4-Nov. 2. Additional TMBG headlining dates will follow in November.

With the album's October release coming in the middle of the tour, "we're looking to position this at retail very aggressively," says Kleinberg. "We're considering rolling them out into some stores when they're out on the road and doing some in-store appearances. And we're always doing things with radio, whether it's performances or on-air appearances."

At radio, Elektra is staging a multi-format assault, sending advance copies of "Factory Showroom" to college stations the second week of September. The "S-E-X-X-Y" single will go to alternative and triple-A stations at the end of the month, followed by top 40 one week later.

On the Internet, Elektra will be posting information about the new album on its World Wide Web site (<http://www.elektra.com>). The Elektra site is linked to They Might Be Giants' soon-to-be-opened Web site (<http://www.tmbg.com>). "That's perfect for these guys and for their fans," says Edelstein. "We should be including some bits from the new album on the site, and hopefully they'll be doing some online things with us."

At present, there is no scheduled video shoot for "S-E-X-X-Y." "We're hoping to do a video very shortly," says Kleinberg, "We're looking to get a little bit of feedback from the marketplace,

from radio. Videos are an awful lot of money, and any record company at this point is trying to be more prudent about what we push buttons on. And frankly, the band should be as well, because they pay for a portion of it."

Flansburgh doubled as video director for TMBG's earlier single "The Guitar" and has directed clips for Frank Black, Soul Coughing, and Edwyn Collins. Flansburgh's other outside projects include his Hello CD of the Month Club, which releases material by TMBG members and others.

But Flansburgh's most ambitious outside project is Mono Puff, a full-fledged band whose album "Unsupervised" was released earlier this year by Rykodisc. The video for the single "The Devil Went Down To Newport (Totally Rocking)" has received airplay on MTV's M2.

Linnell's back-burner projects include a collection of 50 songs written for all 50 states (five have been recorded for Hello) and a series of songs about the mayoralty of New York.

With such inarguably marginal pre-occupations on the band's part, observers might be surprised that They Might Be Giants ever found a home outside the innovative Bar/None, which released their self-titled debut album, its follow-up, "Lincoln," and a B-side collection.

Linnell explains that a major label was the only place the band could go. "There was a moment when we started selling so many copies of 'Lincoln' that Bar/None—God bless them—just wasn't really able to keep production up. They couldn't meet with demand. That wasn't a reflection on their enthusiasm for the project. They didn't have the resources to expand that quickly. So Elektra was really the right move at that moment."

Says Elektra's Kleinberg, "Their albums have had varying success rates, with [label debut] 'Flood' being the biggest of them all. We think that the potential audience base is enormous, because between their lyrics and their music, we think the songs are quite good. And good songs appeal to a lot of people." Three albums remain on TMBG's contract with the label.

Linnell thinks the key to TMBG's success is the strong bond they have with their audience. "We have this kind of not huge but loyal following," he says. "They're going to continue to buy our records. If Elektra puts out a They Might Be Giants record, it will get sold, even if they don't spend a ton of money promoting it. They can rely on that."

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Artists & Music

WB'S COLE COMES THROUGH 'THIS FIRE'

(Continued from page 1)

due Oct. 15 on Warner Bros., reflects a newfound maturity grounded by a good dose of positive energy.

"This Fire" is Cole's first experience working with Warner Bros. from start to finish. Her first album, "Harbinger," was released by the Imago Recording Co. in July 1994.

After Imago lost its distribution deal with BMG, Warner Bros. attempted to pick up Cole, Henry Rollins, and Aimee Mann from Imago, but the deal failed to materialize (Billboard, June 22). However, Warner Bros. and Imago were able to agree on a deal for Cole by which the Imago logo would appear on her releases. As a result, Warner Bros. rereleased "Harbinger" in July 1995.

"Harbinger" has sold 79,000 units, according to SoundScan.

"I think this [new] album is an emergence of self," says the 28-year singer/songwriter of "This Fire." "Harbinger" was written with an adolescent point of view. But now I don't have to be so gentle."

Touring as the only female member of the band on Peter Gabriel's Secret World Live trek and doing a string of supporting dates with Counting Crows, Melissa Etheridge, and Sarah McLachlan have given Cole a tough skin. "It forced me to come out of my shell," she says.

Despite the long hours and bad food on the road, Cole puts a positive spin on the experience.

"It was a rebirth, and I was given this chance to sow a seed," says Cole. "I felt that I had a purpose and that every chance I had to play was a chance to sow another seed."

Gabriel showed his gratitude for Cole's hard work on his tour by providing guest vocals on the tender ballad "hush, hush, hush" on "This Fire."

The songs on "This Fire," published by hingface music/Ensign Music Publishing/BMI, offer a sharp contrast to "I Am So Ordinary," the single from "Harbinger," which spoke about a woman's low self-esteem.

Lyrical themes on "This Fire" range from the anger caused by broken relationships and the power of lust to the search for domestic bliss.

The album's first single, "Where Have All The Cowboys Gone?," will be serviced to triple-A stations Sept. 17. In the song, Cole is looking for her John Wayne hero and is willing to devote herself to raising children, setting up house, and tending to his every need. Not exactly a feminist point of view, but Cole isn't apologizing.

"Cowboys" is one of my older songs, and, like many on the album, it's a snapshot of an emotion that occurred in a moment of time," says Cole. "And like any human, you have a range of feelings, and sometimes you feel like you want someone to take care of you."

Other times, however, Cole isn't feeling so passive. On "Throwing Stones," she pounds her opponent with deep piano and guitar chords accompanying the lyrics "Call me a bitch in heat and I'll call you a liar/We'll throw stones until we're dead."

Says Cole, "I was nervous to put that song out, because you don't make positivity with negativity. But I like the song, because it touches something people can relate to."

Taking its cue from the diversity of material present on "This Fire," Warner Bros. is eager to expand Cole's audi-

ence beyond the triple-A crowd.

"She's an incredible talent and has the potential to reach a mass audience," says Warner Bros. VP of product management (U.S.) Peter Standish. "There are more artists out there than we realize that are capable of transcending into other formats. Who ever initially thought Sheryl Crow or Joan Osborne would have been played on [L.A. modern rock station] KROQ?"

Triple-A KSCA Los Angeles PD Mike Morrison agrees that Cole has crossover potential.

"Paula's a unique artist, and 'I Am So Ordinary' spoke to a lot of people," says Morrison. "Any good talent has crossover appeal."

Warner Bros. is confident Cole is up to the task and plans an extensive tour schedule to expose her to new audiences. The label will release "This Fire" internationally in early 1997.

Although dates have not been set, a domestic tour will most likely start in October or November, according to Cole's manager, John Carter.

In the meantime, Cole will play Vancouver Sept. 14 as part of the McLachlan dates.

"Paula is a great songwriter and is a tremendous live performer with an incredible amount of passion," says Standish. "When you have an artist that conveys that much emotion, it makes a connection with an audience."

Warner Bros. intends to mix up Cole's dates, having her either headline or open in as many markets and small venues as possible.

Bookings will be handled by Dan Weiner of the Monterey, Calif.-based Monterey Peninsula Artists.

The label is in the process of lensing a music video for "Where Have All The Cowboys Gone?"

Radio and retail share Warner Bros.' enthusiasm about "This Fire." "Harbinger" continues to sell well," says Borders Books & Music triple-A buyer Bob Reamer. "The release of a second album makes her much more recognizable, and that big tour with Sarah McLachlan will really help."

Reamer says the chain will stock at least 25 units per store of "This Fire" and will most likely feature it in its "instant best seller" new-release section.

MOTEL OPENS DOORS FOR SKELETON KEY

(Continued from page 9)

cretely, "We play three-minute pop songs that rock like hell."

Skeleton Key was bred less than two years ago in and about the downtown New York club the Knitting Factory, where Maxwell worked as a talent booker and Sanko appeared regularly as the longtime bassist for the Lounge Lizards, John Lurie's neo-jazz big band. With Stephen Calhoun on drums and Rick Lee, virtuoso of found percussion (or "junk," as he terms it), Skeleton Key has played all over Manhattan and on tours in support of such acts as Morphine, Girls Against Boys, and Cibo Matto.

Exuberant eccentrics like Captain Beefheart and the Residents sidle up to the odd Jesus Lizard or Nirvana album within Skeleton Key's sphere of influences, along with classical music and ethnic sounds. But Maxwell has an earthier allusion: "What we aspire to in our way is what all great rock'n'roll bands have. You know, in the Stones, you got Charlie and Bill laying it down, and two drunk guitar players fucking it up. With us, Erik and Steve lock in and can really play the songs, while Rick and I destroy the songs. It's that sort of mix of reverence toward the song and irreverence toward the song that makes things interesting."

Last year, Skeleton Key put out a three-track 7-inch vinyl single, which included the mad-love anthem "In My Mind," via Dedicated. (Dedicated is also issuing the EP in the U.K.) The band has already recorded its full-length debut, which will come out on Capitol next spring. The album may include a couple of songs from the EP; both were produced by the band with engineer Greg Gordon.

Christina Bates, president of the 2-year-old, New York-based Motel, says the foremost strategy for promoting "Skeleton Key" has been to assemble "a team that really loves the band." With that in mind, Motel recruited New York firms Nasty Little Man for

publicity and Triage International for radio promotion. The label is distributed in North America by Feedback Distribution, Caroline, Cargo, and Darla, among others.

Motel plans to spread promotional copies of "Skeleton Key" around liberally, sending out 1,500 CDs to college radio and indie retailers. The label is also timing regional co-op advertising and in-store appearances with the band's tour dates.

The Skeleton Key sound will also get around via a Feedback sampler. Chris Kouzes, marketing director for the Glendale Heights, Ill.-based distributor, says Feedback is enthused enough about the band to feature "The Spreading Stain" as the lead track on its "Sea-D 2" sampler. Feedback is pressing 10,000 of the discs for giveaways at conventions and to key accounts.

Kouzes says preorders for "Skeleton Key" have "already been above any small indie thing we've done at this early of a stage. We couldn't be happier with the response."

Leila H., a program host at alternative WFMU New York, attended a Skeleton Key performance at Motel's distributor and retailer showcase in mid-August at New York's Mercury Lounge and was impressed with the group's energy. "Skeleton Key is fun to watch, and you can't say that about a lot of bands," she says, adding that she's eager to see how the band's personality translates to the airwaves.

In September, Skeleton Key teams with Grand Royal act Butter 08 for a nine-date run of the East Coast. A record-release show for "Skeleton Key" is set for Sept. 27 at the East Village club Brownies. The band is casting out for further support slots later in the fall and winter.

Skeleton Key's gigs are booked by the Chicago-based Billions, and its songs are published by In Bed Music (ASCAP). The band is managed by Michael Hausman Artist Management.

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Sarasota Tribune

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D r e a m e r R e c o r d s

Produced by Michael V. Blum

WALLFLOWERS ARE GETTING ATTENTION ON INTERSCOPE

(Continued from page 7)

released May 21, has sold 90,000 copies, according to SoundScan.

Steve Berman, head of marketing and sales at Interscope, says the label maintained a solid but deliberately low-key marketing campaign to make sure the Wallflowers developed at a reasonable pace.

"We set realistic goals and tried to take a very patient, methodical, step-by-step approach," he says. "Our first goal was breaking into the top 10 on the Heatseekers chart. Then it was to try to get to No. 1 [on Heatseekers]. We were more concerned with the long-term growth of the act."

Berman adds that the label "went market to market, account to account, making sure to get as much attention as we could and as much of an in-store presence as possible."

To expose it to a greater audience, the act opened for Chris Isaak in 1995.

The Wallflowers, who are booked by Creative Artists Agency and managed by Andy Slater in Los Angeles, also opened for dog's eye view and continue to play club dates.

Berman credits the Indie Coalition, an association of independent retailers, with helping to boost sales. Interscope ran a promotional program with the organization in July, tailoring its promotional activity to individual accounts and emphasizing in-store play.

At least one retailer, Borders Books & Music, was early to support the album. Bob Reamer, music buyer for the Ann Arbor, Mich.-based chain, put the album into its "instant best seller" program—a category usually dedicated to more established acts—immediately after hearing it.

The program includes featured positioning, in-store play, and listening stations.

"I was immediately blown away by this record," says Reamer. "We decided to go in strong with this, because there was no reason we could think of that wouldn't make it a hit."

Early VH1 support of the Wallflow-

ers clip for "6th Avenue Heartache," lensed by "Seven" director David Fincher, was also effective in breaking the act. It was recently designated a Buzz Clip by MTV.

The Wallflowers owe much of their ascension to the melodic, wistful "6th Avenue Heartache," which was serviced to mainstream rock and triple-A stations April 23. Eventually, it spread to modern rock and top 40 on a regional basis, in keeping with Interscope's organic development strategy.

The song, published by Brother Jumbo (ASCAP), is at No. 56 with a bullet on the Hot 100 Airplay chart this week.

Gene Romano, PD at mainstream rock WDVE Pittsburgh, says the track has built steadily at the station. "It has developed nicely, but it took a while for our listeners to become familiar with it," he says. "It's one of those songs that the more you hear it, the more you like it."

OVERCOMING THE HURDLES

While the band is enjoying its success, its rise has not been the picture of fluidity. Its debut album, "The Wall-

flowers," was released on Virgin in 1992, but several of the band's supporters left Virgin just prior to that release, and the band and label eventually agreed to part ways (Billboard, April 20).

A subsequent lineup change left singer/songwriter Jakob Dylan and keyboardist Rami Jaffe as the band's only original members. Bassist Greg Richling, who joined the group three years ago, also remained as the band set out to regroup.

Says Dylan, "When our contract fell through, there was a year where nobody would come to see us, talk to us, or even return our manager's phone calls. We were severely damaged and mauled goods at that point."

After its dry period, the band rebounded and was signed to Interscope in early 1994.

In the studio, the Wallflowers were aided by producer T Bone Burnett and a cast of guest artists, including the

Counting Crows' Adam Duritz, Michael Penn, the Jayhawks' Gary Louris, and Sam Phillips.

Says Dylan, "The joke was, 'Maybe you don't think you will like the album because I'm on it, but hey, Adam Duritz is on it also. Do you like Michael Penn? You may love some of his work on this record. Why do you think there are stars on the album cover?'"

"Bringing Down The Horse" was released in markets outside the U.S. in June via Interscope distributor MCA, with the exception of the U.K., where it bowed in mid-August.

The band's progress has provided a bit of a respite from the focus on Dylan's relationship with his father, Bob.

"I have begun to do more interviews than I did with the first album, because there was nothing to talk about then," he says. "I still say there's no harm in people asking [about my father]. I'm just not answering."

'ELEVATORS' CARRIES LAFACE'S OUTCAST TO TOP

(Continued from page 7)

company's ties with local radio stations. "[LaFace] always has the problem with our groups being local. We don't feel we get the support we need from the local stations, so with ['Elevators'] breaking locally first, it cemented our ties."

LaFace released the single nationwide after WHTA began playing it.

Violet Brown, urban music buyer for the Torrance, Calif.-based Warehouse Entertainment chain, preordered a large quantity of "ATLiens" after hearing "Elevators."

"This is a highly anticipated album," Brown says. "Customers have been asking for the album for many, many months now, and I only stock what the customers demand. I'm assuming it will debut at No. 1."

"Elevators" debuted on the Hot R&B Singles chart July 27 at No. 5, its peak position, and is No. 7 this week. The song debuted on Hot Rap Singles July 27 at No. 2, peaked at No. 1 Aug. 3, and is currently No. 2.

The album's second single, "Wheels Of Steel," is due for release by the end of September.

"ATLiens" is a notable departure from OutKast's hip-hop coastal-war-defying debut album, "Southernplayalisticadillacmuzik," released in 1994. Whereas "Southern" concentrated on the Southern "player" lifestyle, "ATLiens" embraces family and maturity.

"It's like everybody's talking about sipping champagne and being big time," Dre said. "So we just took it upon ourselves to do something new. When we came out in '94, we were just out of high school, but now we're older—some of us have babies. I want my children to say, 'Daddy really said something; he wasn't just trying to brag on himself.' We're just trying to take care of our families."

"ATLiens" is about having our own aura and bringing something new to the rap game," says group member Big Boi, who has an 18-month-old daughter.

Radio, for its part, likes what it hears on the new set, judging from early reaction. "This is the strongest I've seen from OutKast," says Brian Douglas, PD

for WJMH Greensboro, N.C. "When we played ['Elevators'] in our radio meeting, it got a positive response... By the second week of rotation, 'Elevators' was one of the top three requests. It's key 18-24, male and female."

Which, by the way, is the core audience LaFace is targeting. "Their age range [of fans] is wider than that of most hip-hop groups," says Dolly Turner, national director of product management at LaFace. "[Their music] appeals to 12- to 30-year-olds. With the group's funk influences, people who grew up on '70s-type Parliament/Funkadelic music can really get into the groove."

It is that '70s aesthetic that propelled a LaFace promotion in conjunction with Blockbuster Entertainment. From Sept. 10 to Oct. 10, consumers can go to any Blockbuster Music store and enter to win a white 1970 Cadillac convertible, complete with rims and hydraulics. Consumers can win secondary prizes if they purchase a specially designed, gold-rimmed "ATLiens" CD.

"When OutKast came out with 'Southern,' people associated them with that Southern-player lifestyle," says the act's manager, Blue Williams. "Everybody knows a Caddy is a Southern player's car, so we're giving away a Caddy."

The "ATLiens" CD package includes a foldout 24-page comic strip featuring Dre and Big Boi as the "defenders of positive music" from evil-doer Nosamulli. The comic-strip saga will continue in each subsequently released single, with the exception of "Elevators."

OutKast, booked through the William Morris Agency, is on a U.S. promotional tour. An international tour is being planned, according to LaFace.

GERMANO LEAVES DARK SIDE BEHIND ON 4AD SET

(Continued from page 7)

she says. "That's how the kitties became a part of the record: I'd get bored and sit there with the mike, and Dorothy would walk by and then Miamo-Tutti—with the sage burning—and it made me laugh, because Dorothy loves Miamo-Tutti, whatever he does—and you know he goes out screwing around! So it made me laugh at myself, how ridiculous I am. When you feel anger or pain from relationships, it's hard to change, but when you look at it from the outside, you see how dumb it is. I worry sometimes that I can be too self-indulgent. Then I see the cats act like this and realize it's OK. That's just the story behind these songs: It's just a cute, colorful, little, stupid record."

Rich Holtzman, 4AD label manager, doesn't describe the album quite in those terms, but he does single Ger-

mano out as "one of the most important artists for our label." She has benefited greatly by the heavy touring and promotional activity behind her two previous 4AD titles (4AD's "Happiness" was a remixed and remastered version of the album originally released by Capitol).

Promotion of "Excerpts From A Love Circus," Holtzman notes, will further the label's long-term artist-development plans for Germano, starting with servicing "Small Heads" approximately two weeks after the album's release to college stations and public and community radio formats, "where she's always done really well in the past," he says.

This will be followed by retail co-op advertising and time buys on radio stations in Germano market strongholds, including Seattle, Minneapolis,

San Francisco, Los Angeles, Portland, Ore., and her Indiana home base.

There is also a video for "Small Heads," and Holtzman expects "enormous press" for Germano, "because this record is very strong, and she has always been a critics' favorite." She'll tour domestically for a month in September before going to Europe. In January, 4AD will issue "I Love A Snot" as the second single, focusing this time on triple-A and modern rock, as well as public radio, with Germano to resume touring at this time.

"She's such a great artist to work with because she's willing to bust her ass for months on end," says Holtzman.

Chris Rasmussen, for one, seeks to exploit Germano's work ethic at his indie-oriented Secret Sounds record store in Bridgeport, Conn.

"We absolutely love Lisa Germano!" says Rasmussen, who owns the store, fondly recalling her and her label reps' visit there a couple of years ago, after which everyone went out for pizza. "She's great fun and such a delightful person, and it's important for people to see her live, because just hearing one song on her record doesn't convey the whole picture. She's got a twisted kind of lyrical viewpoint, but her melodies are so lovely that it balances out."

Rasmussen, who is confident that his sales of Germano's titles better those of chain stores like Strawberries or Coconuts, will display the new product in the window and highlight it further inside.

Chris Douridas, music director and air personality at public radio station KCRW Los Angeles, is also eager to expose "Excerpts From A Love Circus."

"We'll play it the second we get it, out of the box," says Douridas. "All her previous albums got substantial airplay here, and she has performed several times on our 'Morning Becomes Eclectic' show. So she's someone we're always anxious to hear more from."

A Lisa Germano Discography

"On The Way Down From The Moon Palace" (Major Bill, 1991): Germano's critically acclaimed debut was entirely self-produced and was manufactured, promoted, and marketed on her Major Bill label—so named because it cost her a "major bill." Eventually picked up for distribution by Caroline, the disc is out of print, though a reissue is possible. Its organic structures and confessional innocence gained great notice and led to Germano's deal with Capitol.

"Happiness" (Capitol, 4AD, 1993): The ironically named album was produced by Daniel Lanois associate Malcolm Burn. Several guest musicians were brought in to satisfy major-label commercial desires, but the set retains the intensely personal nature of Germano's music. It yielded the singles "You Make Me Want To Wear Dresses" and "Puppet" but created artistic differences

between Germano and Capitol, which, in an unusual move, released her and the album to 4AD, which reissued a remixed and resequenced version that was more to Germano's liking.

"Geek The Girl" (4AD, 1994): 4AD wasn't looking to release new Germano product so soon (six months) after reissuing "Happiness" but felt that Germano's homemade demos for her third album fit in well with the label's image. Co-produced by Germano and Burn, the autobiographical "Geek The Girl" returned to the mostly solo concept of her first album. Its disquieting look at a young woman's sexually vulnerable struggle for identity featured the singles "Stars" and "Cry Wolf."

"Excerpts From A Love Circus" (4AD, 1996).

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	10	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	★★★ NO. 1 ★★★ CALM BEFORE THE STORM
2	—	1	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
3	3	8	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
4	—	1	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98)	MACARENA NON STOP
5	—	1	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
6	2	27	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
7	9	31	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
8	4	9	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
9	7	3	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
10	5	4	PFR VIREO 51550/CHORDANT (9.98/14.98)	THEM
11	6	41	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
12	10	8	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
13	8	11	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
14	14	21	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
15	21	2	CLEDUS "T. JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
16	12	8	4 HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
17	11	11	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
18	13	8	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
19	—	1	EELS DREAMWORKS 50001/GEFFEN (5.98/8.98)	BEAUTIFUL FREAK
20	18	5	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
21	17	19	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
22	15	4	MARCO ANTONIO SOLIS FONOVISA 0512 (9.98/13.98)	EN PLENO VUELO
23	16	14	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
24	—	1	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98)	BLAH, BLAH, BLAH
25	20	9	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

26	—	1	GINA THOMPSON MERCURY 32060 (8.98 EQ/12.98)	NOBODY DOES IT BETTER
27	42	3	DEFTONES MAVERICK 46054/WARNER BROS. (10.98/16.98)	ADRENALINE
28	—	1	SAN QUINN GET LOW/STRAIGHT OUT THA LABB 50573/PRIORITY (10.98/16.98)	HUSTLE CONTINUES
29	24	12	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
30	19	7	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
31	28	5	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
32	22	6	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
33	27	9	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
34	—	1	THROWING MUSES RYKODISC 10354 (11.98/15.98)	LIMBO
35	35	9	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
36	32	7	JACI VELASQUEZ MYRRH 4025/WORD (7.98/11.98)	HEAVENLY PLACE
37	29	5	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
38	26	5	THE SAMPLES MCA 11435 (10.98/16.98)	OUTPOST
39	34	14	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
40	25	10	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
41	23	3	SEX PISTOLS VIRGIN 41926 (16.98 CD)	FILTHY LUCRE LIVE
42	40	11	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
43	50	2	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
44	36	18	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24821 (9.98/12.98)	DIRT TRACK DATE
45	31	22	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
46	38	13	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
47	30	9	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98)	PERSONAL
48	—	4	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
49	33	16	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
50	43	2	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

WORD OF MOUTH: Universal Records is optimistic that Melbourne, Australia, native **Merril Bainbridge** will be able to re-create the success she has had in her home market when "The Garden" is released in the U.S. Sept. 10.



Whole Lotta Love. Luv Junkies, the first act signed to indie D'Monster Records, have been received with open arms at college radio, as their debut album, "Smudge," released Aug. 20, is garnering heavy airplay. "Supervision" is the first track serviced to modern rock stations. Early support comes from WBXQ Altoona, Pa., and WJST Fort Meyers, Fla.

"Mouth," the first single from the album, is getting numerous spins at top 40 radio, mirroring the success it had in Australia, where it topped the chart for six weeks in 1995. In Australia, where it was released by Sapphire Music, the album has been certified

double platinum (for sales of more than 140 million units).

Since Aug. 12, when "Mouth" was serviced to top 40, it has picked up 365 detections at 44 stations, according to Broadcast Data Systems.

WZJM Cincinnati, WSTR Atlanta, WPRO Providence, R.I., and KFMB-FM San Diego are among the early supporters. At the latter station, "Mouth" has been the most requested song for the last four weeks.

KFMB PD **Tracy Johnson**, who began airing a DAT copy of "Mouth" in June—before Bainbridge was signed to Universal—says that requests for the single during the last month exceeded the cumulative numbers for requests for the rest of the songs in the station's top five.

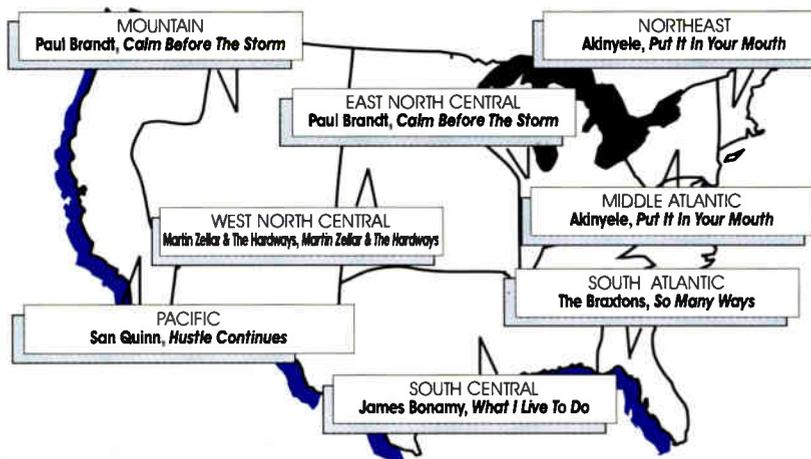
"When I first heard it, it struck me the same way **Madonna's** 'Like A Virgin' did," says Johnson. "It's just a pure pop song with engaging lyrics, an uptempo beat, and a hook that won't leave you alone."

Universal is understandably enthusiastic about the album. "When something comes this strong out of the box, it's really not that difficult to maintain your confidence," says Universal product manager **Lara**



No Worries. MCA will issue Caribbean-born **Ruffa's** debut album, "A Diamond In The Ruff," on Tuesday (27). The first single from the album is the ballad "Don't You Worry," which peaked at No. 19 on the Hot Rap Singles chart and at No. 66 on the Hot R&B Singles chart. The track, which impressively blends reggae, hip-hop, and R&B, features vocal contributions by labelmate **Tasha**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- MOUNTAIN**
1. Paul Brandt *Calm Before The Storm*
 2. James Bonamy *What I Live To Do*
 3. Ricochet *Ricochet*
 4. Los Del Rio *Macarena Non Stop*
 5. The Samples *Outpost*
 6. Jo Dee Messina *Jo Dee Messina*
 7. Marco Antonio Solis *En Pleno Vuelo*
 8. The Braxtons *So Many Ways*
 9. Rhett Akins *Somebody New*
 10. Goldfinger *Goldfinger*

- NORTHEAST**
1. Akinyele *Put It In Your Mouth*
 2. Throwing Muses *Limbo*
 3. Blahzay Blahzay *Blah Blah Blah*
 4. Los Del Rio *Macarena Non Stop*
 5. Screaming Trees *Dust*
 6. Superdrag *Regretfully Yours*
 7. The Samples *Outpost*
 8. Horace Brown *Horace Brown*
 9. Goldfinger *Goldfinger*
 10. Nearly God *Nearly God*

Greenberg. "It's just a matter of doing everything possible to make sure that what happened in Australia has the opportunity to happen here."

To that end, Universal plans to launch an extensive promotional tour that will have Bainbridge canvassing radio and retail with live appearances at the end of September.

The label will also promote the album aggressively at retail with point-of-purchase displays, listening-station programs, prime positioning, and programs at independent outlets tailored to the artist.

Helping the cause is VH1, which has begun airing the clip for "Mouth."

ROADWORK: Sub Pop's **Six Finger Satellite**, which recently shared a bill with **Rage Against The Machine**, continues to tour with the **Jesus Lizard** throughout September. Check out the "Paranormalized," released Aug. 6.

Mars Needs Women, signed to Discovery Records, is wrapping up a support tour with **Cheap Trick**. Discovery is set to rerelease the act's eggBERT Records title "Sparking Ray Gun" Sept. 24.

Meanwhile, Belgian darling **K's Choice** is opening for **Ala-**

nis Morissette during 13 dates, mostly in the South. The quintet, signed to 550 Music/Sony, is supporting its second album, "Paradise In Me," which created a stir in western Europe with a five-week stay at No. 1 on the Belgian sales chart. It also hit the



Strung Out. On Aug. 6, Columbia Records released what we can safely assume will be the only third-quarter debut title by a female rock cello threesome. College radio has responded well to "Transylvanian Concubine," the first single from **Rasputina's** album "Thanks For The Ether." The act's unique sound is peppered with quirky narrative delivered by former Nirvana road mate **Melora Creager**. Among its fans, **Rasputina** counts **Bob Mould**, for whom the act will open during nine Northeastern dates Sept. 20-29.

top 20 in the Netherlands and France.

Johnny Gill 'Gets The Mood Right'

Motown Hopes New Edition Reunion Will Help Solo Set

BY J.R. REYNOLDS

LOS ANGELES—When Motown releases "Let's Get The Mood Right," Johnny Gill's third solo effort for the label, gaining publicity for the artist won't be a problem. Rather, obtaining consumer awareness specifically for the album will be the challenge.



GILL

Nearly a month beforehand, "Let's Get The Mood Right," which drops Oct. 8, will be preceded by the high-profile MCA reunion album by New Edition, of which Gill is a member (Billboard, Aug. 17). As a result, some observers say consumer attention for Gill's solo effort might be diverted.

Not so, according to Motown executive VP/GM Steve Corbin, who says that with the right marketing spin, Gill's New Edition involvement could be just the thing to return the artist to double-platinum status, a feat Gill achieved on his self-titled debut.

Da Bush Babees Come Back To Earth On Warner's 'Gravity'

BY HAVELOCK NELSON

NEW YORK—More than two years after releasing "Ambushed," their critically praised Warner Bros. debut, rapping trio Da Bush Babees are coming back with "Gravity."

The album, which will ship in late September or early October, displays increased textural depth and a more heartfelt, mature lyrical approach, says the group and label executives.

"We decided to call the album 'Gravity' because we felt we needed to come back down to Earth as people and express all of what we really feel," says Khaliyl, aka Mr. Man, who shares the mike with Lee Major (formerly Babyface Kaos) and Light (formerly Y-Tee).

Adds Lee Major, "We feel we have grown and that we're new people. As individuals, for example, we know each other better now, because we had just gotten together three months before we recorded 'Ambushed.'"

Songs on the new set reflect the group's belief in spirituality, bemoan the fact that rappers no longer smile in their videos, and show disgust toward posers and ghetto dwellers who adopt a victim mentality.

One line in the title track goes, "It's time to invent the future, 'cause there ain't nobody else that can make it happen right, so make it happen for yourself."

The set is produced by the band along with Posdnous from De La Soul; Ali Shaheed and Q-Tip from A Tribe Called Quest; and Sean J. Period.

Like it did on its maiden voyage, the act bridges the gap between reggae

"Johnny Gill" was No. 1 on the Top R&B Albums chart in 1990. Gill's last album—"Provocative," his 1993 follow-up—sold 460,000 units, according to SoundScan, and peaked at No. 4 on the Top R&B Albums chart.

Says Corbin, "Consumers will be able to separate Johnny's new album from New Edition's because of the differences between the two. New Edition's first single ['Hit Me Off'] has a faster tempo than Johnny's first single ['Let's Get The Mood Right'], which is slower and more romantic."

In addition, Gill sings lead on only one track from New Edition's set—"Thank You," a gospel-tinged song that the artist wrote and produced.

On his solo set, Gill says, the main focus in putting the album together was finding "great" songs, which he says stay around longer than trendier tracks.

In addition to his own production talents, album credits include R. Kelly, Kenneth "Babyface" Edmonds, Jimmy Jam and Terry Lewis, Tony Rich, Big Bub, Charles Farrar, and Troy Taylor.

Gill has been working on "Let's Get

The Mood Right" for three years, due in part to management changes at Motown. "This album has more writing and producing than the others," says Gill, who credits producer L.A. Reid, Edmonds, Jam, and Lewis for helping him broaden his creative directions.

"I've been in and out of relationships and have had all kinds of dealings with the business, so writing has become an outlet for me," he says.

"Let's Get The Mood Right" is (Continued on next page)



Havin' A Ball. West Coast rapper E-40 works on the set of "Rapper's Ball." The video features cameo appearances by several hip-hopppers. "Rapper's Ball" is the first single from "Tha Hall Of Game" and will be serviced to radio in early September. Pictured, from left, are E-40, Ice-T, K-Ci Hailey, and Too \$hort.

Toledo Diamond Slips Into Some 'Fishnets'; Hiroshima Evolves Its 'Urban' Soul Sound

ANOTHER RHYTHM ALTERNATIVE: Fans of smooth-cool jazz should run, not walk, to stores for "Fishnets & Cigarettes" by Toledo Diamond when the set streets Sept. 3. And before pressing "play" when you get home, dim the lights, pour a fine cognac, and light up a good cigar.

Released on Moonshine Music, "Fishnets & Cigarettes" is all about mood. It features smoky acid-jazz riffs delivered by squeaky sax, deep-grooved upright bass, and "Casablanca" keys that snugly mate with Toledo's scratchy, Sly Stone-inspired vocals. This trans-dimensional set will send you to another place.

A former music video choreographer—Toledo has worked with Janet Jackson, George Michael, Paula Abdul, and US3—the artist's stage show must be seen to be believed.

Currently playing dates at Nice and the Union in Los Angeles and at various venues in San Francisco, Toledo's set is reminiscent of the speak-easies of the '20s as portrayed in pulpy literature and period films.

In addition to mood-rendering stage props—such as a wooden chair, a bulky vintage stage mike, a smoldering stogie, and a black fedora—two cigarette-toting, latter-day flappers flaunt their wares on selected numbers. A four-piece band, comprising a saxophonist, rhythm guitarist, upright bassist, and skinsman, peeks through the smoke-filled haze.

But the images are mere window dressing; Toledo's vocals arrogantly dominate the scene, spewing metaphorical lyrics with the same physical urgency that his female dancers erotically express.

Moonshine radio promotion VP Jeremy Brown says, "Since we're not releasing singles, my biggest [promotional] tool is Toledo, and our goal is to get the programmers to come out to see his show."

The act also makes two performing cameo appearances in the film "Dons Plum," which stars Leonardo DiCaprio and is scheduled for release later this year.

WORLD URBANIZATION: On July 30, Qwest bowed "Urban World Music," the second Hiroshima set for the label. Conceptually, the band continues to impart its trademark Japanese-influenced contemporary jazz sound. However, the album has a decidedly R&B undercurrent flowing throughout its 13 tracks.

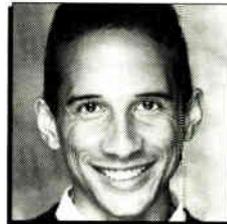
"Urban World Music" is a project of firsts for the seven-piece band. It marks the first time in the act's nine-album, 16-year recording career that it has tapped outside producers. Seven tracks were blended by British boardman Robin Millar—who has worked

with such artists as Sade and Randy Crawford—and one song was produced by longtime Howard Hewett collaborator Monty Seward.

On the vocal side, the set introduces new lead vocalist Kimaya Seward, Seward's wife and a former L.A. session singer who has worked with Hewett, Regina Belle, James Ingram, Tevin Campbell, and Diana Ross. In addition, noted Average White Band vocalist Hamish Stuart guests on three tracks.

Because of the set's soulful slant, the label is promoting "Unspoken Love," the lead track and first single, to adult R&B as well as jazz/AC programmers. The single was serviced to both formats Aug. 13.

MOJAZZ, MO' NOISE: MoJAZZ artists have been rockin' more than one house in the city of angels. On Aug. 14, Hollywood Connections, an independent promotion outfit, hosted a great evening at the Century Club that featured two veteran recording acts: MoJAZZ artist/bandleader/composer Norman Connors, whose name is synonymous with the term "showmanship," and out-



by J. R. Reynolds



DA BUSH BABEES

never see the light of day again."

Warner Bros. is planning to use a long setup campaign for "Gravity." The early focus of the marketing plan centers on attaining visibility for the group. A.D. Washington, the label's senior VP of marketing and promotion, says, "All the things we're planning are designed to make Da Bush Babees a household name at the end of the day."

At the beginning of August, the Warner Bros. street team distributed stickers to personnel at college radio

(Continued on next page)

standing vibraphonist Roy Ayers.

The evening was a delight for adult consumers, especially when Connors was on the stage. Aside from the artist's polished gentlemanly demeanor, his guest vocalists on a number of songs added unique creative flavor.

Among them was former Temptations lead vocalist Ollie Woodson, who dazzled listeners with his dynamic stage presentation and sincere emotional vocals.

In all, the evening provided thoroughly satisfying entertainment.

One week earlier, guitarist Norman Brown fired up a contemporary jazz crowd at the Roxy in West Hollywood, Calif. Since the release of "Just Between Us," the artist's debut set, Brown has been developing quite a following, and the reason became apparent during his fully energized set.

Brown not only possesses deft guitar-picking skills, but like Connors, Woodson, and the aforementioned Toledo, the artist is a true stage performer and understands how to play to an audience.

Brown develops a spiritually fundamental connection, initiating a kindred emotional tie with concertgoers. In addition to his latest set, "Better Days Ahead," Brown can be found on "A MoJAZZ Christmas II," slated for release Oct. 18.

The set is a collection of standards and original (Continued on page 26)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 31, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	3	8	NAS COLUMBIA 67015* (10.98 EQ/16.98) 6 weeks at No. 1	IT WAS WRITTEN	1
2	3	4	8	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	2	1	3	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
4	5	6	9	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
5	4	2	3	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
6	6	—	2	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
HOT SHOT DEBUT						
7	NEW ▶	—	1	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
8	8	7	11	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
9	11	10	27	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
10	10	9	9	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
11	9	8	14	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
12	12	13	11	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	12
GREATEST GAINER						
13	16	17	20	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	12
14	7	5	3	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
15	NEW ▶	—	1	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
16	13	11	7	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
17	14	12	57	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
18	NEW ▶	—	1	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
19	15	15	12	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
20	18	19	10	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
21	17	14	13	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
22	19	18	40	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
23	20	16	28	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
24	21	21	17	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
25	22	20	18	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
26	NEW ▶	—	1	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	26
27	23	24	39	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
28	25	26	8	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
29	29	25	46	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
30	26	23	8	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
31	24	22	10	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
32	27	29	17	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
33	28	27	13	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
34	NEW ▶	—	1	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98) HS	BLAH, BLAH, BLAH	34
35	31	34	59	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
36	30	32	11	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
37	35	28	16	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
38	NEW ▶	—	1	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) HS	NOBODY DOES IT BETTER	38
39	32	31	57	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
40	38	33	3	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
41	33	—	2	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
42	44	42	8	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
43	40	37	3	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	37
44	48	43	9	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
45	51	—	2	NINE PROFILE 1469* (10.98/15.98)	CLOUD 9	45
46	43	52	31	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
47	34	38	27	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4

48	NEW ▶	1	SAN QUINN GET LOW/STRAIGHT OUT THA LABB 50573/PRIORITY (10.98/16.98) HS	THE HUSTLE CONTINUES	48	
49	46	49	14	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
50	36	35	21	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
51	37	30	7	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
52	39	39	8	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
53	49	48	6	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
54	47	51	41	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
55	56	71	12	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	55
56	50	46	40	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
57	52	45	13	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
58	53	58	6	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
59	45	36	5	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
60	55	44	14	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
61	71	70	4	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	61
62	57	57	55	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
63	62	56	49	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
64	65	61	57	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
65	60	63	9	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
66	58	53	76	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
67	54	50	21	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
68	68	73	93	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
69	64	59	22	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
PACESETTER						
70	80	83	42	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
71	66	55	9	MEN OF VIZION MJJ550 MUSIC 66947/EPIC (10.98 EQ/15.98) HS	PERSONAL	29
72	41	40	3	SOUNDTRACK TVT SOUNDTRAX/BLUNT 8020*/TVT (7.98/16.98)	PHAT BEACH	40
73	67	68	41	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
74	74	66	8	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
75	63	60	8	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
76	69	62	27	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
77	79	74	89	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
78	70	67	109	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
79	78	69	42	EIGHTBALL & MJG ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
80	59	41	5	11/5 DOGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
81	77	75	41	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
82	75	79	12	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
83	72	72	44	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
84	82	84	43	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
85	84	87	18	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
86	86	91	67	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
87	NEW ▶	—	1	RONNY JORDAN 4TH & B'WAY 531060/ISLAND (9.98/15.98)	LIGHT TO DARK	87
88	97	85	51	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
89	81	81	133	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
90	61	64	9	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	58
91	RE-ENTRY	9	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98 EQ/16.98)	T.A.P.O.A.F.O.M.	27	
92	73	65	17	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
93	83	78	12	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
94	87	—	17	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
95	85	89	43	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
96	89	90	84	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	MY LIFE	1
97	RE-ENTRY	17	SOUNDTRACK ▲ FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1	
98	RE-ENTRY	64	BARRY WHITE MERCURY 522459 (10.98 EQ/16.98)	ALL TIME GREATEST HITS	70	
99	RE-ENTRY	45	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33	
100	RE-ENTRY	10	PUFF JOHNSON WORK 53022/EPIC (10.98 EQ/16.98) HS	MIRACLE	61	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

JOHNNY GILL 'GETS THE MOOD RIGHT'

(continued from preceding page)

described as an album targeted at young adults and skewed to females. It features two midtempo tracks, with the balance of the songs being ballads.

"It has more of a romantic take and is all about mood," says Gill, who has no formal manager. "More than any other album, this one is coming from me and [explains] how I feel."

Motown serviced "Let's Get The Mood Right" to adult and mainstream R&B stations Aug. 5 and is scheduling radio-driven consumer-shopping spree contests in 19 markets.

The video for the single is scheduled

for release Tuesday (27) and is being serviced to appropriate local and regional clip shows as well as BET, MTV, and VH1. The single hits stores Sept. 3.

The label plans to conduct an aggressive singles discount campaign, selling the single for \$1.99 for a minimum of eight weeks after its in-store date.

In an effort to generate album awareness, special point-of-purchase materials are being distributed at retail. The label also plans to take advantage of radio and press oppor-

tunities that Gill obtains in connection with New Edition's scheduled fall tour.

"There's a lot of excitement regarding his involvement with the group, and we think it will help gain exposure for his own album," says Corbin.

The international version of "Let's Get The Mood Right," which will be serviced Sept. 30, features a bonus track. Although specific marketing plans for the album were not available at press time, Corbin says the label "is not going to take anything for granted."

DA BUSH BABEES

(continued from preceding page)

and mainstream mix shows to "arouse curiosity," says Washington. Next, members of the team passed out cassette samplers at hip-hop-oriented concerts and functions. "We're working on putting the music in the hands of people who will most likely [respond to it], those younger buyers," Washington says.

The single was serviced to college radio and mix shows Aug. 7, and as street teams work the record, the label has been preparing to lens and ship a clip. According to Washington, a video for "The Love Song" should be in the

marketplace by the end of August; at press time, a director had not been announced.

As the album's ship date approaches, a second wave of printed material—large stickers and postcards listing retail information, as well as the Box selection number for the single—is scheduled to be serviced.

Washington says that the group will not embark on a promotional tour until after the album ships. However, the artists are visiting radio stations and stores in the New York area.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', 'ALL I SEE (Shantav, BMI/EMI, ASCAP/Born First)', 'ALL MY LUV (Beautiful Mess, BMI/Fatz, BMI)', etc.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales songs like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'PLEASE DON'T GO (Zomba, BMI/Hookman, ASCAP) WBM', 'PO PIMP (N-The Water, ASCAP)', 'RED LIGHTS (Mass Confusion, ASCAP/Erick Sermon, ASCAP/T-Smoo, ASCAP/Jobete, ASCAP/Lastrada, BMI/Saja, BMI) WBM', etc.

Billboard HOT R&B SINGLES

FOR WEEK ENDING AUGUST 31, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	NEW		1	HIT ME OFF SILKY (SILKY, D. BINGHAM, J. DYSON)	◆ NEW EDITION (C) (D) (M) (T) (X) MCA 55210	1
2	1	1	11	TWISTED K. SWEAT, E. MCCAINE (K. SWEAT, E. MCCAINE, KUT KLOSE)	(C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	1
3	3	3	13	YOU'RE MAKIN' ME HIGH/LET IT FLOW BABYFACE, B. WILSON (B. WILSON, BABYFACE)	(C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	1
4	2	2	8	I CAN'T SLEEP BABY (IF I) R. KELLY (R. KELLY)	◆ R. KELLY (C) (D) (V) JIVE 42377	1
5	4	4	9	LOUNGIN R. SMITH (LL COOL J, B. WRIGHT, L. WHITE)	(C) (D) (T) DEF JAM 575062/MERCURY	4
6	5	6	14	ONLY YOU S. COMBS, STEVE J., S. JORDAN, M. SCANDRICK, Q. PARKER, M. KEITH, O. JONES, D. J. ROBERTS, H. CASEY	(C) (D) (M) (T) (X) BAD BOY 7-9060/ARISTA	4
7	6	5	6	ELEVATORS (ME & YOU) OUTKAST (A. BENJAMIN, A. PATTON)	(C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	5
8	7	8	13	WHY I LOVE YOU SO MUCH/AIN'T NOBODY D. SIMMONS (D. SIMMONS, D. AUSTIN, A. CRISS)	(C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	3
9	10	14	3	USE YOUR HEART P. WILLIAMS, C. HUGO (P. WILLIAMS, C. HUGO)	(C) (D) (T) RCA 64607	9
10	8	7	12	HOW DO U WANT IT/CALIFORNIA LOVE 2PAC (FEAT. KC AND JOJO)	(C) (D) (M) (T) (X) DEATH ROW 854652/INTERSCOPE	1
11	11	11	3	ASCENSION (DON'T EVER WONDER) MUSZE (MUSZE, SHUR)	(C) (D) (T) (X) COLUMBIA 78372	11
12	NEW		1	IF YOUR GIRL ONLY KNEW TIMBALAND (T. MOSLEY, M. ELLIOTT)	(C) (T) (X) BLACKGROUND 98067/ATLANTIC	12
13	13	16	10	BLACKBERRY MOLASSES ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE)	(C) (D) (T) (X) EASTWEST 64299/EEG	13
14	9	9	17	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR") K. SMOOVE, K. RINGGAY, J. WOODWARD, M. J. BROWN, H. HODEN, K. SMOOVE, K. RINGGAY, F. BROWN, D. YOUNG, J. B. WEAVER, JR.	◆ CASE FEAT. FOXXY BROWN (C) (D) (T) SPOILED ROTTEN/DEF JAM 85462/MERCURY	4
15	12	10	18	KISSIN' YOU R. SAADIQ (J. JACKSON, R. SAADIQ, J. JOHNSON, B. JAMES)	(C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	6
16	14	12	9	THE THINGS THAT YOU DO R. JERKINS (R. JERKINS)	◆ GINA THOMPSON (C) (D) (T) MERCURY 578158	12
17	17	17	12	IF I RULED THE WORLD POKE, TONE (N. JONES, J. OLIVIER, S. BARNES, I. PARKER, K. WALKER)	◆ NAS (T) COLUMBIA 78327*	17
18	18	19	9	MY BOO R. TERRY (R. TERRY, C. MAHONEY, JR.)	◆ GHOST TOWN DJ'S (T) SO SO DEF 78358*/COLUMBIA	18
19	22	—	2	LAST NIGHT BABYFACE (BABYFACE, K. ANDES)	(C) (D) (M) (T) (X) LAFACE 2-4181/ARISTA	19
20	20	26	17	PO PIMP THE LEGENDARY TRAXSTER (AK 47, BELO ZERO, N. A. R. D.)	◆ DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT 38559/NOO TRYBE	20
21	15	15	27	C'MON N' RIDE IT (THE TRAIN) C. C. LEMONHEAD, J. MCGOWAN (C. C. LEMONHEAD, J. MCGOWAN, B. WHITE)	(C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	15
*** Greatest Gainer/Sales ***						
22	31	—	2	MISSING YOU (FROM "SET IT OFF") B. J. EASTMOND (B. J. EASTMOND, G. CHAMBERS)	◆ BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN (C) (D) (V) EASTWEST 64262/EEG	22
23	23	24	4	TOUCH MYSELF (FROM "FLED") D. AUSTIN (D. AUSTIN)	(C) (D) (T) ROWDY/LAFACE 3-5080/ARISTA	23
24	24	31	5	WHY DOES IT HURT SO BAD (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-3213	22
25	16	13	10	I LIKE (FROM "THE NUTTY PROFESSOR") J. E. JONES (M. JORDAN, J. E. JONES, H. W. CASEY, R. FINCH)	◆ MONTELL JORDAN FEAT. SLICK RICK (C) (D) (T) DEF JAM 575046/MERCURY	11
26	35	—	2	TELL ME (FROM "EDDIE") S. BROWN (S. BROWN, M. DAVIS, A. CANTRALL)	◆ DRU HILL (C) (D) ISLAND 854660	26
*** Greatest Gainer/Airplay ***						
27	27	27	8	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO, B. POWER (D'ANGELO)	◆ D'ANGELO (C) (D) (V) EMI 5857D	27
28	19	18	17	YOU HEAVY D (HEAVY D, R. BURRELL, V. HERBERT, C. KING)	(C) (D) (T) UPTOWN 56001/UNIVERSAL	11
29	21	20	16	GET ON UP MR. DALVIN (MR. DALVIN, K. CI, JOJO)	◆ JODECI (C) (D) (M) (T) (X) MCA 55123	4
30	25	22	6	SO MANY WAYS (FROM "HIGH SCHOOL HIGH") J. DUPRI, C. LOWE (J. DUPRI, C. S. LOWE, R. CALHOUN)	◆ THE BRAXTONS (C) (T) ATLANTIC 87056	22
31	36	37	6	ALL I SEE C. CARR (C. CARR, R. JERKINS, SMITH BROTHERS)	◆ A+ (C) (D) (T) KEDAR 56003/UNIVERSAL	31
32	32	32	5	MOVIN' ON D. HALL (D. HALL, C. PENISTON, G. CHAMBERS)	◆ CECE PENISTON (C) (D) (T) (X) A&M 581656	32
33	26	23	5	BABY LUV B. P. WILSON (A. LARRIEUX, L. LARRIEUX, B. WILSON)	◆ GROOVE THEORY (C) (T) EPIC 78359	23
34	38	38	10	THAT GIRL R. LIVINGSTON'S PIZZONIA (G. BENSON, M. ELLIOTT, R. LIVINGSTON, S. PIZZONIA, O. BURRELL, B. T. JONES, S. CROPPER, L. STENBERG)	◆ MAXI PRIEST FEATURING SHAGGY (C) (D) (T) (V) VIRGIN 38550	34
35	39	46	8	TELL ME (I'LL BE AROUND) T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, B. WRIGHT, L. WRIGHT, D. ANDREWS, T. CARDWELL, M. PEOPLES, S. WILLIAMS)	◆ SHADES (C) (D) (T) MOTOWN 860410	35
36	34	34	13	WITH YOU E. BAKER, SOMETHIN' FOR THE PEOPLE (E. BAKER, R. HOLIDAY, C. WILSON, W. J. YOUNG)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) (X) WARNER BROS. 17681	34
37	28	29	9	WHERE DO WE GO FROM HERE HERBERT (L. STEPHENS, D. COX)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1-3223	28
38	40	33	30	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE, J. THOMPSON (J. THOMPSON, J. THOMPSON, M. WILLIAMS)	◆ JOE (C) (D) (V) ISLAND 85453D	2
39	37	30	17	NEVER TOO BUSY D. HALL (D. HALL, K. JONES)	◆ KENNY LATTIMORE (C) (T) COLUMBIA 78245	19
40	30	28	17	IN THE HOOD D. JONES (D. JONES, G. TOBAR, P. RICHARDSON)	◆ DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	21
41	29	21	17	HAY WILDSTYLE (W. MARTIN, M. KING, C. JOHNSON, R. LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	10
42	33	25	17	THE CROSSROADS D. J. U. NEEK (BONE, D. J. U. NEEK, THE ISLEY BROS., C. JASPER)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
43	47	3	3	WU-WEAR: THE GERMANT RENAISSANCE (FROM "HIGH SCHOOL HIGH") RZA (R. DIGGS)	◆ RZA FEAT. METHOD MAN & CAPPADONNA (C) (T) BIG BEAT 98045/ATLANTIC	43
44	46	42	9	GIVE ME ONE REASON D. GEHMAN, T. CHAPMAN (T. CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	35
45	41	43	8	IT'S A PARTY EASY MO BEE (T. SMITH, R. NEUFVILLE, O. HARVEY)	◆ BUSTA RHYMES FEATURING ZHANE (C) (D) (T) ELEKTRA 64268/EEG	27
46	42	39	22	ALWAYS BE MY BABY M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL, J. HARRIS III, T. LEWIS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
47	44	40	20	YOU'RE THE ONE A. ALLSTAR GORDON, JR. (ALLSTAR, A. MARTIN, J. MATIAS, T. JOHNSON, C. GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	1
48	43	35	19	HOUSE KEEPER S. WILLIAMS, T. RILEY (G. SPENCER III, T. RILEY, S. BLAIR)	◆ MEN OF VIZION (C) (D) MJJ/550 MUSIC 78274/EPIC	13
49	45	45	10	LET'S STAY TOGETHER (FROM "A THIN LINE BETWEEN LOVE & HATE") E. BENET, G. NASH, JR., D. POSEY (E. BENET, G. NASH, JR., D. POSEY)	◆ ERIC BENET (C) (D) JAC-MAC 17656/WARNER BROS.	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	52	52	6	GOOD LOVE C. R. CASON (C. R. CASON)	◆ JOHNNIE TAYLOR (C) MALACO 2525	50
51	48	48	6	LIKE A WOMAN T. RICH (T. RICH)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) (X) LAFACE 2-4175/ARISTA	42
52	53	—	2	GETTIN' IT SHORTY B (T. SHAW, W. COLLINS, G. CLINTON, JR., G. COOPER, B. WOODS, S. JORDAN)	◆ TOO SHORT FEAT. PARLIAMENT FUNKADOLIC (C) DANGEROUS 42409/JIVE	52
53	54	—	2	DIRTY SOUTH ORGANIZED NOIZE (ORGANIZED NOIZE, F. BELL, C. GIPP, A. PATTON)	◆ GOODIE MOB (C) (D) (M) (T) (X) LAFACE 2-4173/ARISTA	53
54	55	49	8	THINGS WE DO FOR LOVE E. FERRELL (H. BROWN, E. FERRELL)	◆ HORACE BROWN (C) (D) (M) (T) (X) MOTOWN 860360	43
55	58	58	7	CHANGE THE WORLD (FROM "PHENOMENON") BABYFACE (T. SIMS, G. KENNEDY, W. KIRKPATRICK)	◆ ERIC CLAPTON (C) (D) (V) REPRISE 17621/WARNER BROS.	54
56	56	54	14	I'LL DO ANYTHING FOR YOU J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, A. NESBY, J. WRIGHT)	◆ ANN NESBY (C) (D) (T) (X) PERSPECTIVE 587542	51
57	49	36	11	BACK TO THE WORLD JAMEY JAZ (J. JAZ, M. RODERICK, R. PATTERSON)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 17629/WARNER BROS.	16
58	51	51	6	GLORIA M. STOKES (M. STOKES, E. JOHNSON)	◆ JESSE POWELL (C) SILAS 55208/MCA	51
59	57	59	10	HOME R. OWENS (T. OWENS, R. OWENS)	◆ 4U (C) (X) RIP-IT 2711	57
60	60	62	6	SAY IT AGAIN (FROM "EDDIE") M. WINANS (M. WINANS, K. HICKSON, D. BOYNTON)	◆ NNEKA (C) (D) ISLAND 854648	60
61	63	63	4	SHAKE A LIL' SOMETHIN'... D. HOBBS (D. HOBBS, M. ROSS, C. WONG WONG)	◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 890	61
62	65	57	16	FOREVER MORE N. M. WALDEN (N. M. WALDEN, P. JOHNSON, S. J. DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297/EPIC	31
63	66	60	20	SCARRED (FROM "EDDIE") D. RUDNICK (L. CAMPBELL, L. DOBSON, M. YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	31
64	61	55	11	YOU SAID S. BROWN (R. ODEN, FLEX, S. SAPP)	◆ MONA LISA (C) (D) (T) ISLAND 854630	33
65	62	53	13	THEY DON'T CARE ABOUT US M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	10
66	75	—	2	LOVE & HAPPINESS C. STOKES, S. MATHER (GREEN, HODGES)	◆ SMOOTH (C) (D) PERSPECTIVE 587546	66
67	59	56	9	WISHES (FROM "KAZAAM") J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, N. MORRIS, S. STILLS)	◆ NATHAN MORRIS (C) (D) (T) (X) PERSPECTIVE 587550	56
68	NEW		1	COME OVER C. THOMPSON, S. COMBS (F. EVANS, F. HOWARD, C. THOMPSON, S. COMBS)	◆ FAITH EVANS (C) (D) BAD BOY 7-9065/ARISTA	68
69	NEW		1	KEEP RUNNING BACK J. DUPRI (J. DUPRI, J. HARRIS III, T. LEWIS)	◆ WHODINI (C) (D) (T) SO SO DEF 78325/COLUMBIA	69
70	73	73	8	CLONES K. WILLIAMS (TROTTER, ABDUL-BASIT, JENKINS, BLENMAN, WILLIAMS)	◆ THE ROOTS (C) (T) (X) DGC 19402/GEFFEN	62
71	68	61	8	PAPARAZZI THAYOD (A. JOINER, E. BANKS)	◆ XZIBIT (C) (D) (T) LOUD 64565	61
72	64	64	8	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM") J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ SUBWAY (C) (D) (T) (X) PERSPECTIVE 587554	64
73	82	—	2	CAN YOU FEEL ME D. J. FUSE (D. J. FUSE, D. ROBINSON, K. WALKER, M. MORALIS, D. ROBINSON, D. OGBREN, D. HARRIS, D. WIMBLEY)	◆ DRU DOWN (C) (D) (T) RELATIVITY 1567	73
74	89	100	4	BODY SNATCHERS D. FLOYD (D. FLOYD, C. GARRIS, M. NEAL, A. JOHNSON)	◆ RARE ESSENCE (C) (D) (T) SOUNDS OF THE CAPITAL 920/LIAISON	74
75	71	71	4	RED LIGHTS E. SERMON (M. ELLIOT, E. SERMON, T. SMITH, L. TROUTMAN, R. TROUTMAN)	◆ THA TRUTH (C) (T) PRIORITY 53236	71
76	76	76	4	ORDINARY GIRL L. RICHIE, J. CARMICHAEL (L. RICHIE, BABYFACE)	◆ LIONEL RICHIE (C) (D) MERCURY 578375	76
77	67	67	4	SLIP N' SLIDE R. MOORE (R. MOORE, DANNY BOY)	◆ DANNY BOY (C) (D) DEATH ROW 99974/INTERSCOPE	67
78	72	72	4	ALL MY LUV T. C. RILEY (TRACY, LATTRELL)	◆ ART N' SOUL (C) (X) NATURE BOY/BIG BEAT 98068/ATLANTIC	72
79	74	74	6	A LIL' SOME'EM SOME'EM A. EATON (A. FORTE, A. EATON, L. HAYWOOD)	◆ RAPPIN' 4-TAY (C) (T) (X) EMI 58575	74
80	70	69	8	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-3222	51
81	79	70	10	I CONFESS N. O. JOE (A. REED, N. O. JOE)	◆ BAHAMADIA (C) (D) (T) (V) CHRYSALIS 58437/EMI	45
82	87	83	4	BIG LONG JOHN T. KELLY, C. DILLON (E. BROWN, A. KELLY, C. DILLON)	◆ MAD COBRA (C) (T) (X) EMI 58573	82
83	80	68	16	I'LL NEVER STOP LOVING YOU S. DIAMOND (S. DIAMOND, J. BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	57
84	RE-ENTRY		11	I DON'T WANNA BE ALONE SHAI (SHAI)	◆ SHAI (C) (D) (T) GASOLINE ALLEY 55178/MCA	51
85	81	84	15	PARTY 2 NITE AL B. SURE! (AL B. SURE!, L. WILSON, K. GAMBLE, L. HUFF)	◆ LADAE! (C) (T) (X) MOTOWN 860514	44
86	83	75	18	PLEASE DON'T GO C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	16
87	NEW		1	STICK YOUR/ILLEGAL LIFE TRAGEDY N SHORTS (K. HOLLEY, V. SANTIAGO, P. L. CHAPMAN, K. MUCHITA, J. DAVIS)	◆ CAPONE-N-NOREAGA (M) (T) (X) PENALTY 0177/TOMMY BOY	87
88	78	78	3	NO MORE TEARS MASTER P, K. FRANKLIN (T. HESTER, MASTER P)	◆ MASTER P FEATURING SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY	78
89	84	80	14	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WIND, BRIAN G. (A. JEWEL, JR., F. LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	47
90	92	86	5	EVERYBODY DJ CLARK KENT (C. KENT, H. DESIRE, T. HESTER, G. GILSAINT, J. CARTER)	◆ SKIN DEEP (C) (D) (T) LOOSE CANNON 578112/ISLAND	86
91	NEW		1	JUMP ON IT SIR MIX-A-LOT, R. RUBIN, FRAZER (SIR MIX-A-LOT, J. LONDON, J. CHASE, C. L. COOK, S. ROBINSON, M. A. WRIGHT)	◆ SIR MIX-A-LOT (C) (D) (T) (V) (X) AMERICAN RHYME CAMPUS 17628/WARNER BROS.	91
92	77	77	9	COME AROUND (FROM "THE NUTTY PROFESSOR") M. RONEY, M. MORALES (M. RONEY, M. MORALES)	◆ DOS OF SOUL (C) (D) DEF JAM 575552/MERCURY	77
93	85	79	13	HANG 'EM HIGH A. MALEK (D. MURPHY, A. MALEK, J. KIRKLAND, E. MORRICONE)	◆ SADAT X (C) (D) (T) LOUD 64561	53
94	88	88	3	UNTIL THE DAY C		



DATU FAISON'S RHYTHM SECTION

WELCOME HOME: After a seven-year split in search of individual and group success, New Edition members **Ralph Tresvant, Bobby Brown, Johnny Gill, Ricky Bell, Michael Bivins, and Ronnie DeVoe** are back to give fans a long-awaited dose of N.E. soul. Their first single, "Hit Me Off" (MCA), earns Hot Shot Debut honors on the Hot R&B Singles chart with a grand entrance at No. 1, a feat the group never before accomplished in its 13-year career. The single moved more than 123,000 units in its first week at retail, according to SoundScan, good for No. 2 on Hot 100 Singles Sales, while radio has been strongly supportive, with 84 monitored R&B stations playing the song this week.

"This is a very special project to MCA," says **Ken Wilson**, president of MCA Black Music. "Therefore, we had to make sure we did everything in our power to give them the highest visibility possible." The single also enters Hot R&B Singles Sales at No. 1, while moving 7-5 on Hot R&B Airplay. New Edition's last No. 1 on Hot R&B Singles was in February 1989, with "Can You Stand The Rain." The album "Home Again" hits stores Sept. 10.

ALL IN THE FAMILY: Destined to follow in their sister **Toni's** footsteps, **Towanda, Trina, and Tamar**—collectively known as the **Braxtons**—enter Hot R&B Albums at No. 26 with their first set, "So Many Ways" (Atlantic). The set's first single, the title track, entered Hot R&B Singles at No. 40 before peaking at No. 22; it's currently at No. 30.

The Braxtons originally counted five members. The other two sisters, **Traci** and big star **Toni**, left the group in 1989. Towanda says, "After going through three different labels, it's a relief that it has finally happened for us. Our current label realized our creativity, giving us the flexibility to co-write three songs on our project."

HERE'S TO THE LADIES: While many recent collaborations have united old school and new school, none has done so like "Missing You" (East-West/EEG), which features **Brandy, Tamia, Gladys Knight, and Chaka Khan**. The single is the first release from the soundtrack to "Set It Off," which streets Sept. 24. On Hot R&B Singles, "Missing You" has seen a 54% sales increase at R&B core stores, while the audience has been steadily building at 79 monitored stations. Those factors push the track's 31-22 chart move, and the title earns the Greatest Gainer/Sales award. "This single gave us the opportunity to combine old-school and new-school vocal talent while mirroring the storyline of the movie, which is about the lives of four women," says Elektra Entertainment Group chairwoman **Sylvia Rhone**.

JUST SO YOU KNOW: By now, everyone has heard of **Los Del Rio's** "Macarena" (RCA), the dance craze that has swept the nation and been No. 1 on the Hot 100 Singles for five weeks. It seems the craze is so strong that a few R&B stations couldn't help but give it spins, causing it to debut on Hot R&B Airplay at No. 74. We know "Macarena" is a huge dance record, but eligibility for Billboard's specialty charts is determined by the chart managers, and those in R&B have ruled that the song is not appropriate for the Hot R&B Singles chart. However, in our quest for accurate information, we will continue to list it on the Hot R&B Airplay chart as a reflection of what is happening at radio.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	5	KNOCK KNOCK	SAM "THE BEAST" (CLR)
2	3	5	KREEP	CHINO XL (AMERICAN/WARNER BROS.)
3	10	3	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
4	15	4	TRY LOVE AGAIN	THE DRAMATICS (HIPED INTERNATIONAL/BELLMARK)
5	5	8	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
6	8	4	I'LL BE WITH YOU	BRAD WATSON (B&E/BELLMARK)
7	13	2	HUMPIN BUMPIN	CODE 3 (OUTBURST/DEF JAM/MERCURY)
8	—	1	LET IT OUT	SKOOTA (CRITIQUE)
9	6	6	FREAK OF THE WEEK	DJ POLO FEATURING RON JEREMY (SALMON)
10	14	3	SHE SAID	THE PHARYCYDE (DELICIOUS VINYL/INTERSCOPE)
11	4	5	I'M THE ONLY PLAYER	MELIECK BRITT (EASTWEST/EEG)
12	24	16	SUMMER MADNESS	JERALD DAEMYON (GRP)
13	12	14	TO DA BEAT CH'ALL	MC BREED (WRAP/CHIBAN)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	9	10	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)
15	21	2	FLOSSIN	MR. X (JUNGLE)
16	17	8	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
17	18	8	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
18	—	1	DOOKY BOODY	DJ D-MAN & BILLY BOY (OUT OF CONTROL)
19	19	7	LA RAZA II	FROST (RELATIVITY)
20	—	1	(BABY) HOLD ON	LADAE! (MOTOWN)
21	—	1	CITI NEVER SLEEPS	T-ROC FEATURING MISS JONES (PROFILE)
22	7	6	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)
23	25	41	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
24	—	4	PLAYAH'S MODE	YOUNG LAY (ATLANTIC)
25	11	6	CRUSH	BIG SHUG (FFRR/PAYDAY)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

THE RHYTHM & THE BLUES

(Continued from page 22)

yuletide tunes. Featured MoJAZZ acts include **Brown, Wayman Tisdale, Impromp2, Carol Riddick, and Pharez Whitted**.

BACK ON POINT: Former Warner exec **Hank Spann** is back in the music fight as founder and president/CEO of Las Vegas-based T3 Records, and he has formed a joint venture with longtime industry soldier **Chris Mitchell**, founder and president/CEO of Pittsburgh-based WildJoker.

The debut act on WildJoker/T3 is **Selections**, a six-man band whose self-titled set ranges in style from contemporary gospel and R&B to easy-listening jazz.

But there is no hodgepodge of wishy-washy tracks here; the eclectic music on "Selections" holds up solidly with repeat listens.

The set, which is being distributed through M.S., was serviced to radio and retail Aug. 15.

Due to the album's broad creative range, WildJoker/T3 is not going the single route. Says Spann, "Since 'Selections' is a multiformatted album, we don't want to dictate to radio which single to play. We're shipping the record to [R&B] and gospel radio, then, based on [Broadcast Data Systems] spins, we'll determine which single to press."

In an effort to drum up awareness for the album, the label placed "Someone Who Loves You" on a gospel sampler that is regularly mailed with the trade publication Urban Network. The sampler was shipped with the paper's Aug. 12 edition.

"This album has a spiritual air about it without losing its entertainment value and should do well among adult consumers as well as gospel fans," says Spann.

INDUSTRY NOTES: MCA is priming artist **Rahsaan Patterson's** marketing campaign for a slow burn, beginning with the early fall release of "Stop By" in 12-inch configuration. Look for the full-length in stores in early 1997... Old-school music continues to penetrate the psyches of R&B consumers. The latest heritage act to resurface is **Mandrill**, which recently performed at a local Hollywood, Calif., church.

Folks over 30 will no doubt remember the band behind "Fencewalk," which, despite being a monster jam among soul consumers of the day, managed to peak only at No. 19 on the Best Selling Soul Singles chart in 1973 for Polydor. The septet was respected back in the day for playing a total of 20 instruments. Although the act currently sports eight performers, only four are original members. Word is that the band is shopping for a deal. Stay tuned.

CORRECTIONS: Last week's story on rapper **Yo Yo** misidentified her manager, who is **Belinda Wilson**. **Adrian Salley** represents the artist through **William Morris**. Also, last week's column tripped over the well-known fact that **Maze Featuring Frankie Beverly's** "Can't Get Over You" was released on Warner Bros.

Billboard®

FOR WEEK ENDING AUGUST 31, 1996

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★★ No. 1 ★★★	
1	2	2	9	LOUNGIN	LL COOL J (C) (D) (T) DEF JAM 575062/MERCURY
2	1	1	6	ELEVATORS (ME & YOU)	OUTKAST (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA
3	3	3	12	HOW DO U WANT IT/CALIFORNIA LOVE ▲	2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND
4	5	5	20	PO PIMP	DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN
5	4	4	25	C'MON N' RIDE IT (THE TRAIN) ▲	QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG
6	6	7	4	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH")	RZA FEAT. METHOD MAN & CAPPADONNA (C) (T) BIG BEAT 98045/ATLANTIC
				★★★ GREATEST GAINER ★★★	
7	8	8	5	ALL I SEE	A+ (C) (D) (T) KEDAR 56003/UNIVERSAL
8	9	—	2	DIRTY SOUTH	GOODIE MOB (C) (D) (M) (T) (X) LAFACE 2-4173/ARISTA
9	7	6	16	HAY ●	CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL
10	10	10	8	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE (C) (D) (T) ELEKTRA 64268/EEG
11	11	—	2	GETTIN' IT	TOO SHORT FEAT. PARLIAMENT FUNKADELIC (C) DANGEROUS 42409/JIVE
12	12	9	8	PAPARAZZI	XZIBIT (C) (D) (T) LOUD 64565/RCA
13	13	12	4	SHAKE A LIL' SOMETHIN'...	THE 2 LIVE CREW (C) (D) (T) LIL' JOE 890
14	15	16	9	CLONES/SECTION	THE ROOTS (C) (D) (X) DGC 19402/GEFFEN
15	14	11	25	AIN'T NO NIGGA/DEAD PRESIDENTS ●	JAY-Z FEAT. FOXXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY
16	23	—	2	CAN YOU FEEL ME	DRU DOWN (C) (D) (T) RELATIVITY 1567
17	17	14	30	GET MONEY ▲	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG
18	16	15	4	NO MORE TEARS	MASTER P FEAT. SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY
19	22	18	14	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ●	COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND
20	20	21	26	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ●	MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG
21	21	17	20	SCARRED (FROM "EDDIE")	LUKE (C) (T) LUTHER CAMPBELL 164000
22	NEW ►	1	1	STICK YOU/ILLEGAL LIFE	CAPONE-N-NOREAGA (M) (T) (X) PENALTY 01777/TOMMY BOY
23	19	19	10	I CONFESS	BAHAMADIA (C) (D) (T) (V) CHRYSALIS 58437/EMI
24	18	22	13	HANG EM' HIGH	SADAT X (C) (D) (T) LOUD 64561/RCA
25	24	20	5	ANYTHING GOES	RAS KASS (C) (T) PRIORITY 53219
26	29	23	14	OPERATION LOCKDOWN/DA WIGGY	HELTAH SKELTAH (C) (T) DUCK DOWN 53232/PRIORITY
27	NEW ►	1	1	KEEP RUNNING BACK	WHODINI (C) (D) (T) SO SO DEF 78325/COLUMBIA
28	42	41	3	JUMP ON IT	SIR MIX-A-LOT (C) (D) (T) (V) (X) AMERICAN/RHYME CARTEL 17626/WARNER BROS.
29	30	24	5	100 SPOKES	ABOVE THE LAW (C) (T) (X) TOMMY BOY 7739
30	28	26	19	TRES DELINQUENTES	DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA
31	26	25	6	A LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58575/EMI
32	27	32	3	UNTIL THE DAY	NONCHALANT (C) (T) MCA 55199
33	25	13	17	THA CROSSROADS ▲	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY
34	34	34	12	BOOM BIDDY BYE BYE	CYPRESS HILL (C) (T) RUFFHOUSE 76339/COLUMBIA
35	32	27	26	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲	BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG
36	38	28	23	RENEE (FROM "DON'T BE A MENACE...") ●	LOST BOYZ (C) (D) (M) (T) ISLAND 854584
37	37	29	28	5 O'CLOCK ●	NONCHALANT (C) (M) (T) (X) MCA 55075
38	31	31	8	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE
39	35	40	4	LYIN' KING	NINE (T) PROFILE 7451*
40	43	—	2	KREEP	CHINO XL (C) (T) (X) AMERICAN 17625/WARNER BROS.
41	NEW ►	1	1	LET IT OUT	SKOOTA (C) CRITIQUE 12123
42	48	37	5	MY CREW CAN'T GO FOR THAT (FROM "THE NUTTY PROFESSOR")	TRIGGA THA GAMBLER FEAT. SMOOTHIE THA HUSTLER & D.V. ALIAS KHIRST (C) (D) (T) NO DOUBT/DEF JAM 57834/MERCURY
43	47	33	11	IF I RULED THE WORLD	NAS (T) COLUMBIA 78327*
44	39	—	3	KNOCK KNOCK	SAM "THE BEAST" (M) (T) (X) CLR 5220*
45	RE-ENTRY	18	18	LIVE AND DIE FOR HIP HOP	KRIS KROSS (C) (T) (X) RUFFHOUSE 78270/COLUMBIA
46	33	43	6	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY (M) (T) (X) SALMON 372*
47	45	38	3	SHE SAID	THE PHARYCYDE (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE
48	41	30	22	LET ME CLEAR MY THROAT	DJ KOOL (T) (X) CLR 5218*
49	50	39	13	WHERE I'M FROM	PASSION (C) (D) (M) (T) (X) MCA 55096
50	40	35	17	OREGANO FLOW	DIGITAL UNDERGROUND (C) (T) (X) CRITIQUE 15571/RADIKAL

Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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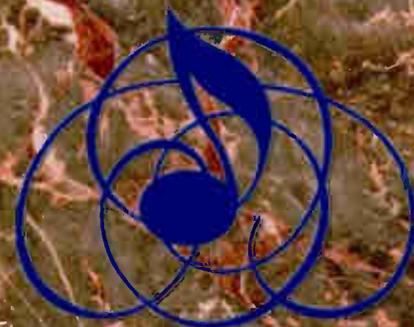
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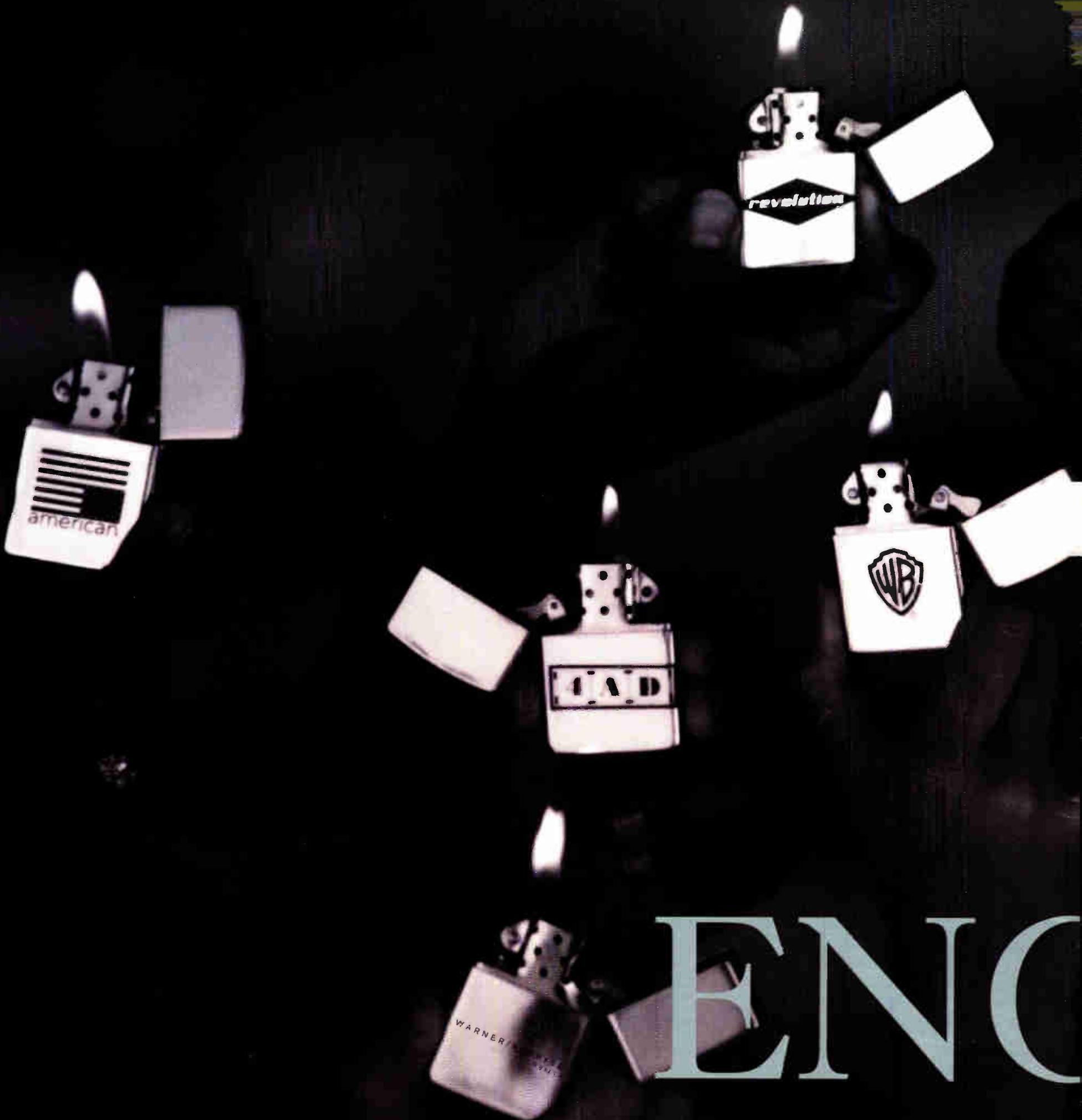
TWENTY-FIFTH ANNIVERSARY

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15

*Yesterdays Success
Tomorrow's Challenge*



1971 **w**ea 1991



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WEA At 25

The distribution organization pops the cork on a quarter-century of sound business, constant innovation and an unshakable belief in the music. The whole story of how it started and how it continues to deliver the goods, from the beginning...

BY DAVIN SEAY

“Let’s face it,” Alan Freed once prophesied, “rock ’n’ roll is bigger than all of us.” He should know. The man who invented the phrase had ridden into a place in history on the first wave of the music’s epoch-making popularity in the mid-’50s. But even as prescient a trend-spotter as Freed could hardly have known just how important and enduring the rock revolution would become.

By the late ’60s, rock ’n’ roll had emerged from its disreputable adolescence to become the defining creative expression of a restless, but well-heeled, new generation, while three visionary record companies—Warner Bros., Elektra



HELMSMEN: From left, founder and president Joel Friedman (1971-1977), president/CEO Henry Droz (1977-1993), current chairman/CEO David Mount

and Atlantic—had single-handedly set out to prove that, when it came to the burgeoning business of this potent new sound, bigger could indeed be better.

It was that shared vision that served, in turn, as the foundation for one of the music industry’s most audacious success stories—an epic tale that brought arch competitors together, even as it honored their differences, created a worldwide network with a local focus and forged a new era of distribution and delivery that would provide the new music an unparalleled global reach.

In the relatively short history of the modern music industry, there are few achievements more significant to the business of making and marketing music than the creation of WEA Corp. WEA’s exponential growth over the past quarter-century, measured in everything from staff to market share to the ultimate yardstick—the bottom line—is all a part of the saga. But the real appeal of the story inevitably lies in the people who made it happen. The quirky, mercurial and often unruly cast of characters at the center of the WEA story make up a roll call of quintessential music-professionals. These were the individuals who presided over the birth of the multi-billion dollar business we know today, names that range from Joel Friedman to Mo Ostin; Henry Droz to Joe Smith; Jac Holzman to Ahmet Ertegun and beyond. And each one of them played an indispensable role in the extraordinary evolution of WEA.

It was, paradoxically, those same record people who, in large part, created the need they were obliged to fill with the creation of WEA. While the business and musical *raison d’être* behind the formations of Warner Bros., Elektra and Atlantic Records might have been as varied the men who helmed those fledgling enterprises, the result was the same: companies that defined an epochal shift in the style and substance of popular music and an attendant growth curve that resembled the flight pattern of a moonshot: straight up.

In 1967, Seven Arts bought Warner Bros., taking the first step in a long and intricately-choreographed series of takeovers, buy-outs and consolidations that would eventually coalesce into WEA Corp.

The triad of labels had, between them, landed the cream of ’60s rock aristocracy, establishing, in the process, the indisputable fact that here were labels where artistic freedom dovetailed seamlessly with commercial clout. Between them, they boasted rosters of the most popular artists in the history of recorded music: from Jimi Hendrix to the Doors to Led Zeppelin, to scores of others, the companies had cornered the market on the rock revolution.

It was there that the similarity stopped. Warner Bros. had originally been created by a movie mogul as little more than a soundtrack-marketing afterthought, with Reprise Records added only to lock in Frank Sinatra’s box office; Atlantic was the prescient folly of an R&B-loving Turkish immigrant and a would-be dentist, Ahmet Ertegun and Herb Abramson.

Elektra had essentially been invented in

Continued on page 36

For 25 years, the anchor of a record-breaking team.

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WEA'S GREATEST HITS

By FRED BRONSON

To celebrate its 25th anniversary, WEA compiled a list of its 20 best-selling albums from 1971 to 1996, ranked in order. The list includes albums released on any WEA-distributed label during the designated year.



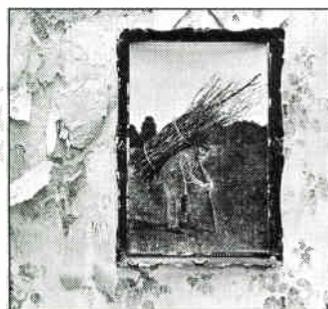
1 "Their Greatest Hits 1971-1975," The Eagles (Asylum) released: 9/76

For most bands, a greatest-hits collection caps a career. For the rock quintet from Los Angeles known as the Eagles, this 10-track compilation marked a dividing line between their earliest hits ("Take It Easy," "Witchy Woman") and the commercial breakthrough they were to experience with their next album, "Hotel California." The group that was formed by two of Linda Ronstadt's backing musicians—Glenn Frey and Don Henley—re-formed in 1994, proving that hell could freeze over. They became the world's top touring attraction, helping this album to sell even more copies.



2 "Rumours," Fleetwood Mac (Warner Bros.) released: 2/77

If the members of Fleetwood Mac had been getting along better and were not in disarray in their personal lives, "Rumours" wouldn't have delivered such a powerful emotional wallop. It also would have sported its original title, "Yesterday's Gone," from the song "Don't Stop." But their lives had been reduced to soap opera-level, and John McVie came up with the revised title that topped the Billboard album chart for an amazing (nonconsecutive) 31 weeks.



3 (Untitled), Led Zeppelin (Atlantic) released: 9/71

It's one of the ironies of the rock era that Led Zeppelin's best-selling album, its fourth release, never reached the chart summit. Containing the national anthem of rock radio, "Stairway To Heaven," the disc spent four weeks at No. 2, runner-up to both Sly & The Family Stone's "There's A Riot Goin' On" and Carole King's "Music." There's no denying that Led Zeppelin was a supergroup in its prime when this album was released, but the fact that "Stairway" was not released as a single is a factor in its amazing sales total.



Q&A With Dave Mount

WEA's CEO On Teamwork, Technology And Moving Into The Millennium

BY CHRIS MORRIS

DAVID MOUNT, chairman/CEO of WEA Inc, rejoined WEA in 1993 after serving as president/CEO of LIVE Entertainment Inc. and CEO of LIVE Home Video Inc., a subsidiary of LIVE Entertainment. Mount also served as chairman of Strawberries, Inc., the 150-store chain owned by LIVE. Before joining LIVE in 1988, Mount spent 11 years with Warner Communications, rising to national VP of sales and distribution for Warner Home Video; he began his stint at Warner as regional marketing manager for WEA Corp. in Los Angeles in 1977 and rose to become the company's first national VP of video sales and distribution. He started his professional career in 1964 as a store manager for Musicland and later worked for the retail company's parent, Pickwick International Inc. In the following interview, Mount discusses WEA Inc.'s recent past and looks into the company's future as it approaches the year 2000.

Is there anything intrinsic to the WEA organization that helps maintain your authoritative position in the marketplace?

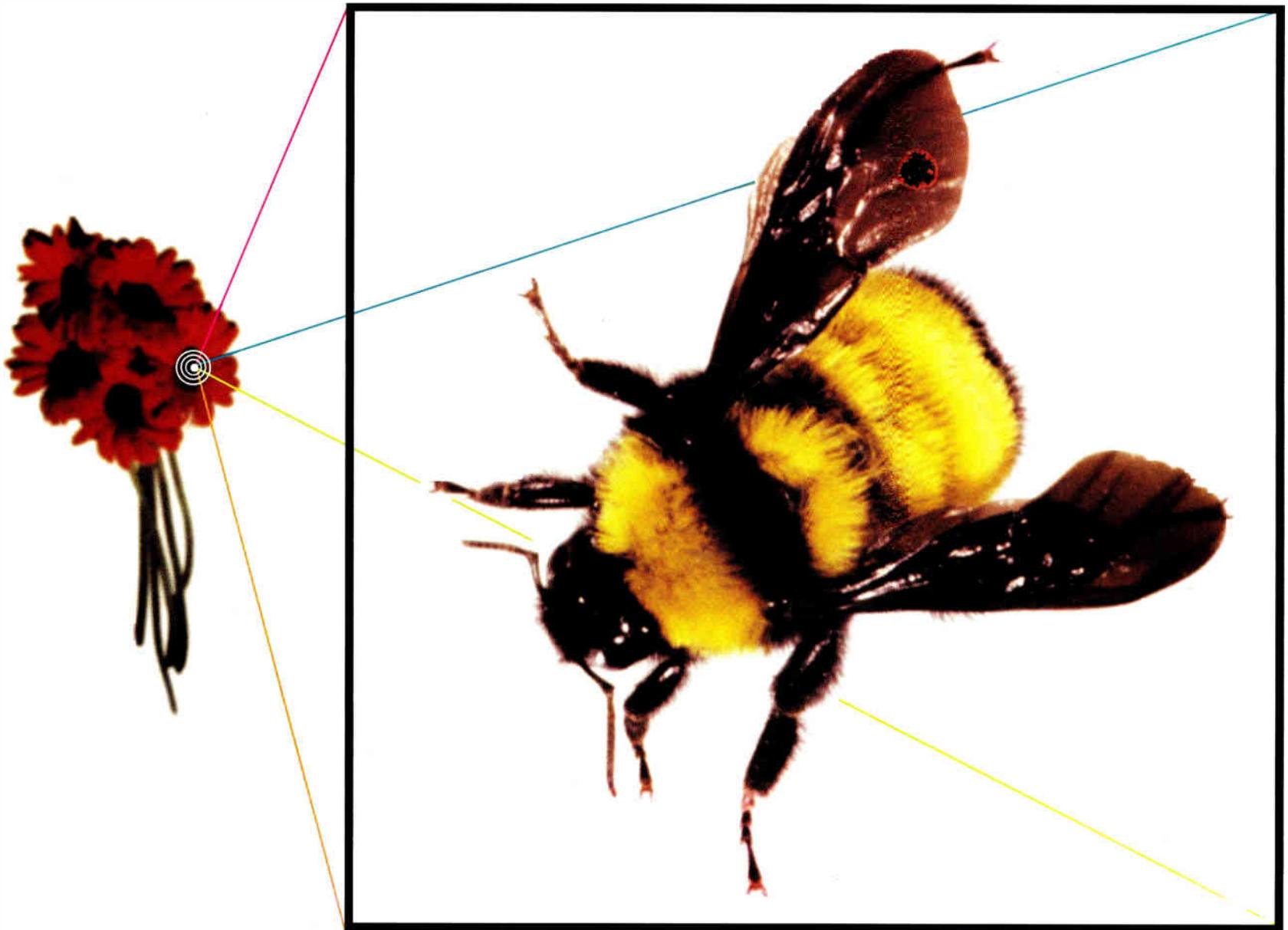
Over the years, the organization, the team that Henry Droz and Joel Friedman built that I inherited, was a top-notch team. We've done very little in terms of changing people around here. I think the team is very strong, they're committed to what they do.

Our people are our most important asset, and we have the best in the business, from

Continued on page 38

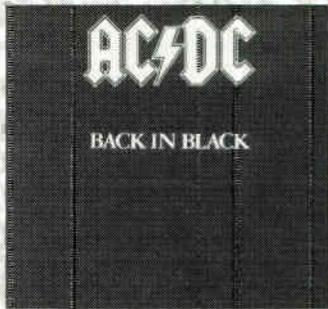
"When WEA came together, the labels created the GRPS watchdog committee—'G' was David Glew, 'R' Ed Rosenblatt, 'P' Mel Posner, 'S' George Steele—because they didn't trust this new organization out there and they wanted to keep an eye on this guy Friedman. He was no longer considered a 'label' guy. Now he was a distributor, and they wanted to make sure they got their way. The thing was, Joel was still a 'label' guy. He knew nothing about things like warehousing, so when he and the GRPS committee went into the field to look at these big structures, they would ask intelligent questions like, 'Do you got air conditioning?,' not knowing this was a rather sophisticated thing they were getting into. But what they did bring to the business was the labels' point of view that the product was the most important thing. They became non-traditionalists, acting as record people and not units people. They made up some new rules, did some silly things, and at first made asses of themselves at times. Still, they never wavered from their central passion that the record came first and the importance of music was more important than the price of cardboard. By the end of 1972, WEA was the No. 1 distribution branch system. It was very enjoyable, as long as you were part of it."

—Stan Cornyn, retired, former head of Warner New Media



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Thank you **WEA** for growing our
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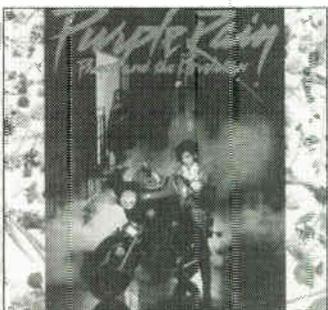
4 "Back In Black," AC/DC (Atco)
released: 7/80

The Australian heavy-metal outfit had been together five years when it finally achieved success in America with "Highway To Hell" in 1979. Six months after the album entered the chart, lead singer Bon Scott died from an overdose of alcohol. The band members were down but not out: with new lead singer Brian Johnson (from the group Geordie), they recorded "Back In Black." It proved to be a tribute to Scott as well as the group's best-selling album ever and the beginning of a new phase in its career.



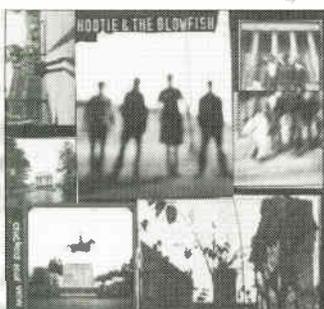
5 "Hotel California," the Eagles
(Asylum) released: 5/76

Heading into rockier territory, the Eagles flew to a new plateau with "Hotel California," a critical and commercial success. "Every band has their peak," Don Henley told Craig Rosen in "The Billboard Book Of Number One Albums." "That was ours." Bernie Leadón's departure made way for former James Gang member Joe Walsh, who helped move the group in its new direction. "He presented ballads with a lot of harmonies in them," Henley told Rosen. "Hotel California" spent eight nonconsecutive weeks atop the Billboard album chart, and the album yielded two No. 1 singles as well: the title track and "New Kid In Town."



6 "Purple Rain," Prince & The
New Power Generation (Warner Bros.)
released: 6/84

Thanks to Prince, the musical map that embraced Detroit, Nashville, Memphis, San Francisco, New York City and New Orleans as capital cities expanded to include Minneapolis. The soundtrack to Prince's acclaimed film "Purple Rain" spent 24 consecutive weeks on top of the Billboard album chart. It was Prince's first No. 1 album, and it included his first two No. 1 singles, "When Doves Cry" and "Let's Go Crazy."



7 "Cracked Rear View," Hootie & The Blowfish (Atlantic)
released: 7/94

One of the most successful debut albums of all time, "Cracked Rear View" proved that Atlantic A&R staffer Tim Sommer knew what he was doing when he signed the South Carolina quartet to the label. The group, which doesn't actually include a Hootie or a Blowfish, had already recorded three EPs when it joined the Atlantic roster. "Cracked" became a favorite with Adult Album Alternative stations, but the band attributes its sales breakthrough to three appearances on David Letterman's late-night show. The album spent eight weeks atop The Billboard 200, returning to the top a record four times.



WEA AT 25

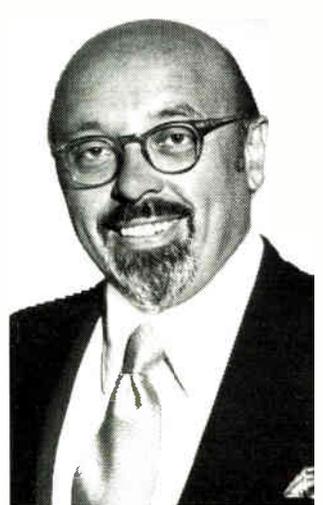
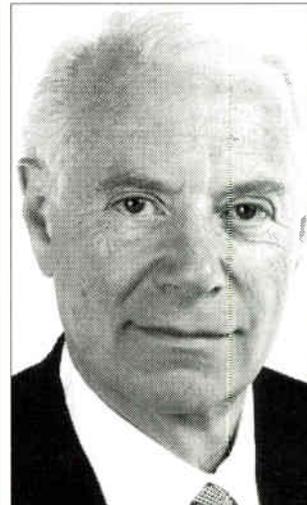
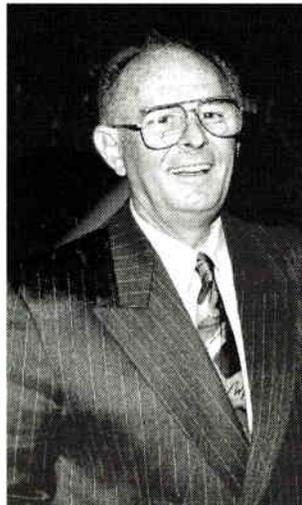
Continued from page 32

the audio-electronics workshop of Jac Holzman and Paul Rickholt. It would be hard to imagine corporate entities with such disparate points of departure as these three, yet the common bond of consistent success in discovering and marketing the new music put them in a class, and profit column, all their own.

Small wonder that, as coffers industry-wide began to swell with the fabulous profits of rock, corporations were suddenly eager for a first-class berth on the bandwagon. In 1967, Seven Arts bought Warner Bros., taking the first step in a long and intricately choreographed series of takeovers, buy-outs and consolidations that would eventually coalesce into WEA Corp. Later that year, the newly created Warner Bros.-Seven Arts, a "leisure time conglomerate" and one of the earliest exercises in true show-business synergy, made a similar bid for Atlantic Records. Operated autonomously, their competitive edges intact, the two record companies shared little but their spots on the Seven Arts asset listing, but it wasn't until Seven Arts was itself bought lock, stock and record labels by an ambitious funeral-parlor and parking-lot entrepreneur named Steve Ross that the combined potential of the two world-class recording enterprises began to be fully realized.

By 1968, Ross had assembled his own impressive version of an entertainment empire under the Kinney Leisure Time Group imprint, a portfolio that included several publishing companies, TV syndication services and a talent agency. The \$400-million acquisition of Warner Bros.-Seven Arts yielded the rich assets Warner Bros. and Atlantic Records, but Ross was also interested in maintaining the winning management teams that had taken the labels to the top. With his firm promise of no executive interference, Ross displayed the kind of canny approach to the highly sensitive, personality-driven business of music that would become a crucial factor in the creation of WEA.

That creation was necessitated not simply by the corporate kinship of two major record labels, but by a hidebound distribution system that had for years served to bring record product to the customer. By the late '60s, that system, quite simply, was out of sync with the rapid clip of the rock 'n' roll revolution. The patchwork assemblage of regional one-stops and rack jobbers worked well enough when the music industry could count its collective revenue in seven figures or under, but as Baby Boomers' buying habits began building to a billion-dollar business, traditional mom-and-pop operations not only couldn't keep up; they had no idea what was gaining on them. Independent distributors seemed congenitally to err on the side of caution, often ordering no more than a half-dozen copies of such new rock releases as Jimi Hendrix's "Are You Experienced" and waiting to see how the kids would respond. They were blissfully unaware that stocking bins was, in itself, an unparalleled pump primer, as word-of-mouth about the power and potency of the



FIRST INITIALS: From left, former Warner Bros. Records chairman Mo Ostin, Elektra (and Discovery) Records founder Jac Holzman, Atlantic founder and current co-chairman/co-CEO of the Atlantic Group Ahmet Ertegun

new music spread like wildfire, creating a demand that had to be anticipated and profitably met.

Simple business sense, perhaps, but the emerging giants of the music business felt hopelessly hamstrung by a distribution network that simply didn't understand the music's precedent-breaking appeal. The first to break out of the mold was Warner Bros. Records. Learning valuable lessons from an abortive attempt at in-house distribution in 1958, the company set up an experimental branch in the Southern California area in 1969 as a possible prototype for an expanded operation.

The results were immediate and gratifying: a jump in sales performance that boded well for expanding the fledgling company, dubbed Warner Bros. Records Distribution. But the real impetus for a label-operated distribution system would come from Elektra founder Jac Holzman who, that same year, approached Atlantic's Jerry Wexler with an elegant idea: Warner, Elektra and Atlantic in a mutual distribution pact. Holzman's pitch centered on the contention that the three companies' catalogs and rosters in no way competed with each other—certainly a debatable notion, but ultimately less compelling than the raw num-

Continued on page 40

"When most people think of WEA, they have praise for the past and the track record of being No. 1 for 24 of the last 25 years. When I think of WEA, I applaud their vision for the future and their commitment to develop new markets. The continued leadership of Dave, George, Fran and the rest of the WEA team is sure to draw on the strength of the past to make success in the future a reality of our division."

—Melinda Scruggs Gales, VP/GM Warner Christian Distribution

"Early on during the four years that I have been with WEA Latina, I quickly realized the magnitude and complexity of WEA Corporation. It has been a gratifying challenge to experience firsthand the innovations and accomplishments within, while sharing with WEA and our customers some insight into our music and culture. At times, the disagreements and differences of opinion have made for interesting situations, but the sense of family that has always been present and continues to be cultivated by Dave Mount has invariably prevailed."

—Sergio Rozenblat, GM, WEA Latina



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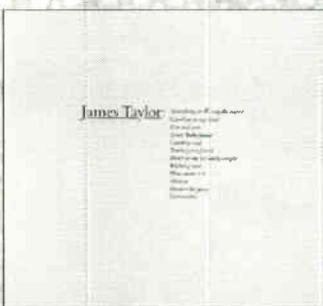
8 "Metallica," Metallica (Elektra) released 8/91

Metallica's move from complicated epics to simpler odes proved to be a winner for the Bay Area-based heavy-metal outfit. After scoring a commercial breakthrough with "...And Justice For All" (the band's first top 10 album) in 1988, Metallica felt creatively exhausted. That prompted the move to shorter, more basic tunes, and "Enter Sandman" showed the way for the rest of the eponymously titled album. "Metallica," the quartet's first No. 1 album, spent four weeks atop The Billboard 200.



9 "Jagged Little Pill," Alanis Morissette (Maverick) released 6/95

By the time she signed with Madonna's record label, Ottawa-born Alanis Morissette was a long way from the teen sensation who had recorded two dance-oriented albums in her native Canada. The thoughtful, provocative "Jagged Little Pill" struck a nerve with Americans, who rewarded Morissette with the first album by a Canadian female to reach the top of The Billboard 200. The album, produced in the home studio of producer/co-writer Glen Ballard, spent nine weeks at No. 1 by the time 1996 was half over.



10 "Greatest Hits," James Taylor (Warner Bros.) released 10/76

Boston-born James Taylor was signed to the Beatles' Apple label by A&R chief Peter Asher. The introspective singer-songwriter didn't achieve international fame until he moved over to Warner Bros., with Asher as his producer. "Sweet Baby James" and "Mud Slide Slim And The Blue Horizon" established Taylor's credentials and became his highest-charting albums, peaking at No. 3 and No. 2, respectively. His best-selling album is his "Greatest Hits" collection, even though it only reached No. 23 on the Billboard album chart.

DAVE MOUNT Q&A

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our branch managers and field staff to our home-office team. Generally, we promote from within, and recently promoted three of our branch people to national positions at our Burbank headquarters. From our Chicago branch, Tony Niemcyk is now director of national sales, Gary Dolick was with our Cleveland operation and is now national sales manager, and George Valdiviez came to us from the L.A. branch and is national director of marketing.

We're developing new and better systems and ways of doing what we do, taking advantage of new technologies that weren't available until recently, to improve our service, and make it more efficient, drive some costs away.

Can you define what technologies and what systems have helped improve your efficiency, and even look into the future at innovations that will expand and improve your services?

Technologies like SoundScan and Broadcast Data Systems have brought us a better understanding of what happens in the marketplace with our product than we ever had in the past. We can use that technology and that information to micromarket product. It helps us in developing acts; to a lesser degree, it helps with the big acts, because they tend to break nationally anyway. But with developing acts, you can see where a record is starting.

Also, the type of point-of-sale information that we can get from our customers—in addition to what we get from SoundScan—can be used as a replenishment tool. Those stores will be able to transmit their sales to us on a daily or weekly basis in the form of an order, and we will just replenish inventory, basically, as it's sold in stores. We're doing that now with some of our video customers on behalf of Warner Home Video. We'll soon be able to do that on the music side as well. That will make it much more efficient for us and for the retailers, and it will drive costs out of the system.

Internally, are there innovations that WEA has made under your aegis, either technologically or organizationally, that have improved your ability to serve your customers?

At the beginning of 1995, the company made a decision to consolidate the manufacturing, packaging, printing and distribution functions under one unit. That became WEA Inc. So WEA Manufacturing, Warner Media Services and WEA Distribution are now all part of this

same unit, reporting to me. From the point that we get the artist's master and artwork to the time that it's on the retailer's shelf is what we refer to as the supply chain, and we've tried to rationalize that process of building inventory, of manufacturing and moving product through the pipeline to the retailer's shelves. That whole process is now being looked at as one process instead of a whole series of individual processes.

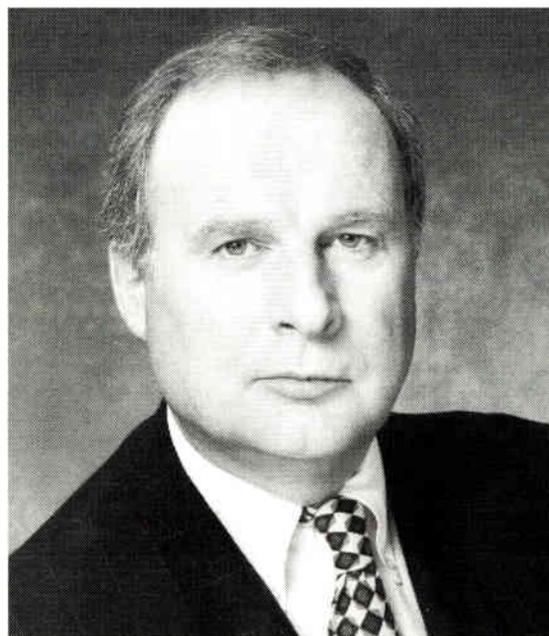
We've spent a lot of time in the past year-and-a-half focusing on the physical sides of our distribution and manufacturing. We've revamped our plant; we've moved from batch manufacturing—which is essentially one plant—to cellular manufacturing, which is in a sense a series of small plants within a larger building. That has enabled us to reduce our cycle time of turning product around and getting it back into the customers' shelves, so we've lowered inventories and improved our service at the same time.

We're also looking at new technologies that are available to us. We've added new automated picking systems in the branches for new releases, and we've gone to paperless picking of new releases. These are nuts-and-bolts things, but they really do improve our ability to service our customers and our labels.

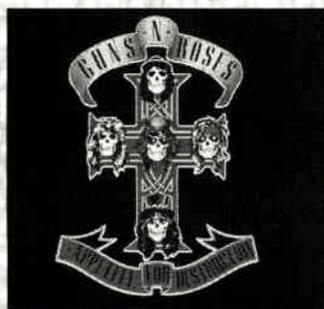
It's geared to developing a more responsive system, which is probably what the customer wants most.

Yes. You read about these re-engineering projects that are going on in companies of all kinds, and you're really trying to get to this "just-in-time" inventory position, where you can improve your service to your customer by having the right inventory at the right time, but at the same time you don't want to have lots of excess inventory. That's what we've had in the past, because we haven't had the software or the technology to predict where those sales are going to be, and we've tended to over-manufacture product—not just us, but every-

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Dave Mount



11 "Appetite For Destruction," Guns N' Roses (Geffen) released 7/87

The Los Angeles-based hard-rock quintet known as Guns N' Roses was signed to Geffen by A&R staffer Tom Zutaut for a \$75,000 advance, but that was no guarantee the first full album (after an EP on its own independent label) was going to sell. Indeed, "Appetite For Destruction" took an extremely leisurely climb up The Billboard 200, finally moving to No. 1 in its 50th chart week (the sixth-longest climb to No. 1 in chart history). A month later, an edited version of "Sweet Child O' Mine" hit No. 1 on the Hot 100, but lead singer Axl Rose disavowed the shorter version because a slow guitar solo by Slash was missing.

"You have to have the music to begin with, and the rest is nonsense. As Mo Ostin always says, 'A&R, promotion, distribution,' and I'm not trying to minimize WEA's role. They are second to none, and I don't think there is anybody who's come close to what they've done. I'm amazed myself when I go to a branch and see how big they are now, with facilities well over 100,000 square feet. We had a branch in Medford, Mass., that became an office for Warner Cable, and now I think it's a Staples office supply store. I was here when this company was a \$25-million-a-year company. Now that's a lousy month."

—Lou Dennis, senior VP, national sales, Warner/Reprise

"We always took great pride in issuing awards at our national meetings, and you can imagine how exciting it was for all of us coming from the independent world. We didn't know from Branch Manager Of The Year or Sales Manager Of The Year. I think the thing that struck me most was when people would receive these awards, more often than not you could see tears welling up in their eyes over a simple plaque. That is the kind of emotion and feeling of family that we're talking about."

—Vic Faraci, senior VP, Warner/Reprise

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12 "No Jacket Required," Phil Collins (Atlantic) released 2/85

Answering an ad in the British music weekly *Melody Maker* landed Phil Collins the job as replacement drummer in Genesis. When lead vocalist Peter Gabriel departed, Collins stepped up to the microphone. But the most successful phase of his career turned out to be his solo work. After "Face Value" peaked at No. 7 in 1981 and "Hello, I Must Be Going!" reached No. 8 two years later, "No Jacket Required" was his ticket to the top of The Billboard 200. The very same week the album moved into the No. 1 spot, Collins' "One More Night" single also made its move to No. 1 over on the Hot 100.



13 "Forever Your Girl," Paula Abdul (Virgin) released 6/88

Before the Virgin label was purchased by EMI, it was distributed by WEA in the U.S. And in the label's early days in its current incarnation, it scored in a big way with Paula Abdul. But the former Lakers cheerleader and choreographer for stars like Janet Jackson and Tracey Ullman wasn't an immediate success. The first two singles failed to make the top 40 portion of the Hot 100, but then "Straight Up" shot to No. 1. By September of 1989 Abdul had collected three No. 1 singles. A month later, the "Forever Your Girl" album reached the top of the album chart in its 64th week, the longest any album has ever taken to hit No. 1. In February 1990, "Forever Your Girl" became the first debut album to yield four No. 1 singles.



14 "Van Halen," Van Halen (Warner Bros.) released 2/78

The eponymous debut of Van Halen is the hard-rock quartet's best-selling album, even though it peaked at a lowly No. 19 on the Billboard album chart, compared to the top 10 status for all of the group's other albums, including four No. 1 discs. But then "Van Halen" remained on The Billboard 200 for 169 weeks, more than twice as long as any other album by the band that began with David Lee Roth as lead singer. The flamboyant vocalist was replaced by Sammy Hagar, who departed the band recently to make way for the return of Roth.

WEA AT 25

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bers. Elektra's \$15 million annual gross—bolstered by a roster that included folk stalwarts Judy Collins and Theodore Bikel as well as the era's hottest American rock band, the Doors—added to the combined \$50-million Warner and Atlantic business would make the expense of maintaining a distribution network feasible.

Only one problem remained: Elektra Records remained outside the Kinney Record Group umbrella, which made any wide-ranging distribution pact tantamount to sleeping with the enemy. Steve Ross, at the urging of Mo Ostin and Ahmet Ertegun, set about to remedy the situation, feeling out Holzman in late 1969 on the prospect of joining Kinney's rapidly expanding fold. Holzman professed interest, restating his desire for consolidated distribution. With Elektra purchased for \$10 million in July of 1970, the way was finally clear for the next leap of the evolutionary ladder of record distribution.

It couldn't have happened a moment too soon. By the dawn of the new decade, relationships between the labels and their distributors were at the breaking point. Remembers Joe Smith, then executive VP of Warner Bros. Records: "It came to a head with the Grateful Dead. They're breaking, but our distributor is always out of stock. The end was clearly in sight."

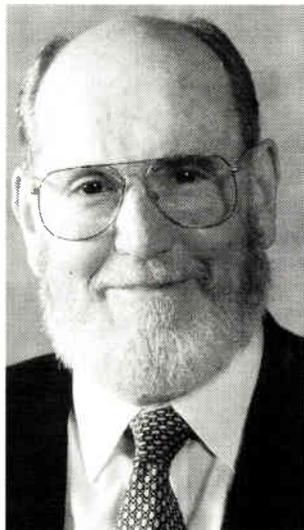
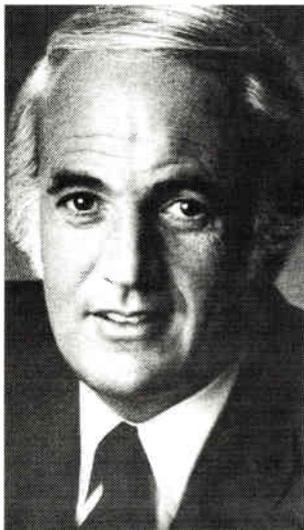
In point of fact, Warner and Atlantic executives, with the unofficial participation of Elektra, had been holding preliminary talks about combined distribution since May of that year and had already filled in an executive roster by the time the Elektra deal closed, putting the final element of the tripartite WEA structure in place.

Joel Friedman, a former Billboard reporter and merchandising/advertising department head in the early years of Warner Bros., was tapped to head the firm's domestic division. Ahmet Ertegun's urbane and music-savvy brother Nesuhi was a perfect choice to head the international operation.

But beyond even such fundamental considerations of who would run

the new company, a more basic question of business philosophy had to be addressed: How would three fiercely independent labels carve out common ground in this new venture? For Joel Friedman, the answer was simple: "Why detract from that individual identity by centralizing advertising or other functions?" he asked. "Surely, you could save enormous amounts of money. But the way each company did things had to be preserved."

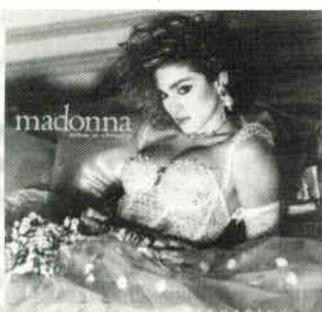
Therein would lie the simple secret of WEA's phenomenal success story: unity achieved with uniqueness intact, a partnership dependent on individual strengths but ultimately stronger than any of its single



KEY PLAYERS: From left, late Time Warner chairman Steve Ross and current label heads Russ Thyret (Warner Bros.), Sylvia Rhone (Elektra) and Val Azzoli (Atlantic)

parts. That strength would be guaranteed by a de-facto oversight committee comprised of representatives from each of the three labels, in-house and on-hand to integrate the labels' functions with what was then to be called Kinney Records Distributing Corporation. Made up of Dave Glew for Atlantic, Ed Rosenblatt for Warner Bros. and Mel Posner for Elektra, the trio became known as the Grip Committee (based on their initials, GRP) or occasionally, when the going got rough, The Gripe

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15 "Like A Virgin," Madonna (Sire) released 11/84

She became the pop icon of the late '80s, but the name Madonna carried little weight when the album "Like A Virgin" was released. Her first eponymously titled release peaked at No. 8 in 1984. For her second album, Madonna was teamed with a producer she idolized, Chic co-founder Nile Rodgers. Neither one of them liked the song that Warner Bros. A&R staffer Michael Ostin brought them. For one thing, Billy Steinberg and Tom Kelly's "Like A Virgin" had been written for a man. But it grew on them, and Madonna wisely chose it as the album's first single. It went to No. 1 in December 1984; the album did the same in February 1985.

"One of the secrets of WEA's success is that it's a very stable organization, yet it doesn't rest on its laurels. As recently as a few weeks ago, I was speaking with Fran Aliberte and George Rossi about some new programs. It's so refreshing to see individuals who have been there for so long so open to change and looking at new ways to do things when they could take a very arrogant attitude. The people at WEA continually reexamine themselves to see how they can become a better distribution company, and in spite of all the changes at the Warner Music Group, not to mention all the changes in WEA, it has still managed to act as the solid anchor within the organization."

—Richard Foos, president, Rhino Records

"WEA's strongest suit is that its labels continue to produce the best, most sellable music. The people there have always been more or less cooperative, and certainly fair with us through the years, while WEA's organization and the way it handled its paperwork was the best in the industry and made everyone else look sloppy by comparison for a long while."

—Russ Solomon, president, Tower Records

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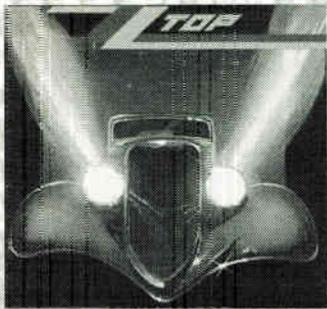
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16 "Eliminator," ZZ Top (Warner Bros.) released 3/83
 The Houston trio released its first album in 1972. "Rio Grande Mud" spent a mere 10 weeks on the chart and peaked at No. 104. It was the band's second album, "Tres Hombres," that established their boogie-rock credentials by peaking at No. 8 in 1974. After three more albums on London, ZZ Top moved over to Warner Bros. Their third album on the Burbank-based label was "Eliminator," which peaked at No. 9 and spent 183 weeks on the chart, the longest run for any ZZ Top album.



WEA AT 25
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Committee. GRP became GRPS with the addition of George Steele.

Coming to grips or airing gripes, there was much to be done as the three labels began a top-secret run-up to launching their huge new distribution network. The initial moves, made even while the Elektra deal was being finalized, were designed solely to test the waters, with Atlantic sharing space in Warner Bros.' single Los Angeles branch, managed by Ted Rosenberg, formerly with Columbia Distribution, and staffed by another CRDA alumni, Bob Moering, as well as sales manager Charlie Goldberg and a young sales rep named Russ Thyret.

With the opening of a Cleveland branch, an initial timetable of two years to get the entire system up and running seemed to be on schedule. But news of so significant an undertaking was hard to keep secret,

and it wasn't long before the independents began to catch on to what was happening under their noses.

Faced with the very real prospect of no promotion and distribution for their product from vindictive independents, Friedman and the GRPS Committee were forced to make a whirlwind tour of every targeted region, selecting sites and picking staff on the fly, closing down their 24-four month window to a mere nine months. "We were ahead of our time," remembers Ed Rosenblatt. "We created seven new branches, to serve greater areas. It was the first of its kind."

Even as the Friedman team, including such canny financial officers as Atlantic's Sheldon Vogel, Warners' Murray Gitlin and Elektra's Jack Reinstein, held off the harassing tactics of the independents, work proceeded in establishing an international network to match the mushrooming domestic operation, with its first flag planted in London. Luring a whole new generation of British artists—from Fleetwood Mac to Rod Stewart to the splintered elements of the Yardbirds—with the promise of an enormously increased distribution clout, Kinney Records International faced its first substantive internal struggle when disputes began breaking out over competition in signing artists. New guidelines were quickly hammered out, giving first rights to the label that first discovered an artist.

It would be almost a year after the three labels began working in concert that WEA Corp. was finally unveiled. Steve Ross inaugurated Warner Communications, Inc. in 1971, and, in line with the name change, Kinney Records Distribution became WEA Corp., borrowing the first letter of each label's name.

The newly minted corporation continued to grow by leaps and
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17 "Unplugged," Eric Clapton (Duck/Reprise) released 7/92

It was a reluctant Eric Clapton who agreed to tape a segment of MTV's "Unplugged" series on Jan. 16, 1992. After it aired on March 11 and received the highest rating of any "Unplugged" show to date, Clapton was even more reluctant to have the performance available as an album. But the demand was so great, a release was inevitable. The public loved it, and so did the music industry: Clapton took home six statuettes at the 1993 Grammy Awards. A week later, that triumph helped boost the album to No. 1 on The Billboard 200, some 27 weeks after it debuted.



18 "Led Zeppelin II," Led Zeppelin (Atlantic) released 9/77

With a fusion of rock and blues that was more than the sum of its parts, Led Zeppelin's first eponymously titled album was released in 1969; it peaked at No. 10. The band's instant popularity was cemented on their first American tour. It was during that major roadtrip that the quartet recorded its second album. With the Willie Dixon-inspired track "Whole Lotta Love" racing up the Hot 100 (it turned out to be the group's only top 10 single), "Led Zeppelin II" had enough ballast to rise to No. 1 in its eighth chart week.

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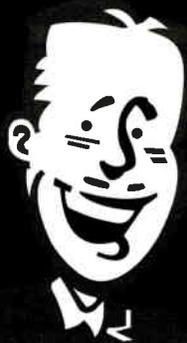




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DAVE MOUNT Q&A

Continued from page 38

body in the business. Now, we're able to be more scientific in our methodology.

At the same time, we've been focusing on the sales and marketing side. We feel that the single most important thing we do is to break new artists and develop new bands. So we've tried to focus on how we best do that. We have revamped the sales force to a degree, in that we've created a national account-executive position. A national account now has a single executive that is responsible for that account. That has really improved our communication with those major accounts.

At the same time, we have developed a whole series of positions that we call product-development reps, PDRs. That group of people is basically like a promotion staff, except that instead of calling on radio stations, they're calling on individual accounts. We found that as the retail base consolidated, we weren't getting around to as many individual store locations. We were losing contact with the grassroots, street-level retail business. So this group of PDRs allows us to go out and talk about breaking artists. They talk to clerks and store managers. They might leave behind an in-store-play copy. They're not really selling—they're promoting and talking about bands. I guess imitation is the sincerest form of flattery, and several of our competitors have seen what we've done here and have added similar positions. I take that as a sign that it's working.

Are there any other operational aspects of the company that you think are critical to the continued success of WEA?

One of the first things we did, in 1994, was to supply all of our field people, sales reps and account executives, with laptop computers. We have over 200 laptops now out in the field.

We've gotten the whole company on E-mail. We're getting away from shuffling paper around, so we're not only saving trees, but we're transmitting information much faster. Our resident salesman in New Orleans now gets his information as fast as Fran Aliberte does across the hall from me. The sales rep also has the ability, if he's sitting with a customer or in his office at home, of getting into our computer system and checking on orders and sales histories of particular records. So, if we are selling a new Madonna record, they can go in and see how that account did with the last four or five Madonna records. They can also access BDS and SoundScan. That one piece of technology has gone a long way toward tying our whole sales force together and getting information around the pipeline more quickly.

You alluded to the great consolidation in retail. Retail has been in an unstable phase of late. Has this affected the way WEA does business? Has it changed relationships with customers?

Consolidation has certainly changed the way in which we do business. You are calling on one account buyer now who is responsible for 1,000 stores. It's more efficient in some ways, but it's also more difficult in other ways, because if you have a breaking act or a new band, it's a very hard sell to get them to put that in their 1,000 stores. They'll say, "OK, we'll try it in these 50 stores." That puts the burden on us, then, to make sure we're tracking that in those 50 stores. If we're successful, we can go back to that buyer and say, "Look, you're doing well with this record in these stores, let's spread it to the other stores." You just don't go in anymore and sell a new release and walk away from it. You really have to micromanage every release.

What are the goals and the big challenges for WEA in the immediate future?

The biggest goal is that we have to become more customer-focused. We have two basic customer or client groups: We have, on one hand, our artists and labels, and, on the other hand, the retailer and wholesaler. We really have to service both of those groups. There's a tendency, when you have the kind of market share and the kind of success that we have had over the years, to become complacent, and that's something we have to continually guard against. If we're doing everything we can for those two customer groups, then we're going to be successful. In the past, we've been thinking as several companies; we have to think as one company. Our size is an

Continued on page 46

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First Things First

The distributor's constant drive to deliver better service has led to a number of innovative policies and positions that are now standard—throughout the industry

WEA's place as first among equals in the field of distribution and marketing rests not only on its consistent profits and high level of performance, but also on a well-earned reputation for innovation. While not the first distribution network to be created by a major label group, WEA has unquestionably perfected the art of timely delivery—and targeted awareness of product—to the consumer.

It's a record of achievement dependent largely on the creation of whole new categories of sales and service, creating a network of dedicated professionals that has become the envy of the industry.

Among the most significant and enduring of WEA-initiated positions is that of the product-development representative. "The whole aim of our product-development department is to effect a more aggressive, more people-oriented presence at the retail level." So says Jody Raithel, WEA's VP of product-development and an executive who has been with the company for all of its 25-year history.

It was Raithel who headed WEA's earliest efforts to build a network of regional representatives that would promote new and emerging artists from the Warner, Elektra and Atlantic rosters. He began the process in 1979 as national special-projects coordinator, a newly created post that serviced selected artists with focused street-level campaigns. "Look at almost any successful artist who began his or her career within the WEA family, and you'll see how the efforts of our department have paid off," asserts Raithel. "Our primary job is to keep key retailers, the so-called 'tastemaker accounts', up-to-date on

Continued on page 48

"When I was working in San Francisco with my own label, 415 Records, I was always so envious of this incredible machine that was WEA. I was busy trying to make something happen for my records, and there was WEA. They had everything. When I eventually wound up doing a distribution agreement with CBS Records, I thought, 'Well, now I'll be up there in the big leagues with WEA.' It still didn't work out for me. My first impressions were always ones of awe and respect, so I was very pleased when I came into the fold."

—Howie Klein, president, Reprise Records

DAVE MOUNT Q&A

Continued from page 44

advantage, and it's also a challenge. We have about 5,000 employees now throughout WEA, and we have to keep them focused and pointing in the same direction.

We just finished a road tour, where we took a group of senior executives from WEA and from our labels around to visit customers, to discuss how they want to be serviced five years from now, three years from now. We have to continue to look over the horizon a bit if we're going to be prepared for that. We're anticipating at some point some level of vendor-managed inventory with accounts; direct p-o-s replenishment; delivering shelf-ready product with price stickers on it, so they can just open the box and put it on the shelf. We have to be focused on not next week, but the next millennium, which isn't that far away anymore. ■

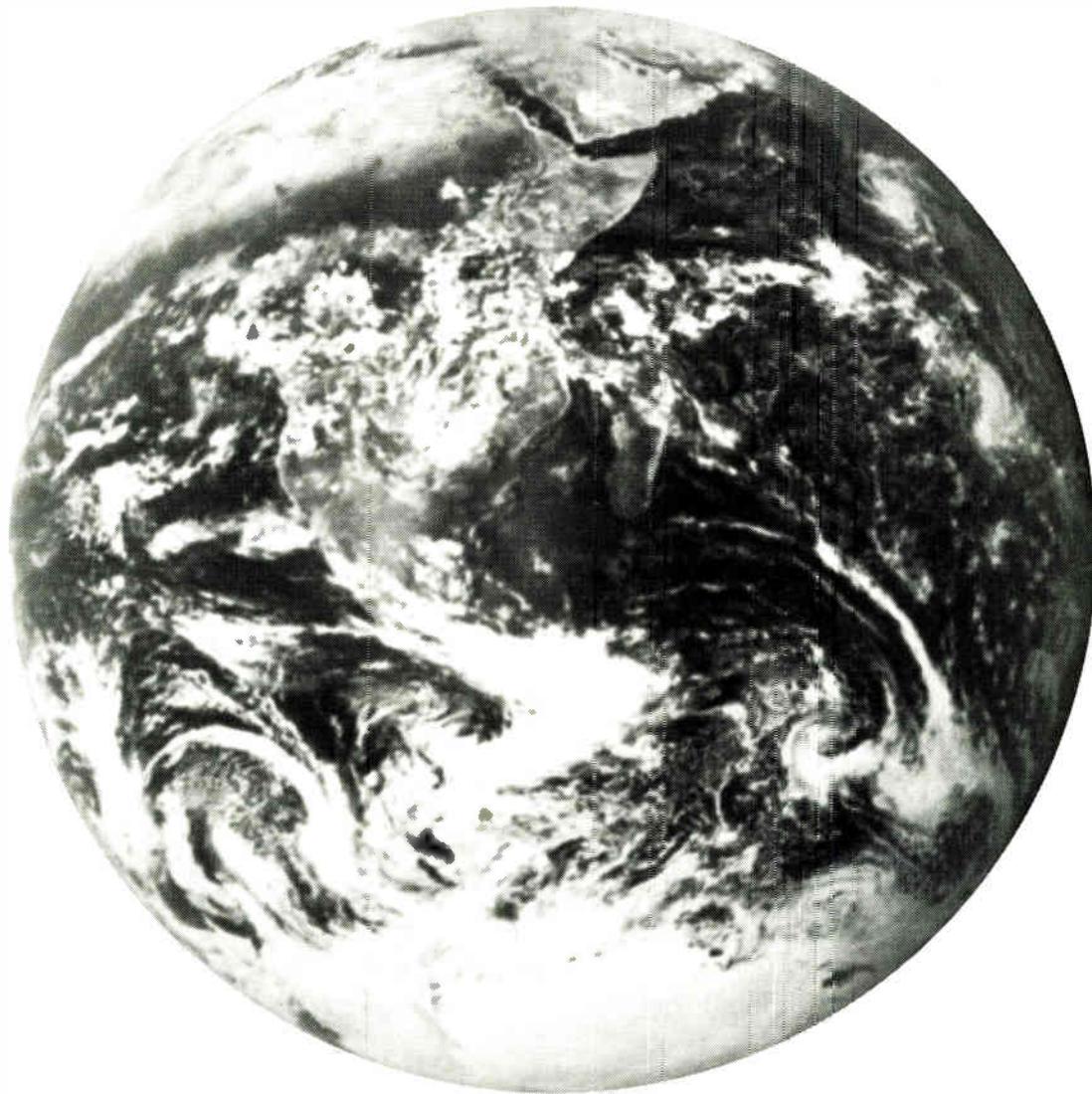
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Anniversary
to the Company

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everyone
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From Russ Solomon
& the TOWER gang

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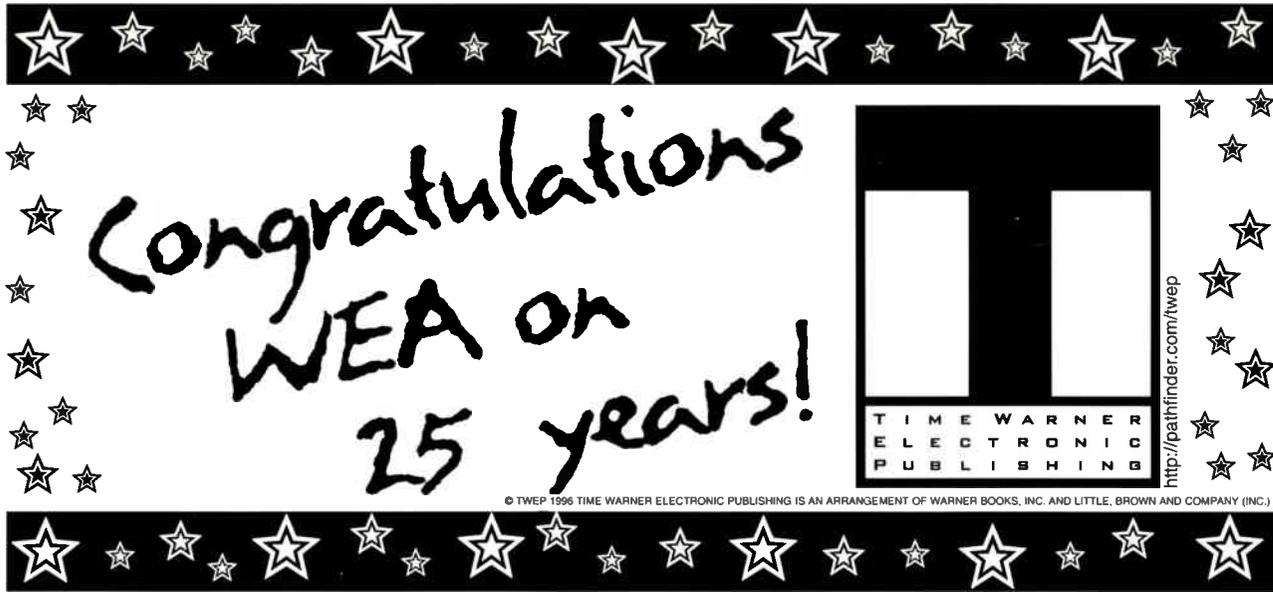
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WEA
would like to acknowledge
the considerable contributions
of the following employees, who
have been with the company
for 25 years.

Pat Appleby
Joseph Bardello
Gerdine Berry
Bill Biggs
Vinnie Campisi
Terry Cox
Nathaniel Floyd
Ed Hall
Roger Helms
Gordon Holland
Peter Janito
Delores Johnson
Jac Lee
Nick Massi
Jim McAullife
Ray Milanese
Bob Moering
David Moore
Paula Nuzzo
Pete J. Pizzolato
Jody Raithe
George Rossi
Ray Rusnak
Mike Symonds
Geoff Thacker

BACK IN 1971,
MANY PEOPLE WERE
TUNING IN, TURNING ON
AND DROPPING OUT.



BUT A FEW BULL-HEADED,
BLINDLY AMBITIOUS GUYS THOUGHT
IT WAS AS GOOD A TIME AS ANY
TO START BUILDING AN
EMPIRE.

wea Twenty-five years ago, Joel Friedman's competitors told him his start-up company "would never work." Today, WEA Inc. is the largest music company in the world. That same year, Tom and Louis Borders opened their first bookstore in Ann Arbor, Michigan. Today, WEA products are proudly featured at all Borders Books & Music stores. We congratulate WEA on their 25th anniversary. Here's to 25 more.



FIRST THINGS FIRST

Continued from page 46

artists we believe will have a major impact. And, of course, we back up that belief with everything from tour support to creative merchandising. Prior to the creation of WEA's product-development department, the effort expended on new artists was really hit or miss. You might have had a salesman in one area who really believed in an act and gave them special attention. But there was no concerted strategy to introduce a project on a national level and find allies at retail who would take a chance on an unknown."

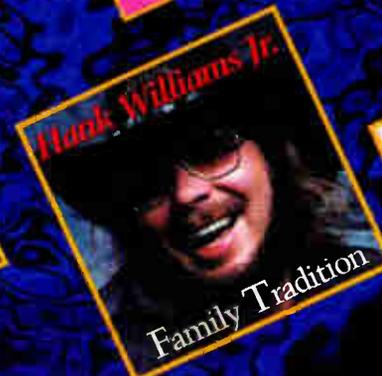
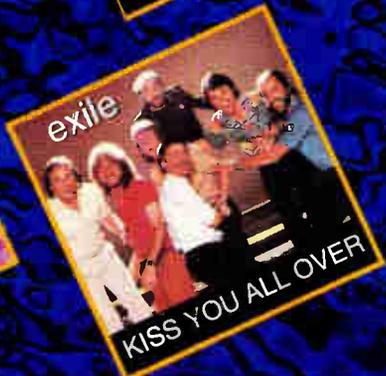
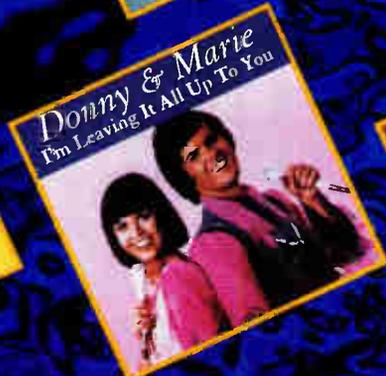
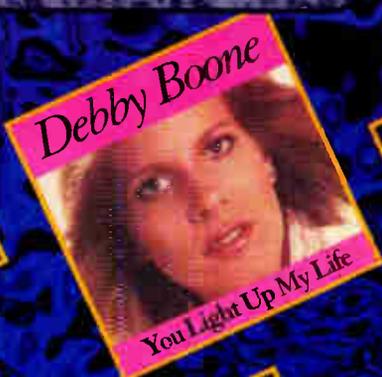
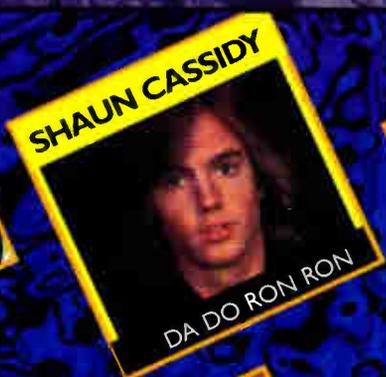
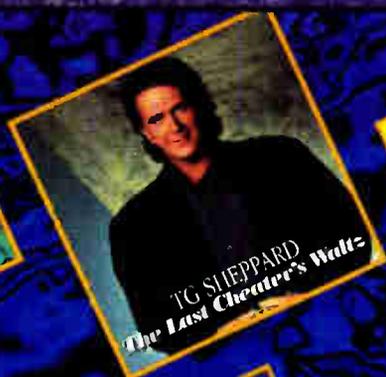
The job of a product-development representative is over, according to Raithe, once an artist is established. "You get to work with someone like Alanis Morissette or Hootie & The Blowfish, who come out of nowhere and go on to become superstars," he says. "For us, there is nothing quite as satisfying as saying that we knew them when."

A national network of singles specialists is another on WEA's lists of firsts. "As the business grew," recounts Raithe, "it became apparent that the singles market needed more attention than it could receive as just an afterthought on our salesmen's agendas. Singles became not only a significant promotional tool, but an important profit center in and of themselves. What was needed was a dedicated staff that would call one-stops and key accounts and let them know what hot new singles we had."

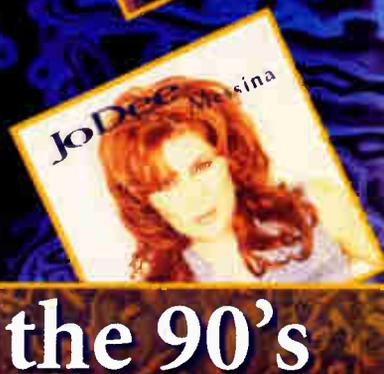
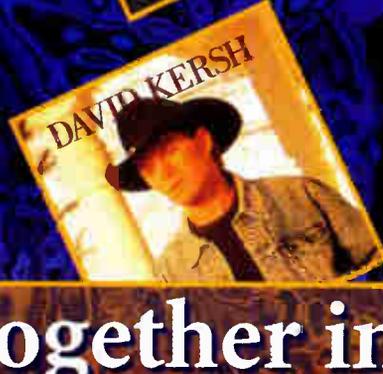
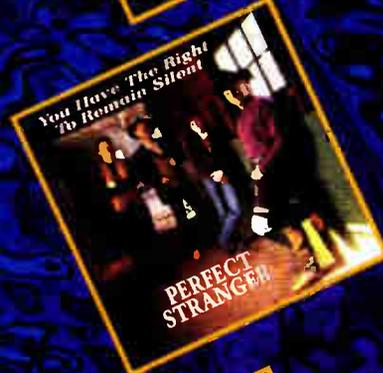
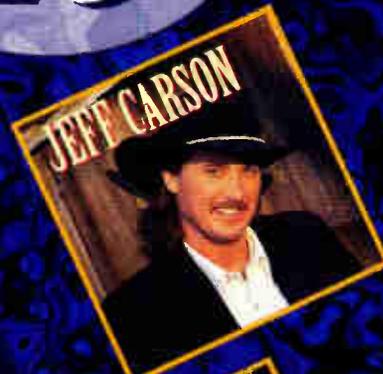
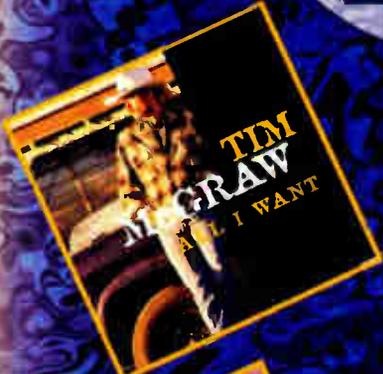
The necessity of the singles specialist was, however, by no means immediately evident. "We really took it upon ourselves to come up with the position," says Bob Moering, WEA's VP of creative services. "It was obvious that we needed someone who could handle sales and orders for singles on a full-time basis. Joel Friedman called Ted Rosenberg, Bob Murphy and myself on-the-carpet, and demanded to know why he had to read about this new position in the trades. After we explained our decision to Joel, he allowed us to keep the person we had hired. Well, the singles-specialist idea worked out so well that within a year we had one in every branch!"

Continued on page 50

WEA & Curb together in the 70's...



25 years later...



still together in the 90's

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on 25 great years.  **TARGET.**



FIRST THINGS FIRST

Continued from page 48

"The account-merchandising representative was initially a response to the company's rapid early growth, recounts Moering, "Before that, we would hire independent display companies who would decorate record-store windows for us at \$15 per window. As we started getting more product in the pipeline, we realized that it would be more economical to hire one person dedicated to creating displays just for us five days a week. So again, we created this position of display person, but this time we told Joel shortly after we were able to show him the effect of a full time display person and the economies involved."

This time, Friedman, taking a cue from the success of the single-specialist program, was considerably more supportive, resulting in the first-ever system of regional representatives working closely with retail accounts on everything from displays to inventory. "It's one of our most successful means of staying in touch with the customer," asserts Moering, "and, in the process, insuring that our product is front and center in an increasingly crowded marketplace."

Merchandising representatives. Singles specialists. Account merchandising representatives; they're but three enduring examples of WEA's tradition of innovation, which has also included far-reaching improvements in the marketing of country, jazz, classical and black music. While some companies give seasonal salutes to black music, WEA was the first to begin Black History Month, which celebrated the contributions of both black history and black music-makers. In the marketing of jazz and classical music, WEA was among the first distribution organizations to have a dedicated staff in the field, as well as at the home office. —D.S.

WEA AT 25

Continued from page 42

bounds in its first year of existence, thanks in large part to Friedman's enlightened policy of hiring the best people in each region: men who, more often than not, knew the distribution business from the inside. "The managers of our eight regional branches," remarked Friedman, "are all guys who ran their own distributorships or were second in command at the best distribution companies."

In Boston, that guy was former independent distributor Don Dumont; in New York, it was Stan Drayson; in Cleveland, Mike Spence, another distribution vet. Philadelphia was managed by Marv Slaveter, while the Dallas job went to Tom Sims, Chicago to Vic Faraci and Los Angeles to Ted Rosenberg, while Bill Biggs manned the Atlanta operation.

At the company's Glendale, Calif., headquarters, Friedman maintained his only-the-best policy by hiring a former Liberty-U.A. Distributing executive, Mike Elliot, as national director of branch administration, with the branch itself managed by Ted Rosenberg. With a national staff of 250, spread through eight branches coast to coast, WEA was at last a reality, and the weight of that reality could be seen in year-end figures.

Together, the former Kinney companies comprised the No. 1 corporate label group in 1971, with an aggregate total of 156 albums released, or a neat 22.6% of the entire market, tallying sales of over \$144 million.

By 1976, five years after WEA's founding, that number had effectively doubled, to \$282.6 million. Over the course of its first half-decade, the enterprise had sold a billion dollars' worth of recorded music and become far and away the most successful and emulated distribution network in the global music business.

Along the way, WEA had passed a number of other significant milestones. "We developed an in-house system dedicated to developing new artists," remarks Jody Raitel, another early recruit to WEA's executive ranks. "Labels had marketing reps before," he explains, "but WEA was the first to initiate the concept of building artist-awareness at the retail and street level."

Another key player, and one who had long experience in negotiating the blind curves and hairpin turns of the music

"One of our releases from last year, 'Beautiful World,' was almost solely in the hands of WEA and retail distribution chains because it was an in-store air play record. WEA's PDR program led the charge on the record, and in spite of not having a lot of air play, a video, a tour or any of the classic things usually attributed with breaking a record, WEA stood fast and drove the record into consumers' hands. It may not have amounted to a huge number of record sales, but for an unknown act, with no tour, we shipped close to 45,000 units ultimately. That is the kind of thing that really makes you appreciate the power of WEA."

—Syd Birenbaum, president, Discovery Records

"I've spent most of my career competing with WEA, so on an outside level they were always the enemy. It wasn't until I got inside and became a player that I really gained a lot of respect for the organization. The people there and the extent to which they are able to decentralize and concentrate on efficiently and effortlessly bringing product lines to the marketplace was like nothing I had ever seen before. On top of that, WEA is a great people company. They are very supportive of product and the creative process behind that product, which you don't always see in distribution."

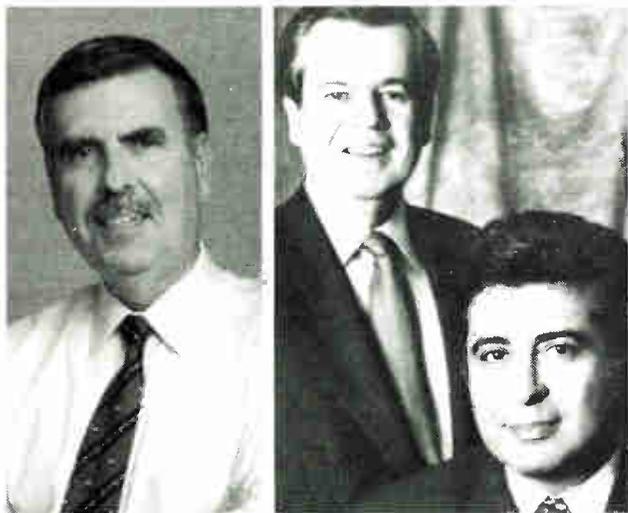
—Rick Blackburn, president, Atlantic Nashville

"On my first day at WEA in 1973, I was with Paul Sheffield, sales manager/Dallas, calling on my first account. The account was upset that a new sales rookie was asked to call on her, and she refused to talk to me and asked me to leave. So, being the New Yorker that I was, I replied with a smart one-liner and left. Paul put his arm around me and said, 'In everyone's life, one must eat crow...it's your turn. Send her a dozen roses and a bottle of scotch.' That started my 21-year career at WEA."

—Alan Shapiro, general manager, Giant Records, Nashville

industry, was Henry Droz, who joined WEA's Burbank staff as national sales director in 1972. The company had just made a series of moves that included temporary quarters in a trailer on the movie-studio lot. Settling into its new digs, WEA, under the leadership of Friedman and Droz, quickly set about computerizing its operation, another far-sighted innovation in the industry. "Before we had data processing," Friedman remembered, "we only knew about total sales to distributors, but we didn't know what we sold. Now, we actually have daily sales to distributors by selection."

Along with its early entry into the information age, WEA was rapidly expanding its sales force, with more than 100 representatives covering thousands of accounts nationwide. Virtually overnight, the slice of the sales pie for the three labels had gone



Left: Gerald Levin, current chairman/CEO of Time Warner Inc. Right: Bob Daly (background) and Terry Semel, current chairmen/co-CEO's of Warner Bros. and the Warner Music Group.

from 5% to 17%. Not bad for a partnership in business for a little over a year.

WEA's first half-decade also saw significant executive shuffles, with the long-anticipated departure of Jac Holzman at Elektra. Henry Droz, meanwhile, was moved into the No. 2 spot as VP and sales director, and Vic Faraci relocated from Chicago to Burbank. "We would generally have two or three or four meetings about the meeting we were going to have," remembers former big-band leader Faraci, WEA's VP and marketing director. "And then we would go through an incredibly long day of discussing very, very heavy topics, because we were, virtually, writing the book."

That book was becoming more and more like an encyclopedia of music marketing, with WEA running nothing less than a soup-to-nuts distribution service.

By the midway point of the decade, WEA's gross sales had topped \$220 million, with a significant percentage of that figure coming from the corporation's rapidly expanding internation-

Continued on page 52

Happy 25th Anniversary, WEA!

Thanks for Inviting Us to Your Party!

THERE IS NO LIFE WITHOUT YOU.

YOU'RE THE GREATEST, YOU'RE THE BEST!

Here's To 25 More Successful Years.



DISCOVERY

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25th Anniversary Salute

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John Scott and
all of our friends at
WEA Visual Entertainment.

from:



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WEA AT 25

Continued from page 51

al operation. While such an expansion could be measured in sales figures or chart positions, perhaps the most telling indication of WEA's weight in the business can be measured by the fact that, in a single day in December of 1975, the Los Angeles branch office shipped more than 50 tons, or 100,000 pounds, of recorded product around the world.

At Elektra, Jac Holzman had been replaced by an ambitious young record man named David Gellen, who oversaw the merging of the company with his own Asylum label, which was GM'ed by Jerry Sharell. Gellen in turn was replaced by Warner Bros. Records' stalwart Joe Smith.

It was all part of an increasing corporate stability that would serve WEA well in the years to come. Even as plans were laid for new headquarters at 111 North Hollywood Way in Burbank, WEA's executive corps had mounted a whirlwind tour of nationwide branches, promoting the company's entire catalog, now over 700 titles strong. Along for the ride was former Los Angeles branch marketing coordinator Bob Moering, recently promoted to director of merchandising. It was that same year that WEA initiated its famous "Big Button" ad campaign. Conceived and written by Warner Bros. Records' executive VP Stan Cornyn, the print ads featured an out-sized, 18-inch button on the desks of all three label heads. The message was clear: Warner Bros., Atlantic and Elektra/Asylum had a powerful marketing machine at the tip of their fingers. It was a message that came through loud and clear, with WEA's International sales jumping 37% for 1976, topping for the first time the \$100 million mark.

At Warner Bros. alone, pushing the Big Button yielded hit after hit, with a nearly 17% share of the Billboard charts.

By 1977, WEA had shipped 40% of all top 10 hits in the world, a figure that helped set the tone for the company's first-ever convention, held at Miami's Diplomat Hotel in September. A gala affair attended by 500 top WEA executives, the convention served as a perfect platform for yet another historic announcement: WEA had earned more R.I.A.A. gold and platinum certifications than any of its competitors. In a rousing speech to the troops, Friedman pointed up the emergence of a new music phenomenon: the multi-platinum album, as pioneered by Fleetwood Mac, the Eagles and others. The music

wea

CONGRATULATIONS ON
twenty five
YEARS OF SUCCESS

DISC JOCKEY
music stores



19 "Houses Of The Holy," Led Zeppelin (Atlantic) released 9/73

How do you follow "Stairway To Heaven"? That was the problem facing Led Zeppelin in early 1972 when the members rented Mick Jagger's summer home to record their next album. The result was "Houses Of The Holy," which went the fourth Led Zeppelin album one better by returning the band to No. 1. "Houses" was Led Zeppelin's third No. 1 album, following models II and III. Oddly, the title song was kept off the album and didn't surface until the release of the group's next disc, "Physical Graffiti."

"The first five records we released through WEA all went to No.1 in Billboard. 'Oh, What A Night' by the Four Seasons; 'Let Your Love Flow' by the Bellamy Bros.; 'Da Doo Run Run' by Shawn Cassidy; 'You Light Up My Life' by Debbie Boone; and 'Kiss You All Over,' by Exile. We have had a really exciting history with WEA, and it is just a great distributor made up of enthusiastic and organized people with the biggest machine. Technologically and every other way I can think of, WEA has always impressed."

—Mike Curb, chairman, Curb Records

"In times when the retail and distribution sides of the business have evolved into being computer-like and 'people-unfriendly,' the greatest thing about WEA has been its ability to maintain and build upon the human side of the business. WEA has always been both an artist-friendly company and a retail-friendly company, and from my point of view, that's the secret to their success. Suddenly, chains like Tower Records became very active in breaking new artists for the business, and WEA was the first to be able to aggressively pursue those chains and give them the tools to get the job done."

—Irving Azoff, owner, Revolution

"WEA, under Henry Droz's leadership in particular, was exceptionally meaningful to the business. When the industry was moving from one configuration to another, first through the eight-track and subsequently others, WEA tended to get in front and really understood when a configuration was dying. With that in mind, they were able to encourage an orderly management through that process. In the case of eight-tracks, especially, I believe that WEA's policies were very useful in getting our company, and I suspect other retailers, to think more seriously about how to manage through transitions."

—Jack Eugster, chairman/CEO, Musicland Group

business, Friedman asserted, was about to experience a period of unprecedented growth.

Sadly, however, Joel Friedman would not be around to see the fulfillment of his prophesy. Even as he began to lay the groundwork to enhance WEA's service functions to include aggressive marketing along with straight distribution, Friedman was struck down by a heart attack in November of that year, at age 52. It was a loss that reverberated throughout the music industry as fellow executives paid tribute to the man who, more than any other, had built the house of WEA. In a eulogy delivered by Henry Droz, who would soon be tapped to take Friedman's post as president, WEA's founding father was extolled as a man "who loved our industry deeply...All decisions were arrived at based upon the potential effect upon our industry. He took it upon himself to protect that same industry that had been so good to him."

And Joel Friedman, in turn, had been very good to the art and business of music.

Now at the helm, Droz took immediate steps to implement Friedman's marketing mandate, promoting Vic Faraci to executive VP and director of marketing and appointing former L.A. branch manager Russ Bach to the new post of VP of marketing development.

The wisdom of a freestanding marketing department within

Continued on page 54



20 "Brothers In Arms," Dire Straits (Warner Bros.) released 5/85

The first Dire Straits album—the one featuring "Sultans Of Swing"—peaked at No. 2 on the Billboard album chart in 1979, but six years later the group had not experienced another top 10 album. Then along came the single "Money For Nothing," an MTV favorite featuring Sting as a guest on the "I want my MTV" line. The track was one of nine on the band's "Brothers In Arms" album, which beat the single to pole position in Billboard in the summer of 1985. The album remained on top for nine consecutive weeks.

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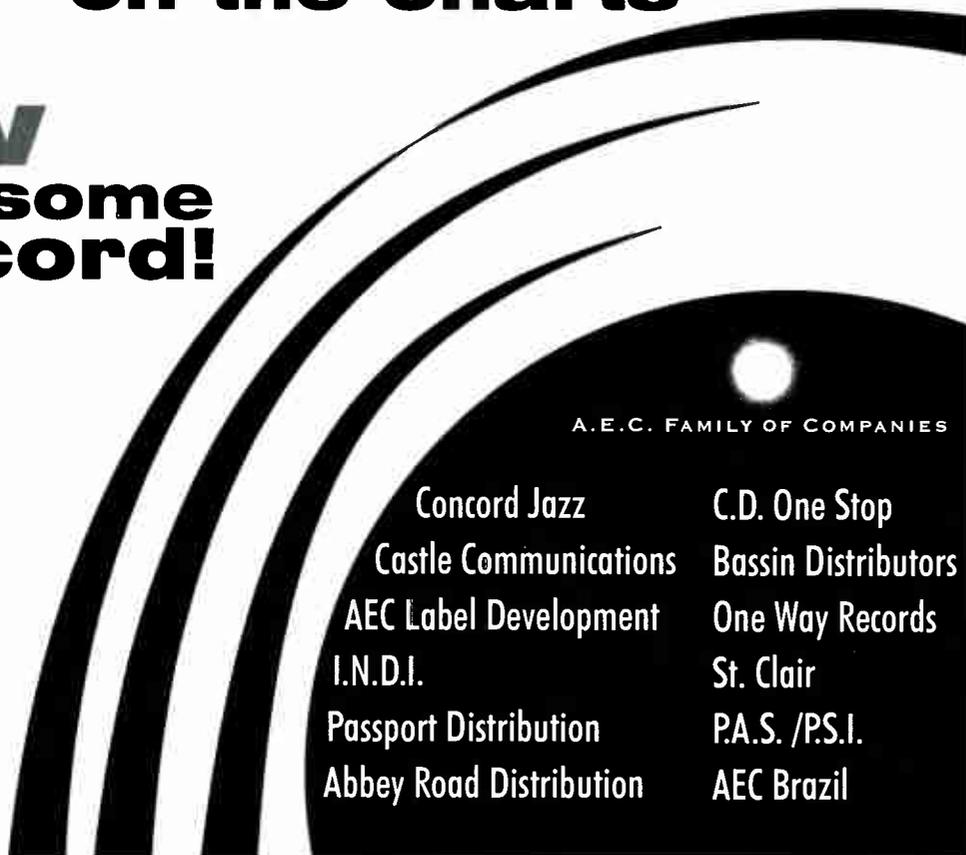
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1300 weeks

on the charts

**Now
that's some
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Passport Distribution	P.A.S./P.S.I.
Abbey Road Distribution	AEC Brazil



"There are a number of reasons WEA has proven such a powerful music distributor for the past 25 years. First, it has been blessed with great labels and an unbelievable roster of artists who have provided great catalog and a steady stream of new hit material. Second, it has had exceptional leadership with founder Joel Friedman, the consummate professional Henry Droz and its current visionary, Dave Mount. Third, WEA field reps and its distribution network have always been top-notch. They listen to their customers, and through the years have been able to provide the best service to an ever-changing marketplace."

—Rick Frio, VP sales, Atlantic Records

"WEA was and is a dynamic organization that is continually changing to meet the present and future needs of the marketplace. One of the more recent things we've done is dramatically reduce the cycle time, so that there's constant replenishment in the market. Obviously, returns do nobody any good, so we want to be in a position where, through our branch organizations, we are able to supply what retailers need on an on-demand basis so that [nobody] has to carry more inventory than they need. That's why we've made several improvements at the manufacturing level. It's all about reducing cycle time."

—Ellis Kern, president/Co-CEO, WEA Inc.

WEA AT 25

Continued from page 53

WEA, dedicated to serving the expanding needs of the three labels and their growing family of subsidiaries, was borne out by the end of the decade in the most sustained periods of growth ever experienced in the music industry. "In recent years," Droz observed at the time, "we were pleased with our marketing efforts when one person out of every 400 purchased a particular album. Today, we have a realistic target of selling one person out of every 10. This is mind-boggling."

Boggling also was the growth in WEA sales in the latter half of the '70s. From a 1975 high of over \$200 million, the compa-



THE GANG'S ALL HERE: WEA branch managers, Washington, D.C., Feb. 1996. From left: Brent Gordon, regional VP, Los Angeles; Pete Stocke, regional VP, New York; Randy Patrick, regional VP, Dallas; Dave Mount, chairman/CEO, WEA Inc.; Ray Milanese, regional VP, Philadelphia; Denny Schone, regional VP, Chicago; George Rossi, executive VP, sales and marketing, music; Bill Biggs, regional VP, Atlanta.

ny had virtually doubled that figure. From there to the dawn of the '80s, despite a severe recession that put a significant dent in revenues industry-wide, WEA held its own, with a 1980 sales figure of \$445 million. From a global perspective, WEA International more than made up for the downturn in domestic business, with a branch system that extended to 19 countries, including such far-flung outposts as Greece, Sweden, Ireland and West Africa, bringing in a staggering 31% sales increase.

Change and innovation, meanwhile, continued to be the bywords for WEA at home and abroad. With the establishment of a WCI Home Video division, WEA was chosen to distribute an initial line of 20 titles. It was a venture that soon blossomed into one of the company's most promising new markets, under the leadership of Dave Mount.

Vic Faraci's move from WEA to Elektra made room for George Rossi and marked the beginning of another major executive shuffle at the labels, culminating in the departure of Joe

Continued on page 56

Thank You

**David Mount
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...For your generous support of the Cystic Fibrosis Foundation and for helping kids like Giovanni all across the country. We will treasure and value your friendship always.

**Best Wishes...
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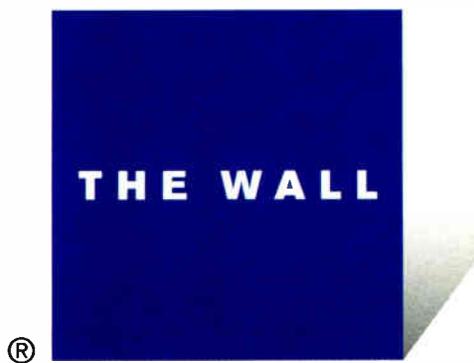
WEA

on 25 Years of Success!

Here's to 25 More

Thanks for all of your support

JP Williams, Jeff Foxworthy, & Bill Engvall



+

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WEA AT 25
Continued from page 54

Smith. At Atlantic, the chair of departing president Jerry Greenberg was filled by Doug Morris. Meanwhile, WEA's imposing new Burbank headquarters, accommodating 90 WEA and 50 WEA International employees, was

unveiled with a dedication plaque reading "The Joel M. Friedman Building."

Within the spacious confines of the Friedman Building, WEA continued to capitalize and consolidate its leadership position in the new decade. By 1981, 10 years after its founding, the company posted an even 100 chart entries, grabbing nearly 30% of the market and releasing a total of 390 albums. The closest competitor: CBS with 260.

Yet, troubling indicators were starting to appear in overall consumer trends. The advent of cable TV, more outlets for leisure dollars and higher prices for music put downward pressure on the industry. By 1982, record sales had slipped 8%, and the entire industry found itself in a significant slump that made even the troubled years of the mid-'70s seem mild.

For the first time in the rock 'n'roll era, WEA's annual sales figures took a sharp drop, from \$445 million in the U.S. in 1980, to \$385 million two years later. Trouble was also brewing in catalog sales and in the video realm, with dealers objecting to steep price increases and rental policies.

WEA and its family of labels, however, rolled with the financial punches of the era with an approach best summed up by Warner Bros. CEO Mo Ostin, who told Billboard, "I don't believe the problems of this business can be solved by business people. I think the problems must rest with the music, and will be solved by music people. If you believe in the future of this business, you've got to bet on the music."

And it was with the music that WEA put its faith. Even as the company spearheaded a legislative effort to curb home taping, Henry Droz launched a dazzling fall-product tour, carrying the message of WEA's music to New York, Atlanta, Chicago and Los Angeles. "Today, you will hear no negatives," he promised the staffs assembled in each city, and proved the point by promoting two valuable players to executive VP posts—George Rossi and Russ Bach.

At Warner Communications, meanwhile, the precipitous demise of the Atari electronic-games division cast an even bleaker shadow over the bottom line, with losses of over \$539 million

"In my 18 years in the business, I've been fortunate enough to work with only one distribution company, and it happens to be the best, WEA. During my first job in the corporation as an East Coast regional promotion representative for Elektra, I was based out of the New York WEA branch. My earliest experiences, always the most crucial when trying to establish a career in this industry, were nurtured in the wonderful environment that WEA provided. I attribute a lot of my street savvy to what I learned early. "WEA has been able to maintain its amazing level of success by remaining a streetwise, aggressive, market-oriented distribution system that is No. 1 in the business. Throughout those 18 years, I've had the opportunity to interact with them on just about every level, and I'm forever being impressed at their ability to adjust to the ever-changing marketplace. They've always possessed the sensitivity to adapt with lightning speed to the constant change that fuels our business, rather than waiting for new markets to come to them. They're always initiating better ways to position the wide range of product we deal with now—creating a PDR staff, for example—to help break new artists and better target the alternative niche when it was still in its formative stages.

"They provide an environment that brings the people that they do business with into their extended family. Most of the people I knew 18 years ago are still there. We've grown together in our different capacities through the years. I think maybe the best thing you can say about them is they're one of the few organizations in this business where we can sit around and talk not only about the good old days, but plot effective strategies for the future."

—*Sylvia Rhone, chairman/CEO, Elektra Entertainment*

for 1983. That same year developed into the worst in WEA history, slipping for the first time since its founding to second place, behind the CBS system.

It was an all-but-unexpected technological advance that would finally turn the corner for the record industry as a whole and WEA in particular. "I don't think there is any chance that the CD will replace the conventional LP," was the confident assertion of one Wilfried Jung, a European executive with EMI, at the time when the shiny silver discs were first introduced. "The black disc will continue to be the No. 1 sound carrier for many years to come."

It was a remark akin to telling the Wright Brothers that man wasn't meant to fly. WEA's initial foray into the new delivery system was a 25-title CD launch in the very depths of 1983's season of despair. The titles included CD versions of such hot-selling vinyl as Dire Straits' debut album, as well as the less than resonant Echo & The Bunnymen, and "Hearts And Bones," the Paul Simon album that marked the first time any release was

made available in vinyl, tape and CD configurations.

By summer of the following year, sales of CDs had amazed even the most jaded pundit and began to put a blush back in the cheeks of record executives. By year's end, more than 5 million of the discs had sold. "We are positioning this new, high-tech format as an item for an expanded market," remarked Droz in a July Billboard interview, and that expansion would, in turn, fuel the record industry's remarkable comeback, which started sparking at the mid-way point of the decade.

But it wasn't simply the need for record buyers to replace the vinyl copies of their all-time favorite albums with shiny new CDs. 1985 also marked the emergence of a whole new breed of superstar recording artists, with a media profile immeasurably enhanced by the music-video explosion. Videos, once strictly for promotional use, now became a powerhouse product in their own right, with Prince's "Purple Rain" leading the way with sales of half a million by the year's end, making it the best-selling title in WEA history at the time. Along with Madonna, the Purple One set a standard for commercial and creative clout that would not be matched throughout the '80s, and, along with artists from Dire Straits to Phil Collins, did much to put WEA back on top with an even 50% of all top 10 albums for 1985.

By the time Henry Droz submitted his mid-year report for 1985, the dark days of the early '80s seemed like a distant nightmare. From 3% in 1983, CDs jumped to 25% of the domestic market, and it was WEA that led the way in phasing out vinyl in favor of the popular new format.

Meanwhile, WEA's burgeoning slice of the music-video market was enhanced by a bold series of incentives from VP of sales Dave Mount, who introduced additional discounts, ad funds and merchandising for the company's top-of-the-line video product.

But even with the explosive growth of videos, music continued to be WEA's No. 1 business. Atlantic Records celebrated its 40th anniversary with hit albums by AC/DC, INXS and Phil Collins and a distribution pact with the newly formed Virgin Records.

Size and power continued to make the difference for WEA in the late half of the '80s, even as the complexity and demands of the record industry continued to proliferate. "You need nerves of steel to run a company like this," is the way Elektra's then-president Bob Krasnow summed it up, while at Warner Bros., Mo Ostin piled more on the WEA plate by reactivating Reprise, the label originally started by Frank Sinatra and where Ostin had gotten his start.

Continued on page 58

Congratulations

WEA

25

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The Three Most Important Words In The Music Industry...

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And thanks for our first 1,000,000.**

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***Congratulations
to WEA on
Your First 25 Years!
Keep the Music Coming!***

CIRCUIT CITY®



WEA AT 25
Continued from page 56

By Christmas of 1987, the WCI Music Group became the first company in history to post \$200 million in profits for a single year, with fourth-quarter sales up 51% over the previous year. Even more impressive were WEA's \$1 billion

in gross sales. The following year, WEA-distributed labels captured 44% of Billboard's Top Pop Albums, with CBS coming in second at 14%.

By any measure, the '80s was a period when WEA proved its mettle as a company that not only understood the cycles of the music business, but could, time and again, anticipate and even help shape those cycles. Despite the departure of such stalwarts as Dave Mount and Russ Bach, the company remained a close-knit family of seasoned professionals who continued to work with seamless efficiency—even through what would prove to be the most tumultuous years in the history of the Warner Music Group.

The '90s were ushered in by the mega-merger of WCI and

Time Inc., creating the biggest and most visionary entertainment and information conglomerate the world had ever seen—as well as the largest record company in the world. Warner Bros. and Elektra celebrated their 30th and 40th anniversaries, respectively, drawing attention to an era of stability unprecedented in the music industry. At the same time, the merger of WCI and Time Inc. would bring with it unprecedented turmoil, as the corporate cultures of both companies struggled to put their stamp on the future.

Droz himself would step down the following year, bringing to an end a chapter in the company's history marked by tremendous challenge and enormous growth. Providing a vital link between the vision established by Joel Friedman and the company's founders, and the fast-evolving changes that kept the record business so dynamic and volatile, Droz had established WEA as the biggest and best distribution and marketing entity of its kind...and earned for himself the love, admiration and respect of an entire industry.

The replacement for Droz would be a familiar name: Dave Mount. Lured back into the fold in 1993, Mount would travel with Droz on a grand tour of WEA branches, providing the legions of loyal staffers a chance to say hello and goodbye at the

"The formation of WEA in 1971 was a landmark event in the history of Atlantic and our sister companies. It marked the fulfillment of a dream for us, and the advantages of having a unified branch-distribution system were immediately apparent. In fact, Atlantic had more million-sellers in 1971 than we had in any of our previous 23 years of existence. Interestingly, 1996 also marks the 25th anniversary of the biggest-selling record in Atlantic's history, the fourth Led Zeppelin album, which was released just two months after WEA was launched. The growing success of Atlantic, was, and is, inextricably bound to the growth of the WEA system."

—Ahmet Ertegun, co-chairman/Co-CEO, the Atlantic Group

"Before I came to Atlantic in 1990, my work as an artist manager brought me into contact with a number of distribution companies. Without a doubt, WEA stood head and shoulders above the rest, clearly setting the standard against which all others had to be judged. Over the past six years, it has been my privilege to work closely with WEA as we have moved together into an era of extraordinary and rapid change in the music marketplace. As Atlantic has aggressively sought fresh, creative ways to reach the consumer, the great WEA staff has always been there for us."

—Val Azzoli, co-chairman/Co-CEO, the Atlantic Group

"The success of Warner Bros. and Reprise Records over the years is in no small way directly related to our partnership with WEA. On a personal level, it's particularly gratifying to note that my own tenure with these companies started at what would eventually become the first WEA Los Angeles branch. All of us at the Warner Bros. Records family of labels wish to gratefully thank WEA for a job well done and offer our sincere congratulations."

—Russ Thyret, chairman/CEO, Warner Bros. Records

"I actually began my career at WEA as a kid some 20-plus years ago, during which time I was an assistant in the company's promotional mailing room in Philadelphia. I left a year later along with George Rossi, who was moving to the New York office. The week I came back into the WEA fold at Elektra five years ago, I remember there was a quarterly meeting with them at the label. It felt great to come back inside after so many years outside. The level of mutual respect, support and professionalism from WEA has made for a truly great relationship."

—Alan Voss, executive VP/GM, Elektra Entertainment Group

TO OUR FRIENDS AT WEA
CONGRATULATIONS
25th Anniversary!
On The Celebration Of Your
UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS
HERE'S TO MANY MORE YEARS OF SUCCESS

As wea's exclusive licensee for southern africa, tusk music is proud to be associated with the continuing success of wea.




same time. For his part, Mount felt that his most important assignment was to continue the commitment to excellence that had come to define the company. "I wanted to make the staff mine," he remarked, singling out especially the veteran George Rossi. "Henry told me, 'George will be your biggest ally.' He's my right-hand guy. George made it easy. Basically, I look for George and Fran Alberte to handle the marketing and sales functions."

But that, of course, has always been the WEA-way—loyalty, lasting friendships and the long view.

Even through the upheavals of 1994 and 1995, which saw the departure of Mo Ostin and Bob Krasnow from their respective labels—and the arrival of new label leaders (Russ Thyret at Warners, Sylvia Rhone at Elektra, Val Azzoli at Atlantic)—WEA's executive corps kept a firm hand on the tiller, guiding the company to ever-greater heights. From 1989 to 1994, for example, the revenues of the Warner Music Group mushroomed from over \$2 billion to nearly \$4 billion, while album units jumped from 740 million to over a billion.

At the same time, Mount instituted a raft of new and innovative distribution and marketing techniques, including the revolutionary just-in-time inventory-management systems. "We wouldn't be forced to warehouse large quantities," he told Billboard in 1995 when putting the system in place. "We could move shipment time closer to manufacturing time." It was all part of a template for growth that included combining WEA with several supply-chain operations, including WEA Manufacturing, which now oversaw every aspect of manufacturing, packaging and distribution. The new umbrella company, with nearly 5,000 employees, can now produce and ship over 400 million CDs a year, more than 250 million cassettes and 16 million VHS tapes. At the same time, WEA built a new 200,000-square-foot branch facility in Los Angeles while breaking ground on a 600,000-square-foot distribution-and-returns facility in Aurora, Ill.

Meanwhile, the music just kept making history—from Green Day to Tracy Chapman, Hootie & The Blowfish to Alanis Morissette, R.E.M. to Metallica and beyond. WEA-distributed labels continue to attract the most-talented artists from any and all musical arenas, establishing a combined artist roster and rich catalog that, in themselves, are historic accomplishments.

It all added up to a substantial portion of the \$12-billion-a-year global music industry. But WEA has added immeasurably more to the business of music than simply bigger profits and better distribution. Simply put, here is a company dedicated to bringing music to every corner of the global village. While Alan Freed's maxim may remain true, WEA has grown over the past quarter-century into a company big and bold enough to handle the promise, and the potential, of rock 'n' roll in all its glorious diversity. ■

CBP 19424

GARMARNA OFFERS SCANDINAVIAN AMBIENCE

(Continued from page 1)

Swedish indie Massproduktion and licensed to various territories in three continents, peaked at No. 39 on the Swedish national album chart, according to Massproduktion head Mats Hammerman. "That's pretty good for an album of traditional music," he says.

The album has also been well-received in Germany, Austria, Switzerland, France, and Japan, according to Hammerman, who adds that he is negotiating deals for releases in Spain and Taiwan.

Since the spring, Garmarna has toured Europe, playing to appreciative audiences in most of the territories where the record was released. The second video from the album, for the track "Herr Holger," has received significant airplay in Sweden, Germany, Switzerland, and Austria, according to Hammerman.

In the U.S., "Guds Spelemän" will be issued Sept. 17 by Minneapolis-based independent Omnium Recordings, which also issued Garmarna's previous release here, the full-length album "Vitträd" (Billboard, Jan. 21, 1995). The group's self-titled debut EP, also on Massproduktion, has not been issued in the States.

Omnium recently sealed a distribution agreement with the Rounder Records Group, which in turn is distributed by DNA.

"We're getting set to reap the benefits of the groundwork we did on the band last year," says Omnium VP Drew Miller. "The label's now a Rounder-distributed label, and we've got a larger organization working on our behalf. For the last record, we were with Flying Fish when Flying Fish was an independent company with seven to 10 people and a network of indie distributors. With Rounder, we've got an organization of 70- or 80-plus people to work with, and a single-source, national distributor with DNA."

Rounder Group national labels coordinator Michael Dunford says, "We're really excited about putting this out with Omnium. It's our first record with them, so we don't have a lot of historical perspective on the label, but Garmarna definitely fits comfortably with other releases that we have."

Following the U.S. release of "Guds Spelemän," Garmarna will embark on a U.S. tour of major markets. The shows will be booked by world music specialist International Music Network, based in Marblehead, Mass.

Citing the group's brief swing through the U.S. last year in support of "Vitträd," Miller says, "This band, like a lot of the groups we work with, inspires a fanatical following. People get really into this band."

Other acts on Omnium include English button accordionist John Kirkpatrick; Senegalese-Gambian duo Dembo Kante & Kausu Kuyateh; Northampton, Mass.-based alternative folk group Cordelia's Dad; and Miller's band Boiled In Lead, which Omnium director of promotion Rod Miller describes as a "Celtodelic rock'n'reel" outfit. Furthermore, Omnium—which has released 14 titles, not counting

"Guds Spelemän"—has issued a retrospective of English country dance act Tigermoth.

Although Miller believes in Garmarna's commercial potential in the U.S., he says his real motivation for licensing the band's product was his love of the music.

"We choose projects we think will be successful, but we also choose projects on the basis of what turns our crank," he says. "We like groups we feel will understand the process of putting out records. The folks at Massproduktion are peers of ours. They're doing the same thing in Sweden that we're doing here."

Massproduktion was founded in 1978 by Hammerman, a member of Swedish punk band Vacum. A label in the punk do-it-yourself school, Massproduktion nurtured the careers of such other national cult favorites as Massmedia (later Headcleaners), Brända Barn, Diestinct, Krunch, Rummet (later Gina Jacobbi), and the Shades Of Orange.

In its nearly two-decade history, the label has evolved into an eclectic stable of talent ranging from sparkling pop (the Confusions) to hardcore metal (Unholy) to Garmarna.

U.S. radio programmers are eager for new product from Garmarna. Rita Houston, music director and midday air personality at Fordham University station WFUV New York, says she recalls a special edition of the nationally syndicated Mountain Stage series held in New York to benefit WFUV. Headlined

by Joan Osborne, the show featured a head-turning set by Garmarna. "People walked out of there saying, 'Garmarna, Garmarna,'" says Houston.

Dwight Loop, a DJ at community station KSFR Santa Fe, N.M., says he plans to play the opening cut on "Guds Spelemän" on his "High Novelty" world music show.

"Garmarna's singer, Emma Hårdelin, has a voice that's on the same level as Lisa Gerard from Dead Can Dance or [Irish vocalist] Noírin Ní

'Garmarna has a combination of Scandinavian folkiness and a haunting, disturbing aspect.'

Riain," says Loop.

Brent Wilcox, a jock at NPR affiliate KCBX San Luis Obispo, Calif., and local album progressive outlet KOTR, offers further comparisons: "Garmarna has a combination of Scandinavian folkiness and a haunting, disturbing aspect. Whenever I play their music, I get calls from people who are into Nine Inch Nails or Gothic rock. Garmarna also fits in with other Scandinavian folk/pop things, like Värttinä, and even with the Cranberries or the Cocteau

MODERN'S POE GETS WELL-RECEIVED 'HELLO'

(Continued from page 7)

not alone in "getting it."

Poe, whose formative years took her from a squat on New York's Lower East Side to Princeton University, drew upon her talents as a writer—and later as a singer in college bands—to create "Hello." The album, released on Modern/Atlantic, peaked on the Heatseekers chart at No. 4 for the week ending Aug. 17 before making Poe a Heatseekers Impact Artist by entering The Billboard 200 at No. 99 the following week.

The album is No. 86 with a bullet on The Billboard 200 this week and has sold more than 136,000 units, according to SoundScan.

The album bowed in Canada simultaneously with the U.S. release and was released internationally at staggered times throughout the remainder of 1995. The set, which is being distributed by WEA, has not yet been released in the U.K.

Similar to its campaign with singer/songwriter Jewel (Billboard, April 20), Atlantic built upon Poe's regional success with touring and promotions in key markets. Austin, Texas; Tucson, Ariz.; and Salt Lake City were particularly responsive to Poe early on.

"This is a textbook example of how to grow an artist on a regional level," says modern rock KTBZ Houston PD Cruze. "She has done regular touring through the market and hasn't been an artist that has exploded, but she steadily gets a better reception every time she comes here."

The station played the artist's first single, "Trigger Happy Jack," as well

as the more recent "Angry Johnny." The former was serviced in September 1995 to modern rock stations exclusively. "Angry Johnny," however, has shown cross-genre appeal and has been serviced to modern rock, mainstream rock, and top 40 stations.

Dave Curtis, merchandise manager at Carteret, N.J.-based retail chain Nobody Beats the Wiz, suspects increased airplay of "Angry Johnny" accounts for increased sales in the Northeast region. He says that Poe has done "particularly well" in Connecticut recently.

Ron Shapiro, Atlantic senior VP/GM (U.S.), says that concentrated regional appearances have paid off for the artist, who is booked by Creative Artists Agency. "She had a very heavy tour schedule and built her story locally," says Shapiro. "It was relentless. She would do five to 10 appearances in each market, performing at radio [stations], doing in-stores and interviews, playing a show in the evening, going online after that, and then playing a cafe at midnight."

By the artist's own account, she and her band have thrived on the activity, in spite of the occasional sore throat and bout of road fatigue.

"Everybody in my band loves to play and jam," she says. "After one show, we went to a bar and ended up playing our full set again to 20 drunk guys at 1 a.m. If that weren't so much fun, I don't think I would want to do

Twins."

Notwithstanding such comparisons, Garmarna has no direct precedent in Western pop or Nordic tradition. The group's name means "keepers of the gates of hell," and its live shows feature a rare mixture of dark, brooding sounds and images and pastoral, folkish beauty.

Its instrumentation is as unusual as its music: co-founder and chief composer Stefan Brisland-Ferner plays hurdy-gurdy, violin, viola, jew's-harp, and samples; drummer Jens Höglin doubles on darabouka and djembe; Gotte Ringqvist plays lute, guitar, and viola; Richard Westman contributes on guitar, E-bow, and jew's-harp; and singer Hårdelin possesses a rich, smooth, powerful voice reminiscent of a cross between Enya and Finnish folk vocal group Värttinä.

Hailing from the the industrial city of Sundsvall (population 100,000) some 270 miles north of Stockholm, Garmarna was formed in 1990 after Brisland-Ferner, Ringqvist, and Westman attended a performance of "Hamlet" rich with traditional Swedish music. Inspired by what they heard but eager to incorporate influences of Western ambient rock into the mix, they started a band that experimented with the fusion of forms that would evolve into its current sound.

They performed as a trio in various festivals and added drummer/percussionist Höglin, who anchored the band's sound. Then, in 1993, the four members of Garmarna hired

Hårdelin to perform a guest vocal on their first recording and eventually asked her to join the band as a full member.

Despite their youth (they range in age from 20 to 24), the members of Garmarna comes across with the poise of seasoned professionals. Brisland-Ferner says, "When we started the band, we were in school. We just started playing for the sake of playing. Later, when we did our first few concerts, we didn't have any money or equipment that worked properly. We played very occasionally, so every time we got onstage, we felt uncomfortable. Now we're a much tighter band."

The group's cohesiveness reflects in the sound of its new album, according to Brisland-Ferner. He says, "This album, 'Guds Spelemän,' is the first record we've done where we can say, 'Listen to this, this is our record, and it's good.'" The band's songs are published by Masspublishing/Sweden Music and administered by DeSelby Publishing (ASCAP).

Brisland-Ferner dismisses any suggestions that the group sing in English in an effort to increase its reach in the U.S.

"The last time we were here, we met with a record company boss who said we should have some English lyrics. We said, 'No, absolutely not.' That doesn't feel right. It's a Swedish tradition that we're singing about, and as a Swede, if you heard those lyrics in English, you couldn't take them seriously."

of the year. "Hello" was released Oct. 10, 1995.

Though Fishkin says he thought the release date could have been "suicidal," it allowed the labels to get a foot up on the flood of new artists in 1996 without sacrificing Poe's longevity.

Fishkin adds that Poe's success has come with a minute amount of MTV exposure.

"The fact that we've sold as many records as we have and gotten this far with basically no television play says something to me about the power of these songs," says Fishkin.

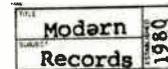
Still, Fishkin says that Atlantic has shot three videoclips of the artist. The first video was for "Hello," which was initially planned as a single before the decision was made to go with "Trigger Happy Jack" instead. There are also clips for that song and "Angry Johnny."

Fishkin, who manages Poe in conjunction with Maven National Artists, says a new version of "Hello" may be the next single released.

Already, Atlantic has found that an album version of "Angry Johnny" that has more synthetic elements and a rougher-edged band version of the song have been effective tools in blanketing various radio markets.

As an example, Fishkin points to Los Angeles, where modern rock stations KROQ and KLYY (Y107) are playing the band version and album mix, respectively.

Says Fishkin, "Even though it doesn't appear to be a rock song on paper, it's working well for us."



New Variety Of Sounds, But Still The Real McCoy

ANOTHER TWIRL: It was the last place we expected to find Real McCoy assembling tracks for the follow-up to its global smash "Another Night." In fact, the spartan renovated apartment that doubles as New York's Phear No Music Studio seems more like the inspirational setting for alterna-rock guitar clanging than the glossy Euro-NRG dance fare that has triggered an army of weak copycats. And yet this is precisely where the trio of Olaf "O.J." Jeglitza, Vanessa Mason, and Lisa Cork have concocted many of the candy-sweet cuts that will form their second Arista collection.

"We cut a bunch of the songs in Berlin, but we did most of the writing right here," Jeglitza says. "It's actually been good fun working in such a small and cozy environment."

Although the still-untitled album is not yet complete, a previewing single, "One More Time," is slated for release around late September. Anchored by a rapid beat fondly reminiscent of Giorgio Moroder's classic disco recordings, the oh-so-bright and contagious track is a natural progression of "Another Night." Remixes are already in the can by Bass Bumpers and the Berman Brothers.

In addition to the familiarity of "One More Time," the act has begun dabbling in a variety of sounds and rhythms for this project. "Take A Look At Your Life" has a galloping Chicago-house flavor, while "Love Almost Faded" cruises along at a jeep-funk pace that conjures mental images of Janet Jackson multiplied into a chirpy girl group. The real jolt, however, comes from "Start Loving Me," which opens with folkish guitar strumming and breaks into a psychedelic hip-hop groove. The hook is hauntingly memorable as Mason and Cork lay



by Larry Flick

smooth harmonies beneath spurts of Jeglitza's throaty rapping.

"We want to be loyal to our base, but we also need to grow musically," Jeglitza says. For safety, "Start Loving Me" has also been cut as a typical Real McCoy hi-NRG anthem. The truth is that it's not nearly as satisfying as the original. Actually, listening to the acoustic version of the song had us envisioning the act showcased in a forum like MTV's "Unplugged."

"Ultimately, we can play all of our songs stripped down to nothing but a couple of guitars," says Jeglitza. "It certainly would be a good setting to prove the strength of our songs."

BEAT THIS: We're still bummed that Me'Shell Ndegéocello's daring and brutally honest "Leviticus: Faggot" met with intense resistance from programmers. For the second single from her brilliant "Peace Beyond Passion" opus, she steps forward with the understandably safer but thoroughly pleasing rendition of Bill Withers' soul chestnut "Who Is He And What Is He To You." The album mix, which is built upon Ndegéocello's tasty bass licks, has been deftly fashioned to fit club needs by Danny Tenaglia, who adds a dark and muscular house beat to the cut. The track's extended versions are custom-made for peak-hour pleasure, while the edit could actually slink its way onto radio airwaves.

Protein compadres Jeremy Healy and Amos have teamed up for

"Stamp!," one of the more intriguing new dubs to land on our desk in recent weeks. Initially written for a John Galliano fashion show, the track overflows with runway drama, combining assaulting tribal-NRG beats with faux-classical piano lines and a fluttering flamenco melody. Post-productions by Rhythm Masters and Northern Boyz are fine and full of creative ideas, but neither is quite as strong as the original concept. Due on Positiva U.K. Sept. 16, the single is supported by an eye-popping videoclip that features models Kate Moss, Linda Evangelista, and Helena Christensen.

Veteran belter CeCe Rogers resurfaces after an extended absence from recording with "In The Morning," his first 12-incher for Jellybean Records. That wonderfully expressive, gospel-trained voice is in excellent condition, effortlessly gliding over a smooth, disco-framed house arrangement that Rogers wrote and produced. If we have any quibble, it's with the lack of variety in the four featured mixes. At least one aggressive version of the cut would guarantee instant ardor from DJs across the board. Instead, "In The Morning" will probably prove to be a slow but steady riser among the singer's many loyalists.

What a pleasure it is to welcome pioneer producer Bobby Orlando back to the fold. The man behind '80s-era hi-NRG hits for the Flirts and Divine, among numerous others, is now presiding over Reputation Records, an indie designed to resurrect and update the sound that made him famous. The label's fifth release, "Sunday, Monday, Tuesday (Days Of The Week)" by One & Two Teenies, is its most mainstream offering so far. It pits a breathless beat against a kewpie-doll vocal, with the instantly infectious chorus serving as common ground. Constantino Padovano hardens the bassline in a remix that could make the grade at radio, given the right edit. More than anything, this single—as well as most of the others on Reputation—is solid proof of Orlando's immeasurable influence on such current hot sellers as La Bouche.

BEAT THAT: Early next month, deConstruction will issue Secret Knowledge's long-awaited full-length set, "So Hard," in the U.K. and continental Europe. Partners Kris Needs and Wonder are joined by such underground luminaries as Jah Wobble, Ashley Beedle, and Primal Scream. Led by the hits "Sugar Daddy" and "Love Me Now," the set nourishes the brain with its intelligent lyrics and its unusual blend of trance, tribal, and ambient flavors.

Speaking of deConstruction, the label's underground subsidiary, Concrete Records, has wisely snagged "The Beat Is Over" by Basco for U.K. distribution. A red-hot item in its first pressing on Holland's Pssst Records, this percolat-



Fear No Grooves. Notorious act Le Monde chills backstage after a recent gig at Splash in New York. The act is touring clubs around the U.S. to promote its first single, "I Have No Fear," which is gathering widespread turntable action on the strength of leader Annette Taylor's powerful performance and nicely varied remixes by Louie Balo, Martin "Monster" Aurilo, Allen Jeffrey, and Chop'n'Chan. Pictured, from left, are band members April Harris and Portia, Splash manager Greg Matthews, Taylor, band member Gayle Pilgrim, and label manager Debra Erickson. Kneeling is Lyle Greenfield, co-president of Notorious.

ing foray into trance-induced break beats has been refreshed for this new pressing by Sure Is Pure, which concoct a crisp disco backbeat and a handful of playful vocal loops. Cute, cute, cute . . .

With U.S. pop radio stations continuing to open programming doors to dance music, more and more labels are dipping into their vaults and pulling out juicy jams that didn't get a fair shake the first time around. Logic is going one step further by launching Club Classics, a singles series that resurrects oldies with fresh remixes. Up first is Alison Limerick's "Where Love Lives," which sports revitalizing new versions courtesy of Dancing Divaz, Paul Oakenfold, and Romanthony. Of course, the original Frankie Knuckles/ David Morales version is also included. Other acts on the Club Classics agenda include Blake Baxter, Kym Mazelle, and the Nightcrawlers.

If you love dance music in a live setting, do not miss the chance to experience the James Taylor Quartet on its first-ever tour of the States. The U.K.-rooted acid-jazz outfit will be on the road through September, serving nuggets from its 10-year catalog of albums, including the fab new Hollywood set "A Few Useful Tips About Living Underground."

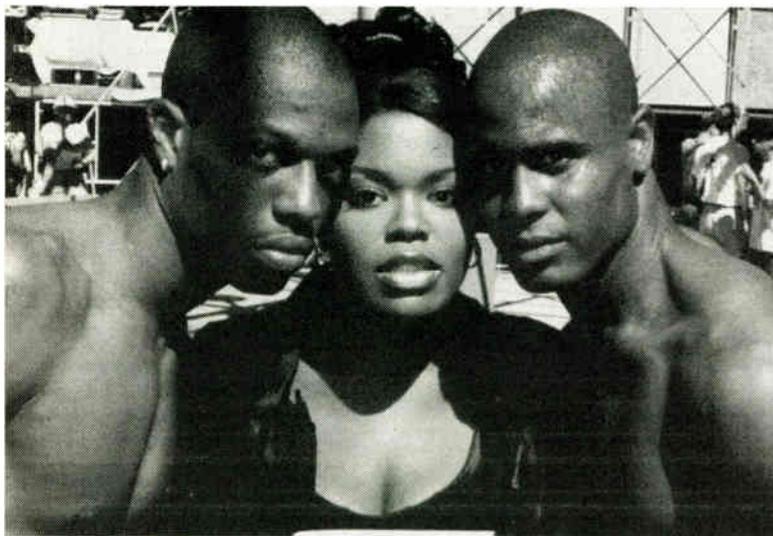
Francois Kervorkian and Eric Kupper each take a crack at pumping up the alterna-soul-leaning "Get Another Plan" by Abstract Truth into a storming house anthem. If you are strongly attached to the original version of the song, it will likely take a moment to connect with it in this frenetic groove setting. But over time, the new track proves to be downright addictive. The versions are available on Kervorkian's Wave Music indie label.

From the once-more-with-feeling file comes yet another set of remixes of Future Force's underappreci-

ated "What You Want." This time, Hippie Torales is up at bat, streamlining the track into a sleek and soulful sound that concentrates almost exclusively on Terry Simon's bravado-laced performance and the song's sweet melody. Props to the folks at AM:PM Records U.K. for not giving up on this gem. We have our fingers crossed that these mixes do the trick in wooing DJs.

Hearty congratulations to Carmen Cacciatore on his transition from the promotion and marketing department at RCA to his new gig as senior director of A&R, East Coast, at MCA. After four years of nurturing artists like Kristine W., he is long overdue for a chance to spread his creative wings. We wish him all the best . . . and expect to hear some great new music from him soon.

(Continued on next page)



The Pulse Of Frisco. Pulse lead singer Antoinette Robinson, center, is flanked by her dancers after a recent show at Club Universe in San Francisco. She is trekking across the States in support of the act's new Jellybean single, "Won't Give Up My Music," the follow-up to the worldwide dancefloor smash "The Lover That You Are." This single is bolstered by solid house production by Soul Solution and Hex Hector. Between performances, Pulse is putting together material for an album that should be ready for release at the top of 1997. (Photo: Bradford Noble)

Billboard **Dance** Breakouts

FOR WEEK ENDING AUGUST 31, 1996

CLUB PLAY

1. WHERE LOVE LIVES ALISON LIMERICK LOGIC
2. HIT ME OFF NEW EDITION MCA
3. SURVIVE SAUNDRA MARQUEZ EMOTIVE
4. SHAKE THAT BODY ROBI-ROB'S CLUBWORLD COLUMBIA
5. WHO IS HE AND WHAT IS HE TO YOU ME'SHELL NDEGEOCELLO MAVERICK

MAXI-SINGLES SALES

1. THINGS WE DO FOR LOVE HORACE BROWN MOTOWN
2. ANTONIETA LA DIFERENZIA ARISTA
3. KEEP RUNNING BACK WHODINI SO SO DEF
4. FUNKY LITTLE BEAT DEBBIE DEB PANDISC
5. I LUV YOU BABY THE ORIGINAL NEXT PLATEAU

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	4	7	STAND UP DV8 120085/A&M 1 week at No. 1	LOVE TRIBE
2	3	3	8	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
3	5	9	7	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
4	6	7	9	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
5	7	8	9	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
6	1	1	9	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
7	4	2	9	KEEP ON JUMPIN' LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
8	11	20	5	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
9	10	13	9	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
10	18	34	3	KILLING ME SOFTLY WITH HIS SONG ATLANTIC PROMO	ROBERTA FLACK
11	13	22	5	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
12	9	5	11	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
13	8	6	10	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
14	17	27	6	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM	THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA
15	22	32	4	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
16	19	31	4	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASSED WIMMIN
17	20	26	6	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
18	16	18	8	CRY INDIA POPULAR 26004	◆ UMBOZA
19	12	10	10	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
20	15	12	12	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
21	28	21	8	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
22	32	44	3	BADMAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
23	31	43	22	SUPERNATURE PURE 2252	CERRONE
24	26	30	6	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
25	24	19	9	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
26	25	28	7	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
27	29	36	4	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
*** Power Pick ***					
28	40	48	15	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-3214	◆ WHITNEY HOUSTON
29	38	47	3	ONLY YOU KING STREET 1044	KIMARA LOVELACE
30	45	—	2	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
31	27	16	10	LEVITICUS: FAGGOT MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGEOCELLO
32	14	11	14	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
33	37	40	4	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
34	41	45	3	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
35	35	37	6	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1600	NICOLE
36	42	46	3	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
37	23	15	13	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
38	30	23	12	CHAINS EPIC 78317	◆ TINA ARENA
39	33	24	10	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
40	47	—	2	PEREZOSA ARIOLA 37818/BMG LATIN	EL GENERAL
41	21	14	11	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
*** Hot Shot Debut ***					
42	NEW ▶	1	1	STOMP QWEST 43766/WARNER BROS.	◆ QUINCY JONES
43	50	—	2	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
44	NEW ▶	1	1	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
45	NEW ▶	1	1	OH HOW I CRY A&M 516371	◆ BRIGID BODEN
46	36	33	9	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
47	49	—	2	IT DOESN'T MATTER MAXI 2040	SHAY JONES
48	46	42	5	IT'S TIME TO PARTY FREEZE 50093	MANTRONIX FEATURING ALTHEA MCQUEEN
49	NEW ▶	1	1	HOW HOW CLUB ZONE IMPORT	YELLOW
50	NEW ▶	1	1	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/Hot Shot Debut ***					
1	NEW ▶	1	1	HIT ME OFF (M) (T) (X) MCA 55224 1 week at No. 1	◆ NEW EDITION
*** Greatest Gainer ***					
2	4	2	9	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
3	1	8	13	ONLY YOU (M) (T) (X) BAD BOY 7-9071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
4	2	3	18	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
5	6	5	12	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
6	NEW ▶	1	1	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND/ATLANTIC 95644/AG	◆ AALIYAH
7	15	13	9	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
8	3	1	12	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
9	8	9	4	WHY DOES IT HURT SO BAD/I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
10	5	6	3	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
11	12	16	8	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
12	9	10	16	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
13	17	11	3	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
14	16	12	9	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
15	19	18	7	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
16	NEW ▶	1	1	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	◆ GLORIA ESTEFAN
17	7	—	2	IT'S A PARTY (T) ELEKTRA 66023/EEG	◆ BUSTA RHYMES FEATURING ZHANE
18	11	4	5	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
19	10	7	5	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
20	14	14	10	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
21	13	19	11	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
22	25	20	12	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
23	45	—	2	WHERE DO WE GO FROM HERE/JUST BE GOOD TO ME (M) (T) (X) ARISTA 1-3235	◆ DEBORAH COX
24	26	34	9	MACARENA (T) ARIOLA 39227/BMG LATIN	LOS DEL RIO
25	24	25	9	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
26	NEW ▶	1	1	ILLEGAL LIFE/STICK YOU (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
27	30	21	8	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
28	22	15	25	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
29	23	22	11	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
30	32	—	2	STUPID GIRL (T) ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
31	18	24	12	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
32	20	17	5	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
33	35	30	4	LYIN' KING (T) PROFILE 7451	◆ NINE
34	40	—	2	TOUCH MYSELF (T) ROWDY/LAFACE 3-5080/ARISTA	◆ T-BOZ
35	21	35	5	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
36	38	39	10	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
37	NEW ▶	1	1	JUMP ON IT (T) (X) AMERICAN RHYME CARTEL 43711/WARNER BROS.	◆ SIR MIX-A-LOT
38	27	—	2	RED LIGHTS (T) PRIORITY 53236	THA TRUTH
39	39	33	15	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
40	RE-ENTRY	4	4	BABY LUV (T) EPIC 78360	◆ GROOVE THEORY
41	RE-ENTRY	10	10	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
42	42	—	2	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 87072/AG	◆ DONNA LEWIS
43	28	28	5	SUPERNATURE (T) (X) PURE 2252	CERRONE
44	RE-ENTRY	11	11	WRONG (T) (X) ATLANTIC 85505/AG	◆ EVERYTHING BUT THE GIRL
45	RE-ENTRY	6	6	ARE YOU READY FOR SOME MORE? (T) (X) STRICTLY RHYTHM 12463	◆ REEL 2 REAL
46	NEW ▶	1	1	JELLYHEAD (T) (X) ROBBINS 72002	CRUSH
47	43	31	16	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
48	RE-ENTRY	10	10	STAKES IS HIGH/THE BIZNESS (T) TOMMY BOY 730	◆ DE LA SOUL
49	RE-ENTRY	5	5	ONE OF US (T) (X) INTERHIT 10160	OUTTA CONTROL
50	RE-ENTRY	3	3	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

JUST A LI'L BIT MORE: "Lift Off" is the latest single from Groove Collective's sterling Giant Steps outing "We The People," and it benefits from the interpretation of hip-hop-meister Salaam Remi, whose commercial R&B injection makes this the act's most radio-friendly item to date. Vinya Mohica's vocal is nothing short of pure ecstasy; it is surrounded by breezy strands, trumpets, and flutes—all of which accentuate a chorus that you'll be singing along with before the track's close. Remi should be

commended for tightening up Groove Collective's sound for mainstream consumption without wiping out all that makes the band special. By the by, look for the Giant Steps label to heat up in October and November with the onset of albums by fellow funkateers Outside and Ramp. The hotly anticipated full-length collection by "Li'l" Louie Vega and Kenny "Dope" Gonzalez's star-studded Nu-orician Soul project is now firmly slated for January '97. It's being previewed by the single "You Can Do It," which features George Benson on guitar and lead vocals.

Are you among the few who never quite got over the withering of the techno movement? If so, NovaMute is going to make you very happy with "Times Square" by the Blunted Boy Wonder. The handiwork of New Yorker Steve Stoll, this four-cut EP is caustic and nerve-wracking, with the occasional concession to current trends such as trance and tribal house. Stoll wastes no time trifling with things like melody or lyrics; he simply rolls out one rapid drum loop or razor-edged keyboard line after the next. The result is tracks with the potential to lift you from the club doldrums to a cathartic

new plateau. Hey, a couple more records like this, and we'll begin betting the rent money on a major techno revival. Evelyn Thomas continues to plug along the Miami club circuit, this time as the front woman of Redemption's "Tell The World." Time has given her a nice guttural rasp that holds strong against the urgent and often trippy house rhythms woven by Ian Appell, Noel Sanger, and Mark Walker. Thomas is especially effective on the Sunday A.M. mix of this E-SA 12-inch two-pack, which is rife with rugged per-

cussion breaks and pillow organs. Finally, Ontario's Captain Records does its bit to keep freestyle kicking with a festive pair of singles. "Sweet Li'l Lady Rocking Your Body" by Vincent V. smacks of old-school flavor, right down to its staccato drums and dramatic synth flourishes. On the other hand, Tony Bishop's take on the George Michael hit "Father Figure" has a modern, hip-hop feel. Both cuts were wisely goosed into Euro-NRG ditties that could ultimately carry 'em onto stateside radio. Well worth checking out.

LIFELINES

MARRIAGES

Jack Logan to Sharon Neff, Aug. 10 in Savannah, Ga. He is a Medium Cool/Restless recording artist.

DEATHS

Bill Buchanan, 66, of complications

from cancer Aug. 1 in Los Angeles. Buchanan wrote and recorded one of the first pop novelties, "The Flying Saucer," with the late Dickie Goodman in 1956. He also wrote the 1962 Bobby Vee hit "Please Don't Ask About Barbara." He is survived by his former

wife, Ann-Marie.

Joe Seneca, 82, of an asthma attack Aug. 15 in New York. Seneca is best known for his career as a character actor, which spanned 20 years and included roles in such popular films as "A Time To Kill," "The Verdict," and "Silverado." As a stage performer, Seneca starred on Broadway in "Ma Rainey's Black Bottom" and "The Little Foxes" and was a member of the song and dance group the Three Riffs. Seneca's talents also included songwriting. Two of his songs each reached the top 20 of Billboard's Hot 100 twice. He co-wrote the Grammy-winning song "Break It To Me Gently," a hit for Brenda Lee in 1962 and Juice Newton in 1982, with Diane Lampert. His "Talk To Me, Talk To Me" was first popularized by Little Willie John in 1958, and a 1963 cover by Sunny & the Sunglows peaked at No. 11. He is survived by his wife, Betty.

GOOD WORKS

ELTON, MTV CHIEF HONORS: Elton John will be the recipient of the the L.A. Gay & Lesbian Center's Rand Schrader Distinguished Achievement Award for championing gay and lesbian rights at the group's 25th anniversary ball at the Century Plaza Hotel Nov. 23. In addition, MTV president **Judy McGrath** will receive the Corporate Vision Award for the cable network's role in advancing gay and lesbian equality. Ticket prices are \$175 and \$275 and can be obtained by calling 310-996-1188. Contact: **Steve Levesque**, **Jan Lindstrom**, or **Gabriel Reyes** at 213-651-9300.

SPECIAL JAZZ BEAT: Jazz Beats Breast Cancer! is the name of a fund-raising event to be presented by Jazz Cares! at the Avery Fisher Hall in New York's Lincoln Center Oct. 8 to benefit Harlem Hospital Center and the National Alliance of Breast Cancer Organizations. October is National Breast Cancer Awareness Month. At the event, whose corporate sponsors include Pfizer, Zeneca, Oppenheimer & Co., DuPont Merck Radiopharmaceuticals, and WBGO-FM (Jazz 88) New York. Honorary chairs are jazz vibraphonist **Milt Jackson** and his wife, **Sandy**, plus saxophonist **Paquito D'Rivera**, who will perform, and his wife, **Brenda Feliciano**. Artists scheduled to perform include the **Duke Ellington Orchestra**, pianists **Kenny Barron**, **Joanne Brackeen**, and **Dave Burrell**; trumpeters **Roy Hargrove** and **Jon Faddis**; saxophonist **James Carter** and **Janè Ira Bloom**; bassist **Rufus Reid**; drummer **Lenny White**; and vocalist **Dianne Reeves**. Contact: **Hugh Connor** at 212-447-5120 or **Evolyn Brooks** at 718-399-1134.

SKATE AID: LIFEbeat's Skate AID, New York's first inline-skating pledge event to fight AIDS will take place Sept. 7, starting and finishing at Chelsea Piers/Pier 62. Among the sponsors are WXRK New York, MTV, Rolling Stone, Sony Theatres, and Volcom Productions. LIFEbeat is a non-profit AIDS resource and awareness group. For more info, call LIFEbeat at 212-245-3240. Contact: **Jody Miller** or **Joe D'Angelo** at 212-431-5227.

CARING PERFORMANCE: A Neil Diamond performance Oct. 7 at the Meadowlands in East Rutherford, N.J., will benefit the Children Who Never Forget, a nonprofit organization dedicated to the protection and care of abused children. Tickets, which are \$250 each, include a preperformance cocktail reception at the Winner's Club at the Meadowlands. For more info, call 800-866-5023.

FUND ESTABLISHED: The Katherine Korzilius Fund has been established in memory of the 6-year-old daughter of **Paul Korzilius**, manager of **Bon Jovi**, who was killed Aug. 7 under mysterious circumstances as she was walking home in Austin, Texas. The fund will be used for various charity donations in the Austin area for children and education. Donations can be mailed to the Wells Fargo/First Interstate Bank of Texas, 609 Castle Ridge Road, Austin, Texas 78746. The account number is 1001367829. Paul Korzilius and his wife, Nancy, also have a son, Chris, who is 8 years old.

COUNTRY FEST: The Mid-Missouri March of Dimes plans a March of Dimes 1996 Country Fest Sept. 28 at the Jefferson City Jaycees Cole County Fairground featuring local bands **Aces Wild**, **Par Three**, and **Mystic Sunset**, who will play throughout the day. All profits will benefit the March of Dimes in its battle against birth defects and infant mortality. Contact: **Gary Harmon** at 573-893-6670 or **Leigh Ann Henson** at 573-635-5350.

FUTURE BRIGHT FOR COLE'S 'STAR DUST'

(Continued from page 9)

Elektra plans to release "When I Fall In Love" to jazz/AC stations on Sept. 5, AC and adult R&B programmers on Sept. 9, and top 40/rhythm outlets on the same date that the single is commercially available, which has yet to be determined. The single will also be worked at oldies and AC/gold radio.

Latin stations in the U.S. will be serviced with a Spanish-language version of the single, which is included on the domestic set.

The video for "When I Fall In Love"—which features Cole and her father via special effects similar to those used for the clip for "Unforgettable"—is scheduled to be serviced on Friday (30) to VH1, the Box, and BET.

A Spanish version of the clip was also shot and is slated to be sent to Latin stations, such as Telemundo and Univision, on the same date that the single is serviced to Latin radio stations.

The label plans to send Cole on national and international promotional tours from late August through the end of the year. The tours will take her to numerous territories in Europe, Asia, and South America.

Elektra's publicity department has orchestrated a national TV

blitz during the week that "Star Dust" ships. Cole will be the sole guest on "Oprah" the day before the album streets. She is also slated for appearances on "The Tonight Show With Jay Leno," "Dateline," and "Entertainment Tonight."

The artist is also scheduled to perform with a full orchestra on "The Today Show" and will appear on "The Rosie O'Donnell Show" in early October.

"The goal of the 1996 campaign is to set up cross-marketing opportunities for Natalie's special activities happening in 1997," says Venable.

Among them are a William Morris-booked international tour scheduled to begin in the U.S., featuring a 30-piece orchestra accompaniment; an autobiography published by Warner Books, slated for delivery during the first or second quarter; and an HBO movie, scheduled to begin production in early '97, that will include songs from "Star Dust."

Assistance in preparing this story was provided by **Jon Crouch** in London, **Wolfgang Spahr** in Hamburg, and **Emmanuel Legrand** in Paris.



Dreaming Of The Future. The first recipients of the EMI/Selena Scholarship (Billboard, April 6) for Hispanic students celebrated their awards recently at a luncheon in Hollywood, Calif. The event was attended by the families of Selena and the scholarship recipients, executives from EMI Latin, and representatives for Los Angeles-area politicians. The scholarship provides 10 awards of \$2,500 each to students who plan to attend a four-year college. Pictured in the front row, from left, are scholarship winner **Michael Andretti**; Selena's husband, **Chris Perez**; **Henry Lozano** of congressman **Xavier Becerra's** office; winners **Pamela Huster** and **Patricia Herrera**; **Cindy Aguirre**, representative from Becerra's office; and winners **Carlos Marquez** and **Gina Santos**. Shown in the back row, from left, are winner **Jaime Gonzales Jr.**; **Jose Behar**, president, EMI Latin; winner **Jennifer LeBaron Rios**; **Chris Cofer**, representative from congressman **Carlos J. Moorehead's** office; and winners **Reuben Castaneda** and **Julio Schwarz**.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

AUGUST

Aug. 22-25, **Jack The Rapper Music Convention And Expo '96**, Sheraton Gateway Hotel/Georgia International Convention Center, Atlanta. 407-290-2289.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation, Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 10, **21st Songwriter Showcase**, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 12, **Independent Song Pluggers (Does It Work? Can They Help You?)**, Assn. of Independent Music Publishers, Ma Maison, Beverly Hills, Calif. 310-273-6401.

Sept. 12, **3rd Annual Juvenile Diabetes Foundation Music Industry Dinner**, honoring Keith Clinckscale and Lydia Cole, Sheraton New York Hotel & Towers, New York. 212-222-9400.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 17-19, **Interactive Multimedia Assn. Expo**, Jacob Javits Convention Center, New York. 415-286-2500.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

Sept. 21, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Sept. 21-28, **Georgia Music Festival And Hall Of Fame Awards Show**, various locations, Macon, Ga. 404-656-7575.

Sept. 28, **Music Biz 101: How It Works and How to Make It Work For You**, Holiday Inn, Brookline, Mass. 508-526-7983.

OCTOBER

Oct. 1-4, **Eighth Annual Digital Audio & Video**

Workshop, Holiday Inn Select, Philadelphia. 703-907-7660.

Oct. 2, **30th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.

Oct. 5, **1st Gay/Lesbian American Music Awards**, Webster Hall, New York. 212-592-4455.

Oct. 9-12, **NAB Radio Show And World Media Show**, Los Angeles Convention Center, Los Angeles. 202-775-4970.

Oct. 10-14, **How Can I Be Down? Fourth Annual Hip-Hop New Jack Power Summit**, Shore Club Hotel, Miami. 212-977-6772.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 16, **City Of Hope Spirit Of Life Award Presentation Gala**, to honor John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

NOVEMBER

Nov. 6-8, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

FOR THE RECORD

The Blockbuster Entertainment Group VP for the Asia/Pacific region is **John Mlynski**. The name of the Melbourne, Australia-based executive was misspelled in an article in the Aug. 24 issue.

In the article "Mellencamp Feeling 'Lucky'" (Billboard, Aug. 24), the director of John Mellencamp's video "Key West Intermezzo (I Saw You First)" was misidentified. The director is **S. Welder**. The director of photography is **Sam Bayer**.

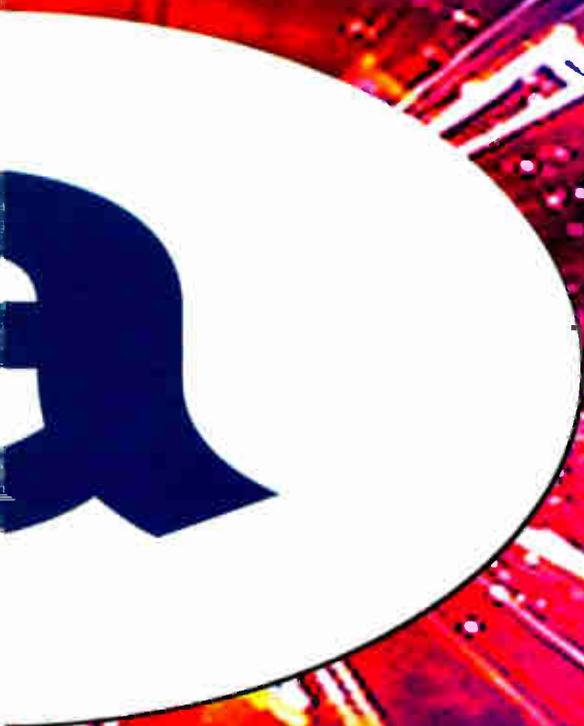
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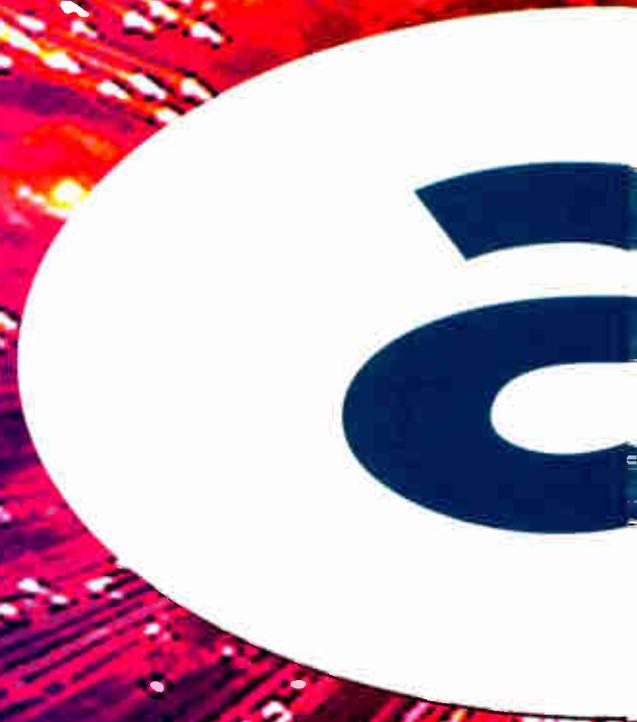
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A few facts and figures.

Japan

Not So Predictable Anymore

Japanese Music Market Develops Diversity And Encourages Foreign Exchange Of Product

By STEVE McCLURE

Once upon a time, the Japanese music market was fairly predictable. The major labels released a steady stream of bland, inoffensive pop and "enka," old-style weepy ballads. When it came to international repertoire, they simply licensed whatever was on the Billboard charts.

Through the years, they maintained roughly the same market share, and the industry grew at a consistent—though modest—rate.

No more. A number of factors—the unprecedented rise of dance-pop label Avex, the diversification of the market into specific genres and the increasingly innovative sourcing of foreign product by Japanese labels, to name a few—have put the industry into a state of flux.

THE MARKET REPORT

One key indicator of the changes taking place in the Japanese industry—the world's second-biggest, with shipments worth 566.5 billion yen (\$5.38 billion), up 9%, in 1995—is the fluctuating market shares of the country's leading record companies.

According to confidential industry data covering the first four months of 1996 obtained by Billboard, Sony Music Entertainment (Japan) remains in the No. 1 spot, with an estimated market share of 16.7%, while Toshiba-EMI is still No. 2, with approximately a 14.6% share.

Coming up close behind at No. 3 is PolyGram K.K., at approximately 11.6%. PolyGram's headhunting in 1994 of former Toshiba-EMI GM Keiichi Ishizaka to take charge of its Japanese operation and its 1995 hiring of former WEA Japan president Ikuzo Orita to head Polydor K.K. have evidently paid off.

Boosted by the success of new domestic acts such as Glay and Spitz, PolyGram has significantly increased its market share and seems well on its way to becoming a well-rounded record company that's strong in both international and domestic repertoire.

The big news is that Avex D.D., which didn't even exist before 1988, has grown to the point where, in this time period, it was Japan's fourth-biggest record company in terms of sales, with an estimated market share of 6.3%.

In the business year that ended March 31, Avex had revenues of 30.4 billion yen (\$273 million), excluding its overseas subsidiaries,



Trf, another Komuro-produced success

and expects that to rise to 34.5 billion yen (\$311 million) in the current year.

Close behind, with estimated market shares of 6.2% and 5.5%, respectively, were Warner Music Japan and BMG Victor. Warner appears to be going through a difficult patch at the moment, as shown by its international-repertoire share, which at 14.4%, is behind those of Toshiba-EMI (21.5%) and Polydor (19.3%), according to confidential industry data.

These rankings will likely continue to shift in the months to come, but one thing is certain: Avex has definitely arrived. The new kid on the block is giving older record companies such as Warner, BMG Victor and Victor Entertainment a run for their money.

THE AVEX TOUCH

Much of Avex's success is due to the Midas touch of independent producer Tetsuya Komuro, who produces million-selling acts such as Trf, Namie Amuro and globe for the independent company.

Globe, a three-member group that counts Komuro himself as a member, made industry history recently, when its eponymously titled

debut album, released March 31, became the first Japanese album ever to hit the 4 million sales mark.

Most Japanese record producers are record- or production-company employees and work very much behind the scenes. In the last couple of years, Komuro and Takeshi Kobayashi (producer of million-selling acts Mr. Children and My Little Lover, both on the Toys Factory label) have brought the role of the producer to the forefront by developing trademark sounds and churning out hit after hit.

Komuro is probably the highest-paid person in the Japanese entertainment industry at the moment, and his romantic and other exploits are tabloid fodder. Similarly, 19-year-old Amuro is a key trendsetter for young Japanese women.

On the domestic front, then, Avex is doing unbelievably well. In terms of international repertoire, it's a different story. Ill-advised signings such as 10cc and Bananarama show that the label with the golden touch sometimes has feet of clay.

Industry sources wonder how long Avex's winning streak can last.

"They've been spending at an incredibly high rate compared to normal marketing and promotion," says one insider. "I think their theory is that, to maintain the business and the volume, you've just got to spend high. It's obviously been a highly effective technique for them. But in the end, an artist has got to sustain himself through gen-

In 1995, two foreign albums sold more than a million units. One was Mariah Carey's "Daydream"—not much of a surprise there, given her worldwide popularity. The other one, however, was "Scatman's World," by Scatman John.

uine musical and performance ability. Maybe [Avex chairman Tom] Yoda's theory is that if he keeps this high expenditure up, he can shut out the rest of the music industry from the dance field."

FOREIGN REPERTOIRE

Another key trend in the Japanese market is this country's increasingly independent take on international repertoire.

In 1995, two foreign albums sold more than a million units. One was Mariah Carey's "Daydream" (Sony)—not much of a surprise



Trendsetter Namie Amuro

there, given her worldwide popularity. The other one, however, was "Scatman's World," by Scatman John (BMG Victor). Radio airplay and subsequent TV commercial tie-ups helped Scatman break the 1 million mark.

Scatman aside, the outstanding foreign-music success story in Japan in the past year has been Scandinavian music. The Nordic

Continued on page 60

Japan

Fewer Outlets, Fewer Formats

Japanese Radio Proves To Be Prime Pop Promo Tool

BY KAS FUKATSU

There are 46 commercial FM stations in Japan, and this fact alone makes radio programming much different from that of the United States. Because there are so few stations in Japan (population: 124 million), there is nothing like the degree of format specialization found Stateside.

However, since Japanese FM outlets' main target audience is the 15-to-35-year-old demographic, international and Japanese pop comprise the bulk of their playlists. The most common format resembles top 40, but the type of music played depends on the theme of the program and the time of day. For example, a station might broadcast Japanese pop from 6 p.m. to 7 p.m. and then switch to international music.

It should be noted that Japanese AM radio is basically talk radio, so its impact (with the exception of some specialized programs) on the music market is negligible. Until 1988, Japanese radio listeners had no choice when it came to deciding which commercial FM station to tune into. That's because the Ministry of Posts and Telecommunications (MPT) did not allow more than one private FM station in each of Japan's 47 prefectures.

What's more, all stations except FM Yokohama belonged to the Tokyo FM-affiliated Japan FM Network (JFN). Syndicated Tokyo FM programming accounts for about half of the material broadcast on the 33 stations comprising JFN.

NEW COMPETITION

As the result of the MPT's decision in 1988 to adopt a looser FM licensing policy, J-WAVE and FM 802 started broadcasting in Tokyo and Osaka, respectively. Finally, there was real competition.

In 1993, ZIP-FM, Cross FM and North Wave started broadcasting in Nagoya, Fukuoka and Sapporo, respectively. Together with J-WAVE and FM 802, they formed the Japan FM League (JFL) as a counterbalance to the JFN stations. They maintained independence from one another in terms of programming, however.

Meanwhile, following the lead of FM Yokohama, another group of competitors emerged in the prefectures bordering on Tokyo and Osaka. Until then, the MPT had not granted licenses for stations in those areas, since they were partially covered by Tokyo FM or FM Osaka, raising the prospect of what bureaucrats here are wont to call "excessive competition." There are now four such independent stations near Tokyo and two adjacent to Osaka.

The most recent development in the Japanese FM field was the establishment of stations targeting Japan's foreign residents. InterFM and FM Co-colo started broadcasting in Tokyo and Osaka, respectively, within the last year. Although their stated aim is to serve the foreign community, more than 80% of their listeners are, in fact, Japanese.

So just how popular are these various FM stations? J-WAVE and FM 802 made quite a good start by establishing a separate identity from their predecessors. As its name implies, J-WAVE adopted the wave format developed in the U.S., while FM 802 adopted American-style radio promotions, such as bumper stickers emblazoned with the station logo.

In the last few years, however, Tokyo FM regained the top spot in the ratings by playing much more Japanese pop—which accounts for two-thirds of Japan's music market—and by adopting some features of Japanese AM programming, such as appointing popular artists as DJs or on-air personalities.

A SCENE BY DEFINITION

"There are two kinds of radio stations," comments Toshio Kanehako, general manager of Mercury Music Entertainment's international pop department. "One is made up of those that make their programming in accordance with the needs of listeners; the other comprises stations that lead listeners and try to define a scene. FM 802 and ZIP-FM are definitely in the latter category, and each of them is trying to establish its own identity by making national hits from their area." This attitude resulted in establishing better communication with listeners, which in turn has made the local music market come alive, Kanehako notes.

Says Kunio Tsuneyuki, general manager of ZIP-FM's programming and production department, "ZIP is a music station. So our success depends on the development of the local music market. Besides pushing and playing heavy-rotation songs we choose, we have organized a

network of 170—soon to be 220—CD shops in the area and provide them with ZIP Hot 100 charts for display. In addition to such regular cooperation, we carried out a sound campaign, focusing on specific albums, with participating stores five times last year."

ZIP has produced several CDs, mostly compilations of international music chosen by the station, and some of them have made the national charts.

The Nagoya area, which ZIP-FM serves, used to account for about 10% of the Japanese music industry's sales and was basically off the map as far as sales of international repertoire were concerned (the Tokyo metropolitan area was said to account for roughly half of all international-product sales in Japan.) But thanks partly to ZIP's policy of aggressively pushing CDs that struck a chord with its listeners, the Nagoya

area's share of the national music market has risen to between 13% and 15%, sometimes reaching as much as 20%.

Of course, it didn't hurt that such foreign retail chains as Tower and HMV had moved into the area. But it's hard to separate the two factors, as the increase in the number of FM outlets and the chains' expansions have combined to have a synergistic effect, boosting the overall market. The foreign chains also belong to ZIP-FM's promotion network.

In Japan as a whole, sales of international music have increased tremendously in the last three years. One of the reasons for this is the kind of growth in areas like Nagoya noted above. The key concept for

promoting international music in Japan is to do so on a local and regional basis. In this regard, FM stations will play a crucial role. ■

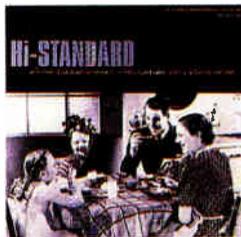
Kas Fukatsu is secretary-general of FM Forum, an annual conference aimed at boosting cooperation between Japanese FM broadcasters and record labels.



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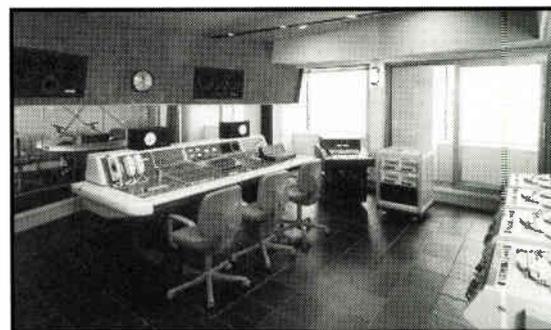
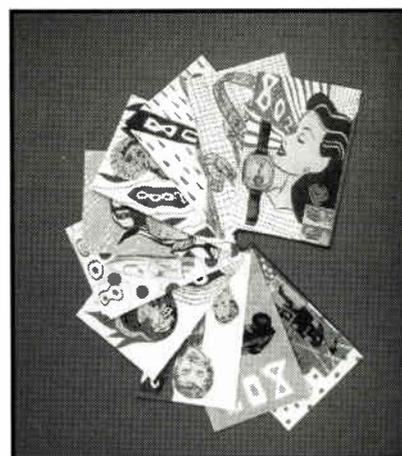
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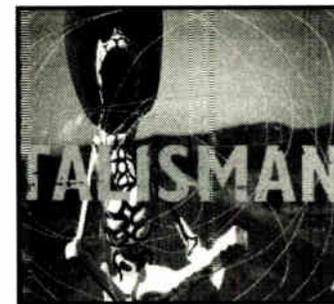
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Japan

Top 10 Album Picks Provide Orientation To Japan's Pop

aid" to the bluesy "Hieta Kuchibiru (Cold Lips)," Yoshida sings with a breathtaking sense of confidence that proves—if there were any doubt—that she is Japan's top female pop singer. She recorded the album in the U.S. with some of America's top session men, including guitarist David T. Walker, percussionist Ralph McDonald and saxman Michael Brecker. On "Beauty And Harmony," Yoshida sings almost entirely in Japanese, but she's equally at home singing in English, which raises the question: When will Sony help turn her into the international superstar she deserves to be?



"Talisman" Theatre Brook (Epic/Sony)

One of the best bands to emerge from the so-called Shibuya-kei scene, Theatre Brook combines the sophisticated, jazzy sheen associated with Shibuya-kei bands and a strong rock style dominated by a manic Gibson guitar sound. The group's first full-length album, the recently released "Talisman," has got the kind of muscle you don't often find in Japanese rock. And the album features an unusual cover, "One Fine Day," by 1970s Canadian group Lighthouse—an inspired choice that exemplifies the Shibuya scene's sense of pop/rock history.



"Jelly Tones" Ken Ishii (R&S)

The dean of Japan's fast-growing techno scene, 26-year-old Ishii is making a name for himself internationally. His first full-length album, "Jelly Tones," was released on Belgian techno label R&S (in Japan, on Sony Records) late last year. In Japan, it was released with a CD-ROM featuring the manga-style animation of Koji Morimoto. Unlike many techno artists, Ishii emphasizes listenability as much as the groove. Working under the name Flare, Ishii recently released an album titled "Grip" (Sublime Records), which features a spacier, more ambient sonic landscape than the more rhythmic, denser "Jelly Tones." Ishii's been fascinated by electronic sounds ever since playing with his video game machine as a kid. "My interest was always in the sounds made by machines or electronic equipment, and I was not interested in the human voice," he says. "The reason I started to make music was the possibility of doing everything on my own." Increasingly involved in production and remixing work for other artists, Ishii is fast becoming a name to be reckoned with in Japanese music.



"globe" globe (Avex Globe)

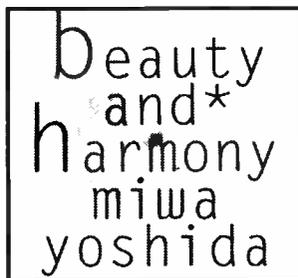
It's the most popular music in Japan at the moment. The debut album from globe has sold an unbelievable 4 million copies since being released last August, putting it right up there with Dreams Come True's 1992 effort, "The Swinging Star," which Epic/Sony claims has sold the same amount. No other album has ever reached the 4 million mark in the history of the Japanese record business. The act globe is the brainchild of hitmaker/producer Tetsuya Komuro, who is one-third of the globe unit, which also includes

Continued on page 78

Billboard Japan Bureau Chief Steve McClure picks 10 of the most significant or interesting albums released in Japan in the past year. His selection of 10 very different creative efforts collectively shows the amazing diversity and high quality of Japanese pop music today.

"Beauty And Harmony" Miwa Yoshida (Epic/Sony)

The enormously talented lead singer of mega-unit-shifting pop trio Dreams Come True made a stunning solo debut late last year with "Beauty And Harmony." Damn, this girl can sing! On material that ranges from the ethereal "Tsumetaku Shin-



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Japan

A Q&A WITH RYUICHI SAKAMOTO: **Pop Pioneer And Producer And Award-Winning Soundtrack Composer**

Ryuichi Sakamoto was born in Tokyo in 1952. He earned a bachelor's degree in composition and a master's degree in electronic and ethnic music from the prestigious Tokyo University of the Arts. In 1978 he formed Yellow Magic Orchestra with Haruomi Hosono and Yukihiro Takahashi. Over the next five years, YMO released 11 albums and won fans all over the world with its pioneering electronic pop.

The YMO legacy, plus Sakamoto's soundtrack work on such films as "Merry Christmas, Mr. Lawrence" and "The Last Emperor" (for which he won an Oscar, a Grammy and a Golden Globe award), have made him perhaps the best-known Japanese musician on the global scene. Artists who Sakamoto has collaborated with include David Bowie, Youssou N'dour, David Byrne, Brian Eno and David Sylvian. Today's rave, techno and ambient music scenes have been heavily influenced by YMO and Sakamoto.

His new album, "1996," features pieces composed during various parts of Sakamoto's prolific career performed in a violin-cello-piano format, with Sakamoto himself playing the latter instrument. It's an



elegant, austere beautiful introduction to the work of one of Japan's most important contemporary musicians. "1996" has been released in Japan on For Life Records through its Güt label, and on BMG's Milan label in North America and Europe.

Billboard Japan bureau chief Steve McClure recently interviewed Sakamoto at a recording studio in western Tokyo. Speaking in fluent English, Sakamoto revealed an ironic, humorous side of his character that contrasts with his serious and somewhat forbidding public

image, which has earned him the nickname "Kyoju" (Professor). With his mop of hair dyed a bright peroxide blond, the keyboardist/producer/composer suggests a Japanese Franz Liszt.

Why do you live in New York?

I ask myself the same question. You can get the same information wherever you are in the world. So there's no reason [laughs]. But another part of our lives involves direct communication with people, of course. In New York, we walk on the streets and see things and people, and that's pretty important too. The trigger for writing "Smoochy" [Sakamoto's 1995 album on For Life Records] was when I went to Rio, and that inspired me a lot. So direct communication is very important.

What other kinds of music do you like these days?

It's hard to find interesting music. Generally, I kind of like Laurie Anderson, Brian Eno and Peter Gabriel. I'm always interested in those artists. But they've been doing the same thing for a long time, and I'm always looking for something new [like what] young black kids are doing with hip-hop. Their sense of timbre is great. It's amazing. It's very new.

There's a lot more Japanese pop music going out to the world now, but Japanese music still hasn't had the impact that it could have on the world at large.

To me, the market is still very closed. And Japanese pop music sounds like it's made [only] for Japanese people. Compared to international artists—for instance, Michael Jackson, who makes his music for everybody in the world—I don't know how many Japanese artists think they create music for the international community. There's some kind of barrier in front of them, and probably they don't notice there is.

Are there any Japanese artists now that you like?

It's very hard. I listen to Japanese pop music out of sociological interest, not particularly for musical reasons. So I can't comment.

In the West, and outside of Japan in general, you're well-known for your film-soundtrack work. Are you doing anything like that at present?

Since "Little Buddha" happened, I decided to concentrate on my solo career for a while, and I put out two solo albums. And now I'm changing my mind [laughs]. I'm kind of missing writing soundtracks.

Besides your keen interest in technology, you have strong feelings about lack of melody in today's music...

These are two different things. I'm still struggling how to combine them. Of course, writing melodies is a very traditional thing. People like Bach and Mozart were doing this hundreds of years ago, and people are still doing the same thing. On the other hand, the Internet is

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Japan

SAKAMOTO

Continued from page 72

a very new thing, and we don't know how to use this new technology to connect the old traditional things and this new thing. This is a possibility for the future. Maybe I will be able to find out how to connect the two things.

Record companies must be very nervous about the Internet...

Very! Some record companies are very nervous about this. It's a new medium through which you can transmit any information, with-

out a third party, directly to the world. Actually, you don't need A&R, you don't need a CD factory, you don't need trucks to bring CDs to the stores.

Sometimes you seem hard to pin down as an artist. How do you think of yourself?

All music is very close to me, and I generally don't care about genres. I listen to anything; I create almost any kind of music. I understand that sometimes people might be confused about what I am. That's why I kind of focus on what I'm doing. But then I get bored with what I'm doing...

How about acting? You've obviously had some success in that field.

I was really shocked when I saw my acting for the first time [in Nagisa Oshima's "Merry Christmas, Mr. Lawrence"], because my acting was bad. Maybe I'm the most critical person in the world about my acting. So I decided not to act anymore. And then Bertolucci asked me to act in "The Last Emperor." And I couldn't refuse, because I love Bertolucci so much.

In "Merry Christmas, Mr. Lawrence" you were very heavily made up.

That was strange.

Glad you laid lo...

Yeah, a Japanese officer with makeup like that! That was the makeup artist's idea, and the director, Oshima, liked it very much. Of course, it wasn't a documentary film, it was a kind of fantasy between a Japanese soldier and an English soldier. Love between them. So it's OK. It's like a Fellini film.

What was Bowie like to work with?

He is trained in many things like mime and acting. He has many characters. The rock star is one, and a very straight nice guy is another one. He changes moment to moment.

In 1993 YMO reunited for one album and a tour. I remember reading a comment from you after that where you said it was too techno for your taste—you didn't like it. Why did you do it?

[Long pause]. I was very busy at the time. There were tons of rumors about YMO reuniting, and we kind of had pressure from people, from fans. It was very hard to find something we could share, because we'd been having different times for 10 years and we were so far away [from each other]. We were like three different novelists writing one novel. It's very...it's impossible. It's like [well-known Japanese writers] Ryu Murakami, Haruki Murakami and Banana Yoshimoto writing one novel together.

In the West, YMO is probably the best-known Japanese musical export. What do you think YMO's overall legacy is?

At the time [of YMO's debut], there were many products from Japan going to the West—like Honda cars, clothes like Comme des Garçons. What we were doing symbolized those things from Japan. [But I didn't feel like] I was an ambassador or representative of Japan. That was not my job [laughs]. The good thing is that, through my activities in YMO, I met a lot of people. I did a lot of projects. And I finally moved to the U.S., where I've lived for about six years now.

Last year, you were a guest at Tetliya Komuro's Dance Camp event. How did that come about?

There's a guy I've worked with for a long time, a production manager, and he knows Komuro. I want to know the secret of making huge hits. I am interested in the personality of Komuro.

What do you think of the fast-paced nature of the Japanese record business?

Look at Peter Gabriel—he puts out an album every five years. For artistic reasons, he needs that long a time to put out one album. But he sells a lot, so he can do that. It's such a difference compared with Komuro. That makes the quality of Japanese pop low.

Are you interested in dance music?

Oh yes, I listen to dance music. Rave, hip-hop, trip-hop...

Do musicians need drugs to be creative? I mean, look at the name trip-hop itself...

In the '60s, when I was a teenager, I was sort of a hippie. I liked to do them [drugs], of course. But at this moment I don't. Artists don't need drugs to create music. It's not necessary. I don't care if some artists take drugs. That's their business. Who's the artist who committed suicide?

Kurt Cobain?

Yeah. So clichéd. So sad.

Do you think artists should be role models? Do you think people look up to you?

Well, yes, but I don't want to be a role model. No, I'd hate to be a cult leader or an opinion leader.

Of the other artists you've worked with, who would you like to work with again?

Actually, Brian [Eno] and I talked about the possibility of working together in the future—in the near future, I hope. He's very busy. Also, I'm very interested in working with Laurie [Anderson].

In one interview, you said that one of your ambitions is to write an opera.

Some time, yeah. I have some ideas. It would be a multimedia opera using a lot of people. Even other writers, composers and individual artists.

With a story.

That's what I'm looking for. But you know, I'll be able to write opera, symphonies, soundtracks—serious music—when I get much older. I don't want to keep doing pop music when I'm 60—like Mick Jagger. If you say Brian Eno's music is a kind of pop music, that's what I'll be doing when I get into my 60s. But not dancing [sarcastic tone] on stage. To me, the attitude of Eric Clapton is much more

Continued on page 80

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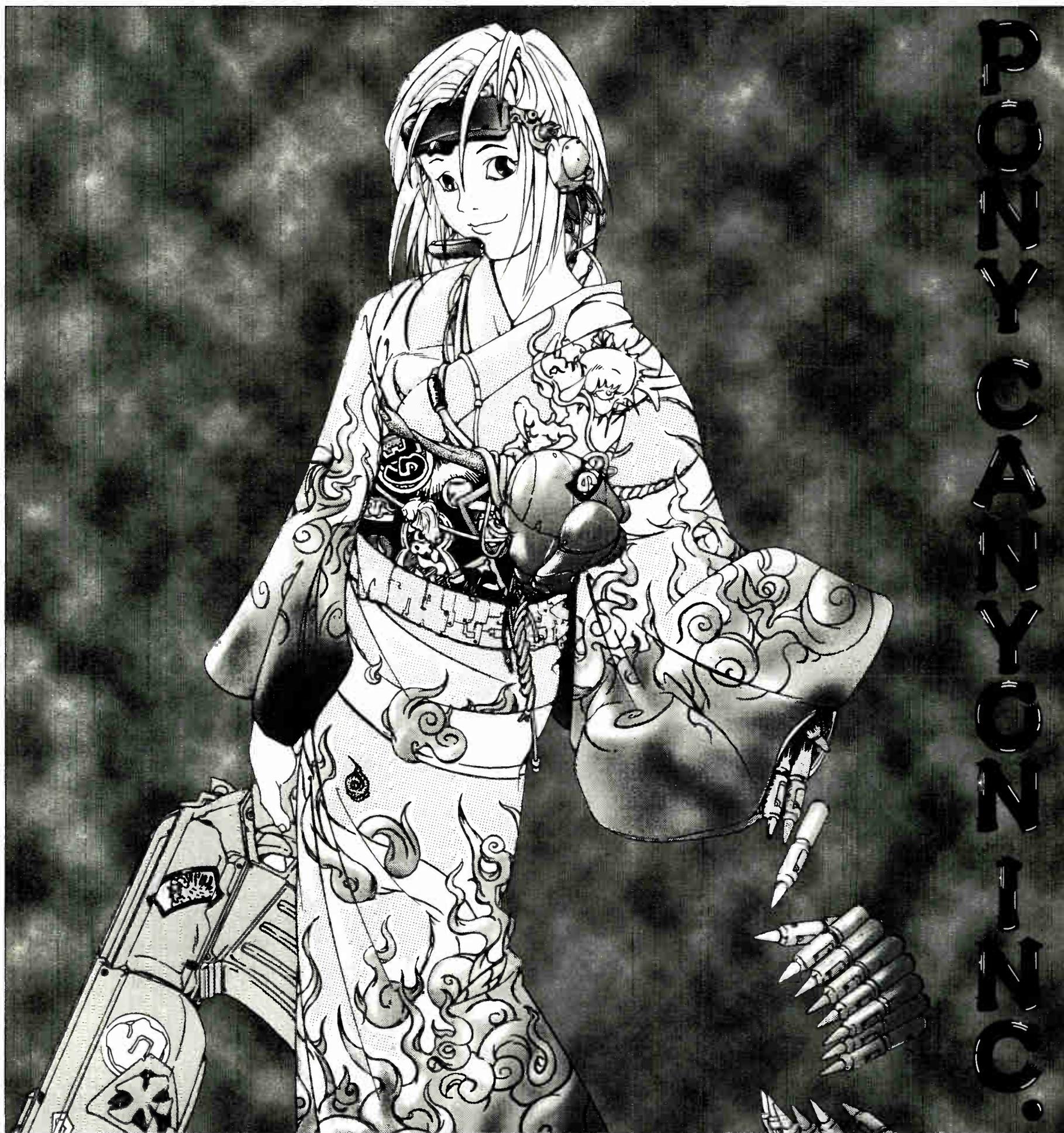
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Japan

You Look Like A Music Star

Japan's Production Agencies Have Produced Idols By Discovering And Creating Talent, But Now The Artists—And Producers—Are Maturing

By STEVE McCLURE

It's a scene re-enacted many times a day on the crowded streets of Tokyo's Shibuya district: A brashly dressed young man with slicked-back hair holds out his business card in an effort to get the attention of a demure high school girl, who at first feigns indifference but then stops to listen.

His pitch: You, too, can be a star! His job: a talent scout for one of Japan's powerful production agencies, which are constantly seeking new faces to be the models, TV personalities, movie stars and pop-music idols of tomorrow. Of course, he could just as easily be recruiting new talent for Japan's huge adult-video industry. That explains much of his target's initial hesitation to talk.

Her decision to hear him out, on the other hand,



Shoo Kusano
Shinko Music Publishing Co.

is based on the knowledge that some of Japan's top entertainers have been discovered in just this way. Fame and fortune—well, fame, at least—could be just around the corner.

Although the role of production agencies, especially old-line firms, is starting to weaken, they still wield enormous influence in the Japanese entertainment industry. Their power is derived from their ability to take kids off the street and turn them into pre-packaged idols ready for public consumption, as well as from the absence in Japan of powerful independent managers and entertainment lawyers.

Major acts that have come up through the production-company system include Seiko Matsuda, Shonentai, Hikaru Genji, Kyoko Koizumi and SMAP.

Record companies traditionally have left it to the agencies to come up with bankable stars, since they're not prepared to take the risk of signing talent without going through an agency.

THE MAKING OF A STAR

Agencies can sign potential artists when they are as young as 12 or 13, with parents or guardians signing what are often extremely exploitative contracts on their behalf. The slightest hint of scandal on the artist's part—homosexuality or illegal drug use, for example—is grounds for cancellation of the contract by the agency. Ten-year contracts are not uncommon.

The future star is then carefully groomed and educated under the company's supervision before making his or her debut. When the time is ripe, the production company makes a master recording and starts talking to record labels.

Once a deal is signed, the artist may still receive a salary instead of royalties based on his or her record sales (if they do receive royalties, they can be as low as 0.5%). That's when the trouble can start.

Successful artists often resent being paid a salary that may not have increased all that much since the days when they were unknowns being readied for the big time. The agencies, for their part, feel entitled to the lion's share of the royal-

ties coming in, given their investment in the artists in the years before they make it big.

In the battle of wills that follows, the artist may succeed in getting more money out of the agency. If not, he or she may buy out their contract and go off and start a new production agency. Many of Japan's top production firms, in fact, are run by former artists. Shouchi Tanabe, who used to be the drummer in the 1960s pop group the Tigers, is president of Tanabe Agency. Former jazzman Takeo Hori is president of HoriPro. And many artists who are still active performers, such as singer Shinji Tanemura and Shinichi Mori, have their own production companies.

Many artists, however, simply enjoy their fame while it lasts, untroubled by thoughts of the future, until—like a superannuated baseball player or a race horse that can no longer make the grade—they're dropped. Notes a leading Tokyo underground-music figure who has worked as a backing musician for several idol acts, "They're not artists—they're just singers—and sometimes they can't even sing."

All too often, the only legacy an idol has of his or her show-biz career is memories.

"I was one of the most famous singers in Japan, and I have nothing to show for it," says a Tokyo housewife (who wishes to remain anonymous) who in the late '70s was one of Japan's top idols.

Older agencies, such as Watanabe Productions and Taiyo Music, place a great deal of emphasis on getting their stars on TV, which means that appearance is at least as important as actual musical talent.



Shinko managed Princess Princess' royalties.

In contrast, the music itself is the priority for agencies such as Amuse, Being and Burning, which started coming onto the scene in the early '80s. Their rosters contain a higher proportion of bands as opposed to solo artists. Although the rather depressing scenario outlined above still happens, things are changing, according to industry observers.

WAKE-UP CALL

Many artists are now waking up, says Shoo Kusano, president of Shinko Music Publishing Co., which has managed artists such as Super Junky Monkey and Princess Princess, until that band's recent breakup. They are already receiving direct copyright royalties from JASRAC.

The traditional type of slavery contract is rapidly becoming a thing of the past, Kusano says, since today's young Japanese are much more worldly than previous generations.

Despite the horror stories, production agencies are constantly besieged by youngsters who want to see their name—or the name the production agency gives them—in lights.

"I get 300 letters a day from all over Japan from guys wanting to be members of Johnny's," says Johnny Kitagawa, president of production agency Johnny & Associates.

Kitagawa's agency has an unsurpassed track record when it comes to finding new talent and marketing it to the Japanese public. Over the years, Johnny's has introduced a steady stream of top-selling groups, such as Shonentai, Hikaru Genji and SMAP. Although the vast majority of Johnny's artists are good-looking young guys with toothsome grins and nice hair, Kitagawa says he has no set formula when putting together his idol-style groups.

It's case by case, says Kitagawa, a Japanese-American who came to
Continued on page 80

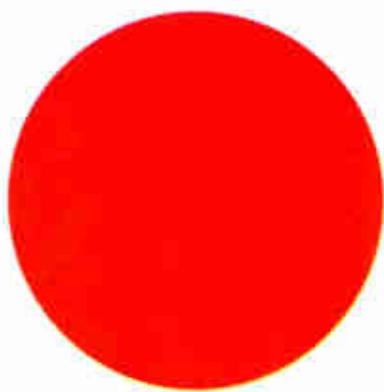
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Japan

ALBUM PICKS

Continued from page 70

vocalist Keiko and rapper Marc Panther. All the Komuro trademarks are here: relentless dance beats, a bright synth sound and can't-get-them-out-of-your-head melodies sung by an alluring female. Komuro keeps on churning out the hits. How long his amazing winning streak will last remains to be seen.



Super Junky Monkey is among the Japanese Homegrown.

"Japanese Homegrown: Hardcore, Punk & Junk Vol. 1" Various Artists (Orange Records)

Essential listening for anyone interested in Japan's incredibly diverse and exciting indie scene. This wide-ranging compilation, put together by Tokyo-based producers Mike Rogers and Tim Jensen for Tower Records Japan's Orange label, includes tracks by bands that have made a name for themselves outside Japan, such as Super Junky Monkey and the 5, 6, 7, 8's, as well as hardcore ensembles like the Jasons and Cocobat, who are still known only to local cognoscenti. You will never think of Japan the same way again after you listen to this album.

"Metal Lunchbox" Great 3 (Toshiba-EMI)

Great songs, great arrangements, great performances—Great 3 indeed. Like Theatre Brook's "Talisman," "Metal Lunchbox" demon-



strates a refreshingly original musical vision of the kind that's been lacking in Japanese pop. In particular, Great 3's gorgeous melodies separate the act from the rest of the Japanese pop pack. "Metal Lunchbox" is only the second album by this extremely talented trio, who until February 1994 comprised one-half of the band Rotten Hats. The album was produced and arranged by Great 3 and Susumu Nagata, who also plays guitar on "Metal Lunchbox." Think of the High Llamas, and you'll get an idea of where Great 3 is coming from.

"Tokyo Bibimbap Club" Tokyo Bibimbap Club (Toratann Records)

One of the finest albums to come out of Japan this year. This five-member band was formed in late 1992 by Japanese and Japanese-Korean musicians (bibimbap is a popular Korean rice-based dish), who created a unique style featuring rhythms based on reggae and the Korean boncha beat. Add two hot guitarists—Hirofumi Kasuga and Pak Poe, who also sings—to outstanding female singer/percussionist Pyeon Inja and the funky rhythm section of drummer Jess Oh and bassist Nobuyoshi Teraoka, plus great songs, and you would seem to have an unbeatable combination. The album is one of the best rock/ethnic Asian (for want of a better term) fusions ever, and it radiates the kind of passion that only a few Japanese recordings ever approach. "Who Can Save The World?" (Watch Out Records), a politically charged album released last year by Pak Poe and Kirikyogen, his backing band, is also worth checking out.



"Growing Up" Hi Standard (Howling Bull Records)

An assured, impressive album by one of the tightest units to emerge from the Japanese indie scene. Grunge/alternative isn't a big item in Japan, caught as it is between mainstream pop on one hand and the deep underground on the other, but the members of Hi Standard haven't let that stop them from pursuing their musical vision. "Growing Up" has a much more meaty sound than most Japanese albums, rock or otherwise, which may be partly due to its having been recorded in San Francisco (with all lyrics in English). The album has sold 50,000 copies in the U.S. on the Fat Wreck Chords label and 50,000 units in Japan on the Toy's Factory label.



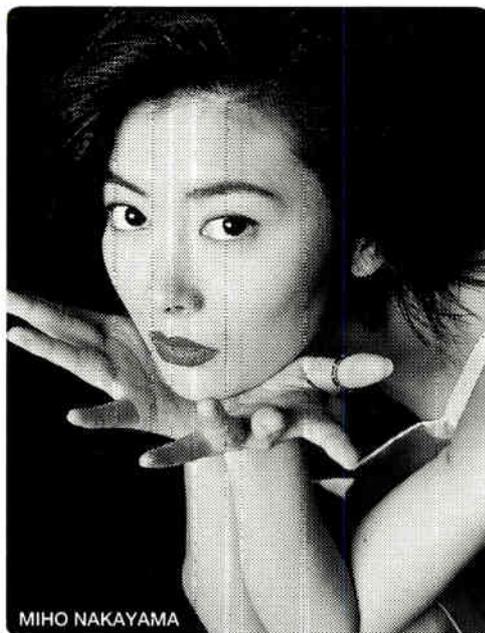
"The Way Out Is The Way In" Audio Active And Laraaji (All Saints Records)

Tokyo-based Audio Active is Japan's best exponent of that slippery genre known as ambient/dub. This album, recorded in collaboration with new age hammer dulcimer-meister Laraaji, shows Audio Active at its most spaced-out and adventurous. There's nothing particularly Japanese about this music—in fact, it sounds like it was recorded in another dimension entirely. All too often, ambient dub gets stuck in laid-back, nod-out territory, but Audio Active avoids that pitfall by unleashing a steady barrage of richly textured sonic surprises.

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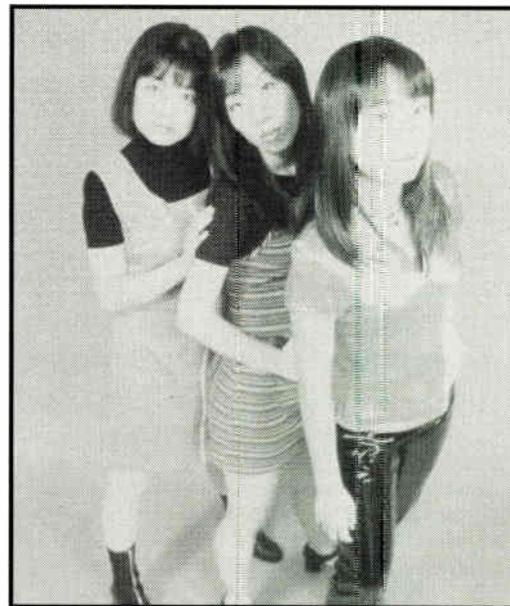
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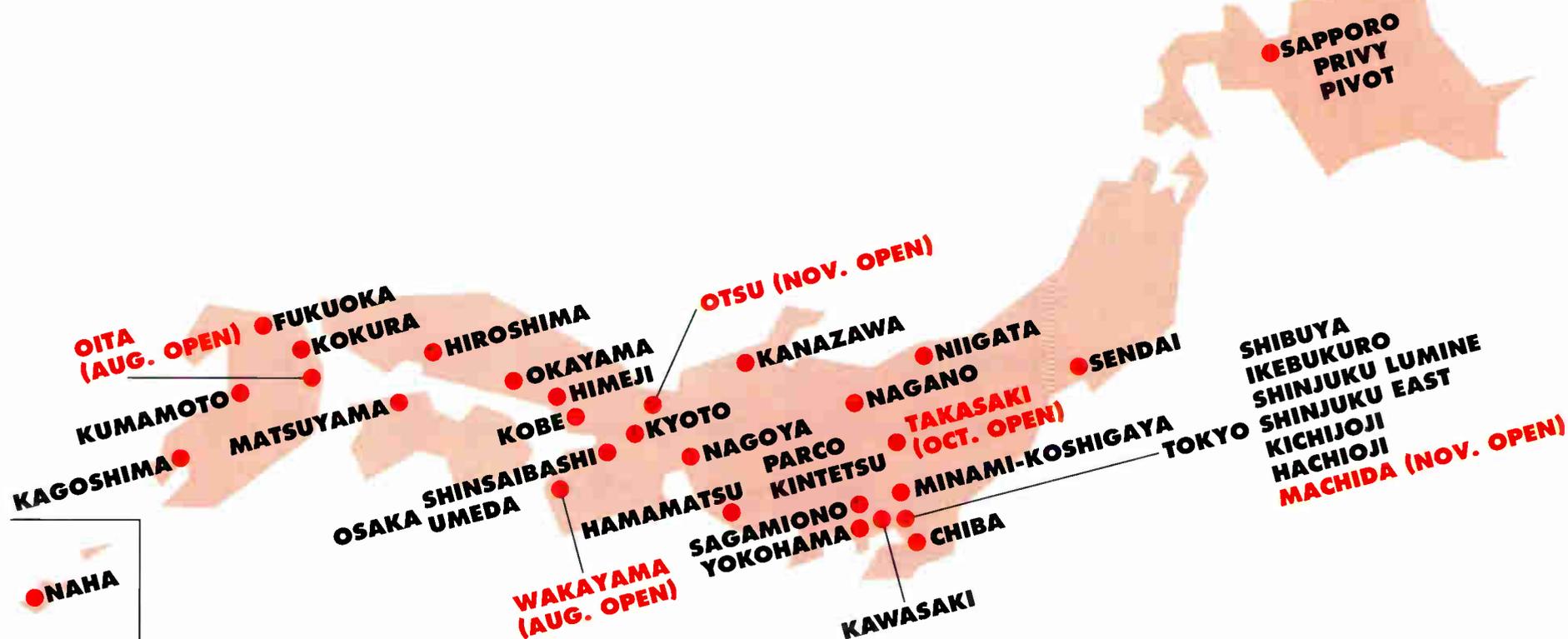


"Brand-New Knife" Shonen Knife (MCA Victor)

The public profile of Osaka's best all-girl power-pop trio got a boost this spring, when Microsoft chose Shonen Knife's version of the Carpenters' "Top Of The World" as a theme for a worldwide TV ad campaign. The ad came out just as Shonen Knife was putting the finishing touches on "Brand-New Knife," the band's first album since 1993's "Rock Animals." Shonen Knife, it seems, is back and is here to stay. Recorded in Los Angeles with the Robb Brothers—Bruce, Joe and Dee—"Brand-New Knife" is a stylistically diverse effort and goes a long way toward refuting accusations that Shonen Knife is just a novelty band. The challenge for this band has always been to stay right on the cusp of the naive/ironic divide, and this time round the members of Shonen Knife seem to have done it, while continuing to steadily develop as songwriters and performers. ■

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Japan

NOT SO PREDICTABLE
Continued from page 67

nations have become a key source of the melodic pop that does well in Japan, with artists such as Sweden's Jennifer Brown (BMG Victor), Norway's Trine Rein (Toshiba-EMI) and Sweden's Cardigans (Polydor K.K.) racking up strong sales here.

The Cardigans' 1995 album, "Life," for example, has sold a half-million copies in Japan, which puts them in the same league as many mainstream Anglo-American pop acts in terms of Japanese sales.

Perhaps the industry's biggest worry is the prospect of an end to the "saihan" fixed-price system, which keeps Japan's CD prices among the world's highest.

International repertoire that doesn't do well in Japan includes grunge/alternative, hardcore rap and country. The kind of anger and passion found in those genres (country excepted) is just too far removed from the average Japanese pop fan's experience.

One of the main reasons for the success here of Scandinavian and other European acts (British female duo Shampoo—promoted in Japan as Lolita punks—is a case in point) is that younger A&R staffers at Japanese record companies are taking a more active stance when seeking product that will sell well in Japan.

THE SONG'S THE THING

Another key trend in the market is the shift in emphasis among listeners to songs, rather than artists, mainly due to the tie-up phenomenon.

On the positive side, that augurs well for international repertoire, since fewer Japanese music fans adopt a domestic-vs.-foreign mindset when buying music.

But there are also negatives. "I don't think tie-ups are good for the long-term health of the Japanese music industry, because they discourage record companies and publishers from treating their artists as long-term assets," says Katsumi Nishimura, executive director of music publisher J-WAVE Music.

Perhaps the industry's biggest worry is the prospect of an end to the "saihan" fixed-price system, which keeps Japan's CD prices among the world's highest. Officially, Japanese record companies, publishers and retailers support keeping the system, arguing that it nurtures music culture by making it economical for labels to release minority-interest titles as well as million-sellers.

Privately, however, many in the industry say the writing is on the wall as far as saihan is concerned. The battle over saihan between the industry and the government's increasingly powerful Fair Trade Commission is expected to intensify. If the saihan is abolished, a major shift in the structure of the industry is likely, with many smaller labels going to the wall as competition intensifies.

ABROAD VIEW

Another trend stems from the Japanese industry's increasing integration into the international music business. Companies here affiliated with multinationals are coming under more pressure to maximize their investment by marketing more of their product outside Japan. But, as the mediocre results of Seiko Matsuda's latest attempt to crack the American market show, that's easier said than done. Mainstream Japanese pop artists are a hard sell overseas, with the exception of the rest of Asia, where acts such as Dreams Come True (Epic/Sony) and Avex's stable of artists are doing very well indeed.

In terms of artistic developments, some observers take a positive view.

"The market is becoming a lot healthier, in the sense that we're seeing a lot of Japanese indie-type groups getting more attention," says Ken Seki, manager of the international department of For Life Records. "The Japanese music industry is starting to realize the potential of developing indie groups."

That's not too surprising, since indie-style groups such as Super Junky Monkey, Pizzicato Five and Hi-Standard, to name just a few, are the Japanese acts that are attracting attention in North America and Europe.

Says Page Porazzo, director of international services at EMI Music Publishing Japan. "I think right now we're finally seeing a kind of parallel development of pop music in Japan that is also taking place in the United States or Britain, where there seems to be a much stronger focus on pop as opposed to rock or heavier sounds."

The one thing that appears halfway certain about the Japanese music industry is that it will continue to grow, market watchers agree. Just who will grow along with it and who will be also-rans remains to be seen. ■

SAKAMOTO

Continued from page 74

acceptable than Mick Jagger's.

With your formal musical background, is there something at the back of your mind saying, "I've got to prove myself, I've got to do a symphony or an opera."?

No. I had that feeling at the beginning of the YMO years, when I was 30, but it's gone. I would like to keep the two different skills—to write both pop music and long pieces like operas.

People often say electronic music is cold. How do you maintain human quality in your music?

I can do both. I can make very cold, and human, music. I can put my emotions into keyboard-oriented music. That's not hard. I wrote the soundtrack to the TV series "Wild Palms," which was produced by Oliver Stone. It was a weird story, scary. And that soundtrack was made all on keyboards—no human artists. But the music was pretty moving, I thought.

On your method of work, you usually start with a basic groove or tape loop, and then you build on that, right?

There are many ways to create, and that's one. I get ideas and store them in a computer. When I have more time, I drag those small pieces and combine other pieces, and probably this fragment is from yesterday and this other one might be from a year before. I sometimes focus on writing a melody, ahead of a groove or whatever. There are many ways of writing music.

What do you think Japan's music industry has to do to project a more human side to the world?

When Japan introduces its culture to the world, its always something like kabuki or sumo. I guess for the bureaucracy, [things like that] are safe. But as for things like new music, they're probably afraid of that.

Will you move back to Japan, or do you now feel out of place here?

Well, I have kids, so I want my kids to learn kanji [Chinese characters used in written Japanese]. Yes, I'm thinking of [returning to Japan]. I haven't decided. But I'm always pissed off wherever I go. ■

MUSIC STAR

Continued from page 76

Japan with the U.S. Army in the 1950s and has been here ever since. The idea for one of his most popular groups, Hikaru Genji, came to him while watching some of his young charges go through their paces during a dance lesson.

"I just asked the boys, 'Who's interested in performing on roller skates?' Everybody said, 'No—we came here for show business, not roller skating.' But seven guys raised their hands and said they wanted to do it."

The combination of wholesome good looks, ensemble vocals and roller-skating choreography made Hikaru Genji one of Japan's top acts in the '80s.

Like many long-established agencies, Johnny's main emphasis is on grooming its acts for TV and live performances. What sets Kitagawa apart from other agencies is his vocal disdain for the recording side of the business.

"I'm not very interested in records," he states bluntly. "Once you release a record, you have to sell that record. You have to push one song only. You can't think of anything else. It's not good for the artist."

This isn't just rhetoric on Kitagawa's part. Shonentai, for example, released its first record a full seven years after the group's debut.

The challenge faced by Japan's production agencies is to make the transition from the era of benevolent (in theory, at least) paternalism to one where artists are aware of their rights and don't sign outrageously exploitative contracts.

Some agencies, such as Osaka-based Yoshimoto Kogyo, are boldly branching out into new musical territory such as rap and developing talent in other parts of Asia (something that HoriPro and Amuse are also doing).

Meanwhile, HoriPro has come up with what it says is the ultimate idol: Kyoko Date, a virtual idol who exists only as a computer image. It remains to be seen whether Date and her ilk will put Japan's flesh-and-blood idols out of business. ■



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Peter Rowan's Still A 'Bluegrass Boy' Sugar Hill Release Returns Him To His Roots

■ BY JIM BESSMAN

NEW YORK—Sugar Hill's release of Peter Rowan's "Bluegrass Boy" Sept. 24 will deliver the eclectic musician's first bluegrass album since 1991's "All On A Rising Day." As such, it reclaims a heritage that is both his and that of his mentor, Bill Monroe.

"It's a way of me saying I was a bluegrass boy—and still am a bluegrass boy," says Rowan, whose own career developed out of his mid-'60s stint in Monroe's Bluegrass Boys. "And that I inherited from Bill Monroe certain things that have allowed me to continue his style of bluegrass. At this point, I'm the same

age as Bill was when I came to work with him."

A follower of Tibetan Buddhism, Rowan is well-traveled and well-schooled. He compares Monroe and his



ROWAN

pioneering music to the nature poets and painters of the seventh-century Chinese Tang dynasty, who similarly evoked the "high loneliness" that he says is at the heart of Monroe

and bluegrass.

Rowan was in his early 20s when he served with Monroe, as was fiddler Richard Greene, who later played with Rowan in the Bay Area fusion band Seatrain and joins other notable guests on "Bluegrass Boy." They include guitarist Charles Sawtelle, bassist Roy Huskey Jr., and vocalists Laurie Lewis and Del McCoury—himself an ex-Bluegrass Boy.

"Bill was in his 50s and we were in our 20s, so he interplayed with our energy and did a lot of almost savage playing," Rowan says. "Del has the Monroe quote 'Crowd me,' which was a Monroe thing where we'd sing shoulder to shoulder into the same microphone, almost like wrestlers. I've been onstage where he almost tried to force me away with his body!"

"He relied on us to burn him like a fire and keep him going forward. He'd attack on his mandolin, and the other instruments would come together at the right beat, and your hairs would stand up! And that's what I want—to keep alive that fire and friction. You can get out there and play safe bluegrass, but I'd like to think the music on 'Bluegrass Boy' is not safe bluegrass."

Either way, it fits in well with the Rowan oeuvre. "His catalog shows a variety that is both traditional and adventuresome," notes Gene Berger, who sells a lot of Rowan's catalog as owner of Horizon Records, a "folk

(Continued on page 83)

Gary Chapman Goes 'Prime Time'; Belmont U. Adds To Music Biz Dept.

ON THE ROW: Gary Chapman has been named host of TNN's "Prime Time Country" effective Oct. 7. The show has been helmed by a number of guest hosts, including Chapman, since Tom Wopat vacated the chair earlier this year. Though chiefly known as a Christian artist and writer, Chapman has penned hits for a number of country artists and has a long history of hosting stage, TV, and radio programs.

Chapman tells Nashville Scene that he was a tad surprised by the news. "But I thought I had a shot at it," he says. "The first thing I'm going to do is to try really hard to make nonexistent the distance between Opryland and Music Row. I plan to work as closely as I can with the labels and managers. If the show is about Nashville, it's got to be primarily about music. We'll try to be an open and accurate reflection of what this city is." "Prime Time Country" airs at 9 p.m. and midnight ET Monday through Friday. It presently runs 90 minutes but will switch to an hour at the end of September, which Chapman says will be a much more manageable length of time.



by Chet Flippo

Music Across America tour's stop Aug. 16 in Amarillo, Texas. More than 30 artists have performed on the tour thus far this year . . . Ricky Skaggs has been tapped to host the International Bluegrass Music Awards show Sept. 26 in Owensboro, Ky. . . Steve Wariner is producing Bill Anderson's upcoming Warner Bros. album . . . New Academy of Country Music board members are Paige Sober, Tracy Lawrence, Ken Mueller, Jerry Fuller, Bob Kingsley, David Corlew, Ray Benson, Jonathan Stone, Neil Pond, Amy Kastens, Buddy Owens, Shelia Shipley-Biddy, Rod Essig, Joe Gehl, and Gene Weed.

Alison Krauss & Union Station will headline the 17th annual Bluegrass & Chili Festival Sept. 5-7 in downtown Tulsa, Okla. Lee Roy Parnell and Roger Brown will also perform.



RECORD ROUND-UP: Varèse Vintage Country has greatest hits packages due Oct. 22 from Terri Gibbs, Hank Thompson, Jeannie C. Riley, and Sammi Smith. The label also is releasing an album of Lefty Frizzell's last

recordings for ABC Records, including "Lucky Arms," "I Never Go Around Mirrors," and "Life's Like Poetry" . . . Eddy Raven and Jo-El Sonnier have recorded an album for K-tel. "Cajun Cookin'" includes four duets and 10 solo numbers . . . Capitol Nashville's Vintage label has collections from Ferlin Husky, Hank Thompson & His Brazos Valley Boys, and Jimmy Wakely.

In the '60s, Johnny Paycheck was one of the hottest things in country music. This was long before the "Take This Job And Shove It" Paycheck, the one who ended up on drugs and in prison. The young Paycheck was a honky-tonk dynamo who made classic recordings on the Little Darlin' and Hilltop labels. That material has been difficult, if not impossible, to find.

The Country Music Foundation is issuing 24 of those tracks on "Johnny Paycheck, The Real Mr. Heartache: The Little Darlin' Years." There are also thorough liner notes and rare photographs. Paycheck rivaled George Jones in those days as reigning honky-tonk singer—in style, if not in popularity—and that intensity shines through in such songs as "The Lovin' Machine" and "(Pardon Me) I've Got Someone To Kill." He paid a price for such intensity and eventually burned out. This year, Paycheck is back on the Opry, in good shape and good voice. This album is a sizzling tribute to one of the more interesting careers in country music.

West Thrives In The Flesh At Murphey's 10th WestFest

■ BY DEBORAH EVANS PRICE

NASHVILLE—Michael Martin Murphey's love of all things western has made him somewhat of a modern-day Buffalo Bill Cody. Murphey has parlayed his interest in perpetuating the art, music, and lifestyle of the West into several successful albums of western music, including his two "Cowboy Songs" albums and his current Warner Bros. set, "Sagebrush Symphony."

But perhaps his crowning achievement is WestFest, which Murphey created to celebrate the West and which will observe its 10th anniversary Saturday (31)-Sept. 2 at Copper Mountain, Colo. In the years since WestFest's debut at the scenic ski resort 70 miles west of Denver, Murphey has developed and hosted numerous WestFests in other cities, but the Copper Mountain event has always been regarded as the main event by western aficionados and regularly draws more than 40,000 attendees.

"I have no words to describe how I feel," Murphey says of the 10th anniversary. "I think it's a sense of satisfaction in knowing that we set out to preserve a culture and the values of that culture that are part of the American experience. Ten years of being there means it has succeeded. It's being accepted, and people are embracing those values during the event and learning about those values . . . The response has been overwhelming, in not only the sale of tickets for the events, but the feeling that people have made it a part of their lives."

Murphey says he's lost count of how many WestFests have been held over the years, but estimates the number to be 35 in locations including California, Utah, Idaho, Texas, Oklahoma, Wyoming, Nevada, Indiana, Missouri, and New Mexico. This summer, WestFests have already been held in Deadwood,

S.D., June 14-16 and Mammoth Mountain Ski Resort Aug. 16-18 in California.

The Labor Day weekend event will feature performances by Murphey, Merle Haggard, Kathy Mattea, Tracy Lawrence, Robert Mirabal, the Dixie Chicks, Great Plains, Toby Keith, Rich McCready, Baxter Black, the Nitty Gritty Dirt Band, Red Steagall, Montana Blue, Steve Emery, Don Edwards, Waddie Mitchell, and Bill Miller, who has performed at all 10 Copper Mountain WestFests.

However, music is only one of WestFest's components. The event also

includes a mountain-man encampment, a Native American village, children's events, dance lessons, the WildFire Coral (featuring exhibitions from horse training to trick roping), and Red

Steagall's Cow Camp, which features chuckwagon cooking. There is also a variety of booths displaying arts, crafts, jewelry, and clothing from the West. Murphey says he has always wanted WestFest to be an event with lots of activities in which attendees can participate, not just observe. He stresses that WestFest is as much about education as it is entertainment.

However, those craving entertainment won't be disappointed. This year, the WestFest Ball, which usually kicks off the festivities on Friday night is being replaced by the WestFest Symphony at Sunset with Michael Martin Murphey, an outdoor concert/barbecue featuring Murphey and guests with a full symphony orchestra. The next evening Murphey will host an informal jam session/dance, and on

(Continued on page 83)

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 157 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
★★★ No. 1 ★★★						
1	4	6	11	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
2	2	3	15	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 1-3018	2
3	7	9	13	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	3
4	1	1	16	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT (V) MCA 55204	1
5	5	7	17	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	5
6	9	8	29	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	6
7	10	16	14	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	7
8	11	13	10	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	8
9	6	4	16	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	4
10	13	17	10	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	10
11	12	15	15	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D.SANDERS)	LONESTAR (V) BNA 64549	11
12	3	2	17	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
13	14	19	12	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	13
14	19	22	8	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCHE,T.MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	14
15	8	5	15	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
16	17	21	13	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 1-0505	16
★★★ AIRPOWER ★★★						
17	21	25	13	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	17
18	18	20	12	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	17
19	23	27	8	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	19
20	28	26	7	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	◆ VINCE GILL (V) MCA 55213	20
21	22	23	15	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	21
22	25	28	9	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	22
23	26	30	8	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	23
24	20	11	19	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D.SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	1
25	29	29	8	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	25
26	30	36	6	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	26
27	31	34	6	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	27
28	16	10	18	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.BLAZY,N.THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	4
29	15	12	16	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	12
30	24	18	17	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
31	32	37	13	I DO J.LEO (P.BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	31
32	27	24	12	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	24
33	33	38	11	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	33
34	36	41	7	ME AND YOU B.BECKETT (S.ewing,R.HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	34
35	37	39	7	THE MAKER SAID TAKE HER E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	35
36	34	40	8	SUDDENLY SINGLE K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	34
37	38	44	5	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	37
38	35	33	20	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	39	43	6	MORE THAN YOU'LL EVER KNOW D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	39
40	40	42	6	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	40
41	41	56	4	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	41
42	45	51	4	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	42
43	49	58	5	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	43
44	52	66	3	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	44
45	43	49	6	HURT ME W.C.RIMES (D.ALLEN,R.VAN HOY,B.BRADDOCK)	LEANN RIMES CURB ALBUM CUT	43
46	46	48	9	WHY CAN'T YOU E.GORDY,JR. (L.STEWART,R.C.BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	46
47	65	—	2	LONELY TOO LONG E.GORDY,JR. (M.LAWLER,B.RICE,S.RICE)	◆ PATTY LOVELESS (V) EPIC 78371	47
48	44	46	15	BLUE W.RIMES (B.MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
49	53	59	5	GOODNIGHT SWEETHEART P.MCMACKIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAUX)	◆ DAVID KERSH (C) (D) (V) CURB 76990	49
50	59	67	3	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,L.SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	50
51	51	50	8	NOBODY'S GIRL J.SCHERER,T.DUBOIS (G.PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	50
52	48	47	19	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	14
53	50	55	9	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR,J.BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	50
54	57	70	3	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	54
55	54	54	9	THAT WAS HIM (THIS IS NOW) B.CANNON,L.SHELL (V.RUST,K.URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	54
56	55	61	4	I JUST MIGHT BE J.STROUD (J.MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	55
57	61	72	3	SHE'S GETTIN' THERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,M.C.POTTS,J.NORTHHRUP)	SAWYER BROWN (C) (D) (V) CURB 76987	57
58	72	—	2	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	58
59	70	—	2	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	DIAMOND RIO (V) ARISTA 1-3019	59
60	67	—	2	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	60
61	58	53	16	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	37
62	63	74	3	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	◆ MARTY STUART (V) MCA 55226	62
★★★ Hot Shot Debut ★★★						
63	NEW ▶	1	1	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.ROYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	63
64	62	65	4	THAT LAST MILE C.HOWARD (L.BOONE,W.ROBINSON)	◆ JEFF CARSON CURB ALBUM CUT	62
65	66	69	4	GOIN' GOIN' GONE J.NIEBANK,N.THRASHER,K.SHIVER (N.THRASHER,M.DELANEY)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	65
66	60	63	6	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES,P.WORLEY (H.PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
67	64	64	20	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
68	NEW ▶	1	1	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNNONNA (V) CURB 55252/MCA	68
69	74	—	2	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	69
70	RE-ENTRY	2	2	FALL REACHING J.STROUD,D.HUFF (R.E.ORRALL,J.LEO)	◆ CHRIS WARD (C) (V) GIANT 17601/REPRISE	68
71	RE-ENTRY	3	3	HANGIN' IN AND HANGIN' ON E.SEAY,S.BUCKINGHAM (B.THOMAS,T.MCBRIDE,R.HERNDON,G.NICHOLSON)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17574	67
72	NEW ▶	1	1	TRAIL OF TEARS T.SHELTON,B.R.CYRUS (B.R.CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY NASHVILLE 578304	72
73	NEW ▶	1	1	SILVER TONGUE AND GOLDPLATED LIES K.T.OSLIN,R.WILL (J.D.HUTCHISON)	◆ K.T. OSLIN (C) (D) (V) BNA 64600	73
74	RE-ENTRY	2	2	BETTIN' FOREVER ON YOU J.STROUD,K.BEAMISH (P.NELSON,T.SHAPIRO)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	74
75	NEW ▶	1	1	A SIMPLE I LOVE YOU B.SCHNEE,K.LEHNING (R.SHARP,K.BROOKS)	MANDY BARNETT ASYLUM ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard Top Country Singles Sales

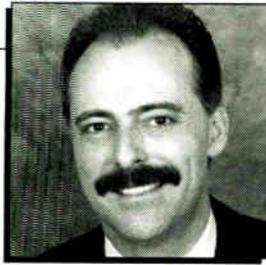
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	11	BLUE CURB 76959 11 weeks at No. 1	LEANN RIMES
2	3	3	5	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
3	2	2	11	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
4	4	4	10	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
5	5	6	6	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
6	6	5	21	MY MARIA ARISTA 1-2993	BROOKS & DUNN
7	8	9	7	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
8	11	10	9	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
9	9	8	5	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
10	10	14	3	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
11	7	12	4	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
12	15	—	2	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
13	13	11	25	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	7	17	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
15	NEW ▶	1	1	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
16	18	17	8	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
17	14	13	15	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
18	16	15	14	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
19	17	22	4	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
20	19	21	54	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
21	21	19	19	VIDALIA/MEANT TO BE MERCURY NASHVILLE 852374	SAMMY KERSHAW
22	23	23	27	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
23	20	16	19	TREAT HER RIGHT CURB 76987	SAWYER BROWN
24	22	20	25	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
25	NEW ▶	1	1	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

MOMENT'S NOTICE: Ty Herndon is the Hot Shot Debut on Billboard's Top Country Albums chart with "Living In A Moment," his sophomore set, which enters at No. 6. Herndon moves more than 16,000 units and opens at No. 65 on The Billboard 200. Allen Butler, executive VP/GM at Sony Music in Nashville, says that in the current retail climate, he's happy to see any country artist move product. Butler says his company is particularly proud that it was able to stick by Herndon after his much-publicized arrest in Fort Worth, Texas, in June 1995. Butler says Herndon's sales are being propelled by an emotional lead single and a gruelling personal-appearance schedule.

Echoing Butler's sentiments, Rob Dalton, promotion VP at Epic Nashville, says that a free fan-appreciation show in Herndon's hometown of Dallas drew more than 3,000 spectators Aug. 13. In an industry first, all three Dallas country stations, KPLX, KSCS, and KYNG, joined forces to promote the event. Dalton says that cooperation between competitive stations is usually nonexistent in the country format.

Herndon's prior title, "What Mattered Most," opened at No. 15 in the May 6, 1995, issue, with more than 11,000 pieces. That set peaked at No. 9 the following week. The title track from the new package rises 13-10 on Hot Country Singles & Tracks, with an increase of more than 300 spins.

SHE'S LITTLE BUT LOUD: In its sixth week atop Top Country Albums, LeAnn Rimes' "Blue" moves 83,000 pieces, beefing up its lead over the No. 2 title by more than 44,000 units, about 9,000 units more than last week's lead. The gain of more than 7,000 units is sufficient to win the chart's Greatest Gainer nod; the set rises 11-4 on the big chart. John Curb, promotion VP at Curb, says Rimes' gain is due to increased airplay for "Hurt Me," which bullets at No. 45 on the airplay list, and a string of concert appearances with Vince Gill, Dwight Yoakam, and David Ball. Curb says Rimes has appearances scheduled for "Good Morning America" and "Late Show With David Letterman."

Rimes also appears on the Wal-Mart Country Music Across America retail tour, coordinated by the Nashville-based marketing firm of Mansfield, Martinovich & Associates. Mike Martinovich, co-owner of the firm, says Rimes drew more than 8,000 spectators to a Wal-Mart in Amarillo, Texas, Aug. 13.

RAZOR'S EDGE: With a 38% gain, Cledus "T." Judd's "I Stood This Record" (Razor & Tie) takes our Pacesetter trophy on Top Country Albums for a second week. Judd's country parody package moves more than 5,000 units, jumping 45-30 on the country chart and 21-15 on Heatseekers.

Razor & Tie, a label that deals primarily in reissues, released "The Grand Tour" by George Jones Aug. 20. That 1974 set, originally on Epic, is widely considered to be Jones' finest vocal performance. Meanwhile, Jones' new set, "I Lived To Tell It All," debuts at No. 35 on Top Country Albums. Dave Weigand, sales and marketing VP at MCA, says Jones' Aug. 15 appearance on "Late Show With David Letterman" and a tour to promote his new autobiography have helped spur sales.

BLUE-BLOODED COUNTRY: Randy Travis enters the country album list at No. 9 with "Full Circle" (Warner Bros.), his first set in more than two years. It opens with more than 14,000 units, the same number sold during the debut week of Travis' prior title, "This Is Me," which bowed at No. 12 in the May 14, 1995 issue. That set peaked at No. 10 the following week.

ROWAN'S STILL A 'BLUEGRASS BOY'

(Continued from page 81)

roots-type" store in Greenville, S.C. "He came up through Bill Monroe's band, then was involved in the pivotal 'Old And In The Way' [a 1973 album featuring Jerry Garcia, mandolinist David Grisman, and fiddler Vassar Clements], which bridged the gap between classic hillbilly and bluegrass and new age."

Then, Berger notes, there were Rowan's albums "Dust Bowl Children" and "Yonder" [with Jerry Douglas], both of which had deep folk roots. "For a long time, people didn't know what to do with him," Berger says. "But now the times have caught up with him, and I think there's a Peter Rowan renaissance."

"He always follows his muse," says Bev Paul, Sugar Hill's director of sales and marketing. "He does world music projects, old-timey music, and now he's back to bluegrass, where his roots are."

With the bluegrass audience in mind, Paul notes, the timing of the album couldn't be better. The release date falls during the International Bluegrass Assn. convention in Owensboro, Ky., where Rowan will showcase. Having just wrapped up the Yonder tour with dobro virtuoso Douglas and having supported Steve Earle on the latter's "Train A Comin'" album and tour, Rowan will tour behind "Bluegrass Boy" with a new band, says Paul.

Paul expects print media to be Rowan's "strongest ally" and says that Sugar Hill will work the press angle aggressively, starting with bluegrass bible Bluegrass Unlimited. With retail, the label will work with major chains, including Best Buy and Blockbuster, as well as major indie outlets. Display posters will be available, she notes, expressing particular excitement over the album graphics. "He's starting to look like Bill Monroe," she says.

Rowan represents what is coming to be known as third-generation bluegrass, says Paul. "Monroe and people like Earl Scruggs were the first wave, and then there was the flurry of activity in the mid-'60s. Now we're feeling the third wave roll into the 21st century—and Peter's leading that charge."

Radio may be ready to follow, thanks to the more than 800 radio outlets that Paul says program bluegrass to at least some extent. Those stations tend to resent any attempt to suggest specific album cuts, she adds, so the album will be serviced to radio as a whole.

One track that has already aroused intense response is "Ruby Ridge," a non-judgmental, cautionary recounting of the infamous Idaho incident that helped fuel the militia movement.

"People have such strong feelings about it," says Rowan, speaking of both the ballad and its subject. "A white separatist living in the mountains with his family, stockpiling weapons under federal surveillance, set up in a sting operation. And in the ensuing confrontation, they shot his son and his dog and his wife holding his baby. What I did was just write a song telling what's going on in America. To me, the strength of bluegrass is telling the bare outlines and letting people make decisions."

"But people on the Internet are talking about boycotting the album because of the song. So it pushes everybody's button, but in essence it's just saying, 'Don't shoot me down!' Isn't that what everybody's saying in Atlanta and Long Island, the cry of the world? Everyone is terrified!"

For Rowan, then, bluegrass should go back to being a "vehicle for transmitting information. Outside of rap, nobody's writing about what's happening. In the '50s, bluegrass carried the news and told stories, but this has died

out in the music. It was the last of the ballad tradition in America, not where you just listen to 10 bands at a festival and drink beer and fall asleep."

At the heart of "Bluegrass Boy," though, is "Let The Harvest Go To Seed," Rowan's metaphorical take on the musical and spiritual legacy of Bill Monroe, now 84 and inactive due to a recent stroke.

"Until the last few years, he'd be plowing with his mule behind the cabin at his farm in Goodlettsville, Tenn.," says Rowan. "I was saying to one of his assistants that this really is the backbone of bluegrass, that the father who is still alive still plows his earth behind a mule—such a romantic idea, really!—and the assistant said, 'Yes, but he never harvests anymore.' And I thought, 'He's still alive and planting but letting the harvest go to seed, letting the wild birds and critters have something to eat, returning substance to the soil.'"

That's how bluegrass is today, Rowan says. "There are pop offshoots, but there's still the great cultural lineage in the haunting, otherworldly overtones of the original pure, high lonesomeness of Bill Monroe. Maybe he won't be there to plow his field, but he's left us the seeds."

MURPHEY'S WESTFEST

(Continued from page 81)

Sept. 1 the nighttime festivities include a Cowboy & Native American Poetry Gathering.

One of the most popular events is the wilderness pack trip, a three-day horseback excursion. For those unsure of their ability to ride a horse for three days, there are day trips and the WestFest Celebrity Breakfast Trail Ride, which is a horseback or wagon ride into the mountains featuring breakfast and entertainment from one of the WestFest artists.

"We've increased the trail-riding events and the hands-on events for the 10th anniversary," Murphey says. "We have three groups that will be riding the Colorado Trail together for three days. This got started last year as an experiment, and we are using three celebrities to lead three trail rides that are going to converge in one place. Bill Miller will be leading one trail ride, Red Steagall leading another, and I'll be leading the other one... You actu-

ally go out and stay in tents and sing around the campfire under the stars—no TV, no telephone, no faxes for three days."

Western art is also an integral part of WestFest, and the exhibitions run the gamut from new artists to some of the Southwest's most distinguished painters and sculptors, such as Gary Roller, Amado Peña, William Matthews, and Daryl Howard.

Murphey says a different facet will be featured at this year's art exhibit. "We have an antique and historical part of the show that has developed," he says. "Our fine arts, up until now, have been relegated to living artists, but now we are going to have antiques as part of the show, which means you can see the original Wild West Show posters... [and] stuff from the 19th century and before that relates to the West."

The Denver Buffalo Co. is the pre-

(Continued on page 95)

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

TITLE (Publisher—Licensing Org.) Sheet Music Dist.

21 4 TO 1 IN ATLANTA (Tom Collins, BM/Brownsouth, BMI) WBM

32 ARE WE IN TROUBLE NOW (Chariscourt Ltd., PRR/Almo, ASCAP) HL

19 BELIEVE ME BABY (I LIED) (Mighty Nice, BM/Wait No More, BM/PolyGram Int'l, ASCAP/Juliani, ASCAP) HL

74 BETTIN' FOREVER ON YOU (Sony/ATV Tree, BM/Terilee, BM/Hamstein Cumberland, BM/Tom Shapiro, BM/Mike Curb, BM/Diamond Struck, BM) HL/WBM

18 BIG GUITAR (EMI Blackwood, BM/Gator Tale, BM/Half Mine, BM) HL

48 BLUE (Trio, BM/Fort Knox, BM) WBM/HL

4 CARRIED AWAY (Wamer-Tamerlane, BM/Rancho Belita, BM/Jeff Stevens, BM) WBM

40 CHANGE MY MIND (Zomba, ASCAP/Bul's Creek, BM) WBM

24 DADDY'S MONEY (Little Big Town, BM/American Made, BM/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL

58 EVERY LIGHT IN THE HOUSE (Irving, BM/Colter Bay, BM) WBM

70 FALL REACHING (EMI April, ASCAP/Kids, ASCAP/Wamer-Tamerlane, BM/Hellinmaynen, BM) HL/WBM

29 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BM/Lee Roy Parnell, BM) HL

65 GOIN' GOIN' GONE (Rio Bravo, BM/Gila Monster, BM)

WBM

49 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BM/Thamxamillion, BM) HL

3 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)

71 HANGIN' IN AND HANGIN' ON (Sony/ATV Cross Keys, ASCAP/High Seas, BM/Mangrove, BM/PolyGram Int'l, BM/Songs Of McBride, BM/Songs Of Rayman, BM) HL

52 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL

60 HER MAN (Irving, BM/Colter Bay, BM) WBM

41 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM

38 HOME (WB, ASCAP) WBM

67 HONKY TONKIN'S WHAT I DO BEST (Wamer-Tamerlane, BM/Marty Party, BM) WBM

45 HURT ME (Mike Curb, BM/Diamond Storm, BM/Posey, BM/Rockin'R, BM/Sony/ATV Tree, BM) HL/WBM

2 I AM THAT MAN (Wamer-Tamerlane, BM/Constant Pressure, BM/Acuff-Rose, BM) WBM

69 I CAN STILL MAKE CHEYENNE (Q-Tex, BM/Hit Street, BM)

5 I DON'T THINK I WILL (Sydney Erin, BM) WBM

31 I DO (Wamer-Tamerlane, BM/Pollywog, BM/Socan, BM) WBM

56 I JUST MIGHT BE (Jerry Taylor, BM)

53 I NEVER STOPPED LUVIN' YOU (Murray, BM/Top Of The Levy, BM/Zomba, BM) WBM

42 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL

59 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BM/Baby Mae, BM/Give Reese A Chance, BM) WBM

16 IT'S LONELY OUT THERE (Little Big Town, BM/American Made, BM/Sony/ATV Tree, BM/Ben's Future, BM) WBM/HL

6 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BM/A Hard Day's Write, BM) WBM/HL

17 JACOB'S LADDER (Hamstein Cumberland, BM/Baby Mae, BM/Co-Heart, BM) WBM

7 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL

10 LIVING IN A MOMENT (Pat Price, BM/Sydney Erin, BM)

47 LONELY TOO LONG (Bash, ASCAP/Cooterdo, ASCAP/Blue Water, ASCAP/BMG, ASCAP)

44 LOVE IS STRONGER THAN PRIDE (Maypop, BM/Wildcountry, BM/Makin' Chevys, BM/Sydney Erin, BM) WBM

25 LOVE REMAINS (Sony/ATV Tree, BM) HL

35 THE MAKER SAID TAKE HER (Maypop, BM/Wildcountry, BM/Route Six, BM/EMI Blackwood, BM) WBM/HL

34 ME AND YOU (Acuff-Rose, BM/Songs Of Rayman, BM/CMI, BM) WBM

39 MORE THAN YOU'LL EVER KNOW (Post Oak, BM) HL

68 MY ANGEL IS HERE (Sony/ATV Songs, BM/Sony Music UK, PRR/Longitude, BM/Windswept Pacific, BM)

51 NOBODY'S GIRL (Sony/ATV Tunes, ASCAP/Purple Crayon, ASCAP) HL

30 NO ONE NEEDS TO KNOW (Loon Echo, BM/Zomba,

ASCAP) WBM

12 ON A GOOD NIGHT (Sony/ATV Tree, BM/Terilee, BM/Don Cook, BM/Sony/ATV Cross Keys, ASCAP) HL

66 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BM/Hugh Prestwood, BM) HL

17 ONION DAYS THAT END IN Y (Of Music, ASCAP)

37 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)

11 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BM/Katy's Rainbow, BM/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL

1 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BM/Tom Shapiro, BM/Diamond Struck, BM/Mike Curb, BM) WBM

57 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BM/Lee Greenwood, BM/Bambi Smithers, BM)

73 SILVER TONGUE AND GOLDPLATED LIES (Jimmie Skinner, BM)

75 A SIMPLE I LOVE YOU (Wamer-Tamerlane, BM)

8 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BM/New Court, BM/Hayes Street, ASCAP) WBM

26 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BM/Terilee, BM) HL

54 STRAWBERRY WINE (Longitude, BM/August Wind, BM/Great Broad, BM/Georgian Hills, BM) WBM

36 SUDDENLY SINGLE (Great Cumberland, BM/Diamond Struck, BM/Tom Shapiro, BM/Sony/ATV Tree, BM) WBM/HL

63 SWINGIN' DDORS (Sony/ATV Tree, BM/Careers-BMG, BM/Electric Mule, BM)

62 THANKS TO YOU (Wamer-Tamerlane, BM/Marty Party, BM/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP)

HL/WBM

13 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BM/Hamstein Cumberland, BM) HL/WBM

64 THAT LAST MILE (Sony/ATV Cross Keys, ASCAP/Seven Summits, BM/Will Robinsongs, BM) HL

50 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Silver, ASCAP) HL

28 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BM/A Hard Day's Write, BM/Rio Bravo, BM) WBM/HL

55 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firststars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BM) WBM

9 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BM) WBM

72 TRAIL OF TEARS (PolyGram Int'l, BM/Sly Dog, BM)

27 VIDALIA (EMI Blackwood, BM/Ty Land, BM/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL

43 WHAT WILL YOU DO WITH M-E (Cro-Jo, BM/Dennis Morgan, BM) WBM

33 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Olivemus, ASCAP/Cut-Write, BM/C.S.A., BM)

46 WHY CAN'T YOU (EMI Blackwood, BM/B Rit B Rock, BM/Nic Kim R, BM) HL

23 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BM/Zomba, ASCAP) WBM/HL

20 WORLDS APART (Benefit, BM/Little Big Town, BM/American Made, BM) WBM

61 WRONG PLACE, WRONG TIME (Millhouse, BM/EMI Tower Street, BM/EMI Blackwood, BM) HL

14 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Gicking Bird, BM/Thornhawk, BM) WBM

22 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BM/Bro 'N Sis, BM)

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 31, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Greatest Gainer ★★★						
1	1	1	6	LEANN RIMES CURB 77821 (10.98/15.98)	6 weeks at No. 1 BLUE	1
2	2	2	80	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	3	17	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	18	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
5	5	5	16	MINDY MCCREARY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
★★★ Hot Shot Debut ★★★						
6	NEW		1	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
7	8	10	39	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
8	6	6	43	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
9	NEW		1	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
10	10	8	30	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
11	7	9	9	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
12	9	7	88	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
13	11	13	11	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
14	12	11	12	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
15	13	14	21	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
16	15	15	10	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
17	18	19	9	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	17
18	14	12	57	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
19	17	17	48	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
20	16	16	27	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
21	19	21	51	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
22	23	26	15	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
23	20	20	52	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	22	18	8	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
25	21	22	5	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
26	24	23	54	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
27	25	24	11	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
28	27	28	18	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
29	28	29	126	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
★★★ Pacesetter ★★★						
30	45	63	6	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
31	32	43	49	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
32	26	25	27	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
33	34	52	8	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	33
34	29	31	39	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
35	NEW		1	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	35
36	30	30	205	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
37	31	37	19	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	33	33	115	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
39	38	44	13	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
40	35	32	49	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
41	51	50	49	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
42	41	40	61	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
43	39	45	80	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
44	43	41	73	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
45	40	42	115	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
46	36	36	28	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
47	50	47	151	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
48	46	35	92	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
49	37	27	11	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
50	44	46	44	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
51	48	34	47	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
52	52	48	109	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
53	42	39	11	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
54	54	53	99	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
55	53	59	9	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	53
56	58	51	4	SUZY BOGGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	51
57	56	58	66	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
58	49	49	31	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
59	47	38	136	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
60	60	60	262	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	66	68	8	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
62	55	57	46	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
63	62	55	30	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
64	59	56	13	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
65	57	61	19	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
66	64	71	43	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
67	63	64	11	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
68	67	70	17	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
69	61	54	41	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
70	68	62	60	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
71	65	65	47	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
72	69	74	8	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
73	71	72	57	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
74	73	73	130	BLACKHAWK ▲ ² ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
75	70	66	47	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING AUGUST 31, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	236 weeks at No. 1 12 GREATEST HITS	276
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	88
3	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	75
4	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	57
5	5	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	272
6	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	255
7	6	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	274
8	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	274
9	10	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	7
10	9	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	101
11	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	41
12	12	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	270
13	14	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	66

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	25	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	2
15	13	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	126
16	18	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	139
17	17	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	38
18	22	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	122
19	16	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	8
20	—	RANDY TRAVIS ▲ WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	1
21	15	DWIGHT YOAKAM ▲ ³ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	32
22	23	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	87
23	—	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	18
24	—	CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	4
25	19	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	8

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	1	17	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 16 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	12	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320	THE SPIRIT OF DAVID
3	3	45	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
4	4	163	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
5	6	13	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
6	7	12	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
7	5	7	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE IN WASHINGTON
8	12	32	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
9	8	26	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
10	9	62	ANOINTED WORD 67051/EPIC	THE CALL
11	26	97	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
12	10	8	DARYL COLEY SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII
13	11	5	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
14	21	16	WITNESS CGI 1185	A SONG IN THE NIGHT
15	17	5	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
16	14	81	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
17	20	2	TWINKIE CLARK-TERRELL STARSONG 20127	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY MASS CHOIR
18	30	5	ALLEN & ALLEN CGI 1195	COME SUNDAY
19	22	60	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
20	18	16	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
21	15	10	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
22	23	19	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
23	RE-ENTRY		GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
24	19	61	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
25	13	8	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
26	16	59	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
27	33	43	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
28	28	75	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
29	27	43	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
30	24	15	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
31	29	32	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
32	35	7	BEN TANKARD TRIBUTE 9021	INSTRUMENTALLY YOURS
33	32	18	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
34	34	100	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
35	25	55	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
36	RE-ENTRY		WILLIAM BECTON & FRIENDS WEB 9145/INTERSOND	BROKEN
37	31	16	WALTER HOWARD MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
38	40	25	VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
39	RE-ENTRY		FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131	A NEW THING-EXPERIENCE THE FULLNESS...
40	RE-ENTRY		LAWRENCE MATTHEWS & FRIENDS GOSPO CENTRIC 72129	ALL I HAVE

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 1996, Billboard/BPI Communications.

Artists & Music



by Lisa Collins

BIG GUNS RULE AT GMA: As usual, it started off with a bang—the Savoy/Malaco Music Group pulled out its big guns with its annual showcase, which traditionally kicks off the Industry (or Gospel Announcers) track of the annual meeting of the Gospel Music Workshop of America, held Aug. 10-16 in Pittsburgh.

The five-hour showcase offering the best of the combined label's current and forthcoming product featured live performances from LaShun Pace, Dorothy Norwood, Willie Neal Johnson & the Gospel Keynotes, the Williams Brothers, the Mississippi Mass Choir, and a rousing selection from the Georgia Mass Choir, with none other than Kirk Franklin at the helm.

And Malaco/Savoy wasn't the only label with its big guns drawn. A Word Records showcase featured Shirley Caesar and Helen Baylor; Verity's afternoon reception showcased Richard Smallwood and Daryl Coley; a combined Star Song/Crystal Rose/Aleho showcase offered the GMWA Women Of Worship and Ricky Dillard; and Fred Hammond & Radical For Christ jammed at a luncheon showcase sponsored by Benson Records. Hosted by Hezekiah Walker, the latter featured a performance from Commissioned.

BET-TV host Bobby Jones was MC at Gospo Centric's showcase luncheon, which doubled as the 25th anniversary Announcer's Guild luncheon and featured a video presentation offering the latest from Franklin, Kurt Carr, and A-

1 Swift. Also featured was a live performance from sister label B-Rite Records' newly launched female vocal unit Trin-I-Tee, which drew raves from the SRO crowd.

Other acts people couldn't stop raving about were B. Chase Williams and his Shabach Choir, who thrilled an SRO crowd at a manufacturers showcase sponsored by Intersound, and the new Muscle Shoals act Men Of Standard, a four-man vocal unit spearheaded by Isaac Caree and Lowell Pye, who once sang lead vocals with Jon P. Kee's New Life Community Choir. Their first vocal effort is due for release next month.

Overall, attendance at the convention seemed to be down from the 15,000 projected. And while some major labels, such as Warner Alliance, Atlanta International Records, and Sparrow, kept a lower-than-normal profile, many of the smaller independents, including Meek Records, Born Again, In Sync, and Marlee Records, beefed up their profiles by hosting key events to showcase their wares to the nation's largest group of gospel announcers.

Seminar highlights included the implementation of a retail panel aimed at finding ways to enhance the union between retailers, manufacturers, and artists to strengthen the industry. Meanwhile, shopper favorites at the meet's famed Midnight Madness sale included Broderick E. Rice, the Rev. Clay Evans, the GMWA Women Of Worship, Gerald Thompson & Tennessee Full Gospel Choir, Walt Whitman & the Soul Children, Fred Hammond & Radical For Christ, Richard Smallwood, Pulse recording artist Craig Hayes, and, of course, Kirk Franklin & the Family.

CALLING ALL WOMEN: On Sept. 5-7, up to 50,000 women are expected to descend upon the New Orleans Superdome for the Woman, Thou Art Loosed Homecoming Conference, which will be recorded live for release on Integrity Records. It is the first of two live worship recordings Bishop T.D. Jakes has committed to doing with the

(Continued on next page)

"Great Artists, Great Label!"

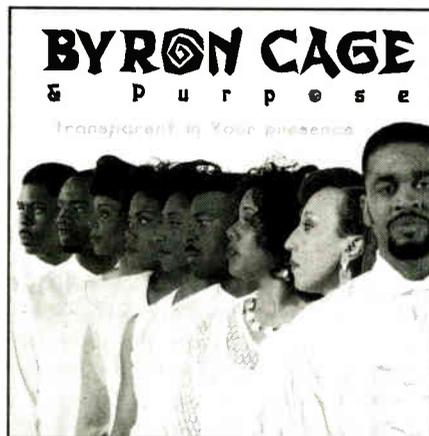
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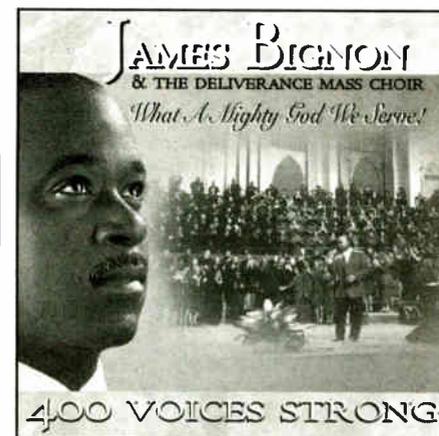
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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★★ NO. 1 ★★	
1	1	64	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY 20 weeks at No. 1
2	2	16	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	39	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	4	20	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
5	5	4	PFR VIREO 1550/SPARROW HS	THEM
6	6	8	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
7	7	8	4 HIM BENSON 4321 HS	THE MESSAGE
8	8	26	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
9	9	52	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
10	11	26	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
11	13	24	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
12	10	10	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
13	15	13	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
14	14	7	RICH MULLINS REUNION 0116/WORD HS	SONGS
15	16	41	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW 1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
16	18	20	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
17	17	45	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
18	19	76	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
19	20	63	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
20	12	42	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
21	22	118	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
22	23	55	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
23	21	23	VARIOUS ARTISTS MYRRH 7004/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
24	25	12	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 4603/WORD HS	BROTHER TO BROTHER
25	24	13	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
26	26	9	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
27	27	9	VARIOUS ARTISTS STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
28	32	95	NEWSBOYS STARSONG 0005/CHORDANT HS	GOING PUBLIC
29	28	148	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
30	30	195	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
31	29	5	SARAH MASEN RE:THINK 1594/CHORDANT	SARAH MASEN
32	37	57	VARIOUS ARTISTS ● SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
33	33	46	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
34	NEW		CHARLIE DANIELS SPARROW 1493/CHORDANT	STEEL WITNESS
35	34	99	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
36	38	41	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
37	RE-ENTRY		VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
38	31	102	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
39	36	73	ANOINTED WORD 1509 HS	THE CALL
40	40	24	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications.

IN THE SPIRIT

(Continued from preceding page)

Mobile, Ala.-based Christian record label over the next two years.

VP Chris Long credits the signing of Jakes to a redirection of the label's ministry thrust. "We felt that our calling and anointing was to help people come into God's presence through live praise and worship experiences," Long explains. "The albums we recently did with Fred Hammond's Radical For Christ, called 'Praise In The House,' and Keith Staten, called 'Worship In The House,' are a confirmation of that new direction."

The signing of Jakes may be the stroke of marketing genius Integrity needed after severing its affiliation with Glorious Records last year. And it couldn't have come at a better time.

Jakes is indisputably the most sought-after African-American preacher on this nation's evangelistic circuit, commanding crowds of 5,000-35,000 per speaking engagement. His highly acclaimed book "Woman, Thou Art Loosed" has topped the Evangelical Christian Publishers Assn.'s best-seller list since 1994. Twelve other

Artists & Music

HIGHER GROUND



by Deborah Evans Price

PEAOCK RE:THINKS THE RECORD BIZ: When noted writer/artist/producer Charlie Peacock launched a label earlier this year, expectations were high. With Peacock's "strangelanguage" and newcomer Sarah Masen's debut, re:think more than fulfilled those expectations. Now that Peacock is settling into life as a label chief, what is the view like from the other side of the fence?

"Some people thought it was because of my record company that I suddenly experienced all this freedom and [I would] make all this music that they hadn't heard before," he says. "People think of the record company as the bad guy and the artist as the good guy and that the record company is holding them back from what the artist truly wants to be. That has never been the case with me. I've always done what I wanted to do, and if it seemed I moved toward something more commercial and pop-oriented, that was my decision, not the record company's. I'm experiencing the same freedom I've always had."

Peacock says creating an album can be similar to painting an oil painting or taking a snapshot of a musical performance. "Certain genres are more snapshot-oriented," he says, "and the other style is like painting this grand, incredible painting that has all these layers to it that you didn't know existed. This album is a combination of both."

Peacock admits he enjoys experimenting with different elements when producing a record but says that audiences are always eager to accept something that stretches their horizons. "People can accept innovation," he says. "They are more able to accept innovation than they are invention. The inventors are people who just haven't been accepted too well. Innovators take what the inventors do and make it palatable to the rest of the world."

One of those innovations is that all of re:think's releases are enhanced CDs. The label's Nick Barre and Jay Swartzendruber demonstrated Masen's wonderful disc for us during a visit to the re:think office.

"In Sarah's case, we knew we had this person who is really at her best when it's relational," Peacock says. "She's not a big pop-star type [and] doesn't see herself as that. She sees herself as a friend to people and wants to be their friend. Her interactive content is very much that way. She invites you into her world to meet her family."

Masen has been getting enthusiastic responses from both the mainstream and Christian music communities. She recently wowed attendees at major industry functions, including a major EMI convention. Her single "All Fall Down" is introducing her to mainstream radio, and her live shows are being well received.

Peacock says that's one of the most gratifying things about launching re:think. "When you are an independent producer... it's your job to develop [the talent] and nurture it and make it something commercially viable. And there is a certain amount of tension working for the artist and working for the record label. You have to find a balance in all that," he says. "The thing I hoped when I started the company is that I would be able to identify the talent and be able to nurture the artist and make the record and put it out there. The most rewarding thing is to have identified the talent and have people vote yes."

AND THE WINNER IS: Congratulations to Gary Chapman on being named host of TNN's "Prime Time Country." He got the news on his birthday and is looking forward to beginning his new duties Oct. 7.

hooks are carried in most major U.S. bookstore chains. There's also his BET weekly broadcast; numerous Trinity Broadcast Network appearances; a 5,000-strong, Dallas-based church; and more than a dozen ministry conferences he has organized throughout the nation, including his signature Back to the Bible and Manpower conferences.

Acting as worship leader and psalmist, Jakes will play host to an all-star group of soloists and instrumentalists and a 500-voice mass choir. He

views the recording—to include spoken-words briefs—as neither a business nor a career decision but "a ministry opportunity to reach those who would not pick up a book or watch Christian television but love Christian music."

"When they experience that," he adds, "I will be able to reach more people than I've reached before."

'A WEALTHY PLACE' is where I live now, having come from the 'He (Continued on page 90)

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The Big Squeeze is a priority release for Alligator this year. We'll be aggressively promoting to AAA Radio, print and television, and C.J. will be gigging up a storm in support of *The Big Squeeze* beginning in September.

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- Full page, full color ads in *Musician*, *Living Blues*, *Blues Revue* and *Blues Access*
- Alligator publicity department placing national press and television features
- Posters and in-store play copies
- Regional advertising to focus on tour support advertising and all major blues society newsletters
- Aggressive promotion to AAA radio, plus commercial and non-commercial radio blues, zydeco and Louisiana music shows nationwide

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	2	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599 2 weeks at No. 1	VARIOUS ARTISTS
2	2	12	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	3	41	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
4	4	42	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
5	5	9	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'
6	6	53	FROM THE CRADLE ▲ ³ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	7	25	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
8	8	5	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
9	10	18	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [CS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
10	9	20	THE ALLIGATOR RECORDS 25 TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
11	11	53	BLUES ● MCA 11060	JIMI HENDRIX
12	12	53	KEB' MO' OKEH 57863/EPIC	KEB' MO'
13	13	2	DEEP IN THE BLUES VERVE 529849	JAMES COTTON
14	14	11	ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
15	RE-ENTRY		LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	2	SPIRITCHASER 4AD 46230/WARNER BROS. 2 weeks at No. 1	DEAD CAN DANCE
2	2	73	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	3	23	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
4	5	92	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENITT
5	4	7	ONE WORLD PUTUMAYO 126	VARIOUS ARTISTS
6	10	49	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
7	11	64	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
8	6	82	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
9	7	17	CELTIC TREASURE: THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
10	9	24	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
11	12	38	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
12	8	27	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
13	14	5	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. GREEN LINNET 106	VARIOUS ARTISTS
14	RE-ENTRY		THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
15	NEW▶		A CELTIC TALE HEARTS OF SPACE 11063	MYCHAEL DANNA & JEFF DANNA

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	6	MAN WITH THE FUN VIRGIN 41612 6 weeks at No. 1	MAXI PRIEST
2	2	58	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	15	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
4	4	12	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
5	6	65	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	5	13	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
7	8	57	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
8	7	40	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	9	41	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
10	12	16	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
11	11	135	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
12	13	58	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
13	10	2	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
14	RE-ENTRY		SCENT OF ATTRACTION 550 MUSIC 67094* [CS]	PATRA
15	NEW▶		SKA: THE THIRD WAVE VOLUME 2 BELOVED 5709/SHANACHIE	VARIOUS ARTISTS

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. [CS] indicates past and present Heatseekers titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.



by Jim Macnie

TALK TUNES: Henry Rollins and Maggie Estep may have a big hold on the spoken-word marketplace, but these days, rock isn't the only genre offering a potent mix of verse and progressive sounds.

A blend of influences, including hip-hop and blues, steers the vibe of three new projects in the jazz realm. Jayne Cortez & the Firespitters' "Taking The Blues Back Home" (Harmolodic) is dotted with the kind of witty and incisive political broadsides that are expected from the 60-something leader, who has made seven indie recordings. Denardo Coleman produced and played drums on the disc. The tone of the tracks is split between African folk, Chicago blues, and fun-house pop.

Cortez is just as likely to praise a trumpeter from Minton's Playhouse at the dawn of bebop (yeah, Diz) as she is to indict the mechanics of the entertainment biz. In the middle of "Cultural Operations," she lets loose with "Operation thieves: still giving out music awards and patting each other on the backs for stealing and imitating and appropriating."

By comparison, John Sinclair & Ed Moss' "If I Could Be With You" (Schoolkids Records) uses a light-hearted octet, the Society Jazz Orchestra, to boost Sinclair's poems. Sinclair's rep precedes him. He was the rabble-rousing sociopolitical adviser to the radical musicians of the '60s Detroit rock scene. Sinclair's gravel-throated whispers have the urgency of declamation. He's smitten with the creativity of improv, and his testaments to the process are evocative. Sinclair, who now lives in New Orleans, is on tour; stopping at the Iron Horse Saloon in Northampton, Mass., Sept. 3 with tenor saxist Archie Shepp. On Sept. 14, he's back with Moss in Michigan, his old stomping grounds, at the Ann Arbor Blues & Jazz Festival.

Finally, clarinetist/composer Don Byron has gone from stately prog to bent klezmer to sideways Latin. Now he has turned to uniting verse and music. His new ensemble, Existential Dread, uses two poets, one of whom, Sadiq, has been on Byron's Nonesuch discs "Tuskegee Experiments" and "Music For Six Musicians." Says Byron, "It's more a black [Henry] Rollins vibe than it is the Last Poets, kind of hard-edged and semi-roekin'."

Byron's ever the versatile one, and his upcoming record, due Oct. 15 from Nonesuch, has nothing to do with poetry. It touts composers over improvisers. "Bug Musik" is built around the tunes of John Kirby, Raymond Scott, Duke Ellington, and the currently ubiquitous Billy Strayhorn. Existential Dread debuted at the Panasonic Village Jazz Festival Aug. 20.

DATA: Medeski, Martin & Wood have proved to be one of modern jazz's more commercially versatile ensembles. Though largely progressive and sometimes raucous—which gets them critical props—they're also groovy-funky enough to woo anyone who likes to bounce butt on a regular basis.

The numbers of tie-dyed troops swing-swaying to MM&W's gig at this summer's Heineken What is Jazz? festival was impressive. New York's Town Hall lifted off during their full-tilt version of Jimi Hendrix's "Crosstown Traffic." The band's "Shack-Man" comes out on Gramavision Oct. 15... An FYI on two saxophonists who keep getting better with each release: Chris Potter and Jesse Davis. Potter's "Moving In" streeted Aug. 13, and Davis' "From Within" is due Sept. 10. Both are on Concord Jazz.

Potter is a tenor player who occasionally gigs with the Mingus Big Band and recently made a smart duo date with pianist Kenny Werner. Davis is an alto player who participated in Robert Altman's "Kansas City" band.

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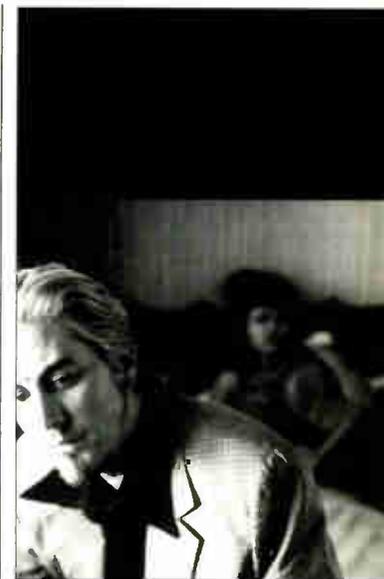
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	7	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A.SOLIS (M.A.SOLIS)
2	2	2	7	LA MAFIA SONY	ME JORES QUE ELLA M.LICHTENBERGER JR. (A.LARRINAGA)
3	4	3	5	CRISTIAN FONOVISA	NO PUEDO ARRANCARTE DE MI D.FREIBERG (M.A.JIMENEZ)
4	3	5	5	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
5	9	18	3	LUIS MIGUEL WEA LATINA	DAME L.MIGUEL,K.CIBRIAN (A.LERNER,K.CIBRIAN)
6	7	9	8	MARC ANTHONY RMM	HASTA AYER S.GEORGE,M.ANTHONY (NOT LISTED)
7	5	4	7	LOS TIGRES DEL NORTE FONOVISA	EL REPORTERO E.HERNANDEZ (T.BELLO)
8	11	12	6	ANA BARBARA FONOVISA	NO LLORARE J.AVENDANO LUHRS (T.GOAD)
9	14	21	3	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E.SOLANO (E.SOLANO)
10	6	6	10	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENT,PVAN HOOKE (SORAYA)
11	15	32	3	BRONCO FONOVISA	TODO CON ELLA NOT LISTED (R.DAMIAN)
12	8	11	4	PAUL ANKA & JUAN GABRIEL GLOBO/SONY	MI PUEBLO H.GATICA,JUAN GABRIEL R.PEREZ (PANKA)
13	10	7	18	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREGO)
14	12	13	4	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J.NIEVES IZUNZA (M.QUINTERO LARA)
15	21	20	3	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E.RAMAZOTTI (E.RAMAZOTTI),V.TOSSETTO,M.LAVIERZI,A.COGLIATI)
16	19	33	3	LOS HUMILDES FONOVISA	ME DUELE TANTO E.ELIZONDO (J.VELASQUEZ AGUILAR)
17	13	8	10	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A.SOLIS (M.A.SOLIS)
18	33	—	2	EZEQUIEL PENA FONOVISA	QUE TE QUIERAN MAS QUE YO M.A.SOLIS (M.A.SOLIS)
19	23	23	5	MARCOS LLUNAS POLYGRAM LATINO	VIDA P.MANAVELLO (S.DAVINCI,F.DELPRETE)
20	18	14	11	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO F.GALINDO)
21	22	16	14	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.ELIZONDO (B.PULIDO)
22	NEW ▶	—	1	EDDIE GONZALEZ SONY	EL DISGUSTO T.GONZALEZ,H.FLORES (C.REYNA)
23	24	26	5	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S.GEORGE (L.BATISTA,WILKINS)
24	20	19	12	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR.,B.MOORE (J.E.CUESTA)
25	31	38	3	PAPUCHO Y SU GRUPO WAO HMS/J&N	MARINERITO, MARINERON J.ENCARNACION (J.ENCARNACION)
26	28	—	2	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F.DE VITA,PPALMER (F.DE VITA)
27	16	15	11	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H.PATRON (B.ADAMS,R.J.LANGE,M.KAMEN)
28	25	25	4	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G.VELASQUEZ (G.HOBBS)
29	27	—	2	RAUL HERNANDEZ FONOVISA	AMOR PRISIONERO R.HERNANDEZ (P.VARGAS)
30	NEW ▶	—	1	TIRANOS DEL NORTE FONOVISA	EL LIBRO DE LOS DIOS J.MARTINEZ (J.A.ESPINOSA)
31	34	—	2	BANDA ZETA FONOVISA	EL CARINO QUE PERDI ZE LUIS (R.MONHA)
32	17	10	9	LUIS MIGUEL WALT DISNEY	SUENA W.AFANASIEFF,R.LOPEZ (A.MENKEN,S.SCHWARTZ)
33	NEW ▶	—	1	GUARDIANES DEL AMOR ARISTA/BMG	EL PERO EL GATO Y YO NOT LISTED (A.PASTOR)
34	37	—	2	TONY VEGA RMM	DOBLE AMOR H.RAMIREZ (R.QUILIANO)
35	38	34	23	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (MASSIAS)
36	26	17	5	LA MAKINA J&N/EMI LATIN	MI REINA O.SANTANA (O.SANTANA)
37	36	37	5	JAY PEREZ SONY	CUANDO LA VEA J.PEREZ,J.DE LA ROSA (C.BARRERA,A.CASTANEDA III)
38	40	—	2	MANDINGO FONOVISA	SU MAJESTAD J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
39	30	35	10	LA TROPA F EMI LATIN	LA MALA VIDA J.FARIAS,J.FARIAS (J.FARIAS)
40	32	22	16	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS

1 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	1 MARC ANTHONY RMM HASTA AYER	1 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME ...
2 CRISTIAN FONOVISA NO PUEDO ARRANCARTE DE...	2 VICTOR MANUELLE SONY PENSAMIENTO Y PALABRA	2 LOS TIGRES DEL NORTE FONOVISA EL REPORTERO
3 LUIS MIGUEL WEA LATINA DAME	3 PAPUCHO Y SU GRUPO WAO J&N MARINERITO,...	3 BANDA MAGUEY FONOVISA TU ETERNO ENAMORADO
4 FRANCO DE VITA SONY FUERA DE ESTE MUNDO	4 TONY VEGA RMM DOBLE AMOR	4 ANA BARBARA FONOVISA NO LLORARE
5 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	5 RUBEN BLADES SONY SIN QUERER QUERIENDO	5 BRONCO FONOVISA TODO CON ELLA
6 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI	6 JERRY RIVERA SONY LOCO DE AMOR	6 INTOCABLE EMI LATIN NO TE VAYAS
7 MARC ANTHONY RMM HASTA AYER	7 LA MAKINA J&N/EMI LATIN MI REINA	7 LOS TUCANES DE TIJUANA EMI LATIN PORQUE ME...
8 MARCOS LLUNAS POLYGRAM LATINO VIDA	8 DOMINGO QUINONES RMM SOY	8 LA MAFIA SONY MEJORES QUE ELLA
9 LA MAFIA SONY MEJORES QUE ELLA	9 FRANKIE RUIZ POLYGRAM LATINO TRANQUILLO	9 LOS HUMILDES FONOVISA ME DUELE TANTO
10 PAUL ANKA & JUAN GABRIEL GLOBO/SONY MI PUEBLO	10 LUIS MIGUEL WEA LATINA DAME	10 EZEQUIEL PENA FONOVISA QUE TE QUIERAN MAS...
11 OLGA TANON WEA LATINA ME SUBES, ME BAJAS,...	11 JAILENE EMI LATIN YO LO HAGO MIO	11 GRUPO LIMITE POLYGRAM LATINO ESTA VEZ
12 LUIS MIGUEL WALT DISNEY SUENA	12 KINITO MENDEZ J&N/EMI LATIN CACHAMBA 96	12 BOBBY PULIDO EMI LATIN TE VOY A AMAR
13 MARCO ANTONIO SOLIS FONOVISA QUE PENA M...	13 LOS SOBROSOS FONOVISA QUIERO VERTE	13 EDDIE GONZALEZ SONY EL DISGUSTO
14 SHAKIRA SONY PIES DESCALZOS SUENOS...	14 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	14 JENNIFER Y LOS JETZ EMI LATIN VEN A MI
15 AMANDA MIGUEL KAREN AMAME UNA VEZ MAS	15 CRISTIAN FONOVISA NO PUEDO ARRANCARTE...	15 GARY HOBBS EMI LATIN BUSCANDO UN AMOR

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

Latin Notas™



by John Lannert

IRON MAIDEN VOYAGE: Four years ago, shortly before its scheduled concert in Chile, durable metal act Iron Maiden attracted protests and vocal attacks from that country's conservative and ecclesiastical sector.

Iron Maiden's material was described by right-of-center Chilean groups as "satanic." It turned out that Iron Maiden's show was suddenly canceled, supposedly due to logistical snafus. "It was all very pathetic," says Bruce Dickinson, the band's front man at the time, of the circumstances surrounding the cancellation. "Life will go on, and in a couple of years, they will realize that the situation was ridiculous."

Well, life did go on. Chile's government eased away from the archconservative attitude of the previous military regime, and members of the band went to Chile in 1995 for a promotional trip. Dickinson, who had recently left the group, went to Chile to support a solo album. The visits caused no uproar or outcry from any conservative or religious quarter.

On Thursday (29), Iron Maiden makes its Chilean concert debut at Santiago's Teatro Monumental, capacity 8,000. Produced by D.G. Medios, the show is being sponsored by the British consul based in Chile. Tickets are \$25.

According to Carlos Geniso, CEO of D.G. Medios, tickets have sold briskly, and the concert is a near sellout. "Of all of the shows organized by our company, this is the first time that so many tickets have been sold with such anticipation and without any investment in publicity," says

Geniso. "Things have changed here," he adds, referring to the socio-political environment. "The difference from before, without getting into politics, is that the democracy is now in place in Chile, and the ghosts that could have provoked a problem have been eradicated."

POLYGRAM PROGRAM: A slew of PolyGram Latino acts will be busy recording and touring in the next several months. Here is a rundown of activities. Soraya is in the middle of a northeast U.S. tour as an opening act for Michael Bolton. She is booked to perform a showcase Sept. 9 at the Rio de Janeiro Jockey Club and will open for Alanis Morissette Sept. 15-16 at the Metropolitan in Mexico City... Former Brazilian kiddie idol Xuxa has just completed recording her latest album, "Xuxa Dance," with producer Christian de Walden. The record, which finally moves Xuxa away from the children's market, is set to ship in October.

Brazilian balladeer Simone has wrapped the recording of "25 De Diciembre," the Spanish-language counterpart to her smash Portuguese album "25 De Dezembro," due in October... Argentinian vocal duo Pimpinela is on a summer tour of Spain.

Spanish diva Isabel Pantoja is in the studio cutting her label debut, "Ese Hombre," with producer Roberto Livi. The album is expected to drop in November... Spanish pop/dance thrush Marta Sánchez has finished cutting four tracks with producer Nile Rodgers (Madonna, Chic, Duran Duran) for her as-yet-untitled October release. The remainder of the album was helmed by de Walden... Argentinian rockers Divididos are slated to perform an "Unplugged" show on MTV Latino Oct. 18.

SONY ARGENTINA NOTAS: Flagship act Charly García, who is producing an upcoming disc by PolyGram Argentina legendary folk singer Mercedes Sosa, kicks off a six-date, U.S. mini-trek Wednesday (28) in Miami. García will follow with concert dates in Ecuador, Colombia. (Continued on page 90)

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Record Prices Fail To Reflect Tax Break

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—Argentina's record industry is up in arms about domestic retailers' hesitancy to lower their prices based on the federal government's recent removal of a consumption tax on CDs and cassettes.

Grumbling among record executives took root in July, after the government

unexpectedly eliminated a longstanding levy of 11.1% on purchases of luxury items, including CDs and cassettes.

Initial cheers by record labels were soon replaced with concerns that retailers would not pass the tax savings on to consumers. Further, industry analysts feared that retail giant Musimundo would not reduce prices, thus compelling smaller retailers to toe its

pricing line.

"Every retail store," says MCA Argentina president Walter Kolm, "follows Musimundo, which represents 50% of sales in some areas. Nobody wants to be the hero, and my personal opinion is that prices will not be reduced one cent."

Ramiro Amorena, director at Distribuidora Belgrano Norte, notes that following the deletion of the tax, record prices were reduced only at the wholesale level. Retailers, he says, now work with a fatter margin that will not be trimmed until "a major cut is done by Musimundo." However, Amorena is not entirely displeased with the current pricing climate, saying, "We are better off, because our clients have more cash, and they pay us back in term."

CDs were selling for \$18 in Argentina until two years ago, when prices slowly crept up to the current \$22 for frontline product. If retailers were to lop off the tax, prices would slide to about \$19.50 per CD.

Echoing commentary by his counterparts, Musimundo GM Gustavo de Trápaga says retail prices will not slide until product bought at higher wholesale prices earlier in the year has been sold.

"The reduction of taxes will not be visible during these first months, because all retailers have to sell products bought at the old price," says de Trápaga. "We have reduced prices of blank cassettes, promoted the reduction, and immediately noticed an increase in sales. But the only reduction in CD [prices] is due to our new

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 10 AMOR EN TUS OJOS (Yami, BMI)
 - 29 AMOR PRISIONERO (Paulino Musical)
 - 28 BUSCANDO UN AMOR (Gary Hobbs, BMI)
 - 37 CUANDO LA VEA (Betito, BMI)
 - 5 DAME (Copyright Control)
 - 34 DOBLE AMOR (Lanfranco, ASCAP)
 - 31 EL CARINO QUE PERDI (Zomba Golden Sands, ASCAP)
 - 22 EL DISGUSTO (Copyright Control)
 - 30 EL LIBRO DE LOS DIOS (Peer Int'l., BMI)
 - 33 EL PERO EL GATO Y YO (BMG Songs, ASCAP)
 - 7 EL REPORTERO (TN Ediciones, BMI)
 - 20 ESTA VEZ (Warner Chappell)
 - 15 ESTRELLA GEMELA (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 26 FUERA DE ESTE MUNDO (Sony Music, ASCAP)
 - 6 HASTA AYER (Copyright Control)
 - 39 LA MALA VIDA (J Farias, BMI)
 - 27 LA MUJER QUE AMAS (Badams, ASCAP/Zomba, ASCAP/KMA, ASCAP/New Line, BMI/Sony/ATV Songs, BMI/Screen Gems-EMI, BMI)
 - 25 MARINERITO, MARINERON (J&N, ASCAP)
 - 16 ME DUELE TANTO (Copyright Control)
 - 2 MEJORES QUE ELLA (Mafiola, ASCAP)
 - 17 ME SUBES, ME BAJAS, ME SUBES (Mas Latin, SESAC)
 - 12 MI PUEBLO (Chrysalis Standards, BMI)
 - 36 MI REINA (Copyright Control)
 - 8 NO LLORARE (Beechwood, BMI)
 - 4 NO LLORES POR MI (Fonomusic, SESAC/Unimusic, ASCAP)
 - 3 NO PUEDO ARRANCARTE OE MI (Huina, BMI)
 - 13 NO TE VAYAS (Canciones Mexicanas, SESAC)
 - 23 PENSAMIENTO Y PALABRA (Wilkins, ASCAP)
 - 40 POR AMARTE (Fonomusic, SESAC/Unimusic, ASCAP)
 - 14 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)
 - 1 QUE PENA ME DAS (Crisma, SESAC)
 - 18 QUE TE QUIERAN MAS QUE YO (Mas Latin, SESAC)
 - 32 SUENA (Wonderland, BMI/Walt Disney, ASCAP)
 - 38 SU MAJESTAD (Copyright Control)
 - 35 TE APROVECHAS (Copyright Control)
 - 21 TE VOY A AMAR (Pulido, BMI)
 - 11 TODO CON ELLA (Vander, ASCAP)
 - 9 TU ETERNO ENAMORADO (Copyright Control)
 - 24 VEN A MI (Copyright Control)
 - 19 VIOA (Copyright Control)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	59	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	2	9	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP
3	3	42	ENRIQUE IGLESIAS	FONOVIISA 0506	ENRIQUE IGLESIAS
4	5	73	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
5	4	4	MARCO ANTONIO SOLIS	FONOVIISA 0512	EN PLENO VUELO
6	6	24	SHAKIRA	SONY 81795	PIES DESCALZOS
7	8	23	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
8	7	57	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
9	10	15	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
10	9	17	LOS TIGRES DEL NORTE	FONOVIISA 6049	UNIDOS PARA SIEMPRE
11	15	2	MAZZ	EMI LATIN 37433	MAZZ MARIACHI Y TRADICION
12	18	16	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
13	12	48	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
14	13	47	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
15	14	19	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS
16	11	14	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
17	17	53	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO
18	16	165	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
19	21	29	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
20	23	16	INTOCABLE	EMI LATIN 37449	LLEVAME CONTIGO
21	35	29	LA MAFIA	SONY 81722	UN MILLON DE ROSAS
22	19	126	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
23	36	35	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
24	22	20	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
25	26	10	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
26	20	36	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
27	28	41	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
28	NEW		LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL
29	24	60	JULIO IGLESIAS	SONY 81604	LA CARRETERA
30	32	13	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
31	27	15	ILEGALES	ARIOLA 32416/BMG	ILEGALES
32	34	30	CRISTIAN	FONOVIISA 0510	EL DESEO DE OIR TU VOZ
33	31	60	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN
34	25	13	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA
35	44	2	SHELLY LARES	SONY 81984	SHELLY
36	48	2	VARIOUS ARTISTS	PROTEL-RTP 7026/SONY	POWER MIX LATINO
37	37	31	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
38	33	104	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
39	38	7	BANDA MAGUEY	FONOVIISA 9431	ETERNO ENAMORADO
40	43	13	RUBEN VELA	HACIENDA 204	EL COCO RAYADO
41	30	6	PROYECTO 1	EMI LATIN 36672	MEGA REMIX HITS
42	29	5	LOS DEL MAR	CRITIQUE 12000/BMG	VIVA EVITA
43	42	143	GIPSY KINGS	ELEKTRA 60845/VEG	GIPSY KINGS
44	41	44	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
45	40	165	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
46	39	46	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
47	RE-ENTRY		LOS TUCANES DE...	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
48	49	45	THALIA	EMI LATIN 36850	EN EXTASIS
49	RE-ENTRY		LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
50	45	8	LOS DEL MAR	CRITIQUE 15440/BMG	MACARENA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. [S] indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

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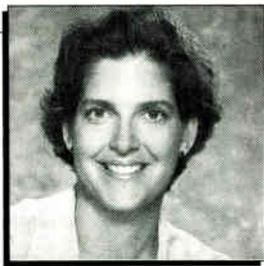
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Classical KEEPING SCORE



by Heidi Waleson

CUBA LIVES: The music of Cuban composer/pianist **Ernesto Lecuona** (1895-1963), who was dubbed the "Cuban Gershwin," has been having something of a renaissance, fueled by a six-CD series from Swedish label Bis. The series compiles all the composer's piano music, played by **Thomas Tirino**.

Vol. 1, released in 1995, has sold 8,000 copies in the U.S., according to Qualiton, the label's U.S. distributor. Vol. 2, released last spring, is at 4,000 copies, and Qualiton has 1,000 orders for Vol. 3, which is expected in stores Sept. 20. The label says it is hoping for big things from Vol. 3, since it contains "Rapsodia Cubana," Lecuona's schmaltzy orchestral arrangement of the popular Cuban tunes that are apparently played at every Cuban confirmation party in southern Florida. (The piece is a sharp contrast to the composer's more virtuosic solo keyboard works.)

Lecuona got attention from NPR's "Performance Today" on his Aug. 7 centennial (celebrated on the anniversary of the composer's baptism), and Qualiton, aided by Lecuona's publisher, E.B. Marks, is planning some radio spots for New York, San Francisco, and Miami in the fall.

Another pianist has donned the Lecuona mantle: **Félix Spengler**, whose debut album "Two Spheres" came out Aug. 1 on New York label Piu Mosso (212-732-7424). The recording features works by **Manuel Samuel Robredo** and **Ignacio Cervantes Kawanagh**, as well as Lecuona, and is a toe-tapping journey through Cuban salon music that has the complexities of **Chopin** and **Rachmaninoff** tied to the dance rhythms and exotic sonorities of Cuba.

Spengler, born in Cuba, studied violin but switched to piano and, in 1980, at 20, fled Cuba during the Mariel boatlift. He studied at the Manhattan School of Music and at Juilliard in New York, taught in public schools in Harlem, N.Y., and is getting a doctorate of musical arts at Rutgers University.

Melvin Jahn, former classical manager of Tower Records in Berkeley, Calif., and now head of the classical division of Bayside Distribution, says that **Reza Jeddy**, Spengler's manager and the CD's executive producer, called him out of the blue and asked him to distribute the CD. "Once I heard it, I wanted it," Jahn says. "Now, the

stores in the Bay Area can't keep it in stock."

Jahn thinks the Spengler disc could be a phenomenon similar to that of Brazilian composer **Ernesto Nazareth**, who broke beyond the ethnic market a dozen years ago. "Two Spheres" is already getting heavy airplay in the Bay Area and in Florida (where it made page 1 of *The Miami Herald* in Spanish), and an hourlong program on the disc was featured on American and Northwest Airlines' classical in-flight audio channel in July and August.

NEW SOUNDS: Have you ever heard of a contemporary opera where the audience stands up and cheers when the composer takes his bow? That's what happened at the **Santa Fe Opera** this summer after the final performance of "Emmeline" by composer **Tobias Picker** and librettist **J.D. McClatchy**. "Emmeline," based on a novel by **Judith Rossner**, is a 19th-century American version of the Oedipus story from *Jocasta's* point of view (he doesn't kill his father, he just marries his mother). It boasts lovely writing for voice; a poetic libretto; streamlined, dramatic pacing; vivid orchestration; and a title role that any soprano would kill for (at Santa Fe it was **Patricia Racette**, and she was terrific). This work should make it to many more opera houses.

SHORT TAKES: "Hush" (Sony Classical), the 1992 collaboration between cellist **Yo-Yo Ma** and vocalist **Bobby McFerrin**, has been certified gold by the Record Industry Assn. of America. It is Ma's first gold album and McFerrin's first classical gold album... It's the silly season in New York: Publicist **Jay Hoffman** has circulated a press release announcing the first Earth tour by the **Martian Symphony Orchestra**, which is to appear at sites that include Lincoln Center, Suntory Hall in Tokyo, and several undisclosed sites in Nevada, with each program "scheduled to last 20 hours (a mere chronological blip to Martians, whose subscription concerts back home normally last decades)." The orchestra's principal cellist, %&@(), apparently came to New York for the **Kronos Quartet** performance of the six-hour **Morton Feldman** String Quartet No. 2, which was canceled. The Martian cellist told **John Rockwell**, the Lincoln Center Festival's director, that he should "let us do it instead, but he was inflexible. He has us scheduled for the festival in 2001 and was afraid that our chance for a feature in *The [New York] Times*' arts and leisure [section] would be ruined for 2001 if we played this year."



SPENGLER

FOUNTAINS OF WAYNE BUBBLE FORTH FROM SCRATCHIE/TAG

(Continued from page 14)

Wretzky—is distributed through Mercury, but the fact that Schlesinger is signed to TAG as a member of the band Ivy necessitated the unusual agreement.

"This is going to be a radio- and video-driven campaign at first, since the band hasn't toured in order to build a fan base," says TAG president **Craig Kallman**. "And we're going to be very aggressive in that campaign: We're going to radio at the end of this month with 'Radiation Vibe,' and we're soliciting A-list directors for the video."

Kallman says that the label plans an aggressive shipment on "Fountains Of Wayne," with an initial shipment of 35,000 copies at \$11.98 for CD and \$7.98 for cassette. The band is signed on a worldwide basis, and the album will be simultaneously released by TAG U.K.

Schlesinger and Collingwood have played together for a number of years, initially co-fronting a previous

band called the Wallflowers (which preceded the Jakob Dylan-led act). When that band crumbled in the early '90s, the two pursued separate careers, with Schlesinger going on to play in pop trio Ivy.

"Actually, Ivy was initially the side project," says Schlesinger. "Chris and I had a long history of playing together, but weird contractual things prevented us from doing that, and I got into Ivy as a little distraction, at first."

That "distraction" ended up generating considerable interest, which culminated in TAG's signing of Ivy (which will release its next album in mid-1997). "I don't see any conflict between the two bands," says Kallman.

"It might be logistically difficult for Adam, but there are only positives for us. TAG can take advantage of a lot of cross-pollination."

Fountains Of Wayne have yet to play live and are seeking a booking

agent. In the meantime, the band's two co-leaders are likely to precede the album release with select acoustic dates in large markets.

"That's something we're really looking forward to," says Collingwood. "We both tend to have a really low tolerance for being in the studio, which is why we recorded the album so fast."

"Fountains Of Wayne" was, in fact, recorded in an eight-day session at the beginning of the year. Collingwood estimates that a third of its 12 songs were written in a single evening around the same time.

"I guess the whole project just came together out of luck," says Collingwood. "It was some holiday weekend, and we were the only two people left in New York, so we just got together and started writing again. Ever since, things have been just as unplanned."

DAVID SPRAGUE

NOTAS

(Continued from page 88)

bia, and Mexico... Veteran singer **Sandro** performed 30 shows in July and August at Buenos Aires' Gran Rex theater. "Historia Viva," a live album containing sides from his Gran Rex shows, is due in September... **Rolling Stones**-like rockers **Ratones Paranoicos** launch a Latin American tour in October in support of their latest album, "Planeta Paranoico"... Domestic pizza chain **Pizza Banana** has contracted **Los Sabrosos Zariguellas** to appear at the opening of each of its stores throughout the country.

GONZAGA COMMEMORATED: BMG Brazil has put out "50 Anos De Chão," a splendid three-CD package containing a comprehensive collection of material by **Luis Gonzaga**, one of Brazil's all-time leading composers. An emotive singer and impassioned accordionist, Gonzaga (1912-1989) brought the rhythms of northeast Brazil, such as baião, xote, and forró, to his country's mainstream audience. His most famous tune, included in this

set, is "Asa Branca," considered by many to be Brazil's true national anthem. The compendium contains more than 60 songs, the majority of which were huge hits, including "Assum Preto," "Respeita Januário," and "Ove De Codorna." The set's third CD boasts duets with many Brazilian stars who regard Gonzaga as an important artistic influence: **Milton Nascimento**, **Elba Ramalho**, and **Gal Costa**. Also featured is a duet between Gonzaga and his son **Gonzaguinha**, the latter of whom died in an auto accident in 1982.

Coincidentally, Gonzaguinha's son **Daniel Gonzaga** put out an album in June titled "Sob O Sol" (Velas). The record sports a track that interweaves atmospheric, **Pink Floyd**-style rock with his father's "Galope" and his grandfather's "Assum Preto."

Assistance in preparing this column was provided by **Pablo Márquez** in Santiago, Chile, and **Enor Paiano** in São Paulo, Brazil.

RECORD PRICES FAIL TO REFLECT TAX BREAK

(Continued from preceding page)

policy of selling releases of some important artists at \$18."

Oddly enough, EMI Argentina struck a deal with Musimundo before the tax elimination to price certain CDs at \$18. EMI president **Eduardo Hütt** says he is optimistic that retailers will eventually lower prices.

Indeed, **Gabriel Giqueaux**, sales manager of indie label **Leader Music**, points out that some retailers have

told him that they will decrease prices gradually. "But I cannot understand," says Giqueaux, "why no record store reduced prices and began an aggressive campaign to inform consumers."

Thus far, says Sony president **Alberto Caldeiro**, only one retailer has embarked on a price-reduction program, "a small client in the state of Córdoba."

IN THE SPIRIT

(Continued from page 86)

Lives' album to the 'Shekinah Glory' project."

These words come as the voice of maturity from an artist once criticized for coming to shows late and missing booking opportunities. But that was the old **LaShun Pace**. The new one—who turns 35 next month—is proud of her inner and outer growth and even more proud of the album she feels best showcases her vocal depth and maturity.

That album, "A Wealthy Place," is due Wednesday (28). Not a moment too soon for fans, who have been waiting for it since early spring, when it was first scheduled for release. With the lead cut featuring a duet between Pace and longtime friend **Karen Clark** (of the **Clark Sisters**), those same fans

just might believe the highly touted project was worth the wait. Savoy Records execs were even more enthused by the response from the crowd that Pace brought to its feet during her recent performance at the Gospel Music Workshop.

"I love this album," says the recently divorced mother of two daughters. "I don't want to talk about the divorce so much, but I've grown up spiritually, and these songs ministered to me and what I was going through. Now, I can minister to other hurting women."

Admittedly, Pace is not on track with her career goals. "I'm glad I'm not," she reports. "I wouldn't have been ready for it. But today, because of what I've gone through, I'm ready for anything."

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Songwriters & Publishers

ARTISTS & MUSIC

Costello: The Complete Publisher Company Gives Artists Indie Attention

BY NIGEL HUNTER

LONDON—Martin Costello, managing director of Complete Music, is celebrating 20 years in music publishing. He says it is a business he thoroughly enjoys but finds quite different from what it was in 1976.



COSTELLO

"It's the demise of the independent publisher that I regret the most," says Costello. "There were a lot around when I started, but most of them have been swallowed up by the majors. There's a different impetus and motivation separating the two sectors. The independents want to build and consolidate their companies long-term and eventually pass them on to their families. Executives working for the multinationals want market share and a good bottom line, especially when their three-year contracts are due for renewal."

Costello has spent all his working life in music publishing. He joined Panache Music, headed by Malcolm Forrester, where he was the general factotum—running errands, making tea, fetching sandwiches, and copying tapes.

"It's a great way to learn the business, from the bottom upward," he says, "and copying tapes is a great way to find out what's in the catalog."

Costello worked for Panache for 5½ years and joined Cherry Red Records and Music, run by Iain McNay, in 1982. He was attracted by the company's left-field outlook and philosophy and later formed a joint company with McNay called Bayswater Music. The latter had an eclectic

range of repertoire, including the Miles Davis Jazz Horn catalog, reggae by Dandy Livingstone, and rock by Terraplane.

"Iain had formed Cherry Red Music in 1978, and it operated in tandem with Bayswater for a couple of years," says Costello. "It was decided to merge the two in 1984—hence the name Complete—and I became joint [managing director] with Theo Chalmers, who had headed Cherry Red Music. The combined roster included Blancmange, the The, and Everything But The Girl. Bayswater



represented the more traditional type of publishing company, and Cherry Red Music was a leader in the progressive independent field."

Costello took sole control of Complete when Chalmers left in 1985, and the catalog now has 25,000 copyrights. Among them are the Albion Music resources, including the Stranglers, Hazel O'Connor, and Ian Gomm, acquired in 1987, and the company has had a publishing link with Alan McGee's Creation Records since 1985. In 1989, Getaway Songs came into the fold, representing

Georgie Fame, John Mayall's Bluesbreakers, and early efforts by Eric Clapton, Mick Taylor, and Fleetwood Mac's Peter Green.

In 1991, it took over Rough Trade Music and became something of a right-field company when it paid nearly 500,000 pounds for Alfred Lengnick & Co., a classical music publisher founded seven years before the turn of the century that represents composers Sir Malcolm Arnold, William Alwyn, and Edmund Rubbra. Costello emphasizes Complete's policy of working its titles constantly.

"We're having good synchronization successes, like 'Trainspotting' by Primal Scream in the movie of that name and 'Crash' by the Primitives in 'Dumb And Dumber.'"

Costello acknowledges the difficulties for a modest-sized company in signing new acts when conglomerate checkbooks are on the same trail.

"If a writer or act wants the most money on an offer, we can't compete. But established writers like Pete Shelley of Buzzcocks and Roddy Frame are coming to us after their former deals expire because they want some personal attention. Their catalogs are their lifeblood and their pensions, and they want them worked actively. We've now got all the Stranglers' material, because they like the way we've been working the Albion catalog."

Complete has two American subsidiaries: Complete Music U.S.A. Inc. (ASCAP) and Incomplete Music (BMI). In France, there are Editions Complete and Editions Levallois. As well as its own repertoire and local French material, Complete represents Rak Music, Momentum Music, Deep Purple, and David Bowie in France.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYS'DE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
CARRIED AWAY	Steve Bogard, Jeff Stevens	Warner-Tamerlan/BMI, Rancho Belita/BMI, Jeff Stevens/BMI
HOT R&B SINGLES		
HIT ME OFF	Silky, Dinky Bingham, Jeff Dyson	I'm The Man/ASCAP, Dinky B/ASCAP, Jizzy Mo/ASCAP, BMD/ASCAP, Beledat/ASCAP, Biv 10/ASCAP
HOT RAP SINGLES		
LOUNGIN	LL Cool J, Bernard Wright, L. White	LL Cool J/ASCAP, Screen Gems-EMI/BMI, Bernard Wright/BMI, Mohoma/BMI
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Crisma/SESAC

Catalog Deals: Barry/Greenwich To PolyGram; Durham To Bug

P'GRAM TIES: PolyGram Music Publishing has acquired rights to 150 copyrights from the Jeff Barry/Ellie Greenwich catalog. The deal is the latest in PolyGram's drive to pick up catalogs of rock songwriters who have held on to their copyrights; earlier deals were with Jim Steinman and the widow of Roy Orbison. The Barry/Greenwich songs include the team's still-glowing "Chapel Of Love," "Be My Baby," and "Do Wah Diddy Diddy." PolyGram Music co-owns most of the songs with Trio Music Co., while those songs that Barry and Greenwich wrote with Phil Spector are co-owned by Mother Bertha Music Inc./ABKCO Music Inc.

DURABLES BY DURHAM: Los Angeles-based Bug Music, which specializes in administration deals, has acquired material penned by Eddie Durham, who is known for his work as a trombonist, guitarist, and arranger. For now, the deal with Durham's estate involves 15-20 songs, including "Good Morning Blues," "Wham! Be Bop Boom Bam," "Swingin' The Blues," and "Topsy," which was a big hit for drummer Cozy Cole in 1958. Durham's works, which extend back to the '40s, include "an era not previously represented by Bug Music," says Fred Bourgoise, the firm's president. "We'll be getting administration rights to 40 or 50 more compositions when the estate retrieves them from other publishers in the next four or five years."

KOL NIDRE SETTING: The late Sholom Secunda, the writer of Yiddish musicals best remembered for the melody of "Bei Bir Bist Du Schoen," is represented on New York-based Western Winds Records' latest release, the second of a two-part series devoted to music for the Jewish High Holy Days.

Secunda's transcribed setting used for the performance of "Kol Nidre" is featured on "The Birthday Of The World: Music And Traditions Of The High Holy Days, Part II Yom Kippur." The first disc was devoted to Rosh Hashanah (the Jewish New

Year). With actor Leonard Nimoy providing the narration, the Yom Kippur service is performed by four cantors and the Western Wind Vocal Ensemble as a chamber choir. Secunda, who died in 1974 at the age of 79, also wrote other Jewish liturgical music.

ZOMBA DEAL: Neil Portnow, senior VP of West Coast operations at Zomba Music, reports that the company has made a deal with Film Roman Inc. to administrate its music publishing interests and copyrights outside the U.S. for its animation projects. Film Roman is con-

sidered to be one of the biggest independent animation studios in the country, counting among its work "The Simpsons," "The Critic," "Garfield And Friends," "The Klutter," "Bob-by's World," "Mighty Max," and "Felix The Cat," along with the upcoming "Bruno The Kid" with Bruce Willis and "The Blues Brothers."

ASCAP WORKSHOP: The eight-session 1996 ASCAP Foundation East Coast Extended Songwriters' Workshop gets under way Oct. 29. Participants will sit in on sessions twice a week for four weeks. Those interested in attending must submit a tape containing two original songs along with lyric sheets, a bio or résumé, and a brief explanation as to why they would like to take part in the workshop. Entries should be sent to ASCAP's headquarters in New York. For additional info, contact ASCAP's Jennifer Limoncelli. The deadline for applying is Sept. 13.

PRI NT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Bruce Springsteen, "New Best Of."
2. Black Crowes, "Guitar Collection."
3. Gin Blossoms, "Congratulations I'm Sorry."
4. No Doubt, "Tragic Kingdom."
5. Celine Dion, "Songbook."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"KING OF THE ROAD" WRITTEN BY ROGER MILLER

Published by Sony/ATV Songs LLC dba Tree Publishing Co. (BMI)

The late Roger Miller is readily acknowledged as one of popular music's most gifted songwriters. Among his many hits, "King Of The Road" stands out as a classic. The song went to No. 1 on Billboard's country chart and No. 4 on the pop chart when Miller released it in 1965. The song was most recently revived on Randy Travis' new Warner Bros. album "Full Circle." In addition to being on the album, the song will be featured in a upcoming film produced by "Twister" star Bill Paxton.

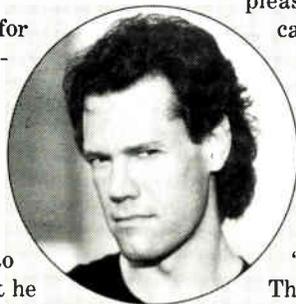
"I worked with Bill on a [movie] called 'Frank & Jesse' for HBO and got to know him, and we became friends," Randy Travis explains. "He's had some great successes lately."

The working title for the new film is "Traveler," and Travis says he's not sure if it will air on HBO or Cinemax.

Travis says he was pleased that he was able to contribute to the venture and that he ended up with another cut for his album, as well. "Bill wanted me to come in and record the song for the opening of the show," he says. "It turned out really well, and I wanted to use it for this record. I

took off [another] song and put 'King Of The Road' on it. It did make the record, and I hope it will be a single."

Producer Kyle Lehning says he's pleased with how the song came out, even though it was recorded rather quickly. "When [Lib Hatcher, Randy's wife and manager] said they wanted to recut 'King Of The Road,' I thought, 'What a great idea.' Then she told me what the time frame was, and we had one day to record and mix the record. We started at 11 a.m. and worked until 11 p.m. that night, with that record finished, mixed, and done."



Studio Action

ARTISTS & MUSIC

Power Station Reopens As Avatar Owner Is New; Equipment, Staff Basically The Same

BY PAUL VERNA

NEW YORK—Nearly four months after studio owner Voikunthanath Kanamori made a successful bid to purchase the beleaguered Power Station recording studio complex here, the facility has officially reopened as Avatar Inc.

Despite the new name, the studio is virtually intact after its former incarnation as Power Station. All four of its rooms are essentially the same as they were when Power Station founder Tony Bongiovi departed in April, and the equipment—including vintage Neve and Solid State Logic boards, hundreds of top-quality microphones, and racks of vintage outboard gear—is still in place.

Avatar chairman Kanamori has also retained the bulk of the Power Station's 30-person staff, including manager Zoë Thrall, who now assumes the title of president/GM.

Kanamori says he did not feel like tampering with a facility that was functioning well and has a rich history behind it, with hundreds of gold and platinum credits by the likes of Bruce Springsteen, Eric Clapton, the Rolling

Stones, Barbra Streisand, and David Bowie.

"There were two things that impressed me when I saw the studio," he recalls. "One was the staff, because they are very good and they work very hard. And the second thing was the equipment. Of course, the number of Pultecs and the vintage outboard gear is impressive, but all the equipment was very well maintained. It's basically in perfect condition. And I also looked at the maintenance room and saw that they have all parts—you can almost double the equipment with the parts. And the maintenance is a round-the-clock system."

Although no major changes have taken place at the studio, Kanamori stresses that Avatar intends to make its own mark on the industry. He says, "It's the same facility and same staff, but the consciousness is totally different. The staff is sincere and very humble. We'd like to appeal to people that we are no longer Power Station."

Thrall says she decided to stay with Avatar because she felt a loyalty to the staff.

"I didn't want to see them left in the dark," she says. "I wanted to make sure

they were taken care of. At that point, we didn't know what was going to happen. We could have been closed or the studio could have been torn down. Anything could have happened, and I certainly didn't want to abandon them."

Thrall says the studio has not wasted any time getting back into the groove. Although Avatar keeps most of its projects confidential, Thrall notes that Epic staff producer Michael Beinhorn is working on a project and is scheduled to start a new one early next year. Thrall also says that New York's jazz community—a big client base for Power Station—has returned in full force, with sessions by Mike Mainieri, Paul Motian, Mark Whitfield, and various Blue Note artists either in progress or in the books.

"The response to the opening of the studio caught me by surprise," says Thrall. "I knew there was this great support and love for the facility, but I didn't realize how much. It's really nice that the New York community—not just clients, but other recording studios—have been so supportive of the reopening of this place. We appreciate that. A lot of clients are coming back."

(Continued on page 94)



Avatar Inc. owner Voikunthanath Kanamori, right, and studio president/GM Zoë Thrall in Studio C.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

U.S. DIGITAL AUDIO workstation and machine control manufacturer TimeLine has undergone a major reorganization that will result in the closing of its European office in late August, following the recent, unexpected withdrawal of its largest investor. TimeLine has had to cut back on the majority of its sales and marketing staff and will close the TimeLine Europe operation, which it opened in July 1995.

"The company will continue to supply the range of products through existing distributors," says TimeLine Europe head Chris Hollebhone. "It's just that there won't be the European interface there to handle it. We're obviously all a bit disappointed."

The withdrawing venture capital firm owned nearly 50% of the company, and sources say TimeLine is in discussions to find alternative investors. Hollebhone stresses that end users will still be able to get parts and customer support from the factory and that the current distributors are sticking with the brand.

FORMER HARVEY GOLDSMITH director Andrew Zweck has joined forces with Dave Hodson of Classical Productions and Jeff Allen of rental company Sensible Music to form an event management company called Sensible Events. The company is offering complete event management, project coordination, and full production services for music programs, concert tours, and corporate events.

TOWN HOUSE VISION in London has produced the first three VideoCD titles from its newly opened offline MPEG video facility. The releases, for Picture Music International, feature Queen, Oasis, and Roxette.

"These first titles have proved a good initiation into the world of digital video, as we were supplied with such a diverse range of input material," says post-production manager Gay Marshall. Town House installed the Philips Delta VS for Sun system as part of a 1.5 million-pound investment earlier this year.

LONDON'S OLYMPIC STUDIOS has ordered a 72-channel SSL 9000 J Series console for installation in its refurbished Studio 1 in September. The development coincides with improvements to the studio's hospitality facilities and the addition of a large conservatory and full-size tennis court.

"Studio 1 is one of the largest studios in London, with space for a full orchestra," says studio manager Siobhan Paine. "We handle a wide range of projects—from album recording and mixing to film scores—and the artists who choose to record here do so because the capabilities of the studio are the best you can get."

GREECE

ERA STUDIOS in Athens has bought the first DAR digital audio workstation in the country with the installation of an eight-channel Sabre Plus with Moving Fader Surface. Owned and managed by Christos Chatzis, Era is one of Greece's longest-running recording studios, specializing in film and video. The Sabre purchase is part of a drive into radio and commercial work.

SPAIN

EXA IN MADRID has ordered two AMS Neve Logic 2 digital desks with 24-output AudioFile Spectras, in addition to upgrades to two existing AudioFiles and the purchase of two more. The desks will be used for Dolby SRD film work, while the AudioFiles will be used in TV post-production.

FRANCE

TEAC FRANCE AND TEAC U.K. have been appointed distributors in their respective territories for the Pyramid Virtual Studio digital audio workstation, which offers digital recording, editing, mixing, and processing under Windows 95 and NT. This is the first time Teac—which is the parent company of Tascam Corp.—has distributed a third-party product, but the move was said to complement the Teac digital portfolio.

"The ability to fully integrate the (Continued on page 95)

Studio Maven, Keyboardist Jeff Lorber Masters The Fusion Of Collaboration

BY CARTER HOLLAND

NEW YORK—In its two-decade evolution from niche genre to multimillion-dollar industry, contemporary jazz has been prodded along by a handful of musical movers. One of the most consistent and influential figures in the genre has been Jeff Lorber—keyboardist, composer, producer, arranger, and session master.

Lorber's reputation in all of those disciplines continues to prosper as a result of his philosophy of maintaining a creative, open-minded, and passionate approach in all his endeavors.

As a student at the Berklee College of Music, Lorber trained with some of the nation's best instructors and steeped himself in the dynamic musical culture of the Boston area. However, the downside of his formal training was a growing dissatisfaction with the competitive aspects of the music scene.

"So many other musicians were more talented than I was, and getting gigs was difficult, so after a few years, I entered a pre-med course at Boston University," says Lorber, noting that he wanted a stable job. "The scientific stuff that I learned made it easy for me to adapt to computer and

synthesizer technology. One thing you learn studying quantitative analysis and analyzing an unknown is a systematic way of breaking down a problem and solving it."

Lorber sees parallels in music production. "The act of producing records," he explains, "is a systematic, pain-staking, problem-solving job. Being a pre-med student, though seeming like a complete left turn, was good for me and really helped my career."

In 1973, Lorber headed to Portland, Ore., where he began his musical career with "The Jeff Lorber Fusion," his Inner City Records debut, which he recorded with a budget of \$1,000. That record not only established Lorber as a musician, but it threw him into the production seat. "That's how I learned," says Lorber, "by producing my own records."

He signed with Arista after his second recording—co-produced with a friend, guitarist Marlon McClain—boosted his reputation and grew his fan base. Seven albums, all of which were self-produced, would follow on Arista, including the No. 1 "Wizard Island" and the award-winning "Galaxian."

Lorber moved to Los Angeles in 1980 and went to work as a session

player. "I worked with a lot of producers and saw how they built tracks," says Lorber. "I did a lot of remixes with [industry veteran] Louil Silas on tracks from [Jimmy] Jam and [Terry] Lewis, Teddy Riley, and Babyface. I soloed each track and checked out how things were put together and really learned a lot from that."

By 1986, Lorber was unhappy with his career. He found himself working with so many vocalists that he felt like a sideman on his own records. "It wasn't the funky, bluesy, melodic instrumental music that I started doing," says Lorber of his output during that period. "Instead, it became more like R&B/pop music of the day. My role as a keyboardist was diminished. It didn't feel good anymore being a band leader and a 'master of ceremonies.'" Consequently, Lorber temporarily stopped making records.

His growing experience in the R&B/pop market, however, made him a highly sought-after producer. In addition to helping former bandmates Kenny G, Karyn White, and Dave Koz launch their careers, Lorber also produced Michael Franks, Jon Lucien, Eric Marienthal, Art Porter, Benét, Tower Of Power, and Herb Alpert.

He continued to expand his talents by scoring the TriStar Pictures movie "Hideout," working on additional production and songs for the Fox film "The Super," and programming and

(Continued on next page)



LORBER

PROFILE

JEFF LORBER MASTERS THE FUSION OF COLLABORATION

(Continued from preceding page)

sequencing music for such TV shows as "Hangin' With Mr. Cooper," "On Our Own," and "Family Matters."

When pop icons Duran Duran, Fine Young Cannibals, New Edition, Was (Not Was), New Order, U2, and Bruce Hornsby sought creative production, Lorber got the call.

No matter what the project, Lorber has always maintained a production focus. "A producer is somebody," he explains, "who helps the artist realize his or her vision in the best way possible, in terms of putting the most emotion on the record, as well as making sure the arrangements maximize the dynamic elements of the songs to make them really come alive. It's someone who can also maximize the artistic and commercial viability of the project."

Lorber is careful, however, to keep the artist as the boss. "The artist's

name goes on the record. I never insist on anything that goes against what the artist wants," he says.

Accordingly, Lorber insists that artists with whom he works have their own vision. He does not want to produce records that end up sounding like his own. "Some may sound like me," he says, "because I'm often hired as an arranger and a player. In those cases, my personality is going to be there, whether I like it or not. But I'd prefer to learn from the artist."

Lorber says a musical project can only come to life if it is a collaborative effort. "Most of the artists I work with co-produce the record with me, even if it says 'produced by Jeff Lorber,'" he says.

Increasingly content with his production, playing, and arranging on other artist's records, Lorber decided

to resume his recording career in 1993. Newly signed to Verve Records' Forecast imprint, Lorber released his first album in seven years and continued to produce other artists' material. Those outside productions helped Lorber understand how to incorporate a greater degree of collaboration into his own projects.

"I have a tendency to make things a little slick and over-produced," he admits. "It's important for me to keep it open and spontaneous and not to try to do it myself."

Lorber's most recent release, "State Of Grace," is a testament to collaboration. "I worked with Mickey Petralia. He just finished a couple remixes for Beck, Natalie Merchant, and the Butthole Surfers, so he's more into this street, acid-jazz, alternative point of view," says Lorber. "He helped me steer it in a different direction and keep my record a little more raw."

Whether producing his own material or that of somebody else, Lorber has a knack for getting it right. The glue that holds his success together is a

thick mixture of passion, creativity, intelligence, and open-mindedness.

"I have my ears open," Lorber says. "When I hear stuff I like, I try to figure out why I like it and incorporate some of those ideas. That keeps things fresh. Otherwise, I'd be stuck making the same records, reusing the same production approaches, and my career would probably be over. I am grateful that I've been able to do this for roughly 20 years."

Lorber says, adding the final ingredient: "I just love to make music."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 24, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	CLUB-PLAY
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	TWISTED Keith Sweat/ K. Sweat, E. McCaine (Elektra)	CARRIED AWAY George Strait/ T. Brown, G. Strait (MCA)	CHANGE THE WORLD Eric Clapton/ Babyface (Reprise)	YOU'RE MAKIN' ME HIGH Toni Braxton/ Babyface, B. Wilson (LaFace)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, SPAIN/Miami) Jesus Bola/Mike Triay	THE SWEAT SHOP (Atlanta, GA) Karl Heilbron	EMERALD (Nashville) Steve Tillisch Brian Hardin	RECORD PLANT/ TOWNHOUSE STUDIOS (Hollywood, CA/ London, U.K.) Brad Gilderman	RECORD PLANT/DARP (Hollywood, CA/ Atlanta, GA) Brad Gilderman Russell Elevado
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4000G	SSL 4064E/G	SSL 4000G Plus	SSL 4000G Plus/ SSL 6056E
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Otari MTR 90	Otari DTR 900 II	Studer 800 III Sony 3348	Studer A800 Sony 3348
MASTER TAPE	Sony/Hard Disc	Ampex 499	Ampex 467	Ampex 467/499	Ampex 499/467
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	THE SWEAT SHOP (ATLANTA, GA) Alex Nesmith	MASTERFONICS (Nashville) Chuck Ainlay Graham Lewis	CONWAY (Hollywood, CA) Mick Guzauski	RECORD PLANT (Hollywood) Bob Brockman
CONSOLE(S)	Tascam 3500	SSL 4000G	SSL 4064E/G	NEVE VR72 with GML Automation	SSL 4000G Plus
RECORDER(S)	Spectral Digital Worksta- tion	Otari MTR 90	Studer MH827D	Sony PCM 3348	Studer A820
MASTER TAPE	Hard Disc	Ampex DAT	Ampex 467	Ampex 467	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	OASIS MASTERING Eddy Schreyer	HIT FACTORY Herb Powers
CD/CASSETTE MANUFACTURER	BMG	WEA	MCA	WEA	BMG

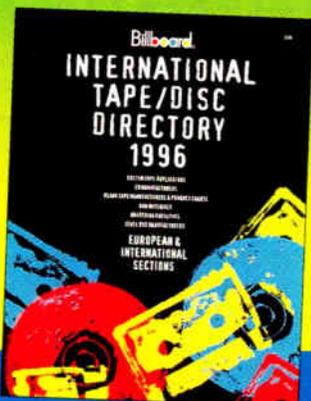
© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Happy Birthday. Pointblank/Virgin Records artist Solomon Burke and a cast of singers are shown at Capitol Recording Studio during a background-vocals session for the track "Birthday Song," from Burke's upcoming album. Shown, from left, are Pointblank special projects manager Alison Taylor, Burke, Virgin senior VP of sales Joyce Castagnola, Pointblank president John Wooler, and Virgin national retail marketing manager Melanie Levy.

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POWER STATION

(Continued from page 92)

Power Station's former jingle clients have also booked time at Avatar, according to Thrall, who notes that the advertising market accounts for approximately 15% of the studio's business.

Kanamori says his next priority will be to turn Avatar's Studio D—formerly an audio-for-video suite—into “the best-sounding mix room in the U.S.”

Although he declines to disclose specific plans for Studio D, he says the room's 80-input SSL 4000G console will be replaced and acoustical modifications will be done.

Kanamori, who retains ownership interest in two studios in Tokyo but has relinquished day-to-day operations, says staying in the upper echelon of the recording industry is tantamount to survival.

“The studio business in Japan is very bad, mainly because of the project studios, and it's the same here,” says Kanamori. “You can make a CD in your bedroom with Adat or whatever, so only the high-end studios can survive. So we have to stay high-end. We have to remain one of the best.”

Following the renovation of Studio D, Avatar will examine the possibility of building more rooms on the fourth floor of its premises on West 53rd Street in Manhattan. That floor was gutted by a fire last year and has since been unused. Also available for possible expansion is the basement, which is currently used for storage. Thrall says one possibility is to build pre-production suites in the upper floor.

However, before any equipment or structural changes are made at Avatar, studio management will consult with its new board of directors, which consists of Kanamori, Thrall, jazz engineer Joe Ferla, Grammy-winning engineer/producer Neil Dorfman, engineer Alex Haas, musician/producer Jeff Bova, engineer/producer Ben Fowler, and musician/producer Pat Thrall, who is married to Zoë.

Thrall says she and Kanamori sought board members who “were like-minded, who had a love for the facility, who had a love of their craft and their art, and who could bring something to the table and really understand what could be good for the studio.”

Kanamori adds, “Usually, if it's not a big company, the board of directors is just on paper—it's family members. Usually it doesn't work. But this board of directors is totally different. I was surprised.”

Thrall and Kanamori—both musicians with years of experience in the recording industry—say they are well-poised to succeed by catering to the needs of the artist community.

“I'd like people to know that because of our background, we are very sensitive to the needs of the producers, the engineers, and the musicians,” says Thrall. “We know what they need because we were there. It's not just about having the latest, greatest this and that. We back all that up with the service.”

Kanamori made a bulk bid of \$5.3 million for the bankrupt Power Station, exceeding the aggregate of the individual bids made by the more than 700 participants at an April 25 auction (Billboard, May 14). Included in the sale were the 18-year-old studio's 31,000-square-foot building and an equipment stable that is regarded as one of the most impressive in the world.

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EUROSOUNDS

(Continued from page 92)

[Tascam] DA-88 and DA-38 into a non-linear system and its use with the TDIF1 digital interface makes it particularly attractive to us," says Teac France's Christian Roy of the Pyramid Virtual Studio.

GERMANY

OTARI HAS REVEALED that it plans to launch a magneto-optical-disc-based digital recorder/editor called the PD80M by the end of the year, which is expected to sell for approximately \$15,000. The stand-alone unit will be capable of 8-track playback and 4-track recording, with all functions accessed from a comprehensive hardware remote controller.

BELGIUM

A CONSORTIUM of private investors and pro-audio company Amptec have purchased the assets and technology of U.K. console manufacturer Raindirk Audio. The restructured and refinanced operation will retain the brand name and continue to operate with key staff from Raindirk's U.K. premises. The U.K. base will also assist with the manufacture of Amptec's digital mixer, the Stone-D001, which was launched at the May 1995 Audio Engineering Society Convention in Denmark.

MURPHEY'S WESTFEST

(Continued from page 83)

sending sponsor of this year's Copper Mountain WestFest. Justin Boots is the major sponsor, and the U.S. Postal Service, Coors, and KYGO Denver are the participating sponsors. Murphey is pleased with the participation and support of the sponsors, especially Denver Buffalo, because he shares its desire to see buffalo restored to the plains.

"Denver Buffalo Co. is the largest distributor of buffalo meat and buffalo products in the country," Murphey says. "They are involved in making this a great commercial enterprise and restoring thousands . . . of buffalo back to the American prairie . . . We are going to carry the West and its traditions into the year 2000 by putting buffalo back out there to see. It goes back to our original purpose to preserve the Western way of life and all its aspects."

The desire to return buffalo to the Plains is yet another characteristic Murphey shares with Cody. "I've always admired Buffalo Bill," he says. "Buffalo Bill was not only involved in putting on a great Wild West show [but] was the first to realize they had to stop [killing buffalo]. In his autobiography . . . he talks about bringing back the Native Americans, and the buffalo, and keeping their culture alive."

Murphey admits that Cody's Wild West shows influenced his vision for WestFest. "I read up on the Wild West shows and tried to adopt a lot of Buffalo Bill's philosophy and ideas as much as I could in the current era," he says. "Not having somebody dress up as an Indian, but having a real Indian there, somebody who is a real leader of people. And instead of building an exhibit of mountain-man stuff, let's have a mountain man who is still a traveler, who lives out on the land. Instead of having a cowboy who does videos on TNN, let's have a real cowboy that sings up there, who ranches and rides horses. Authenticity was my challenge."

Sony Music Entertainment Goes Swiss For Worldwide Meeting



Dining al fresco, from left, are Sony Music Australia chairman/CEO Denis Handlin, Sony Music Europe president Paul Russell, Sony Music International chairman Mel Ilberman, and Sony Music U.K. chairman/CEO Paul Burger.



During a lake cruise, Sony Music Switzerland managing director Norman Block, center, is joined by Sony Music Europe president Paul Russell, left, and Sony Music Europe senior VP, Germany/Switzerland/Austria, Jochen Leuschner.



The members of Honeycrack grab a beer with Sony executives following their conference performance. Pictured, from left, are Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Europe president Paul Russell, the members of Honeycrack, Sony Music U.K. chairman/CEO Paul Burger, and Sony Music Europe senior VP, G/S/A, Jochen Leuschner.



Shaking things up at its conference showcase is U.K. band Kula Shaker. Shown, from left, are Sony Music U.K. chairman/CEO Paul Burger, the members of Kula Shaker, and Sony Music Switzerland managing director Norman Block.

Against an alpine backdrop, Sony Music Entertainment Europe hosted a global gathering of Sony Music affiliates June 4-7 in Interlaken, Switzerland, for presentations of key international releases, business sessions, and showcases by such artists as Amanda Marshall, Kula Shaker, Goya Dress, Human Nature, and Honeycrack.



Sony Classical executives had meetings and presentations coinciding with those of their pop colleagues. Pictured, from left, are Sony Classical president Peter Gelb, Sony Music International chairman Mel Ilberman, Sony Classical artists Ying Huang and Arcady Volodos, Sony Music Europe president Paul Russell, and Sony Classical executive VP Jean-Hugues Allard.



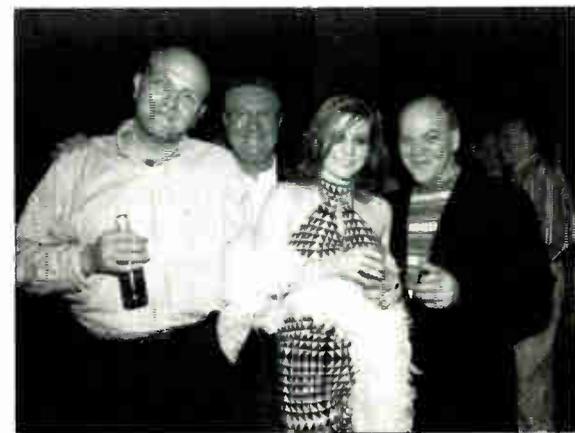
Bluesman Keb' Mo' finds a world of admirers in Sony Music managing directors from various countries. Pictured, from left, are Suzanne Smetana, Sony Music Czech Republic; Paul Hertog, Sony Music Holland; Michael Glading, Sony Music New Zealand; Keb' Mo'; Margaret Maliszewska, Sony Music Poland; Martin Pammer, Sony Music Austria; and Laszlo Szuts, Sony Music Hungary.



Canadian singer/songwriter Amanda Marshall is welcomed to Interlaken. Shown, from left, are Sony Music Norway managing director Rune Hagberg, Sony Music Europe president Paul Russell, Marshall, Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Canada president Rick Camilleri, and Epic Records (U.S.) senior VP David Massey.



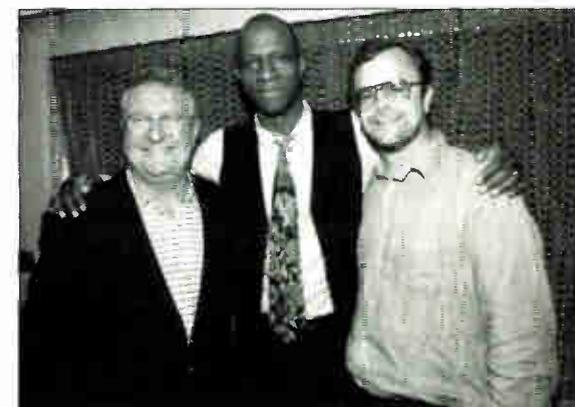
Mel Ilberman, chairman of Sony Music International and executive VP of Sony Music Entertainment, enjoys the summer evening with colleagues from the U.S. and Europe. Pictured, from left, are Ilberman, Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Entertainment executive VP Michele Anthony, Pearl Jam manager Kelly Curtis, Sony Music Europe president Paul Russell, and Epic Records (U.S.) president Richard Griffiths.



Goya Dress front woman Astrid Williamson is congratulated by Sony colleagues after her performance in Interlaken. Shown, from left, are Sony Music licensed repertoire division director of international marketing Mark Tattersall, Sony Music Europe president Paul Russell, Williamson, and Saul Galpern of Nude Records, which has licensed Goya Dress to Sony Music for the world outside the U.K.



Up from Down Under came Sony Music Australia band Human Nature. Shown, from left, are band members Toby Allen and Andrew Tierney; Sony Music Europe senior VP, G/S/A, Jochen Leuschner; Sony Music France president Paul-Rene Albertini; Sony Music Australia chairman/CEO Denis Handlin; and band members Phil Burton and Michael Tierney.



Keb' Mo' is flanked by supporters from Europe and America, Sony Music Europe president Paul Russell, left, and Epic Records (U.S.) president Richard Griffiths.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Jackson Korean Shows OK'd Gov't Decision Follows Heated Debate

BY CHO YOON-JUNG

SEOUL, South Korea—Michael Jackson is finally set to perform two concerts for Korean audiences in October, following the end of a three-year government ban on the singer's live shows in the country.

Sony Music Entertainment Korea managing director Yoon Yeo-Eul says he is delighted at the show of support from the Ministry of Culture and Sports. "It's very important for us to have Michael Jackson perform here. He is a very important artist for this market, and the people want to see him perform."

Despite attempts by civic and religious organizations here to keep Jackson from performing, the ministry announced its final decision to allow the concerts to proceed. "After carefully studying the contract conditions and preparations made to ensure the safety of the event, the ministry has decided to allow Michael Jackson to perform in Seoul," a spokesman says.

The announcement comes after much heated public debate. The protest groups' major cause for alarm was the child-molestation suit brought against

the artist in the U.S. in 1993. They also stated that such extravagant entertainment is inappropriate at a time when growth is slowing in South Korea and North Koreans are starving amid a collapsing economy. Apparently, the largely Christian protest also hinges on a mistaken belief that Jackson harbors unorthodox Christian affiliations.

In regards to the suit, the ministry countered that, as the suit against Jackson was settled out of court, his morals could not be cited as a reason for denying permission for the concerts.

As for the issue of cost, which civic groups had put at more than \$4 million, the contract with local promoter Taewon Entertainment shows that the singer is to be paid \$2 million. The ministry pointed out that this is less than what Jackson is paid in other countries and less than the import price of many Hollywood films.

Industry sources comment, however,

that perhaps the prime motivator behind the ministry's final decision was growing national sentiment toward greater globalization. Pushing for a more open relationship with the world, South Koreans are looking forward to joining the Organization of Economic Cooperation and Development in the near future and wish to portray their country as global in its thinking.

The debate arose soon after Taewon announced the Jackson dates last month. A contract for two concerts was signed with HIStory Tours Inc. in June on the basis of preliminary permission granted by the Ministry of Culture and Sports in September 1995.

Before the ministry's final permission was given, civic groups intervened, embarking on their protest campaign. At the height of the protest, as many as 46 organizations had banded together.

"We are just very pleased that it's now over," says Martin Davis, senior VP of Asia for Sony Music, of the wait for the ministry's approval. "Michael has never played there, and it's one of our biggest markets in the region."

Still, sources say opposition groups remain very strong, and sponsors have withdrawn support. "No one is willing to be part of the show because of these religious opposition groups," one source says. An affiliate of Hyundai, which was planning to sponsor the show, backed off after being bombarded with calls to the extent that its internal phone system was "paralyzed." The company stated that it was afraid of the protest groups' impact on its image.

In a new development, Diamond Ad, another concert sponsor, has recently withdrawn support, disassociating itself from the event. Taewon says the concerts will go ahead as planned.

Jackson is expected to arrive in Seoul Oct. 10, and civic groups have vowed to stage protests outside the singer's hotel and concert venue.

Assistance with this story was provided by Geoff Burpee, Billboard's Far East bureau chief.



JACKSON



A Break For Tea. U.S. singer Puff Johnson is welcomed to Singapore by Terence Phung, managing director of Sony Music Entertainment's affiliate there. Johnson was visiting to promote her debut Work/Sony album, "Miracle," which features the track "Forever More," an airplay hit in Singapore.

AC/DC Tour Sparks Excitement Down Under

BY CHRISTIE ELIEZER

MELBOURNE—An old school uniform will never let you down. Ask AC/DC guitarist Angus Young—the perennial schoolboy takes 12 of them on the road. The band's Ballbreaker tour began Jan. 12 in North Carolina and swept through Canada, Mexico, Europe, and South America. It has taken in cities never before visited by the act in its 20 years of heavy touring. The last available world sales figure for the "Ballbreaker" album is 3 million units, according to Alberts, the band's Australian label for more than 22 years.

With three months to go, the Australian leg of the tour is creating excitement among fans and the media. This visit, the act's first in five years, is its biggest and fastest-selling. Thirteen shows are scheduled so far across the country, including four in Sydney (where the act formed in 1973) and three in Melbourne. Some 13,500 tickets for a 16,000-capacity auditorium in Perth and 11,000 tickets for the first Brisbane date sold in 24 hours. Two open-air shows, in stadiums with 20,000-plus capacities, were added in the northern regional areas of Cairns and Darwin after a petition was launched by Darwin's Radio Hot 100.

As tour promoter Garry Van Egmond points out, "We got 22,000 signatures on the petition, which isn't bad, considering Darwin has a population of 80,000."

The two extra shows meant delaying by a week the New Zealand dates, where the world trek ends in Christchurch on Nov. 30.

According to Van Egmond, 160,000

tickets have been sold in Australia, grossing the equivalent of \$9.75 million. Ticket sales in New Zealand total 90,000.

Van Egmond has promoted two of the country's biggest tours: the '82 production of "Jesus Christ Superstar" and the '86 Dire Straits visit, which each played to 900,000 people.

"This is my third tour with AC/DC," Van Egmond says. "Generally, we've done 150,000 tickets

between Australia and New Zealand. This time, it's over the top. One reason is that people are becoming bored with alternative music-type shows. They

want real rock'n'roll, and AC/DC always physically and musically delivers a great show." Fifa Riccobono, GM of Alberts, adds, "I caught the Milan show, and they're without a doubt the most exciting live act ever."

Part of the attraction for young fans is the opportunity to see the band with original drummer Phil Rudd, who rejoined for the "Ballbreaker" sessions after quitting the group in 1982. The act is touring its largest indoor production to date, including a 42-foot crane with a wrecking ball, a huge bell, a cannon, a block of special and pyro effects, and a moving light show with 150 individual units. Fifteen semi-trailers and a crew of 60 are needed to transport more than 168 tons of equipment.

Marketing of the tour was done primarily through the national Channel 10 network and the hard rock MMM radio network (except in Perth, where it was done through 6PM). "AC/DC are definitely the most asked-for on our request line," says

(Continued on page 120)



AC/DC

In Asia, they call it the [V] generation.

From the streets of Calcutta to the clubs of Tokyo, 220 million viewers* across Asia see themselves as part of the [V] generation.

channel [V]

*Source: Survey Research Group (HK/Singapore/Taiwan), Frank Small & Associates Ltd., Indian Market Research Bureau, Modis Research (India), DRB Lintas Bros. (Pakistan), MERAC (Middle East)

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 08/26/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SQUALL KYOSUKE HIMURO POLYDOR
2	2	ANOTHER ORION FUMIYA FUJII PONY CANYON
3	1	MACHINEGUN WO BUPPANASE MR. CHILDREN TOY'S FACTORY
4	5	AOI INAZUMA SMAP VICTOR
5	3	ATSUKU NARE MAKI OHGURO B GRAM
6	6	BELOVED GLAY POLYDOR
7	8	NOW YOU'RE NOT HERE SWING OUT SISTER MERCURY MUSIC
8	7	ASIA NO JYUNSHIN PUFFY EPIC SONY
9	9	DENEN KOJI TAMAKI SONY
10	4	NAMIDA NO KAGE SYARANQ BMG VICTOR
ALBUMS		
1	1	SOUTHERN ALL STARS YOUNG LOVE VICTOR
2	2	T-BOLAN SINGLES ZAIN
3	8	SMAP SMAP 009 VICTOR
4	3	NAMIE AMURO SWEET 19 BLUES AVEV TRAX
5	5	NANASE AIKAWA RED CUTTING EDGE
6	NEW	CARDIGANS FIRST BAND ON THE MOON POLYDOR
7	9	PUFFY AMIYUMI EPIC SONY
8	6	ZARD TODAY IS ANOTHER DAY B GRAM
9	7	RATS & STAR BACK TO THE BASIC EPIC SONY
10	4	V 6 SINCE 1995—FOREVER AVEV TRAX

CANADA (The Record) 08/26/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	TRACY CHAPMAN NEW BEGINNING ELEKTRA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
3	3	VARIOUS ARTISTS DANCE MIX '96 QUALITY
4	4	FUGEES THE SCORE COLUMBIA
5	6	CELINE DION FALLING INTO YOU COLUMBIA
6	7	METALLICA LOAD ELEKTRA
7	11	TONI BRAXTON SECRETS ARISTA
8	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	5	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
10	NEW	VARIOUS ARTISTS TRAINSPOTTING O.S.T. PREMIER
11	10	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
12	NEW	VARIOUS ARTISTS THE CROW: CITY OF ANGELS O.S.T. HOLLYWOOD
13	9	ALICE IN CHAINS MTV UNPLUGGED COLUMBIA
14	17	NAS IT WAS WRITTEN COLUMBIA
15	NEW	NO DOUBT TRAGIC KINGDOM INTERSCOPE
16	15	A TRIBE CALLED QUEST BEATS, RHYMES & LIFE REPRISE
17	14	BUSH SIXTEEN STONE INTERSCOPE
18	12	SARAH MCLACHLAN RARITIES, B-SIDES AND OTHER STUFF NITWIRK
19	18	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
20	13	VARIOUS ARTISTS PHENOMENON O.S.T. REPRISE

AUSTRALIA (Australian Record Industry Assn.) 08/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
2	3	RETURN OF THE MACK MARK MORRISON WEA
3	2	KILLING ME SOFTLY FUGEES COLUMBIA
4	4	JUST A GIRL NO DOUBT INTERSCOPE/MCA
5	12	MACARENA LOS DEL RIO BMG
6	6	I WANT YOU SAVAGE GARDEN ROA
7	9	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
8	5	MOTHER MOTHER TRACY BONHAM ISLAND
9	8	I LOVE TO LOVE LA BOUCHE BMG
10	10	FOREVER LOVE GARY BARLOW BMG
11	15	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
12	NEW	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI
13	20	MACARENA LOS DEL RIO FESTIVAL
14	11	FREEDOM ROBBIE WILLIAMS EMI
15	7	WHO YOU ARE PEARL JAM EPIC
16	13	BLUE LEANN RIMES CURB
17	18	THA CROSSROADS BONE THUGS-N-HARMONY DANCE PRODUCTIONS
18	17	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST
19	NEW	I LIVE FOR YOU CHYNNA PHILLIPS EMI
20	NEW	CLOSER TO FREE BODEANS POLYDOR
ALBUMS		
1	3	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
2	1	CELINE DION FALLING INTO YOU EPIC
3	2	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	7	LEANN RIMES BLUE CURB
6	9	BILL WHELAN RIVERDANCE EASTWEST
7	6	ENZO ENZO EPIC
8	5	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
9	8	BUSH SIXTEEN STONE INTERSCOPE/MCA
10	11	LA BOUCHE SWEET DREAMS BMG
11	10	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR
12	19	SOUNDTRACK STEALING BEAUTY EMI
13	17	FUGEES THE SCORE COLUMBIA
14	15	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	13	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
16	12	ALICE IN CHAINS UNPLUGGED COLUMBIA
17	14	GEORGE MICHAEL OLDER VIRGIN
18	20	ELVIS PRESLEY ALL TIME GREATEST HITS BMG
19	NEW	TONI BRAXTON SECRETS BMG
20	18	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI

EUROCHART HOT 100 08/14/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO SERDISCO
3	4	WANNABE SPICE GIRLS VIRGIN
4	3	FOREVER LOVE GARY BARLOW RCA
5	6	I CAN'T HELP MYSELF KELLY FAMILY EMI
6	5	FREEDOM ROBBIE WILLIAMS CHRYSALIS
7	7	LEMON TREE FOOL'S GARDEN INTERCORD
8	11	WHERE DO YOU GO NO MERCY MCI
9	8	TIC, TIC, TAC CARRAPICHO RCA
10	12	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
11	10	INSOMNIA FAITHLESS ZOMBAJIVE
12	13	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
13	14	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
14	9	FABLE ROBERT MILES DBX
15	NEW	HOW BIZARRE OMC POLYDOR
16	NEW	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
17	17	JE TE DONNE WORLDS APART ARISTA
18	19	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
19	NEW	TRASH SUEDE NUDE
20	15	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
ALBUMS		
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	1	FUGEES THE SCORE COLUMBIA
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
4	5	METALLICA LOAD VERTIGO/MERCURY
5	7	GEORGE MICHAEL OLDER VIRGIN
6	6	ROBERT MILES DREAMLAND DBX
7	4	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
8	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
9	9	BRYAN ADAMS 18 TIL I DIE A&M
10	13	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	11	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
12	8	TINA TURNER WILDEST DREAMS PARLOPHONE
13	12	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
14	16	TONI BRAXTON SECRETS LAFACE/ARISTA
15	15	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	17	WORLDS APART EVERYBODY EMI
17	NEW	ALICE IN CHAINS UNPLUGGED COLUMBIA
18	14	JOHNNY HALLYDAY LORADA TOUR MERCURY
19	18	ZUCCHERO SPIRITO DIVINO POLYDOR
20	NEW	NAS IT WAS WRITTEN COLUMBIA

GERMANY (Media Control) 08/20/96

THIS WEEK	LAST WEEK	SINGLES
1	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	WHERE DO YOU GO NO MERCY ARIOLA
4	4	INSOMNIA FAITHLESS INTERCORD
5	5	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
6	10	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
7	NEW	WANNABE SPICE GIRLS VIRGIN
8	7	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA
9	20	I GIVE YOU MY HEART MR. PRESIDENT WEA
10	6	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
11	8	FOREVER LOVE GARY BARLOW RCA
12	9	SPRING RMB MOTOR MUSIC
13	19	MISTER FEELING MASTERBOY POLYGRAM
14	NEW	VAMONOS GARCIA WEA
15	12	IRONIC ALANIS MORISSETTE WEA
16	11	COCO JAMBOO MR. PRESIDENT WEA
17	14	SEXY EIS BURGER LARS DIETRICH EASTWEST
18	18	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
19	17	BLUE JEANS SQUEEZER EMI
20	13	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
4	2	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
5	5	METALLICA LOAD MERCURY
6	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
7	6	ROBERT MILES DREAMLAND MOTOR MUSIC
8	9	CELINE DION FALLING INTO YOU SONY
9	8	TINA TURNER WILDEST DREAMS
10	10	BATES KICKS 'N' CHICKS VIRGIN
11	11	BRYAN ADAMS 18 TIL I DIE POLYGRAM
12	NEW	SOUNDTRACK MISSION: IMPOSSIBLE POLYDOR
13	13	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
14	12	ARZTE LE FRISUR METRONOME
15	15	PUR ABENTEUERLAND INTERCORD
16	16	DEEP BLUE SOMETHING HOME MCA
17	18	ZUCCHERO STRAY CAT IN A MAD DOG CITY POLYDOR
18	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
19	NEW	NAS IT WAS WRITTEN COLUMBIA
20	14	GEORGE MICHAEL OLDER VIRGIN

FRANCE (SNEP/FOP/Tite-Live) 08/17/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO ARIOLA
2	3	KILLING ME SOFTLY FUGEES SONY
3	2	TIC, TIC, TAC CARRAPICHO RCA
4	4	JE TE DONNE WORLDS APART EMI
5	5	MACARENA LOS DEL MAR BAX DANCE
6	6	SAMBOLERA MAYI SON KHADJA NIN VOGUE
7	9	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
8	10	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
9	7	LEMON TREE FOOL'S GARDEN EMI
10	8	WHERE DO YOU GO NO MERCY BMG
11	16	LES POEMES DE MICHELLE TERI MOISE SOURCE/VIRGIN
12	13	MISS CAMPING BORIS VERSAILLES
13	14	FAST LOVE GEORGE MICHAEL VIRGIN
14	NEW	WANNABE SPICE GIRLS VIRGIN
15	12	RETURN OF THE MACK MARK MORRISON WEA
16	5	FABLE ROBERT MILES SONY
17	11	COMME J'AI MAL MYLENE FARMER POLYDOR
18	19	FRESH BEAT SYSTEM EMI
19	NEW	MOI J'AIME DANSER LES SCHTROUMPFS FTD
20	20	THE X FILES THEME MARK SNOW WEA
ALBUMS		
1	2	FUGEES THE SCORE SONY
2	3	WORLDS APART EVERYBODY EMI
3	1	JOHNNY HALLYDAY LORADA TOUR MERCURY
4	17	ZUCCHERO SPIRITO DIVINO POLYDOR
5	4	MICHEL POLNAREFF LIVE AT THE ROXY SONY
6	7	ROBERT MILES DREAMLAND SONY
7	13	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
8	8	CELINE DION FALLING INTO YOU COLUMBIA
9	6	GENERATION DISCO GENERATION DISCO BMG
10	5	GEORGE MICHAEL OLDER VIRGIN
11	10	KHADJA NIN SAMBOLERA VOGUE
12	9	CARRAPICHO FIESTA DE BOI BUMBA RCA
13	12	CELINE DION D'EUX COLUMBIA
14	11	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
15	14	MYLENE FARMER ANAMORPHOSÉE POLYDOR
16	15	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
17	18	LOS DEL RIO FIESTA MACARENA ARIOLA
18	NEW	LES SCHTROUMPFS SCHTROUMP PARTY VOL. 2 FTD
19	NEW	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC
20	16	METALLICA LOAD MERCURY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	MACARENA LOS DEL RIO RCA
3	NEW	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
4	8	WALKING ON THE MILKY WAY OMD VIRGIN
5	12	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
6	11	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
7	3	HOW BIZARRE OMC POLYDOR
8	NEW	THIS SUMMER (REMIX) SQUEEZE A&M
9	4	GOOD ENOUGH DODGY A&M
10	14	SOMEDAY ETERNAL 1ST AVENUE/EMI
11	5	PEACOCK SUIT PAUL WELLER GO! DISCS
12	9	I AM, I FEEL ALISHA'S ATTIC MERCURY
13	NEW	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
14	NEW	ARMS OF LOREN E'VOKE MANIFESTO/MERCURY
15	6	FREEDOM ROBBIE WILLIAMS CHRYSALIS
16	NEW	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
17	17	12 REASONS WHY I LOVE HER MY LIFE STORY PARLOPHONE
18	13	SOMEONE TO LOVE EAST 17 LONDON
19	15	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
20	NEW	SPECIAL KIND OF LOVER NU COLOURS WILD CARD/POLYDOR
ALBUMS		
1	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
2	2	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER! 6 VIRGIN
3	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	11	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
6	8	SMURFS THE SMURFS GO POP! EMI TV
7	6	DODGY FREE PEACE SWEET A&M
8	12	OASIS DEFINITELY MAYBE CREATION
9	5	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
10	NEW	GEORGE MICHAEL OLDER VIRGIN
11	18	VARIOUS ARTISTS CLUB MIX 96 VOL. 2 POLYGRAM TV
12	13	TONI BRAXTON SECRETS LAFACE/ARISTA
13	9	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
14	16	CELINE DION FALLING INTO YOU EPIC
15	NEW	WHO MY GENERATION—THE VERY BEST OF POLYDOR
16	NEW	HYPNOSIS VOICES OF TRANQUILITY DINO
17	10	VARIOUS ARTISTS BIG MIX 96 EMI TV/WARNER ESP
18	7	VARIOUS ARTISTS THE ULTIMATE LINE DANCING ALBUM GLOBAL TELEVISION
19	14	SOUNDTRACK TRAINSPOTTING EMI PREMIER
20	NEW	FUGEES THE SCORE COLUMBIA

THIS WEEK	LAST WEEK	AIRPLAY
1	1	GOOD ENOUGH DODGY A&M
2	2	WOMAN NENEH CHERRY HUT/VIRGIN
3	3	I AM, I FEEL ALISHA'S ATTIC MERCURY
4	6	HOW BIZARRE OMC POLYDOR
5	4	WANNABE SPICE GIRLS VIRGIN
6	15	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
7	5	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE
8	13	SOMEDAY ETERNAL 1ST AVENUE/EMI
9	8	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
10	9	FREEDOM ROBBIE WILLIAMS CHRYSALIS
11	23	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
12	25	WALKING ON THE MILKY WAY OMD VIRGIN
13	7	EVERYTHING MUST GO MANIC STREET PREACHERS EPIC
14	17	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
15	10	KILLING ME SOFTLY FUGEES COLUMBIA
16	31	PEACOCK SUIT PAUL WELLER GO! DISCS
17	11	TRASH SUEDE NUDE
18	19	SOMEONE TO LOVE EAST 17 LONDON
19	NEW	12 REASONS WHY I LOVE HER MY LIFE STORY PARLOPHONE
20	NEW	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
21	18	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
22	38	VIRTUAL INSANITY JAMIROQUAI SONY S2
23	37	BECOMING MORE LIKE ALFIE DIVINE COMEDY SETANTA
24	NEW	HANGING AROUND ME ME ME INDOLENT/RCA
25	NEW	HEY DUDE KULA SHAKER COLUMBIA
26	32	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
27	26	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
28	NEW	MACARENA LOS DEL RIO RCA
29	14	IN TOO DEEP BELINDA CARLISLE CHRYSALIS
30	30	BECAUSE YOU LOVED ME CELINE DION EPIC
31	21	WRONG EVERYTHING BUT THE GIRL VIRGIN
32	33	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
33	NEW	LIKE A WOMAN TONY RICH PROJECT LAFACE/ARISTA
34	27	FAST LOVE GEORGE MICHAEL VIRGIN
35	28	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
36	29	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
37	22	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
38	12	CRAZY MARK MORRISON WEA
39	16	FOREVER LOVE GARY BARLOW RCA
40	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA

ITALY (Musica e Dischi/FIMI) 08/19/96

THIS WEEK	LAST WEEK	SINGLES
1	3	WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	4	FABLE ROBERT MILES DBX
4	2	FREEDOM FROM DESIRE GALA DO IT YOURSELF/NITELITE
5	7	PROFONDO ROSSO FLEXTER DISCOMAGIC
6	6	KEEP PUSHING BORIS DLUGOSCH TIMESUNTIME
7	9	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITE
8	10	DON'T WORRY CLUTCH NEW MUSIC INT./LUP
9	NEW	LEMON TREE FOOL'S GARDEN INTERCORD
10	NEW	LEMON DANCE GARDEN EDEN INTERCORD
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	ARTICOLO 31 COSI' COM'E' RICORDI
4	4	FUGEES THE SCORE COLUMBIA
5	5	G. SIMONETTI X TERROR FILLES UNIVERSO
6	6	GEORGE MICHAEL OLDER VIRGIN
7	7	MASSIMO DI CATALDO ANIME EPIC
8	10	LIGABUE BUON COMPLEANNO ELVIS WARNER
9	9	GIPSY KINGS LOVE SONGS COLUMBIA
10	NEW	ROBERT MILES DREAMLAND DBX

SPAIN (TVE/AFYVE) 08/10/96

THIS WEEK	LAST WEEK
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HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 08/14/96			IRELAND (IFPI Ireland/Chart-Track) 08/15/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	1	1	WANNABE SPICE GIRLS VIRGIN
2	2	AQUARIUS PARTY ANIMALS EDEL	2	2	LEMON TREE FOOL'S GARDEN ENCORE/EMI
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG	3	NEW	THE HURLING SONGS WILD SWANS CARRIG
4	NEW	RAVE ON DJ PAUL ELSTAK MIOTOWN	4	3	ALL OUT OF LOVE OVER THE TOP EPIC
5	6	THA CROSSROADS BONE THUGS-N-HARMONY EPIC	5	5	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
6	NEW	MIRROR OF LOVE 2 BROTHERS ON THE 4TH FLOOR CNR	6	8	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
7	4	LULLO, HEB JE NOG.../PETER JISKEFET SONY	7	6	FREEDOM ROBBIE WILLIAMS CHRYSALIS
8	9	MACARENA LOS DEL RIO BMG	8	NEW	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES WINK MANIFESTO/MERCURY
9	NEW	OP RODE ROZEN VALLEN TRANEN FRANS BAUER TIPTOP	9	NEW	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
10	5	SOLDIER SOLDIER CAPTAIN JACK EMI	10	7	MACARENA LOS DEL RIO RCA
ALBUMS			ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA	1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	2	ANDREA BOCELLI BOCELLI POLYDOR	2	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	3	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
4	4	BETTE MIDLER EXPERIENCE THE DIVINE WARNER	4	2	VARIOUS ARTISTS MOVIE KILLERS TELSTAR
5	6	CELINE DION FALLING INTO YOU COLUMBIA	5	3	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
6	9	PARTY ANIMALS GOOD VIBRATIONS EDEL	6	5	ASH 1977 INFECTIOUS
7	8	CAPTAIN JACK THE MISSION EMI	7	6	CELINE DION FALLING INTO YOU EPIC
8	5	MARCO BORSATO ALS GEEN ANDER POLYDOR	8	NEW	OASIS DEFINITELY MAYBE CREATION
9	7	GUUS MEEUWIS & VAGANT VERBAZING ARCAOE	9	9	FUGEES THE SCORE COLUMBIA
10	10	DE SMURFEN PARTY HOUSE HITS EMI	10	10	RADIOHEAD THE BENDS PARLOPHONE

BELGIUM (Promuvi) 08/23/96			AUSTRIA (Austrian IFPI/Austrian Top 30) 08/13/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO RCA	2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	3	BAILANDO PARADISIO OANCE DEVELOPMENT	3	3	COCO JAMBOO MR. PRESIDENT WARNER
4	4	TIC, TIC TAC CARRAPICHO RCA	4	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	5	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY	5	NEW	BREAK MY STRIDE UNIQUE 2 SONY
6	8	FOREVER LOVE GARY BARLOW RCA	6	5	INSOMNIA FAITHLESS EMI
7	6	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS.	7	NEW	ATLANTIS IMPERIO ECHO-ZYX
8	7	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	8	6	HEAVEN U96 POLYGRAM
9	9	ZO MACHO JIMMY B LAFABIT	9	8	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
10	NEW	BANGER HART ROB DE NIJS EMI	10	7	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
ALBUMS			ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA	1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.	2	2	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
3	3	CELINE DION FALLING INTO YOU COLUMBIA	3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	5	METALLICA LOAD MERCURY	4	3	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
5	4	SAMSON & GERT SAMSON VOL. 6 PHILIPS	5	5	METALLICA LOAD POLYGRAM
6	7	ANDREA BOCELLI BOCELLI POLYDOR	6	6	CELINE DION FALLING INTO YOU SONY
7	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	7	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	8	7	ROBERT MILES DREAMLAND POLYGRAM
9	NEW	GEORGE MICHAEL OLDER VIRGIN	9	9	BRYAN ADAMS 18 TIL I DIE A&M
10	9	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	10	10	NOCKALM QUINTETT ZARTLICHE GEFUHL KUCH

DENMARK (IFPI/Nielsens Marketing Research) 08/14/96			NORWAY (Verdens Gang Norway) 08/14/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES PLAEOCOMPAGNIET	1	1	GUDI HVOR DU ER DEILIG BJELLEKLANG BMG
2	3	MARGARINE DISKOFIL SCANDINAVIAN	2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	2	MACARENA LOS DEL RIO BMG	3	3	MACARENA LOS DEL RIO BMG
4	4	FOREVER LOVE GARY BARLOW BMG	4	5	COCO JAMBOO MR. PRESIDENT WARNER
5	9	TRASH SUEDE PLAEOCOMPAGNIET	5	6	HEAVEN U96 POLYGRAM
6	5	I CAN'T HELP MYSELF KELLY FAMILY EMI	6	8	INSOMNIA FAITHLESS BMG
7	10	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG	7	4	LEMON TREE FOOL'S GARDEN EMI
8	NEW	NO. 1 IN YOUR HEART BACKSEAT CMC	8	NEW	WANNABE SPICE GIRLS VIRGIN
9	NEW	WANNABE SPICE GIRLS VIRGIN	9	NEW	FOREVER LOVE GARY BARLOW BMG
10	8	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR	10	NEW	CAPTAIN JACK CAPTAIN JACK EMI
ALBUMS			ALBUMS		
1	1	WHAM! THE FINAL PLAEOCOMPAGNIET	1	2	D.D.E. DET GAR LIKAR NO NORSKE GRAM
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	2	5	SMURFENE SMURFHEITS 1 EMI
3	NEW	TOTO GREATEST HITS PLAEOCOMPAGNIET	3	1	FUGEES THE SCORE COLUMBIA
4	3	FUGEES THE SCORE PLAEOCOMPAGNIET	4	4	KENNY ROGERS WITH LOVE EMI
5	NEW	BACKSTREET BOYS BACKSTREET BOYS BMG	5	3	SIMON & GARFUNKEL THE DEFINITIVE COLLECTION COLUMBIA
6	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI	6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	5	CORRS FORGIVEN, NOT FORGOTTEN WARNER	7	8	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCAOE
8	7	LIS SORENSEN INDTIL DIG IGEN—BEST OF POLYGRAM	8	7	POSTGIROBYGGET MELIS NORSKE GRAM
9	6	GEORGE MICHAEL OLDER VIRGIN	9	9	ALICE IN CHAINS UNPLUGGED COLUMBIA
10	4	BRYAN ADAMS 18 TIL I DIE POLYGRAM	10	NEW	GLORIA ESTEFAN DESTINY EPIC

PORTUGAL (Portugal/AFP) 08/20/96			HONG KONG (IFPI Hong Kong Group) 08/11/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINES O CAMINHO DA FELICIDADE ARIOLA	1	NEW	AARON THE MOST EXCITING EMPIRE WARNER
2	3	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS	2	3	CASS PHANG CLEAR WATER EMI
3	4	METALLICA LOAD VERTIGO/MERCURY	3	1	EDMOND LEUNG BREATHE CAPITAL ARTISTS
4	8	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMUGLOBO	4	2	EKIN CHENG IF THE SKY RAIN BMG
5	2	ROBERT MILES DREAMLAND OCONSTRUCTION	5	9	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
6	7	EROS RAMAZZOTTI DOVE C'E MUSICA OOO	6	6	SAMMI CHENG CAN'T GIVE UP WARNER
7	NEW	EMANUEL TOMA TOMA MINRA LINDA VIOISCO	7	7	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
8	NEW	IRAN COSTA SO SE FOR DANCA VIOISCO	8	NEW	JEFF CHENG MENG XIANG EMI
9	6	GNR TUDO O QUE VOCE QUERIA EMI	9	5	SOUNDTRACK NEW SHANGHAI GRAND BMG
10	10	SCORPIONS PURE INSTINCT EASTWEST	10	NEW	KAREN TONG FLU BEFORE AND AFTER POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: It's the scenario every artist manager has nightmares about. Veteran band **Hoodoo Gurus** returned from a two-year recording hiatus with a new label (Mushroom) and a critically acclaimed new album, "The Blue Cave." A six-month tour was to take in Australia (with the Posies), Brazil, and the U.S., where the single "Big Deal" is issued this month through Zoo/BMG. Alas, within two weeks, an onstage hand injury sustained by drummer **Mark Kingsmill** put all touring on hold until November. Particularly disappointing was the delay until March '97 of the band's return to Brazil, where it received a frenzied response on its maiden tour last year. "We were told we were booked into a club in Rio de Janeiro for our first show," says guitarist **Brad Shepherd**. "It was a club all right, except it held 11,000 people! In São Paulo, we did 8,000 over two nights. The crowds just went crazy." Brazil has been a lucrative market for such Aussie acts as the Gurus, **Gang Gajang**, and **James Reyne**, whose music has a strong surf flavor. The link came about through Brazilian surfers who ride here or in Indonesia, where bootlegs of Aussie records are available. Junior boogie-board champion **Ricardo Chantili** is a DJ, and he spins many Australian records on his radio show in Rio. **CHRISTIE ELIEZER**



CZECH REPUBLIC: **Buty** are six young guys who hail from a provincial town in Moravia, the region in the eastern reaches of the Czech Republic. The band etched a niche in the local scene after supplying the soundtrack to the 1995 Czech road movie "Jizda" (The Ride), a cult film in domestic cinemas. At the 1996 Czech Grammy awards, **Buty's** latest set, "Dřevo" (Wood) on BMG Czech Republic, was named album of the year, the song "František" single of the year, and **Buty** band of the year. Since its release last December, "Dřevo" has sold 46,000 units in the Czech and Slovak Republics, according to BMG, thus attaining gold status (25,000 units). The company believes that platinum sales (50,000 units) look likely by Christmas. "Dřevo" has hung steadfastly in the local charts because its style turns on both the nation's youth and those young at heart. Musically, the set draws inspiration from three musical genres: moody jazz, on such numbers as "Tonda A Čenda"; solid rock numbers, such as "Pusinka" (Little Kiss); and, what the domestic market finds most tasty, folk- and country-tinged guitar pop tunes like "František." Lyrically, **Buty** has the ability to speak to a wide domestic audience. Most of the band's songs, like "Tlustá Pani" (Fat Lady), have a tipsy, light-headed feel. This slightly intoxicated atmosphere pervades "Dřevo" throughout. **MICHELE LEGGE**

ITALY: The pop-flamenco sound made world famous by the **Gipsy Kings** has been revived here this summer with the release of two albums produced by Italian labels. **Los Reyes**, who have just released their "Gypsy Legend" album on EMI Italy, are direct artistic descendants of the original **Gipsy Kings**. **Los Reyes** leader **Antonico Reyes** wrote several songs while with the **Gipsy Kings**, including the hit "Djobi Djoba," before parting company with the group in 1988. "Flamenco, like many other musical styles in the world, is growing through contact with more modern rhythms. Our music has a pure flamenco base of voice, guitars, and handclaps with pop, funky, blues, jazz, and rock influences," says **Reyes**. "You can make flamenco records 10 a penny, but we spent five months recording this album in Rome, benefiting from modern studio technology for optimum quality but maintaining a pure acoustic sound with just some electronic keyboard embellishments." All but the pop classic "Quando, Quando, Quando" (When, When, When), now a flamenco standard, are original compositions. "We are true gypsies and live our life touring," says **Reyes**. "The instrumental 'Esperanza' (Hope) we dedicated to Israel after playing there and witnessing the nation's social tensions firsthand." In addition to live dates in Italy and Israel, **Los Reyes** played this year in Japan, the former Yugoslavia, Saudi Arabia, Kuwait, and Russia. "In Russia, we had some of our best audiences, with the kids really enjoying the music and dancing like crazy," reports **Reyes**. The other Italian pop-flamenco album release this summer is "Energipsy" on Epic Italy. The set is more of a project than the product of an organic band. Created by guitarist **Francesco Grant** and art director **Anna Russo**, the debut album features flamenco-style covers of Italian hits, including **Laura Pausini's** "Solitudine" (Solitude) and **Zucchero's** "Diavolo In Me" (Devil In Me). **MARK DEZZANI**



SPAIN: Four veteran Spanish singer/songwriters may be about to repeat a record-breaking feat they accomplished a year ago, while confirming that, unlike any other country in Europe, the singer/songwriter tradition continues to dominate the music scene here. Married couple **Victor Manuel** and **Ana Belén**, plus **Joan Manuel Serrat** and **Miguel Ríos**, have embarked on a sell-out 29-concert Spanish tour Aug. 8-Sept. 21, titled "The Pleasure is Ours." The tour started in the northern city of Gijón, as did a previous tour by the four plus a few friends that resulted in the double CD "Mucho Más Que Dos" (Much More Than Two) on BMG Ariola. Not only was that album the top-selling 1994 record by Spanish artists, but a year ago, it became the first singer/songwriter album to sell 500,000 copies in Spain. Many of the concerts on the current tour will be recorded, and **Manuel** says there is a good chance that a live album might ensue. Missing from the "Mucho Más Que Dos" lineup are Cuba's **Pablo Milanés**, **Manolo Tena**, and the late **Antonio Flores**. **HOWELL LLEWELLYN**

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Music Sales Growth Seen Slowing From 1995-2000

■ BY DON JEFFREY

NEW YORK—Sales growth in the recorded music industry is projected at a lower rate through the year 2000 than has occurred in the past few years, according to a new study.

In its annual study of the communications industry, Veronis, Suhler & Associates, a New York investment bank, estimates 8.1% compound annual growth in music from 1995-2000, compared with a 10.3% rate of growth from 1990-1995. With an 8.1% growth rate, total U.S. spending by con-

sumers on music would rise to \$18.2 billion in 2000 from \$12.3 billion last year.

According to the bankers, the principal reason for the slower growth is the overexpansion of the retail sector. Retailers opened too many stores in the early 1990s to capitalize on then-rapid growth in the music business. When sales became sluggish last year, merchants were stuck with excess inventory.

Veronis, Suhler views the decline in unit sales last year (0.9%) as a "correction" in the market after an artificially high increase the previous year (17.5%), when retailers were opening more and larger stores and ordering lots of product to fill them. In addition, there was a greater number of hit releases in 1994, which tends to inflate unit growth, than in 1995.

Robert Broadwater, managing director of Veronis, Suhler, said in an interview that the firm cannot predict when the situation will turn around, but he believes a reversal of trends—fewer stores, less focus on pricing of music—would ease the predicament.

Another big reason for the projected slower growth is the maturing of the CD format. For more than 10 years, music sales soared as the higher-priced CD became popular and consumers replaced their libraries of vinyl and cassette albums with CD versions. But the so-called "library factor" is no longer driving sales, the study says. "The CD market will become more dependent on current releases" over the next few years, it states.

The bankers are skeptical about the possibility of some new format coming forward to give another CD-like boost to the industry. "The CD format technically has addressed a lot of things the consumer wants—durability, relatively inexpensive, good sound quality," says Broadwater.

DVD, a new format that is compatible with the CD, will be primarily for movies, the firm says. The enhanced CD, which includes video and graphics, was not discussed in the bankers' report. But Broadwater says, "There was some feeling a year or two ago that it was an interesting technology. But it really doesn't seem to have happened." Its close cousin, the CD-ROM, is also a format that hasn't found a market in music. "It's tended to go back where it came from—games,"

Growth of U.S. Spending on Recorded Music

	Recorded Music Expenditures
1995 Expenditures (\$ Millions)	\$12,322
1990-1995 Compound Annual Growth (%)	10.3%
1995-2000 Projected Compound Annual Growth (%)	8.1%
2000 Projected Expenditures (\$ Millions)	\$18,194

Sources: Veronis, Suhler & Associates, Wilkofsky Gruen Associates, Recording Industry Association of America

he says.

As for traditional music formats, the cassette is expected to continue its decline in favor of the CD. This is viewed as a positive trend for sales growth because the CD is higher priced.

The biggest area of projected growth for recorded music, the firm says, is the CD single. Spurred by a decline in price, the CD single is likely to surpass the cassette over the next few years. This "trading up" by consumers will boost overall sales.

The price of a CD single fell 14.6% last year to \$5.15, and unit sales increased 84.9%. The price differential between the two formats declined, but a CD's average price is still 54.2% higher than a tape's.

A decline in price may also give a lift to the music video market. Last year music video's average price fell to \$17.48 from \$20.63, which produced a 1.4-million unit sales gain to 12.6 million units.

"If 1995 pricing for CD singles and music videos represents a new trend," the report states, "we can expect the growth of these two formats to accelerate."

Demographic shifts may also be favorable for the music business. The 10- to 24-year-old age group will expand by 3.2 million people during the five-year forecast period. "The surge

(Continued on page 120)

Disc Jockey Nurtures Budding Bluegrass Chain Ties In With Numerous Conventions

■ BY PATRICIA BATES

OWENSBORO, Ky.—Once known as the rural classical music, bluegrass has become as urban as the symphony. In stores from West Virginia to North Carolina, musicians such as Alison Krauss and Bill Monroe may outsell violin virtuosos at chains such as Disc Jockey.

More than 500 bluegrass festivals will be conducted this year in the U.S., 6%-10% more than in 1995, according to Dan Hays, executive director of the International Bluegrass Music Assn.



This is the entrance to the Disc Jockey store in Town Square Mall in Owensboro, Ky. (Photo: Patricia Bates)

(IBMA). IBMA's World of Bluegrass and Bluegrass Fan Fest has expanded to seven days and will take place Sept. 23-29 at the Ramada Resort & Conference Center and English Park here.

During the festival, Disc Jockey will be selling 300-500 discount and full-price bluegrass CDs and tapes at the convention site and in its store here at Town Square Mall—Disc Jockey's first mall store, which opened in 1978.

Today the WaxWorks/VideoWorks-owned chain of 145 Disc Jockeys has outlets in 36 states—mostly in the Northeast, Midwest, and South.

For Worldwide Bluegrass Music Month in May, Disc Jockey marketed the music with endcaps, shelf talkers, and posters. WaxWorks/VideoWorks is also an underwriter of the seventh annual International Bluegrass Music Awards Sept. 26 at RiverPark Center in Owensboro.

"This year, Alison Krauss has taken bluegrass to another level, and it has gained a much wider acceptance," says Terry Woodward, president/CEO of WaxWorks/VideoWorks. "We're feeling the traditional and nontraditional influences of it elsewhere, such as on Vince Gill's 'High Lonesome Sound.' She's been a godsend."

One of the younger bluegrass artists, Krauss won two Grammy Awards in February and four Country Music Assn. (CMA) Awards last October for her album "Now That I've Found You: A Collection" (Rounder Records) and her duet on "Somewhere In The Vicinity Of The Heart" (Capitol Nashville). "Bluegrass has always remained

true to its roots. It's grown into a taller tree now, so it is branching out," says Hays. The IBMA has more than 2,500 members in 48 states and 29 countries.

In the U.S., approximately 950 radio stations program bluegrass—usually mixed with country (Billboard, March 12, 1994). In the last 18 months, there has been a 30% increase in programming time for the music, says Hays.

For retailers, bluegrass is an ever-green product. "As long as you have the catalog, it lasts over time," says Hays.

WaxWorks/VideoWorks' managers scan IBMA's four-page monthly newsletter, Blue Hot!, for its bluegrass trade charts, which are reprinted from Bluegrass Now and Bluegrass Unlimited. For DJs, IBMA offers Bluegrass Signal. The IBMA also publishes a bimonthly magazine, International Bluegrass.

"We carry bluegrass in every Disc Jockey," says Woodward. "We sell as much of it as we do Southern gospel, blues, and Cajun. It's not a very large category, but it does well for us in Virginia, West Virginia, North Carolina, Tennessee, Kentucky, and places in Iowa."

The average bluegrass fan bought 9.12 recordings last year, compared with 5.27 recordings purchased by the average U.S. music consumer, according to Simmons Market Research. In its 1995 Survey of the American Household, Simmons estimated that more than 4.5 million adults bought a bluegrass CD or tape last year. Simmons surveyed 15,000 homes for the data, which the IBMA obtained through its CMA membership.

IN THE FAMILY

In addition to IBMA's World of Bluegrass and Bluegrass Fan Fest, Disc Jockey also ties in with the Bean Blossom Bluegrass Festival held each June in nearby Bean Blossom, Ind. That's not far from the birthplace of Monroe, "the Father of Bluegrass."

Woodward's DJ dad, LeRoy, saw to it that country and bluegrass was aired on two Owensboro AM stations, WOMI and WVJS, at least 30 years ago. Jerry Jeff Walker even wrote a tune about LeRoy.

In 1948, LeRoy ran a record store called WaxWorks in downtown Owensboro. "Even then, we had listening booths for 78 rpm's," says Woodward. "I started working there after school when I was 15 years old. Then I went off to college and graduated from the University of Kentucky in 1964 with a degree in industrial administration. I liked rock-'n'-roll then, and I was into Jackson Browne, Crosby, Stills & Nash, and Bonnie Raitt." In 1968, Woodward returned to WaxWorks after a few odd jobs.

A decade later, the second—and now 2,300-square-foot—Disc Jockey at Town Square Mall led the move into suburbia. That store has 8,000 CD titles and 7,200 cassette titles, along with assorted videos and games.

For this Disc Jockey, bluegrass may only be 2%-5% of overall income, says John Bryenton, director of retail operations for WaxWorks/VideoWorks. However, because WaxWorks is based in Owensboro, many bluegrass artists such as Krauss and Ricky Skaggs visit the warehouse. On WBKR Owensboro, Disc Jockey advertises four titles from Rounder and Sugar Hill Records every Sunday on a bluegrass show. Two other Disc Jockey stores in Kentucky—in Bowling Green and Lexington—occasionally tie in bluegrass concerts.

WaxWorks/VideoWorks is within walking distance of the International



Heather Pickle, sales associate at the Disc Jockey in Town Square Mall, poses in front of the bluegrass section, which is heavily promoted during the World of Bluegrass and Fan Fest conventions held here in September. (Photo: Patricia Bates)

Bluegrass Music Museum, currently being established by the IBMA. Fundraising for the museum is held each September during the Bluegrass Fan Fest.

The IBMA was formed on Oct. 16, 1985, at a meeting at Vanderbilt University in Nashville; 57 members were in the charter enrollment. By 1986, the IBMA board of directors—including Barry Poss of Sugar Hill—got a \$20,000 start-up grant from the Owensboro Daviess County Tourist Commission to base the organization here.

IBMA's 1985 inaugural Bluegrass With Class trade show had 36 exhibitors. It was later renamed the Bluegrass Fan Fest. In September 1992, IBMA moved into offices in RiverPark Center, which has three theaters and TV and radio broadcast capabilities.

This year's World of Bluegrass will have more than 100 exhibits. There is also a professional leadership seminar, educational development workshops, and an issues forum.

The Bluegrass Fan Fest will be held Sept. 27-29 at English Park; there will be 30 acts and a Youth Activities area.

This year's tentative lineup includes the Lonesome River Band, IIIrd Tyme Out, the Nashville Bluegrass Band, Jerry Douglas, the Del McCoury Band, J.D. Crowe & the New South, Doyle Lawson & Quicksilver, and Claire Lynch & the Front Porch String Band.

Rhino Brewing Up CDs For Starbucks

R&B Compilations To Be Sold In Stores, On Airline

BY MARLA MATZER

LOS ANGELES—Rhino Records has been tapped to produce two CDs for the Starbucks coffee chain. Due this holiday season, the releases will draw on the label's Atlantic R&B collections.

Rhino marketing VP Garson Foos says that while no decision has been made about specific tracks, the albums may include contributions by Aretha Franklin, Ray Charles, and Wilson Pickett. Rhino senior VP of marketing and advertising Neil Werde struck the agreement.

The deal came about after Rhino got some songs onto Starbucks' in-store music loop, which is available to the chain's 930-plus North American outlets. Caffeinated customers made Starbucks' phones "ring off the hook" with requests for the tunes, says Starbucks music specialist Tim-

othy Jones.

Jones says the CD promotions, which started in the spring of 1995 with "Blue Note Blend" from Capitol's Blue Note Records, have been a hit with customers and help "recreate the Starbucks experience at home." He says that offering customers real value



and "prime cuts" is key.

The promotional CDs are in more than 600 locations, and Jones hopes to put them in most Starbucks soon. Currently working on a '70s compilation, he says that the plan is to release at least five CDs a year.

"We get a lot of positive feedback from people on the music we play in-store," Jones says, "and it's a way for our customers to sample artists whose works they can then go out

and buy."

A promotional CD called "Blending The Blues," produced for Starbucks by MCA/Chess Records, is available in stores and to travelers on United Airlines. Selections air as part of the airline's in-flight entertainment, and travelers can order the CD via an 800 number that is given on the programming and listed in United's in-flight magazine. Jones says that the verdict is still out on the success of that sales method, but adds that further tie-ins with United are possible, given that the airline began serving Starbucks' java this year.

Starbucks CDs have often been packaged with coffee and accessories—such as coffee presses—as added-value items. Jones says it has not been determined how the Rhino CDs will be offered.

Detroit Stores Stoke Local Music Scene

Independent Retailers Compile Album Of Area Acts

BY CARLO WOLFF

DETROIT—Four independent record stores here have subsidized and released their own CD, "Detroit Electric—Lighting A Match Underwater."

"I can't think of any other city where several ostensibly competing stores have cooperated to put out a CD and promote a [music] scene," says Bob Setlik, owner of Car City Records in the Detroit suburb of St. Clair Shores, Mich., and leader of the highly unusual effort.

The other participating stores are Repeat the Beat and Desirable Discs II, both headquartered in Dearborn, Mich., and Record Time in Roseville, Mich.

The 14 tracks on the disc, which sells for about \$13, span the grunge of Rocket 455's "Stooge," Tasty Bush's hypnotic yet abrasive "Song From Hell," Nicodemus & Matchez's semi-bluesy "When Will You People Learn," and Godzuki's pop-oriented

"Yomo & Sue."

"The whole idea is to give Detroit a little focus," says Setlik, who helped raise the money for the project. "It's kind of a cutting-edge thing, too. Hopefully, people will pay a little attention to these bands and see there is a Detroit music scene starting to happen."



He says that producing, pressing, and distributing 1,589 copies of the CD cost about \$2,500. Another \$400 was earmarked for promotion.

Setlik and producer/compiler Matt Smith have been touting the CD at clubs and on the radio. "It got quite a bit of airplay locally," says Setlik. "And we went on WDET, which is the major public radio station." He notes that they also staged a release party that was "packed" and adds, "Recently, there have been some pretty

positive reviews in indie magazines."

According to Setlik, about 500 units of the album have been sold in Detroit-area stores. He does not have a national sales figure.

Last year, Smith approached Setlik with the idea of the album. Setlik recalls, "He said, 'Hey, wouldn't it be something to put a CD out of all these interesting bands?'"

Smith, who plays guitar and sings on the Outrageous Cherry track "Sad & Amplified," says, "Ten years ago, it was hard to drag people out to see a band in Detroit, because there was nothing interesting going on. Everything was derivative and trite. Lately, there's been a whole wave of bands. Things have gotten to a point in Detroit where there's so much creative energy happening and so many gigs that I felt this was the time to do this, rather than document it later."

The bands play at the clubs Alvin's, Zoot's, and the Miami, all of which are located along the so-called Cass Corridor near Wayne State University.

Setlik says, "They're not established. They're playing gigs for \$50—if they can get it. Their cars are breaking down. It's always a struggle for these acts."

Smith adds, "All of a sudden, there's a bunch of younger musicians more obsessed with their musical ideas than with being a star."

EXECUTIVE TURNTABLE

DIRECT MARKETING. Ron Sacks is promoted to VP of A&R development for BMG Direct in New York. He was senior director of A&R.

HOME VIDEO. Jeffrey Karbowiak is promoted to senior VP, operations and finance, for MGM/UA Home Entertainment in Santa Monica, Calif. He was VP.

ENTER*ACTIVE. Clifford H. Friedman is named senior VP, Universal New Media Group, at MCA in Universal City, Calif. He was senior director of corporate development for MCA.

Karen Butler is appointed director of business development and executive producer for PorchLight Interactive in Los Angeles. She was director of school products for



SACKS



FRIEDMAN

Davidson & Associates.

RELATED FIELDS. Alison Tanner is named director of investor relations for Sensormatic in Boca Raton, Fla. She was VP/director of private placements at Granite Capital.

Ed Pistey is promoted to VP, U.S. anti-piracy, for the Motion Picture Assn. of America in Encino, Calif. He was director.

FOR THE RECORD

An American Eagle Outfitters' CD, mentioned in an article in the Aug. 3 issue on recordings produced for clothing chains, will include groups "like the Beastie Boys," according to Michael Leedy, VP of marketing. The retailer features merchandise for men and women.

newsline...

TRANS WORLD ENTERTAINMENT reports that it narrowed its second-quarter loss this year to \$2.4 million from \$6.1 million a year ago. Sales



for stores open at least a year rose 3% in the quarter that ended Aug. 3. Overall sales fell to \$97 million from \$104 million a year ago because of the closing of a number of outlets in the past year. The Albany, N.Y.-based chain of more than 500 stores also reports that its gross profit margin improved to 35.8% in the quarter from 33.9% a year ago and that selling, general, and

administrative expenses decreased to 32.7% of sales from 36% last year. Chairman Robert Higgins attributes the better results to a restructuring program. At press time, Trans World shares closed at \$5 on Nasdaq; their 52-week range is \$1.75-\$7.25.

ALLIANCE ENTERTAINMENT, an independent distributor of music, reports a net loss of \$21.9 million on sales of \$163.2 million for the second quarter, which ended June 30, compared with net income of \$2.6 million on sales of \$158.8 million in the same period last year. The loss includes \$17.5 million in nonrecurring charges related to the consolidation and restructuring of distribution operations. Since the quarter ended, Alliance has announced the acquisition of a recently formed music company, Red Ant Entertainment, headed by Al Teller, who will become CEO of Alliance (Billboard, Aug. 24).

READER'S DIGEST ASSN., a direct marketer of music and video, says that revenue from books and home entertainment products (music, video, and audiobooks) totaled \$2.1 billion in the fiscal year that ended June 30. The company says the figure is "comparable with last year, as growth in the U.S. was offset by lower performance in Europe." Operating profit fell 5% to \$322.1 million, "principally due to lower customer response rates to promotional mailings in Europe." Reader's Digest, which sells compilation albums, says music revenue in the U.S. increased this year. The company also announces it has entered into a two-year test with Spiegel Inc. in which the companies will create and market catalogs featuring magazines, books, home entertainment products, and other merchandise.

MUSICLAND STORES says that comparable-store sales for the four weeks that ended Aug. 3 declined 2.7% from the previous year because of continued weak performance from its mall stores. Sales for mall stores (Sam Goody, Musicland, Suncoast Motion Picture Co.) open at least a year fell 4.7%. But same-store sales for the superstores (Media Play, On Cue) rose 2.1% from a year ago. A company executive says, "Consumers' strong interest in viewing the Summer Olympics reduced the available time to shop, listen to music, and watch movies." Musicland operates 1,479 stores.



LIVE ENTERTAINMENT, a film and video producer, reports that second-quarter revenue jumped 124% to \$50.3 million because of two theatrical releases, "The Substitute" and "The Arrival," and one rental-priced home video title, "Cutthroat Island." There were no comparable titles last year. Net income for the period that ended June 30 rose to \$1.7 million from \$1.1 million last year.

PRIORITY RECORDS says that a price promotion for its alternative band Magnapop last month drove the group's most recent album into the top 10 of the Los Angeles market for the period. In a move designed to help break the band, Priority launched a promotional campaign in which 114 Warehouse stores sold "Rubbing Doesn't Help" for \$1.67 each. The chain's entire supply of 3,500 units of the album were sold, making it Warehouse's No. 1 recording for the week. The title also debuted on Billboard's Heatseekers chart the week of Aug. 3 at No. 22.

RECOTON, a marketer of consumer electronics accessories, announces that net income dropped 77% to \$565,000 in the second quarter from \$2.47 million a year ago, while sales rose 22% to \$51.8 million from \$42.5 million. Sales were up primarily because of acquired companies and product lines but were below Recoton's expectations. In addition, the company says that "the continued intensity of the competitive climate necessitated expanded costly sales and marketing efforts in order to maintain the company's market share." Expenses associated with expansion of facilities and higher research and development costs also squeezed profits.

MOOVIES reports net income of \$591,000 on revenue of \$18.3 million for the second quarter, which ended June 30, compared with profit of \$30,000 on revenue of \$1.27 million last year. The big increases were mainly due to a rapid expansion of the chain's base of video retail stores to 190. On June 28, Greenville, S.C.-based Moovies completed a public offering of 2.8 million shares of stock and used some of the proceeds to acquire the 23-store Premiere Video chain.

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EMI Records And EMD Staff Learn Each Other's Business

RETAIL TRACK likes to get out and about and go to shows, listening parties, and in-stores. In addition to providing informal settings for chatting about the sales/distribution/retail side of the music industry, those events serve as a forum where I get to meet people who work at labels in non-sales jobs.

Often, conversations with these people prove fruitful, and both sides exchange information about their respective sectors of the music business. Unfortunately, I also run into people who hold the opinion that most music chains "suck." Despite those strong feelings, they haven't got a clue about what's going on in the trenches at the store level, nor do they display the inclination to learn about it.

Davitt Sigerson, president of EMI Records (U.S.), definitely doesn't fall into the latter category. In July, Sigerson had his entire senior and middle management go on the road and hang out for a few days with EMI Music Distribution (EMD) staff.

After Cema Distribution was turned into EMD, Sigerson says, EMI decided to put the new company to the test, "to see how it operated."

So the 20 most senior people at EMI Records, including product managers, lawyers, art directors, and A&R staffers, drew lots and picked markets. They then went to those markets to run around for a couple of days with the company's field marketing representatives and artist development representatives.

Says Sigerson, "We were able to check our product at the stores, give our vision of what we are about, come back filled with cool local music, and most importantly, at the heart of the trip, learn the day-to-

day realities of what makes their job easy or hard and find out what works at the store level and what doesn't."

What did EMI staffers discover? "We learned that mobiles [displays] are making a comeback, that floor mats are cool, and [we] discovered the regional differences in specific chains," Sigerson reports. "Everyone loved it. I was impressed by our people [at EMD] and their relationship with accounts."

Sigerson says that the head of the label's art department came back with a new vision of point-of-purchase materials and that the business affairs people say that what they learned from "seeing where the rubber meets the road" will help them better construct deals.

RETAIL TRACK

by Ed Christman



Conversely, Sigerson adds, the EMD people now have relationships within EMI, and if "we are doing something, and they don't think it will work in their region, now

they can call someone [at EMI] and say, 'I know you think this is a great idea, but . . . ' They now can give input based on a relationship, and we can change accordingly."

In addition to spreading the wealth among the staff, everyone who went on the road did an essay on the trip. Also, thanks to the timing of the trips, EMI staffers were able to resolidify their newfound relationships with EMD staffers a few weeks later at the EMD convention in Toronto (Billboard, Aug. 17).

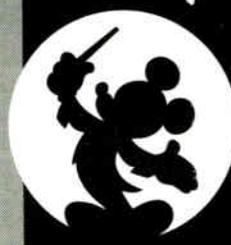
After the road trip and the Toronto convention, Sigerson says, the EMI staff has a new degree of appreciation and respect for EMD and the job it does. "I feel that I found the pirate's treasure chest," Sigerson says. "It was fantastic. We will repeat this process."



Brotherly Love. Discovery Records artists Neil and Tim Finn (the Finn Brothers), completed an eight-city U.S. tour with an in-store performance at the Virgin Megastore on the Sunset Strip in Los Angeles. Kneeling in front, from left, are Mike Morrison, KSCA L.A. PD, and Rene Magallon, Discovery triple-A promotion director. Standing, from left, are Cary Baker, VP of media, Discovery; Cindy Paul, national sales director, Discovery; Syd Birenbaum, president/CEO, Discovery; Steve Vertel, manager, Virgin Megastore; Neil Finn; and Tim Finn.

Disney

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New Damned Set Is The Antidote For Second-Rate Punk Revival

RAT FOR LUNCH: Old-school punk rock hoopla has continued apace lately, with the (purported) last show by the Ramones in L.A. Aug. 6 and the arrival of the Sex Pistols reunion tour on these shores. So we jumped at the chance to have lunch and kibitz with **Rat Scabies**, the euphoniously named drummer for pioneering English punk band the Damned.

The sit-down was ostensibly to fill us in on "Not Of This Earth," the new Damned album on L.A.-based indie Cleopatra. The set is the band's first release of fresh studio material since "Anything," its major-label swan song issued by MCA in 1986.

But we couldn't resist asking Scabies about the return of the Pistols, who unceremoniously punted the Damned off their ill-fated Anarchy tour of England in 1976, at the height of the furor over punk.

"I can't understand it," Scabies says of the current Pistols trek, on which Johnny Rotten and company are per-



by Chris Morris

forming their old hits. Somewhat ambivalently, he adds, "It's kind of what everybody wants. We all want them to be valid, show everybody how it's done."

Concerning the absence of new Pistols material, Scabies points out that the band penned such defining punk tunes as "Anarchy In The U.K." and "Pretty Vacant": "They're going to look pretty dumb releasing something second-rate. They're playing it safe."

The Damned, on the other hand, are not playing it safe whatsoever. "Not Of

This Earth" contains 12 newly penned songs.

The album features three-quarters of the original '76 Damned lineup: Scabies, guitarist **Brian James**, and vocalist **Dave Vanian**.

The number recorded with James, "Prokofiev," was cut about three years ago, after the 1990 death of **Stiv Bators** brought an end to **Lords Of The New Church**, whose lineup also included James.

"The track with Brian was really an experimental thing," Scabies says. "I wanted to marry dance technology with loud guitar." James initially resisted the use of MIDI technology, but, Scabies says, "when he realized he could play sax sounds, play like **John Coltrane**, he warmed to it."

Of Vanian, Scabies says, "**Allan Lee Shaw** turned up with all these songs that were right for Dave's voice. This is some of the best vocal work he's done."

Old fans of the Damned will find the material on "Not Of This Earth" to be radically different from such vintage punk thrashers as "New Rose," "Neat Neat Neat," and "Smash It Up." The group (which, ironically, includes Pistols bassist **Glen Matlock** on some tracks) features a brawny hard rock sound throughout; one notes with a degree of mirth the rhythmic similarity between the title track and **Golden Earring's** "Radar Love."

"The Damned always got bored being labeled or identified as one thing," Scabies says. "We've only made records for ourselves. We have to feel good about it. If we wanted to, we could be a flesh-and-blood jukebox and play 'New Rose' and 'Smash It Up.'"

Noting that over the years, the Damned moved from punk into pop and even psychedelia, he says, "The only thing we were left with was, 'What are we? We're a loud guitar band'... We are better at doing this than anyone else."

Truly, the Damned have come a long way since 1977, when, as Scabies recalls, the penniless and largely unknown band members slept on strangers' floors during their first U.S. tour. Scabies says the group isn't contemplating a '96 tour—the right monetary offers have not been forthcoming—but "Not Of This Earth" may prove to be an excellent and distinctly surprising tonic for those who are wearying of punk rock nostalgia.

PRIORITY BAILS ON ROCK: Priority Records, the L.A.-based indie best known for its rap successes, has apparently decided to give up on its fitful attempts to conquer the rock marketplace and is folding its rock division.

Priority, which has made the lion's share of its impact by distributing or releasing rap projects by **N.W.A** and **Ice Cube**, established a rock division in 1993; it had previously attempted to enter the rock market with the hard-rock-oriented **Priority Rocks** imprint. The company finally saw some success with the Georgia band **Magnapop**, whose "Open The Door" hit **Billboard's** Modern Rock Tracks chart. But the game of breaking a modern rock act

(Continued on page 107)

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Merchants & Marketing

Rhino To Distribute Little People

NEW DEAL: Kid Rhino has entered into its first distribution deal. The family division of Rhino Records now distributes Music for Little People Records (MFLP) and its subsidiary EarthBeat! Records. Founded in 1986, MFLP has been in a joint venture with Warner Bros. Records since 1992. Kid Rhino is distributed by WEA, so the agreement keeps MFLP in the WEA system, according to **Torrie Dorrell**, senior director of Kid Rhino.

A trio of releases came out Aug. 20, two of them on EarthBeat!, which specializes in world music recordings for adults. The MFLP title is "Andrew Gold's Halloween Howls," by the veteran pop



singer/songwriter.

The MFLP deal returns live artists to Kid Rhino, which, in its first incarnation four years ago, was the home of children's singer/songwriters and performers, such as **Andy Belling**, **Mike Summers**, and **Caryn Glasser**. At that time, many major labels entered the kids' business with their own slates of live artists. When it became apparent



that breaking unknown children's performers was a long-term process, the labels turned toward acquiring licensed characters from television and film, releasing audio product centered around properties that already had built-in audiences. Kid Rhino itself secured licenses from Warner Bros.' Looney Tunes and Animaniacs, Hanna-Barbera and its large stable of animated characters, and Saturday-morning-cartoon giant DIC Entertainment.

MFLP, which specializes in children's releases by well-known music acts (Los Lobos, Buckwheat Zydeco, Taj Mahal, Sweet Honey In The Rock), as well as celebrity and thematic compilations ("Big Country For Little People," "A Child's Celebration Of Broadway"), now brings human performers back to Kid Rhino. As such, notes Dorrell, MFLP's repertoire "doesn't compete" with Kid Rhino's licensed product. Rather, she says, "it rounds us out. I've always admired [MFLP founder/CEO] **Leib Ostrow** for the job he's done bringing talent to the label. MFLP is continuing to distribute its product to alternative accounts, as it's always done [including during the company's Warner Bros. tenure]; we are distributing to the mass market through the WEA system."

While Dorrell says that "not all stores will carry all the MFLP product," the fact that MFLP is staying within the WEA system has distinct advantages. "The WEA salespeople already know this product," she says. "It's not like there's going to be a huge learning curve; they're used to selling artists' projects from MFLP."

Dorrell says that no repackaging is



by *Moira McCormick*

necessary for the MFLP catalog. "It's totally turnkey—we're just helping MFLP sell as much product as possible through WEA, offering support and guidance on marketing and publicity."

"Andrew Gold's Halloween Howls" includes favorite spooky songs like "The Monster Mash," "Ghostbusters,"

and the theme song to "The Addams Family," along with originals, such as "It Must Be Halloween," "Trick Or Treat," and "In Our Haunted House." The album includes guest appearances from a number of celebrities, including **Linda Ronstadt**, **Karla Bonoff**, **David Cassidy**, **Stephen Bishop**, and **Nicolette Larson**.

Next up is a compilation called "Big Blues" Sept. 3, described as "the first blues collection ever created for children." It includes **B.B. King's** "Rainy Day Blues," **Jimmy Witherspoon's** "There Wouldn't Be A You," and **Rita Coolidge's** "Late For School Blues." Then, on Oct. 15, MFLP will release

(Continued on next page)

Billboard

FOR WEEK ENDING AUGUST 31, 1996

Top Kid Audio

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
★★★ No. 1 ★★★				
1	2	9	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
2	1	12	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
3	3	7	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/16.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
4	4	52	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	9	12	SING-ALONG WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
6	6	30	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	8	19	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
8	5	52	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
9	7	52	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
10	14	47	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
11	12	18	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
12	18	17	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
13	10	41	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
14	13	51	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
15	16	15	SING-ALONG WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
16	15	45	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
17	20	44	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
18	19	43	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
19	11	34	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
20	17	23	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
21	21	39	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
22	22	40	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	RE-ENTRY		SING-ALONG WALT DISNEY 60899 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 2
24	RE-ENTRY		MY FIRST READ-ALONG WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY
25	23	38	BARNEY BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS

Children's recordings; original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

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CHILD'S PLAY

(Continued from preceding page)

"A Child's Celebration Of Song 2." In other Kid Rhino news, its briskly selling four-CD boxed set "Schoolhouse Rock!" was the inspiration for a club performance Aug. 12 at the Troubadour in West Hollywood, Calif. **Bob Dorough**, composer of the music for the long-running ABC-TV animated interstitial program, along with the set's primary vocalist, **Jack Shelton**, appeared at the nightclub performing "Schoolhouse Rock!" songs with members of **Blind Melon**, former **Runaways** vocalist **Cherie Curry**, and former **Wings** drummer **Denny Seiwell**, among others.

LULLABY AND GOODNIGHT: Linda Ronstadt's lullaby album on Elektra, "Dedicated To The One I Love," debuted at No. 2 on the Top Kid Audio chart (Billboard, July 6) and has remained there ever since, second only to Walt Disney Records' "The Hunchback Of Notre Dame Read-Along." "Dedicated" is a gorgeous, gossamer collection of rock'n'roll standards retooled as nighttime airs: "Be My Baby," "In My Room," and even a tongue-in-cheek "We Will Rock You."

Ronstadt's whispery, layered vocals

are accompanied by the ethereal sounds of harp, flute, strings, and glass harmonica, resulting in a hushed, soothing listening experience. The layering technique was borrowed from none other than **Brian Wilson**, says Ronstadt, who created "Dedicated" for her two children, aged 2 and 5. "Brian worked with me on my album 'Cry Like A Rainstorm' seven or eight years ago," she says. "I watched him do it firsthand. He layers five synchronous vocals on each part, in unison—that's how he gets that creamy **Beach Boys** sound. I'm a belter, but I fell in love with the idea of multitracking."

Ronstadt cut the album at her home (though the string section was recorded at Skywalker Sound). "I'd test the songs on my kids," she says. "If there was any sound that wasn't soothing, anything that woke the baby, it was out."

As for that glass harmonica, according to Ronstadt, it was invented by **Benjamin Franklin** and consists of "nested lead-crystal bowls. It got out of favor by the end of the 19th century, because the lead caused players to lose their minds. There's not much ambient lead in them now."

Ronstadt says we can expect more of this sort of record from her in the future: "This little area is appropriate for a Christmas record—there's a lot of medieval music in Italian, French, and German, and I've always wanted to work with a choir. I'll probably also get around to a Spanish lullaby album eventually."

INDEPENDENTS

(Continued from page 105)

apparently proved too expensive for Priority president **Bryan Turner's** blood.

A source at the company says Turner "wasn't prepared to spend the money he was spending to keep the rock department up and going... He just couldn't compete with the majors."

The company will cut loose its rock-dedicated staff of 10 at the end of August. Acts left out in the cold include **Magnapop** (which has apparently attracted major-label interest), **Congo Norvell**, the **Rugburns**, the **X-Members**, and **Foreskin 500**; they will be free to entertain offers from other labels.

FLAG WAVING: It's not every artist who can say he recorded some of his latest album in his mother's bathroom. But **Dexter Romweber** can make that bold claim about his current solo release, "Folk Songs" on Chapel Hill, N.C.-based **Permanent Records**.

Romweber will be known to many readers as the singer/guitarist of **Flat Duo Jets**, the long-running high-octane roots-punk combo in which he is partnered with drummer **Crow**. He cut the solo material on "Folk Songs" between '86 and '94 at a variety of Southern locales, including his mother's Chapel Hill home.

"Sometimes bathrooms are perfect little recording booths," Romweber says of his impromptu work in the loo.

Like **Flat Duo Jets'** albums, "Folk Songs" mixes Romweber originals with rockabilly, country, R&B, and ballad covers; **Kip Tyler**, **Johnny Horton**, **Eddie Cochran**, and **Janis Martin** are among the best-known musicians whose songs are essayed.

Romweber, who plays acoustic guitar and occasional organ on the set, enjoyed the freedom of working alone. "I don't have to listen to anybody else," he says. "I like that—I don't think an artist should have to. We should be able to [pursue our vision] without anybody breathing down our neck."

But Romweber has not abandoned **Flat Duo Jets**. Earlier this year, the twosome released "Red Tango," its third album for Brooklyn, N.Y.-based **Norton Records**. Romweber approves of the raw approach of producer, record archivist, and Norton maestro **Billy Miller**: "He's the arch-historian of rock'n'roll and rockabilly, and he knows the sound he wants to get... He wants to capture the incredible savageness and spontaneity of the artists."

Romweber says he already has material together for a second solo album.

Flat Duo Jets will kick off a U.S. tour Friday (30), playing some dates with one of **Declarations Of Independents'** favorite blues-grunt units, Lawrence, Kan.'s **Tenderloin**. Says Romweber, "We're going everywhere in the U.S. we can in eight weeks."



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 56 weeks at No. 1	262
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	193
3	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	269
4	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	23
5	4	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	92
6	8	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	256
7	7	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	265
8	11	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	276
9	6	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	268
10	12	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	273
11	9	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	21
12	15	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	61
13	16	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	240
14	13	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	265
15	14	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	244
16	17	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	39
17	18	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	65
18	19	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	271
19	10	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	28
20	26	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	175
21	24	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [RS]	FUMBLING TOWARDS ECSTASY	4
22	23	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	150
23	21	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	258
24	20	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	256
25	27	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	220
26	22	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	248
27	32	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	255
28	25	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	125
29	30	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) [RS]	THEY'RE ALL GONNA LAUGH AT YOU	4
30	34	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	163
31	31	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	16
32	29	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	105
33	36	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) [RS]	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	3
34	45	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	23
35	38	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	138
36	28	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	167
37	40	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	70
38	46	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	18
39	43	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	216
40	48	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	224
41	39	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	22
42	41	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	88
43	35	OFFSPRING ▲ EPITAPH 86432* (9.98/14.98) [RS]	SMASH	4
44	33	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	39
45	37	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	18
46	44	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	269
47	47	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	149
48	49	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	119
49	42	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	19
50	50	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	223

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [RS] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

The Enter*Active File

MERCHANTS & MARKETING

Stories Of Classic Albums Told On CD-ROM

BY BRETT ATWOOD

LOS ANGELES—Several classic albums—including the Grateful Dead's "Anthem Of The Sun," Stevie Wonder's "Songs In The Key Of Life," Paul Simon's "Graceland," the Band's "Music From Big Pink," and Jimi Hendrix's "Electric Ladyland"—are coming to CD-ROM.

Those titles are among 24 discs that will be released by the Santa Monica, Calif.-based Hotz Corp., which is teaming with production company Classic Albums for a new series of CD-ROMs that examines the stories behind each album. The Classic Albums CD-ROM releases

will correspond with episodes of the documentary series of the same name that is scheduled to air in the coming months on VH1 in the U.S. and the BBC in the U.K. (Billboard, May 11).

"Like the TV series, the discs will explore the creation of some of the most revolutionary albums of our time," says Craig Moody, president/CEO of the Hotz Corp. "Each disc will have different audio and visual interactive features and will offer more than just 'point and

click' interactivity. The idea is to bring users closer to the music by letting them climb into the albums that they love."

Although specific content for each release is still being developed, Moody says that all will contain a link to the Hotz World Wide Web site on the Internet (<http://www.hotz.com>), where additional information and activities will be available.

The first title in the series, "The Making Of Grateful Dead's 'Anthem Of The Sun,'" will be released at the beginning of 1997, according to Moody.

The discs will retail for \$24.95



H O T Z

German Rap Star J. Has A New Message JFAX Service Offers Voice Mail, Fax Over The Internet

BY CAROLYN HORWITZ

NEW YORK—J., a 24-year-old rap/rock star from Berlin, has become Jaye Muller, Internet entrepreneur. Three years ago, the musician-turned-inventor had an idea for a combination E-mail/voice mail/fax service, and now, as president of JFAX, he has turned his concept into an international telecommunications company.

Muller made a name for himself in his native country as J., a rapper known for cutting lyrics that slammed fascism and the poor treatment of the inhabitants of the former East Germany (Billboard, Sept. 26, 1992). While touring Europe in 1993 to promote his debut album, "We Are The Majority," which was released in the U.S. on A&M, Muller found himself increasingly frustrated by misplaced messages and inadequate communications services.

"I needed to get all of my faxes, voice mails, things like that, all in one place," says Muller. "I was on tour, and I noticed that people had to forward things to hotel rooms, different numbers every day, and had to tell me about my voice mail... So I wanted to sign up with a service like JFAX is now, and there was nothing like it. So I started to think, 'How can we possibly do it?'"

Dedicated to his new undertaking and determined to see it come to fruition, Muller put the release of a second album on hold. After sketching out a rough plan of the telecommunications service he envisioned, he began to look for code writers and programmers who could provide the technical expertise necessary to make it a reality. Muller says that it took more than a year to find "capable people who understood what I wanted." Those programmers, located in Sydney, now work for the JFAX company, which is based in New York.

JFAX provides each subscriber with a phone number that anyone, with or without a computer, can call to leave a message or send a fax. The correspondence is compressed into binary files and delivered via

the Internet to the recipient's E-mail address anywhere in the world. Subscribers download a free browser from the JFAX World Wide Web site (<http://www.jfax.net>) to retrieve and read faxes or listen to voice mail.

A JFAX number costs \$12.50 per month, with a one-time setup fee of \$15. Testing began early this year, and the system was launched with phone numbers in New York and London, as well as 888 numbers, which are toll-free in the U.S. The service has since been expanded with numbers in Los Angeles, San Francisco, and Silicon Valley; in the next few months, it will roll out to Chicago, Atlanta, Hong Kong, Paris, and cities in Canada, southern Africa, India, Australia, Switzerland, and the Benelux.

With a JFAX number, companies or individuals can create a "virtual office" in any of these regions, according to Muller.

"People can take a number in one city or a number of cities and establish a presence right away," he says. "So if you're a company in some small city—say, Milwaukee—but you know you have potential customers on the East Coast and in Europe, you just take a JFAX num-

ber in London and New York, and you have a presence. You can put it on your business card and your advertising, and people can reach you locally."

Muller says that the service will be especially effective for members of the entertainment industry—not only for touring artists, but for small companies that wish to establish a presence in the industry capitals of the world. An "entertainment package" offers JFAX numbers in Los Angeles, New York, and London, the three major cities for the industry. As Muller says, "Suddenly, three offices for \$37.50."

Muller will not comment on how many people have signed up for the service.

Despite his entry into the business of Internet communications, Muller hasn't given up on his music career.

"The whole change of the world right now—it's amazing," says Muller, who now lives in New York. "The industrial change—electronic, computer communications. Being part of that is exciting." Still, he adds, "I want to make music."

Muller has 25 songs completed for his new album, tentatively titled "Teenage Tongue."



Beam Me Up, Scotty. Actors William Shatner, left, and Malcolm McDowell record voice-overs for the forthcoming CD-ROM game "Star Trek Generations." Shatner reprises his role as Captain James T. Kirk for the Microprose game, which is closely tied to the film of the same name. McDowell appears as the evil scientist Soran in the adventure game, which also features Patrick Stewart as Captain Jean-Luc Picard. The game reunites the two captains of the U.S.S. Enterprise and is due in early 1997.

Netscape Unveils New Browser Version

NETSCAPE UPDATE: Netscape revealed the final version of its 3.0 browser Aug. 19. As expected, the software includes an offline information service that automatically retrieves various World Wide Web pages and delivers them to a user's mailbox, where they can be viewed from the Internet. Similar services from Pointcast and Freeloader have been a surprise success on the Web.

Netscape 3.0 also contains access to free, personalized data from several information sources, including The New York Times, HotWired, Sony Music, and c|net. The exclusive content deal follows Microsoft's announcement that it will give users of its Internet Explorer 3.0 browser free access to pay-to-see information from ESPN, The Wall Street Journal, and other sites.

VDO 2.0 DEBUTS: VDOnet Corp. has unveiled the latest version of its Internet video-streaming technology, known as VDOLive. The newest version of the video-on-demand software has higher-quality video resolution and a faster frame-refresh rate than the first version of VDOLive, which debuted in late 1995 on the Internet.

In addition, VDOLive 2.0 contains a new option that allows for audio-only streaming, which targets the same market as RealAudio and other audio-on-demand technologies.

Many sites are already taking advantage of VDOLive 2.0 for music video applications. InternetTV (<http://www.internetv.com>) contains clips from acts that include the Smashing Pumpkins, Tori Amos, and Stone Temple Pilots. Another site, CyberVDO (<http://www.cybervdo.com>), plans to netcast grassroots videoclips from independent bands on its "Music VDO" page.

\$10 MILLION NIGHTS: Sega plans to support its flagship holiday gaming title "NIGHTS" with a \$10 million marketing campaign. The Sega Saturn 3D adventure game, which was released Aug. 20, is being supported with TV and print ads and elaborate in-store promotional displays. In addition, 30-second commercials are being played at several movie theaters.

BITS'N'BYTES: The inaugural cybercast of House of Blues and Progressive Networks' new Web site LiveConcerts.com (<http://www.liveconcerts.com>) will be the Sept. 2 date of the Smokin' Grooves tour. Featured artists include Cypress Hill, the Fugees, and Ziggy Marley & the Melody Makers... Fine magazine, which covers music, art, photography, and politics, has debuted on the Internet at <http://www.finemagazine.com>. The E-zine contains exclusive Web sites for Atlantic artists Tori Amos, Poe, Jewel, and Everything But The Girl.

Discovery Records is releasing the soundtrack to the "Devo Presents Adventures Of The Smart Patrol" CD-ROM Tuesday (27)... Rocket Science Games is shifting its multimedia strategy to game development and has eliminated its marketing and sales department. Segasoft, which has acquired the rights to publish and distribute four titles by Rocket Science, has extended employment offers to the 20-member marketing and sales team.



Shop 'Til You Drop But Be Fit When You Fall. ABC Video is putting the comedienne's technique to the test with the Sept. 17 release of 'Joan Rivers' Shopping For Fitness,' at \$19.98 suggested list. Pondering the credit-card workout, from left, are Cindy Bressler, ABC Video acquisitions and programming VP; Jon Peisinger, ABC Video president; Rivers; Dina Siegel, program creator; Dorothy Melvin, executive producer and Rivers' agent; and Jay Redack, writer.

Crime Videos Scary But Necessary Child-Safety Titles Have Advice For Parents, Kids

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The content of most child-safety videos makes them hard to watch and even harder to sell (Billboard, Aug. 24). Retailers, not surprisingly, have been slow to stock cassettes that have parents' worst nightmares unfolding before them on the television screen.

"Missing Kids: What To Do If Your Child Disappears" may change that.

The subject of the video, scheduled for release later this year, is Polly Klaas, the 12-year-old girl abducted from her California home and mur-

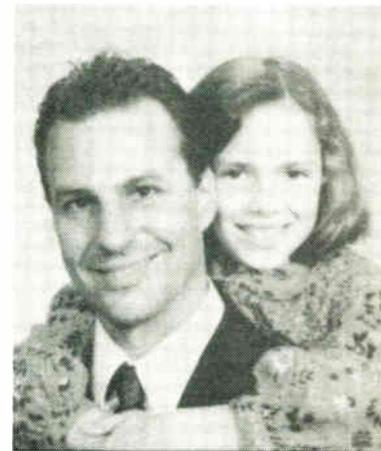
dered in 1993. "Missing Kids," a real-life tragedy, will be scary to parents. But it is about a crime that has received national attention—as will the video, hosted by Marc Klaas, Polly's father.

Klaas, who created the Marc Klaas Foundation for Children, has scheduled appearances on "Good Morning America," "The Today Show," and "Larry King Live" to promote the tape and give out a toll-free number for orders.

Other titles should benefit from the spotlight, including Nickelodeon's "Nick News: Stranger Danger," which Klaas requested the cable channel produce. "Stranger," now available only at Blockbuster, is expanding to other outlets, says Nickelodeon Entertainment products VP Catherine Mullally.

Distribution for "Missing Kids" will set the standard for the genre. Video Learning Library in Scottsdale, Ariz., hopes to get the title into mass merchants, such as Wal-Mart and Kmart, as well as at Toys "R" Us and supermarkets. Last Halloween, Wal-Mart and Toys "R" Us gave out safety pamphlets from the Klaas Foundation.

"People don't want to think about the fact that these horrible things take place," says producer Linda Feferman. "But we look at this video as being something like a fire extinguisher or a first-aid kit. You don't have to watch it now—just buy it and keep it on the shelf for emergencies. If your child disappears, you'll have that information at your fingertips. That's not the time to wander around



Polly Klaas, 10, poses with her father.

wondering what you should be doing."

The cassette and its accompanying manual tell parents what to do immediately, within five hours of the disappearance, and within 72 hours. If the child isn't found in three days, the chance of him or her returning alive is reduced by 90%.

"In the first five hours, you should call the FBI; if they are not specifically invited, they cannot get involved in a search until 48 hours have passed," says Feferman, a foundation staffer. "If you contact them, they can get involved right away. The police advise you to just sit by the phone and wait for them to contact you. Don't! You should be talking to the media, spreading the word, and getting as many people as you can to join in the

(Continued on next page)

Cubic Makes Chinese V-O Connection; Films By Jove Recovers Copyrights

SHELL HUNT: Gary Hunt is one V-O entrepreneur who isn't worried about the Chinese. As noted in this space recently, there are concerns that, in a trade war, China might hold hostage its export of cassette shells, also known as V-Os. Next to blank tape, the shells are the lifeblood of U.S. duplicators, and China is practically the sole donor.

Hunt—who spent five years in duplication with Technicolor Video Services and the last several in England as head of European operations—left the company this spring to form Cubic Media in Westlake Village, Calif. His charter: to import V-Os from mainland China producers. Not that Hunt hasn't poked and prodded elsewhere, including India and Thailand.

Those shells are well-made, but Hunt equates them to an older generation of Detroit gas-guzzlers. Only the Chinese have the expertise to manufacture the lightweight, inexpensive V-Os that delight American dubbers. Mainland output has two

other advantages: recycled ingredients and proper form. "The concept of virgin plastic [is] overkill, like having a teakwood table in your garage," Hunt continues. "And they have the best molds in the world, period. Everyone else's are significantly heavier."

Hunt stations two of his three employees in Hong Kong to monitor the quality of the 20 million shells he expects to import this year. Undetected flaws would be fatal to duplicators that send shipments directly to the assembly line. "I don't see anything right now that would make me nervous about my sources of supply," he adds.

Cubic is a tiny factor in a business dominated by Titron Media, also in California and Hong Kong, but Hunt's dubbing connections help right the balance. "I've sold a number of duplicators, including some pretty big ones." Presumably that includes the two biggest, Technicolor and Rank Video Services America. Fueled by sell-through, he adds, "business is very healthy."

CLEARED FOR ACTION: A small Los Angeles distributor, Films By Jove, claims to be among the first to have recovered the copyright of titles previously consigned to public domain.

The U.S. is now operating according to a new set of international rules that let parties prove ownership and re-establish control over release in various venues, including home video. Few had availed themselves of the opportunity when we reported on the loosening of public domain ties earlier this year (Picture This, Billboard, June 8). No wonder: "You have to understand a really cumbersome process," says Films By Jove president Joan Bornstein. "It's a huge amount of work"—but well worth the labor.

Later this year, Bornstein expects to complete the final paperwork covering 1,200 animated titles she licensed several years ago from Soyuzmultfilm Studios in Russia. Bornstein was girding herself for a costly legal battle to establish exclusivity here when she discovered the copyright change made the expense unnecessary. Russia had signed the Berne Convention in 1993, qualifying for the restoration process. Piracy of the cartoons is generally restricted to recent immigrants who supply Russian-language video stores.

Bornstein says a notice of intent to enforce Films By

Jove's license will be in place by year's end. Capital Cities and LIVE Entertainment, meanwhile, have acquired rights to the first two batches of Soyuzmultfilm releases. "It's a boon from heaven," she exults.

START-UP: Add Zeitgeist to the list of independent movie producers try-

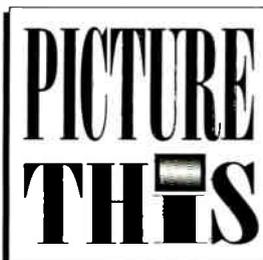
ing to make a go of it as an independent video vendor. The company, which previously had gone through Kino, New Video, and Fox Lorber, decided earlier this year to self-distribute three documentaries, "Manufacturing Consent: Noam Chomsky And the Media," "Buckminster Fuller Thinking Out Loud," and "Daddy And the Muscle Academy."

Zeitgeist co-president Emily Russo (her partner is Nancy Gertsman) acknowledges that video is a small part of revenues and thus more readily handled by outsiders. But based on the rental response to the Chomsky feature, "we decided we're going to do this one ourselves," she says. The others were added to fill out the Zeitgeist Video label. Prices hover in the gray area mixing rental and sell-through. "Our rock bottom" is \$39.95, Russo emphasizes.

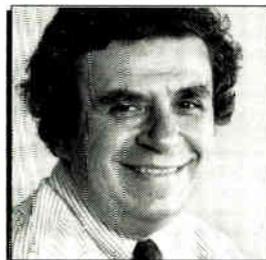
Although the margins are fatter than releases at \$15 and under, the interested retail universe is small. "It's tough," says Russo, who has been unable to break into Blockbuster. A successful Zeitgeist title generally sells several thousand units, split equally between retail and direct response.

"Manufacturing Consent" made those numbers after a theatrical run in 150 cities that grossed \$500,000, for Zeitgeist the equivalent of "Independence Day." Russo expects broader retail exposure as a result via distributors like Tapeworm, Facets, and Vanguard. She also has high hopes for "Fuller," which drew a sizable PBS audience.

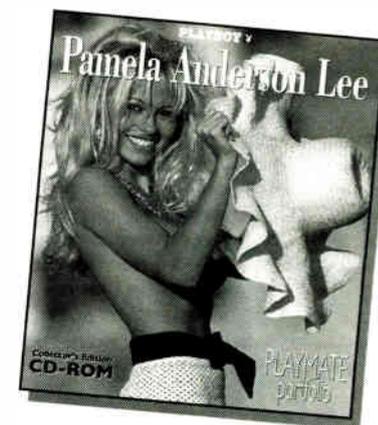
Zeitgeist remains open to licensing titles, but "we have gotten our feet wet enough" to consider further efforts, she says. "Paris Was A Woman," about Gertrude Stein and the New Yorker's Paris correspondent, Janet Flanner, might be the next to go on the label. It opens theatrically this fall.



by Seth Goldstein



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Playmate, television star, film actress and international sex symbol, now she's making history in the software world. **Playboy CD-ROM: The Pamela Anderson Lee Playmate Portfolio.** It's the ultimate in interactive entertainment featuring the world's sexiest woman. Put your software sales into overdrive and stock up today.



PLAYBOY HOME VIDEO

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Columbia Reshods 'Riverdance' Vid For U.S.

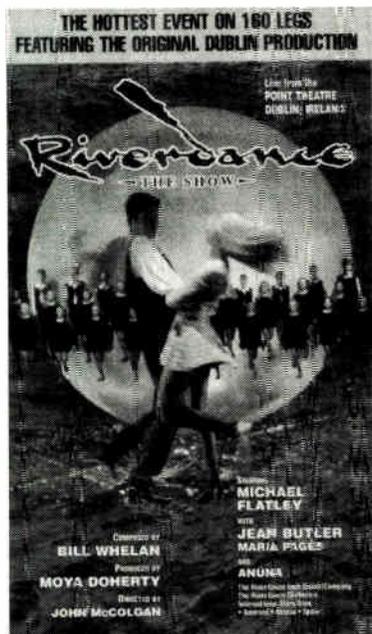
BY EILEEN FITZPATRICK

LOS ANGELES—Columbia TriStar Home Video is hoping that a remodeled marketing campaign and perhaps some luck of the Irish will make "Riverdance: The Show" a hit with American video consumers. Released in March, the Irish dance and music extravaganza will be repromoted by Columbia to tie in with the show's four-city U.S. tour.

"We wanted to get the video out in time to coincide with the show's New York dates at Radio City Music Hall, which was around St. Patrick's Day," says Columbia director of marketing Tracey Colona. "But we really didn't have time to market it properly back then." Without a major marketing push, the studio shipped 61,000 units, at \$24.95 suggested list.

Columbia picked up U.S. retail rights to the show from British independent distributor VCI, which previously had a trans-Atlantic hit with "Thomas The Tank Engine And Friends." There was little time to develop a marketing campaign. Colona says, "When we first went out in March, we had two weeks to turn the title around to retail. We didn't even have a counter display."

"Riverdance: The Show," which runs 71 minutes, features the 80-



Columbia seeks additional sales for "Riverdance" in a revamped marketing campaign tied to a U.S. tour, TV, and the album on Atlantic.

member Irish Dance Company transforming the Emerald Isle's ancient clog routines into Hollywood-style production numbers

without the fancy costumes. The show toured Ireland and the U.K. in 1995 and will return to Radio City Music Hall on Oct. 2 for three weeks, following eight sold-out performances there. Performances are also scheduled for Chicago, Los Angeles, and Boston.

Columbia estimates that demand has barely been tapped. Backed by rave reviews and big audiences, VCI has sold more than 2 million copies of "Riverdance" since its release in the summer of 1995. According to CIN, which charts U.K. video sales, "Riverdance" was second only to "The Lion King" during the fourth quarter of 1995 and remained in the top 10 for 26 weeks.

"There's something about 'Riverdance' that appeals to everyone," says VCI director of marketing Carole Gaskell. "We thought that we would only target the tape to the Irish and that only people who saw the show would buy it. To be honest, we were quite surprised to see sales spread beyond those groups, mainly by word-of-mouth."

Columbia's problem, however, is that the positive talk about "Riverdance" still hasn't been heard in the U.S. "Retailers see the box and aren't enthusiastic about it," says Colona, "but once they see [the show] (Continued on page 114)

CRIME VIDEOS SCARY BUT NECESSARY

(Continued from preceding page)

search."

Feferman's approach conforms to the advice of a good child-safety tape, according to Blockbuster video buyer Doug Schwab. "We look for a video that talks directly to the target audience, not over their head. It should be very clear, with do's and don'ts and 'what if?' situations, saying, 'If you don't do this, this can happen to you.'"

Ranny Levy, president of the Coalition for Quality Children's Entertainment in Santa Fe, N.M., says it's important to demonstrate the techniques and use role-playing, rather than simply talking about the information. "Some of them, unfortunately, are too didactic, not interesting enough to hold children's attention," she says. "Also, even if you present a good message in a video, in order for the kids to get the message, the parent needs to do a follow-up discussion. If you just put the kid in front of the video, they tend to zone out."

Television will play a role in getting parents' attention. PBS stations will broadcast "Making Kids Safe" from Keyeye Productions of Maple Ridge, B.C., on Sept. 24, Nov. 22, and Dec. 4. About 2,500 copies of the video have been sold since January, mainly to schools. Now, three special-interest distributors—Tapeworm, Paragon, and Pro Action—are going after retail sales.

Program host Robin Webb asks children to come up with their own kidnapping scenarios, discuss them, and learn how to respond to a dangerous situation. Webb also teaches simple ways to break free if one is grabbed by an abductor and has the kids practice them.

Gadcom Corp. in Sherman Oaks, Calif., syndicated "Strong Kids A-

gainst Crime" earlier this year in 150 markets, using an on-screen 800 number to sell 10,000 units. "We're also test-marketing 60- and 120-second commercials in five cities, and now we're looking for a retail distributor," says producer Ken Kaiserman. A cross-promotional tie with Rollins, the home-security company that owns bug exterminator Orkin, gave Gadcom exposure in direct mailings to 1.5 million households.

On the tape, homicide detective Sanford Strong minces no words—or images—in impressing on families the need for learning crime-prevention techniques. He shows a video of a simulated crime in which the victim reacts incorrectly and discusses why the person's actions were not effective; then the same crime is shown again, this time with the proper response.

"The Video Adventures Of Lost & Found: Stay Safe!" from At-tainment Co. in Verona, Wis., is aimed at preschoolers age 2-4. Patterned after "Sesame Street," the video features characters, songs, and animation that teach viewers to avoid safety hazards like electrical outlets, medicine cabinets, and strangers. "Our approach with videos is not to talk about things but to show them," says video production manager Jeff Schultz.

The program, which came out in January, is being shown at a PBS screening and buyers conference with

an eye toward a possible TV series. It has received the Kids First! Award from the Coalition for Quality Children's Media, as did "Street Smart: Straight Talk For Kids, Teens And Parents" from J Marc Group in Chicago.

"Street Smart" is hosted by homicide detective J.J. Bittenbinder and was broadcast as a PBS special. Although Bittenbinder is a TV veteran, having appeared on "The Oprah Winfrey Show" and "Prime Time Live," the show's emphasis on discussions may not hold kids' attention.

PSI Productions in Essex, Vt., offers two straight-from-the-shoulder videos: "Keeping Kids Safe!" and "Kids & Violence: Know The Risks, Learn The Answers." The producer is Crime Prevention Resources, which conducts seminars on crime prevention.

Animation helps get the point across in PFS StreetSmart's "Stranger Smart." It features Kareem Abdul-Jabbar and stars a cartoon fox, StreetSmart Sam, who teaches kids about avoiding strangers. To keep his audience awake, Sam periodically knocks on the screen and tells parents to hit the pause button and discuss a scene with their children.

PFS claims to have sold 50,000 units. It donates 25% of the profits to crime-prevention programs.

In "Stranger Dangers" from Capstone Entertainment/SafeKids, a goofy alien named Corny teaches safety but doesn't follow his own rules. Corny keeps getting kidnapped, using a magic watch to zap himself out of danger. Adults might do better with the more realistic "Stranger Dangers Parents' Guide."



PSI Productions has this advice.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	2	6	12 MONKEYS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
*** No. 1 ***					
2	1	6	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
3	3	8	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
4	4	6	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
5	5	8	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
6	12	3	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
7	7	5	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
8	6	4	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
9	29	2	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
10	8	4	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
11	9	11	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
12	10	11	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
13	11	12	CASINO ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
14	13	4	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
15	17	2	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
16	NEW ▶		BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
17	14	8	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
18	18	7	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
19	15	9	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
20	NEW ▶		DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
21	22	4	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
22	23	12	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
23	21	6	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
24	16	9	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
25	26	13	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
26	24	9	SUDDEN DEATH ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
27	25	3	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
28	19	2	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
29	27	13	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
30	32	10	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
31	30	3	SCREAMERS (R)	Columbia TriStar Home Video 11863	Peter Weller Jennifer Rubin
32	20	7	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
33	35	3	THE CITY OF LOST CHILDREN (R)	Columbia TriStar Home Video 83723	Daniel Emilfork Mireille Mosse
34	31	14	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
35	34	2	OTHELLO (R)	Columbia TriStar Home Video 80146	Laurence Fishburne Irene Jacob
36	28	3	GEORGIA (R)	Miramax Home Entertainment Buena Vista Home Video 7764	Jennifer Jason Leigh Mare Winningham
37	NEW ▶		GIRL 6 (R)	FoxVideo 8983	Theresa Randle Isaiiah Washington
38	33	7	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
39	36	3	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
40	37	9	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary

◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Tom Cruise Makes Tie-In Mission Almost Impossible

'CRUISE'-ING ALONG: Retailers are shaking their heads at Paramount Home Video's marketing plans for "Mission: Impossible," as well as the supplier's decision to release a director's cut of "Jade."

Like "Forrest Gump," Paramount will release "Mission: Impossible" sans tie-in partners or rebates. The title, starring Tom Cruise, will arrive in stores Nov. 12, and the only promotion is a limited-time \$5.99 price on Cruise titles "Top Gun," "Days Of Thunder," and "The Firm."

"I was surprised by the whole plan," says Borders Books & Music video buyer Patti Russo. "The Cruise thing is an interesting idea, but it's very strange."

Without a doubt, Paramount must have been bombarded with offers from packaged-goods companies eager to accept the "Mission: Impossible" assignment. But executive VP of sales and marketing Jack Kanne says prospective partners didn't offer enough.

"There was some interest, but their plans weren't compelling enough," says Kanne. "We were looking for an equal amount of power." As an example, Kanne says, Apple Computer, which tied in with the theatrical release, was rejected because it "didn't come up with enough money."

Other sources, however, say that Cruise probably had as much decision-making power in choosing a cross-promotional partner as did Paramount. The studio was faced with a similar situation with Tom Hanks for "Forrest Gump," claim sources. Kanne denies that Hanks had final approval on his video's campaign but isn't sure of Cruise's influence.

Other sources close to Paramount say that Cruise is such a nitpicker about the use of his image that it's not surprising that he wouldn't want it used to hawk corn flakes or frozen pizza. Cruise's power doesn't stop there. The publicity department has sent out a list of do's and don'ts regarding the use of his photos.

If a publication wants to put his mug on its cover to promote "Mission: Impossible," it has to get approval from Paramount. In addition, Cruise photos can't be cropped unless Paramount says it's OK. Cruise's control could explain what happened to the promotional tie-ins for "Mission: Impossible."

A director's cut of "Jade" remains a mystery, however. Paramount will release the title, repriced to \$14.95, Oct. 22. It has 12 minutes of footage edited from the theatrical version.

Usually, studios put out director's cuts of classic or popular films that have sufficient built-in consumer appeal to warrant a video reworking. "Jade," however, was a box-office failure, and its rental appeal was limited at best.

Kanne's explanation is that "Jade" director William Friedkin was available and wanted to work on the project. In addition, Kanne says, extra footage could jazz up "Jade" to broaden its sell-through appeal.

"It would have been better if Friedkin would have done a director's cut of 'The Exorcist' or one of his other good movies," one retailer says.

A CLOSE SHAVE: MGM/UA Home Video has signed up Gillette Sensor razors for the sell-through release of "GoldenEye."

The tape will be in stores Oct. 29, priced at \$19.98. Gillette will offer a \$5 rebate when consumers purchase the title and one package of

either Sensor or Sensor Excel razors.

The "GoldenEye" offer will be advertised on Gillette displays at supermarkets, drug stores, and mass merchants, as well as on the video box. Rebate coupons required for redemption will be placed on the displays and inside each box. The deal will run through December.

Consumers can get another \$5 back from MGM with the purchase of the title and any one of nine Warner Home Video titles, including "Twister," "The Bridges Of Madison County," and "Grumpier Old Men." MGM's "Leaving Las Vegas," "Get Shorty," and "Lord Of Illusions" are part of the promotion. Warner, which distributes MGM titles, frequently teams with the supplier for catalog deals.

In what is sure to become a trend in gift-package configurations, MGM will include a copy of the CD-ROM game "The Ultimate James Bond: An Interactive Dossier" with the video. It's priced at \$44.95. MGM estimates that it will spend more than \$2 million on "GoldenEye" TV advertising during the fourth quarter.

FALLING PRICES: Buena Vista Home Video will drop the price of eight recent titles to \$19.99 on Nov. 12. In the package are "Mr. Holland's Opus," "Mighty Aphrodite," "The Scarlet Letter," and "Father Of The Bride Part II." Consumers who purchase any two titles will get \$5 back.

In addition, consumers who purchase any of the eligible titles and a Durafume log will receive a second log free from Nov. 12 to Dec. 31.

In conjunction with the National Coalition for Music Education and the American Music Conference, Buena Vista has mailed a "Mr. Holland's Opus" kit to marching-band leaders and music teachers, who can use the video for inspiration. In the movie, music teacher Richard Dreyfuss inspires high school students over the course of three decades.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	11	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
2	1	8	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
3	5	4	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
4	6	2	HOMEWARD BOUND II: LOST IN SAN FRANCISCO	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field	1996	G	22.99
5	2	11	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
6	4	11	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
7	10	15	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
8	12	24	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
9	8	22	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
10	7	14	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
11	9	17	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
12	14	4	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
13	NEW ▶		A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
14	11	13	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
15	17	3	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
16	19	9	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
17	13	9	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
18	16	4	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
19	21	15	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
20	NEW ▶		ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
21	18	13	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
22	22	2	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
23	24	10	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
24	26	14	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
25	NEW ▶		UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.98
26	25	7	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
27	15	5	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
28	20	17	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
29	23	5	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
30	28	14	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
31	27	7	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
32	30	6	CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
33	31	11	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
34	29	60	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
35	NEW ▶		DANGEROUS MINDS	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer	1995	R	19.99
36	NEW ▶		OINGO BOINGO: FAREWELL	A&M Video PolyGram Video 9639	Oingo Boingo	1996	NR	19.95
37	38	25	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
38	39	8	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
39	NEW ▶		M.D. GEIST II: DEATH FORCE	Central Park Media 1508	Animated	1996	NR	19.95
40	36	10	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

UPCOMING

Billboard



COUNTRY MUSIC

Issue Date: Oct. 5

Ad Close: Sept. 10

Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Flippo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evans Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

Contact:

Lee Ann Photoglo
615-321-4294



BRAZIL

Issue Date: Oct. 5

Ad Close: Sept. 10

The Brazilian music market is booming with activity. In **Billboard's** October 5th issue, Latin American Bureau Chief John Lannert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

Contact:

Angela Rodriguez
305-441-7976
Gene Smith
212-536-5001
Daisy Ducret
213-525-2307



CHARLES AZNAVOUR- 50TH ANNIVERSARY

Issue Date: Oct. 12

Ad Close: Sept. 17

Charles Aznavour's 50-year career will be celebrated in **Billboard's** October 12th issue with Paris correspondent Emmanuel Legrand providing a comprehensive interview and review of Aznavour's contributions during his half century in the music industry. This special advertising supplement reports on Aznavour's popularity in the international marketplace on the occasion of an upcoming U.S. tour and a major retrospective of his work being released by EMI.

Contact:

Francois Millet
331-4549-2933
Gene Smith
212-536-5001



UK II

Issue Date: Oct. 19

Ad Close: Sept. 24

Billboard's October 19th issue explores the most up-to date developments of this active music arena. This spotlight provides inside information on rising new U.K. artists and their impact on sales through international touring. It will also include a report on which radio stations are offering the most creative promotional opportunities for touring artists, as well as highlights on the state of the touring and venue markets via comments from venue managers and concert promoters.

Contact:

Catherine Flintoff
44-171-323-6686

Reach Billboard's 200,000

WORLDWIDE SPECIALS & 1996 DIRECTORIES



A TRIBUTE TO ANDREW LLOYD WEBBER

Issue Date: Oct. 19

Ad Close: Sept. 24

Billboard's October 19th issue pays tribute to Andrew Lloyd Webber's distinguished career in the world of musical theater. Our special issue features a celebration of his 25 Years of Broadway and will include a look at his collection of hit shows (Evita, Cats, Phantom of the Opera, Sunset Boulevard, etc.) as well as his latest musical "Whistle Down Wind" and the upcoming release "The Very Best of Andrew Lloyd Webber." There will also be a discography of his soundtracks/cast albums available, and an exclusive interview with this multi-talented, mega-successful man.

Contact:
Pat Rod Jennings
212-536-5136



ASIA PACIFIC IV

Issue Date: Oct 26

Ad Close: Oct. 1

Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's October 26 issue will contain our fourth "magazine within a magazine" on the region. Our spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/Pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

Contact:
Amanda Guest
613-9824-8260
Gene Smith
212-536-5001



1997 INTERNATIONAL BUYER'S GUIDE

**Publication Date:
December 11**

Ad Close: October 9

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of **Billboard** to work for you!

Contact:
Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008

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LEZLE STEIN
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LIDIA BONGUARDO

readers worldwide!

COLUMBIA RESHODS 'RIVERDANCE' VID

(Continued from page 110)

itself], they're hooked. So we're in the process of educating people about what 'Riverdance' is."

Retailers and distributors began learning about the show through an extensive screener mailing. In addition, Columbia covered July trade magazines and distributor mailers with "Riverdance" ads. The effect is being felt. "Now we get orders every week," she says.

The Columbia relaunch will be confined to the markets scheduled for live "Riverdance" performances, where the studio expects to buy TV advertising and follow up with retail promotions. A flier about the video will be handed out to people who purchase tickets for the show.

"We're doing a real grass-roots effort now," says Colona. "We get calls from consumers all over the country every day looking to buy it."

Atlantic Records, which distributes the soundtrack, expects to join with Columbia for retail promotions. The label will advertise the video on



A cast of 80 performers makes up the Irish Dance Company.

the "Riverdance" CD package, and Columbia will cross-promote the CD on the cassette box.

In addition, when the dance troupe's show returns to New York, Atlantic

has confirmed appearances on "Late Show With David Letterman," "Good Morning America," and "Late Night With Conan O'Brien."

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
1	1	15	★ ★ NO. 1 ★ ★ MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	1	3	33	★ ★ NO. 1 ★ ★ THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
2	2	334	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	2	1	17	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
3	8	11	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95	3	2	29	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
4	5	11	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98	4	4	45	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	7	15	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98	5	6	61	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
6	6	87	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95	6	16	119	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
7	4	241	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	7	5	43	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
8	3	165	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	8	11	155	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◊ GoodTimes Home Video 7032	19.99
9	10	9	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98	9	7	17	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
10	NEW▶		THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98	10	12	21	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
11	14	19	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95	11	9	29	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
12	11	157	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	12	8	35	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
13	9	29	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99	13	10	83	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
14	13	21	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95	14	RE-ENTRY		CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
15	16	31	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98	15	13	13	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
16	15	65	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95	16	20	11	SLIDE REEBOK: BASIC TRAINING WORKOUT PolyGram Video 4400834873	19.95
17	18	5	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98	17	14	49	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
18	17	43	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98	18	15	5	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
19	12	23	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	19	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
20	RE-ENTRY		OLYMPICA: AMERICA'S GOLD-VOL. 1 ABC Video 44113	14.95	20	18	15	CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	2	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
2	2	3	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
3	8	61	VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
4	3	11	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
5	12	95	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
6	5	27	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
7	7	47	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
8	10	62	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	11	42	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
10	22	94	BARBRA-THE CONCERT ▲ ³ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
11	RE-ENTRY		R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
12	6	25	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
13	4	138	OUR FIRST VIDEO ▲ ⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
14	9	20	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
15	14	23	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
16	RE-ENTRY		REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
17	15	128	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF	19.98
18	17	39	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
19	25	2	I WANT MY MTV MTV Music Television Sony Music Video 49687	Various Artists	LF	12.98
20	19	35	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
21	18	91	HELL FREEZES OVER ▲ ⁶ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
22	20	85	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
23	16	3	COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF	19.98
24	RE-ENTRY		LIVE SHIT: BINGE & PURGE ▲ ⁷ Elektra Entertainment 5194	Metallica	LF	89.98
25	NEW▶		INTRODUCING MORRISSEY Warner Reprise Video 3-38418	Morrissey	LF	19.98
26	13	79	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
27	21	3	FAREWELL A&M Video PolyGram Video 9639	Oingo Boingo	LF	19.95
28	27	46	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
29	23	41	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
30	24	92	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
31	RE-ENTRY		THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
32	30	24	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
33	RE-ENTRY		VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
34	28	9	LIVE IN CENTRAL PARK 6 West Home Video BMG Video 15734	Annie Lennox	LF	19.98
35	39	64	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
36	31	19	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
37	32	51	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
38	26	3	GOTTA FEELIN' Warner Alliance Video 38440	O'Landa Draper & The Associates	LF	19.98
39	35	36	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
40	34	35	LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ CARDINAL WOOLSEY Paralyzed With Happiness

PRODUCERS: Kris Woolsey, Peter Keppler, Dan Bernini
Puddle Records 005

This New York quartet rolls Big Star vulnerability and Hoodoo Gurus crunch into a heady number of its own. Indicative of the consistent quality of this debut disc, the bittersweet "Hey Tell Me" is the perfect top-down-on-a-summer-day song, while the potent "Colors" reflects more complicated emotions. Even though he's an ace at crafting power pop sing-alongs, leader Kris Woolsey can relay grown-up truths that are all too rare in rock'n'roll. Contact: 718-596-9802.

ETTORE STRATTA/MEMPHIS SYMPHONY ORCHESTRA

Symphonic Elvis

PRODUCERS: Ettore Stratta, Jeffrey Kaufman
Teldec 94573

Ettore Stratta continues his catalog-building "Symphonic" portraits—his fifth after salutes to the tango, the bolero, the bossa nova, and Andrew Lloyd Webber—with songs associated with Elvis Presley. As befits the format, the program sticks largely to Presley's romantic, melodic hits, including "If I Can't Dream," "Can't Help Falling In Love," "Love Me Tender," and "It's Now Or Never." Stratta has maintained the Memphis/Nashville connection, having recorded the album in both cities and employed the instrumental services of such luminaries as Boots Randolph, Scotty Moore, and Charlie McCoy. Sanctioned by Elvis Presley Enterprises—hence Presley's photo on the cover—the album keeps a successful series going, while appealing to Presley fans who might just go for a mellower instrumental view of the late superstar.

COUNTRY

► BILLY RAY CYRUS

Trail Of Tears

PRODUCERS: Terry Shelton, Billy Ray Cyrus
Mercury 314 532 829

The key here is the title cut. It's the best thing Billy Ray Cyrus has ever done—writing, producing, and singing—and it's one fine, hard-charging country song with an intelligent lyric (about the real-life forced march by displaced Native Americans) and an infectious arrangement. If country radio accepts it, then one of country music's more skewed careers is back on track. By and large here, the much-maligned Cyrus has put himself back together musically, mostly eschewing the excesses of the past. And, after all, why can't a man sing "Harper Valley P.T.A." if he feels like it? And picking great songs by Merle Haggard and J.J. Cale is a sign of absolute good faith. The music is here. The haircut, now, that's another thing...

MICKEY NEWBURY

Lulled By The Moonlight

PRODUCERS: various
Mountain Retreat

One of the greatest country talents ever, Mickey Newbury remains a possessed writer and singer, so far removed from

SPOTLIGHT



PEARL JAM No Code

PRODUCERS: Brendan O'Brien & Pearl Jam
Epic 67500

The ever-evolving Pearl Jam goes soul searching on its fourth album, broadening its musical palette well beyond its grungy origins. Never afraid to tap new musical sources, Pearl Jam ventures effortlessly into such areas as acoustic country/folk ("Smile," "Off He Goes," "Around The Bend"), frenetic rock'n'roll ("Hail Hail," "Habit," and the one-minute "Lukin"), power pop ("Mankind"), R.E.M.-reminiscent spoken-word ("I'm Open"), and the trance-like tonalities that front man Eddie Vedder explored in his recent duets with Pakistani icon Nusrat Fateh Ali Khan (lead single "Who You Are"). Like its Seattle brethren Soundgarden and Alice In Chains, Pearl Jam has been able to expertly navigate a career crossroads by following no guide other than its own muse. As with any Pearl Jam album, "No Code" offers airplay possibilities across a wide spectrum, from modern rock to mainstream rock to top 40 to hard rock. An inspired work.

today's formulaic 9-to-5 songwriters that he seems revolutionary. He dedicates this album to Stephen Foster, and comparisons to the father of American songwriting are not out of order. Newbury still crafts elaborate, filigreed emotional dramas, and his world-weary vocals deliver heartfelt sagas that define a Southern way of life that is losing its troubadours. The killer here is a five-minute version of his "The Future Is Not What It Used To Be." One of a kind country music. Contact: 541-726-4173.

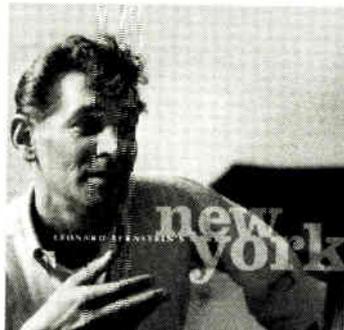
VARIOUS ARTISTS

Supernatural Fairy Tales—The Progressive Rock Era

COMPILATION PRODUCERS: Archie Patterson & David McLees
Rhino 72451

That the most atrocious music ever recorded can be the subject of a five-CD boxed set is a testament to the enduring strength of the reissues market, Rhino's ability to repackaging virtually anything, and pop culture's 20-year spin cycle. Featuring representative tracks from such '70s prog rock icons as Yes, Electric Light Orchestra, Genesis, Emerson, Lake & Palmer, and others—plus contributions from more obscure acts like Ash Ra Tempel, Nektar, and Aphrodite's Child—this

SPOTLIGHT



VARIOUS ARTISTS

Leonard Bernstein's New York

PRODUCER: Tommy Krasker
Nonesuch 79400

Leonard Bernstein wrote the music for five musicals—three of which featured New York as a powerful backdrop—and also provided a striking score for "On The Waterfront." The town, from the perspective of Bernstein and his collaborators (Betty Comden and Adolph Green and Stephen Sondheim), is the musical theme, and with a bevy of accomplished performers to carry it through, New York never had it so good. The vocalists are Dawn Upshaw, Mandy Patinkin, Donna Murphy, Judy Blazer, Audra McDonald, and Richard Muenz. No less a star is Eric Stern and the Orchestra of St. Luke's, which performs a sequence from "Fancy Free," the ballet that inspired Bernstein's first musical, "On The Town" (1944). The other New York-theme shows that followed were "Wonderful Town" (1952) and "West Side Story" (1957). Along with many familiar gems are two songs that never made it to the New York stage: "Ain't Got No Tears Left" ("On The Town") and "Story Of My Life" ("Wonderful Town").

JAZZ

► BILLY CHILDS

The Child Within

PRODUCER: Billy Childs
Shanachie 5023

A new label for top-flight traditional jazz pianist Billy Childs gives rise to a fresh, stylishly swinging set with solid accompaniment by big names Terence Blanchard, Dave Holland, and Jeff Watts. Childs' keyboard style is often dizzily funky, with a passing resemblance to the acoustic Her-

SPOTLIGHT



FIONA APPLE

Tidal

PRODUCER: Andrew Slater
Clean Slate/Work 67439

Even as she brings to mind such diverse female artists as Sade, Natalie Merchant, Sarah McLachlan, Sophie Hawkins, and a soft-edged Alanis Morissette, 18-year-old singer/songwriter Fiona Apple demonstrates a startling originality on a debut album that treads a musical terrain all its own. From rhythmic thumpers "Sleep To Dream" and "Criminal" to piano ballads "Sullen Girl" and "Shadowboxer" (the first single) to sultry torchers "Slow Like Honey" and "The First Taste," the album toys with rock, pop, jazz, and Tin Pan Alley sensibilities, its material unified by Apple's smooth, husky voice. A welcome challenge for programmers looking for a change of pace at triple-A, AC, alternative rock, modern jazz, and top 40 stations. An artist with ample gifts as a singer, songwriter, and front woman. One of the most refreshing debut albums in recent memory.

BLACK/NOTE

Nothin' But The Swing

PRODUCERS: Mark Anthony Shelby, Willie Jones III
Impulse/GRP 177

Label debut for traditional jazz quintet Black/Note swings briskly with great affection (and possibly affectation) for the great days of the '60s post-bop era. Led by bassist Mark Anthony Shelby, Black/Note highlights its succinct, punchy set with the plaintively lovely James Mahone alto solo on "J'ai Beaucoup De Chance," the insouciant post-bop melody of "I Saw Her First," and the graceful '60s tonalities of "Double Indemnity" (featuring trumpeter Nicholas Payton). Hot labelmate saxophonist Teodross Avery guests on the muscular, modal tribute "Gettin' Your Trane On" and the balladic "For Someone So Beautiful."

LES McCANN

Listen Up!

PRODUCER: Alan Abrahams
MusicMasters 65139

Les McCann's new contemporary jazz set proves that the veteran pianist/vocalist is very much on the scene, even as his top-selling Eddie Harris collaboration "Swiss Movement" becomes the subject of a special Rhino Records reissue. McCann is joined by a backing crew that includes such artists as George Duke, Billy Preston, Ernie Watts, and Dori Caymmi. Led by McCann's lyrical solo lines, album standouts include the irresistible, bluesy funk of the title cut, the breezy swing of "Someday We'll Meet Again," the good-time Caribbean lilt of "Trinidad," the wistful elegance of "Forever Gone," and the deep gospel groove of "A Little 3/4 For God & Co." McCann also sings on a glistening, poignant version of "When I Fall In Love."

WORLD MUSIC

★ COCO BRIAVAL

Musique Manouche/Gypsy Music

PRODUCER: none listed
Tempo/Auvidis 6219

This tribute to Gypsy-born Django Reinhardt celebrates the swing and Gypsy repertoire that inspired the famous French jazz guitarist. Starting with three masterful renditions of Reinhardt tunes, the disc takes off with originals by guitarist Coco Briaval and several members of his quintet (which includes a second guitar, bass, drums, and violin). For fans of acoustic swing à la Reinhardt's "Hot Club De France," this set has much to offer. But it's the *manouche* influence that imbues the album with freshness and passion. Distributed by Harmonia Mundi.

LATIN

► LUIS MIGUEL

Nada Es Igual . . .

PRODUCERS: Luis Miguel, Kiko Cibrian
WEA Latina 15947

On perhaps his weakest set ever, the talented super-idol from Mexico is looking more like a conservative underachiever as he squanders his marvelously virile baritone on uneven batch of too-familiar romantic confessionals and flaccid, uptempo R&B/pop entries, such as current top 10 leadoff single "Dáme." Expect big initial sales, anyway, with such potential ballad hits as "Abrázame" or "Un Día Más" further confirming a crooner image that the handsome singer has been trying to shed for several years.

VITAL REISSUES®

ROGER DEAN

Illustrated package will give baby boomers intense flashbacks while reminding younger music fans why time forgot most of this music. Even without starting players like Pink Floyd and King Crimson (whose catalogs were not available to Rhino), this set is everything you ever wanted to know about progressive rock—and much, much more.

SUICIDE

PRODUCERS: Craig Leon & Marty Thau
Red Star 7001

Influential leagues beyond their negligible record sales, New York duo of synthesist Martin Rev and singer/lyricist Alan Vega had a greater impact on the '80s synth-pop movement than virtually

any band besides Kraftwerk. New York label Red Star—which issued Suicide's self-titled 1977 debut—re-releases it with two bonus cuts: a remix of album track "Cheree" and the tune "Keep Your Dreams," which appeared on a 1981 reissue of "Suicide." (Red Star is also reissuing Rev's second solo album, "Clouds Of Glory.") As this album demonstrates more clearly than any of Suicide's subsequent output—especially its more accessible, Ric Ocasek-produced albums—the band's music was years ahead of its time, prefiguring acts as diverse as Soft Cell, Ministry, and Aphex Twin. A fascinating glimpse at the evolutionary origins of most synthesizer-derived music. Contact: 718-832-5275.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collection of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JE): 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 Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

★ **INTRIGUE** *If You've Ever Been In Love* (no timing listed)

PRODUCERS: Ali Dee, Intrigue
WRITERS: C. Sturken, E. Rogers, A. Wiggan Jr., A. Harper, J. Harper, A. Theodore
PUBLISHER: not listed

GRG/Universal 1051 (c/o Uni) (cassette single)

It is a rare single that makes you want to listen over and over and over. This fresh young vocal group bucks the system and offers a purely acoustic pop ditty that relies exclusively on the power of the voices and the song's solid content. No sampling gimmicks, no false harmony layers—just the real deal. By far the strongest offering from the A&R minds at Universal Records to date, "If You've Ever Been In Love" is the pre-ambles to the album "Acoustic Soul," a collection that should have a space earmarked on your must-buy list next month. In the meantime, sprint out for a copy of this easy-going love song—and prepare to wear it out.

TEVIN CAMPBELL *I Got It Bad* (4:09)

PRODUCER: Keith Crouch

WRITERS: T. Campbell, K. Crouch, K. Jones
PUBLISHERS: Tevin Campbell/Young Legend Songs/Chrysalis, ASCAP; Human Rhythm, BMI

Qwest 8314 (c/o Warner Bros.) (cassette single)

The second single from "Back To The World" continues to illustrate how much this young prodigy has matured. It is still kind of weird to hear the same person who chirped through the innocent "Round And Round" grind his hips through this smoldering pop/R&B invitation to love. Once you get past the initial jolt, Campbell pulls off the song with convincing ease. His performance, matched with producer/writer Keith Crouch's insinuating old-school soul shuffle, ultimately makes this a far more viable multiformat contender than anything he has offered in recent months.

COLOR ME BADD *Sexual Capacity* (4:11)

PRODUCERS: Christopher "Tricky" Stewart, Sean "Sep" Hall, Rob Thicke

WRITERS: C.A. Stewart, S. Hall, R. Thicke

PUBLISHERS: Famous/Tunes on the Verge of Insanity/Mo' Better Grooves/Gimme Some Hot Sauce/I Like 'Em Thicke, ASCAP

Giant 8224 (cassette single)

First they wanted to sex ya up. Now they simply want to know what your sexual capacity is. Big difference? Nope. But the act's doo-hop harmonies still hold appeal, as do the track's sultry jeep groove and quasi-psychedelic guitar work. Featured on both the soundtrack to the ill-fated "Striptease" and their "Now And Forever" disc, look for this mildly seductive track to connect with kids and top 40 programmers who want a little steam heat—but nothing that's too far out of carnal control.

WHIGFIELD *Close To You* (3:41)

PRODUCERS: Larry Pignagnoli, Davide Riva
WRITERS: D. Riva, L. Pignagnoli, A. Gordon

PUBLISHERS: MCA/Energy Productions/Off Limits, ASCAP

Curb 1277 (cassette single)

Can't get enough of the Euro-pop dance sound that is all the rage at radio right now? Well, go directly to this umpteenth single by one of the early leaders of the movement. Wisely, Whigfield broadens its stylistic palette slightly by issuing a jam fueled by a chugging faux-funk beat. The wall of glistening keyboards raises the sugar quotient of the song's cutie-pie vocals and "ooh-baby-baby" lyrics to potentially diabetic heights. Is it good for ya? Nah! But what guilty pleasure ever is?

FRAZIER CHORUS *Driving* (3:15)

PRODUCERS: Frazier Chorus

WRITER: T. Freeman

PUBLISHER: not listed

REMIXER: Vinny Vero

Pure 00364 (CD single)

Anglo-pop diehards will rabidly herald the return of this early '90s troupe, which specializes in laid-back synth-beats, simplistic melodies, and breathy vocals. Leader Tim Freeman is as lyrically clever as ever, tucking obscure bits of irony between phrases that quickly grab the brain. The CD single features even-handed house remixes by Vinny Vero that add some needed urgency to the track without overpowering Freeman's ethereal chants. From the imminent album "Wide Awake."

R & B

► **MONIFAH** *Nobody's Body* (no timing listed)

PRODUCERS: Heavy D, Jean-Claude "Poke" Olivier

WRITER: not listed

PUBLISHER: not listed

Uptown/Universal 1056 (c/o Uni) (cassette single)

Monifah continues to defy music-industry gravity by exuding nothing but class and staying away from the trendy "I want your man, I'll take your man" syndrome. "Nobody's Body" is a poignant declaration for monogamous, serious relationships set to a Trackmasters-produced track. Brava Monifah! Radio listeners deserve to be served socially conscious lyrics, coupled with music they can groove to.

► **BORN IN AUGUST** *April* (4:17)

PRODUCERS: Mark Pitts, Darryl Pearson, Rashad "Pretty Boy"

WRITERS: D. Pearson, Rashad "Pretty Boy"

PUBLISHER: not listed

Bystorm/Universal 1006 (c/o Uni) (cassette single)

Born In August comes in like a lion as its members sing the praises of "April"—both the springtime kickoff and their lady. Producer Darryl Pearson pairs the perfect track to the group's melodic vocal inflections. The result is a light, airy, and exciting track worthy of a hot summer release.

► **DONELL JONES** *Knocks Me Off My Feet* (3:43)

PRODUCERS: Edward "Eddie F" Ferrell, Antonio Reid, Kenneth B. Edmonds, Darin Whittington

WRITER: S. Wonder

PUBLISHERS: Black Bull/Jobete, ASCAP

LaFace 4192 (c/o BMG) (cassette single)

Grab those old Stevie Wonder albums, 'cause Jones is taking us back. He performs superbly on "Knocks Me Off My Feet," but honestly, he is no Wonder: His rendition warrants a listen because he gives new listeners a great introduction to classic R&B and amply pays homage to the original without watering down the experience. Seasoned Wonder listeners' hearts will pound and stomachs will flutter as they reminisce with the Eddie F.-produced track.

★ **RONNY JORDAN** *It's You* (3:40)

PRODUCER: Ronny Jordan

WRITERS: R. Jordan, B. Burroughs, C. Brown, S. Akingbola

PUBLISHERS: Island/PolyGram International, II N I, ASCAP; J. Campbell/S. Akingbola, PRS

4th & Bway 7302 (c/o Island) (cassette single)

It looks like the third try may actually be the charm for instrumentalist Jordan, whose sterling third collection, "Light To Dark," is ushered into public consciousness by a sleek, jeep-smart funk jam. None of Jordan's prowess is played down for the sake of a quick hook, though they do happily cohabitate here. Smooth enough for adults but edgy enough for the kids.

COUNTRY

► **PATTY LOVELESS** *Lonely Too Long* (3:58)

PRODUCER: Emory Gordy Jr.

WRITERS: M. Lawler, B. Rice, S. Rice

PUBLISHERS: Bash/Coolterm/Bluewater/BMG Songs, ASCAP

Epic 78371 (c/o Sony) (7-inch single)

Loveless' voice exudes a variety of emotion on this well-written tune, from the shy exuberance of newfound love past the

hard times to the realization that the oppression of a lonely spell is lifting. As always, Loveless gives a heartfelt and stunningly honest performance that makes this romantic ode something nearly everyone can relate to.

► **JOHN MICHAEL MONTGOMERY** *Ain't Got Nothing On Us* (2:48)

PRODUCER: Csaba Petocz

WRITERS: W. Mobley WB/J.E. Robinsongs, ASCAP

Atlantic 6874 (7-inch single)

A change in producers has yielded an appealingly fresh single that precedes Montgomery's forthcoming Atlantic album. The production is especially effective with a more live sound that makes the drums and piano sound as if they are only a few feet away from the listener. And Montgomery holds up his end of the show vocally, turning in an enjoyable performance that seems relaxed, as if he were just reveling in the mood of the song without a care in the world.

► **MARTINA MCBRIDE** *Swingin' Doors* (3:19)

PRODUCER: Martina McBride, Paul Worley, Ed Seay

WRITERS: C. Hartford, B. Boyd, J. Foster

PUBLISHERS: Sony Tree/Careers-BMG/Electric Mule, BMI

RCA 64609 (c/o BMG) (7-inch single)

The latest single from McBride's "Wild Angels" album is not the Merle Haggard classic of which the title evokes memories, but a '90s anthem coming from a woman who is tired of a wayward man treating her heart as if it had swingin' doors. McBride's evocative voice fills the chorus with passion and conviction. A performance programmers and listeners are likely to take note of and enjoy.

GREAT PLAINS *Healin' Hands* (3:20)

PRODUCERS: Brent Maher, Great Plains

WRITERS: J. Sundrud, C. Cannon

PUBLISHERS: Magnasong/Red Quill/Taste Auction/Wacis-sa River, BMI

Magnatone 2105 (7-inch single)

This record has a warm, insinuating groove and positive message that could really grow on listeners if given the chance. Jack Sundrud's voice has a wonderful, lived-in quality that makes the lyric all the more inviting. That, combined with the delicate harmonies and clean production, makes for a most enjoyable record.

DANCE

► **JENNIFER HOLLIDAY** *No Frills Love* (11:20)

PRODUCERS: Love To Infinity

WRITERS: G. Henry, A. Baker, Tina B.

PUBLISHERS: Screen Gems/EMI/King Henry I/Shakin' Baker/Tina B. Writin', BMI

REMIXERS: Love To Infinity, Tony Moran, Ronnie Ventura

Geffen 1018 (c/o Uni) (12-inch single)

Holliday hits the comeback trail with a new version of her classic '80s anthem. In the hands of Britain's fab Love To Infinity, the tune becomes an inspired hybrid of current house and retro-disco flavors. Of course, it does not hurt that Holliday's voice is in peak form. The two-pack of remixes shows Tony Moran indulging in his own melodramatic fantasies, while Ronnie Ventura smartly strips down the track to a lean deep-house mantra. One of several new cuts on her upcoming greatest-hits package, watch this single reignite Holliday's club career in split seconds.

► **ME'SHELL NDEGÉOCELLO** *Who Is He And What Is He To You* (10:02)

PRODUCER: David Gamson

WRITERS: B. Withers, S. McKenney

PUBLISHER: Interior, BMI

REMIXER: Danny Tenaglia

Maverick/Reprise 8318 (c/o Warner Bros.) (12-inch single)

This sassy revision of Bill Withers' timeless soul jam is not nearly as ballsy as the singer's previous single, "Leviticus: Faggot," but it sure is every bit as pleasing to the mind and body. Ndegéocello attacks the lyrics with a fearful growl, undercutting the chorus with a rasp that recalls a young Tina Turner. Accelerated to a stormin' house pace by the venerable Danny Tenaglia, the 10-plus-minute version of the track provides runway regulars

with a brash new anthem to embrace, while the concise edit may actually wake up sleepy-eyed crossover radio programmers.

► **RANDY CRAWFORD** *Forget Me Nots* (9:58)

PRODUCER: Ralph Drosesmeier

WRITERS: P. Rushen, F. Washington

PUBLISHERS: Baby Fingers/Fred Dee/Yamina/EMI, ASCAP

REMIXERS: Robbie Tronco, Davidson Ospina, Juan Kato, Matthias Heilbron, Mike Delgado, Todd Terry

Bluemoon 2317 (c/o Atlantic) (12-inch single)

Jazz doyenne Crawford takes a momentary twirl through clubland with this house-inflected update of Patrice Rushen's disco evergreen. Crawford's deliciously textured performance will be unique to punters used to screaming divas, while a battery of remixes runs the gamut of current trends. Of them, Todd Terry's edit actually has the potential to take the giant leap to rhythm-rooted pop stations.

WAYNE NUMAN *Entangled* (no timing listed)

PRODUCER: Wayne Numan

WRITER: W. Numan

PUBLISHER: Small Point, BMI

REMIXER: The Syndicate

Stonewall 9603 (CD single)

Numan continues to mine electro-dance ground that was first broken during the mid-'80s by acts like Depeche Mode and Erasure. His obvious reverence for the sound is appealing, as is the song's hauntingly dark meditation on love gone wrong. With all the world starved for retro-minded fodder, the timing could not be better for this slickly produced twirler. Contact: 804-745-5207.

AC

★ **BERNADETTE PETERS** *Cupid* (4:27)

PRODUCERS: Peter Bunetta, Rick Chudacoff

WRITER: S. Cooke

PUBLISHERS: ABKCO, BMI

Angel 54699 (CD cut)

"I'll Be Your Baby Tonight," the Broadway veteran's first studio collection in eons, is previewed by this calmly shuffling, wholly accessible rendition of the Sam Cooke chestnut. As longtime fans would expect, Peters glides through the song with deceptive ease, soaring from smoky lower notes to glass-shattering highs within the space of a whisper. Programmers in search of a mildly sophisticated but fondly familiar AC entry should look no further.

★ **GROVER WASHINGTON JR.** *Can You Stop The Rain* (3:43)

PRODUCER: Dan Shea

WRITERS: W. Afanasieff, J. Bettis

PUBLISHER: not listed

Columbia 8518 (c/o Sony) (CD promo)

It has been way too long since Washington has shared his sax-playing gift with the world. He rings in his new album, "Soulful Strut," with a romantic, quietly rhythmic slow jam that shines an illuminating light on the compositional skills of veterans Walter Afanasieff and John Bettis—both of whose work is often flooded with diva acrobatics. Here, we have been given little more than their lovely melody and Washington's caressing riffs. A mouth-watering feast for fans of jazz/R&B fusion. Don't miss the chance to witness Washington in concert this fall.

GEORGE BENSON *Holdin' On* (3:55)

PRODUCER: not listed

WRITER: G. Brown

PUBLISHER: Brown Babies, ASCAP

GRP 90035 (c/o Uni) (cassette single)

Benson makes his bow on GRP with a formulaic pop/R&B ballad that becomes a work of classic musicianship in his experienced hands. He rises above the track's canned beat with a heartfelt performance, while adding a necessary dash of grandeur to the climaxing flourish of horns and strings. Although "Holdin' On" is aimed directly at adult audiences, a little studio magic could transform it into a potent R&B contender, too.

ROCK TRACKS

► **R.E.M.** *E-Bow The Letter* (5:22)

PRODUCERS: Scott Litt, R.E.M.

WRITERS: Berry, Buck, Mills, Stipe

PUBLISHERS: Night Garden/Warner-Tamerlane, BMI

Warner Bros. 8400 (CD promo)

R.E.M.'s "New Adventures In Hi-Fi" is introduced by one of the band's typically introspective rock ballads. Michael Stipe trounces through thickly textured patches of swelling organs, acoustic strumming, and razor-sharp, sparingly placed electric guitars with the sad, furrowed brow and eternally ponderous voice that have become his signature. Patti Smith wraps the song with deceptively soothing incantations that effectively sneak up from behind the music to a full-frontal caterwaul by the track's close. Artful, affecting, and undeniably accessible... three solid traits of any R.E.M. recording.

★ **ELVIS COSTELLO & THE ATTRACTIONS** *You Bowed Down* (4:15)

PRODUCERS: Geoff Emerick, Elvis Costello

WRITER: E. Costello

PUBLISHER: Plangent Visions Music, ASCAP

Warner Bros. 8198 (CD promo)

From the intro redolent of "Turn Turn Turn" to the gently swaying and swelling chorus, Costello turns in a lovely, if somewhat bitter, performance on this midtempo tale from "All This Useless Beauty." A dreamy, kaleidoscope-filled bridge breaks up the song without disrupting the flow. Could play at lots of formats. Wouldn't it be nice to hear something new from Costello on the radio?

★ **CHALK FARM** *Lie On Lie* (4:20)

PRODUCER: Matt Hyde

WRITERS: T. Ritter, M. Duff, O. Simms

PUBLISHERS: E. Cart/Fish Monk/Burbling Bass, ASCAP

Columbia 8054 (c/o Sony) (CD promo)

Leadoff single from band's label debut, "Notwithstanding," is an earnest plea against racial intolerance (I think), but also about measuring up to one's own ideals. The message is backed by a compelling, mainstream, catchy chorus that will have fans of Toad The Wet Sprocket and the gone-but-not-forgotten Alarm tapping their toes. Not the strongest track from the album, but one that sends the signal that this is a band to watch.

★ **BOMB THE BASS FEATURING SINEAD O'CONNOR** *Empire* (3:53)

PRODUCER: Tim Simenon

WRITERS: T. Simenon, S. O'Connor, B. Zephaniah

PUBLISHERS: Rhythm King/EMI, PRS; EMI-Blackwood/Red Dread, BMI

Quango 7278 (c/o Island) (cassette single)

This is one of those records that you will likely have to search out in order to hear. It is, sadly, too experimental and broad-reaching to slide onto most rock or dance radio stations—even though it deserves a chance at both formats. Bomb The Bass mastermind Tim Simenon brilliantly melds elements of ambient-dub with Middle Eastern culture and snaky guitar licks. O'Connor is at her most restrained and effective here, bouncing off some credible reggae toasting by Benjamin Zephaniah. A shining moment from the underappreciated album "Clear."

LONESOME ROMEOS *Sea Of Love* (4:10)

PRODUCERS: Michael Lloyd, Ron Aniello

WRITERS: R. Aniello, R. Parlee

PUBLISHER: Mike Curb, BMI

Curb 1183 (cassette single)

Add the Lonesome Romeos to the ever-lengthening list of bands gunning for a slice of the radio-and-sales pie baked by Hootie & the Blowfish. On this brisk, guitar-anchored ditty, the emphasis is on the song's direct hook and white-knuckle lead vocals. Quickly memorable and oh-so-easy on the ears, the pleasant if not earth-shattering "Sea Of Love" is accessible to pop, rock, and triple-A formats. Give it a whirl.

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

THE ALTERNATE ALOHA CONCERT

Lightyear Entertainment
60 minutes, \$19.95

As Elvis fans await secrets of deep-fried banana-and-peanut-butter sandwiches to be revealed in new PBS series "The Burger And The King," Lightyear serves up something that's perhaps a bit more digestible. In preparation for his Aloha from Hawaii concert in 1973, Elvis staged a lengthy dress rehearsal in front of a packed crowd that, in some ways, rings almost as good as the real thing. Almost, because he is visibly nervous and, in a few cases, forgets the words to songs. But the event is pure Elvis, and the repertoire includes many of the Aloha concert's greatest hits, among them "Blue Suede Shoes," "Can't Help Falling In Love," "Suspicious Minds," "My Way," and "Love Me." A necessary addition to the libraries of the devoted. (Contact: 800-229-7867.)

CHILDREN'S

BE A LITTLE CHEF

MVP Home Entertainment
50 minutes, \$9.99

Nutrition takes a back seat to good culinary fun in this recipe for success that teaches children how to make three no-bake desserts. A former TV producer and mother of two takes to the kitchen in a presentation that effectively homes in on the specific needs of a Julia Child in the making. She counts aloud the number of eggs and various other ingredients and tells kids about various safety precautions. And in true rainy-day-activity form, the recipes include such delicate procedures as smashing graham crackers in a plastic bag to make crust. The results are a gooey delight: miniature cream pies, chocolate-covered fruit, and ice cream sandwiches. Also new from MVP are "Casey's Playhouse" and "Let's Start Juggling." (Contact: 800-637-3555.)

BABY LET'S PLAY

Little Ones' Productions
25 minutes, \$12.95

How much footage of like-minded free spirits can one baby watch? The answer seems to be approaching infinity as another contender begins campaigning for a spot on the live-action shelf. Curiosity is the theme of this tape, which features youngsters interacting with their world in such inspiring locales as a petting zoo, a steam engine, and a well-equipped playground. As with its predecessors, "Baby Let's Play" contains no narration but plenty of peppy music that aims to keep replay potential high. (Contact: 888-566-BABY.)

GOOD HOUSEKEEPING KIDS

Similar Entertainment
approximately 65 minutes each, \$12.95 each
Good Housekeeping magazine steps into the children's video arena with a trio of animated general-interest programs and one holiday-themed title. "The Princess And The Pirate," "A Tale Of Two Kitties," and "Christopher Crocodile" introduce unique albeit bland characters that partake in some action-packed adventures; "The Christmas Brigade" is a computer-animated story that finds Santa and friends out to save the holiday spirit. Similar/Good Housekeeping plan a big-bucks advertising campaign for the fall, which should fuel interest at retail. Each title

is available in clamshell or slipsleeve packaging. (Contact: 800-486-8273.)

HEALTH & FITNESS

THE GRIND WORKOUT: STRENGTH AND FITNESS

Sony Music Video
50 minutes, \$12.98

The well-cut torso of host Eric Nies that graces the cover of this third "Grind" tape is sure to attract some attention at retail. Nies, choreographer Tina Landon, and the Grind dancers are back, hip-hopping their way to aerobic fitness in a program that includes a weight-training session geared to increase upper-body strength. The gym consists of a makeshift space on the roof of a building in downtown Manhattan, N.Y., where they work up a sweat to the tunes of Coolio, Martha Wash and Jocelyn Brown, Delinquent Habits, and DJ Roman.

DOCUMENTARY

EDWARD ON EDWARD

Time Life Video & Television
120 minutes, \$29.99

The life and times of Edward VIII makes for one of the greatest stories in political history, and this two-video set captures all of the drama from a variety of standpoints—including that of the program's host and writer, Prince Edward Windsor. When Edward VIII renounced the throne to marry two-time American divorcee Wallis Simpson (she who made famous the decidedly un-British saying "You can never be too rich or too thin"), he rocked the foundation of the royal family, with some interesting political and familial consequences. The first tape, "The Road To Exile," introduces the then-Duke of Windsor and follows his affair with Simpson and consequent abdication. The second volume, "Life In

Exile," follows the post-World War II life of the duke and dutchess. (Contact: 703-838-7007.)

COMEDY

POLITICALLY INCORRECT

Rhino Home Video
60 minutes each, \$12.98 each

Rhino is laughing all the way to retail outlets with the first fruits of its long-term distribution deal with cable channel Comedy Central. In this Bill Maher-hosted series—which will make its network debut next year on ABC—there's no room for polite conversation. The program, self-described as "The McLaughlin Group' on acid," packs plenty of verbal punches among celeb guests of varying political and social ilk. For example, "Political Separation" and "The Political Domain," which each feature two episodes, bring together the likes of Roseanne, Roger Clinton, Jerry Seinfeld, Robin Quivers, and Julianne Margulies. Also new from Rhino are "Dr. Katz: Professional Therapist," "Comic Justice," and "Comics Only."

INSTRUCTIONAL

LASTING BEAUTY—THE ART OF DRY FLOWER ARRANGEMENT

Eurotel Video
40 minutes, \$23.95

With the bountiful flora of spring and summer already beginning to fade into the coming season, this tape shows interested parties how to keep the beauty of flowers and herbs alive year-round. A veteran in the field details all of the necessary steps to make a dream arrangement come true, from selecting the most user-friendly flowers, herbs, and berries to purchasing and putting together the proper materials to arranging a variety of themed creations. (Contact: 800-207-7575.)

ENTER ACTIVE

EDITED BY BRETT ATWOOD

SIMULEYES VR

Stereographics

Diehard gamers who want to get into the action—literally—will appreciate this PC accessory, which adds amazing 3D realism to many popular computer games. The Simuleyes VR uses stereoscopic technology to simulate 3D effects on a conventional computer monitor. Users must wear goggles to experience the enhancement, which has to be seen to be believed. Five games are included with the hardware: Interplay's "Descent II," "Whiplash," and "Slipstream 2000"; Apogee's "Rise Of the Triad"; and Softdisk's "In Pursuit Of Greed." The installation is simple, and the gameplay enhancement is phenomenal. For example, the 3D version of "Descent II" adds an incredible amount of depth to the tunnels that the player must navigate, and enemy fire appears to pop out of the screen in full 3D glory. The company says that approximately 20 games that support the new technology will be on store shelves by the holiday season, with dozens more on the way for 1997. It remains to be seen whether gamers will view this as a gimmick or as the next "killer app," but Simuleyes VR does succeed in bringing a new type of gaming to the home computer. Worth looking into.

SHADOAN

Interplay
PC-compatible CD-ROM

Coin-op veterans will remember with both fondness and frustration the groundbreaking game "Dragon's Lair," which merged laserdisc-delivered ani-

e. han. e
than 6. d min-
utes of a. d in this
two-disc ga. e is unusual-
ly comprehens. e puzzles are
challenging but 1. possible. A nice
surprise feature is the inclusion of
closed-caption dialog for the hearing
impaired, which is overlooked in most
movie-like game releases. Let the
adventure begin!

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

DARK DEBTS

By Karen Hall

Read by Anthony Heald
Random House Audiobooks
3 hours (abridged), \$18.00

This is a rare treat—a taut, suspenseful, imaginative thriller that relies on great storytelling, not gory details, to hook the listener. It begins as a mystery: A successful writer, Cam, frantically calls his friend Randa, saying he is in trouble and begging her to come over. When she arrives, he has committed suicide. He has also, inexplicably, robbed a liquor store and murdered the clerk. Randa goes to Cam's hometown, becomes involved with his brother, and learns that his family has a history of murders and suicides. Soon the tale takes on a supernatural twist, with long-held secrets, a family curse, Satanists, and demonic possession. It's an unpredictable story, full of surprising turns, and a satisfying listen. Anthony Heald gives a superb performance—his rendition of a demon's voice speaking from the mouth of a possessed victim will give listeners chills.

DESPERATION

By Stephen King

Read by Kathy Bates
Penguin Audiobooks
9 hours (abridged), \$29.95

The best thing about this audio is Kathy Bates' reading: she creates a tense atmosphere from the first word, drawing the listener in. But her performance is weighed down by King's overdescriptive writing. The story begins intriguingly, with a young couple in a car pulled over by a cop who turns out to be a demon-possessed serial killer. He has killed almost everybody in the tiny town of Desperation and has captured a few people off the highway (a family of tourists whose young son seems to have a psychic connection with a higher power, a down-and-out writer touring America by motorcycle in hope of story ideas). But soon the scary setup degenerates into a repetitive gorefest. The straggling survivors creep through the town trying to escape and keep coming upon the bodies of the murdered victims—and every corpse is described in full, gruesome detail, presumably to horrify listeners. However, after the fourth dead-body description, the formula becomes tedious. And since this is audio, listeners can't simply skim past those parts. This is the first time King has allowed an audio of his work to be abridged, and he has said in interviews that he was very reluctant to do so. But in this reviewer's opinion, "Desperation" could have used far more trimming than it received.

IN PRINT

MIDNIGHT RIDERS: THE STORY OF THE ALLMAN BROTHERS BAND

By Scott Freeman

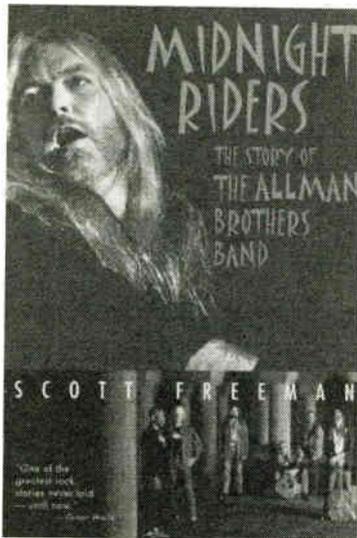
Little, Brown & Co.
342 pages, \$12.95.

In preparing this book, author Scott Freeman interviewed nearly 100 sources, studied tens of thousands of pages of court documents, and drew upon his extensive interviews with the Allman Brothers Band in 1984, when, he says, "the band had split up, no one was optimistic that they would ever get back together, and they seemed free to be far more reflective and candid than they otherwise might have been."

The result is an absolutely riveting book that reads as compellingly as a novel. The band members are presented as inspired, brilliant, flawed personalities. There are detailed histories and many, many personal anecdotes from the mouths of the members themselves: magical moments in the studio and onstage, scenes with groupies, drug use, venereal disease, personal relationships (including a minute-by-minute replay of Gregg Allman's first date with Cher), legal troubles, and fights among themselves. These personal reminiscences make "Midnight Riders" far more colorful and authentic than most

music biographies.

At the same time, Freeman does an excellent job of analyzing the band's music and capturing the essence of its innovative, influential, blues-based Southern rock sound. Freeman describes each album, devoting anywhere from a paragraph to a full page to each song. In a typical passage, he explains Dickey Betts' musical and personal inspirations for his song "Jessica," then describes the song in full:



"The song opens with Les Dudek playing an acoustic guitar; then the others come in, and the music takes off with a rejoicing opening movement that ends on a climbing riff very similar to the dramatic closing of 'Whipping Post.' But instead of the impending doom of 'Whipping Post,' the notes spring up with giddy happiness. The song soon falls into an interlude that is like a tender lullaby. . . . Then Jaimoe [Johanson] comes in on congas."

The most harrowing scene in the book is the description of Duane Allman's death in a motorcycle accident—a second-by-second account that leaves the reader cringing. Then there are the haunting coincidences that follow the band: Just one year before Duane Allman's death, almost to the day, he had suffered an overdose, and, in the hospital, bassist Berry Oakley prayed for Duane to be allowed just one more year of life. Then there was Oakley's own death almost exactly one year after Duane's, in a similar motorcycle accident within a thousand yards of the earlier tragedy.

For fans and nonfans alike, this book is compelling reading and illustrates how influential the band was. It also describes the band's breakup, reunion, and resurgence.

TRUDI MILLER ROSENBLUM

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(Continued on page 120)

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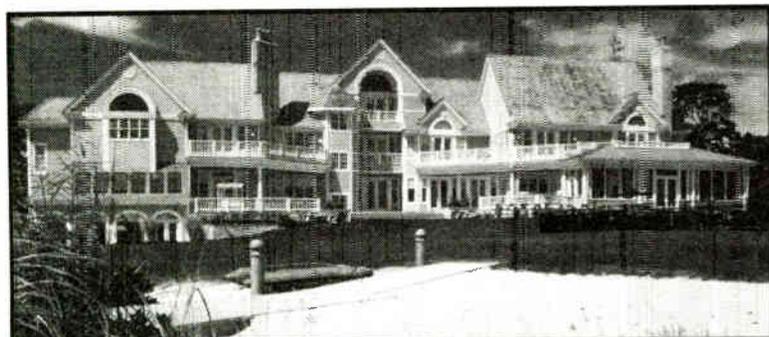
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MUSIC SALES GROWTH SEEN SLOWING

(Continued from page 102)

in births that began in the early 1980s is beginning to fuel demand for recorded music," the study reports.

The bankers also point out another demographic trend that could be propitious for the industry. People aged 45 and over bought 16.9% of recorded music last year; five years earlier, their share of the market was only 11.8%.

Sales growth will have to come mostly from trading up to CDs from cassettes and from increases in total units sold, the report indicates, because resistance to price increases is likely to remain in force. The average price of a recording rose about 3% in 1995. Veronis, Suhler says, "The generally low inflation rate, fierce competition among retail outlets, and the price sensitivity of consumers would keep price growth in check over the next five years."

The bankers project that prices

will rise 3.5% on a compound annual basis from 1995-2000. The firm estimates that by 2000, consumers will pay \$13.13 for an average unit of recorded music, compared with \$11.07 last year.

Beyond inventory woes, the trend most troubling to music retailers is their declining share of the music market. In 1990, record stores accounted for 69.8% of music purchases; last year they represented only 52%. The push to sell music by discount merchandisers like Wal-Mart and Kmart and by consumer electronics chains like Circuit City and Best Buy has eroded music retailers' margins and sales.

Despite some pessimistic signs, however, Veronis, Suhler is bullish on music. Broadwater says, "We continue to believe recorded music is one of the great segments of the media and communications business. It grows very strongly and makes a lot of money."

AC/DC TOUR

(Continued from page 97)

Karl Van Est, dawn-to-breakfast presenter at 3MMM in Melbourne, adding that one exasperated fan unable to get through on the phone made his way to the station (at 4 a.m.) to make his request in person.

In late August, the Australian edition of "60 Minutes" is scheduled to air an AC/DC feature shot in Portugal and Spain—a rarity for the notoriously media-shy band. "We've had 900 media requests to attend the Darwin show," reports Riccobono. "Every facet of the media has been enormously supportive."

"Ballbreaker" returned to the charts when tickets went on sale. The album, which debuted on the Australian Record Industry Assn. charts at No. 1 last October, has sold well over platinum (75,000 units) here. "We expect it to be double-platinum by the end of the tour," says Riccobono. "Usually, their entire back catalog runs through the door when they tour." Strong activity is particularly expected for "Back In Black," the band's best seller in Australia (500,000 copies) and the U.S. (13 million).

A multimillion-dollar gross is expected from merchandising, says

Tony Blain, managing director of ACME Merchandising, which has more than 14 product lines for the tour.

That such excitement has been registered—considering that AC/DC is up against some stiff competition, including Oasis, Michael Jackson, and Sting—speaks volumes about the veteran act's ability to transcend fads.

Young explains, "We've never tried to do something we're not or looked around to see what the other bands were doing. An audience can tell when you're phony or you don't want to be onstage. We're entertainers, not politicians."

"In America once, a well-dressed businessman with his two young boys said they'd been hounding him to take them to a rock'n'roll show. 'I figured they might as well start with the best,' he said. He flew those kids right across the country to see us. Sometimes, it's kinda strange, you know?"

AC/DC recently took time off to shoot a segment in New York for a movie about U.S. radio presenter Howard Stern, a longtime fan.

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With A Little Help From My Friends. KYSR (Star 98.7) Los Angeles hosted a "Friends" look-alike contest in light of threats by the NBC show's cast to not show up for the new season's production until salary negotiations had been settled. Shown, from left, are clone winners Monica; Chandler; Star 98.7 morning show co-host Shirley; Joey; contest judge Judy Tenuta; Rachel; morning co-host Mark Goodman; Phoebe; and Ross. Each winner received \$500, dinners, tickets to upcoming concert events—and alas, dashed hopes for fame and fortune, when "Friends" executive producer Kevin Bright stopped by the contest site to tell the faux cast that the original actors had agreed to go through with their first "table read" for the season.

Beach Music Creeps Northward Syndicated Shows Find Widening Audience

■ BY KEN JOHNSON

CHARLOTTE, N.C.—It could be the musical equivalent of the U.S. Civil War.

Beach music, the Southern sound made famous on the sandy shores of the Carolinas, is invading the North, via a syndication venture by the Rhythm 'n Beach Network.

Already, the network's "Fish Fry," "Rhythm And Beach Top 40," and "Classics" programs are carried by 13 stations, mostly in North and South Carolina, Georgia, and Tennessee. But recently, stations in Canada have expressed interest, and affiliates have just signed on in Annapolis, Md., and Pittsburgh.

"I think it will go over very well, because it's just a tremendous sound," says WLSW Pittsburgh owner Stan Wall. "You can dance everything to it—line dancing, whatever. It's feel-good music. You can't



sit there and not tap your feet and move with it."

WLSW began slipping beach music into its regular rotation during all-odds weekends and has now added "Fish Fry."

"The mix is just so good, and the response has been tremendous," Wall says. "There are clubs here in Pittsburgh that have been featuring a lot of shag music. And from what I understand, there are busloads of people from this area that travel to the Carolinas to shag."

WYRE-AM (810) Annapolis began airing "Fish Fry" and "Rhythm And Beach Top 40" in May, alternating the shows every other Saturday night.

Both programs have generated a lot of positive feedback, according to WYRE GM Bucky Murphy, who says that the shows are a special hit with boaters of the Chesapeake Bay region.

"I think it's great," Murphy says. "It sounds as live as a prerecorded show could sound. They're fun, and the show jumps. I'm all for it."

For the uninitiated, beach music—not to be confused with the California surf sounds of the Beach Boys and Jan & Dean—is a '50s-derived rock/R&B mix made popular on the beaches of North and South Carolina by the Dominoes, the Ravens, and General Johnson and Chairmen Of The Board (Billboard Report, Aug. 31, 1991). Through the years, it has remained a signature musical genre throughout much of the South.

This foray above the Mason-Dixon line is yet another step in securing beach music's longevity and a satisfying move for Chris Beachley, co-creator and producer for the Rhythm 'n Beach Network.

"We're very excited; we think it's

great," says Beachley, who produces the show with on-air talent John Hook, a former DJ at stations in North Carolina and Louisiana. "We haven't really hit stations beyond a regional area, but before long, we're going to start going after the Texas stations, the Oklahoma stations, the California stations."

Beachley and Hook started the Rhythm 'n Beach Network in 1994. The syndicated venture was a natural outgrowth for the two music lovers.

In addition to founding the Wax Museum, a well-known Charlotte record store that specializes in beach music and old R&B vinyl, in



The co-conspirators of spreading beach music above the Mason-Dixon line: on-air talent "Fessa" John Hook, left, and "Dr." Chris Beachley, producer for the Rhythm 'n Beach Network.

1972, Beachley (which is his real name, by the way) has worked as a club and mobile DJ, produced and released records and tapes on his own label, hosted various radio specials, and published *It Will Stand*, a beach music magazine.

Hook, following years of work as a professional jock, is writing a book on the history of shag, the popular dance that developed from the beach music sound.

Plans call for the network to shimmy its way into Alabama and the Atlanta metro area.

Radio Spending Gains Predicted Thru 2000 Banker's Report Forecasts 7% Annual Growth

With the forecast calling for no foreseeable end to the deregulation whirlwind that is redefining ownership standards in the radio industry, advertising is projected to grow to \$15.9 billion by the year 2000, up from 1995's \$11.3 billion.

Radio's 7% compounded annual increase will boost the industry's share of media advertising from 11.3% to 11.5%, according to the just-released 10th annual Communications Industry Forecast from investment banker Veronis, Suhler & Associates.

Overall, the study foresees a favorable economic outlook for all communications media, illustrated by increased ad, consumer, institutional, and business spending, particularly on emerging media. In

total, communications industry spending will climb to \$353.3 billion in 2000; in '95, it was \$251.5 billion.

Radio's 7% take of the industry's growth follows a 19.4% anticipated gain for interactive digital media, 8.5% for subscription video, and 8.1% for recorded music. Trailing radio's expected increases are TV (6.1%), films (5.5%), newspapers (5.5%), and book publishing (5.3%).

The radio industry's growth will be fueled by a 7.4% increase in local advertising and 6.5% in national. Network advertising will climb at a 1% annual rate. Much of the growth, not surprisingly, is attributed to the rabid group consolidation made possible by the '96 Telecommunications Act.

According to Christine Balcius,

director of Veronis, more than 200 remaining small to midsize group owners will "need to find the key to unlock the in-market synergies and clustering benefits enjoyed by larger groups. They must find the combos or swaps that will improve their market position and margins and allow them to compete effectively."

In terms of audience, the report reveals that AM listening grew 3.2% in '95, the first increase for the band since '91. Even so, FM listening accounted for 78.9% of listening last year. And interestingly, at-home radio listening fell nearly 35% between '81 and '95, while auto listening was up nearly 59% over the same period.

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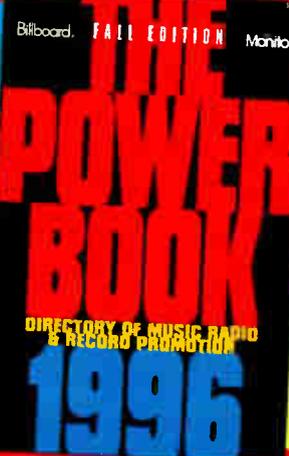
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Adult Top 40

Table with columns: I. WK., L. WK., 2 WKS., WKS. ON, TITLE, ARTIST. Includes songs like 'CHANGE THE WORLD' by Eric Clapton, 'I LOVE YOU ALWAYS FOREVER' by Donna Lewis, 'GIVE ME ONE REASON' by Tracy Chapman.

Radio

PROGRAMMING

SPRING '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicate Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Large table of radio stations across various cities (Rochester, Jacksonville, West Palm Beach, Las Vegas, Louisville, Raleigh/Durham, Oklahoma City, Dayton, Tulsa, Wilkes Barre/Scranton, Tucson, McAllen, Allentown, Fresno, Grand Rapids, Akron, Syracuse, Knoxville, El Paso) with columns for Call, Format, and Sp '95-'96.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations and 52 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

The Knoxville, Tenn., power pop quartet Superdrag has gone from playing house parties in its hometown to having its debut single, "Sucked Out," go to No. 21 on Modern Rock Tracks and the accompanying video reach MTV Buzz Bin status. Fittingly, it was the experience of going back to one of those house parties that motivated Superdrag singer, guitarist, and songwriter John Davis to pen "Sucked Out" with its punkish, nails-on-a-black-board chorus of "who sucked out the feeling."

"At the party, it occurred to me that the whole scene represented doing something just for fun, the fun of playing," Davis explains. "Touring and the business of everything can distance you from your life and original inspiration. Don't get me wrong—we're having fun now, but we're not doing it just for fun."

"Also," Davis adds, "you have to remember that in Knoxville, this—a band getting out and having success or whatever—just doesn't happen. So you always have this attitude of, 'Even though no one will ever really hear my music, I know it's good. So



"No one wants to be reduced to just one song, because you work so long crafting an entire album."
—John Davis of Superdrag

fuck it.' And that attitude is itself inspiring." Superdrag's Elektra debut album, "Regretfully Yours," is full of songs that fans of "Sucked Out"

should dig, including the next single, "Destination Ur-sa Major." But as Davis and his bandmates—guitarist Brandon Fisher, bassist Tom Pappas, and drummer Don Coffey Jr.—have found, a quick hit threatens to spin your head and pin you down. "It can be pretty ridiculous how people react to ['Sucked Out']," Davis says. "They go completely insane. Although it's weird, because you realize that people know only that one song, rather than you or the whole record."

"Even if you draw 800 or 900 people in a city where you used to bring in 100 or 200, you know it's because of the one song and video. And no one wants to be reduced to just that, because you spend so long crafting an entire album. I'm certainly no malcontent, though. I'm fine with the process, because I know it's a step to something else."

Billboard® FOR WEEK ENDING AUGUST 31, 1996

Mainstream Rock Tracks™

WKS. ON	WKS.	WKS.	WKS.	TRACK TITLE	ARTIST
1	2	3	4	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	2	4	12	***No. 1*** BURDEN IN MY HAND DOWN ON THE UPSIDE	1 week at No. 1 ♦ SOUNDGARDEN A&M
2	1	1	17	TRIPPIN' ON A HOLE IN A PAPER HEART	♦ STONE TEMPLE PILOTS ATLANTIC
3	4	3	8	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
4	3	2	14	UNTIL IT SLEEPS	♦ METALLICA ELEKTRA/EEG
5	5	5	4	WHO YOU ARE	PEARL JAM EPIC
6	7	9	8	OPEN UP YOUR EYES	LEMON PARADE POLYDOR/A&M
7	6	7	6	WALLS	♦ TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	10	14	5	OVER NOW	♦ ALICE IN CHAINS COLUMBIA
9	8	8	24	COUNTING BLUE CARS	♦ DISHWALLA A&M
10	11	10	11	6TH AVENUE HEARTACHE	♦ THE WALLFLOWERS INTERSCOPE
11	9	6	12	TONIGHT, TONIGHT	♦ THE SMASHING PUMPKINS VIRGIN
12	12	11	16	VANISHING CREAM	♦ THE HUNGER UNIVERSAL
13	14	15	9	ALL I KNOW	♦ SCREAMING TREES EPIC
14	13	12	10	WAX ECSTATIC (TO SELL ANGELINA)	♦ SPONGE COLUMBIA
15	18	20	3	***AIRPOWER*** KEY WEST INTERMEZZO (I SAW YOU FIRST)	♦ JOHN MELLENCAMP MERCURY
16	15	17	9	AIN'T MY BITCH	METALLICA ELEKTRA/EEG
17	19	22	7	SHAME	♦ STABBING WESTWARD COLUMBIA
18	22	31	4	KING OF NEW ORLEANS	♦ BETTER THAN EZRA ELEKTRA/EEG
19	17	16	18	PRETTY NOOSE	♦ SOUNDGARDEN A&M
20	16	13	14	LONG WAY DOWN	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
21	21	19	7	BUT ANYWAY	♦ BLUES TRAVELER A&M
22	27	33	5	SO MUCH TO SAY	♦ DAVE MATTHEWS BAND RCA
23	26	32	5	ONE MORE ASTRONAUT	♦ I MOTHER EARTH CAPITOL
24	23	23	17	AGAIN	♦ ALICE IN CHAINS COLUMBIA
25	20	18	13	SKIN & BONES	THE HAZIES EMI
26	29	38	4	MY MY	AMERICAN STANDARD MAMMOTH/ATLANTIC
27	24	21	10	PEPPER	♦ BUTTHOLE SURFERS CAPITOL
28	37	—	2	DOWN	♦ 311 CAPRICORN/MERCURY
29	28	27	7	WIRE	♦ THE NIXONS MCA
30	25	25	24	WHERE THE RIVER FLOWS	COLLECTIVE SOUL ATLANTIC
31	NEW ▶	1	1	E-BOW THE LETTER	♦ R.E.M. WARNER BROS.
32	33	30	8	LACK OF WATER	THE WHY STORE WAY COOL MUSIC/MCA
33	35	26	18	HUMANS BEING	♦ VAN HALEN WARNER SUNSET/WARNER BROS.
34	34	36	7	TUCKER'S TOWN	♦ HOOTIE & THE BLOWFISH ATLANTIC
35	31	29	17	BANDITOS	♦ THE REFRESHMENTS MERCURY
36	36	39	4	BIG CHAIR	♦ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
37	30	34	8	BETWEEN HEAVEN AND HELL	ZACK WYLDE GEPFEN
38	32	35	7	STANDING OUTSIDE A BROKEN ...	♦ PRIMITIVE RADIO GODS ROCKET
39	39	—	2	STUPID GIRL	♦ GARBAGE ALMO SOUNDS/GEPFEN
40	NEW ▶	1	1	JERK	NEUROTIC OUTSIDERS MAVERICK/WARNER BROS.

Billboard® FOR WEEK ENDING AUGUST 31, 1996

Modern Rock Tracks™

WKS. ON	WKS.	WKS.	WKS.	TRACK TITLE	ARTIST
1	2	3	4	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	13	***No. 1*** STANDING OUTSIDE A BROKEN ...	6 wks at No. 1 ♦ PRIMITIVE RADIO GODS ROCKET
2	2	3	16	PEPPER	ELECTRIC LARRYLAND ♦ BUTTHOLE SURFERS CAPITOL
3	4	5	4	WHO YOU ARE	PEARL JAM EPIC
4	3	2	13	STUPID GIRL	♦ GARBAGE ALMO SOUNDS/GEPFEN
5	7	10	9	DOWN	♦ 311 CAPRICORN/MERCURY
6	8	9	10	BURDEN IN MY HAND	♦ SOUNDGARDEN A&M
7	5	6	12	WHERE IT'S AT	♦ BECK DGC/GEPFEN
8	9	8	19	SPIDERWEBS	♦ NO DOUBT TRAUMA/INTERSCOPE
9	6	4	16	TRIPPIN' ON A HOLE IN A PAPER HEART	♦ STONE TEMPLE PILOTS ATLANTIC
10	10	7	14	TONIGHT, TONIGHT	♦ THE SMASHING PUMPKINS VIRGIN
11	NEW ▶	1	1	***AIRPOWER*** E-BOW THE LETTER	♦ R.E.M. WARNER BROS.
12	14	17	5	KING OF NEW ORLEANS	♦ BETTER THAN EZRA ELEKTRA/EEG
13	12	14	9	POPULAR	♦ NADA SURF ELEKTRA/EEG
14	11	11	9	FREE TO DECIDE	♦ THE CRANBERRIES ISLAND
15	18	21	7	ANGRY JOHNNY	♦ POE MODERN/ATLANTIC
16	24	31	3	***AIRPOWER*** NOVOCAINE FOR THE SOUL	♦ EELS DREAMWORKS/GEPFEN
17	13	12	10	ALL I KNOW	♦ SCREAMING TREES EPIC
18	16	15	22	COUNTING BLUE CARS	♦ DISHWALLA A&M
19	20	20	7	SO MUCH TO SAY	♦ DAVE MATTHEWS BAND RCA
20	22	22	8	***AIRPOWER*** BUT ANYWAY	♦ BLUES TRAVELER A&M
21	17	18	9	SUCKED OUT	♦ SUPERDRAG ELEKTRA/EEG
22	25	25	5	***AIRPOWER*** 6TH AVENUE HEARTACHE	♦ THE WALLFLOWERS INTERSCOPE
23	15	13	11	DON'T LOOK BACK IN ANGER	♦ OASIS EPIC
24	21	23	6	READY TO GO	♦ REPUBLICA DECONSTRUCTION/RCA
25	23	19	15	TAHITIAN MOON	♦ PORNO FOR PYROS WARNER BROS.
26	19	16	11	WAX ECSTATIC (TO SELL ANGELINA)	♦ SPONGE COLUMBIA
27	26	29	5	SHAME	♦ STABBING WESTWARD COLUMBIA
28	32	—	2	OVER NOW	♦ ALICE IN CHAINS COLUMBIA
29	28	38	3	THE ONE	♦ TRACY BONHAM ISLAND
30	29	34	5	BIG CHAIR	♦ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
31	27	24	18	WHO WILL SAVE YOUR SOUL	♦ JEWEL ATLANTIC
32	NEW ▶	1	1	IF IT MAKES YOU HAPPY	SHERYL CROW A&M
33	38	—	2	WHAT I GOT	SUBLIME MCA
34	31	32	6	GOLD DUST WOMAN	♦ HOLE MIRAMAX/HOLLYWOOD
35	33	30	16	YOU LEARN	♦ ALANIS MORISSETTE MAVERICK/REPRISE
36	35	36	19	BANDITOS	♦ THE REFRESHMENTS MERCURY
37	37	—	2	LACK OF WATER	THE WHY STORE WAY COOL MUSIC/MCA
38	30	27	15	INSIDE	♦ PATTI ROTHBERG EMI
39	NEW ▶	1	1	WHOEVER YOU ARE	GEGGY TAH LUAKA BOP/WARNER BROS.
40	34	35	21	HERE IN YOUR BEDROOM	♦ GOLDFINGER MOJO/UNIVERSAL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 Mainstream rock stations and 77 Modern Rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS!
IN
TOKIO

Week of August 11, 1996

- Macarena (Bayside Boys Mix) / Los Del Rio
- You're Makin' Me High / Toni Braxton
- Dinner With Delores / +
- Change The World / Eric Clapton
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- Now You're Not Here / Swing Out Sister
- It's Alright / Deni Hines
- Children / Robert Miles
- In the Name Of Love / Earth, Wind And Fire
- I Love Girls / Inner Circle
- Last Night / C.J. Lewis
- Fall In Love Again / Ray Hayden
- Reach / Gloria Estefan
- Taiyouwa Tsumina Yatsu / Southern All Stars
- U - Say / Carroll Thompson
- In Paradise / Janet Kay
- You're My Sunshine / Namie Amuro
- In Walked Love / Louise
- Devil's Haircut / Beck
- Back To The World / Tavn Campbell
- Grateful When You're Dead - Jerry Was There / Kula Shaker
- Asiano Junshin / Puffy
- Lovefool / Cardigans
- Jounetsu / UA
- Rainbow / Meja
- Swallowtail Butterfly-Aino Uta- / Yen Town Band
- Wrong / Everything But The Girl
- Taking The Easy Way Out / The Trampolines
- That Girl / Maxi Priest Featuring Shaggy
- North Shore Serenade / Na Leo
- Get Another Plan / Abstract Truth
- Hear Me In The Harmony / Harry Connick, Jr.
- Hit Me Off / New Edition
- Perfumes Of Paradise / Teresa Bright
- Where Do We Go From Here / Vanessa Williams
- Ironie / Alanis Morissette
- Tour / Carinhos Brown
- Only You / TM Stevens
- Kissin' You / Total
- Fill Me Up / Linda Perry
- Anonatsuni Modoritai / Anri
- Summer Cannibals / Patti Smith
- Words Of Love / Original Love
- Who Do You Think You Are? / Lindy Layton
- Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- Iju Rider / Tamo Okuda
- C'est La Foret / Nadege
- Killing Me Softly / Fugees
- Forbidden City / Electronic
- Deeper And Deeper / Anna McMurphy

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Celine Dion's 'To Love You More': Should Radio Take Initiative Or Follow Label Cues?

WHILE CELINE DION'S latest album, "Falling Into You," has already spawned both the biggest hit and highest-debuting single of her U.S. career, a number of radio programmers are convinced that one of the Canadian chanteuse's biggest hits could be a song not on the album—or even available in the U.S.

"To Love You More," a soaring, violin-drenched ballad recorded for the Japanese TV show "Koibito Yo" (My Dear Lover) hit the top of the charts in Japan last December. It was the first No. 1 song by a foreign artist since 1983's "Flashdance (What A Feeling)" by Irene Cara and went on to sell 1.5 million copies, more than any foreign single in Japanese history (Billboard, Jan. 8).

In the U.S., the track—available only as an import—has gained airplay at a number of prominent broadcast outlets, such as KIIS Los Angeles, WLIT Chicago, and the Voice of America. Each of these stations cites consistently dramatic response from listeners.

"It's a song that's over five minutes long [5:29, actually], but it's so wonderfully constructed, it doesn't seem it. I'd say it's [producer] David Foster's masterpiece to date," says Eric Norberg, an AC radio consultant and editor/publisher of the Adult Contemporary Music Research Letter.

According to Norberg, in audience testing he began in February, "To Love You More" scored the highest possible rating, the first time a song had done so in nine years. Six months later, it is still among Norberg's four-star recommendations.

"It's a very unconventional song, a building song with a big exciting

finish," he says.

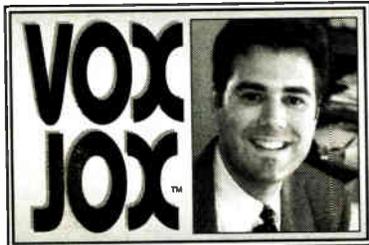
Dion has exposed the song to U.S. audiences during concert stops in New York and Washington, D.C., this summer. She was joined onstage by virtuoso Taro Hakasi, who provides the unorthodox violin accompaniment. "To Love You More" is customarily not included on her U.S. set list.

Executives at Dion's record label, 550 Music/Sony, however, decided not to include the single on the March U.S. release of "Falling Into You," citing artistic continuity.

"It's very, very difficult to decide which songs should be on an album and which shouldn't. Every recording sounds and feels different, with different energies and ideas," says John Doelp, executive VP of 550 Music. "We certainly know it's a great track. But when we were putting the songs together for 'Falling Into You,' we just envisioned 'To Love You More' to be connected more with the last project ['The Colour Of My Love'] than this one. We felt the new recordings were more in line with where we were going."

Doelp says that the track was "fully intended for Japan." In fact, "The

Colour Of My Love" had been released in Japan, but failed to gain the momentum that was fueled over much of the world from "The Power Of Love" single and its follow-up European smash, "Think Twice."



by Chuck Taylor

After the album had been out for a year, Dion was offered the opportunity to record the TV theme—co-written and produced by longtime Dion collaborator Foster. In October '95, Sony Japan reissued "Colour" with "To Love You More" included. In its first release there, the album sold 200,000 copies; by January, it had racked up sales of 650,000.

"To Love You More" can also be found on the Japanese version of "Falling Into You," which also includes the non-U.S. tracks "Your Light," a gritty, rock-inflected number, and "(You Make Me Feel Like A) Natural Woman" (which, in the U.S., appeared on "Tapestry Revisited—A Tribute to Carole King" and was previously unavailable in Japan).

Doelp says it is likely that "To Love You More" will find its way to patient consumers in the U.S., probably on a future greatest-hits album. "It is getting good response, so we want to make it available to the Celine consumer down the line," he says, but adds that such a project is not likely to be forthcoming soon. "One thing we don't want to do with an artist like Celine is offer a greatest-hits [set] as a sign of transition. She's still building in a very positive direction," he says.

"To Love You More" began its journey to the states via Paul Drew, a radio programmer who divides his time between Japan and the U.S. "I was in Tokyo Dec. 7 listening to [radio station] J-Wave and heard 'To Love You More,' and it just got me," he says. "Celine is the kind of artist that comes around once in a generation. As a radio programmer, I see this as the genuine thing."

Drew bought 100 copies of the single and hauled them back to Los Angeles, where he initiated a one-man crusade to spread the word, sending copies of the CD single free to any programmer who was interested.

Among the first to add "To Love You More" was AC WLIT, which received such overwhelmingly positive phone response that the track was immediately placed in power rotation.

"Every time we played it, we got calls. Celine is a huge artist for us, so people were just blown away by it," says WLIT PD Mark Edwards. "It's just a great record from an extraordinary talent."

KIIS-FM's Rick Dees also became a proponent of the recording, playing

it during his morning show and as an extra on ABC Radio Networks' "Rick Dees Weekly Top 40," which reaches more than 350 U.S. markets and an additional 150 worldwide. "This song worked for us," he says. "I think she could have had that song and 'Because You Loved Me' [as simultaneous hits]."

Voice of America exposed the song even further, playing it for a potential 100 million listeners—covering Asia, Australia, Europe, Africa, the Caribbean, and more—on its Sunday-morning entertainment program and "Now Music" segment.

WQLR Kalamazoo, Mich., which at one point was playing the song 40 times a week, initiated a promotion around "To Love You More," sponsoring the sale of 125 import CD singles, with proceeds going to a domestic assault charity. Music director Bill Wertz (who could not be reached at press time) told Drew that the racks were empty in 40 minutes at the local outlet selling the song.

But even with the zeal of programmers behind such a song, if it doesn't fit into a label's marketing strategy for a project, many on the radio side are hesitant to touch a renegade record.

"It's almost like a chess game with the same artist," says Dees. "If a programmer goes with a song that the record company has decided not to back, it can hurt the artist." He adds that it's difficult for a song to become a nationwide hit without label support. "If a record company says they're not going to back it up with product ready and independent promotion people, programmers realize they might look foolish. It becomes a business decision."

But both Drew and Norberg insist that radio is taking the low road by not daring to play both the label-sanctioned hit and the rebel single.

"Record companies think in terms of one record at a time to get as many plays as they can," Drew says. "Nobody remembers that it wasn't Capitol's idea to have so many Beatles records out at once. It was a great treat for fans and for the artist."

"This is a terrific opportunity for radio because it creates the feeling that something is happening on the air," says Norberg. For the label, "To Love You More" "is one of the great marketing gifts of the last 15 or 20 years."

WLIT's Edwards adds that with today's global economy and instant access to information and music via the Internet, labels should be prepared to play the game differently. "The lines are blurred now," he says. "It shows that a hit in Japan can be a hit here, which is a very telling thing. It came into this country because it was a great song. I don't know that this could have happened 10 years ago."

Still, Hilary Shaev, VP of promotion for 550 Music, says that the bottom line is "that most of the radio stations in this industry really do want to be with the program. Yes, there's been a good reaction to this song in a few places, but radio is a business and wants to play what is supported by other marketing, by what they know is going to make a hit single."

Conner Fortifies KMJQ's R&B Mainstream Spot

KMJQ (MAJIC 102) HOUSTON had achieved a premier position as the market's heritage mainstream R&B FM. Then KBXX (the Box) debuted in the early '90s as a top 40/rhythm-crossover station, grabbing the younger demos and threatening the future of KMJQ, which was known briefly during the battle as 102 Jams.

"One of the hardest things was when the Box came out here," acknowledges KMJQ PD Carl Conner. "To me, it's war. My job is that it's either me or you, and it's going to be you. I will do whatever it takes to be successful."

Conner came to Houston with a long R&B programming history, which includes a stint at WDIA Memphis, at the behest of mentor Ernest James in June '93, at the height of the battle with KBXX. When KMJQ finally moved to protect its young end, the Box had already done its damage. "When you are reacting to situations, you don't always make the best decisions," Conner says. When John Lynch, CEO of then-owner Noble Broadcasting, brought in GM Ernest Jackson, "he settled everybody down, made the station 102 Jamz, and we set up and executed a plan."

With Ken Dowe as consultant, KMJQ was able to regain the 12-plus lead in a head-to-head battle for mainstream R&B listeners. But when new owner Clear Channel purchased KBXX (from Cook Inlet) and KMJQ, the Box kept the young-end R&B lean, while KMJQ settled into an R&B adult format in January '95, reclaiming the Majic 102 moniker.

In the spring Arbitrons, KMJQ was up 5.2-6.0 12-plus for its best numbers since switching to adult R&B. Majic 102 triumphed with its target demo of 25-54 in the spring book, capturing the No. 1 spot in that demo and the No. 2 spot in the morning. KBXX, meanwhile, was up 7.2-7.5 12-plus and is No. 1 in the market.

Here's a recent sample hour on KMJQ: Teena Marie, "I Need Your Lovin'"; Carl Carlton, "She's A Bad Mama Jama"; Maze Featuring Frankie Beverly, "Love's On The Run"; Johnnie Taylor, "Good Love"; Mariah Carey, "Underneath The Stars"; Enchantment, "It's You That I Need"; Mint Condition, "What Kind Of Man Would I Be"; Maxwell, "Ascension (Don't Ever Wonder)"; BeBe & CeCe Winans, "Heaven"; and Rufus & Chaka Khan, "Ain't Nobody."

"One of the things we didn't want to do was turn into a WRKS New York, which was an oldies station for the most part," says Conner. "Two years ago, when most stations were switching to adult, they were trying to be the Touch. But we didn't feel that was right for Houston."

The station instead has focused on playing mainstream R&B hits with no rap and some gold, Conner says, under the guidance of music director Carla Boatner; it maintains its historic community-minded approach through the efforts of promotion director Bobrie Jefferson and the news department.

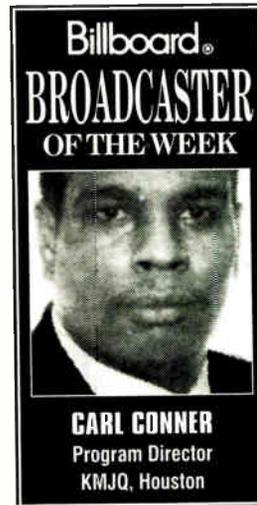
Conner grew up listening to day-timer WABQ Cleveland, where he used to hang out after school talking to such jocks as J.J. Johnson, Jim Stevens, and Mike Payne. GM James offered the 16-year-old his first part-time gig and became Conner's mentor, tapping him to go full time at WJMO. Later, Conner and partner Tom Jones brokered four hours of jazz programming on then-ethnic crosstown WZAK that lasted about a year. Conner then did the 7 p.m.-midnight shift at WVVO Columbus, Ohio, where Lynn

Tolliver was doing afternoons. When he was 21, James called, and Conner found himself programming WABQ. The stint was short-lived due to management changes, and Conner spent three months as production manager for WAMO Pittsburgh. He became PD of WTMP Tampa, Fla., in 1978, but James pulled him to WVON Chicago at the height of its popularity.

"I was 23 years old, and everyone was older than me," says Conner. "What I couldn't admit then was that as far as being able to do the job, I had no problem, but the maturity level you need to run a station like WVON, I did not have at that point in my life."

After two years, James fired Conner, who went to Atlanta for a brief programming stint before landing at WDIA for three years. He took a job at crosstown WHRK, but within months, Conner resigned and found himself unemployed with three sons to raise. Once again, James came to the rescue, recommending his protégé to Davis Broadcasting for WFXA Augusta, Ga. With Bill Jeager, Conner helped with the acquisition of Davis properties WFXE Columbus, Ga., and WFXM/WIBB Macon, Ga., during his six-year stint.

"I had fun making mistakes, and I had fun learning from other people," says Conner of the varied career that brought him maturity as well as a measure of patience and spirituality. "One of the things I always wanted to work on was people skills. We are real good at communicating with the audience, but there has always been poor internal communication in the building... As long as we continue to hamper ourselves with the negatives, we will not grow. And if we don't do our jobs, then there will be no black radio for our children." JANINE McADAMS



CARL CONNER
Program Director
KMJQ, Houston

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COMPANY: _____ TITLE: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____ COUNTRY: _____
PHONE: _____ FAX: _____
I'M PAYING BY: CHECK MONEY ORDER VISA/MC AMEX
CREDIT CARD #: _____ EXP. DATE: _____
CARDHOLDER'S NAME: _____
CARDHOLDER'S ADDRESS: _____
CARDHOLDER'S PHONE: _____
CARDHOLDER'S SIGNATURE: _____

(Credit cards not valid without signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between July 30th and August 30th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 30th, 1996. All refunds will be issued after the conference. Name changes within the company are permitted if received in writing by August 30th.



Music Video

PROGRAMMING

Newsboys Enter Film Circus In 'Down Under The Big Top'

BY DEBORAH EVANS PRICE

NASHVILLE—Star Song/Virgin recording act the Newsboys and producer/director/artist Steve Taylor are teaming for "Down Under The Big Top," a 60-minute film that gives fans an unconventional look at the Christian band. The music video project, which was written and directed by Taylor, will accompany the fall leg of the Newsboys' Take Me to Your Leader tour, which will utilize several clips from the movie.

The film's plot involves the band's inheritance of a circus that is on the verge of bankruptcy and follows its attempts to save the failing show from creditors.

"It is based on the song 'Reality' [from the album 'Take Me To Your Leader'], about a guy that runs away and has a spiritual crisis and joins the circus," says Newsboys drummer/lead vocalist Peter Furler. "We were talking to Steve about doing a couple of videos for us... then it [became], 'Why don't we make a movie?'"

In addition to the Newsboys, the movie features appearances by Reunion recording artist Gary Chapman (as a translator) and Word comedian Mark Lowry (as a TV commercial director).

Although he had never written a screenplay, Taylor tackled the project with great enthusiasm.

"I was reading a lot of books, checking out different videos, and really trying to do my homework," says Taylor. "I was even taking classes over at Watkins Film Institute to brush up on certain skills that I hadn't studied since college."

Star Song previewed the minifilm in July during the Christian Booksellers Assn. convention in Anaheim, Calif.; the film is scheduled to premiere Sept. 11 in Nashville at Cool Springs Theaters. In addition, Christian music video programmer Z Music Television plans to air a special about the film later this year.

Star Song plans to heighten awareness of the project at retail with a variety of point-of-purchase materials, including a large floor display that will feature copies of the movie along with "Take Me To Your Leader" and the Newsboys' last album, "Going Public."

The film will also gain exposure at World Vision's "The 30-Hour Famine"

event, which will be held at more than 25,000 churches, with more than 400,000 young people participating. World Vision will offer participants a kit that includes a copy of the movie, 25 three-dollars-off coupons for the film, 25 three-dollars-off coupons for "Take Me To Your Leader," and other promotional items. Remote broadcasts of the event will air on ACTS Network/Family Net.

Star Song is coordinating efforts with Youth for Christ to hold premiere parties. The label has also arranged promotions with Tyndale House Publishers and Charisma Life Publishers, the latter of which has created a curriculum pack based on "Take Me To Your Leader" that will be offered to more than 14,000 churches.

In addition, Star Song is working with InterL'inc, an organization that targets youth pastors and church youth groups, to send out 5,000 promo packages for the movie. In September, InterL'inc will mail a brochure and tour itinerary to 7,500 youth pastors.

Though there are many events planned to expose the project to the Christian music market, Star Song plans to continue to promote the Newsboys to a wider audience. The act is also signed to Virgin, which hopes to break the Christian act in the mainstream market.

"I'm hoping that it will catch on with the general public," Taylor says of the movie. "It's actually pretty funny... I think people are going to respond to it pretty well. We've stretched the boundaries here on music videos, and I'm hoping people in the industry will see that also."



Members of the Newsboys take a break with video director Steve Taylor and producer Ben Pearson. Shown in front, from left, are band member Jeff Frankenstein; Taylor; and band members Jody Davis, Duncan Phillips, John James, and Phil Joel. At rear is Pearson.

PRODUCTION NOTES

LOS ANGELES

Picture Vision director David Abbott is the eye behind Mark Willis' "High, Low & In Between." Sean O'Dea directed photography, and Mark Kalbfeld produced. Andi Varagona was executive producer.

Weezer's "El Scorcho" was directed by Mark Romanek for Satellite Films. Jeff Cronenweth was director of photography, June Guterman was producer, and Danielle Cagaanan was executive producer.

NEW YORK

Adisa directed Anthony Hamilton's "Nobody Else" for 361 Degrees. The clip was lensed by

David Waterston and co-produced by Lara Schwartz and John Traine.

Brett Ratner directed the clip "Things We Do For Love" by Horace Brown for KD Sadler. Pat Darrin was director of photography, while John Benet produced.

NASHVILLE

Abbott directed Chris Cummings' "Sure Enough" for Picture Vision. Mark Skilton was director of photography, Greg Hall produced, and Varagona executive produced.

Paul Brandt's "I Do" was directed by Thom Oliphant for the Collective; Jocelyn DuBois produced.

FOR WEEK ENDING AUGUST 18, 1996

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Busta Rhymes, Woo-Hah! Got You All In Check
- Mariah Carey, Always Be My Baby
- R. Kelly, I Can't Sleep Baby (If I)
- Nas, If I Ruled The World
- Bone Thugs-N-Harmony, Tha Crossroads
- Jodeci, Get On Up
- LL Cool J, Loungin
- New Edition, Hit Me Off
- Brandy, Tania, G. Knight & C. Khan, Missing
- D'Angelo, Me And Those Dreamin' Eyes Of Mine
- LL Cool J, Doin It
- Immature, Please Don't Go
- Kris Kross, Live And Die For Hip Hop
- Maxwell, ...Til The Cops Come Knockin'
- Ladae, Party 2 Nite
- Toni Braxton, You're Makin' Me High
- Jesse Powell, All I Need
- MC Lyte, Keep On Keepin' On
- Monifah, You
- Busta Rhymes, It's A Party
- Monica, Ain't Nobody
- Mista, Blackberry Molasses
- Montell Jordan Feat. Slick Rick, I Like
- Jason Weaver, Stay With Me
- Gina Thompson, The Things That You Do
- T-Boz, Touch Myself
- Aaliyah, If Your Girl Only Knew
- Jamal, Keep It Real
- Mint Condition, What Kind Of Man Would I
- The Tony Rich Project, Like A Woman

† Indicates Hot Shots

NEW ONS

Whitney Houston, Why Does It Hurt So Bad (Live)
Total, Do You Think About Us
Warren G. (Adina Howard), What's Love Got To Do With It



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- LeAnn Rimes, Blue
- Paul Brandt, I Do
- Trisha Yearwood, Believe Me Baby (I Lied)
- Neal McCoy, Then You Can Tell Me Goodbye
- Blackhawk, Big Guitar
- Rick Trevino, Learning As You Go
- James Bonamy, I Don't Think I Will
- Mindy McCready, Guys Do It All The Time
- Patty Loveless, Lonely Too Long
- Ty Herndon, Living In A Moment
- Brady Seals, Another You, Another Me
- Bryan White, So Much For Pretending

- Randy Travis, Are We In Trouble Now
- Faith Hill, You Can't Lose Me
- Vince Gill, Worlds Apart †
- Tracy Lawrence, Stars Over Texas
- Deryl Dodd, Friends Don't Drive Friends...
- Gary Allan, Her Man †
- Kenny Chesney, Me And You †
- Ricochet, Love Is Stronger Than Pride †
- Shania Twain, Home Ain't Where His Heart †
- John Berry, Change My Mind †
- Marty Stuart, Thanks To You †
- Billy Ray Cyrus, Trail Of Tears †
- Beach Boys W/James House, Little Deuce Coupe †
- Trace Adkins, Every Light In The House... †
- Travis Tritt, More Than You'll Ever Know †
- Wade Hayes, On A Good Night
- David Lee Murphy, The Road You Leave Behind †
- David Ball, Hangin' In And Hangin' In
- Jeff Carson, That Last Mile
- Steve Azar, I Never Stopped Lovin' You
- Larry Stewart, Why Can't You
- Thrasher Shiver, Goin' Goin' Gone
- Keith Stegall, Roll The Dice
- Ronna Reeves, Rodeo Man
- Sammy Kershaw, Vidalia
- Junior Brown, Venom Wearin' Denim
- Cledus T. Judd, If Shania Was Mine
- Steven Craig Harding, Tonight My Heart...
- Rich McCready, When Hell Freezes Over
- Michael Wright, Nobody's Girl
- Joe Nichols, Six Of One, Half A Dozen
- David Kersh, Goodnight Sweetheart
- Cox Family, Runaway
- Eddy Raven & Jo-El Sonnier, Fais Do-Do
- Deana Carter, Strawberry Wine
- Great Plains, Healin' Hands
- Mila Mason, That's Enough Of That
- T-Boz, Touch Myself
- Marty Haggard, In The Afterlife

NEW ONS

Frazier River, Last Request
Rhett Akins, Love You Back
Wade Hayes, Where Do I Go To Start All Over



Continuous programming
1515 Broadway, NY, NY 10036

- Nas, If I Ruled The World
- LL Cool J, Loungin
- 3 11, Down
- Soundgarden, Burden In My Hand **
- Butthole Surfers, Pepper
- Metallica, Until It Sleeps
- Fugees, Ready Or Not
- Beck, Where It's At
- Quad City DJ's, C'mon N' Ride It (The Train)
- Oasis, Don't Look Back In Anger
- Dave Matthews Band, So Much To Say
- Primitive Radio Gods, Standing Outside A...
- Hole, Gold Dust Woman
- Nada Surf, Popular
- A Tribe Called Quest, I Once Again
- Eels, Novocaine For The Soul
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Dishwalla, Counting Blue Cars

- Mariah Carey, Forever
- Wallflowers, 6th Avenue Heartache
- Sponge, Wax Ecstatic
- Whitney Houston, Why Does It Hurt So Bad
- Keith Sweat, Twisted
- Tom Petty & The Heartbreakers, Walls
- New Edition, Hit Me Off
- Hootie & The Blowfish, Tucker's Town
- R.E.M., E-Bow The Letter
- Superdrag, Sucked Out
- R. Kelly, I Can't Sleep Baby
- The Cranberries, Free To Decide
- Toni Braxton, You're Makin' Me High
- Alice In Chains, Over Now
- 3 2 Pac, How Do U Want It
- Tracy Bonham, The One
- Betty Noyes, King Of New Orleans
- No Doubt, Spiderwebs
- Maxwell, Ascension
- Maxi Priest, That Girl
- Eric Clapton, Change The World
- The Tony Rich Project, Like A Woman
- The Smashing Pumpkins, Tonight, Tonight
- Filter, Jurassit!
- Reacheround, Big Chair
- Poe, Angry Johnny
- 55 Stabbing Westward, Shame
- Stone Temple Pilots, Trippin' On A Hole
- Ghost Town DJ's, My Boo
- Warren G Feat. Adina Howard, What's Love...
- Bone Thugs-N-Harmony, Tha Crossroads
- Blues Traveler, But Anyway

NEW ONS

Metallica, Hero Of The Day
Rage Against The Machine, People Of The Sun
Sublime, What I Got
Group Therapy, East Coast West Coast Kill
SWV, Use Your Heart
Tori Amos, Hey Jupiter



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- Trace Adkins, Every Light In The House...
- Wade Hayes, On A Good Night
- Ricky Skaggs, Cat's In The Cradle
- Tracy Lawrence, Stars Over Texas
- James Bonamy, I Don't Think I Will
- Mindy McCready, Guys Do It All The Time
- Rick Trevino, Learning As You Go
- Blackhawk, Big Guitar
- Junior Brown, Venom Wearin' Denim
- Willie Nelson, She Is Gone
- Bryan White, So Much For Pretending
- Randy Travis, Are We In Trouble Now
- Ty Herndon, Living In A Moment
- Faith Hill, You Can't Lose Me
- Trisha Yearwood, Believe Me Baby (I Lied)
- Neal McCoy, Then You Can Tell Me Goodbye
- Vince Gill, Worlds Apart
- Jeff Carson, That Last Mile

- Ricochet, Love Is Stronger Than Pride
- Paul Brandt, I Do
- Shania Twain, Home Ain't Where His Heart
- Sammy Kershaw, Vidalia
- John Berry, Change My Mind
- Marty Stuart, Thanks To You
- Travis Tritt, More Than You'll Ever Know
- Eddy Raven & Jo-El Sonnier, Fais Do-Do
- Gary Allan, Her Man
- Billy Ray Cyrus, Trail Of Tears
- Kenny Chesney, Me And You

NEW ONS

Rhett Akins, Love You Back
Deryl Dodd, Friends Don't Drive Friends...
Frazier River, Last Request



Continuous programming
1515 Broadway, NY, NY 10036

- Toni Braxton, You're Makin' Me High
- Jewel, Who Will Save Your Soul
- Eric Clapton, Change The World
- Tracy Chapman, Give Me One Reason
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Alanis Morissette, You Learn
- Mariah Carey, Forever
- Natalie Merchant, Jealousy
- Hootie & The Blowfish, Tucker's Town
- Melissa Etheridge, Nowhere To Go
- Tom Petty & The Heartbreakers, Walls
- Wallflowers, 6th Avenue Heartache
- Los Del Rio, Macarena (Bayside Boys Mix)
- Primitive Radio Gods, Standing Outside A...
- Joan Osborne, One Of Us
- The Cranberries, Free To Decide
- Seal, Kiss From A Rose
- Donna Lewis, I Love You Always Forever
- Blues Traveler, Run Around
- The Tony Rich Project, Like A Woman
- Collective Soul, The World I Know
- 21 Gin Blossoms, As Long As It Matters
- Harry Connick Jr., Hear Me In The Harmony
- 24 Gloria Estefan, You'll Be Mine
- 25 Cher, One By One
- 26 Patti Rothberg, Inside
- 27 Hootie & The Blowfish, Old Man & Me
- 28 Bryan Adams, Let's Make A Night To Remember
- 29 Paul Simon, You Can Call Me Al
- 30 Spin Doctors, Two Princes

NEW ONS

Celine Dion, It's All Coming Back To Me Now
Elton John, You Can Make History (Young Again)
Tina Turner, Missing You
Merrill Bainbridge, Mouth
Brandy, Tania, G. Knight & C. Khan, Missing You
Amanda Marshall, Birmingham
R.E.M., E-Bow The Letter
Duncan Sheik, Barely Breathing
SWV, Use Your Heart

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 31, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Ghost Town DJ's, My Boo

BOX TOPS

New Edition, Hit Me Off
Bone Thugs-N-Harmony, Tha Crossroads
D'Angelo, Me And Those Dreamin' Eyes Of Mine
Crucial Conflict, Ride The Rodeo
Shades, Tell Me (I'll Be Around)
Brandy, Tania, G. Knight & C. Khan, Missing You
T-Boz, Touch Myself
No Mercy, Where Do You Go
Keith Sweat/Kut Kloze, Twisted
Aaliyah, If Your Girl Only Knew
Tony Rich Project, Like A Woman
Immature, Lover's Groove
Lost Boyz, Music Makes Me High
Eric Benet, Let's Stay Together
A+, All I See

Yo Yo, Same Ole Thing
Quindon, Dream About You
Los Del Rio, Macarena
R. Kelly, I Can't Sleep Baby (If I)
Sir Mix-A-Lot, Jump On It
2Pac, How Do U Want It

NEW

Above The Law, City Of Angels
Assorted Phlavors, Patience
CeCe Peniston, Movin' On
Changing Faces, I Got Somebody Else
Cypress Hill/Fugees, Boom Biddy Bye Bye
Dog Eat Dog, Isms
Eels, Novocaine For The Soul
For Real, Like I Do
House Of Pain, Fed Up
Me'Shell Ndege'ocello, Who Is He...
Rappin' 4-Tay, A Lil' Some'em Some'em
Reel Big Fish, Everything Sucks
RZA, Wu-Wear: The Garment...
Total, Do You Think About Us
Tracy Bonham, The One
Verve Pipe, Cup Of Tea



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Cher, One By One
Gloria Estefan, You'll Be Mine (Party Time)
Melissa Etheridge, Nowhere To Go
Dave Matthews Band, So Much To Say
Tom Petty & The Heartbreakers, Walls
Avenue Blue, Naked City
Beatles, Lucy In The Sky
Blues Traveler, But Anyway
Harry Connick Jr., Hear Me In The Harmony
Def Leppard, Work It Out
Bo Diddley, Bo Diddley Is Crazy
Gipsy Kings, La Rhumba De Nicolas
Buddy Guy, Talk To Me Baby
Hootie & The Blowfish, Tucker's Town
Whitney Houston, Why Does It Hurt So Bad
Kiss, Shout It Out Loud
John Mellencamp, Key West Intermezzo
Sting, You Still Touch Me
Pete Townsend, Let My Love Open The Door
Van Halen, Humans Being



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

I Mother Earth, Another Saturday (new)
Donna Lewis, I Love You Always Forever (new)
Underworld, Cowgirl (new)
George Michael, Spinning The Wheel (new)
Me'Shell Ndege'ocello, Who Is He... (new)
Lawrence Gowan, The Good Catches Up (new)
A Tribe Called Quest, I Once Again (new)
Patty Smith, Summer Cannibals (new)
Fugees, Ready Or Not (new)
The Tragically Hip, The Gift Shop
Oasis, Don't Look Back In Anger
Toni Braxton, You're Makin' Me High
Metallica, Until It Sleeps
Cranberries, Free To Decide
Tracy Chapman, Give Me One Reason
Everything But The Girl, Wrong

Beck, Where It's At
Maxi Priest Featuring Shaggy, That Girl
Sloan, The Good In Everyone
Smashing Pumpkins, Tonight, Tonight



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Garbage, Stupid Girl
Everything But The Girl, Wrong
Cranberries, Free To Decide
Alanis Morissette, You Learn
Alejandra Guzman, Toda La Mitad
Soraya, De Repente
Buddy Guy, Talk To Me Softly
La Ley, Cielo Market
The Cure, Mint Car
Smashing Pumpkins, Tonight, Tonight
Metallica, Until It Sleeps
Eros Ramazzotti, Estrella Gemela
La Dosis, Nada
Robert Miles, Children
Oasis, Don't Look Back In Anger
Beck, Where It's At
Jars Of Clay, Flood
Primitive Radio Gods, Standing Outside...
Enanitos Verdes, Dale Pascual
Titan, Cuin



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

100 Days, Feels Like Love
Jimmy A, Sweet Angel
Various Artists, The Power Of Peace
King's X, Black Flag
Hammer, Pray
BeBe & CeCe Winans, It's O.K.
Amy Grant, Baby, Baby
S.C. Chapman, Great Adventure
Michael W. Smith, Secret Ambition

DC Talk, Jesus Freak
Kip Choir, Stand
King's X, Shot Of Love
King's X, It's Love
King's X, Over My Head
King's X, Finding Who We Are



Five hours weekly
223-225 Washington St
Newark, NJ 07102

Biohazard, A Lot To Learn
Iggy Pop, Lust For Life
Tori Amos, Hey Jupiter
Lush, 500
Eels, Novocaine For The Soul
Pharcyde, She Said
Screaming Trees, All I Know
Kiss, Shout It Out Loud
Super Deluxe, Famous
Fiona Apple, Shadowboxer
Dogs Eye View, Prince's Favorite Sun
Gin Blossoms, As Long As It Matters
Sex Pistols, Pretty Vacant
Case, I Gotcha
Imperial Teen, You're One
Semisonic, If I Run
Metallica, Until It Sleeps
Verve Pipe, Cup Of Tea
Voices For Care, Power Of Peace
Patti Smith, Summer Cannibals



15 hours weekly
10227 E 14th St
Oakland, CA 94603

Keith Sweat/Kut Kloze, Twisted
Nas, If I Ruled The World
New Edition, Hit Me Off
LL Cool J, Loungin' (Remix)
Fugees, Ready Or Not
Shades, Tell Me (I'll Be Around)
Dru Down, Can You Feel Me
Outkast, Elevators
Maxwell, Ascension
Blackstreet, No Diggity

RIAA: SEIZURES ARE UP UNDER NEW PIRACY LAW

(Continued from page 1)

have overtaken cassette seizures for the first time since the industry began combating piracy more than a decade ago.

The positive side of that first-time phenomenon is that the CD seizures—most of them of the plentiful bootleg concert recordings of U.S. groups manufactured overseas—reflect the success of law enforcement and U.S. customs officials in utilizing the new federal anti-bootleg statute to snag illicit CDs, according to Steve D'Onofrio, executive VP/director of anti-piracy for the RIAA.

"They now have the additional legal tools to go after these bootleggers," he says.

Mike Nestor, the U.S. Customs Service resident agent in charge of the joint federal, state, and local Joint Customs Task Force based in Long Island, N.Y., which has been active in recent raids, says, "Without this new law, we would have no teeth at all, and it would be practically impossible to go after the bootleggers and those who are selling [their product]."

Nestor also says that bootleg concert CDs are a much larger problem than counterfeit CDs. "The numbers don't show that pirated counterfeit CDs are as much of a problem," he says.

"Pirated" albums refer to any copies of existing product, according to the RIAA, while "counterfeits" refer to those pirated albums that have an exact reproduction of artwork and label information, according to the RIAA.

"Bootlegs" are recordings of performances that are generally not authorized by the artist or rights holder, although some groups do encourage their fans to tape.

D'Onofrio says that because the industry has been successful in convincing U.S. CD manufacturers to monitor the legitimacy of potential customers, the number of pirate or counterfeit CDs—illegal copies of albums released by U.S. companies—is still low. Bootleg CDs, he adds, are usually manufactured in other countries, such as Taiwan.

The majority of the bootleg CD booty—in total, 894,594 units confiscated from January through June—came from two record-breaking raids. One was in March in Los Angeles, in a case initiated by RIAA and the Asian-Pacific regional office of the International Federation of the Phonographic Industry, and authorities snatched more than 200,000 CDs. The other was at the end of June in Nassau County, N.Y., where more than 425,000 bogus CDs were seized (Billboard, July 6).

The remaining 145,156 CDs confiscated so far this year were pirate CDs—many of them illicit compilations of Latin and Asian groups and performers—along with 6,537 counterfeit CDs.

Last year at this time, RIAA-coordinated law-enforcement raids had netted only 19,366 bogus CDs; only 25,652 pirate and counterfeit CDs were seized in all of 1995.

Many artists and artist managers are concerned about the problem of bootleg recordings, which have become a thriving commercial enterprise that goes miles beyond simple trading between fans.

An RIAA executive says that "the great majority" of artist managers contacted after raids netting bootleg booty that included their artists' performances signed affidavits saying there was no authorization for such use.

Acts whose managers have signed such affidavits include Phish, Soundgarden, Alice In Chains, Nirvana, Hootie & the Blowfish, Alanis Morissette, the Grateful Dead, Bob Dylan, the Dave Matthews Band, and Bruce Springsteen, according to the trade group.

Gary Borman of Borman Entertainment is among the artist managers who condemn bootlegs. Borman's clients include Mary Chapin Carpenter, Dwight Yoakam, Faith Hill, the Yellowjackets, Violent Femmes, and Pond.

"No, we don't support any violation of commerce," he says, "and we don't condone or support anything that interferes with our clients' rights to present their music to their audience in the creatively and technically acceptable manner that they choose."

Borman says that commercial bootlegging in which "there's millions of CDs and dollars involved is way beyond fans swapping tapes."

Hootie & the Blowfish is one of sev-

eral bands whose managers were successful in removing a tape-swap site on America Online that appeared to encourage the illegal copying of albums (Billboard, July 6).

However, there are artists and managers who do not view the bootleg phenomenon as a problem. "I don't care about the boots," says Q Prime's Cliff Burnstein, who co-manages such groups as Hole, Smashing Pumpkins, and Metallica. "I do care about the other ones, the counterfeits."

So far this year, 449,733 cassettes have been seized in raids, continuing the apparent decline in cassette piracy (seizures are down from 771,439 units this time last year). The RIAA says the dominant genre for pirate cassettes remains Latin music.

"We're seeing a 42% decline in counterfeit-cassette seizures over the same time period last year, as a result of deploying our resources in regions of the country where Latin music is concentrated," says Frank Creighton, VP/associate director of anti-piracy of the RIAA.

Although piracy of Latin music is waning, according to the RIAA, crooks continue to crank out illicit compilations. Bogus Asian and Indian cassette recordings have begun to hit the market.

The RIAA is also now fighting what it calls "alternative piracy." In one such civil case, a settlement was obtained against a firm called Send-a-Song, which sold customers audio greeting cards that contained recorded music played to individuals on request—but without the required authorization from the plaintiff record companies

(Billboard, March 30).

The Internet, D'Onofrio says, is also creating problems of unauthorized use. "To be prepared, we have begun to put on notice businesses in the online environment about how intellectual laws apply to emerging digital technology," he says.

In one such case, the RIAA sent a cease-and-desist order to AudioNet, which was providing an interactive service that offered online 400 digital performances of full-length albums from a variety of musical genres, without having gained permission from the respective labels. AudioNet dropped the infringing work within days of the order (Billboard, March 16).

In the RIAA's largest civil case to date, the trade group filed a multi-million-dollar suit against Amway and several of its top representatives at the beginning of the year, alleging unauthorized use of recorded music in videocassettes used by the firm for recruitment and the promotion of conventions. The case is now in court.

In a legal-definition upgrade, meanwhile, the RIAA was instrumental early this year in getting a court to recognize that "contributory infringement" can mean that swapmeet and flea-market owners can be held responsible for vendors selling pirate product on their premises.

Cementing what the RIAA chalks up as a powerful anti-piracy year to date, on April 8, RIAA member companies won a \$7 million judgment in a landmark infringement action against a raw-material tape supplier of "timed" blank cassettes used by counterfeiters.

MODEST SHIPMENT GAINS IN RIAA MIDYEAR STATS

(Continued from page 1)

increased 6.8% to 521 million from 488.3 million in the same period last year. The value of those shipments, calculated at list price, rose 5.8% to \$5.5 billion from \$5.2 billion a year ago. The RIAA subtracts product returns from gross shipments by music manufacturers to obtain the net figures.

James Fifield, president/CEO of EMI Music, says, "There are not a whole lot of businesses around that show that kind of growth. Certainly, it's still a growth business, even if it's not double digit. I'm hopeful the trends will continue."

John Sullivan, CFO of the 500-plus-store, Albany, N.Y.-based Trans World Entertainment, says of the RIAA report, "That coincides with our numbers. Our [comp-store] sales were up 5% at midyear. We expect to have a good year compared to last year. Everything we're hearing in terms of product offerings is positive."

But many other music merchants are still struggling with bloated inventories and price competition, which have eroded sales and profits. The RIAA's dollar figures are based on list price, and current albums sell for well below list.

The increase in unit shipments corresponds roughly to actual retail sales figures compiled by market researcher SoundScan, which reported a 5.2% increase overall for the year through June 30. But a closer look at the SoundScan numbers shows that sales of albums, which drive the business, were up only 1.3% at the half-year point.

The RIAA reports (as does SoundScan) that the biggest growth was in the CD single. Unit shipments rose 128.8% to 13.5 million from 5.9 million; their dollar value increased 76.1% to \$63.4 million from \$36 million. This is a direct result of decisions made last year by major record companies to reduce the wholesale price of CD sin-

gles in an attempt to revive the market and promote acts.

Hilary Rosen, president/COO of the RIAA, says, "The acceptance of the CD single has been much better. There's more diversity in the product, the price point's more attractive, and it's become part of marketing strategies."

Another area of big relative growth was music videos, whose unit shipments grew 62.2% to 7.3 million from 4.5 million last year, according to the RIAA. The dollar value was up 8.5% to \$101.7 million from \$93.7 million. As with the CD single, growth in this format has been driven by lower prices.

Investment bank Veronis, Suhler & Associates, in its annual forecast on the recorded-music industry, states, "Double-digit annual gains are anticipated for CD singles and music videos, spurred by more favorable pricing" (see story, page 102).

The RIAA's midyear figures also provide further evidence of the long-term downward trend of the cassette.

Unit shipments of cassette albums fell 19.4% to 101.9 million from 126.5 million, and their dollar value was down 16.5% to \$866 million from \$1.03 billion.

Mike Fine, CEO of SoundScan, says, "I think two things are happening. As CD penetration increases, cassettes are selling less. And a lot of retailers are not carrying very many cassettes, so it's a self-fulfilling prophecy. Because they have less, they're selling less, and so they're ordering less."

Fine adds, "We think, through our Sounddata [consumer-research] information, that there's a healthy market for cassettes. If the trend continues, the lost sales are not replaced by CDs, they are lost sales."

Vinyl, meanwhile, maintains its modest though steady resurgence. The percentages are impressive (a 20% increase in album unit shipments to 1.2 million and a 43% gain in dollar value to \$14.3 million), but the base numbers are far smaller than those of other formats.

1996 RIAA Midyear Statistics

	January-June 1995		January-June 1996		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	311.8	3,885.7	361.7	4,335.6	16.0	11.6
Cassette	126.5	1,037.4	101.9	866.0	-19.4	-16.5
Vinyl LP/EP	1.0	10.0	1.2	14.3	20.0	43.0
CD Single	5.9	36.0	13.5	63.4	128.8	76.1
Cassette Single	32.9	114.0	30.4	95.3	-7.6	-16.4
Vinyl Single	5.7	24.0	5.5	25.6	-3.5	6.7
Music Video	4.5	93.7	7.3	101.7	62.2	8.5
TOTALS	488.3	5,200.8	521.5	5,501.9	6.8	5.8

Units=Manufacturers' Unit Shipments in Millions (Net After Returns)
Dollar Value=Dollar Value in Millions (Suggested List Price)

Source: Recording Industry Assn. of America

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- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book September 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
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- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65
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FOR WEEK ENDING AUGUST 31, 1996

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'MACARENA (BAYSIDE BOYS MIX)', 'I LOVE YOU ALWAYS FOREVER', 'HIT ME OFF', 'TWISTED', 'LOUNGIN', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")', 'THIS IS YOUR NIGHT', 'TONIGHT, TONIGHT', 'BLACKBERRY MOLASSES', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. * Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

REUNION: The ranks of R&B have not been immune to the wave of nostalgia that is sweeping the nation. The new *New Edition*—the original five, **Ralph Tresvant, Bobby Brown, Michael Bivins, Ricky Bell, and Ronnie DeVoe**, plus Brown's onetime replacement, **Johnny Gill**—are back together on the Hot 100 for the first time since 1989's "Can You Stand The Rain." "Hit Me Off" (MCA) enters the Hot 100 at No. 3, the act's highest debut on that chart. The track debuts on Hot R&B Singles at No. 1.

Sales account for 93% of the single's Hot 100 chart points. No doubt the six-week lead time at radio (the song shipped to radio July 8) prompted significant demand for the single at retail. "Hit Me Off" sold 123,000 units, about what "Macarena" moved last week, and enters the Hot 100 Singles Sales chart at No. 2, just behind the **Los Del Rio** track (RCA), which remains at No. 1 on Hot 100 Singles. *New Edition's* reunion album, "Home Again," retails Sept. 10.

ON AIR: The first single from R.E.M.'s Warner Bros. album "New Adventures In Hi-Fi" is this week's highest debut on Hot 100 Airplay. With airplay at 98 monitored stations and approximately 141,000 audience impressions, "E-Bow The Letter" enters at No. 47. The single will be in stores Tuesday (27); the album is due Sept. 10.

SELLING SIDES: In this hearty sales week, every single that posts a 10% gain or better earns a bullet on the Hot 100 Singles Sales chart. Excluding the five new entries, nine of the 24 bulleted titles posted gains greater than 20%. The most improved seller is "Last Night" by **Az Yet**, this week's Greatest Gainer/Sales winner. Sales of the **LaFace/Arista** single more than doubled, good enough for a 63-31 jump on Hot 100 Singles Sales and a 64-44 move on the Hot 100.

ART MEETS COMMERCE: The latest single from founding **Wu-Tang Clan** member **RZA** earns the Hot 100's Greatest Gainer/Airplay award for doubling spins and audience reach. The single features **Method Man and Capadonna**. The bulk of the 25,000 audience impressions for "Wu-Wear: The Garment Renaissance" (Big Beat/Atlantic) are from exposure on hometown station **WQHT** New York. The rappers big-up hip-hop fashions from **Kangols** to **Gucci** to **Wu-Tang Clan's** own line, **Wu-Wear**. The single represents gross commercialism at its finest: It's a four-minute advertisement for **Wu-Tang Clan's** clothing line and stores, with a chorus that repeats, "It's what you want, it's what you need." The group opened its second retail location Aug. 16 in Atlanta and plans to open a third **Wu-Wear** in Los Angeles later this year.

WHAT'S MISSING? Recurrents are titles that have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50. **Everything But The Girl's** "Missing" (Atlantic), the single that has spent the most amount of time ever on the Hot 100 (55 weeks), moves to recurrent status this week. More than a year after its release, "Missing" still garners 224,000 audience impressions per week.

The other titles that move to the recurrent chart are **Natalie Merchant's** "Wonder" (Elektra/EEG), **Bush's** "Machinehead" (Trauma/Interscope), and **Gravity Kills' "Guilty"** (TVT). Next week, **Gloria Estefan's** "Reach" (Epic), No. 56, and **SWV's** "You're The One" (RCA), No. 76, will become recurrents.

BROWN PUTS HIGHTONE IN MAINSTREAM

(Continued from page 7)

usually do," says HighTone co-owner **Bruce Bromberg**. "[We usually] take an act and get them going, and when something clicks, you either keep them or they go to a major label and become a hit. Marty has had three major-label records. That's one reason we picked him, because sometimes we need acts that already have a following. It's hard to start everybody from nowhere."

Brown is enthusiastic about the relationship with his new label. "They have a chance to break into mainstream country," he says. "I've told them from day one, just let me in the studio and give me free rein, and I'll come out with something you can sell."

Bromberg says that Brown has delivered on his promise. "Marty thinks along more commercial terms, and that's not a bad thing," he says.

Brown became highly visible early in his career, when the television program "48 Hours" featured him as the subject of a 1991 show chronicling the life of an aspiring country artist. The **Maceo, Ky.**, native later signed with MCA and went on to release three critically acclaimed but commercially disappointing albums.

"I put all of myself in them, and I'm proud of them," Brown says of his MCA releases. "It's a growing process. When I started making records, I was 24 years old. I was just a kid."

Brown says that in the years since, he has learned to trust his musical instincts and be more involved in every aspect of his career. Brown says he appreciates what MCA did for him with

his first albums and chalks up the fact that he didn't have bigger hits to unfortunate timing. He adds that the promotion behind the releases focused on the side of his musical personality that is in the tradition of **Hank Williams Sr.**; his new album, though solidly country, reflects more of his various influences. "I think Marty got trapped a little bit

HIGHTONE RECORDS

in the whole marketing concept as 'the new Hank Williams,'" Bromberg says.

Brown co-produced "Here's To The Honky Tonks" with Bromberg. A **Bug Music** writer, Brown wrote or co-wrote 10 of the 11 cuts on the album.

The first single from the album will be "Too Lonely Too Long"; a radio release date has not yet been set. Bromberg says the label plans to release a video first to create interest.

"They know who I am," Brown says of country radio. "I haven't had a hit yet, but I will. On the first albums, they may have thought I was too country. I don't see how they could listen to this and not call it mainstream."

BORDERS GETS VID EXCLUSIVE

(Continued from page 6)

5,000-7,500 movies and nontheatrical titles stocked at each location. A&E's "Cartoons Go To War," Russo says, "is the perfect example of why we need the section. Where would you put it otherwise? Here, it will be face-out, and people will be able to find it."

Proper exposure needs to be nurtured. "I see this as a long-term relationship," she adds.

The History Channel is one of three labels that Russo hopes to spotlight. CBS/Fox Video's line of BBC imports, including "Absolutely Fabulous" and Wallace & Gromit cartoons, and Turner Home Entertainment's PBS collection are others. They're the chosen few:

Mark Staycer, group PD at **WTCM** Traverse City, Mich., says he is willing to give Brown's new material a listen. "When I've seen him on TV, he has always struck me as a very personable guy and very talented," Staycer says. "We'll give the new songs a listen."

HighTone is distributed by **WEA**, and **Darrell Anderson**, HighTone's national director of promotion and marketing, says the company plans a push at retail that will include securing listening posts and in-store appearances. Among plans in discussion is an in-store event at the **Disc Jockey** store in **Owensboro, Ky.**

The 145-store **Disc Jockey** chain is owned by the **Owensboro-based WaxWorks Inc.** **Chuck Nichols**, WaxWorks' major-label buyer, says he and company owner **Terry Woodward** are looking forward to hearing Brown's new album. "He sells real well in this region of Kentucky, not just in Owensboro," Nichols says.

HighTone's Anderson says he has received calls from rackjobber **Anderson Merchandisers** requesting Brown for an upcoming **Wal-Mart** tour.

Plans for a fall tour are in the works; Brown is managed by **Nashville-based Mitchell Fox Management**.

4 MIL. 'PINOCCHIOS'

(Continued from page 6)

but well behind the season's direct-to-sell-through blockbusters—"Toy Story," "Twister," and "Mission: Impossible"—and the reissues of "My Fair Lady" and "The Sound Of Music."

New Line has the support of yogurt maker **TCBY**, which will promote "Adventures" in two freestanding newspaper inserts due between Oct. 15 and Dec. 31, and **Hormel Foods**, which delivers fliers to 60 million households Jan. 12, two months after street date. Yet another agreement, with **IBM** and **Scholastic**, will use "Adventures" in a school literacy program.

The cross-promotions are part of a \$10 million marketing effort equal to the sum spent on New Line's "The Mask," which had ticket sales well in excess of \$100 million. However, **Karaffa** and marketing VP **Sarah Olsen** think the big difference is their trademarked **Magic Action Art** packaging.

A plastic sheet inserted as the front cover of the clamshell box containing "Adventures" carries images of **Pinocchio**, **Landau**, and **Thomas**. Viewed from one angle, only the actors are visible. Viewed from another, the puppet pops out. Twenty-seven-unit displays, with 18 cassettes faced outward, should magnify the effect.

New Line introduced **Magic Action Art** to key retail accounts at the **Video Software Dealers Assn.** convention in **Los Angeles** last month to universal acclaim, says **Karaffa**. "It appeals to the 'nag and grab' factor," he adds. "Kids will nag, and parents will grab the title off the shelf."

Karaffa says New Line spent a year and a considerable sum developing the 12-step process. Its use is "unprecedented" in home video, he claims, although **Karaffa** notes that lenticular images have been seen on trading cards and some rental releases. New Line currently has no plans to apply **Magic Action Art** elsewhere.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	13	2	MISSING YOU	TINA TURNER (VIRGIN)
2	—	1	YOU'LL BE MINE (PARTY TIME)	GLORIA ESTEFAN (EPIC)
3	4	3	JUMP ON IT	SIR MIX-A-LOT (AMERICAN/RHYME CARTEL/REPRISE)
4	5	9	DJ GIRL	KATALINA (THUMP)
5	23	12	TAKE ME HIGHER	ENERGY (UPSTAIRS/OUT OF CONTROL)
6	6	3	NEVER GONNA SAY I'M SORRY	ACE OF BASE (ARISTA)
7	7	8	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
8	8	19	I'LL BE ALLRIGHT	MTS (SUMMIT)
9	11	4	I DO	PAUL BRANDT (REPRISE)
10	14	3	ORDINARY GIRL	LIONEL RICHIE (MERCURY)
11	10	11	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
12	17	7	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
13	9	3	NO MORE TEARS	MASTER P FEAT. SILK & MO B. DICK (NO LIMIT/PRIORITY)
14	12	4	SLIP N' SLIDE	DANNY BOY (DEATH ROW/INTERSCOPE)
15	16	6	CLONES	THE ROOTS (DGC/GEFFEN)
16	15	7	SHOW ME HEAVEN	TINA ARENA (EPIC)
17	18	3	GOOD LOVE	JOHNNIE TAYLOR (MALACO)
18	25	2	CALIENTE	BAYSIDE BOYS (LAVA/ATLANTIC)
19	—	1	SO MUCH FOR PRETENDING	BRYAN WHITE (ASYLUM/EEG)
20	—	1	LOVE & HAPPINESS	SMOOTH (PERSPECTIVE/A&M)
21	—	3	LATIN SWING	JONNY Z (QUALITY/WARLOCK)
22	22	4	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/INTERSCOPE)
23	20	5	IN DE GHETTO	BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY)
24	—	1	HOME	4 U (RIP-IT)
25	24	6	IT HURTS LIKE HELL	ARETHA FRANKLIN (ARISTA)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 282 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 2 wks at No. 1
2	2	17	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
3	3	12	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
4	4	22	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
5	5	19	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
6	6	15	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
7	7	20	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
8	9	20	COUNTING BLUE CARS	DISHWALLA (A&M)
9	11	25	INSENSITIVE	JANN ARDEN (A&M)
10	10	10	FOREVER	MARIAH CAREY (COLUMBIA)
11	8	26	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
12	13	14	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)
13	12	13	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)
14	15	26	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
15	18	10	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
16	17	38	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
17	14	30	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
18	16	37	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
19	25	8	WHERE DO YOU GO	NO MERCY (ARISTA)
20	19	13	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRA/SOUND/BEAT/ATLANTIC)
21	21	21	SWEET DREAMS	LA BOUCHE (RCA)
22	22	13	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
23	24	7	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)
24	20	21	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
25	36	3	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
26	23	9	MY BOO	GHOST TOWN DJS (SO SO DEF/COLUMBIA)
27	33	6	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
28	29	31	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
29	31	9	FREE TO DECIDE	THE CRANBERRIES (ISLAND)
30	27	16	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
31	32	11	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
32	34	21	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
33	30	15	PEPPER	BUTTHOLE SURFERS (CAPITOL)
34	37	11	IF I RULED THE WORLD	NAS (COLUMBIA)
35	35	16	CHILDREN	ROBERT MILES (ARISTA)
36	38	6	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)
37	42	5	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	53	3	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)
39	39	12	NO WOMAN, NO CRY	FUGEES (RUFFHOUSE/COLUMBIA)
40	48	7	BUT ANYWAY	BLUES TRAVELER (A&M)
41	45	7	DOWN	311 (CAPRICORN/MERCURY)
42	51	8	BURDEN IN MY HAND	SOUNDGARDEN (A&M)
43	54	5	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
44	47	9	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
45	41	26	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
46	40	4	WHO YOU ARE	PEARL JAM (EPIC)
47	—	1	E-BOW THE LETTER	R.E.M. (WARNER BROS.)
48	57	4	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)
49	52	6	SO MUCH TO SAY	DAVE MATTHEWS BAND (RCA)
50	49	11	WHERE IT'S AT	BECK (DGC/GEFFEN)
51	44	14	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
52	43	15	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
53	46	16	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS (ATLANTIC)
54	58	14	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
55	56	11	DON'T LOOK BACK IN ANGER	OASIS (EPIC)
56	62	2	6TH AVENUE HEARTACHE	THE WALLFLOWERS (INTERSCOPE)
57	63	4	WALLS	TOM PETTY AND THE HEARTBREAKERS (WARNER BROS.)
58	61	57	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
59	50	28	CHAMPAGNE SUPERNOVA	OASIS (EPIC)
60	—	1	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)
61	60	5	ANGELINE IS COMING HOME	THE BADLIES (POLYDOR/A&M)
62	59	8	POPULAR	NADA SURF (ELEKTRA/EEG)
63	—	1	NOVOCAINE FOR THE SOUL	EELS (DREAMWORKS/GEFFEN)
64	55	15	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)
65	68	5	ANGRY JOHNNY	POE (MODERN/ATLANTIC)
66	73	20	SISTER	THE NIXONS (MCA)
67	65	5	ALL ALONG	BLESSID UNION OF SOULS (EMI)
68	71	2	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)
69	74	2	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
70	72	3	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
71	69	4	KING OF NEW ORLEANS	BETTER THAN EZRA (SWELL/ELEKTRA/EEG)
72	67	5	BABY LUV	GROOVE THEORY (EPIC)
73	—	1	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)
74	66	6	HIT ME OFF	NEW EDITION (MCA)
75	70	15	TAHITIAN MOON	PORNO FOR PYROS (WARNER BROS.)

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
2	—	1	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)
3	2	11	NAME	GO GO DOLLS (METAL BLADE/WARNER BROS.)
4	1	5	BE MY LOVER	LA BOUCHE (RCA)
5	3	27	RUN AROUND	BLUES TRAVELER (A&M)
6	4	3	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
7	6	8	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
8	5	25	ROLL TO ME	DEL AMIRTI (A&M)
9	7	25	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
10	10	8	1979	THE SMASHING PUMPKINS (VIRGIN)
11	8	27	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
12	12	22	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
13	9	6	CLOSER TO FREE	BODEANS (SLASH/REPRISE)

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	17	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
15	11	19	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
16	14	30	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
17	15	31	WATERFALLS	TLC (LAFACE/ARISTA)
18	25	9	DON'T CRY	SEAL (ZTT/WARNER BROS.)
19	19	14	HOOK	BLUES TRAVELER (A&M)
20	20	13	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
21	23	61	YOU GOTTA BE	DES'REE (550 MUSIC)
22	16	61	ANOTHER NIGHT	REAL MCCOY (ARISTA)
23	18	10	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)
24	22	5	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
25	21	7	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	52	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 4 wks at No. 1
2	—	1	HIT ME OFF	NEW EDITION (MCA)
3	2	8	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
4	3	11	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
5	4	22	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRA/SOUND/BEAT/ATLANTIC)
6	6	8	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
7	5	11	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC FEAT. KC AND JOJO (DEATH ROW/INTERSCOPE)
8	7	13	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
9	8	6	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
10	11	8	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
11	10	7	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
12	9	14	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	12	3	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
14	13	21	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
15	21	3	USE YOUR HEART	SWV (RCA)
16	16	8	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
17	15	18	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
18	14	13	WHY I LOVE YOU SO MUCH/WANT NOBODY	MONICA (ROWDY/ARISTA)
19	23	5	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
20	22	8	WHERE DO YOU GO	NO MERCY (ARISTA)
21	18	9	MACARENA	LOS DEL RIO (ARIOLA/BMG LATIN)
22	17	10	I LIKE	MCWELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
23	—	1	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
24	27	4	TOUCH MYSELF	T-BOZ (ROWDY/LAFACE/ARISTA)
25	26	5	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NO TRYBE/VIRGIN)
26	20	12	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
27	44	2	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST/EEG)
28	19	10	SOMEDAY	ALL-4-ONE (WALT DISNEY/HOLLYWOOD)
29	24	16	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)
30	30	5	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
31	63	2	LAST NIGHT	AZ YET (LAFACE/ARISTA)
32	33	11	BLUE	LEANN RIMES (CURB)
33	37	3	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
34	32	16	CHILDREN	ROBERT MILES (ARISTA)
35	25	9	WHERE DO WE GO FROM HERE	DEBORAH COX (ARISTA)
36	36	9	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
37	39	5	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)

Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	29	3	WHO YOU ARE	PEARL JAM (EPIC)
39	35	13	UNTIL IT SLEEPS	METALLICA (ELEKTRA/EEG)
40	41	3	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPA/DONNA (BIG BEAT/ATLANTIC)
41	45	11	COUNTING BLUE CARS	DISHWALLA (A&M)
42	42	5	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
43	34	14	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN (MOTHER/ISLAND)
44	28	17	REACH	GLORIA ESTEFAN (EPIC)
45	38	14	IT'S ALL THE WAY LIVE (NOW)	COOLIO (TOMMY BOY/ISLAND)
46	40	8	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE (ELEKTRA/EEG)
47	31	17	HAY	CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
48	47	13	MACARENA	LOS DEL RIO (RADICAL/CRITIQUE)
49	43	6	YOU LEARN/YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/REPRISE)
50	60	2	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
51	46	18	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
52	51	10	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
53	59	5	ALL I SEE	A+ (KEDAR/UNIVERSAL)
54	65	2	GETTIN' IT	TOO SHORT FEAT. PARLAMENT FUNKADELIC (DANGEROUS/WBE)
55	52	23	SWEET DREAMS	LA BOUCHE (RCA)
56	54	14	I'LL NEVER STOP LOVING YOU	J'SON (HOLLYWOOD)
57	69	2	DIRTY SOUTH	GOODIE MOB (LAFACE/ARISTA)
58	50	22	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
59	71	2	GUYS DO IT ALL THE TIME	MINDY MCCREARY (BNA/RCA)
60	—	1	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)
61	48	23	INSENSITIVE	JANN ARDEN (A&M)
62	62	25	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
63	49	10	REDNECK GAMES	JEFF FOXWORTHY WITH ALAN JACKSON (WARNER BROS.)
64	56	13	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC)
65	58	17	FASTLOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
66	—	1	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
67	70	2	MOVIN' ON	CECE PENISTON (A&M)
68	53	16	GET ON UP	JODECI (MCA)
69	57	20	YOU'RE THE ONE	SWV (RCA)
70	55	18	TRES DELINQUENTES	DELINQUENT HABITS (PMP/LOUD/RCA)
71	64	17	YOU	MONIFAH (UPTOWN/UNIVERSAL)
72	68	5	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
73	66	24	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
74	61	12	IN THE HOOD	DONELL JONES (LAFACE/ARISTA)
75	—	1	TELL ME	DRU HILL (ISLAND)



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PURE SPRINGS A SLO LEAK

(Continued from page 9)

musician to his close friend Jimi Hendrix.

"I got to jam with [Hendrix] a lot and hang," says Karp. "We did a lot of concert shows with him too, so it was a great place to be. Buddy would bring Hendrix over to my house, and it was like, 'Hey, he's bringing God over tonight.' I was really influenced by Jimi, for sure."

Karp went on to lead the R&B unit White Chocolate, which recorded for RCA, and the more pop-oriented group the Dirty Angels, which cut albums for A&M and Private Stock.

Since that era, Karp says, "It's like a freelance world. I played a lot of gigs with different musicians. It's fun to be jamming. Keith Richards is a neighbor of ours in Weston [Conn.], so we'll get together and jam, just for our own fun."

Kortchmar recalls, "Friends of mine who were there were talking about Charlie, because he was a local legend. We started hanging out, and we started talking about songs we liked. Then we started thinking about playing. He and I put together a little band and played a local joint in Westport for five or six months, getting it together and finding cats who could play and experimenting with songs and stuff."

"We love that music, so we would just get together and play for the fun of it," says Karp. "We started playing gigs and putting it together and selecting material. We wrote a couple, and we did a lot of covers, like Albert King and Howlin' Wolf and Jimmy Reed, Slim Harpo—all the stuff we love. That's what we were going for, all this really cool, low-down shit."

Kortchmar explains that it took a while to recruit Brooks, a formidable sideman (Bob Dylan, Miles Davis, the Doors) and a founding member of Mike Bloomfield's pathfinding blues-rock band the Electric Flag (which, coincidentally, featured Karp's former boss Miles).

"We were just playing in a bar," Kortchmar says. "We didn't feel right about calling Harvey, because it wasn't that great of a gig or anything. We didn't want to disrespect him. But when we finally asked him to play, he said, 'I was waiting for you. I was wondering when you would come to your senses.' And Harvey of course is a *mensch* and a wonderful guy. His presence just rounded everything out."

Using the defunct Westport spot the 540 Club as its home base, Slo Leak—which took its name from an instrumental by Chicago blues keyboardist Lafayette Leake—started to tear things up locally.

Says Coen, who caught the band live at the 540, "They were playing every Wednesday night for about four or five months and trying different configurations, different horn players, different keyboard players. They started packing the place, and it got to be that there was such a crowd that Danny was fearing for his life and for his guitars when some of the people were pushing forward. It was a small room, very hip. It was very exciting. People were dancing and just having a great time."

Securing financing from a businessman friend of Karp, Slo Leak recorded its debut album at Dangerous Music, a studio operated by Billy Rush, the former guitarist for Southside Johnny & the Asbury Jukes, in the basement of his Weston home.

Kortchmar produced, and Rush engineered. On the album, the group is rounded out by harp player Rob Paparozzi, saxophonist Chris Eminizer, drummer James Wormworth, and keyboardist Fred MacFarlane.

"It was played live," Kortchmar says. "That's the whole flavor of it. The sound you hear is that leakage kind of sound... The sound is the closest I've heard to what the old blues records used to sound like, in terms of having ambience and having a played-in-a-room feeling. We went against lots of conventions, [using] very few mikes on the drums and [recording] them the way they used to be recorded, and [we had] the amps in the same room with the drums."

The album includes six brawny ban-penned songs, published by Medulla Music (ASCAP), Harvey Brooks Music (ASCAP), and Kortchmar Music/Warner Chappell (ASCAP). It also features off-the-beaten-track covers by such R&B and blues performers as Bo Diddley, Lightnin' Hopkins, and Jimmy Liggins; "I Cry For You," a hitherto unrecorded Willie Dixon song, is introduced on the album by a tape of the late songwriter recorded by Brooks at Dixon's Glendale, Calif., home.

Kortchmar says of the album, "It reflects completely our tastes and what we like about this music. What's intriguing about it, besides Charlie's solos, is the ensemble work. It's a constantly floating thing. It's not a fresh approach, but it's been so long since it's been done."

A longstanding personal relationship between Kortchmar and Pure president Arma Andon—who developed the label

after forming a like-named management company with Prince's former co-manager Steve Fagnoli—led to the album's arrival at the label.

"Danny Kortchmar and I go back a long, long way together, too long to even mention," Andon says. "We're based in Connecticut, and I knew he had moved to Connecticut from Los Angeles, and I tracked him down. We were talking at lunch, and I said, 'Danny, what are you up to?' 'I'm doing this, doing that.' Almost as an afterthought he said, 'I made this record with this band Slo Leak, which I'm a part of.' I said, 'It's funny, but I just started a record company, and we're looking for interesting new records, not necessarily the mainstream. We're always looking for something a little bit left of center.' Then he told me who was in the band. He sent me the record, and it pretty much knocked me out."

Pure's releases are distributed by PolyGram; "Slo Leak" is being handled by the major's indie outlet Independent Label Sales, which is exclusively distributed by Independent National Distributors Inc.

According to Andon, the marketing of "Slo Leak" is very much a grassroots effort: "The marketing plan for this is very work-intensive, in having all of our people calling up radio, calling up college radio, calling up retail, calling up the small stores, having a task force

calling up college newspapers to make sure it gets reviewed in all the college newspapers... This is like missionary work, more than anything else. This is about going out and spreading the word."

The high profile of the players involved makes for some good publicity opportunities, Andon adds. "The three players have a long history in the business and are highly respected musicians, so obviously, the place to go press-wise is to the blues magazines, the musician-oriented magazines, and then spread it to more mainstream magazines."

An international release plan for the album has not been finalized, although Andon says that Mercury has an option to pick up "Slo Leak" for the rest of the world.

Coen says of Pure's promotional efforts, "Primarily, we're going for triple-A and the college triple-A stations as well as whatever other college [stations] we can find that look eclectic enough to program it... We sent out over 500 mailings to radio. We did every station that reports to Living Blues."

He adds, "I was thinking that [the track] 'Cruel Twist' would be viable for both [triple-A and album rock]. The initial plan was to go with triple-A and college and the blues stations and see what surfaces and try to pick up the tempo at

AOR a few weeks into October."

Coen says that the album has attained prerelease interest at such Connecticut stations as album rock WRKI (I-95) Danbury/Bridgeport, WPLR New Haven, and classic rock WEFX (the Fox) Norwalk. All have either done interviews with the band or committed to airplay.

"We're getting pretty good exposure for the new release in this area," Coen says.

Slo Leak is guided by Pure Management. The group will appear Sept. 7 at the New England Oyster Festival in Norwalk, a prominent regional event that this year is being headlined by acoustic bluesman John Hammond.

After that, Andon says, "We're going to set up a variety of showcases in New York, Boston, Washington [D.C.], perhaps Chicago."

Befitting a regional breakout, Slo Leak's imminent album release is attracting interest in its longtime hometown of Westport—especially at one local retail outlet where Brooks frequently shops for records.

"I've been hoping it's been coming out for a long time," says Jean Hayes-Rabin, owner of Westport Records & Tapes. "I think it'll be good... We've had several people ask if we had it yet or if we knew when it was coming. People come in and talk about them. There's a good rapport there."

MERCURY CHRONICLES TELLS STORY OF R&B, BLUES ON EIGHT CDS

(Continued from page 9)

who served as associate producer of the set with director of catalog development Harry Weinger and blues authority Mary Katherine Aldin—says, "It establishes Mercury's place in the blues field... People look toward Chess for the Delta blues sound transposed to Chicago; they look toward Minit and Aladdin for the New Orleans sound. What Mercury did was really focus on the more urbane side of the blues that was going on in the urban centers, within the African-American community, that had already been there for maybe a decade or two by the time this music happened, whereas labels like Chess and VeeJay really catered to the new immigrants from the South."

The project was conceived seven years ago by Jim Fishel, former executive VP of the Recording Industry Assn. of America. Fishel, a former staff member of Billboard, is today VP of new business development for Time-Life Music.

Fishel, who co-produced "The Mercury Blues 'N' Rhythm Story" with his wife, Barbara Lynn Micale, recalls, "I've always thought about Mercury from a blues and R&B standpoint, for years. Whenever I'd visit Chicago, I'd hear things about Mercury blues, but I'd never had the time to investigate it. I approached [PolyGram Chronicles VP of catalog development] Bill Levenson, and it piqued his interest, too."

He adds, "I found that rather than try to compete with Chess Records for all that Chicago stuff, they were going all around the country. They had Bob Shad as their talent scout for a number of years, and he was finding people [in] Atlanta, Chicago, Dallas, Houston, Kansas City [Mo.], Los Angeles, New Orleans, New York, St. Louis, San Francisco."

"The Mercury Blues 'N' Rhythm Story" surveys the label's repertoire by recording locale; each region is scrutinized on two CDs apiece. The emphasis is on sophisticated jump blues materi-

al, as opposed to the grittier blues and R&B sounds favored by contemporaneous indie labels.

Discs one and two, "Midwest Blues," contain performances recorded in Chicago and Kansas City. Mercury's first release—the single "It's Just The Blues" by Four Jumps Of Jive, a quartet featuring bassist Willie Dixon—is included. Tracks by T-Bone Walker, Dinah Washington, Julia Lee, Albert Ammons, Gene Ammons, Eddie "Cleanhead" Vinson, Sunnyland Slim, Memphis Slim, Big Bill Broonzy, and Robert Jr. Lockwood are featured.

Discs three and four, "Southwest Blues," contain tracks cut in Dallas, Houston, and New Orleans by such titans as Jay McShann, Walter Brown, Roy Byrd (aka Professor Longhair), Smokey Hogg, and Lightnin' Hopkins. Discs five and six, "West Coast Blues," look at seminal Los Angeles sessions by McShann, Johnny Otis, Mel Walker (with Melba Liston's orchestra), and Joe Liggins.

The set concludes with two CDs of "East Coast Blues," incorporating New York dates by Vinson, Washington, Helen Humes, the Trenier Twins, Joe Houston, Paul Bascomb, Buddy & Ella Johnson, Arthur Prysock, and Jay Hawkins (before he acquired his "Screamin'" handle).

Each CD is salted with oft-dazzling tracks by largely unknown or obscure Mercury artists. These gems were uncovered during Fishel's extensive search for masters.

"Going back and finding [tracks by] Titus Turner and the original version of 'Grits Ain't Groceries' was a fun experience," Fishel says. "And there's a lot of bawdy-type material on here that's kind of funny. It can be debated whether some of the stuff is great or not, but... some of it just had components which made it important to present it to the listener."

After Fishel completed initial work on the box, which was conceived as a 10-CD set and pared back to eight

discs, Weinger, Rappaport, and Aldin—who co-produced MCA's current "Blues Classics" set (Billboard, July 20)—took the reins. The set was scheduled as part of Mercury's 50th-anniversary celebration, which began last year, and efforts to complete the box in earnest kicked in about a year and a half ago.

The handsomely illustrated book for "The Mercury Blues 'N' Rhythm Story" contains complete session discographies; essays by Aldin and fellow blues and R&B authorities Jim O'Neal, Dick Shurman, and Billy Vera; and specially commissioned theme paintings by Matt O'Neill.

While the box contains an enormous amount of material that is entirely new to CD, about 20% of the tracks may be familiar to collectors who bought Verve's elegant 1995 set "Blues, Boogie, and Bop: The 1940s Mercury Sessions," produced by Japanese archivist Kiyoshi Koyama (Billboard, Oct. 21, 1995).

Rappaport says, "Both of these projects were being created without any understanding that the other one was going on, though I did cross paths with Koyama in the studio while I was finishing up, and we did not realize that we were doing some of the same work... If you just look at the first disc in each region, that's where you'll find any duplication that exists with the Verve set."

According to Mercury marketing manager Dana Gross, the label will promote its high-ticket boxed set with the simultaneous release of a 20-track single-CD commercial sampler, "Highlights From The Mercury Blues 'N' Rhythm Story," which will be priced at \$16.98 and issued the same day as the box.

"It'll also be used as a sampler in-store and for radio and press," Gross says. "I think the idea is to first get the single piece into the mom-and-pop stores who can't afford to carry the box. That might spur some special

orders for the box." Bigger stores will probably take both, Gross adds.

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., believes that the single-CD sampler should light a fire under the jazz and R&B collectors who frequent his store.

Perry says, "We can play a sampler, and some of our old-timers will come in and ask us, 'What is that?' That'll be a wonderful piece for us... The collectors know that Mercury stuff. And the price [on the boxed set] is great. I'll order three or four right away."

On the radio side, Gross says, there are plans to hire an independent promoter to cover stations that feature any sort of blues programming, as well as syndicated programs.

Fine Media in New York, which handles publicity for Chronicles projects, has been retained to promote the set. Mercury's publicity staff will also work it in-house.

Regarding marketing plans, Gross says, "We're going to have a streamer, and we're going to do a postcard mailing prerelease to radio and retail."

Advertising will also blanket the blues-magazine marketplace, Gross says, and plans call for the set to be marketed on cable channel QVC.

According to Weinger, Mercury's international department is taking orders of "The Mercury Blues 'N' Rhythm Story" for foreign territories.

Rappaport says, "It's going to be centrally manufactured in the U.S., and I think the release dates will depend on the individual territories, when they feel it's most appropriate for them, but I would imagine that most territories will have it out in the last quarter."

"The Mercury Blues 'N' Rhythm Story" could have individual Chronicles sequels in the near future, Rappaport says. "We're planning in the next year or so to do some artist-specific sets with some of the artists that are in the box, and there's other blues things we'll be doing on Mercury."

DISCOUNT SINGLES SPARK COST VS. BENEFIT DEBATE IN THE U.S.

(Continued from page 1)

try Assn. of America midyear shipments show a 128% rise in units shipped in the first six months of '96, to 13.5 million, as compared with the same period in 1995), label executives see this strategy becoming an even more costly proposition for them than it has been over the past 18 months with the cassette single format.

In addition to creating expensive competition for a No. 1 hit, the practice sometimes has the spinoff effect of inhibiting the release of a popular radio track as a commercial single, meaning that the track is not eligible to chart on the Hot 100 Singles chart.

While there are executives who use discounted singles as a legitimate marketing tool that ultimately leads to album sales for developing artists or stars, others privately condemn the practice.

Many in that latter camp suggest that the criteria used to determine rankings on the Hot 100 be changed in an attempt to curtail, if not eliminate, the marketing practice.

One senior distribution executive says, "If you view singles as a marketing tool to sell albums, then the whole thing flows fairly logically. Airplay is a crucial ingredient in certain genres of music—urban, dance, and some kinds of pop. Airplay is the key, and one way you drive airplay is through sales.

"If you are sale-pricing a single to drive sales, the same way we sale-price albums, then if a \$3.49 single is priced at 99 cents and it is positioned in a highly promotional place in the store, and if the consumer knows the song, then that represents an easier buy, which will increase sales," the executive continues. "So if you increase sales, hopefully that will increase radio play, which in turn will drive sales even higher."

Other executives say the sales bump possible from a chart hit comes further down the road, with international release.

Lou Mann, GM of Capitol Records (U.S.), says, "Having the No. 1 hit on the Billboard chart is really more for international use. If you have a No. 1 single on the chart, it sends a signal to the other territories."

Nonetheless, Mann says that Capitol has stopped using the 99-cent single strategy. "It was just too expensive to do it," he says. "I did a risk/reward analysis, [and] we stopped playing the game."

TOO EXPENSIVE

Indeed, while most label executives argue that discount singles are a viable marketing tactic, they also acknowledge that they are unhappy about the high costs of implementing the strategy.

Jim Caparro, president of PolyGram Group Distribution, labels the singles marketing game a "horrific" problem that has reached "ludicrous" proportions.

"Quite frankly, when you look at what is going on, you have to raise the question, 'What are we all doing?'" he says. "I am not saying that we should be any less aggressive from a marketing perspective, but is giving away product and low pricing the ultimate definition of aggressive marketing? I think it is foolhardy to answer that with a 'yes.' The industry must come up with an alternative solution to this problem."

Many label executives say they use the strategy because their competitors use it. If they do not, then that competition has an advantage, they say.

Davitt Sigerson, president of EMI Records (U.S.), says, "I look at it this way: I have to play the game to win. Like everybody else, I have to decide if

Billboard Examining Hot 100 Revamp

The impact that low-ball single pricing can have on chart credibility is one of the key issues that has led Billboard to re-examine the methodologies it uses to formulate Hot 100 Singles and Hot R&B Singles.

The increased specialization of radio formats, the proliferation of radio-only singles, a shift in the demographics of the single-buying consumer, and the revival of double-A-sided singles are among the dynamics that have prompted Billboard to explore the possibility of retooling its most significant single charts.

Earlier this month, the magazine's chart department began distributing a series of test charts to give label and distribution executives views of how the Hot 100 might be tabulated. Test charts for Hot R&B Singles will be circulated later in the year.

"The shift in 1991 to information from Broadcast Data Systems [BDS] and SoundScan greatly enhanced the Hot 100's credibility, but developments in the marketplace—including the spread of deep-discounted singles by high-profile acts—have prompted us to see if we might better utilize the data we receive from BDS and SoundScan," says Geoff Mayfield, Billboard director of charts.

There are four test charts being

circulated to labels; each includes a broader radio panel than the existing one. The current panel features top 40, rhythm-crossover, modern rock, adult top 40, and adult contemporary. In two of the test charts, the panel is expanded to include R&B, mainstream rock, and triple-A outlets, while the other two also include country stations.

"Once upon a time, when a top 40 station would play a Johnny Cash song next to a pop hit next to a Motown song and follow it with a rock song, a top 40 panel gave the Hot 100 a broad spectrum of popular music, but those days are long gone," says Mayfield. "One of the imbalances we seek to solve is the meshing of sales data, which includes music from all genres, with radio data that reveals a limited palette of genres. An enlarged radio panel points us in that direction."

With the expansion of the BDS panel, the Hot 100 will likely cease incorporating playlist reports from small-market stations, a faction that now accounts for roughly 10% of the chart's total points.

Motivated in part by the practice of low-ball pricing, which Billboard cited in an editorial earlier this year as a "disturbing practice" that "seeks to undermine or render profitless a valu-

able marketing tool like the single" ("Low-Balling Singles Prices Hurts Industry," Feb. 17), the test charts give less weight to sales than does the current Hot 100 methodology. On two of the test charts, the Hot 100's sales points are reduced from the current 40% ratio to 20%, while the others are audience charts based solely on BDS reports.

"Historically, sales have been an important indicator, and the effort to gauge a single's popularity by integrating sales and airplay is one aspect that has made the Hot 100 a unique chart," says Mayfield. "The concept of a reduced sales formula is an emotional issue for some labels, and it is not a tactic that we take lightly, but these are options that must be explored."

While Billboard had been publishing a variety of specialized pop single charts since 1955 (including Best Sellers in Stores, Most Played in Juke Boxes, and the Top 100), the all-encompassing Hot 100 made its debut Aug. 4, 1958. By October of that year, the other charts had been discontinued in favor of the Hot 100.

Billboard intends to have new formulas in place for both Hot 100 Singles and Hot R&B Singles by the start of the 1997 chart year.

I want to be in it. If I think I can win, I will play the game.

"I am not going to be a hypocrite about 99-cent singles," he adds. "I want to play the game to benefit my artist. But would I like to see the rules change so we are not giving away our product? Yes, I would. I am sure that the 49-cent single is somebody's idea of a good time. But it's not mine."

PROMOTIONAL APPEAL

In today's record business, most label sales and distribution executives say they do not view singles as a profit center and instead use them as a promotional tool that eventually should translate into album sales. For years, labels have "seeded" the marketplace by giving away three to five copies of a single by developing artists to individual stores if radio stations or video channels have jumped on the song, creating demand for it in the market.

But in the last quarter of 1993, some labels tried a new approach that has since blossomed into what is derided in some circles as a very expensive tool. At that time, those labels arrived at a formula in which they give "free goods" to retail accounts in order to induce them to place singles on sale for 99 cents. The dividends from such a strategy are twofold: The low price is designed to enhance impulse sales, and if incremental sales are large enough, it is hoped they will generate radio play. Sales and airplay are the two components that determine rankings on the Hot 100.

With developing artists, that strategy is played out on a market-by-market basis, with the goal of establishing the artist. With hit artists, the goal is to stimulate brisk sales and heavy radio play so that the single catapults into the top 10 of the Hot 100. And everybody has their eye on the No. 1 spot.

A senior sales executive at a major label says his company continues to use 99-cent singles, mainly to push releases by superstar artists. "If a manager has an act on another label and it hap-

pened there, then they expect it from us as well. Our label head tells us to do them, but I absolutely hate it. I'm a sales guy; it goes against every cell in my body. I like to sell records."

The head of sales at another major label agrees, saying that his label would never engage in trying to discount a record into the No. 1 spot if it were not for artists and managers "who demand chart results."

That executive adds that if labels are forced to maintain that strategy on high-profile artists, then "God forbid you have a hit; you can go bankrupt. It can cost you a half a million dollars."

One manager, who asked that his name not be used, calls discounted singles a necessary evil. "If my intention is to sell a lot of singles, then to compete with all the other singles that are receiving these kinds of discounts, it would be insane not to make the price as attractive as possible, especially given that the single is a teaser for the album. You want to get it in the hands of the listener as expeditiously as possible."

Although he, like other managers interviewed for this story, scoffs at the notion that a manager can force a label to release a discounted single, he admits that sometimes the pressure starts with the act. "I've had artists who are concerned about their chart position and will go into a record store and will see the new Mr. X single at 99 cents and will question why we aren't doing that. We've then gone to the label about it."

David Sonenberg, who manages a number of acts, including Joan Osborne, the Fugees, Spin Doctors, and Spacehog, says that a decision has to be made on a single-by-single basis.

"We didn't even put out a single, much less a discounted one, for 'Killing Me Softly' by the Fugees," he says. "But that was by design. People bought the album since there wasn't a single available. We did reach [No. 2] on the [Hot 100's] airplay chart, but there's no question that if you don't put it out commercially, you don't have the benefit of the Billboard [Hot 100] chart activ-

ity."

With Osborne, the decision was made that chart activity was a vital part of setting up her move into the European market. "Even if chart position may not be important in America on a certain single, it is important in the rest of the world," Sonenberg says. "They're looking more at the [Hot 100 and Billboard 200] charts than just the airplay-based charts. For that reason—to attract international attention—we shipped a single of 'One Of Us' at a discounted price, I think it was \$1.99. But since my philosophy was to sell albums, we didn't release the single until very late in the life of the song. The purpose was to sell as many singles as we could, primarily to get a high chart position just prior to launching the single in Europe. We ended up with a top 10 hit [here] and having a top five single in virtually every country in Europe."

Manager Allen Kovac, whose clients include Meat Loaf, the Cranberries, and John Mellencamp, doesn't like the practice but does continue to support discount singles on select acts as a means of bolstering chart position.

Kovac says he would never come out of the box with a discount single, but instead waits to discount it until action at radio has begun. "I've never had a record debut at No. 1, but at the same time, I understand, like many other managers do, that in the chart game, you've got at least to be around at the end of the day to be in the top 10, so we play the game."

"Playing the game" is vital for the more pop- and mainstream-leaning artists, says Kovac. "If you're an alternative act with a younger demo or a street record on the urban side, you don't need it at all," he says.

Other managers remain steadfastly opposed to the idea of discounting singles. Cliff Burnstein, who with partner Peter Mensch runs Q Prime, says, "We're not playing the chart game. The dollar single devalues the music completely. I also think it hurts album sales. With the Smashing Pumpkins [whom

he manages], we always have non-LP B-sides and other tracks besides the current track [on the single]. The idea of giving someone four songs for a buck is abhorrent."

While the Smashing Pumpkins, who, like most of Q Prime's acts, are more modern rock than pop leaning, have not reached No. 1 on the Hot 100, they did peak at No. 28 with "Bullet With Butterfly Wings" and at No. 20 with "1979" this year.

Similarly, Rusty Harmon, manager of Hootie & the Blowfish, finds the idea of discounting singles a bad one, especially for artists who receive airplay on formats other than top 40. "We've never even had a gold single, and to my knowledge we haven't discounted them. It's nothing that I've even discussed with our label. Atlantic would laugh if I told them I wanted a No. 1 single so I wanted them to discount it. We want to sell albums; we're not a singles band."

Despite its virtual omnipresence on the radio, Hootie's "Hold My Hand" peaked at No. 10 on the Hot 100 in February 1995. The band's highest-charting song has been "Only Wanna Be With You," which reached No. 6 in October 1995.

RADIO REACTION

While label executives are debating if the expense of marketing is warranted and managers are weighing the pros and cons of the practice, radio programmers—who view the tracking of single sales among their many research components in determining airplay—are eyeing the practice of discounting singles as a suspicious marketing tactic. But they are divided over whether it makes a record any less of a hit.

A survey of station programmers reveals that single sales—discounted or not—are one element used in determining airplay, along with call-out research, listener requests, and, sometimes, video exposure. No station programmers contacted for this story say sales alone would dictate an add.

For some, the weekly SoundScan sales report serves less as an incentive to add records than as a confirmation that records already played by a station are selling in a market. Most agree that sales numbers are one valuable research tool in their arsenal.

"To see that Eric Clapton is No. 16 on SoundScan means something to me. It confirms what I felt," says Jim Ryan, PD of adult contemporary WBEB Philadelphia. "A lot of times you see single sales before you see call-out research, so it's always a good indication that a record is happening. The more information a programmer has, the better programmer you'll be. No information is irrelevant."

Steve Smith, PD of rhythm-crossover WQHT (Hot 97) New York, adds, "If a record is selling 1,000-plus pieces for several weeks, then maybe there's a story. We'll look at SoundScan and see if there's a record selling that we're not playing, but would we add it because of that? No. I still like to feel a vibe from the mixers or be impacted with requests from a video or from street buzz."

As an example, Smith cites "The Crossroads" from Bone Thugs-N-Harmony, which the station hesitated to add because it suspected the song "leaned in a regional manner, more toward a West Coast vibe." When it continued to do well at retail and eventually became a top 20 seller in New York, Smith says, the station re-evaluated. "But we also factored in the fact that we were getting a lot of requests for the record. It was a combination of

(Continued on page 136)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
AUGUST 31, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	2	62	ALANIS MORISSETTE ▲ ¹¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS 11 weeks at No. 1	JAGGED LITTLE PILL	1
2	3	5	23	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
3	2	4	7	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
4	11	10	6	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
5	4	9	33	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
6	9	11	27	FUGEES ▲ ¹ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
7	5	7	9	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
8	12	12	3	SOUNDTRACK MIRAMAX 62047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
9	10	8	11	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
10	8	6	56	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
11	6	3	3	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
12	13	13	40	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
13	14	14	8	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
14	7	1	3	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
				Greatest Gainer		
15	18	21	24	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	15
16	17	17	16	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
				Hot Shot Debut		
17	NEW ►		1	WHITE ZOMBIE GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
18	15	—	2	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
19	16	16	7	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
20	19	19	46	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
21	NEW ►		1	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
22	20	20	77	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
23	22	22	45	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
24	23	26	17	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
25	28	25	9	BECK ● DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
26	21	18	11	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
27	26	24	46	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
28	27	23	13	SOUNDGARDEN ▲ ⁸ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
29	29	28	27	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
30	30	27	17	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
31	32	30	18	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
32	24	35	11	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
33	36	43	8	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	33
34	33	34	16	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
35	31	31	18	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
36	25	15	3	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
37	43	51	9	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	37
38	34	33	14	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
39	37	36	9	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (10.98EQ/16.98)	ROCKET	36
40	39	38	43	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
41	35	32	7	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
42	NEW ►		1	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	42
43	46	52	16	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	43
44	49	60	6	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	44
45	44	47	39	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
46	38	37	27	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
47	48	—	2	VARIOUS ARTISTS EPIC 67599 (10.98/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
48	42	42	23	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
49	47	44	84	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
50	61	69	15	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	50
51	41	40	13	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
52	45	45	40	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
53	50	46	14	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
54	40	39	6	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	52	48	11	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
56	71	114	4	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	56
57	56	57	35	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
58	55	53	61	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
59	57	55	8	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY 10.98/16.98)	REASONABLE DOUBT	23
60	58	54	3	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
61	51	—	2	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	51
62	53	41	4	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
63	59	58	41	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
64	NEW ►		1	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
65	NEW ►		1	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
66	64	59	31	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
67	62	56	21	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
68	69	64	110	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
69	54	29	3	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	29
70	67	66	262	METALLICA ▲ ³ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
71	73	62	3	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	62
72	72	74	39	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
73	63	63	8	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
74	78	77	22	VARIOUS ARTISTS QUALITY 6747/WARLÖCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
75	65	61	11	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
76	66	65	43	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
77	NEW ►		1	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	77
78	96	108	7	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	78
79	76	72	30	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
80	70	73	9	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
81	60	49	12	SOUNDTRACK ▲ WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
82	88	87	26	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	81
83	74	70	88	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
84	75	68	27	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
85	79	80	31	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
86	99	125	5	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	86
87	90	88	11	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
88	83	86	11	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
89	91	90	29	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
90	77	67	14	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
91	89	92	16	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
92	86	83	7	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
93	87	82	12	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
94	102	115	6	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	CLUB CUTZ	94
95	82	81	40	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
96	84	76	23	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	76
97	101	98	98	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
98	80	129	4	SOUNDTRACK LAVA 92714/AG (10.98/17.98)	ESCAPE FROM L.A.	80
99	81	71	9	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
100	68	50	7	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
101	118	143	6	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	101
102	85	89	17	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
103	103	101	56	VARIOUS ARTISTS ▲ TOMMY BOY 113* (10.98/15.98)	JOCK JAMS VOL. 1	30
104	106	91	7	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
105	97	96	21	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
106	100	95	16	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	89
107	93	79	7	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
108	112	121	6	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	108
109	105	110	10	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

FOR WEEK ENDING AUGUST 31, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	95	93	23	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
111	109	99	44	SEVEN MARY THREE ▲ MAMMOTH/LANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
112	110	102	95	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
113	NEW		1	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	113
114	116	113	90	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
115	133	159	5	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	115
116	108	104	39	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
117	113	105	93	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
118	120	128	6	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	118
119	92	78	7	N.W.A RUTHLESS 50561*PRIORITY (10.98/16.98)	GREATEST HITS	48
120	172	—	2	★★★ PACESETTER ★★★ LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98)	MACARENA NON STOP	120
121	107	97	13	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
122	111	100	18	MASTER P NO LIMIT 53978*PRIORITY (10.98/16.98)	ICE CREAM MAN	26
123	117	109	25	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
124	104	85	12	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
125	114	103	13	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
126	98	84	57	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
127	NEW		1	AKIYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	127
128	126	136	71	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
129	143	141	92	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
130	132	127	48	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
131	123	111	12	RICOCHEC COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHEC	101
132	127	123	37	ENYA ▲ REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
133	153	177	3	SOUNDTRACK INTERSCOPE 90088 (10.98/16.98)	SUPERCOP	133
134	122	124	59	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
135	121	107	52	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
136	134	147	17	VARIOUS ARTISTS MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
137	129	118	111	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
138	128	122	92	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
139	124	119	57	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
140	119	130	7	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
141	131	106	9	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
142	141	131	41	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
143	154	172	144	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
144	125	112	7	NEIL YOUNG WITH CRAZY HORSE REPRIS 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
145	150	144	19	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
146	135	134	97	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
147	137	150	130	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
148	152	142	34	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
149	144	163	51	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
150	148	146	23	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
151	171	194	15	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
152	160	156	54	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
153	130	117	13	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
154	140	120	16	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	164	178	20	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
156	147	139	53	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
157	159	152	3	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	152
158	136	94	8	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
159	178	154	15	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
160	142	133	52	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
161	146	140	13	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
162	149	137	15	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
163	151	151	75	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
164	115	—	2	VARIOUS ARTISTS COLUMBIA 67573 (10.98 EQ/16.98)	SWEET RELIEF II: GRAVITY OF THE SITUATION	115
165	191	165	8	ME'SHELL NDEGECELLO MAVERICK/REPRIS 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
166	155	160	52	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
167	177	169	42	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
168	200	196	13	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	148
169	190	184	4	VARIOUS ARTISTS BEAST 5300 (9.98/14.98)	D.J. MIX '96 VOL. 1	168
170	145	—	2	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'....	145
171	138	116	8	CHER REPRIS 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
172	157	171	10	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
173	166	155	8	WADE HAYES COLUMBIA 67563 (10.98 EQ/15.98)	ON A GOOD NIGHT	91
174	162	145	29	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
175	165	175	5	RICK TREVINO COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO	117
176	186	188	244	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
177	175	168	8	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
178	163	158	5	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98) HS	REGRETFULLY YOURS	158
179	174	170	37	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
180	156	135	8	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
181	176	176	46	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
182	180	162	43	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
183	185	192	3	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	183
184	173	157	23	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
185	RE-ENTRY		44	RUSTED ROOT ▲ MERCURY 522713 (10.98 EQ/16.98) HS	WHEN I WOKE	51
186	196	185	71	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
187	183	166	203	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
188	193	174	22	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
189	161	149	42	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
190	194	190	121	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
191	94	75	7	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	62
192	184	173	93	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
193	169	167	4	PFR VIREO 51550/CHORDANT (9.98/14.98) HS	THEM	167
194	170	183	32	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
195	158	126	14	SOUNDTRACK ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
196	195	187	248	NIRVANA ▲ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
197	NEW		1	VARIOUS ARTISTS INTERHIT 20152/MS (11.98/17.98)	DMA DANCE VOL. 2 — EURODANCE	197
198	188	191	196	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
199	168	161	27	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
200	182	182	21	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 170	Tevin Campbell 180	Facemob 61	Korn 152	N.W.A 119	The Tony Rich Project 85	Pulp Fiction 146	Club Mix '96 Volume 1 89
2Pac 46	Mariah Carey 27	Jeff Foxworthy 126	La Bouche 66	Nada Surf 73	Ricochet 131	Supercop 133	Dance Mix U.S.A. Vol. 4 74
311 15	Case 42	Kirk Franklin And The Family 91	Fugees 6	NAS 3	LeAnn Rimes 4	Trainspotting 56	D.J. Mix '96 Vol. 1 169
Abba 129	Celly Cel 154	Tracy Chapman 12	Kenny G 198	Me'Shell Ndegeocello 165	Linda Ronstadt 172	Twister 159	DMA Dance Vol. 2 — Eurodance 197
Bryan Adams 87	Cher 171	Terri Clark 181	Garbage 23	Nirvana 196	Nirvana 185	Waiting To Exhale 95	Jock Jams Vol. 1 103
Akinyele 127	Terri Clark 181	Collective Soul 163	Vince Gill 93	The Nixons 184	Bob Seger & The Silver Bullet Band 112	Sponge 104	Macarena Mix 101
Alice In Chains 11, 142	Harry Connick, Jr. 100	Collective Soul 163	LL Cool J 45	No Doubt 5	Seven Mary Three 111	Stabbing Westward 82	MTV Buzz Bin 136
Jann Arden 96	Coolio 63	Crucial Conflict 41	Los Del Rio 120	Oasis 20	Stoney Mountain 67	Sting 110	MTV Party To Go Volume 9 54
The Beatles 188	The Cranberries 34	Cypress Hill 21	Lost Boyz 55	Joan Osborne 135	George Strait 24	Stone Temple Pilots 67	So So Def Bass All-Stars 37
Beck 25	Crucial Conflict 41	Cypress Hill 21	Lyle Lovett 80	Ozzy Osbourne 182	Sublime 71	Superdrag 178	Sun Splashin' 16 Hot Summer Hits 99
George Benson 157	De La Soul 107	D'Angelo 134	Marilyn Manson 174	Pantera 162	Superhit 13	SWW 102	Sweet Relief II: Gravity Of The Situation 164
Better Than Ezra 64	Dead Can Dance 177	DC Talk 116	Master P 122	Pearl Jam 176	Tom Petty And The Heartbreakers 18, 143	SWW 102	A Tribute To Stevie Ray Vaughan 47
The Black Crowes 62	Def Leppard 167	De La Soul 107	Dave Matthews Band 16, 97	Tom Petty And The Heartbreakers 18, 143	The Presidents Of The United States Of America 156	SWW 102	X-Games Vol. 1 — Music From The Edge 124
Blues Traveler 92, 114	Dishwalla 106	Dead Can Dance 177	Enrique Iglesias 168	The Presidents Of The United States Of America 156	Maxi Priest 108	SWW 102	The Wallflowers 78
James Bonamy 115	Eagles 117	Def Leppard 167	The Isley Brothers 53	Primitive Radio Gods 39	Quad City DJ's 33	SWW 102	Bryan White 105
Bone Thugs-N-Harmony 10, 192	Enya 132	Dishwalla 106	George Michael 90	Rage Against The Machine 31	Queen 187	SWW 102	White Zombie 17, 128
Tracy Bonham 145	Everything But The Girl 153	Eagles 117	Monica 139	Collin Raye 166	Queen 187	SWW 102	John Williams & The Boston Pops Orchestra 191
Paul Brandt 109	Everything But The Girl 153	Enya 132	Monifah 161	The Refreshments 125	Queen 187	SWW 102	"Weird Al" Yankovic 48
Toni Braxton 7	Everything But The Girl 153	Gloria Estefan 32	Alanis Morissette 1		Queen 187	SWW 102	Neil Young With Crazy Horse 144
The Braxtons 113	Everything But The Girl 153	Everclear 148	Mr. Mike 69		Queen 187	SWW 102	
Brooks & Dunn 35	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	
Garth Brooks 72, 83	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	
Jimmy Buffett 75	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	
Bush 49	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	
Busta Rhymes 200	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	
Butt Hole Surfers 38	Everything But The Girl 153	Everything But The Girl 153			Queen 187	SWW 102	

LIQUID AUDIO GETS DOLBY LICENSE

(Continued from page 6)

would master a CD. "Rather than just developing an algorithm that crunches sounds, there are select presets for equalization and other technical standards that we are following to ensure the highest quality possible," he says.

Schummer declines to reveal specifics about what Dolby has licensed to Liquid Audio. The deal allows Liquid Audio to use the widely established Dolby trademark to identify its new Internet audio product. The Dolby name could be a powerful plus for the upstart company, since new-technology companies may sink or swim based on the quality of the audio they bring to the Internet.

The exclusive licensing alliance with Dolby is likely to heat up the Internet audio market, which already consists of several competing companies, including Progressive Networks, King Technologies, Vocaltec, and MacroMedia. Larger corporate players, such as AT&T, are expected to enter the market in the coming year with their own proprietary technologies.

The audio services provided by

these companies range from AM-radio quality to near CD-quality.

As a new competitor in the Internet audio wars, Liquid Audio faces a considerable challenge in tackling the established leader, Progressive Networks, whose RealAudio has conquered about 90% of the audio-on-demand market.

Liquid Audio's business strategy is similar to that of Progressive Networks. As is the case with RealAudio, Liquid Audio plans to make money by selling its Liguifier audio encoder to Web developers and pro-audio content creators, as well as by providing access to audio streams for its audio player. In addition, Liquid Audio will sell premium upgrades for its audio player that offer deluxe features not available in the shareware version.

Liquid Audio is targeting the endorsement and adaptation of its technology by the music industry, according to Kearby. However, at press time, most multimedia executives in the music industry had not heard the new software.

Although it will not be present in its

first release, Kearby says that Liquid Audio will eventually add a feature that allows music companies to distribute digitized information, such as album cover art, alongside the audio data as it is transmitted over the Internet.

In addition, a 1997 version of Liquid Audio's player will offer users the ability to record Internet-delivered songs on their hard drives. A similar feature of Progressive Networks' RealAudio Player Plus has already raised concerns in the music industry about the ease of copying audio onto a computer hard drive (Billboard, Aug. 24).

However, Kearby says that the new software is designed to avoid copyright violations and piracy by including a combination of multiple security devices, including "digital signatures" and "watermarking," which are technologies that tag each Internet feed with an encrypted and traceable identification code.

"The audio is encrypted in such a way that only the player that is assigned a specific audio stream will be able to play it back," says Kearby. "If someone tries to copy that file and

play it back on another computer, it will not work."

Liquid Audio's copy-protection features are created with an eye to the future of Internet audio, so that the industry will be able to safely and legally move the genre out of the computer and onto portable media devices, such as CDs and cassettes, according to Kearby.

Kearby says that by combining Internet-delivered audio with recordable CD technology, it will not be long before computer users begin to record their own CDs from the music they find on the Internet.

"The prices for recordable CDs are tumbling, and it won't be long before CD recordable units are available for \$300," says Kearby.



by Geoff Mayfield

EASY PILL TO SWALLOW: It's shades of the summer of 1995, when Hootie & the Blowfish's Atlantic debut racked up eight weeks at No. 1 on The Billboard 200, as pundits asked, "Who hasn't bought this album yet?" This summer, folks are asking the same question about Alanis Morissette's first U.S. title, as the Canadian rookie racks up a second straight week at No. 1, bringing her total number of chart-topping weeks to 11. Sales of her "Jagged Little Pill" are down 1% from the previous week, but its 120,000-unit total keeps her 18% ahead of the resurgent Celine Dion, who steps up 3-2 with a 7% gain (101,000 units).

Morissette is not only on her way to scoring the year's best-selling album, she is establishing "Pill" as one of the best-selling debut albums in history. Hootie's aforementioned debut is 14-times platinum, which puts that set in second place behind Boston's 1976 debut, which the Recording Industry Assn. of America certified at 15 million. In June, Hootie broke a tie with Guns N' Roses' first set, which is certified at 13 million. "Pill" is registered at 11-times platinum.

SIMILAR BUT DIFFERENT: The comparison between Hootie's "Cracked Rear View" and "Pill" holds up in more ways than one, as both were released a full year before their triumphant summers. "Cracked" hit stores in July 1994, first topped The Billboard 200 in May 1995, and registered six of its eight chart-topping weeks between June and August of last year.

Morissette got off to a quicker start, as her set reached stores in June 1995 and scaled the big chart by October of that year. Following the Grammys in March, she was No. 1 for six of seven consecutive weeks and now has piled up two more weeks in the summertime. "Pill" has been in the top 10 every week since the Aug. 5, 1995, Billboard and has been in the top five since this year's Jan. 13 issue.

According to SoundScan, more than 7.1 million copies of the album have moved since the start of Billboard's current chart year, which began with the Dec. 2, 1995, issue.

Morissette's lead over fellow Canadian Dion is smaller than the 13% margin she held over last week's No. 2 act, Nas, but unless Dion has a huge week, chances are that "Pill" will log a 12th week on top.

Her label, Maverick, has indicated that it will release no more singles at retail from this album, nor does it plan to work any more tracks at radio. Still, "Head Over Feet" is receiving a significant amount of unsolicited airplay from the stations on our Modern Rock Tracks panel.

DOG DAYS: August continues the pattern you expect from summer's last month, with sales up a tad from the prior week and relatively flat with those of the same week in 1995. To put matters in perspective, Morissette's sum is the second lowest by any No. 1 album in 1996. The only title to post a smaller total at No. 1 was the "Waiting To Exhale" soundtrack, which registered 118,500 units in the Feb. 17 Billboard, the last week of that album's five-week reign.

COUNTRY SLOPE: Thanks to promotional activity, a Wal-Mart campaign, and touring, young LeAnn Rimes scoops Top Country Albums' Greatest Gainer award, while her 9.6% gain advances her 11-4 on The Billboard 200 (see Country Corner, page 83). The big chart also sports debuts by sophomore Ty Herndon (No. 65) and Randy Travis, but as this column hinted in the Aug. 3 issue, there are indications that Nashville's hand is not as hot as it was in recent years.

You'll only find the top 29 titles from Top Country Albums on The Billboard 200, compared to 33 titles in each of the comparable weeks from 1995 and 1991. More telling is the fact that in the year to date, country accounts for 10.6% of all album sales, compared to 11.9% at the same time last year, when Nashville rang roughly 41.3 million out of 344.5 million album sales. This year, country has moved a shade more than 37.1 million out of 349.1 million album units.

AROUND THE HORN: The Billboard 200's top two debuts are both remix packages. Though remix albums typically hail from R&B, hip-hop, and dance, rocking White Zombie (No. 17, 52,000 units) takes Hot Shot Debut over rap act Cypress Hill (No. 21, 42,000 units) . . . Aside from "Late Show With David Letterman" guest George Jones, who debuts at No. 35 on Top Country Albums, the only act on the late-night circuit to bullet this week is Jay Leno guest Bryan Adams (90-87 on the big chart).

DISCOUNT SINGLES

(Continued from page 133)

sales and requests," he says.

Sales in general can be a valuable research variable, says Jay Stevens, PD of top 40/rhythm WPGC Washington, D.C. "If a song is top 10 and we're not playing it and maybe our competitors are playing it lightly, at that point, I'll start sniffing around to see if it's real or not."

There is less consensus over whether singles discounted to 99 cents or 49 cents are as credible a tool in determining consumer interest in a song as are full-priced high-volume sellers.

Randy James, PD at adult top 40 WRQX (Mix 107.3) Washington, D.C., says anything that gains exposure for an artist is ultimately good for the station, even if buyers are picking up a single on impulse.

"The bottom line is, if discounted cassette singles entice people to buy a song at a low price, it only helps that artist and that song and enhances reasons for them to be on the station," says James. "I don't care how people get hold of it. It behooves me to know how I can make that record play on our radio station."

Joel Folger, PD of modern rock KDGE (the Edge) Dallas, goes further by saying that whether discounted or not, a sale is a sale. "I realize there's the possibility that discounting a single is slanting sales a bit, but if someone is willing to plop down even 50 cents, they're voting."

WPGC's Stevens is leery of discounted singles. "When a record company needs to hype something, they do it all the time, at least in this market," he says. "If you know your market and know the clubs and record stores and watch requests, you shouldn't be caught off-guard by a hype."

Andy Shane, music director of dance outlet WKTU New York, acknowledges that sometimes discounted records are legitimate hits, but he says a station should take a sudden jump in sales with a grain of salt. "It distorts the picture and makes me think harder about why it's selling," he says. "Ultimately, we know when a record is on sale like that. The bottom line is, if the song fits the station."

WBEB's Ryan adds, "I've seen people standing in line with everything they want, and they grab a discounted single at the counter, which is not total-

ly reflective of the things they have in their hands. That's why they put gum and Snickers bars at the cash registers at Kmart."

Label reps often use sales of a song as a focal promotional push with radio. Programmers say they're now aware of whether a single is selling as a discounted buyer whim or is what they term a "legitimate" purchase.

"We absolutely have to sift through record pitches," WKTU's Shane says. "What it's done is to try to make a deception of the way a record is selling or performing." The championing of discounted singles, he says, "may have worked six months ago, but I think everyone is on to that now."

But while radio may be on to it, that doesn't mean labels are using the strategy any less. One executive at a major chain says that he currently has 25 titles with a discounted price in his top 100. Of those, he estimates that about four are 49 cents, four are 99 cents, and the remainder are \$1.99.

That merchant, who likes discounted singles because they are affordable for kids, warns, "Price helps, but it's not everything. A song must sell on its own merit. And if it's not a hit, it won't sell at 29 cents."

In addition to remaining popular, the marketing strategy continues to evolve. Sources suggest that two labels so far this year have tried singles priced at a penny. In both instances, the single was priced that way at only one account.

In addition, in other instances other labels have banded three singles together—one from a hit artist and two from developing artists—which were offered for 99 cents. In that strategy, the bundle needs to be packaged in such a way that a store's cashier can easily break it down and scan all three bar codes.

SNOWBALL EFFECTS?

As the number of discounted singles has risen, some executives have suggested that in order to rectify the situation, the industry should look at the way charts are based. EMI's Sigerson is among those who argue that the basis for the industry's singles chart, the Hot 100, should be changed, and he cites both the high costs to labels of the discount-singles game and the way in which the practice can skew not only

how high a single rises on the chart but whether it is eligible to chart.

Sigerson says the 99-cent-single strategy sometimes influences the withholding of a commercial single. He says that sometimes a big radio song is contributing to the sale of millions of albums, but it is not released as a single because the label doesn't want to cannibalize album sales.

A prime example, as discussed previously by manager Sonenberg, is the Fugees' "Killing Me Softly," which, while a No. 2 song on the Hot 100 Airplay chart, was not released as a commercial single and thus never charted on the Hot 100.

Similarly, a huge radio hit that is supported by an audience with demographics that do not buy singles will not be released commercially so that it will not have to compete against 99-cent singles, Sigerson contends.

A lot of powerful songs are not being counted by the chart, he argues, "because a lot of us are not playing the game because our music isn't relevant to the game as it is defined."

Mike Fine, CEO of the Hartsdale, N.Y.-based SoundScan, which compiles the sales information used by Billboard for its charts, says the company will not engage in policing price points. "From our point of view, we say we will always count all legitimate sales, and titles don't have to qualify by being above a certain price point," he says. "But we recognize it is an industry issue, and we would be happy to work with the industry and do whatever they direct us to do."

Billboard, which examined the practice of discounting singles in a Feb. 17 editorial ("Low-Balling Singles Prices Hurts Industry"), is exploring new methodologies for formulating the Hot 100 (see story, page 133).

Whatever the strategies employed and criteria used, one major-label sales executive concludes, as Billboard did in its editorial, that a hit will still win out, and a dud will remain just that.

"Having the No. 1 hit in Billboard is important from an artist-relations standpoint. So if you are close to the top spot, some may try to sale-price it to get it to No. 1," he says. "But they didn't get into that neighborhood on a stiff. It has to be a genuine hit to get in that neighborhood."

GERMAN INDUSTRY LEADER SLAMS GOV'T

(Continued from page 6)

bility, adding that its vigorous promotion of artists and genres makes it "a pillar of cultural vitality and variety within our society."

However, he stated that not only is there a lack of support from government, but "we are tripped up at every step."

Pointing out that the music industry has never asked for subsidies from the public purse, he accused politicians of dragging their feet over the protections the record business needs in the face of new media and of moving at "a snail's pace" over a blank-tape levy.

Stein also reiterated industry opposition to records attracting the full 15% value-added-tax rate and new, punitive tax rates for non-German performers touring here.

Later, he attacked schools for having an "ivory-tower mentality" about popular music. He said that contemporary music is being ignored in favor of "dogmatic discussion on whether a classical work loses its integrity by being shortened."

Stein said the music industry and politicians should use PopKomm as a forum for planning a positive future together.

This year's PopKomm was once again the biggest show in the event's nine-year history. A total of 14,100 delegates attended, compared with 11,914 last year and 10,871 in 1994.

Ralf Plaschke, deputy managing director of organizer Musik Komm, says there were 633 exhibitors, compared with 585 last year. Of this year's total, 41% were from outside Germany; they represented 19 countries.

Though the event was open to non-Europeans for the first time, Plaschke says the internationalization of the show will take place gradually.

"More than ever, we are sure we should not push the international aspect," he states. "This is the central event in the biggest European market, and it is at the center of the biggest market in the world, which is Europe. If you are outside Europe and you want to come, you are welcome to be there. But we will not go out into the world and say this is a worldwide event."

Plaschke says it is vital that PopKomm retain the correct balance between being cosmopolitan and being seen to be close to the needs of the German industry. He feels, though, that a balance has been struck.

"It's important to keep our traditional atmosphere while we are growing," he says. "We have achieved that end. Now, we want to continue the internationalization of PopKomm without forcing the issue."

A theme of PopKomm's growth, he says, will be to recognize the blurring of traditional barriers between entertainment companies. He points out that popular music and youth culture are closely intertwined and says that many companies are expanding their operations from one area of the industry into another. He notes the presence this year of observers from the Walt Disney Co., which is involved in a gamut of home-entertainment products.

While the majority of non-German companies at PopKomm were European, the U.S., Canada, Japan, and Australia were also represented.

THORN EMI DEMERGER PROCEEDING SMOOTHLY

(Continued from page 1)

strategies, and policies we had prior to the demerger. There's nothing new in terms of how we conduct our business or our goals or how we sign artists."

The demerger of Thorn EMI was approved by shareholders in London at a special meeting Aug. 16 (Billboard, Aug. 3). Shares in Thorn and the EMI Group began trading as separate entities the following Monday. At press time, EMI's stock was trading at 14.74 pounds (\$22.11) on the London Stock Exchange.

Chairman Sir Colin Southgate was unavailable for comment immediately after the demerger's completion.

A spokesman for the EMI Group—which encompasses the HMV retail chain as well as the record and publishing operations that bear the EMI name—says there are no immediate practical effects of the separation. Responding to consistent speculation that EMI is ripe for purchase, he reiterates that "there have been no approaches from anybody."

Fifield also dismisses the speculation. "They're not even rumors," he says. "They're what-if propositions. That'll be no different than it was before."

Stuart McAllister, chairman/CEO of the HMV Group, says, "If you look at the Thorn EMI story and go back a decade, the company was in significant trouble then. It's through the vision and tenacity of Colin Southgate that there are now two strong companies. He really rescued EMI."

This executive also praises Fifield, hired by Southgate seven years ago. Noting that in that time, EMI Music's

return on sales has gone from 6.8% to 13%, he says, "Jim has done a phenomenal job."

Under the new structure, Fifield remains at the helm of EMI Music, reporting to Southgate. Southgate is now chairman of both the EMI Group and Thorn but will relinquish the Thorn post next year. McAllister remains as CEO of the HMV Group.

In recommending the demerger to shareholders, Southgate said that the separation was the result of a 10-year transformation. In 1986, Thorn EMI comprised 100 unrelated businesses, he said, with revenues of \$4.5 billion; EMI, HMV, and Thorn produced one-third of that. Now, said Southgate, these three businesses produce \$7.5 billion annually.

Noting EMI Music's record earnings for the eighth consecutive year last year, he said, "Over the last five years, EMI's sales and operating profits have grown at compound annual growth rates of 24% and 31%, respectively." Profit last year was \$547.8 million.

Southgate said this success was based on "a sustained focus on creativity; determination to improve efficiency in manufacturing, procurement, and distribution; and a far-sighted program of expansion into emerging markets."

Although EMI is now a stand-alone company, its access to capital for growth will not be compromised. Fifield says, "We have very strong cash flow. We can fund our own needs and dividends. There are no constraints."

Moody's, the debt-rating agency, has downgraded about \$30 million worth of EMI bonds as a result of the demerger. A report from Moody's London office states, "As the only major independent music recording/publishing business left, EMI will be subject to the threat of takeover. Although the company would likely cost an acquirer several billion pounds, there is a wide range of potential suitors that could consummate an acquisition. Over the longer term, Moody's believes that EMI—if it remains independent—will also be subject to increasing shareholder pressure to use its accumulated cash for acquisitions or other means of value enhancement. This, too, could erode bondholder protection."

According to Southgate, EMI retail arm HMV had 43 stores, all in the U.K., when it was formed as a separate division in 1986; it now has 240 stores in seven countries, and 144 of them are

outside the U.K.

HMV's sales increased by 53% last year to \$1.15 billion, and profit rose by 40% to \$29.4 million. These gains included revenue from the Dillons book-selling chain, which was integrated into the HMV structure last year.

Moody's, in downgrading EMI's debt, also states, "Fairly ambitious expansion plans for its HMV and Dillons retailing outlets will increase capital expenditures, add to fixed charges associated with operating leases, and dampen overall margin enhancement."

The exchange rate used in this story is \$1.50 to the pound.

INDIE SCRATCHIE

(Continued from page 6)

group's album "Wack-Ass Tuba Riff," the first to be issued by Scratchie/Mercury, is due in October.

"I have high hopes for Scratchie and its roster of artists," Greenberg says. "I think we can count on Jeremy, D'Arcy, James, Adam, and the rest of the people at Scratchie to consistently come up with interesting music [that will] ultimately be commercially viable."

Goldberg declines to discuss the specific structure of the alliance but says, "On the one hand, their records have the personality and identity of Scratchie, but we also look at them as part of the Mercury group."

The initial agreement is for a three-year term with options for extensions and calls for five records per year, according to Freeman.

It is not likely Scratchie artists will jump to Mercury or vice versa, Goldberg says. "I'm a big believer in empowering and building labels. There's give and take, but the fundamental thing is their creative vision."

From Scratchie's perspective, linking with Mercury is an ideal situation. "We felt we had come up with artists who deserved real success and had created records beyond the scope of what we could do at radio and retail," Freeman says.

Goldberg cites Mercury's "fabulously successful relationships" with Def Jam and Capricorn as models for the arrangement. He says that while he is open to considering similar deals on a case-by-case basis, it is rare to find talent of the calibre of the Scratchie staff and roster.

Latin Version Of NARAS Taking Shape Academy President Greene Discusses Formation Of LARAS

BY RAMIRO BURR

SAN ANTONIO, Texas—After years of study, NARAS officials are getting closer to establishing a Latin-American version of the academy.

"We have been doing a feasibility study for the last four years, and this is the first year that we've been able to move forward to establish the Latin academy," Michael Greene, president of the National Academy of Recording Arts and Sciences (NARAS), told a group of about 60 music professionals gathered here recently.

"We are now interviewing for an executive director position," he added.

NARAS is perhaps best known for presenting the Grammy Awards, con-

sidered the most prestigious awards in the music industry, but the academy also works on improving professional standards through outreach programs and educational seminars and offers workshops on such issues as copyrights and intellectual property.

"LARAS will be the Latin American Academy for Recording Arts and Sciences, and it will be for the people in the U.S., Mexico, Central America, South America, the island countries, and Spain, who are practitioners either creatively or technically in the Latin music community," said Greene. "This would very much be a parallel organization to the American academy."

Greene said he proposed the idea in Mexico City in 1990 and has been "learning ever since about the things we need to know to make this happen."

"It turns out we didn't know anything," he said. "It has taken us five years to bring us to this point."

Despite initial enthusiasm for the idea, Greene said, it hasn't been an easy sell. "Most people generally underestimate the complexity of what the academy is about," he said. "They see it as the Grammy Award and don't understand that 90% of what we do is in areas of education, archiving, and preservation."

"We are trying to make sense of the realities in Latin music and politics and have had to talk to a lot of people," Greene added. "The last thing we want to do is make the people who make Latin music their life's work feel like they are not a part of this."

"It's a very ambitious project—that's why it has taken so long. One incredible thing that I don't think people realize is the diversity of the music

when you get into regional music forms."

Greene was in town to address the Texas branch of the recording academy, which is in the process of petitioning the academy for chapter status. The Austin-based branch office has 402 members, according to Freddie Martinez, president of the Texas branch.

"We have been the fastest-growing branch of the academy, faster even than the new branch in Florida," Martinez says.

The growing influence of the Texan music industry sparked the movement to not only establish the Texas NARAS branch but to create a Tejano music category in the Grammys.

A few months ago, in response to that movement, NARAS officials renamed the "best Mexican-American" category the "best Mexican-American/Tejano" category.

Casey Monahan, director of the Texas Music Office, says the establishment of a Texas NARAS branch means that the state has become a major player in the music industry.

"If Texas is going to truly compete in the national music industry, it must do whatever it can to plug in to national organizations," he says. "NARAS' importance in this respect cannot be overstated."

Changing the Mexican-American category to include Tejano was reflective of the industry, said Greene.

He added, "Since we added the Florida and Texas branches of NARAS, our Latin constituency has gone through the roof. The organization is poised with good leadership now to really revise the Latin categories in the Grammys."

MTV NETWORKS

(Continued from page 6)

and our goal is to get in as many homes as possible. But unlike in the U.S., cable is not as developed there, so we have to resort to creative means to distribute our programming direct to the homes."

MTV Brasil is distributed throughout Brazil by a variety of methods, including Abril's UHF and VHF broadcast networks, cable, a microwave distribution system, and direct-to-home satellite services.

The deal increases MTV's expansion into the international programming market. Most international MTV ventures are wholly owned, except for MTV Asia, which is a joint partnership with PolyGram, and MTV Japan, which is licensed to co-partners Pioneer Electronics, TDK Corp., and Tokyu Agency.

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Bob Bain Is Main Man For 1996 Billboard Music Awards

Bob Bain has been named executive producer of "The 1996 Billboard Music Awards," which will be broadcast live from Las Vegas on Wednesday, December 4, on Fox-TV.

Bain recently left his position as vice president in charge of specials at Fox Broadcasting to form Bob Bain Productions. Throughout his five years at Fox, Bain produced over 100 specials including three Emmy Awards, five Billboard Music Awards and two Fox Rock & Roll Skating Championships. In addition, Bain wrote and produced "Springfield's Most Wanted," a special episode of The Simpsons.

Bain has an extensive background in TV production. Before joining Fox, Bain was an executive at Stone Television Inc. He also was a business affairs executive at Columbia Pictures Televi-



BOB BAIN

sion and MGM/UA Entertainment. Bain's new production company has entered into a multiproject deal with Fox. In addition to "The 1996 Billboard Music Awards," Bain will oversee production on "Fox's New Year's Eve Live" and the upcoming Clio Awards on Fox.

Now in its seventh year, Billboard's year end music awards show honors the year's number-one artists and songs based on the Billboard charts. This year the awards will be televised live from Las Vegas for the first time. "Las Vegas is an ideal location for the Billboard Music Awards. It is vibrant and alive 24 hours a day," says Bain. "Not only

has the production received a very warm welcome from the city, but the recording industry has been very responsive to Las Vegas as the venue."

Dr. Judy Kurianski Confirmed For Billboard Radio Seminar Keynote

Dr. Judy Kurianski, the nurturing yet-to-the-point host of Westwood One's syndicated "Love Phones," has been confirmed to present the keynote address at the Billboard/Air Monitor Radio Seminar, Sept. 5-7, at the New York Sheraton.

Kurianski will share her thoughts, as well as entertain questions from the audience Friday, Sept. 6, at 10:15 a.m.

"Dr. Judy's" "Love Phones" originates from WHTZ (Z100) New York and is heard on stations across the country.



DR. JUDY

An adjunct professor of psychology at New York University, where she received her Ph.D., Kurianski spent ten years at Columbia Medical Center and Maudsley hospital in London. She is a certified sex therapist and in private practice at the Center for Marital and Family Therapy in New York.

A writer and weekly columnist for publications ranging from Long Island Newsday to Penthouse Magazine, her recent books include "Generation Sex" and "The Complete Idiot's Guide to Dating."

PERSONNEL DIRECTIONS

Billboard Online has added two new staffers in key roles. Sam D. Bell joins the staff as Billboard Online sales manager. Bell is responsible for generating new subscriptions to Billboard Online (which provides searchable online access to the current issue of Billboard as well as back issues and chart archives). Bell joined Billboard parent company BPI Communications in July 1995 as circulation manager for Amusement Business and American Artist magazines. In October 1995, he added further responsibilities for



BELL

marketing and promotion of Musician magazine, the Adweek Directories, and the Musicians Guide to Touring and Promotion.

Also joining Billboard Online as Web designer is David Wertheimer, who will be responsible for creating and maintaining the electronic news pages of Billboard Online. Wertheimer did editorial and design work for the Kaplan Educational Center site on the Internet. He has a B.A. in English from Franklin & Marshall College.



WERTHEIMER

Dates 'n Data

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards
Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1995	1996		1995	1996
TOTAL	402,262,000	421,554,000 (UP 12.2%)	CD	220,595,000	248,364,000 (UP 12.6%)
ALBUMS	344,526,000	348,149,000 (UP 1%)	CASSETTE	123,415,000	98,918,000 (DN 19.8%)
SINGLES	57,736,000	73,395,000 (UP 27.1%)	OTHER	516,000	867,000 (UP 68%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,561,000	10,815,000	2,746,000
LAST WEEK	LAST WEEK	LAST WEEK
13,153,000	10,569,000	2,584,000
CHANGE	CHANGE	CHANGE
UP 3.1%	UP 2.3%	UP 6.2%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
13,147,000	10,855,000	2,291,000
CHANGE	CHANGE	CHANGE
UP 3.1%	DOWN 0.4%	UP 19.9%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,754,000	7,596,000	UP 2.1%	7,197,000	UP 7.7%
CASSETTE	3,038,000	2,952,000	UP 2.9%	3,645,000	DN 16.6%
OTHER	23,000	21,000	UP 9.5%	13,000	UP 76.9%

ROUNDED FIGURES

FOR WEEK ENDING 8/18/96

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

New Edition Of An Old Favorite

IN ITS FIRST week on the Hot 100, "Hit Me Off" is the biggest hit ever for the newest edition of **New Edition**, the group that began as a quintet of teenagers. It first charted with "Candy Girl" in 1983. Since then, all six members of the group (Johnny Gill replaced Bobby Brown, although both of them are in the reformed edition) have charted in other configurations, so the reformation is more like a supergroup coming together than an old group charting anew.

"Hit Me Off," which hits it off seven years after the last New Edition single, enters the Hot 100 at No. 3, the first single to debut in that position. Prior to this, the highest-debating New Edition single was a remake of the Penguins' "Earth Angel," which entered at No. 71 in August 1986. The most successful Hot 100 title by New Edition until now was the group's third chart entry, "Cool It Now," which peaked at No. 4 in January 1985.

The only member of New Edition with a single that charted higher than "Hit Me Off" is Brown, whose Hot 100 credits include two No. 1 singles and a No. 2 hit. Gill went to No. 3 with "Rub You The Right Way," and Ralph Tresvant reached No. 4 with "Sensitivity." The other three members of the group—Michael Bivins, Ricky Bell, and Ronald DeVoe—had two No. 3 hits as Bell Biv DeVoe.

On Hot R&B Singles, "Hit Me Off" is new at No. 1. It's the fourth chart-topper for the group, after "Cool It Now," "Mr. Telephone Man," and "Can You Stand The Rain." Each of the separate parts of New Edition has had No. 1 R&B singles. Brown is responsible for six, Gill collected four, Bell Biv DeVoe racked up two, and Tresvant had one.

If "Hit Me Off" becomes the group's first No. 1 single on the Hot 100, it will be good news for MCA. The

single is already the label's highest-ranked title of 1996. "Gangsta's Paradise" by Coolio Featuring L.V. on MCA Soundtracks was No. 4, on its way down from No. 1, when the year began.

LISTEN UP: In 1966, the final Ronettes song to chart was "I Can Hear Music," which spent one week on the Hot 100, never climbing higher than No. 100. The Jeff Barry/Elle Greenwich/Phil Spector composition was rescued from obscurity three years later, when the Beach Boys recorded it. That version peaked at No. 24. The song was almost a hit in the '70s, when a Freddie Mercury rendition, recorded under the alias Larry Lurex, was released in the U.S. Now, 30 years after it was written, "I Can Hear Music" is back. The River

North single by the Beach Boys featuring Kathy Troccoli debuts at No. 24 on the Adult Contemporary chart, exactly 20 years to the week after the Beach Boys made their AC debut with "It's O.K." The track is from the act's new album, "Stars & Stripes Vol. 1." Last week, the Beach Boys made their first appearance on Hot Country Singles & Tracks with a remake of their "Little Deuce Coupe" in collaboration with James House.

HOME TOWN: Paul Anka, who moves 8-12 on Hot Latin Tracks with "Mi Pueblo," the remake of his "My Home Town" with Juan Gabriel, thanks Chart Beat for the mention a few weeks back but notes that his current hometown is Los Angeles, not Las Vegas. And contrary to a mention that David Essex was Che Guevara on the original studio "Evita" album, that role was voiced by Colm Wilkinson, who went on to win acclaim as the star of "Les Miserables."



by Fred Bronson

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| 4 | Everything But The Girl | - Missing |
| 5 | 2 Unlimited | - Get Ready For This |
| 6 | Judy Cheeks | - Reach (Dancing Divas Mix) |
| 7 | Mighty Dub Cats | - Magic Carpet Ride |
| 8 | Artie The One Man Party | - A Mover La Colita |
| 9 | Exposé | - Come Go With Me (Remix) |
| 10 | Ace Of Base | - Beautiful Life |
| 11 | Real McCoy | - Run Away |
| 12 | Playahitty | - Summer Is Magic |
| 13 | Corona | - Rhythm Of The Night (Lee Marow Remix) |
| 14 | Clock | - Everybody |
| 15 | J.K. | - You & I |
| 16 | Nicki French | - Total Eclipse Of The Heart |
| 17 | A.D.A.M. Featuring Amy | - Zombie (Club Mix) |
| 18 | The Apex | - Let Me Be |
| 19 | Alexia | - Me & You |
| 20 | Captain Jack | - Captain Jack |

from America's Top Dance Label

critique

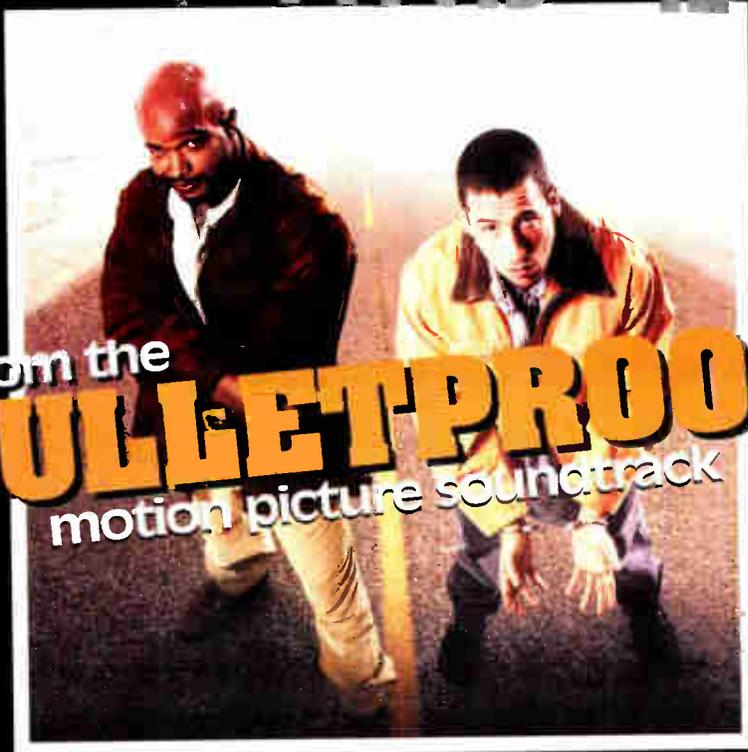
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