THE WORLD RETAIL CLIMATE: CRISIS & CLARITY

In U.S., Retail Pain Reverberates At Labels

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—With two retail chains that once accounted for nearly 10% of the U.S. music market in bankruptcy and others in peril, music manufacturers are now feeling the pain as well.

In addition to Camelot Music and Wherehouse Entertainment, Peaches Entertainment, Kemp Mill Music, and Alnors Playtime have filed for bankruptcy protection in the past 18 months. (Kemp Mill has since successfully reorganized and is no longer operating under Chapter 11.) Other chains have had to ask for extra time in meeting payments, while some, like One-Stop Music House, are experimenting with cash-flow solutions.

This continuing crisis at music retail is forcing chains to significantly cut back on purchases of new product from labels—especially releases by developing artists—and to return slow-selling recordings back to the manufacturers. (Continued on page 81)

Rise Of Mass Merchants A Common Global Theme

This article was prepared by Jeff Clark-Moody and Adam White in London, with international bureau reports from Germany, the U.K., France, Italy, Japan, and Australia.

A Billboard survey of top international markets suggests that independent music retailers—those wide regards as crucial to the development of new artists—face greater threats than ever from competitors for whom music is only one part of business. Yet the pressure is not coming from the overseas equivalents of such U.S. merchants as Best Buy and Circuit City, but from supermarkets, discount stores, and other retailers. (Continued on page 80)

Returns? In Asia, One Key Concern Is Supply

Virgin Retail Regroups; HMV Returns To Continent

(Continued on page 82)

At 25, McCartney’s MPL Is A Top Indie Publisher

BY IRV LICHTMAN

NEW YORK—It began as a company formed by Paul McCartney to contain his post-Beatles copyrights and engage in record production, but MPL Communications Inc. has evolved into a giant music-publishing operation, with a worldwide ranking among the top five privately owned independents.

So vast are MPL’s holdings in the major catalogs it has acquired over the past 25 years—that 1996 is its silver anniversary—that it was easy for it to create a five-CD promotional package, “MPL 25th Anniversary Collection,” due in October.

The anniversary package, which will not be made available at retail, drew from 25,000 songs published by MPL, as part of 14 catalogs it has purchased over the years.

The CD is designed to promote MPL’s holdings to label executives, film editors, and others. (Continued on page 44)

New Pricing, High Returns Define Canada Retail ’96

BY LARRY LeBLANC

TORONTO—Facing decreasing sales, cutthroat competition, and tight margins, the Canadian music industry is closely mirroring business trends seen in the U.S. in the past year.

Many sources estimate that returns rates in 1996 have nearly doubled, to 25%-35% of product shipped. According to the Canadian Recording Industry Assoc. (CRIA), total units shipped through July 1996 are down 9% to 27.4 million from 30 million in the same period in 1995, while net sales dropped 6% during the same period from $346.5 million to $326.1 million Canadian. (Continued on page 82)
Feel The Love Tonight

Elton John
Love Songs

A Collection Of #1 Classics
Can You Feel The Love Tonight
The One
Sacrifice
Daniel
Someone Saved My Life Tonight
Your Song
Don’t Let The Sun Go Down On Me
Believe
Blue Eyes
Sorry Seems To Be The Hardest Word
Blessed
Candle In The Wind (Live)
Circle Of Life

Plus 2 New Songs
You Can Make History (Young Again)

Album In Stores September 24th
How blue can anybody get in comparison to B.B. King? It's a question as old as the man's incomparable career, which took wing as far back as the spring of 1943, when 17-year-old tractor-driver Riley B. King began moonlighting as a musician. B.B. King's career went into overdrive after a cotton plantation in Indiana, Miss., to either sing live gospel with the Famous St. John Gospel Singers on WGRM in nearby Greenwood or dance at the Natchez. It's often thought that we find our true paths in life while in dramatic flight from the ordinary world we dishwash, yet self-discovery may also occur via one physical doorframe we have to cross in order to stand in the presence of a disciple without distance or fear.

On the evening he stepped into a Indianapolis juke joint called King's Night Spot to see a rhythm & blues group called the Coasters, it was a revelation. He found himself in the presence of a disciple without distance or fear. A legendary jazz critic and lyricist, you'll also find yourself in the presence of a disciple without distance or fear.

Written by Jane and Leonard Feather, the latter the London-born jazz critic and lyricist, "How Blue Can You Get?" was initially cut by blues Body King in the '40s. "It was an extended session for Modern Records in 1945," he said. "And I remember that for King's record label, it was a very big hit." B.B. King's version of the song was recorded in 1956 and became one of his most popular. B.B. King's "How Blue Can You Get?" is one of his most popular songs and has been covered by many artists, including Bob Dylan, Bruce Springsteen, and U2. It has become a modern classic and is often cited as one of the greatest blues songs of all time.
My earliest memories of classical music are from when I was 5, going to sleep with my trimming son, who would drift off in to the Victor Borge program on WQXR New York. I’ll never forget Borge’s stirring description of Stravinsky’s “Rite of Spring.” He explained that the performance included real canes being flung and that the notes represented an actual battle. That was an exciting and emotional listening experience, one that has always stayed with me.

I don’t think there are enough experiences like that in classical music today, and it’s no wonder. How can we expect listeners to be spontaneously moved when they’re hearing the same music over and over again, when they’re often too immersed in the abstract to truly appreciate the beauty and complexity of the music? And why do we expect listeners to pay attention to music that is often too abstract and inaccessible to even the most discerning classical music fans?

Listening to the kind of new music that most orchestras and concert series feel comfortable about programming is, to my mind, rather like the story of the emperor’s new clothes: You know there’s nothing there, but you’re afraid to admit it. Instead, you go home feeling superior while you sold yourself like ability to the- ciate genius. Or worse, convinced that the only classical music worth listening to ended with Stravinsky, or maybe Shostakovich.

Well, I believe this isn’t right and that the classical music industry, the record labels, the radio stations, the concert series, the symphony orchestras, and the opera companies are creating a brand new genre of music. We have the ability to transform the classical music landscape, to provide the circumstances that will stimulate and return true creativity to the world of classical music.

We can and should continue to act as curators of the greatest classical music from Bach and Handel through this century and beyond. We should also understand that a whole new realm of accessible and emotionally compelling classical music is possible and is now being composed. It’s up to us to understand that, after 50 years of being bludgeoned by inaccessible new music, the tales of new music are over.

As the millennium approaches, classical music can once again move forward boldly and creatively and acquire larger audiences than ever before. Of course, if we listen to some music critics and academics, none of this will be possible. Many classical music critics seem to resent and be suspicious of popular success, as if the very notion invalidates the artistic process. But we require the courage to move on in spite of them. In the classical record business, we’re in the process of making profound changes in the way we conceive, produce, and market our records. Unfortunately, the changes that we are making are too consistent with the mainstream that we’re programming currently heard on commercial classical radio.

A glance at Billboard’s Top Classical Albums chart for a week in May will indicate how much the classical record business has changed. The No. 1 record is our soundtrack to “Arm & Hammer Falls” by John Williams. The second, the 3rd Tenors album, No. 4, “Chant II”; No. 5, the first 3 Tenors album. Where’s Mozart? Where’s Beethoven? The answer is that they’re being performed out of sight and on the radio, but our consumers want something new and different.

By exclusively programming dead composers, most commercial classical radio stations have become the equivalent of “golden oldies” pop programmers, which I can well understand given the need to play the same music over and over again. But now that new classical music is being created, music that’s accessible and appealing, it’s time for radio to open itself up to this new genre of music. If the public is eager to hear. If radio doesn’t, it will be consigning itself to a limited audience with no possibility for expansion.

How many classical stations, besides public radio, would program Michael Nyman’s “The Piano” soundtracks or even new music in this country? Even “Beggar’s Opera” by John Williams’ theme for this summer’s Olympic Games or our recording of young jazz great Marcus Roberts’ improvisational break-through recording of “Bluesody In Blue?”

Well, that’s what classical music record collectors are listening to, today, not Brahms or Beethoven, but the exception. And the classical radio stations are going to have a rough time making it.

Nobody wants to buy yet another recording of Beethoven’s Fifth Symphony, at least not at top prices—unless music is in the right hands, that is. And it’s a realistic expectation. We’re actively looking into the world of film music. Some critics sneer at film music, yet some of the greatest composers of our century, including Shostakovich, Prokofiev, Britten, and Sibelius, composed for the movies, and there are outstanding composers and orchestras doing the same today.

Classical music should once again take its place in the vanguard of the listening experience, and we’re trying to achieve that in the record business today. We’re trying not to sit by and accept the idea that one must have a Ph.D. to listen to new music. New music can be both artistic and accessible. We believe that it is possible to maintain the character and integrity of classical music while broadening its scope and appeal at the same time. But to do so requires us to reach out and experiment.

There is an unfortunate view in today’s critical circles, however, that stymies such efforts: the view that commercial and artistic success are separate and distinct and that marketing somehow sullies the creative process. Well, we’ve got news for the critics and academics. Great musical endeavors and thoughtful marketing can co-exist harmoniously.

Artistic savvy begins with compelling artistic ideas, and the best marketing success—true, in the broadest sense of the word—is an artistic concept. Of course, not every idea can be successful, and not every artistic/marketing concept will succeed. Ultimately, much depends on the taste of the public.

The fact is that true greatness in art cannot be denied. The truly gifted artists and composers and marketing concept will succeed. Ultimately, much depends on the taste of the public.

We’re trying to capture the spirit of world events with recordings like “Summon The Heroes.” We’re trying to stretch the process of our concert halls and on the radio, but our consumers want something new and different.

By Peter Gellc is president of Sony Classical.

We’re not going to sit by and accept the idea that one must have a Ph.D. to listen to new music.

Peter Gell is president of Sony Classical.
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Los Angeles—After a rocky start, executives and investors are getting a much-needed second wind from labels that say they intend to stick by the format, which adds multimedia content, said to be more lucrative, song lyrics, and artist discographies, to a conventional audio CD.

Some multimedia executives in the music industry say that the incompatibility issues that have plagued the fledgling format since its debut are being resolved, as a majority of major labels move to adopt the “multisession” technical format for the production of ECDs.

Significant several major companies, including Warner Music Group and EMI, have shifted development away from another technical standard, known as pre-pack, in favor of multisession ECDs. Sony Music, MCA, and Rykodisc are among the companies that have already released multisession ECD titles.

“The industry adopted the multisession/Blue Book format because we thought it worked best for the consumer,” said Fred Ehrlich, senior VP/GM of new technology and business development for Sony Music Entertainment, which brands its ECD releases with the CD EXTRA logo.“We are pleased that others in the industry are converting to this standard.”

Enhanced CDs Shifting To ‘Multisession’ Format

BY BRETT ATWOOD

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Riaa Increases Drug-Program Participation

By Doug Reece

Los Angeles—Following its semi-annual new year in New York, the Broadcasting Music Industry (BMI) RIAA announced Sept. 9 that it plans to intensify its involvement in industry substance-abuse programs by establishing a $3 million fund for the Musicians’ Assistance Program (MAP).

The fund was created last July by the Office of the Music Director, BMI, which was formed by musician and former addict Buddy Arnold, who will fund the to bolster existing outreach, intervention, detoxification, and residential treatment programs. MAP typically assists music-industry professionals who lack appropriate insurance or financial resources.

A RIAA insider said that the money will help MAP add an 800-number hotline and staff. Meanwhile, he is seeking funds to create a MAP “sober-living” halfway house.

Riaa president Hilary Rosen, who will speak at a Sept. 19 congressional hearing on the consequences of substance abuse in the U.S., says that MAP’s reputation and existing operations made it an ideal candidate for the grant.

“We didn’t want to reinvent the wheel,” she said. “MAP and Buddy Arnold have been doing a significant amount of work for a long time, and we were the consensus that they were doing an exceptional job and deserved our support.”

The drug industry anti-drug efforts, such as the National Academy of Recording Arts and Sciences’ (NARAS) MusiCares program, have also assisted MAP (Billboard, July 6).

Naras president Michael Greene (Continued on page 68)

Industry Mourns Father Of Bluegrass Artists, Fans Pay Tribute To Bill Monroe

BY CHET FLIPPO

Nashville—Country music lost one of its strongestpillars and bluegrass music lost its founding father when Bill Monroe died Sept. 9 in Springfield, Tenn., four days shy of his 86th birthday.

In a long career that gave birth to bluegrass, Monroe influenced such performers as Bill & Bush, Ricky Skaggs, Ralph Stanley, Kyle and Steve Hatley, and Marty Stuart. Monroe’s influence was so deep that bluegrass musician was a graduate of his Blue Grass Boys, and he played for U.S. president.

On the morning of Sept. 11, his body lay in state for visitation in the Grand Ole Ory, where he had performed many times, and more than 2,000 were on the guest list. Monroe carried his guitar with him and was given a quartet to every child he met.

The casket was closed for the memorial service, which was attended by more than 6,000. Monroe died as the story is No. 1 on Billboard’s Top R&B Albums chart and remains close to the top more than 10 weeks after its release. On the Hot R&B Singles chart, in a rare feat, the single “Twisted” returns to No. 1 on Aug. 10, the first time the song has hit the chart. It is from Lefty’s “Twisted” album. Monroe was one of only two artists to have charted on Billboard’s Top R&B Albums chart and Top R&B Singles chart.

The burial will be Sept. 12 at Rosine (Ky.) Cemetery. Monroe died in a nursing home in Springfield, where he had been for several months after a stroke last year. He had his last appearance at the Grand Ole Ory March 15.

It was a close friend and pupil of Monroe, and he told Billboard, “The last two or three times I went to see him, I saw him lying in bed and not anymore. Before he would get his mandolin out and play a song or two and then put it back down. I saw him last Friday and told him to bring his guitar. He was sitting there, and he didn’t want to. I really think he got tired and was ready to go.”

With Monroe born to James Buchanan Monroe and Melissa VanDyke Monroe Sept. 13, 1911, in a farm in Jefferson Ridge, Ky., near the village of Rosine, the Monroe family plot in Rosine (Ky.) Cemetery. Monroe died in a nursing home in Springfield, where he had been for several months after a stroke last year. He had his last appearance at the Grand Ole Ory March 15.

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IN STORES SEPTEMBER 24

PRODUCED BY STEVE BUCKINGHAM

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Atlantic’s Montgomery Finds What He Does Best

**BY CHET FLIPPO**

NASHVILLE—John Michael Montgomery has taken a musical departure with his new album, “What I Do The Best,” and it has paid off with an immediate embrace by country radio.

Normally conservative KCSC Dallas was one of the stations to jump on the lead single, “Ain’t Got Nothin’ On Us,” which leans toward Texas swing. The single reached radio Aug. 19, with an official airplay date of Aug. 26. Broadcast Data Systems logged its first detections Aug. 25 and has reported 4,367 spins through Sept. 6.

KCSC music director Linda O’Brien says, “It’s country, he’s a star, and it’s got tempos. The song does the job.”

The fact that the album, due Sept. 24 on Atlantic, is tinged with far more traditional country than his previous three efforts is a source of pride to Montgomery, who acknowledges that it was also a bit of a risk.

“I decided to do some different things in staying away from the slickness that we’ve had on previous albums. It worked before, but you don’t want the same kind of music and the same musicians every time. Using a different producer, we came in at a different angle this time.”

Montgomery took a year off from touring to rethink his direction. During that time, he and his wife had their first child, and he says that the Sabbath was good for his music as well as his personal life.

“The real problem,” he says, “is in trying to stay creative while you tour. To be creative while you’re touring (Continued on page 29).

Carpenter Finds Her ‘Place’

**Columbia Artist Balances Art, Commerce**

**BY DEBORAH EVANS PRICE**

NASHVILLE—There’s a fine line between art and commerce, and few artists navigate that treacherous terrain more successfully than Mary Chapin Carpenter. The five-time Grammy winner once again demonstrates that prowess on her Oct. 22 Columbia release, “A Place In The World.”

“She has this artistic desire to grow and expand all the time,” says Sony Music Nashville executive VP/GM Allen Butler. “Then, as her record label, we always have to be cognizant of the fact that we have to have commercial music that we can get played on the radio. Sometimes, creatively, we’re not on the same plain together, but that’s what about it as at the end of the project, everybody seems to have gotten what they want.

“We’re all mutually excited about what she’s created here, which is a great piece of music artistically for her and a great piece of music commercially for us,” Butler adds. “The blend of the two is almost perfect, and Chapin is one of the few artists I know that can pull that off.”

(Continued on page 31)

Pulp Nabs ’96 Mercury Music Prize In U.K.

**BY PAUL SEXTON**

LONDON—Pulp, the group that took some 15 years to become million-unit sellers in the U.K., crowned the achievements of its “Different Class” album Sept. 10 when the record won the 1996 Mercury Music Prize.

The title is awarded by a panel of 10 music critics to the album deemed record of the year. Sponsored by telecommunications company Mercury, the prize celebrates the best music released in the U.K. during the previous year.

(Continued on page 85)

Cardigans Wrap Up U.S.

**Radio Pushes Swedish Mercury Act**

**BY CRAIG ROSEN**

LOS ANGELES—With a catchy blend of pop, jazz, and lounge music and a surprising hard rock influence, Sweden’s the Cardigans are propelled for success in the U.S. “First Band On The Moon,” their U.S. major-label debut, is due Tuesday (17) on Mercury.

The quintet initially gained notice in the U.S. earlier this year with “Life,” which was licensed to Chicago-based independent Minty Fresh from PolyGram-affiliated Stockholm/Trampolene Records. The album, which has sold more than 30,000 copies, according to SoundScan, reached No. 3 in June on the Northeast Regional Roundup of acts bubbling under the Heatseekers chart.

Mercury chairman/CEO (U.S.) (Continued on page 89)

Atlantic’s ‘Crossroads’ Set

**Offers Best Of VH1 Show**

**BY PAUL VERN**

NEW YORK—Tapping into their obvious strengths, Atlantic Records and VH1 are teaming to release a compilation of recordings from the cable channel’s nightly “Crossroads” program, which features intimate performances and interviews with emerging and established artists.

Titled simply “Crossroads,” the collection features previously unreleased live recordings by Blues Traveler, Candlebox, Sugar Ray, John Mayer,5 and Jewel. The release—which is scheduled to hit the street Oct. 1—also contains album versions of the Gin Blossoms (Continued on page 51)

Artists & Music

P P O P • R O C K • R&B • R A P • D A N C E • C O U N T R Y • L A T I N • C L A S S I C A L • J A Z Z • P R O A U D I O

Billboard September 21, 1996
Susan Ashton Answers Her ‘Call’ On Sparrow Set

BY DEBORAH EVANS PRICE

NASHVILLE—Though it has been three years since the release of her last studio album, Susan Ashton is nada thing but idle. She opened for Garth Brooks on his 1994 Euro-

Record Companies. Sheryl Gold is promoted to VP of business and legal affairs for MCA Music Entertainment Group in Universal City, Calif. She was director of business and legal affairs.

Sony Music Entertainment in New York promotes Ken Citron to VP of distribution and logistic systems and names Stephen Brunsleben director of pol-

Trevor Gale is named director of urban and R&B music in the writer/publisher relations department at SESAC in New York. He was CEO of Gale Warnings Production Co.

Tracy Anderson is appointed creative coordinator at Quincy Jones Music Publishing in Los Angeles. She was head of her own firm, Monarch Entertainment.

Rodney Hatfield is named director of marketing for Spring Hill Music Group in Nashville. He was national advertising director at Shout! Magazine.

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**AstroPuppes Launched On HighTone With Debut Set, 'You Win The Bride'**

BY JIM BESSMAN

NEW YORK—For a label known for roots music and artists like Dave Alvin and Dale Watson, a pop act would seem an anomaly. But astroPuppes’ signing with HighTone Records—which will release the band’s debut album, “You Win The Bride,” in November—is a natural for both parties.

It just seems like the right thing to do,” says Ryan Dixon, who started single-handedly the act and album and is now forming a band to join her friend Maureen Serra. Ryan wrote or co-wrote all the songs (except the cover of Steligers Wheel’s “Stuck In The Middle With You”), played most of the instruments, and produced the homemade album, which her publisher (and former employer) Bug Music with John McGuire to HighTone.

“Obviously, it’s a little outside of what we normally put out, but it’s always been our A&R policy to put out stuff we like,” says HighTone managing director Larry Slaven, who points out that HighTone started in blues, then branched out into country without any plans to expand. There was no goal to go pop either, he adds, but when astroPuppes’ tape came its way, the label liked it as much as its bedrock product.

“There was no plan for it. When it first came in, everybody in the office listened and said it was great and contemporary,” says Slaven, who admits that he is not personally hip to what’s happening at contemporary radio. Then again, he adds, “not everybody here is a giant of roots fans—but everyone loves this record—which I guess is a good sign.”

Indeed, astroPuppes has its charms—the name being but one.

“I did the whole thing mostly myself in my little 8-track studio at home,” Dixon says. “I’ve been writing songs since age 12. Maureen had worked with me at Bug and we became friends. Then I started getting coming over and adding stuff and it started to sound more like a band. We called it astroPuppes because there was already a band called Puppet Puppets, and we like dogs and space!”

“You Win The Bride” is mostly Ryan on guitars as well as bass, vocals, and drums. Serra, who wrote five of the 15 tracks, is the most prominent accompanist, on bass and vocals. The most notable sideman, though, is Dixon, who appears on only two tracks, he engineered the album and is another link with Bug Music, where Ryan worked for 10 years after moving to Los Angeles from Portland, Ore.

“Tone was the original Kelly Girl at Bug,” says Ryan, laughing at her unintended pun. “I wrote the newsletter, made tapes, sent out pictures, but I was more and more in the closet as a songwriter since there were so many great writers at Bug, like Don Dixon, Sam Phillips, T. Bone Burnett, Marshall Crenshaw, Del Shannon, and Shoes. So I was kind of discouraged.”

But Ryan, who played solo at clubs like The Improv and The Troubadour, did make her “little tapes” and “couple out of the closet” enough to submit them to people she respected. This included Shoes, who featured her song “It’s Not Christmas” on its 1993 Black Vinyl Records Christmas compilation “Vulture.” (That album also showcased songs by Dixon and Marti Jones, Material Issue, Matthew Sweet, and the Madison, Wis.-band Spooner, out of which emerged Garbage’s Dutch Vig and Dure Ekron.)

Inspired by such company, Ryan went back to her basement studio to write more songs. With her sister, Marley Ryan, they began to record on bass and backup vocals, drummer Dan McCarroll of the Grays, and Michael Penn, Ryan played “one awesome Christmas gig in 1994.”

Then about a year ago, Ryan and Serra began frustrated with the music business. Serra split Bug for good and went to record in France, while Ryan left for a cooking school in Ireland. “I fed the chicken and took my guitar out into the middle of nowhere. Like when I was a kid,” says Ryan, who grew up across from a field and burned in the little town of Albany, outside Portland. “Or I’d play in pubs where no one cared about Country.”

She returned to the U.S. last January and came up with two new songs, which she forwarded to Ryan, who appended, “You’re a good porter.” Then Serra started “making noises” to get back with astroPuppes. Ryan enclosed 100 tapes that Dixon mixed and sent them out with handwritten titles to midsize record companies and a few big ones, says Ryan. “Then Bug sent it to HighTone, and they liked it a lot.”

HighTone’s idea now is to work the poppy lead track, “Underdog,” at alternative commercial and college radio formats, starting around October.

Slaven notes that HighTone’s in-house promotion staff will be augmented by indie promoters. “Obviously, we’ll hire different indie promotion people than those we use on roots product,” he says. “We’ve rarely promoted a record at alternative and college radio formats, so let’s see how we do.”

But underdog Ryan is reviewing reels to pick a video director to film a clip for “Underdog.” Also on the usual end, he’s been putting down graphic artist Eric Ruffing to design the “You Win The Bride” album cover, on the basis of his previous work on a CD cover for indie label act Ginger’s.

“No matter how many people I talk to beforehand, it all comes down to me in the end,” says Ryan. “My decisions are based on if it feels good, instead of if it’s the grossest choice. When HighTone’s offer came in, people said I shouldn’t take the first thing and should get a bidding war going. But I didn’t want to have to make records and not do tours. HighTone loved the record and is letting me be, so it feels so good with them.”

While “You Win The Bride” is “basically me—Captain Nemo—without the Nautilus,” says Serra that Serra is built in town and on board, astroPuppes are “evolving” into a full band. “We’re being signed as Artists as signed,” she says, “but we’re looking for a drummer because we want to play live anyway.”

BOWIE, MD.—Hailing from this busy, multicultural Washington, D.C., suburb, the members of Blue Miracle know a thing or two about diversity. Their musical landscape has been shaped from diverse musical elements. "We don't spend much time trying to figure out where we fit in stylistically," says vocalist/percussionist Steve Cypers. "But I guess we're right in there with that whole record ("movement"). Formed in 1996, Blue Miracle developed its fan base (there are 2,000 names on its mailing list by playing weekly gigs in any Baltimore and D.C. club that would book it. By 1994, the band's touring schedule had exploded; it now averages 250 dates per year. Along the way, the quintet has opened for the Spin Doctors & The Blowfish, the Byrds, Col. Bruce Hampton & the Aquarium Rescue Unit, and Diggable Plants. In late '94, the band—which, in addition to Cypers, comprises guitarist John Arthur, drummer Ryan Wick, bassist Kent O'Brien, and keyboardist/vocalist Eric Cypers with producer Johnny Sandlin, best known for his work with the Allman Brothers, Widespread Panic, and Jupiter Carolee. The result, "Blue Miracle," released on Atlanta indie Automaton Records, is a collection of eclectic funk and rock music. Blue Miracle" has sold more than 5,000 units and has seen widespread airplay on WWDC Washington, D.C.; WBZU Richmond, Va.; WFRX Charlotte, N.C.; WERS Boston; and WOUI Chicago. "We're taking the music to the people and see where this goes," says Cypers, reflecting on the band's decision to tone down its touring schedule. "We're really into writing." That writing is for the band's as-yet-untitled second effort, which Blue Miracle hopes to complete this fall. Contact Todd Miller at 410-781-3826.

JODEE GILL

MILWAUKEE: Somebody at WCBQ Chicago modest like Milwaukee's Solomon Grundy's. The station recently added "Trolley" from the next self-released CD "The Andy & Dooky" it previously played "Chesapeake" from the band's 1994 debut on Milwaukee's Dem Records. Maybe WCBQ's programmers share the quartet's love for classic pop/rock. "Trolley" sweeps along on urgent guitar crescendos and an insinuating melody. According to Gill, "Trolley" is a straightforward funkiness and an unassuming growl. "It's a rock'n'roll thing to intentionally screw up your band name—like the Beatles, for example." Contact Gillette at 414-280-6512.

DVELEHUSSEN

MINNEAPOLIS: 12 RODS are the kind of guys who are dog meat for the bullies in their high school. Sporting thick, retro black eyeglasses (which have landed them an endowment deal with an eyewear company), 12 Rods play a high-voltage stage presence and a hell-bent pop edge, bringing the brute of the need full circle. Transplants from Oxford, Ohio, the band can think they're released cassette "A Very Special Christmas" and album "pop?" for making them winners of the annual local music poll sponsored by alternative weekly City Pages. The trio has surfaced on playlists at Minneapolis' KREV and KMCA.

To drum up some buzz, the band has attracted some of the best musicians, brothers Ey and Ryan Olsens (synthesizers/vocals/guitarists) and drummer Christopher McGuire, all started playing at ages ten and have generated scads of material within the last few years. "Guy? released in January, features some complicated rhythms, XTC-derived pop, and neuromorphic sound washes (that have allowed the young outfit to sell 500 copies by word-of-mouth alone. Mention "12 Rods," and they'll take 12 Rods from Minneapolis to Boston starting this month. And the music has reached the ears of A&R reps. "We have a few different people come out and talk to us," McGuire says. "They're not a question of [label] size; they're asking if we're available. Are we going to have total freedom? God, our lives will improve if we just have enough time to get to the art. That and, you know, time to hang out with girls." Contact McGuire at 612-823-0660 or www.triplo.com/12rods. VIC BICHLER
Play It For All It's Worth.

Tap the star power of TNN: The Nashville Network, home of the most popular music in America. TNN provides maximum exposure to an intensely loyal audience. TNN viewers don't just love country, they live it — its music, its lifestyles, its values. We link the stars with America's biggest advertisers, and when our viewers see and learn about their favorite artist, they buy their records. It's the power of country, and it's worth its weight in gold records on TNN: The Nashville Network.
BEATOWN BOUND: Driven by radio play of "Bound For The Floor" on Boston stations WBCN, WAIF, and WFNX, Island Records rock act Local H is experiencing a considerable boom in the region.

Moving Up. "Sacred Cow," the second album from Luka Bop/Warner Bros. recording act Geggy Tah, is No. 22 on the North Central Regional Roundup this week. Early support comes from modern rock stations WOKX (O101) Chicago and WFNX Boston, which are playing the act's single "Whoever You Are" in heavy rotation. MTV moved the clip from light rotation to Buzz Bin status last week. The band will play a series of dates with Barenaked Ladies beginning Thursday, Aug. 19 at the Orpheum Theatre in Boston.

"As Good As Dead," the second album from the Zion, Ill.-based twosome, is at No. 1 on the Northeast Regional Roundup for a second week. The album was released April 16. Modern rock WFNX PD Bill Glaser says that the song, which was serviced to modern rock stations July 15 and to mainstream rock July 4, has generating top five places. However, the track took a while to catch on with listeners. "Bound" just wasn't an immediate reaction record, but we stuck with it, and it built steadily," Glaser says.

According to Lori Rischer, Island's local promotions manager, Northeast, airplay combined with buy-ins that targeted retailers Newbury Comics and Strawberries has pushed the single. "Once we got radio support on it, everything else just followed naturally," says Rischer. "Boston stores went from selling 14 to 572 units per week within five weeks."

DEFTONES: Power Forward. Mo'Jazz bassist/Phoenix Suns star Wayman Tisdale is No. 20 on the East North Central Regional Roundup this week with his sophomore effort, "In The Zone." The multi-talented player covers classic grooves "Summer Breeze" and "You Are My Starship" and shows his stuff on original material, such as the album's infectious title track, Tisdale performs at L.A.'s House of Blues on Tuesday (17).

AXE MAN "220." The first electric instrumental album by guitar virtuoso/Custome artist Phil Keaggy in 10 years, has sold more than 400 units since its Sept. 3 release, according to SoundScan. Keaggy, whose career began with the late '60s/early '70s rock act Glass Harp, is signed to Sparrow Records. Leigh Ann Hardie, director of artist development at Sparrow, says that the label has primed sales by concentrating on a mainstay, guitar-enthusiast audience.

"We've done some advertising in magazines such as Guitar Player, and we're hoping to form an alliance with Gibson for a promotional tour."

The label will give away 10,000 sampler copies of Keaggy's music at specialized events like the Guitar Gods tour, which features Joe Satriani and Eric Johnson.

Look Out. Vanguard Records released Driving Blind's eponymous debut album Aug. 20. Made up of Cana- dias BI-Ringenberg and Andrew Frank, the duo, formerly known as Monkey Walk, is making inroads at radio stations CEOs, WYEP Pittsburgh, and KINK Portland. Ore., with its song "Fly," which has not been officially serviced. The band, which will begin touring in October, will be featured at Tower Records listening posts through October.

The tape contains a track from the album, a bootleg provided by one of Keaggy's fans, and a 12-minute studio outtake jam session.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches this level, the album and the artists subsequent albums are immedi- ately ineligible to appear on the heatseekers chart. All artists and the majority of titles on this chart are available. "Artist" with the greatest sales gains. © 1996 Billboard/Publishing Communications.
ASCAP is proud to be the first and only performing rights organization to make available low-cost instrument insurance—exclusively to its members—covering musical instruments, equipment, computers and software against theft, loss and insurable damage. Even your valuable charts and arrangements are covered. And only ASCAP offers its members a credit union which features a host of financial services such as free checking accounts, low interest loans and direct deposit of royalty checks. Membership in ASCAP helps make being a songwriter stress-free.

It pays to belong to ASCAP
Arista Acts Top Lady Of Soul Awards
Women Honored In Nine Music Categories

By J.A. Reynolds

LOS ANGELES—It was an Arista kind of evening at the second Soul Train Lady of Soul Awards, as four of the nine trophies issued went to Los Angeles-based singer Faith Evans and label act TLC. Those acts joined all others by garnering two awards each:

Faith and her label, which distributed artists through Arista, The Lady of Soul Awards honor the achievements of women in nine music categories. The two-hour program was taped live for syndication through Tribune Entertainment Sept. 9 at the Santa Monica Civic Center in Los Angeles. Evans' self-titled debut album was named R&B solo album of the year. The hip-hop star was also named best new artist.

TLC's Lisa "Left Eye" Lopez and Marquesha M. Ettridge, along with Patrick L. Brown, Rico Bernardi Wade, and Raymoni Ameer Murray, received the award for composer of the year for the TLC single "Waterfalls," which was also named best R&B group single.

In addition to the nine category honors, two special awards were presented. Mercury vocalist Vanessa Williams received the Lena Horne Award for outstanding career achievement, which was presented by Arnold Schwarzenegger. The vocal star also received a special videotaped congratulation by Horne.

The Entertainer of the Year Award was presented to Atlantic singer Brandy, who stars in the Fox television comedy "Moesha," by the Rev. Jesse Jackson.

The fast-paced awards show was hosted by rapper Queen Latifah, R&B artist Pebbles Bryson, and singer Vanessa Webb. It featured stage performances by an eclectic range of artists, including: Toni Braxton, SIlk: N-Peep, SWV, Kirk Franklin & the Family

(Continued on page 28)

James Brown Set: 40 Years Of Cold Sweat; Compilation Spotlights Dr. Dre's Label

October Madness: Fall is shaping up to be a busy time around the biz. Here's a look at events and releases coming down the way...

PolyGram/Chrysalis' [thematically]-hop artist James Brown's fourth decade in the entertainment industry with the Oct. 8 worldwide release of "JIBO 40th Anniversary Collection.

The two-disc, 49-track anthology follows Brown's humble beginnings as one of the pioneers of soul music, all the way through the meatiest part of his mind-boggling career.

In addition to featuring all of the artist's No. 1 R&B singles and the original single versions of selected tracks, the collection includes the full album-length versions of "Cold Sweat," "Say It Loud—I'm Black And I'm Proud," "Sex, Machine," and "The Payback.

The international set will feature three tracks that will not appear on the domestic release.

The label plans to issue an in-store poster featuring graphics of Brown and a rundown of the artist's catalog.

A 12-inch EP is being planned for release. It includes a special anniversary mixes of various favorites, produced by Saaham Remi. The B-side will feature "The Payback." "JI 40" is packaged with a foldout booklet that contains an essay by Cliff White, recognized for his long-time journalistic work on Brown. By the way, Internet surfers should be on the lookout for Brown's soon-to-be World Wide Web site, which includes photos and a discography. The address is pending.

Moving Forward: The first project coming out on Dr. Dre's new Interscope-distributed Aftermath label is "Dr. Dre Presents The Aftermath," a compilation album consisting of new artists and producer teams working exclusively for the label.

The rap/R&B set is due in stores Oct. 15. Some of the acts on the album are vocalists RC, rapper RBX, R&B/ female trio Hands On, female vocalists Kim Summers, and rapper King Tee.

The first single is "East Coast/West Coast Killers," which features a rap collective consisting of RBX, KRS-One, Biz Markie, and Nas, who recorded under the moniker Group Therapy. The second single is "Been There Done That," performed by Dr. Dre, who also produces the track with Bud's. "Coz Moi in Piano Man" is the only track on which Dre, who serves as the album's executive producer, performs.

Still no word on when Dre will drop his own album... The only thing we know for sure is that "He's focusing on launching his label and developing new acts," says Aftermath marketing director Tashan Manon.


In addition to the favorites, the pair recorded two new songs, "Feels Like Heaven (With You)" and "Up Where We Belong." Incidentally, the Grammy-winning tenors performed "Up Where We Belong" in 1985 with the PTL Singers, which gained the attention of Sparrow executives. The label signed the pair soon after. "Feels Like Heaven," the first single from the set, is scheduled to be serviced to radio in late October; preceded by a videoclip.

Here's the Rap: Rap Sheet will hold its third annual conference, "A Unified Hip-Hop Nation III," Oct. 26-28 at the Hollywood Roosevelt Hotel in Los Angeles. In addition to offering topical seminars regarding issues affecting the rap business, the conference will feature workshops designed to help registrants improve their business skills in such areas as publishing, public relations, marketing, and production. There will also be a meeting that allows aspiring artists to show their musical wares via demo tapes.

This conference is recommended for serious-minded hip-hop heads who want to learn the business.

Besla Update: The Black Entertainment and Sports Lawyers Assn. will hold its 10th annual conference Oct. 20-21 at the Marriott CasaMagna Hotel in Puerto Vallarta, Mexico. This year's conference co-chairs are Monique Reid Berryhill and C. Lamont Smith. Mercury recording artist Will Downing will provide entertainment at the conference's annual gala banquet.

Down the Pike: The National Assn. of Jazz is planning to host a conference April 2-4 at the Long Beach Sheraton, which will be capped by a jazz awards program at the Terrace Theater, also in Long Beach.

According to organizers, confirmed entertainment for the evening includes Stanley Turrentine and Ramsey Lewis.

(Continued on page 28)
THE WICKED BUDDHA BABY

featuring the single "Coming Down" album out September 17

September 21, 1996

BILLBOARD

TOP R&B ALBUMS

September 21, 1996

http://www.americanradiohistory.com
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

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 home-land 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

HEALTH & FITNESS/
SPECIAL INTEREST

Issue Date: Oct. 26
Ad Close: Sept. 27

Billboard’s Special Interest/Fitness Spotlight is set to run in the October 26th issue. This annual review will report on products in the current tight-waisted fitness market as well as the promotion surrounding the category. Other topics will include television programming as a generator of titles, hot prospects in Japanese animation, new sports video titles and annual year-to-date charts with recaps of both Recreational Sports and Health and Fitness video charts.

Contact:
Jodie Francisco
213-525-2304
### Hot R&B Airplay

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### R&B Singles A-Z

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### R&B Recurrent Airplay

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<td>ALWAYS BE MY BABY</td>
<td>M. ROWLAND FEAT. P. DIDDY</td>
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<td>C. WALKER</td>
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<td>STILL IN LOVE</td>
<td>Z. WARE</td>
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<td>DON'T CRY</td>
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<td>ALL THE THINGS YOU MARN</td>
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<td>AIN'T NO NIGGA</td>
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<td>12</td>
<td>I MISS YOU (DO IT BETTER)</td>
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Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.
Gridiron Kicks Off With 'NFL Jams'

by Havelock Nelson

KOOL & BREEZE: DJ Kool, the latest great propitioener of groov, has been picked up by American Recordings. After being signed and nurtured by Baltimore-based C.L.R. Records, the artist received radio and retail action in Miami, Philadelphia, the Carolinas, Chicago, and the Baltimore-Washington, D.C., area. The label has sold 38,000 units of "20 Minute Workout," the artist's first EP and 48,000 copies of "Let Me Clear My Throat," the full-length follow-up, according to SoundScan.

Now, says American director of A&R Dino Pareeds, the plan is to help the artist punch a higher floor. "C.L.R. did a fantastic job developing Kool," says Pareeds, adding that support from DJs in New York, Miami, and Philly, among other places, was a key factor in helping him develop to this point. Most notably, WHTQ New York DJ Funkmaster Flex helped solidify the track "20 Minute Workout" in his landmark mix-tape project "Funkmaster Flex Presents 60 Minutes Of Funk" (Loud RCA), which sold 225,000 units, according to SoundScan.

"We're gonna work together on marketing and promotion," says Pareeds, referring to C.L.R. Flex is completing a remix of "Let Me Clear My Throat," the floor-icing bouncer that has been tormenting bodies on the East Coast for months. The recontextualization will feature rappers Biz Markie, Busta Rhymes, and Doug E. Fresh and is scheduled to ship next month. The record will be serviced to mix shows, a video clip will be issued by director Kurt Miller, and DJ Kool will embark on an extensive performance tour. "He wants to hit the markets he hasn't hit before," says Pareeds. "He wants to build it.

T V T Records, in conjunction with VP Records, will release Bounty Killer's "My Xperience" Tuesday (17). The album features four hip-hop cuts alongside jumpa Jamaican jamborees. The hit-laden joints that feature Ruckus, Busta Rhymes, and the Punies are smoking and should be checked out. Chris Thomas, T.V.T's director of promotions, says the company is planning a massive awareness campaign to formally introduce Bounty to casual U.S. listeners.

To do so, they'll be using a video clip and a television and radio advertising campaign. (The radio spots were produced by WHTQ's Red Alert.) Thomas says, "We're not trying to cross Bront over. We're just emphasizing his crossover appeal.

AT PRESS TIME, Tupac Shakur, who for Death Row Records as 2Pac, was in critical condition after being shot Sept. 7. Reportedly, after the incident, one of his lungs had to be removed. Having just witnessed the Mike Tyson vs. Bruce Seldon heavyweight bout, the rapper was in the passenger seat of a luxury car heading toward an after-party at Club 682 when bullets were fired from a nearby vehicle. One bullet fragment grazed Death Row president Marion "Suge" Knight, who was driving.

In the wake of the incident, folks have been speculating off the record about what might have prompted the attack. Police have not identified any suspects in the shooting.

What is latest Tupac saya does point to the need for more management and monitoring in the record business.

Too often, artists are stroked and inflated and are not admonished if their actions fall out of line. This breeds an arrogance that can be dangerous. 2Pac has been involved in numerous negative incidents since his career began, and I feel that he had been the beneficiary of level-minded (Continued on next page)

**Lady of Soul Awards (Continued from page 22)**

Family, the Isley Brothers, and Cassandra Wilson.

‘This was a particularly special occasion for me,’ said Blue Note’s Wilson, who came away with the award for best jazz album. ‘Being honored on this show and being able to perform for this audience does a lot for promoting jazz to the mainstream community.’

Although many journalists asked award winners and presenters for their thoughts on the recent attack on rapper 2Pac and Death Row president/CEO Marion ‘Suge’ Knight (see the Rap Column, page 28), only New Edition member Bobby Brown explained his reaction to the recent events on stage, wishing the rapper well.

The Soul Train Lady of Soul Awards were produced by Don Cornelius and directed by Ron Dorsey, George Duke was the show’s musical director.

Here is a complete list of the winners:

Best R&B/soul single—solo: Mary J. Blige, “No More Drama.”

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Best R&B/soul album of the year—solo: Faith Evans, “The First Time.”

Best R&B/soul or rap new artist: Faith Evans, “Soon As I Get Home.”

Best R&B/soul or rap music video: MC Lyte Featuring Xscape, “Keep On, Keep On.”

**M.O.P. Takes a Shot with ‘Firing Squad’ (Continued from page 22)**

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“They’ll appeal to the hardcore hip-hop kids and the crossover white kids. Rap is a multiracial genre, and it’s a mistake not to market it as such.”

The self-managed group’s music is published by Blind Man Bluff Music.

The album also shows diversity.

In November, M.O.P. will begin a Best of the Underground tour with labelmate PMD and other acts. The latter performers were not confirmed at press time.

“We’re taking them to college campuses across the country,” says Grubbalt. “They’ll appeal to the hardcore hip-hop kids and the crossover white kids. Rap is a multiracial genre, and it’s a mistake not to market it as such.”

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RuPaul Leaves Camp Behind On New Rhino Set

by Larry Flick

Hip hop never stops just because the calendar says Christmas and New Year. Already, the hot new album from RuPaul, the personality from San Francisco to New York and everywhere in between, has been announced for a January release.

RuPaul's Duracell, as the album has been named, will be the follow-up to her successful 1994 album, Foxy Lady, which featured the hit single, "Supermodel," and earned her critical acclaim and a loyal fan base.

"RuPaul's Duracell" is expected to continue the singer's unique blend of hip hop, soul, and dance music, with production by Mikei Leto and Timbaland, among others. The album is said to be a departure from RuPaul's previous work, with a more mature and introspective sound that reflects the singer's personal growth.

RuPaul, who is known for his energetic and playful stage persona, is expected to bring his trademark humor and wit to the new album, which is said to include some of his most personal and reflective songs yet.

"RuPaul's Duracell" is set for release on January 1, 2023, and is already generating buzz among fans and industry insiders alike. The album is expected to be a major milestone in RuPaul's career, and a significant addition to the hip hop genre.

The singer has been known to push boundaries and challenge expectations throughout his career, and "RuPaul's Duracell" is expected to be no exception. Fans can look forward to a new chapter in RuPaul's music story, as he continues to evolve and explore new sounds and styles.
 Dance Trax (Continued from preceding page)

NovaMute. Prowly wearing the influence of eternally tripped-out genius Bill Laswell, Top carefully weaved several ambient melodies into a fairly aggressive, wholly accessible rhythm base. The set standout is the cut title, a 16-minute epic which managing a gamut of twist and turns. Essential to the ears of serious electronic music aficionados.

At long last, Eve Gallagher has returned with a fresh recording. The longtime Boy George protege takes on the Santa Esmeralda chestnut "Don't Let Me Be Misunderstood," flexing her smoky contralto vocal range amid a flurry of flamenco guitars and handbag-swinging house beats. John Themelis' original version sticks fairly close to the original disco-era arrangement, while three intriguing new U.K. production teams—Q Continuum, Marsha K. & flt. Harvey, and the Cotton Club—have a crack at deconstructing and rebuilding the track to fit up-to-the-minute underground trends. Wise, Gallagher is rarely far from the focal point of any remix. A winning 13-inch from the lads at More Protein U.K. that we hear will lead to a tail-end disc early next year.

Closing DJ Norm singer Pauline Taylor captures her first solo steps with "Constantly Waiting," a brilliant Rollo and Matty production that aims to blow the roof off the rock and dance genres. In its original recording, the song rises from a subtle acoustic/vocal base, allowing Taylor and her beautifully crafted melody to swell into a crushing rhythmic climax. A batch of remixes—handled by Rollo, Matty, Sister Bliss, Angel Moraes, and Rhythm Masters—swarm around trance, house, and hi-NRG vibes. Particularly striking is Matty's interpretation, which blossoms from an a cappella opening into a swirling beat that is coated with acoustic guitars and a hip-hop beat. Imaginative to the hilt and easily one of the best singles to land on our desk in months.

P Arting Glances: Lenny Gray, manager and co-owner of the Discotech Remix Service, did Aug. 27 of complications from AIDS. He was 40.

Gray was a highly respected club DJ, spinning for more than 12 years at the popular Badlands in Washington, D.C. He made the transition to Discotech in 1992, which went on to become one of dance music's most innovative remix outlets. Discotech president John W. Moffet has assumed the managerial responsibilities of the company, and longtime Discotech associate and turntable artist Ross Wilson has been named producer.

**DANCE TRAX**
Music Row Mourns Bill Monroe;
Castle/Gridiron Scores On 'NFL Country'

Farrell Daddy Bluegrass: Music Row came to a virtual standstill honoring fallen bluegrass sage Bill Monroe (see story, page 6). The Station Inn, one of Monroe’s favorite haunts, is normally dark on Monday nights, but it opened Sept. 9 for an impromptu tribute to the late “Daddy Bluegrass,” who died that day at age 84. Musicians ranging from Doc Watson to Ronnie McCoury dropped in to share memories and sing Monroe’s songs. As soon as the news flashed, radio station WSM went to a non-stop Monroe tribute for the two days leading up to the memorial service. Ricky Skaggs stopped by the station, Marty Stuart called from the road, and numerous other musicians phoned with Monroe stories. Vince Gill performed a personal tribute to Monroe at a Sept. 9 fund-raising concert at the Grand Ole Opry House for Belmont University’s music programs. Gill had not been scheduled to perform, but he showed up on stage in hand, to sing an emotional version of “Go Rest High On That Mountain.” At the Country Music Association Awards show that night, Prairie Oyster’s John Padden dedicated his group’s award for story this year (see story, page 47).

I met Monroe years ago backstage at New York’s Carnegie Hall after one of his stellar performances there. To my surprise, he invited me out to dinner with him and some of his friends. At my suggestion, we went to Shun Lee Cafe, my favorite Chinese restaurant in New York. Monroe announced that the chicken hadn’t been fried enough and asked the waitress for some bread. She was astonished and told him that the bread was only a half loaf. He asked for a second half-loaf, and turned to me with his usual impertinent manner. “Son,” he said, “What kind of restaurant did you bring me to, where they haven’t even had any bread?” I was horrifi-

Card Days. Dunn & Co. are a sleeper smash. “I’ve always liked

That song, and Tracy’s first hit [Someone

To Give My Love To] was a Pay-

check song,” says her. “Neither one of us realized it was a Gary U.S. Bonds

song [co-written with Jerry Williams]. But Tracy sounds best singing mater-

ial that’s as good as hers and stuff for his Marty Rob-

bins sound.”

Scott Borchetta, MCA Nashville senior VP of national promotion, says

the album will pursue outdoor publications; he cites Byrd’s interest in the outdoors and the basic-fishing tournaments he sponsors in Texas. Radio promotions will be built around the tournaments, and TNN is planning a Byrd special, to be aired over the first of the year. There will also be win-it-before-you-

buy-it contests for the album.

Borchetta says an upcoming fall tour will be a big part of the Byrd campaign. “He’ll go out on a co-head-

lining tour with Tracy Lawrence. They’ll call it the ‘T’n’T’ tour, and they’ll go out for 30 dates or so, beginning in October. That will allow tremendous exposure.” Borchett will also be on the tour.

MCA Nashville chairman Bruce Hinton notes that Byrd’s live appa-

rances continue to stalk a growing audience. “Through extensive touring,” says Hinton, “he’s become a seasoned performer. He was out there learning with Reba McEntire and Brooks & Dunn. He’s got one of the best stage shows out there.”

“Tracey’s sales have been consistent for the whole year,” says Jerry Adams, senior VP of music purchasing for Handleman. “We sold about 300,000 (units) on ‘No Ordinary Man.’ ‘Love Lessons’ was not quite as successful, but there was an overlap there. If the work ethic has anything to do with it, that’s hit, because nobody works harder.”

The label has extensive marketing plans in the works; they include a con-

shot slick, four-color magazine titled Big Love. It is being sent out in a sealed red plastic sleeve, reminiscent of “adult” magazines behind the counter in convenience stores. Besides the marketing campaign, the maga-

zine contains a Byrd poster, a feature story on his bass-fishing mania, and a breakthrough of his SoundScan sales in various regions of the U.S.

Dave Weigand, MCA Nashville’s VP of sales and marketing, says the cam-

paign is multifaceted. “We’ll have cassette singles and CD singles for retail next week, with the original version and a dance mix. Since Tracy is very popular in the dance clubs, we’ll ser-

vice 400 of them. We’ll have contests around the single. We’ll also

on Delta Airlines’ in-flight program for November and December, reaching an estimated 80,000 flights during the holiday season.

Other elements of the merchandising campaign include two-sided pos-

ters at retail and in-store-play copies of the album to go to 4,000 SoundScan-

reporting stores. (Continued on page 33.)

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fied. Then, he winked.

BLUE, THE ALBUM by LeAnn Rimes, has sold 750,000 copies, and the single of the title track has sold more than 375,000 copies, according to SoundScan. Rimes, Dolly Parton, and Alan Jackson will perform at the 80th annual Country Music Assn. Awards show Oct. 2. In addi-

tion to Wynonna with a debut with Michael Bolton, The National Football League is branching into music. NFL Properties and the NFL Players Assn. have teamed with Castle/GRIDIRON to issue a dual album called “NFL Country.” In October, the album pairs Toby Keith with the Dallas Cowboys’ Troy Aikman; John Anderson with the Kansas City Chiefs’ Mike Young; Jamie Warren with the Buffalo Bills’ Steve Tasker and Chris Mohr, Steve Axar with the Green Bay Packers’ Brett Favre, Doug Supernaw with the Cowboys’ Herb-

schel Walker, Merle Haggard with the Miami Dolphins’ Tim Irwin; Lari White with the Minnesota Vikings’ Essa Tuoloe; and Glen Campbell with the Pittsburgh Steelers’ Terry Bradshaw. Besides going to retail, the album will be sold at stadiums and sporting-goods stores, as well as NFL outlets Sears and JC Penney.

On Aug. 27, Hollywood Records and ABC Sports released a compilation called “ABC’s Monday Night Foot-

ball Official Party Album.” Country songs include Hank Williams Jr.’s “Are You Ready For Some Football?” and Johnny Paycheck’s “Take This Job And Shove It”...

Deana Carter unveiled a unique in-store technique at Tower Records here Sept. 3. After an acoustic set before 250 people, the Capitol artist stepped barefoot into a vat of strawberries and began stomping them, as a logical tie-in to her single “Strawberry Wine.” In the crowd was fan Vince Gill.

STARSTRUCK Entertain-

ment held an open house Sept. 4 for its new headquar-

ters at 40 Music Square West. Hosts Reba McEntire and her husband/business partner, Narvel Blackstock, wel-

comed more than 1,000 visitors for a tour of the 27,000-

square-foot complex and a party. Attending sets included Terri Clark, Trace Adkins, and 3Runner. The place is about as hi-tech as they come, with two recording studios designed by U.K. firm Harris Grant Associates. Two albums have been recorded there: McEntire’s next MCA Nashville set, due Nov. 5, and Barry Manilow’s next Arista album. The basement is a party room with lasers, virtual-reality games, and other cyber bells and whistles.

Roy Perry of Step One Records is critical in hermitage, Tenn., after a heart attack. Cardia can be sent care of the label, 1300 Division St., Nashville, Tenn. 37205, (615) 255-2820... Farm Journal, the largest agricul-

tural magazine, has named Billy Montana’s “Clean Mind And Dirty Hands” the song of the year... Suzy Boguss was named songwriter for Tennessee’s child-

safety campaign, which sends out deals about child car seats, air bags, and seat belts... Johnnie Cash will receive the Kennedy Center Honor in a White House ceremony Dec. 8. Blake Mevis Music and Lapa Management have joined forces as production/management company Blake Mevis Music and Lapa Management. A current project is Atlantic artist Mila Mason.

www.americanradiohistory.com
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<th>No.</th>
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- Albums with the greatest sales gains this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.
- Most peak prices, and CD prices for BLR and BMG labels, are suggested lists. Top prices marked "E0", all other CD prices, and equivalent prices, which are projected from wholesale prices. Greatest Hits shows chart's largest increase. Perhitungan indicat Lever available.
- RIAA certification for sales of 1 million units, with multi-channel lists indicated by a number following the symbol. * Asterisk indicates LP is available.
- GREATEST hits shows albums from Chartweek this week. Indicates pilots or previous Heatseeker title. © 1996, Billboard/WoMP
- Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compilled, and Provided by SoundScan, Inc.
MARY CHAPIN CARPENTER FINDS HER PLACE
(Continued from page 9)

Balancing art and commerce has been a successful equation for Carpenter ever since she first cracked the top 20 on Billboard's Hot Country Singles chart with "Party Girl" on her eponymous 1987 album. She credits her label, Epic Records, the only weekly country chart published at that time. Later that year, "Footprints In The Snow" peaked at No. 5 on that chart. Monroe's early solo hits were on Columbia; in 1986, he inked a recording contract with Decca. Although the Nashville division of Decca was awash with parent company MCA in 1973, Monroe's contract remained intact until his death. Since 1989, Monroe had been a mainstay at "The Grand Ole Opry," the flagship broadcast at WSM Nashville.

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

Wade Jessen

PASSENGES: Bill Monroe, known internationally as the father of bluegrass, died Sept. 9 in Springfield, Tenn. Inducted into the Country Music Hall of Fame in 1959, Monroe received the Grammy Lifetime Achievement Award in 1999. Although Monroe's body of recorded work is enormous, he reached Billboard's singles charts just nine times between 1946 and 1959. His 1946 song "Rocky Waltz" peaked at No. 4 on his final chart entry, "Folk Records, the only weekly country chart published at that time. Later that year, "Footprints In The Snow" peaked at No. 5 on that chart. Monroe's early solo hits were on Columbia; in 1986, he inked a recording contract with Decca. Although the Nashville division of Decca was awash with parent company MCA in 1973, Monroe's contract remained intact until his death. Since 1989, Monroe had been a mainstay at "The Grand Ole Opry," the flagship broadcast at WSM Nashville.

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Artists & Music

New Singles Set Offers Evidence Of Sun Ra's Talents As Doo-Wop Arranger

Wilson ended the summer with a charming performance in Newport, R.I., Aug. 31. She shared the bill with George Benson, whose "That's Right" is a steady mover (34,000 units since its release July 30, according to SoundScan). The audience lost it over Benson's pop tunes and gave a deserved ovation for his dead-on take of Nat "King" Cole's "Unforgettable" (adding Natalie Cole's falsetto lines for good measure and more yucks). And he played some very heavy guitar lines. Please, George, a guitar trio disc some time soon.

The event was capped by Benson's post-gig impromptu arrival at the tiny Red Parrot club on Newport's wharf. Tenor saxophonist Willie Love, an old pal from the guitarist's native Pittsburgh, was playing. Benson joined in a jam with vocals on "This Masquerade" and a couple of other tunes. Because the windows were open and the bandstand was virtually on the street, passers-by had their own Benson concert to tell friends about. By the time he was done, the scene was wild.

Benson's upcoming dates include a West Coast run, which starts with the guitarist receiving a star on the Hollywood Walk of Fame on Thursday; a show at Los Angeles' Universal Amphitheater takes place Friday. The Wilson tour hits the Concord (Calif.) Pavilion Sept. 29.

Wilson's upcoming releases include a third album, "My People," and a new LP, "Set 45s" in the works. Wilson plans a solid release; 34,000 copies worldwide. The label is working on "Ocean," the first album of Wilson's "My People" project. The album is due out in October.

Have you visited Billboard Online yet?

On the Internet at http://www.billboard-online.com

Joshua Redman has earned a well-deserved reputation as perhaps the most extraordinary saxophonist to emerge in the 90's. Joshua expands his musical scope and embraces areas beyond the traditional boundaries of jazz. "The Groove" -- the underlying musical force that flows across all genres -- is the focus of Joshua's compositional and musical approach.

CATCH REDMAN ON TOUR
SEPTEMBER '96 THROUGH MARCH '97
MANAGEMENT: The Jazz Tour
On Warner Bros. Jazz CD's.
By Jim Macnie

Jazz BLUE NOTES

W.E. KNOW HIM AS a jazz composer, keyboardist, bandleader, and theorist, but another of Sun Ra's many personas -- doo-wop arranger -- will be revealed when the Evidence label releases the two-disc set "Sun Ra: The Singles" on Sept. 30.

"And the unbelievable thing is, he's great at it," says Jerry Gordon, Evidence V.P. "The vocal groups, the sound and shape of the band are incredible.

Evidence has made a priority of reissuing the recordings Ra made for his indie Saturn label. The Evidence catalog boasts 16 CDs of the bandleader's Saturn work; several offer two original titles on one disc. The compilation of Ra's 46 is a Capitol release in Evidence's cap, because their rarity is legendary. Some records were pressed in lots of 50 and sold only at gigs by Ra's Arkestra.

"It was always part of the plan to bring this out," says Gordon, "but it took a long time because the old ones were too old and the new ones were all over the place.

The recordings stretch from 1954 to '82. When Gordon owned Third Street Jazz and Rock in Philadelphia, Ra and associates would stop by the store to offer some of the 45s for retail sales. "Of course, they turned into a bit of a mystery, the way they always did," Gordon recalls. "They'd bring in a box of singles and say, 'I don't know if we should sell you these; these are dangerous. Sell them only to certain people -- people that can handle the strong stuff.' It was one big cosmic piece of humor."

Evidence used the Internet to corral missing records. Ra devotees converse and debate over Arkestra issues. It took three years to get all the titles in place. Only 13 master tapes were found for 49 tunes, and the tracks have been spruced up with Sonic Solutions' NoNoise System. The double disc will list for $29.

One of the key cuts is the blues tune "I'm Gonna Unmask The Batman." I'll never forget watching two zealots literally shove each other to buy the last copy of the 45 at a mid-'80s Boston show. There are two versions of it on "Sun Ra: The Singles"; one has an appearance by Buddy Guy on guitar.


Wilson & Benson: It's revealing to pick a record and steadily monitor it. We've made several mentions of Cassandra Wilson's Blue Note disc "New Moon Daughter," but as its sales approach 300,000 copies worldwide (104,000 in the U.S., according to SoundScan), an update seems in order.
Jazz Quintet. That's how Jerry got involved. He lives in Denver.

As before, the group essays a combination of originals published by Ginger Baker Music (ASCAP), Liberation Music (EMI), and Fritz Tone Music (BMI) and standards. The covers have a unique top flavor: The trio performs "Ain't Private" by Charlie Parker and "Benny's Swing" by Thelonious Monk (whose "Straight No Chaser" was performed on "Going Back Home").

"I love Monk," Baker says. "I just always loved all things he did, and it's nice to do Monk things. He's somebody we all know, and we have a ball with him."

Perhaps the most striking track on the album is "The Day The Sun Comes Out," a furious improvised duet by Frissell and Baker that should sit fine with fans of Baker's work in Cream and Ill-Fated. Frissell plays so ferociously that at times it sounds as if he's working on overdubbed, but Baker says, "There's no over polarization there... That was just Bill. It was just one take."

Unfortunately, the frenetic recording and touring schedules of Frissell, who is signed to Noneuch, and Haden, whose Quartet West is with Verve, make a tour in support of the album unlikely.

"It's virtually impossible," Baker says. "Charlie and Bill are so busy with their own things that it's very, very difficult to get it all together like that."

However, this may not be terrible news for the notoriously sedentary Baker, who confesses, "I hate touring. I really do. I've never done much."

Without a tour, Atlantic will attempt to capitalize on the positive response to "Going Back Home," Beauvais says.

The trio's first album, he says, "received an enormous amount of press acclaim—a five-star review in Down Beat, four-star review in Rolling Stone, jazz album of the year for CD Review, and so forth. An enormous amount of press, and a very, very good run at college radio. There were some very decent sales on the first album; it SoundScanned a little less than 30,000, but we cleared maybe $35,000 or $36,000 the last time I looked. I hope we can take it one notch higher on this one."

Beauvais says the campaign for "Falling Off The Roof" will be "press-driven and very radio-driven, also because we had a very good run with NPR radio the last time around, and college radio and jazz radio... We're working the whole record at all three formats."

He adds that the record will be worked to mainstream as well as jazz press. "It's a two-pronged attack, which we don't do very often on jazz records, but we think this has a much broader appeal than your average jazz record," Beauvais says.

Atlantic plans some retail programs, and ads will be placed in jazz publications and in such musician-oriented publications as Musician and Modern Drummer. Though nothing is finalized, Baker says that he has a novel promotional device, playing on his love of polo, in the works.

"We're doing a video (for the track "Vino Veecho") of all the polo we've been playing," the drummer says. "A friend of mine has been filming everything, and we're about to start editing it."
Family Circle Has Music In Mind For Its Female Readers Via RCA Victor Series

_ARTISTS & MUSIC_

"Family Circle has music in mind for its female readers via RCA Victor Series.

**Family Circle** reports collected, compiled, and published by Billboard/BPI Communications and SoundScan, this week. Their weekly music chart, known as "The Weekday Bestseller," aims to cater to a female audience with a focus on classical music, making it a unique solution to the disappearance of classical retail outlets in France (the number has declined from 2,500 to 250 in 10 years). In cities with no major retailers, the company has opened a total of 24 boutiques that sell Harmonia Mundi records and those of the labels it distributes in France.

**Classical Keeping Score**

*by Heidi Walewski*

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Hot Latin Tracks

| No. 1 | **MARCIAL ANTONIO SOLIS** | **MEDIO ALIENTO** | 540 detections |

**Latin Notas**

by John Lonnert

**Soloist Solis Displays Youthful Verve**

Solís gets fiery. They don’t come any nicer than Marco Antonio Solís, the white-hot singer-songwriter-producer who is as personable as he is talented.

The former creative force of the phenomenally successful pop ballad group Los Bukis is, after an earlier showcase as a solo artist, and he pleased with the results. He should be. Playing before 200 stylists in the native industry folk Aug. 21 at Caesars Palace in Las Vegas, Solís turned a spirited set of tunes, the bulk of which consisted of songs from his latest album, "Pleno Vuelo.”

Some of the "En Pleno Vuelo" songs—such as his chart-opener "Patron" on Hot Latin Tracks "Que Pasa Me Due” and a tribute to his native Mexican state of Michoacán titled "Pirekua Michoacán”—were more than one year old.

Though primarily known as a revered balladeer, Solís revealed a hitherto unseen verve during his performance. Unlike his concerts with Los Bukis, Solís displayed a loose, relaxed stage persona as a soloist. The honey-voiced romantic with a seductive passion, rather than a vulnerable yearning. Solís attributed his vigor to the music director of his band, noted earlier.

“I believe that tonight that we gave the music a new spirit and made it more energetic,” said Solís, who remained unburdened after his set. “The guys are excellent musicians, but apart from their professionalism, they have a lot of heart and confidence. We have been getting to know each other, and now we are really reshaping well together.”

Part of the reason the fit has been so smooth for Solís and his supporting crew is that three of the band members—Víctor Aguilar (drums), Rodolfo Luviano (keyboard), and Fidel Arredondo—were players in the final incursion of Los Bukis, whose name changed several years ago to Marco Antonio Solís Y Los Bukis. These three musicians, in turn, recruited three more bandmates: Salomon Loya (keyboard), Fabián Pérez (guitar), and Emilio García (percussion).

Not surprising, Solís’ youthful and ebullient back up band recalled a young version of his old colleagues, especially when they performed vintage Los Bukis tunes, such as "Un Amor Unido." "All of the musicians were much younger than the early band," acknowledged Solís—not to mention the smashing movements and gestures. Solís cracked a warm laugh when asked if Arreguín’s leggy dance steps, which looked suspiciously like those of his predecessor, were deliberately inserted into the show.

Nevertheless, this band is different from Los Bukis because Solís is more ammariated than ever. His album sports more musical pop than usual, moreover the record has more of a contemporary feel than past efforts.

“What I am doing is mixing my songwriting experience with the youth of the guys in the band,” said Solís, who

(Continued on next page)
win in
Artists
which has been certified platinum. The band, lead by singer Indio Solari and guitarist Skay Bellinson, rarely performs live, and each concert summons fanatics if it were a Grateful Dead show.

**CHART NOTES:** In a review of Luis Miguel's "Nada Es Igual" ("Nothing Is Equal") in the Aug. 31 issue, I wrote that the album would enjoy strong sales out of the box. Then, when "Nada Es Igual" debuted on the Billboard 200 at No. 4 three weeks ago, I stepped out on a limb a further by saying it might be the blockbuster of the season. Between the two, the critics and I are backpedaling in a hurry, "Nada Es Igual" ... plummeted 67-88 on The Billboard 200 this week, falling behind Los Del Rio's "Macarena Non Stop" (Arista/BRMG), which rose 7-52 with a bullet. This week's sales of "Nada Es Igual," have crested by more than 52%, compared with the number of copies sold during its first week. All I can say is, "Heevey... Yunque".

In the meantime, Marco Antonio Solis remains comfortably perched atop Hot Latin Songs with the third week of "Quien Me Da Mas" (Fonovisa). The aching song is just three weeks short of setting an all-time record for the ninth week at No. 1 on the chart.

Assistant in preparing this column was provided by Marcelo Fernandez Bitero en Buenos Aires, Teven Aguiar in Mexico City, Pedro Rio de la Guerra in Santiago, and Pablo Murga in Santiago.

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**EMI Chile Breaks Out Los Prisoneros**

SANTIAGO, Chile—With their July release "Ni Por La Razón, Ni Por La Fuerza," Los Prisoneros, the most important of the Chilean and Latin American rock movement, have returned to make history more than five years after fishing up.

The Trio's two-CD retrospective on EMI Chile is a solid domestic sale by selling more than 50,000 units in the Chile region, three weeks and for the retail July 12. Tall tailed the album a double-platinum award (50,000 units). The record is now nearing 100,000 units, an impressive feat selling considering that the band did not reunite to support the album.

Not since the release of "Multitudes" by Los Prisoneros' esteemed labelmate Illapa has there been such a furor for a record at Chilean retail. "Multitudes," which contains the band's previously released songs, and also features new versions of old songs. A case in point is the record's lead single, "La Estación," which is a new version of a song that appeared on the band's 1987 album "La Cultura Del Sabor." In addition to containing more than 2 hours of music, the package boasts approximately 40 previously unreleased photographs, in addition to it is produced by Mario Gonzalez, Jorge's brother. Each song sports liner notes directly from the band members.

Much of the unreleased material consists of tunes recorded by the bandmates when they were members of other acts, such as Los Psicodélicos and Los Gustavos Y Los Apostoles. The album will be released in other countries like Mexico, Argentina, and Spain for the first time, and boast 23 of the band's biggest hits and two previously unreleased songs. The trio will be touring through South America and Mexico, the U.S., Spain, Peru, Ecuador, Bolivia, Colombia, and Venezuela.

Los Prisoneros, who career, Los Prisoneros have sold more than 700,000 units in Chile. A band that garnered a huge following and yet a critically sensitive rock package, it still sells about 1,500 units per week, with sales split 50/50 between CDs and cassettes. In 1995, EMI released the band's entire catalog on CD. The label plans to release a video documenting the group's career later this year.

The former bandmates of Los Prisoneros have offered little support for the legend, according to the former member of another group, Profetas Y Frenéticos. Tapia and Aguayo are bandmates in Jarín Secreto. Narea acknowledged that Los Prisoneros, whose sly version against Chile's military regime in the '80s galvanized the country's youth, had run out of gas by 1990.

While he points out that "each of us had gone tired" as band members, Narea adds that "the idea to close the final chapter of the group's history with a record where there is language" is not what we did the same thing all over again. It was our best way of saying goodbye and that we had a good time in our career.
New From ASCAP: Insurance; Long-Held Song On Carpenter Set

They're Covered: On Sept. 5, the ASCAP board approved the establishment of the performing right group's first health and life insurance plan for its members.

Effective Jan. 1, 1997, the society, formed in 1914, will offer a health and dental plan for members. The policies, which use CIGNA for health and dental coverage and CNA Insurance for term life, was found to be the same as about $25 a month for a term of coverage by other firms in key cities, except New York, where Blue Cross and Blue Shield rates can be more competitive.

ASCAP expects to send out enrollment forms this fall and will conduct educational seminars in the spring of 1998.

The society has a credit union and musical-instrument insurance in place for its members.

BMI has offered health coverage since the early 1980s, says Robbin Arnold, VP of corporate relations.

Long Hold: A self-titled A&M album featuring the late Karen Carpenter, already released in Europe and due in the U.S. Oct. 8, features a 17-year-old song by Molly-Ann Leolin and John Farrar. Leolin's publisher, Mike Stewart of Interworld, had agreed to give Carpenter the first crack at it in music publishing parlance, was "put on hold." Leolin says Carpenter recorded the song four years after it was written. In fact, she adds, the session took place only a few days before Carpenter died in 1983 of anorexia nervosa. The song, "Lovin' In the Dark," also featured on a 1986 LP, "Take All Night," is an uptempo number, which is unusual for Leolin, who is essentially a ballad writer. "I couldn't find an uptempo song to save my life, but with John as a co-writer—he was one of the hottest producers at the time—it amazingly came to pass," she says. Ironically, Leolin was "mad" that a ballad singer like Carpenter was recording the song, she says, but now she feels "honored" that her rendition is finally being issued. "I guess when you're not long enough, it all comes around."

Leolin will speak at the Philadelphia Music Conference Oct. 31-Nov. 3. "We were looking for a showcase of bleeding-edge songwriting for TV and film. Through Hal Leonard Corp., she recently published a book titled, "How To Make A Good Song A Hit Song."

Amicus Brief: With arguments scheduled to be heard Sept. 12 before U.S. District Court Judge Harold Baer Jr. in New York, an amicus brief has been filed by the Songwriters Guild of America in support of the plaintiff in a case involving post-sounding song rights. The court, said Fred Ahlert Music vs. Warner-Chappell Music, is being asked to decide if Ahlert is entitled to mechanical royalty credits from a pre-termination performance derived from a post-sounding song. The Guild has been seeking sympathy rights from the album.

Print on Print: The following are the best-selling fols from Music Sales Inc.: 1. "Tori Amos, "Boys For Pele."
2. "Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop."
3. "Seal."
4. "Natalie Merchant, "Tigerlily."
5. "AC/DC, "Backlash."

MPL Evolves into Publishing Giant

(Continued from page 1)

ad agencies, and other industry executives. Besides highlighting McCartney's works, 19 songs in all, the set has a track by one of the songs' original hitmakers. It travels tunefully through the years, with CDs devoted to popular song, Broadway hits, and hits divided into decades, starting in the '20s.

Over the years, McCartney's works, some 80% of which are in the MPL catalog, have been joined at MPL by other giants of the pop song form, including Harold Arlen, Johnny Mercer, Frank Loesser, Sammy Cahn, Julie Styne, Hoagy Carmichael, Jerry Herman, Harry Warren, Mack Gordon, Jimmy Roll Morton, E.Y. Harburg, and Charles Strouse.

McCarrn's rock era contemporaries are also published through MPL and include Buddy Holly, Bob Crewe, and Bob Crewe

In addition to producing the promo package, MPL is also busy on a number of other fronts. There are plans to create an album of MPL favorites as performed by various jazz artists, and, says in addition, McCartney will have a hand in the formation of an MPL reissue label that will license recordings of MPL songs from other record companies to be released commercially. Details on both projects are still pending.

McCartney offers insights into why New York-based MPL Communications claims its stake among the world's biggest independent music publishers. "Basically," he says, "it was my father-in-law (the late entertainment lawyer Lee Eastman) who originated the idea. I was a bit naive, so we didn't make good publishing deals deals for ourselves. We thought you couldn't own copyrights, and just kept them in the sky.

"When it came around to investing my Beatles money, Lee thought about songs. Others had made outside investments (but) I told Lee I'd rather not invest in something I didn't know about. And why would they make anything interesting come up to send me some songs from the catalog."

The first acquisition was Norvajik Music, which published songs that one of McCartney's favorites from early rock 'n' roll.

A bigger investment was to come later with the vast, privately owned Edwin H. Morris catalog, which was established by the legendary publisher and company namesake, the late Buddy Morris.

"They had songs like 'Stormy Weather' and 'After You've Gone,'" says McCartney. "That was enough. Even though (buying the company) took all the money I had at the time, it turned out to be a great investment, although it was a little frightening at the time. We also had amazing good luck. We were asked to keep funding an off-Broadway show. It was on!

Granted, there are great financial rewards that have come McCartney's way in building his publishing empire, but he also notes he has a strong sentimental attachment to the many standards his company now publishes. They are among the favorites of his father, who was a music journalist.

"There is an extraordinary thing with my own father; that's the great joy of it," says McCartney. He also feels that his daughter Mary provided her own continuity with the past when she re-released the title for a previously issued, more modest compilation of MPL's catalog of hits, "Treasury."

As for Eastman's legacy, it is his son John who continues to provide both McCartney and MPL with legal advice through his New York law firm, Eastman & Eastman. John also reorganized the legal arrangements added mightily to McCartney's MPL's holdings when McCartney negotiated a recording contract with Columbia Records in the mid-70s. Part of Columbia parent CBS Records Inc.'s package to induce McCartney to sign was the transfer of the company's Frank Loesser Music catalog to McCartney's company. Decades before Loesser, McCartney Loesser also formed a publishing company to publish his works and those of others who admired and, in some cases, had nurtured (Continued on page 15)
3M, BASF Sell Magnetic Tape Divisions

Quanegy, RAKS Acquire Companies, Patents

BY PAUL VERN

NEW YORK—Quantegy Inc., the Peachtree City, Ga., company that purchased the Ampex brand last year, has acquired the assets, patents, and remaining inventory of Maxell Corp.'s professional audiotape and videotape products. In a separate development, Turkish media conglomerate RAKS Holdings A.S. has signed a letter of intent to acquire the BASF Corp.'s Magnetic Media Products division.

A Quanegy statement says the company obtains “relevant professional patents regarding tape formulations, manufacturing processes, plastics, anger ships, and tape-case packages” from 3M. Similarly, RAKS intends to acquire the entire BASF Magnetic Media Products division, effective Jan. 1, 1997, subject to the approval of the Quanegy board.

While RAKS will have rights to the BASF logo for five years and plans to aggressively market that brand, Quanegy did not acquire the 3M logo from the St. Paul, Minn.-based company.

Quanegy president/CEO Jack Kenney says, “We gain an immediate sales advantage in being able to supply 3M customers with the product they want now. This will help refine our own product-development efforts for many years to come.”

Quanegy is attempting to make the 3M acquisition “transparent to 3M’s customer base,” according to a Quanegy statement. The statement also notes that 3M customers will “continue to be able to order 3M products through the 3M customer-service mechanism already in place.”

Furthermore, Quanegy says it will honor all 3M pricing, terms, and conditions. However, inventory functions for 3M’s product line will shift to Quanegy’s Peachtree headquarters.

Kenney says, “As particular 3M products are depleted from inventory, Quanegy will manufacture a compatible product to replace it. Our goal is to take a satisfied 3M customer and turn him into a very satisfied, long-term Quanegy customer.”

Steve Smith, director of audio marketing at Quanegy, adds, “Our goal is to have the marketplace believe that as these 3M customers transition to Quanegy, that 3M never went out of business.”

In a letter to BASF customers, RAKS management stated that the BASF trademark and product quality will remain the same; that all existing BASF Magnetics agreements will be fulfilled; and that current BASF personnel in marketing, sales, and business management “will continue in the future and will offer the same excellent service.”

RAKS expects to increase its annual sales from approximately $207 million last year to approximately $220 million, according to the statement. Furthermore, RAKS Holdings chairman Asian Oneel projects sales volume of approximately $2 billion by 2000.

Jürgen Langeheine, chairman of BASF's Magnetic Division management, notes, “If no serious differences in the numbers presented to RAKS come up during [due diligence], and the goals of the Magnetics Division management for the future are realizable for RAKS, the takeover will result in no serious changes in the substance of BASF Magnetics GmbH (the German parent of BASF Magnetic Media Products).”

The deal reflects increasing consolation.

(Continued on next page)

Mann-Cherney Promoted To Record Plant President

Industry veteran Rose Mann-Cherney has been promoted to president of the Record Plant Recording Studios in Los Angeles, a career that began when she joined the state-of-the-art facility as traffic manager only 20 years ago.

In the intervening years, Mann-Cherney has served as studio manager, GM, and VP/GM, seeing the facility through most of its illustrious history.

“I’ve had three big birthdays here,” says Mann-Cherney, revealing that she recently turned 50 in the same place where she turned 40 and 30. “This place has been wonderful for me. My best friends are here, and I met my husband here.”

Mann-Cherney is married to award-winning producer/engineer Eli Cherney, best known for his work with Bonnie Raitt, Roy Orbison, Bob Dylan, Ringo Starr, George Harrison, the Rolling Stones, Little Feat, Jack-jon Brown, and Jan Arden. They met in the early 80s, when Cherney worked on the soundtrack to “Fast Times At Ridgemont High” at the Record Plant.

With her new promotion, Mann-Cherney becomes one of the highest-ranking women in the recording studio business. Recently, she was appointed president of Avatar Inc. in New York, the studio formerly known as Wally Heider Studios.

Record Plant chairman/CEO Rick Stevens calls Mann-Cherney “one of the most knowledgeable, respected, and successful long-time studio executives” and adds that “Record Plant is proud of her personal achievement.”

Stevens and partner Tom Kirch bought Record Plant from Chrysalis Records in June 1991 and immediately embarked on a $4 million upgrade and expansion, adding two state-of-the-art studios and a sound atrium to the facility’s two pre-existing rooms. Since then, a fifth room upstairs has been added to serve the studio’s MIDI, sound design, and mix-to-picture clientele.

Three of the studio’s control rooms are equipped with Solid State Logic consoles, while the fourth contains a vintage Neve board.

Mann-Cherney says her goal is to keep the studio’s momentum strong. “I want to keep everything up the way it’s always been,” she says. “We focus on major track sheet days; it is a technically superior facility instead of competing for rates. These days, artists and producers look for more in a facility.”

“If they’re visiting us from New... (Continued on next page)
MANN-CHERNEY PROMOTED TO RECORD PLANT PRESIDENT
(Continued from preceding page)
York or London, for example, they will be staying at the Peninsula, Beverly Hills Hotel, or the Mondrian, where they are used to a high caliber of service. What sets Record Plant apart from the rest is that we bring that same level of service into the studio.”

Stevens says, “The key to our ability to diversify into the post-production and computer businesses is to provide a financial structure to the whole operation and an overall philosophy in the terms of people within each unit. The whole concept would not work if it were not for finding people in each unit to bring it to the next level.”

The Record Plant is one of the leading recording facilities in the world, with a clientele that includes such recording stars as Barbra Streisand, Michael Jackson, Prince, Bonnie Raitt, Babyface, AC/DC, Van Halen, Celine Dion, and innumerable others. It also did the “Waiting To Exhale” soundtrack. The studio currently has projects by longtime clients David Foster, Mike Stoller, and Babyface.

PAUL IDINA

3M, BASF SELL MAGNETIC TAPE DIVISIONS
(Continued from preceding page)
sition in a business that has been hurt by the proliferation of the CD and other nondiapase storage media, according to observers. On the other hand, these agreements preserve the integrity of the best-known brands in the tape industry, say sources.

Two weeks prior to its announcement of the 3M acquisition, Quantegy unveiled a new U.S. distributor marketing program and relocated its international creative offices in Mountain View, Calif., to the Peachtree world headquarters.

In its effort to sharpen its distributors, Quantegy appointed Brian McCarthy to the position of manager of distributor programs. McCarthy previously served in the Philadelphia office of distributor the Tape Co.

Quantegy manufactures and markets Ampex and Quantegy brand professional audio, video, and instrumentation media products in its Optekia, Ala., manufacturing facility.

RKS Holdings A.S., with headquarters in Izmir, Turkey, is a diversified company with interests in blank audiotape and videotape, music and video production, music retail, electronic publishing, appliances, non-molding, and telecommunication programming.

MPL EVOLVES
(Continued from page 11)
tured to success.

Frank Loesser Music brought to MPL Loesser’s Broadway and Hollywood scores, including “Guys And Dolls,” “The Most Happy Fella,” and “How To Succeed In Business Without Really Trying,” as well as those by others that Loesser had added to his catalog. Among them were Meredith Willson, the composer of “The Music Man” and “The Unsinkable Molly Brown,” whose company, Meredith Willson Music, was incorporated into Loesser’s, and Richard Adler and Jerry Moss, the writers of “The Pajama Game” and “Damn Yankees.”

Through other catalogs, MPL’s Broadway holdings are further enhanced by the aforementioned “Annie,” by Charles Strouse and Martin Charnin, Jerry Herman’s “Hello, Dolly!,” “Mame,” and “Mack & Mabel”; and “Grease” by Warren Casey and Jim Jacobs.

As for McCartney’s own works through MPL, she released “Another Day,” “Bond On The Run,” “Live And Let Die,” “No More Lonely Nights,” “Silly Love Songs,” and “Ebony And Ivory,” which he wrote with Stevie Wonder. They are among the “McCartney Classics” selections on the anniversary package. In addition, MPL is the publisher of McCartney’s 1992 “Liverpool Oratorio,” which is expected to have its 100th public performance in January.

Although MPL was formed as a repository for McCartney’s creations after the breakup of the Beatles, the songs on his first solo album, “McCart,” released in 1970, were not published by MPL. Because of existing commitments, they were published through ATV Music, which has the bulk of the Lennon and McCartney canon and is now owned by the music publishing partnership of Michael Jackson and Sony Music.

As for MPL’s structure, the company’s creative, licensing, and accounting departments are staffed by 19 in New York and nine in London. Internationally, MPL mostly utilizes EMI Music Publishing and Warner/Chappell.

“Everything eventually goes through Paul,” says Bill Porrett, VP of promotion and new product development out of New York. “He’s informed, he’s hands-on and very sharp.”

McCartney also contributes creative ideas to make use of MPL’s extensive catalog of all-time hits, which already appear on many albums, movie and TV soundtracks, and as jingles for major products and services.

BUTCHER BROTHERS GET UGLY.

Rock band Ugly Kid Joe worked at Butcher Brothers in Philadelphia on its upcoming project, “Hotel California,” the first on its Evolution imprint, which is associated with Castle Records. Shown in the back row, from left, are Dennis Rider of Rider Management, drummer Shannon Larkin, guitarist Dave Fortman, Castle president/CEO Steve Lerner, and Lorraine Ellison of Rider Management. Shown seated, from left, are Castle director of sales and marketing Derek Graham, engineer Phil Nicolo, lead singer Whitfield Crane, and guitarist Klaus Eichstadt. Crouching in front is bassist Cordell Crockett.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 14, 1996)

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Virgin Retail Regroups As CEO Burke Prepares To Take Helm

BY JEFF CLARK-MEADS

London—There may be fewer Virgin stores in the international market next year, but those that remain will be built on solid ground, according to the man about to take the helm of the chain.

"I plan," says Simon Burke, "to prune it back to a point where it’s viable. Then it can flourish.

Burke becomes chief executive of the Virgin Retail Group’s retail and cinema businesses Nov. 1 (Billboard, Sept. 7). He says he regards the task ahead as similar to that which faced him in the U.K. eight years ago, when he took over the ailing Virgin Megastore chain.

Acknowledging that Virgin has been "overreached" internationally and is not profitable in several territories in which it has stores, Burke refers to his experience in the U.K., where "I closed a lot more stores than I opened to begin with.

However, he says, the stores that remain will be solidly grounded. "This is an industry where you get big ups and downs. For a retailer, you have something like building a house—you must build to withstand the worst of the climate, rather than the beat of it.

When expansion comes, it will not be at a reckless pace. "That is a very flawed strategy," says Burke. Rather, he notes, "We are not running out of time. I see a great future for Virgin in international retailing, but it’s important to develop the business in an orderly manner.

The chain has 20 stores in continental Europe—in France, Austria, Spain, Italy, the Netherlands, Belgium, and Greece—under the direction of London-based Alastair Kerr, managing director of Virgin Retail Europe. In the U.S., there are six Virgin outlets, including its flagship store in New York’s Times Square, under the command of the European Consortium who also oversees Canada and South America. Deuell previously commanded the retailer’s operations in Australia and Japan. The latter are now under the jurisdiction of Mike Inman, president of Virgin Retail Asia/Pacific, who is also charged with the firm’s expansion elsewhere in Asia. It has, however, pulled out of Australia.

In Britain, Virgin owns a 25% stake in the chain of that name, which has more than 50 stores; the remaining 75% is held by the W H Smith Group. Burke was in charge of this division, which also includes the Our Price web. W H Smith is expected to appoint his successor in due course.

A bright spot for Burke in the Virgin international pantheon is its Times Square store, which opened this summer. "The U.S. has made a huge successful start," he says, and we are the only home-entertainment retailer that has managed to do that and is profitable from the word go.

This story was written by Steve McClure in Tokyo and Adam White in London.

Virgin Retail has scrapped plans to open its first Megastore in Singapore in the city’s prime shopping district, Orchard Road. Its Asian joint venture with Ong Beng Seng’s Hotel Properties Ltd. (HPL) representation has been so intimate that the international music chain has put on hold plans in other markets in the region on hold.

"We’re waiting to see where we take the joint venture, because we were pretty close to a [Singapore] site," says Virgin Retail Asia/Pacific president Mike Inman, "but the joint venture hasn’t fallen through.

The decision to hold off on opening the Orchard Road location was the result of poor local business conditions and problems with the site itself, he adds.

Virgin Retail’s partnership with HPL, Virgin Megastores Asia, was established this summer. Ong’s company holds a 65% stake in the venture, with the balance held by the British-owned merchant, which is part of Richard Branson’s Virgin Group. At the time of the deal’s announcement, the two firms were expected to open sites in Malaysia, Indonesia, Thailand, and the Philippines, in addition to Singapore.

At least one leading industry source claims that the entire Virgin/HPL arrangement has fallen through. Calls by Billboard to HPL’s corporate headquarters in Singapore were not returned.

"We need a trigger—either good sites or a lot of movement in the marketplace—to get us moving in [Singapore], and that’s always been the case in these markets," says Inman. He acknowledges that Virgin Retail’s expansion ultimately with other joint-venture partners in the rest of Asia, excluding Japan, are on hold.

"Our joint venture in Hong Kong with Wheelock (Virgin Megastores Hong Kong, a 50/50 partnership) is still in place, but looking at what’s going on there, it’s very difficult to justify opening. It’s extremely competitive, and people are losing lots of money.

["South Korea is probably the most exciting potential next step, but there are so many intrinsic problems," continues Inman, citing tight import restrictions as one difficult factor faced by music retailers there. Virgin Megastores Korea is another 50/50 joint venture, in this case with tape-maker Saehan Media.

"The situation is still the same in all Asia," says Inman. "We see growth, we see expansion by Tower—they seem to be doing well in certain markets, not in all—but the priority from our point of view is probably less urgent than it was for us, partners, who, in all cases, I think, are keen to have a Virgin store in"

(Continued on page 17)

PolyGram, Dutch Chain In Dispute

BY ROBERT TILLI

Amsterdam—The thorny issue of trans-shipments in Europe has resulted in a breakdown of communication between the Netherlands’ biggest record company and the country’s largest music retail chain.

PolyGram here and the 125-store Free Record Shop are effectively not speaking to each other following Free’s decision to buy PolyGram discs from outside the country.

(Continued on page 17)

HMV Back On Continent With German Plan

Europe’s Largest Market Elusive For Foreign Retailers

This story was prepared by Adam White in London and Wolfgang Spehr in Hamburg.

London—With a flagship store in the giant Centro retail and leisure complex near Dusseldorf, Germany, British music retailer HMV returns to the Continent this month for the first time since its abortive French foray five years ago.

The new, 1,000-square-meter outlet was due to have its "soft" opening Sept. 12, according to HMV Group chairman/chief executive Stuart McAllister, followed by an official unveiling six days later. The store is situated within Centro’s two-level shopping mall, which has a net sales area of approximately 70,000 square meters.

The international chain intends to expand in Germany, Europe’s largest music market, at a rapid pace. "It’s important for us to gain density as quickly as we can," says McAllister. "We should be looking at putting down something like 12 stores, depending on the availability and appropriateness of sites and our own ability to manage that roll-out.

The managing director of HMV Germany is Steve Knott, formerly U.K. operations director of the chain.

McAllister has been eyeing the market for at least 18 months. The company was in talks last year with WOM (World of Music) to acquire a number of its outlets, but no deal was consummated.

McAllister puts the development costs of the Centro store at around $9 million, plus $3.75 million in inventory. "That’s just our start-up. We have [additional] central and system costs, but they have to be viewed as part of the package," he says.

[all the planned HMV stores in Germany]

The company is entering a market that has been a music retailing graveyard for fellow U.K. chain Virgin and French merchant FNAC. Both tried and failed to open stores, not least notably in Berlin, in the early ’90s. FNAC pulled out of that city early last year; Virgin left town in the previous June.

Yet local label executives are said to be enthusiastic about HMV’s arrival because of the firm’s perceived dedication to music and evidence of its determination to succeed on a global scale. "If HMV pursues its strategy of staying out of regions"

(Continued on page 18)

U.K. Supermarket Grows In Music

This report was prepared by John Ferguson, retail editor of Music Monitor in London.

London—Another U.K. supermarket chain is staking its claim to be in the mainstream of music retailing.

Tesco, in a radial overhaul of its music department, has launched "The 75" album section in more than 300 of its stores that carry music. In addition, the retail giant is to boost its retailing range in some of its larger outlets, and in October it hopes to begin selling sales data to the U.K. charts produced by Chart Information Network (CIN).

The Tesco initiative coincides (Continued on page 18)
Because music business is your business, MIDEM is where it’s at...

...there is always strong new music presented and always a deal to be made...

Seymour Stein - Chief Executive Officer
Elektra Entertainment Group - USA

In our business it is vital to meet people face to face. MIDEM is a great spot to prepare or finalise deals....

Henri Belolo - Chief Executive Officer
Scorpio Music - France

Here at Sony, we always license master recordings and place songs at MIDEM.
Donna Milley - President and Chief Executive Officer
Sony/ATV Trac - USA

In a world where the music business is experiencing so many changes, technological advancement and global expansion, the importance for the industry to meet and exchange is more than obvious.

Leslie Bider - Chairman and Chief Executive Officer
Warner/Chappell Music Inc. - USA

Some deals would just not be possible without MIDEM. Besides, deals simply can’t be done by fax or phone,

Cheah Mun Kit - General Manager
PonyCanyon Entertainment SDN BHD - Malaysia

Fishing at MIDEM has always been worth our while.

Michael Haentjes - Chief Executive Officer
Edel Gesellschaft Fuer Produktmarketing MBH - Germany

MIDEM is more than just a licensing paradise, it’s also a great place to meet the artists.

Machgiel Bakker - Editor in Chief
Music & Media - Netherlands

It’s the independent music convention of the world...

Michael Koch - President
Koch International - USA
International

MCA Bows Millennium Classics From U.K.
Label Draws From Westminster Records Classical Catalog

BY THOM DUFUYY

LONDON—MCA Music Entertainment is making a significant move into the international classical market this autumn with Millennium Classics, a line of reissued repertoire conceived and launched by MCA's international office in the U.K. Millennium Classics draws upon the former Westminster Records catalog, which came under MCA's control with its acquisition in 1973 of A&M Records. That catalog comprises primarily material from artists who were working in Vienna in the late '40s and early '50s.

The catalog includes material by such conductors as Hermann Scherchen and Pierre Monteux and by such performers as pianist Daniel Barenboim, soprano Teresa Stich-Randall, guitarist Julian Bream, the Vienna Konzerthaus Quartet, and the Baryll Quartet. The material includes orchestral works, chamber music, operatic performances, and solo instrumentals. The tapes of the Westminster catalog have been untouched in a climate-controlled MCA vault in Los Angeles for more than 40 years according to the company.

Plans call for the international launch of Millennium Classics Sept. 30. Forty-five CD titles will be released, "to get the message across that we are very serious about this," says Mike Malinsky, VP of strategic marketing at MCA Music Entertainment International in London. While the Westminster catalog isn't "a name," Malinsky says, "the music is so fantastic, I would like to cross over to as large a market as possible.

Lauen also says that FMAC and Virgin mislabeled by paying excessive rent for prime locations in such cities as Frankfurt and Berlin and ignored the ratio between passive and active shop space. Thus, in his opinion, too little space was planned for actual selling.

"Suppliers have a healthy cynicism [about newcomers]," says McAlister, "but buying by the organizations we've seen, people are very pleased to see a company like HMV coming in. They know we're a serious partner in music retailing.

For its part, HMV knows well the fate of its predecessors. "We certainly don't want to study what happened when they failed," says McAlister. "No one has a divine right to succeed in this business, whatever your name. We are very careful about location and the size of location, to make sure we're building optimum stores for the market we're serving. Buying stores that are too big is as much a danger as building them too small." McAlister also says that he recognizes that sourcing is a major issue in Germany, because the price differential with other European Community markets—particularly the U.K.—has led to substantial sourcing of imports. "We've been very clear with music companies that we wish to buy locally, whereas some people in the past didn't buy locally. That caused a slightly antagonistic attitude [among suppliers]. Our policy is that if product is available in the local market, then we should buy locally. If the product is not available, then we will import it ourselves. If we think it's the right thing to trade in terms of Germany, we've had some very interesting discussions. If we didn't believe we could obtain adequate terms within a reasonable period, we wouldn't even think about it. One thing is, we have a company called HMV Germany. It's part of the German music scene and is investing a lot of money in the country. Another thing is, it will be seen as an integral part of the local music industry. Relationships are very important.

The HMV chairman expects a strong price response from some competitors. "That's what they normally do," he says. "If we propose anything, they'll copy us. Some will consider their own strategies in terms of how much retailing will be done, and how they will be a provocative response from one or two people.

Fierce price-cutting by HMV's rivals in France was among the reasons the chain pulled out of that market. The U.K. company's failure there was "about position as well as anything else," comments McAlister. "The difference in Germany is that we're going into a location that's a very exciting shopping concept, with not only music stores, but business parks, hotels, and a most beautiful leisure park." Plan: "Honestly, having the global entertainment brands going into Centro, we add. There are no specialist music merchants apart from HMV, although the Karstadt department store will have this product sector represented.

HMV's opportunity to become a tenant at the Harrods-Germany CentrO site was apparently the result of an approach by developer Eddie Healey. The chain supported Stadti- um's Meadowhall development in Sheffield, England, "when things were difficult," says McAlister. Healey's subsequent involvement with the German complex prompted his call to HMV at an early stage. "Eddie came back to us and other [early Meadowhall] retailers and asked if we wanted in. We did."
ASIAN EXPANSION PLANS ON HOLD

(Continued from page 44)

their territory.

At Singapore, the Virgin Retail executive comments, “The market has declined over the past couple of years, and it’s not a big market for us. But it’s good, but we couldn’t get the configuration to work where we believed it would be successful.” He cites layout and signage problems in particular. Inman adds that he and Jonathan Whitten, the company’s president for Asia, were discussing future options for Singapore.

Local industry sources say that Virgin was considering the location previously occupied by French retailer Galeries Lafayette, at Orchard Road’s junction at Haji Lane Park. Galleries Lafayette closed in March. The site is a two-minute walk on Scotta Road, on the fourth floor of the Pacific Plaza shopping center.

In Japan, however, Virgin continues to expand. New stores in the cities of Niigata and Nagoya and the Tobacco Avenue store in Tokyo are planned. BHC Holdings is set to bring the chain’s total number of outlets to 18 over the next month. Virgin Megastores Japan, a 50-50 joint venture between Virgin Retail and department-store operator Marui, reported revenues of ¥105 million for the year ending Jan. 31, up ¥30 million from the ¥75 million in the current year. The partnership opened its first store in Japan six years ago.

Virgin is looking to cross-promote books with other lines sold throughout the chain, too. There is a clear link between videos and books, but viewers, he says, see the good opportunities for cross-promotions with albums. For example, Virgin is bringing together indie act the Super Furry Animals with former drug dealer Howard Marks, who has a new autobiography in print. He is also working on the release of the band’s “Fuzzy Logic” album, which contains a track called “Hanging Howard Marks.”

The promotion we are running is that if customers buy the Howard Marks book, they will get two pounds off the Super Furry Animals album,” concludes Nichols. “We are looking for cross-promotional opportunities wherever they may be.”

U.K. STORES TO EXPAND

(Continued from page 43)

areas are not to be forgotten. “We are slightly increasing the size of music biographies, and we have retained the same size on music reference and instruction and are doing very well,” he says. “But where there has been the most growth on music has been in sheet music, where we have actually doubled the size of the current offer. That has been a surprisingly successful area for us. It is the only major section of the store where anyone else on the high street selling sheet music, and it obviously complements 100% what is happening throughout the rest of our range.”

As part of the book expansion, Virgin is taking spoken-word recordings out of the classical or casette sections and concentrating them in the new look departments, where, when possible, they will complement their respective books.

POLYGRAM, DUTCH CHAIN IN DISPUTE

(Continued from page 44)

Under the European Union’s single market, the chain is entitled to buy music in one member state and sell it in another. But labels—whether an affiliate—or any other legitimate wholesaler or distributor—within the EU. This phenomenon of trans- ships creates huge logistical and financial problems for record companies, which remain organized on a nation-by-nation basis.

Free’s commercial director, Juan da Silva, acknowledges that the chain buys stock from all around and says of PolyGram here, “We’re not on speaking terms at the moment—that’s basically what’s going on.”

PolyGram is still fulfilling orders and is delivering to stores, but the label’s reps do not call at Free outlets, no special deals are being offered, and no new product appearances are being mounted.

PolyGram Netherlands president/CFO Theo Roos comments, “Our dispute with Free Record Shop has to do with partnership. We have a deal with them on various promotional campaigns together and the in-store availability of our artists. That costs us a lot of money. So we think that if there’s such a deal, one should not try to get a part of one’s stock of these artists from somewhere else.”

New York-based TVT Records has signed a Canadian distribution deal with the island-based Mosken Records. The part includes TVT’s entire catalog, including recordings on its subsidiary Wax Trax! Records, Blunt Records, RHYTHM:DO’s, and Poly-group’s Atlantic. A appointments: At MCA Music, Grant Macdonald has been named director, country music marketing, and Cori Ferguson has been named manager, press and publicity. At Sony Music Canada, Nat Merenda has been appointed director of Sales, PolyGram Records, and Bruce Mac- tach has been named director of Epic Records. At 3MP—The Music Publisher, a subsidiary of Alliance Com- munication Corp., Vicki Walter has become VP of administration, and Lynda Siquiras-Davies has been ap- pointed director of song-casting. Teresa Krath has been appointed pub- lic-relations manager for the SkyDome Corp. in Toronto.

TO SEOUL—Mercury Nashville label- mates Shania Twain and Terri Clark have been performing at top female ladies’ night at the 10th annual Cana- dian Country Music Awards, distrib- uted Sept. 9 at the Jubilee Auditorium in Calgary.

The awards ceremonies, produced by the Canadian Country Music Assn. (CCMA), are broadcast live across Canada by CTV Television. The televi- sion show, produced by Gordon James and Michael Watt and directed by Watt, will air in the U.S. Saturday at 9 p.m. and 11 a.m. on the Nashville Net- work.

This year’s event was domi- nated by the presence of Canada’s current number one single, 31-year-old Twain. Not only did Twain walk to the podium to pick up three awards, but there were numerous (flattering) men- tions of her by other performers throughout the night. TV camera- man continually shot her reactions to other performers’ performances and per- formances. At one point, the show’s host, Canadian actor Paul Gross (“Due South”) joked fun at her ubiquitous self. After the show, Steele stated, “I’m so embar- rassed,” said a vis- ibly unprepared Clark while ac- cepting the award.

“I really wasn’t expecting to win for my single.”

Clark also won for album of the year, “Terri Clark,” which has reached platinum status (100,000 units) in Canada and, according to SoundScan, has sold 458,000 units in the U.S. As a newcomer, Clark also won the Vista (Rising Star) Award.

In other categories, BMI Music Canada’s Majar was won for male vocalist, Missy Ethel for female vocalist, and Smith Payne (100,000 units) for instrumental. As part of the show, other new category, its fourth win in five years.

While Prairie Oyster’s fiddle and mandolin player John F Allen dedicated the band’s award to American blue- grass legend Bill Monroe, who died earlier that day (see story, page 6), and Nashville Scene, page 302, pianist Joan Besen jokingly added, “This year, I’m thanking retail, so (Canadian retailer) Indigo Books & Music, Inc., won’t yell at me after the show again.”

Two veteran members of the Cana- dian country music community were also honored this year, the CCMA Hall of Honour: Larry Delaney, publisher of Coun- try Music News in Ottawa, and singer Myrna Lorrie, best known for her 1955 hit with Buddy Deely, “Are You Mine?”, which reached No. 6 on Billboard’s country chart in 1965. Although Brandt’s opening perform- ance of “My Heart Has A History” was marred by technical glitches, this was the CCMA show was brilliant, distin- guished by the strong caliber

CCMA Honors Canadian Country

Shania Twain And Terri Clark Steal The Show

By LARRY Leadle

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Appointments: At MCA Music, Grant Macdonald has been named director, country music marketing, and Cori Ferguson has been named manager, press and publicity. At Sony Music Canada, Nat Merenda has been appointed director of Sales, PolyGram Records, and Bruce Mac-tach has been named director of Epic Records. At 3MP—The Music Publisher, a subsidiary of Alliance Com- munication Corp., Vicki Walter has become VP of administration, and Lynda Siquiras-Davies has been ap- pointed director of song-casting. Teresa Krath has been appointed pub- lic-relations manager for the SkyDome Corp. in Toronto.

Maple Briefs

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### HITS OF THE WORLD

#### EUROCHART HOT 100 (09/24/96)

**SINGLES**

1. WANNARE SPICE GIRLS - VIVIN
2. WANNARE SPICE GIRLS - VIVIN
3. WANNARE SPICE GIRLS - VIVIN
4. WANNARE SPICE GIRLS - VIVIN
5. WANNARE SPICE GIRLS - VIVIN
6. WANNARE SPICE GIRLS - VIVIN
7. WANNARE SPICE GIRLS - VIVIN
8. WANNARE SPICE GIRLS - VIVIN
9. WANNARE SPICE GIRLS - VIVIN
10. WANNARE SPICE GIRLS - VIVIN

**ALBUMS**

1. ALANIS MORISSETTE - JAGGED LITTLE PILL
2. ALANIS MORISSETTE - JAGGED LITTLE PILL
3. ALANIS MORISSETTE - JAGGED LITTLE PILL
4. ALANIS MORISSETTE - JAGGED LITTLE PILL
5. ALANIS MORISSETTE - JAGGED LITTLE PILL
6. ALANIS MORISSETTE - JAGGED LITTLE PILL
7. ALANIS MORISSETTE - JAGGED LITTLE PILL
8. ALANIS MORISSETTE - JAGGED LITTLE PILL
9. ALANIS MORISSETTE - JAGGED LITTLE PILL
10. ALANIS MORISSETTE - JAGGED LITTLE PILL

#### HITS OF THE WORLD (1996)

**SINGLES**

1. KILLING ME SOFTLY (FUGEES - COLUMBIA)
2. KILLING ME SOFTLY (FUGEES - COLUMBIA)
3. KILLING ME SOFTLY (FUGEES - COLUMBIA)
4. KILLING ME SOFTLY (FUGEES - COLUMBIA)
5. KILLING ME SOFTLY (FUGEES - COLUMBIA)
6. KILLING ME SOFTLY (FUGEES - COLUMBIA)
7. KILLING ME SOFTLY (FUGEES - COLUMBIA)
8. KILLING ME SOFTLY (FUGEES - COLUMBIA)
9. KILLING ME SOFTLY (FUGEES - COLUMBIA)
10. KILLING ME SOFTLY (FUGEES - COLUMBIA)

**ALBUMS**

1. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
2. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
3. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
4. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
5. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
6. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
7. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
8. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
9. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)
10. THE ULTIMATE COLLECTION (LADY GAGA - VIRGIN)

#### ITALY (09/24/96)

**SINGLES**

1. EROS RAMAZZOTTI - DOVE CE' MUSICA
2. EROS RAMAZZOTTI - DOVE CE' MUSICA
3. EROS RAMAZZOTTI - DOVE CE' MUSICA
4. EROS RAMAZZOTTI - DOVE CE' MUSICA
5. EROS RAMAZZOTTI - DOVE CE' MUSICA

**ALBUMS**

1. EROS RAMAZZOTTI - DOVE CE' MUSICA
2. EROS RAMAZZOTTI - DOVE CE' MUSICA
3. EROS RAMAZZOTTI - DOVE CE' MUSICA
4. EROS RAMAZZOTTI - DOVE CE' MUSICA
5. EROS RAMAZZOTTI - DOVE CE' MUSICA

#### SPAIN (08/31/96)

**SINGLES**

1. EROS RAMAZZOTTI - DOVE CE' MUSICA
2. EROS RAMAZZOTTI - DOVE CE' MUSICA
3. EROS RAMAZZOTTI - DOVE CE' MUSICA
4. EROS RAMAZZOTTI - DOVE CE' MUSICA
5. EROS RAMAZZOTTI - DOVE CE' MUSICA

**ALBUMS**

1. EROS RAMAZZOTTI - DOVE CE' MUSICA
2. EROS RAMAZZOTTI - DOVE CE' MUSICA
3. EROS RAMAZZOTTI - DOVE CE' MUSICA
4. EROS RAMAZZOTTI - DOVE CE' MUSICA
5. EROS RAMAZZOTTI - DOVE CE' MUSICA

### Notes

- "Last" indicates the last entry or entry within a chart.
LIFELINES

BIRTHS
Girl, Carolyn Goetz, to Peggy and Sal Bonaccorci, July 26 in Bogota, N.J. Mother is associate director of publishing royalties for Atlantic Records.

MARRIAGES
Pat Martin to Norman Bradley, Aug. 30 in Westminster. Ky., bride is the executive director of the National Assn. of Independent Record Distributors and Manufacturers.

Erika Waddell to Michael Sisk, Sept. 7 in Jefferson, N.J. Bride is an associate with E.S.P. Management and manages the band Smackmellon.

DEATHS
Mel Taylor, 52, of lung cancer, Aug. 11 in Tarzana, Calif. A drummer for more than 30 years with the Ventures, the group perhaps best known for the "Hawaii Five-O" theme, Taylor began his career as a studio musician. The Bobby "Boris" Pickett hit the "Monster Mash" is among his first, re-recording sessions. He is survived by his mother, Grace Conrad; his wife, Fiona; a brother; his children Rita, Sylvia, Leon, Michael Lee, Michael Richard, and Jayme; and 11 grandchildren.

ZOMBA PROFITS FROM 'GROUP APPROACH' (Continued from page 1)

record labels. This opportunity would have been far more likely without the "group approach."

In addition to Zomba’s publishing and label interests, the one-stop concept, which grew with input from pro-
tectors and a music licensing, has launched a production company, Zomba Music Services, which has prepared a promotional CD for film projects. The tracks culled from the parent company’s divisions, which are allied with Portnow’s production. In July, Zomba was issued from Zomba’s classical label, Conifer.

Portnow, a professional musician, has a music-industry career that spans more than 20 years. He formerly ran his own multifaceted company and did stints with Screen Gems Publishing Group, RCA Records, 20th Century Fox Records, Arista Records, and EMI America Records. His various associations have included connections with the many major film music projects.

At Zomba, Portnow has had a hand in making music publishing deals with such artists as Bob Dylan, who has written and produced for Sophie B. Hawkins and Belinda Carlisle; Digital Underground; Peter Ford, one of the writers from the international hit act Snap!; and Christopher Ward, who wrote the Alannah Myths hit "Black Velvet" and "Happy Days" for the "Grease" soundtrack.

Portnow, who reports to Zomba Group of Companies chairman Clive Catterall, says Zomba Music Services will lead a search for the addition of film composers, both "stardom" and "new talent. We intend to be involved in that area in the near future," he says.

GOOD WORKS

T.J. MARTELL WEB SITE: The N.J. non-profit foundation for leukemia, cancer and AIDS research has launched a World Wide Web site, developed exclusively by TRADEDIA.NET, a division of Philips Electronics North America Corp. Located at http://www.martellfoundation.org, the site is an Internet information resource that highlights the organization’s national philanthropic activities to fight leukemia, cancer, and AIDS. Among specific information is a foundation fact page, extensive research updates, and a listing of projects and fund-raising events planned in each region. Visitors to the site can request and submit donation and sponsorship information, giving users the opportunity for first-hand involve-

ment in the national events organized by the nonprofit group. Contact: Todd Minnick at 615-256-2002, Robert Rosenblatt at 212-878-1319, or Evan Goetz at 710-424-5426.

GOOD WORKS WALK: Walk Day, to benefit SHARE, a nonprofit group for women with breast or ovarian cancer and their families and friends, will be held in New York Oct. 6. As in previous years, the town walk will be dedicated to Shirley Divers, the Sire Records A&R executive who died of cancer in 1992. Contact: Bernadette Gorman or LaTonya Jackson at 212-246-8990 or fax 212-292-6690.

ROCKWALK DONATION: West Hollywood, Calif.’s Rockwalk has donated $5,000 to Boys and Girls Clubs of America to promote music education, on behalf of four artists who will be inducted into Rockwalk Friday (20). The inductees are Ronnie Raitt, Dick Dale, Buddy Guy, and Ritchie Blackmore. A special tribute to the late Stevie Ray Vaughan. Contact: Maureen O’Connor at 213-891-8800.

FOR THE RECORD

The act 311, featured in the Sept. 14 issue, is signed to Capricorn Records, with distribution handled by Mercury.

Update

9. 1, 1996

BILLYBOARD SEPTEMBER 21, 1996

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From Punk to Jazz, Philly Store Offers Eclectic Mix

Third Street Jazz and Rock Draws The Serious Music Lover

**BY JEFFREY L. PERLACH**

PHILADELPHIA—During the eight years Mike Hoffman has worked at Third Street Jazz and Rock, he has watched many punk rockers, metal heads, and classic rock purists prudently broaden their musical tastes.

"I've watched customers start out in their teens and branch out to various kinds of music, like serious jazz," says Hoffman, the store's manager. "They'll still maybe buy hardcore records, but they might eventually dip into Captain Beefheart or John Zorn and then jump into some John Coltrane or Miles Davis."

Located in the Old City section of Philadelphia, within the last vestiges of a garment district, Third Street Jazz and Rock had to develop the right formula in order to attract serious music lovers. "We're not in a shopping district or right near a college campus, so we had to gain a reputation," Hoffman says.

As many music retail chains have taken the glitzy entertainment-center approach, Third Street Jazz and Rock, at 20 North Third St. (off Market Street), adopted a simple yet organized ambience. "It's not a carnival atmosphere here," Hoffman points out. "No monitor screens. No DJs. No bullhorn. Basically, here's the inventory."

"We don't look as glossy as the chains," adds salesman Troy Wheeler. "But that's a feature customers appreciate."

What Third Street's customers also appreciate, the two maintain, is a staff that knows music thoroughly competitive prices, and, most of all, a deep selection of titles that includes many independent and imported releases.

"We specialize in Japanese imports of jazz, rock, and R&B, which the U.S. companies don't feel they can sell enough of," Hoffman says. "Regarding the customer service offered by the store's eight staffers, he notes, "If someone comes in and says, 'I really like John Hiatt, can you turn me on to something similar,' we can do that easily."

Third Street has been in business for 23 years and was purchased by current owner Gary Luzoff in 1988. About seven years ago, it moved from a 2,500-square-foot store to its existing locale, which includes 5,000 square feet of retail space and a 2,000-square-foot warehouse.

"We were five doors down and we just completely outgrew the old space," (Continued on next page)
Hoffman says, "We had the slower selling CDs in stacked boxes, which we had to dig out for customers." The store has two floors that together stock 25,000 titles. The entrance levels house jazz along with blues, R&B, new age, international, and gospel. Downstairs, there's rock/alternative, punk/hardcore, metal, folk, bluegrass/country, avant-garde, and rock, oldies. The first floor also has magazines, and both levels have boxed sets.

Last year, the store's total sales were about $1.8 million, and a similar total is expected for this year. The sales breakdown last year was 40% rock/alternative and punk/hardcore, 30% jazz, and 20% R&B, with the remainder consisting of other genres. While Third Street is set up in a modest manner, the store is sometimes hopping with events. Joe Henry, John Wesley Harding, June Tabor & the Oyster Band, and Kristin Hersh are some of the artists who have performed there, and autograph signings by bands such as Sonic Youth have also spiced things up.

"Kristin Hersh has a completely different sound than Joe Henry, yet she had about 250 people," Hoffman says. "If we do some good publicity and setup, it works very well. But we're selective: We want performers who will bring in good attendance. Sonic Youth's signing was very successful." Despite the store's straightforward appearance, the downstairs floor manages to sport a more bohemian look. Prom posters hang on its walls, and items like a U2 car are suspended from the ceiling. Upon entering this room, one notices a large collection of punk/hardcore 7-inch vinyl records in bins and on the walls. Nearby are punk/hardcore CDs and vinyl LPs from bands such as Pegboy, Propagandhi, NOFX, New Bomb Turks, Tribe 8, Youth Brigade, Naked Aggression, and Poison Idea. Labels represented include Fat Wreck Chords, Thrill Jockey, Taang!, Tim/Kerr, Touch & Go, Revelation, Dischord, Alternative Tentacles, and smaller ones.

"We've always had strong punk sales," Hoffman says. "We have a nice collection of punk 7-inch singles and vinyl LPs. A lot of punk music is still made on vinyl." Vinyl, however, made up less than 3% of total sales last year, he says. "We used to carry a lot of imports on vinyl, but to sell them for $20 a shot, most people wouldn't want to pay that and instead get the CD for less," he says. "I wish JAR was more stuff on vinyl, because people do request it. It's something that separates us from the chains and even from a lot of mom-and-pop shops."

Third Street no longer carries used vinyl yet is in the process of deciding whether to start again. The challenge? "It's a lot of labor," says Hoffman. The rock floor contains many bins of CDs, new and used (second-hand merchandise makes up only about 5% of the store's total sales). Much space is devoted to rock/alternative, a category that some still consider two genres but which the store believes is one.

"We need to get rid of the word 'alternative' in the record industry because it's really all rock music, whether it's Elvis Costello, R.E.M., or Led Zeppelin," Hoffman says. However, he does think punk/hardcore is a more radical animal and the more mainstream rock/alternative category.

(Continued on page 57)
After 5 Platinum and Multi-Platinum albums, RCA Records is proud to release

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Musicland Vs. The Rumor Mill: Company’s Bond Prices Decline

IN ADDITION to its other troubles, the Musicland Group appears to have a credibility problem. On Sept. 11, senior Musicland executives reportedly spoke at a J.P. Morgan high-yield bond conference and addressed the issue that has been on the minds of many in the financial community and the music industry: Will Musicland’s troubles prove so institutional, forcing the company to file for Chapter 11? On that day, the Musicland executives at the conference said the company chair-
man, John G. Eggers, and CFO Reid Johnson—emphatically stated that the Minneapolis company is not a candidate for Chapter 11. Despite that assessment, company attendees and other Wall Street players clearly have their doubts. In the next three days of trading, the compa-
ny’s bond prices fell into a tailspin, with the price falling from about 65 cents (on the dollar) to 30 cents.

Musicland VP of marketing, Marcia Appel, says, “We have made no an-
nouncements that would send a signal caus-
ing the bond prices to drop. We can only as-
sume that misinformation is...driving prices.”

The doubts on Wall Street mirror the worries in the music industry. While Musicland has been racking up large losses for its last three reporting peri-
ods, the rumor mill has been working overtime, repeatedly warning that Musicland would file for bankruptcy on a particular day. For example, Musicland that each day came and went with-
out any such filing taking place. While Musicland has more than its fair share of problems, including financial ones, it has been one of the few accounts in the business to make timely trade pay-
ments throughout the year, thus adding to the industry’s credit community.

Most of the rumors surrounding Musicland have been fueled by a combina-
tion of uninformed speculation among the industry’s sales community and informed concern among the indus-
try’s financial executives.

The uninformed speculation comes under the school of thought that a little knowledge is a dangerous thing. For months before Camelot Music filed for bankruptcy protection, it too was the victim of rumors that it would file for Chapter 11 on a certain date, even though at the time, it looked like the company would successfully conclude an out-of-court restructuring. The rumors centered on the company’s inability to raise enough funds to meet the obligations of its nearly $30 million in credit available to it, leaving a slim $9 million in credit available.

Since then, Musicland has paid down some of the trade obligations, as has been stated in the company’s public filing with the Securities and Exchange Commission. But that leaves the company’s trading partners with serious doubts about Musicland’s ability to weather the storm. In the words of one source, “Musicland is struggling to make the payments and is cutting back on its credit available to it. Leaving a slim $9 million in credit available, the company’s financial executives are trying to find ways to cut costs and strengthen its balance sheet.”

Despite Musicland’s possible addi-
tional problems, the industry’s financial community has a dilemma before it: Does it have enough funds to meet the inventory demands of the holiday sell-
ing season? According to one financial executive, Musicland needs an addi-
tional $100 million in trade credit to get through the holidays.

While there is uninformed specula-
tion that Musicland has been asking the industry for extra dating and split payments to get it through the holidays, sources say that the company has been reminding senior music executives that it can get by with normal trade credit terms. But even that reassurance raises new concerns. In the words of one senior industry executive, “Even if they can get through Christmas with our support, then what happens in January? Can they turn this thing around?”

That, my friends, is a question only time can answer.
Music Keeps On Truckin' on 'Rig Rock Deluxe'

TRUCK STOP DELETANT: Declarations of Independents has never piloted a big rig—shucks, we can't even drive a car—but we're doin' truck-drivin' music. So we were doggone pleased to get a copy of "Rig Rock Deluxe," a new collaboration between two of our favorite indie labels, Diesel Only Records and Upstart Records.

Diesel Only is the brainchild of musician/producer/record nut Jeremy "Tepper, who formed the imprint several years ago to elevate the tradition of truck-driving music, a deathless country music subgenre since Texas swing howled 1939. Tepper has issued a raft of Diesel Only singles and two previous compilations, "Rig Rock Truckstop" and "Rig Rock Jukebox," featuring contemporary 18-wheeler sounds, but "Rig Rock Deluxe" lives up to its handle by delivering the label's best collection to date.

The album offers an incomparable array of veteran country performers, modern country acts, and country rock and "no depression" artists, essaying an amazing batch of highway hummers. The talent includes Flag Waving idol Don Walser; Buck Owens & His Buckaroos; a pairing of Red Simpson and gospel-steel guitarist Junior Brown; Marty Stuart; Austin, Texas, goddess Kelly Willis (performing Little Feat's "Truckstop Girl"); "no depression" standard-bearer Son Volt; Steve Earle (playing Townes Van Zandt's "White Freight Liner Blues" live with his all-star acoustic band); trucker music ace Del Reeves in tandem with Jim Lauderdale; Nick Lowe; and Lowe's guitarist (and former member of Commander Cody's Lost Planet Airmen) Bill Kirchen.

The package concludes with a performance of the Dave Dudley classic "Six Days On The Road" by an all-star unit that includes Dale Watson, Rosie Flores, Wayne Hancock, Toni Price, Kim Richey, Jon Langford of the Mekons, and the favorite sons of Springfield, Mo., the Skeletons.

Even if a Greyhound bus is your preferred conveyance on the interstate, you should be able to find something to tickle your musical wanderlust on "Rig Rock Deluxe." Now, if you'll excuse us, we've got some long haulin' to do.

Koch Collects Ichiban: Some in the house are the Independent National Distributors Inc. convention in Los Angeles last month must have wondered why an Ichiban Records presentation scheduled for one morning session failed to materialize.

The answer arrived recently in the form of an announcement that Ichiban has signed an exclusive U.S. national distribution agreement with Koch International in Port Washington, N.Y. Koch will now handle all product from Ichiban and its affiliates, including WRAP Wild Dog Blues, Sky. Sonl Classics, Techno 404, Naked Language, Kingfisher, and Altered, as well as distribution for Ichiban Distributed Label imprints. Ichiban International will continue to be handled exclusively by EMI Music Distribution.

In a separate deal, Koch has picked up exclusive distribution rights for the Signature Sounds Recording Co., a Massachusetts-based specialist in the blues, folk, and singer/songwriter genres. The 2-year-old label's roster includes guitarist Jim Henry, vocalist Louise Taylor, poet/songwriter

You Order Product, You Get Something Back! And It's More Than a "Thank You!"

Valley Record Distributors Introduces:

Prime Points Program

P3 is Valley's new frequent buyer program. What's P3 all about? Simply put, we place specific titles on sale weekly. When you buy those titles, you get points for each unit. Once you've accumulated enough points, you can redeem them for a wide array of business tools like:

- Multi-media computers - Fax Machines - Printers - Copiers
- Software - Scanning Guns & Wands .... and, much, much more.

Sounds interesting? For more information and a full package on the P3 program, call: 800.845.8444 (ask for Account Development Manager)

This innovative new program is available to Valley accounts only.
DIVAS AND THUGS: Listeners who appreciate a little diversity should certainly take to the soundtrack from “Set It Off,” due Sept. 24 on Elektra.

“Sometimes, we mistakenly narrowcast and niche-market a soundtrack, to the point where the audience that’s out there says, ‘Elektra president Sylvia Rhone. ‘People have much more diverse tastes than that, and our intent is to give them a stellar soundtrack,’” says Rhone. “This desire is reflected in the first slate of singles from the soundtrack, which includes ‘The Days Of Our Lives’ by Bone Thugs-N-Harmony (one of the most-played songs on urban radio its first week of release) and ‘Missing You,’ a cross-generational duet by Steven Tyler and Aretha Franklin. Early music-industry screenings have been well-received, according to Elektra marketing director Jayson Jackson.

“They’re going to be doing as many screenings as possible, because the response has been overwhelming,” he says. “We’ll do promo screenings in the top 50 or so markets in the two weeks before the film is released, which will coincide with our next rollout of singles.”

That next run includes a new track, the sultry “Don’t Let Go Love” from En Vogue, which serves as a teaser for an album to be released in early spring, as well as the recorded debut of Ray J. Norwood, Brandy’s younger brother. Rhone says that Norwood “electrified the WEAs conversion when he performed there and served notice that he is going to be a star.”

Jackson says that the label is concentrating on aggressively pursuing retail visibility for the long run. “We started with ‘Missing You,’ for which we did a single streamer picture all four women,” he says. “We’ve also done countertop displays to be placed at checkout for that single, for Queen Latifah—all of which point people toward the album release.”

ISLAND LIFE: “‘Tree’s Lounge,’” the directorial debut of cult actor Steve Buscemi, will no doubt conjure up wistful and debunked memories for Long Island, N.Y., natives simply by virtue of its title, named for the legendary L.I. lounge in which it is set. But even if you can’t decipher a “Lawn-guyland” accent to save your life, there’s lots to like on the soundtrack, which is set for release Oct. 8 on MCA.

The initial single will be the title track/them song, written and performed by Canadian Wunderkind Hayden. The song will be promoted to alternative and triple-A formats, and it will be accompanied by a video directed by Buscemi. Live Entertainment will release the film in New York Oct. 15, with a citywide opening two weeks later.

HIGH LONESOME: As fall descends, it seems appropriate to turn to music that’s a bit more windswept and lonesome than summer’s sunny sounds—which might explain the recent musical playing of Shetland Miroitz’s score to “Troublesome Creek: A Midwestern.” In tandem with Western guitar master Duke Levine, Miroitz’s (who plays guitars, keyboards, and dulcimer) has created a high lonesome aural vista that’s as bracing as a first frost. During Records (in SoundScan’s released the album—taken from a film that won both the grand prize and the Audience Award at this year’s Sundance Film Festival—Sept. 3.

SCOTT SOHRE: The late Raymond Scott, whose whimsical jazz stylings provided the soundtracks to more than 100 Warner Bros. cartoon shorts, not to mention more recent use in Nickelodeon’s “Hey & Stumpy” series, will be feted at a Sept. 21 New York Gala, co-hosted by Irwin Gordon, director of the Scott Archives, has assembled a genre-bending array of musicians for the evening’s two sets, including Smithereens drummer Dennis Diken, Wurlitzeres founder Chris Butler, and sax player Mike Hashem (who played with Jimmy Buffet and gold-partner).

Please send mail for Scott to Lindsie, Like the Real Thing to David Sprague, Contributing Editor, Billboard, 1155 Broadway, New York, N.Y. 10003; phone 212-620-8028; fax 212-620-1099; E-mail Spitzbou@iol.com.

Merchants & Marketing

INDEPENDENTS

(CONTINUED FROM PREVIOUS PAGE)

Pete Nelson, and bluegrass band Salamander Crossing.

Flag Waving: Guitarist Dave Allan often has the tag “the king of biker rock” hung on him, thanks to his memorable work on the soundtrack to the 1966 hug-ridden classic “The Wild Angels.”

But Allan, whose album “Fuzz Fest” has just been issued by AVI’s Atomic Beat imprint, learned that his style isn’t necessarily embraced by the chopper crowd when he played the charitable Harley-Davidson Poker Run in L.A. last year.

“All they wanted to hear was country music,” Allan recalls with a chuckle. Allan is certainly one of the most formidable rock instrumentalists; he has an unmistakable signature sound, a fuzzed-out tone produced by his 10-year-old Fender Jaguar and Roland guitar processor. (In his heyday, he produced a similar effect with a Mosrite/Grandeite” unit.)

“Blue’s Theme” from “The Wild Angels” rose to No. 37 on the Hot 100 Singles chart in early 1967, but some promotion kept it from climbing higher. “If we’d had [airplay] all at once, it would have been a top five record,” says Allan, who points out that the instrumental was a smash in some regions.

Sadly, much of his enormous body of Track Records work from the ’60s, the majority of it cut for low-budget movies, has been out of print for years, due to certain conflicts (the axiom is that he’s been too successful to succeed) with his former label boss.


“All of a sudden, I started writing all these tunes,” Allan says, “It was boggling my mind. I didn’t know where they were coming from.”

With Ashford again acting as producer, Allan entered the studio with his working combo, which includes former Textones and Dream Syndicate bassist Dave Proven and drummer David Winograd. The resultant “Fuzz Fest” includes a heavy-duty slab of barn-burning Allan originals, plus two Henry Mancini-inspired numbers, “Experiment In Terror” and “The Party” (fittingly, both soundtrack material), originally recorded for Del-FI’s Mancini-inspired short “Shots In The Dark.”

Allan’s renewed visibility in the record marketplace has led to some L.A.-area gigs, and the guitar singer is talking to agents in hopes of securing national dates. Through the good graces of fellow icon Doc Dike, he has secured an endorsement deal with Dean Markley strings. And he enlarged his group to a quartet with the recent addition of Carmen Hillebreb, former leader of ace L.A. garage punk rombo Riot.

Here’s hoping that Allan’s fuzzy fest will arrive at a pit stop near you soon.
FROM FUNK TO JAZZ, PHILLY STORE OFFERS ECLECTIC MIX

(Continued from page 52)

As a result, punk/hardcore gets its own section at Third Street.

For the most part, Third Street does not rely on top-of-the-chart releases for the majority of its sales. Rather than competing with the chains on selling Metallica’s “Load,” for instance, Third Street Jazz and Rock, an independent music store in Philadelphia, specializes in hard-to-find Japanese imports.

PGD REORGANIZATION

(Continued from page 51)

and added, “It’s taken a while longer than we thought, but we believe we see the light at the end of the tunnel.”

There have been encouraging signs, he pointed out, in working toward the goals of warehouse and sales force automation. These advances will allow the distributor to process customer orders faster, cheaper, and more efficiently. Sales reps in the field, for example, will be able to execute orders via E-mail on laptop computers.

“It’s required a lot of micro-managing on the part of users and the technology folks,” said Caparro. “It’s the most frustrating project to manage. But it will allow you to redefine how you do your work. More effectively and efficiently.”

He said that by April of next year, MIS “will be fully operational.”

Caparro conceded that PGD was “very worried” about the “terrifying” state of the retail marketplace.

He said, “If two of the best-run chains [Camelot and Wherehouse, which are in Chapter 11 bankruptcy] failed, ask yourself the question, Who next? There are still far too many outlets selling music. A number of marginal stores need to be closed. There’s too much debt on balance sheets. They’ve got to be flushed out. There’s too much margin pressure from low-ball competition.”

He acknowledged that the retailers’ cash flow problems have put pressure on the record companies’ finances as well.

“We must protect ourselves but work with the customers,” he said. “The credit folks are empowered with a lot of responsibility. The bad debt reserves have been drained.”

And he added a pessimistic note.

“There are serious problems yet to come. We haven’t seen the bottom of this ugly period. But in the next 12 months it will start to turn.”

Caparro concluded, “We’re walking a tightrope. We need cooperation without sacrificing our well-being.”

On another issue of importance to retail, PGD announced during its convention that it had suspended the source tagging of CDs (Billboard, Sept. 7). PolyGram had been the only major record company to install electronic anti-theft tags—developed by Separomatic Electronics—on its product. As a result of PGD’s decision, Checkpoint Systems, a manufacturer of a competing security system, and Target Stores, a discount department store chain, dropped their lawsuits against the distributor.

But Caparro emphasized that PGD remains committed to the concept of source-tagging, which would save retailers money in labor and shrinkage costs. (Retail accounts now have put the tags on merchandise in their stores or warehouses.)

Caparro ended his remarks by saying, “It’s a different company than it was two years ago. Stronger, more aggressive. Don’t be intimidated by the future, he challenged by it.”

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Music Power Network Gives Inside Scoop

LOIS ANGELES—Musicians seeking the inside word on what it takes to get signed to a record deal have a new resource on the Internet. A group of music-industry veterans has founded Music Power Network (http://www.musicpowernetwork.com), a World Wide Web site that offers information from insiders.

"This site allows musicians to further their careers and get more access to the information mix they need to succeed," says publisher/CEO David Kusek, who was a co-developer of the general MDI standard. "WEBtalk, a Web forum that Kusek has been part of for several years, has now been taken to the next level." The site contains an "Inside Track" forum, where industry insiders anonymously post tips about what it takes to get signed to a label deal.

On tap at the site is information on shopping bands to labels, the anatomy of a record deal, dealing with club owners, getting press for a band, rehearsals, and stage rumor.

"These groups that are starting out need to know the steps to creating a successful music career," says Music Power Network executive VP of marketing Chris Stone, a music-industry veteran who founded the World Studio Group and Record Plant recording studios. "This site tells people how things really work. Many groups don’t know, for example, that a lot of labels rarely sign acts based on unsolicited tapes."

In addition to providing information to the Music Power Network, aims to appeal to industry members by providing a professional database that includes listings for music labels, agents, clubs, managers, duplicators, lawyers, artist managers, producers, radios, store managers, recording studios, technicians, and other music contacts.

The editorial section of the site, "The Word," contains interviews with industry insiders and artists and includes archival and new articles by Los Angeles bureau chief David Goggin, who writes under the name Mr. Bonzai. Some of the editorial content, such as an interview with Suzanne Vega, is supplemented with audio clips.

Music Power Network launched in what Kusek calls a "test mode" in early August, and the professional industry guide will soon expand to include global information. The site is free of charge; visitors must register via E-mail to get a password.

Bret Atwood

Culture Television Brings Attitude To Web

LOIS ANGELES—A World Wide Web site being developed by New York-based Digital Cable Networks is hoping to capitalize on its street-level attitude and grit to stand out from the flood of information at the Internet.

Culture Television, located at http://www.culturetv.com, will offer music videos, cybercasts, and a variety of content ranging from boom box reports to Japanimation to graffiti art.

Jon Baer, the 20-year-old president of Digital Cable Networks, says that the Internet may lack in technological bells and whistles it will make up for in street knowledge. "I don’t think it looks like all these major Web sites in terms of interface graphics, I don’t give a fuck," says Baer. "It’s more about giving the market and the community what it wants, and anyway, there are a lot of kids out there that don’t have the expensive computers needed to (take full advantage of) what is on those sites."

Still, the site will utilize Shockwave, VDO Live Player, and RealAudio to enhance its presentation.

Several major companies, such as inline skate manufacturers Bauer and Rollerblade, have signed on as sponsors, while various radio personalities and online broadcasters, Baer does say that the project has ties to the music industry.

The idea for Culture Television, says Baer, developed when digital cable operators and major networks at New York skateboard shop NYC Skate. Bauer found that appearances by such bands as former Relia- tion, Jane’s Addiction, Red Hot Chili Peppers, and Weather report to be in the middle of the audience experience. Culture Television will highlight bands that are commonly associated with skate culture, as well as various mod- ern rock and rap artists.

"Some of the first bands are going to be 311, Fun Lovin’ Criminals, Life Of Agony, Type O Negative, and the Deftones," says Baer, "but we also want to branch out with the music channel and offer hip-hop and other kinds of music."

Unlinked acts will constitute a large percentage of the featured music. Drywater and Lounge, says Baer, are two bands with acts that that appear on the site.

Two products in the market—\n
millennia and Epitaph’s enhanced CD “Bored Generation” and OC Rec- ordes’ CD-ROM “Go Big!”—target a young demographic with a mix of music and board-sport culture.

Similarly, music site Vicarious is focusing on music, skate, and pop culture.

Still, Baer says, Culture Television will be the first site to offer video that is already available by using a great deal of content sub- mitted by users. The site will solicit home video footage, printed material, and music.

"We’re basically going to give the site over to the kids to handle," he says.

Bret Atwood

Radio Stations Explore Latest Hi-Tech Options

Technology and Radio: Recent technological developments in the music industry, such as Internet-delivered audio, are having a strong and quick impact on radio. But these digital advancements do not come without a price, according to Paul Miraldi, director of marketing, promotions, and public relations at WCBS-FM New York. About 20% of all U.S. radio stations can be found on the Internet. Many of these stations are simulcasting their local programs. Getting a station up and running on the Web can cost anywhere from $1,000 to $10,000. However, Miraldi says that Web design firms should enable most radio stations to develop a site at a reason- able cost.

Miraldi says that the key to killer content on the Web is interactivity with visitors and up-to-date information. "You won’t expect radio listeners to keep tuning in if the broadcast was exactly the same each day," he says, "Web content must be constantly updated if you want to get repeat visits."

Radio stations that develop successful Web sites are rewarded with direct links to their listeners that can be used to gather valuable marketing information, according to Miraldi. "The Web is already benefiting from the efficiency of digitally delivered audio. About 5,000 stations are already using digital record labels, including Atlantic Records, are using technology by San Francisco-based Digital Generation Systems (DG Systems) to stream audio and music through Integrated Services Digital Network (ISDN) computer connections. The DG service aims to sup-plement, rather than replace, the label’s mail servicing of promotional CDs, says Walt Nichols, manager of pro- motion and new technology at Atlantic.

"Promotional CDs aren’t likely to go away anytime soon," he says. "If someone needs a song fast, we can get it there in less than an hour, rather than the 10 days that is normal.

Although these new options are becoming easier to use, many programmers are reluctant to try them, says Judith Cross, founder of 3G Communi- cations. "It’s a matter of computer-phobia by upper management," she says. "But in the end, it is the people who make the decisions are not quite ready to trust the new systems. When the hard drive crashes or the hard drive crashes and will not have a backup system in place, or that the hard drives will not have enough storage space for their music. But the technology has evolved, and no major disasters have happened yet."
Disney, for example, is using a Web site for "Aladdin And The King Of Thieves" as a stalking horse for its "Toy Story" campaign. Warner Home Video, meanwhile, is modifying the Warner Bros. theatrical site for "Twister" to highlight the cassette. It also has a kids-oriented site for the 20th-anniversary reissue of "Willy Wonka And The Chocolate Factory". Other studios are weaving Webs of equal sophistication. MCA/Universal Home Video will let kids help "E.T." to phone home on the Internet; 20th Century Fox Home Entertainment and Legg Hossery are cross-linking their Web sites for an innovative "My Fair Lady" joint promotion; and Paramount Home Video is utilizing its expanding retail database and hot links to stores with their own Web sites to promote "Mission: Impossible."

Hollywood doesn't want to miss any opportunity to reach the estimated 13 million U.S. households that will be subscribing to at least one online service by year's end, according to Veronica Subher & Associates' just-published "Communications Industry Forecast."

It's projected there will be at least 23 million Internet-connected homes by 2000. Many, perhaps most, are expected to split their time between Web surfing and video watching.

Disney's "King Of Thieves" campaign for "King Of Thieves," the second direct-to-video sequel to the theatrical megahit "Aladdin," includes the first site dedicated to a sell-through title, notes FR executive director Marcelle Abraham. "We're exploring the Web site concept for a lot of other titles and this year we want to see how "Aladdin" performs. We're testing a lot of concepts and believe that certain properties lend themselves more to Internet exposure than do others."

The site went active Aug. 13, the in-store date for "King Of Thieves."

(Continued on page 61)

### Nostalgic Icon Faces Something Weird; Warner To Absorb Turner, Say Insiders

**BY STEVE TRAUMAN**

NEW YORK—For the first time, the Internet and its World Wide Web are likely to play important roles in enhancing home video sales and promotion efforts.

Cyberspace marketing is no shot in the dark. Based on earlier trials, the studios have learned that having the title's brief Web exposure will bring their titles the heightened awareness needed during a crowded retail season that's grown more so with the addition of "Independence Day" and "The Nutty Professor."

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(Continued on page 61)

### PNEE Acquires Spain's Metrovideo

**BY PETER DEAN**

LONDON—Metrovideo Espanol, Spain's largest and oldest independent vendor, has been acquired by Pearson New Entertainment España (PNEE). For Pearson, the move establishes a sales and distribution base in Spain that could give the new owner a stronghold on the nontheatrical market. Fourteen-year-old Metrovideo controls approximately two-thirds of special-interest sales and 3% of the total. Metrovideo's previous owner, Pepe Delgado, will become GM at the new firm and remain CEO of PNEE, a wholly owned subsidiary of Pearson New Entertainment, was established last year by managing director Paco Pastor, to whom Delgado will report, and Pearson New Entertainment chief executive Nick Alexander. Last autumn, it launched Spain's first comedy video label, Canal Comico, securing rights to many of Spain's top comedy acts.

The acquisition of Metrovideo is a major development of our European video business. It gives us a sales and distribution base in Spain that have taken years to build organically," says Alexander.

Delgado adds, "This is a mark of respect for what we have achieved, and I am now looking forward to being able to take the business much further than we have done with just our own resources."

Pearson New Entertainment was established two years ago as a multimedia publisher in print, video, online services, and CD-ROM. Its corporate parent, Pearson, has extensive interests in Spain. It is the major shareholder in Recoletes, publisher of Marca, a sports daily that is Spain's largest selling newspaper, and financial daily Expansion.

Last year, Pearson's Tussaud Group opened a theme park, Port Aventura, south of Barcelona. The company also has an education publishing subsidiary, Alhambra Longman.

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**The Boy's On The Bus.** Turner Home Entertainment sent its executive team on a two-week cross-country tour that began at the company's Atlanta headquarters in June and ended in Los Angeles. In all, the executives met with retailers in 13 cities. Ready for life on the road, with shades in place, from left, are Craig Van Gorp, VP of self-through sales, Richard Pinson, VP of marketing, Phil Kent, president, Stuart Snyder, executive VP/GM, and Bob Pridhomme, senior VP of sales.

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**Studios Market Vids On The Web**

**Net Sites Used For Sales Campaigns, Cross-Promotions**

**BY STEVE TRAUMAN**

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(Continued on page 61)
Long Beach Superstore Is A WOW!; ‘Oz’ Bus Tour

GETTING READY: The Good Guys! and Tower Records/Video will open their second WOW! superstore in Long Beach, Calif., on Oct. 31. A joint venture between the hardware and software retailer, the 50,000-square-foot outlet is about 10,000 square feet smaller than the first WOW! store, which opened in Las Vegas in August 1995. Long Beach is about 25 miles south of Los Angeles.

There’s no difference in the record department,” says Tower president Russ Solomon. “but we’ve eliminated the book department because there is a Barnes & Noble store next door.”

As in Vegas, 20,000 square feet are devoted to music and video. Long Beach will also have a coffee bar and giant slot machine. Instead of money, this one-armed bandit dispenses free store merchandise when customers hit the jackpot.

The new WOW! is located in the Marina Pacifica shopping center, just south of downtown long Beach. Other tenants include Starbucks Coffee, a Ralphs supermarket, the clothing store Old Navy, Journey, and a multiplex cinema.

One day prior to the official opening, WOW! will host a private kickoff party, according to Tower VP of advertising and marketing Chris Hogson.

Throughout November, Tower and Good Guys! will plaster the Long Beach area with joint print ads celebrating the opening. From Nov. 1-15, more than 2,500 television spots will run on cable networks, including A&E and the Discovery Channel. Radio ads will be heard on six area stations, and at least one will be selected to broadcast from the store on weekends during the month.

In addition to the media blitz, WOW! will offer price breaks on nearly every piece of music and video product in the store. “The whole store is going to be on sale,” says Hogson. Discounts include $3 off any CD priced at $15.99 or above, $2 off any CD at $11.99, and $1 off any CD at $9.99 or below. Video titles will be similarly reduced.

Solomon says Tower had been looking to open in Long Beach for several years, but finding the right real estate was difficult. The chain has more than 164 stores in the U.S., as well as locations in London and Tokyo.

One or two more WOW! stores could open in late 1997, he adds, probably in Southern California, where Good Guys! has many of its stores.

We have to stay near California because that’s where the Good Guys! have their distribution centers,” says Solomon. “We can open anywhere in the world, but they can’t.”

Two weeks following the WOW! opening, Tower will unveil a 4,900-square-foot, three-story New York City store at Lincoln Center, replacing the 66th Street location, which was closed in 1994.

NEXT STOP, OZ: Long-distance bus trips are making a comeback. First, Turner Home Entertainment criss-crossed the country with its retail Talkback Tour. Now, MGM/UA Home Video is putting Dorothy and her dog Toto on the road.

As part of the promotion for "The Wizard Of Oz," MGM/UA has crammed a Greyhound bus full of memorabilia from the movie and is putting the mobile museum on a fidelity circuit. The video went on sale Sept. 10 for the last time this century, at $19.98 in new clamshell packaging.

The trip is billed as the Yellow Brick Road Bus Tour. The bus itself (Continued on next page)

SHEFFY TALK

by: Eileen Fitzpatrick

60 BILLBOARD SEPTEMBER 21, 1996

Top Video Sales

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

<table>
<thead>
<tr>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
<th>PRIOR WEEK</th>
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<tr>
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<td>1</td>
<td>ALADDIN AND THE KING OF THIEVES</td>
<td>Walt Disney Home Video</td>
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<td>COPS: TOO HOT FOR TV!</td>
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<td>Paramount Home Video</td>
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<td>PLAYBOY: FORWARD BOUND II: IN SAN FRANCISCO</td>
<td>Walt Disney Home Video</td>
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<td>HEAVY METAL</td>
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<td>GHOST IN THE SHELL</td>
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<td>A TRIBUTE TO STEVIE RAY VAUGHAN</td>
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<td>17-2</td>
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<td>18</td>
<td>17-16</td>
<td>PLAYBOY'S RISING STARS &amp; SEXY STARLINGS</td>
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<td>JUMANJI</td>
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<td>THE ABYSS</td>
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<td>HOW THE WEST WAS FUN</td>
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<td>16-4</td>
<td>UNDER SEIGE 2: DARK VICTORY</td>
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<td>24-4</td>
<td>GULLIVER'S TRAVELS</td>
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<td>21-5</td>
<td>CLERKS</td>
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<td>30</td>
<td>8-18</td>
<td>MR. BEAN: TERRIBLE TALE</td>
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JULIA WOLFE, EDITOR

- RIAA gold cert. for sales of 500,000 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 - ARIA gold certification for a minimum sale of 250,000 units or a dollar volume of $2 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles - ARIA platinum certification for a minimum sale of 500,000 units or a dollar volume of $3 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles

www.americanradiohistory.com
‘Oliver’: Promos, Glorious Promos

By Moira McCormick


The $5 mail-in refund offer from Con Agra Cereals is for the purchase of “Oliver” plus any three Kid Cuisine frozen meals. The promotion is valid between Sept. 24 and March 31, 1997. The refund can also be claimed by consumers who purchase Con Agra cereals from one of the Disney video Family Film Collection, Disney Masterpiece Collection, or other eligible Disney titles.

Disney’s own $5 mail-in refund is available with the purchase of “Oliver” plus one eligible video from the collection. The offer is good from Sept. 24 through Jan. 10, 1997. The soundtrack album from “Oliver” has been available on Walt Disney Records since Feb 29. Rereleased at the same time was the original “Oliver And Company Road-Along,” which features an audiocassette and 24-page color storybook. The cassette includes the movie’s “Why Should I Worry?”, performed by Joel.

Once upon a Princess: The first live-action release to join Disney’s Princess Collection line have been released in a two-volume set called “Belle’s Sing Me A Story.” The $12.99 titles are “Chapters Of Enchantment” and “Beauty And The World Of Music.” Each features a live-action Belle singing and interacting with live-action and animated characters. A free on-pack bonus of Belle-themed costume jewelry is included. Consumers can receive this free Princess jewelry box (Continued on next page)

SHELF TALK

(Continued from preceding page)

eally began its trek Sept. 6 in Kansas City, Kan., and will make its last stop in Topkea, Kan., Dec. 20. A kickoff party was held with Planet Hollywood, a co-sponsor of the tour, at its New York location.

Each stop, the bus will be parked in front of either a Planet Hollywood or mall if the city doesn’t have the themed restaurant. Planet Hollywood in 20 cities will tout the arrival by featu...
The classic stories “Little Toot” and “The Brave Engineer” are used by Belle to help teach lessons of responsibility and perseverance. In “Beauty And The Wolf Of Music,” the fable of the tortoise and the hare illustrates the importance of “slow and steady wins the race,” as Belle encourages a young friend frustrated by piano lessons.

**A C RO S S  T H E  U N I V E R S A L**

MCA/Universal Home Video has a full dance card for fall. Recently released are the 10th installment of the Timmy the Tiger series and two new entries in the Spooktacular New Adventures of Casper line. The fourth episode of the Land Before Time, “Journey Through The Mist,” streets Dec. 10. “The Adventures Of Timmy The Tooth: Big Mouth Gulch,” previously available only via a co-promotion with Kellogg’s Rice Krispies cereal, is being supported by a family cross-promotions with Lifetouch Portrait Studios, Kitchen Sink Press, and Tyco Toys. An in-pack offering of a Timmy the Tooth backpack for $4.99 (plus shipping and handling) is part of the promotion.

Another insert card pushes Kitchen Sink Press’ Land Before Time treasure chest, valued at $15, which contains a T-shirt, 3-D comic book, poster, coloring book, trading cards, stickers and crayons for $14.99 plus shipping and handling. The Casper titles, both spun off the current Saturday morning cartoon series, are “Spooking Bee” and “3 Boo’s A Baby/Pop Jammed.”

MCA’s kid vid feature “Flipper” has a promotional program that includes a sweepstakes with the grand prize of a trip to a family’s “Flipper” theme park. The contest runs Oct. 8-Dec. 31. Entry forms are on “Flipper” merchandising inserts, and the winner will be announced at the conclusion of the contest.

**C O M P O S E D  F R O M  A  N A T I O N A L  S A M P L E  O F  R E T A I L  S T O R E  S A L E S  R E P O R T S.**

### Top Laserdisc Sales

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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
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<td>HEAT</td>
<td>Warner Home Video</td>
<td>141192</td>
<td>Al Pacino, Robert De Niro</td>
<td>1995</td>
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<td>7</td>
<td>SENSE AND SENSIBILITY</td>
<td>Columbia TriStar Home Video</td>
<td>New Line Home Video 11596</td>
<td>Emma Thompson, Hugh Grant</td>
<td>1995</td>
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<td>BRAVEHEART</td>
<td>Paramount Home Video</td>
<td>Image Entertainment 13003</td>
<td>Mel Gibson, Robin Wright</td>
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<td>CASINO</td>
<td>MCA/Universal Home Video</td>
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<td>Robert De Niro, Joe Pesci</td>
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<td>LEAVING LAS VEGAS</td>
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<td>Nicolas Cage, Elisabeth Shue</td>
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<td>Susan Sarandon, Sean Penn</td>
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### Top Kid Video

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<td>Disney Home Video 20525</td>
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<td>POCAHONTAS</td>
<td>Walt Disney Home Video</td>
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<td>Walt Disney Home Video</td>
<td>Disney Home Video 2977</td>
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<td>Uni Dist. Corp. 82593</td>
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<td>6</td>
<td>THE MANY ADVENTURES OF WINNIE THE POOH</td>
<td>Walt Disney Home Video</td>
<td>Disney Home Video 7074</td>
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<td>7</td>
<td>BARNEY’S 1-2-3-4-5 SEASONS</td>
<td>Barney Home Video</td>
<td>The Lyons Group</td>
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<td>SCHOOLHOUSE ROCK: GRAMMAR ROCK</td>
<td>ABC Video</td>
<td>Paramount Home Video 47021</td>
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<td>GOOBSEUPEMPS: THE HAUNTED MASK</td>
<td>Foxtv</td>
<td>Fox Video</td>
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<td>BEAVIS &amp; BUTT-HEAD: FEEL OUR PAIN</td>
<td>MTV Music Television</td>
<td>Sony Music 49816</td>
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<td>Quantum Video</td>
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RUSH
Test For Echo

PRODUCERS: Pete Collins & Rush

Superstar Canadian trio continues to defy critics and deliver music that brings out a cultish response among a wide-spread-out fan base. Although it’s been three years since Rush’s last studio release, the band has not let its songwriting or performance intensity flag one iota. From the anthem lead-single title track to the mandolin-inflected “Half The World” to internet-themed “Virtuality,” “Test For Echo” plays like the Rush record long-time fans might expect, with a few left turns thrown in for good measure. Happily, Rush continues to keep its song space sizzling, letting the guitar, bass, drums, and vocals express what layers and layers of synthesizers newlycool. A welcome return to an impressive and influential band.

**BEATRICE**

Once

of course, either.
**NEW & NOTEWORTHY**

**R E V I E W S & P R E V I E W S**

---

**TOP**

**TOMI BRAXTON Unbreak My Heart (c) (4:30)**

**PRODUCER:** David Foster

**LABEL:** Arista

**PUBLISHER:** S/R

**WRITERS:** V. Smith, J. De Leo, A. Jr., K. B夺取, J. Bortner

**ASCAP**

**PolyGram**

**DECO 4200 (7:00 min)**

Lenny Kravitz started it. And then D’Angelo perfected it. He subtracted the soul influences. But the flavor that Goodfellas displays is so deeply entrenched in the music ofversations, Marvin Gaye, and Harold Melvin & the Blue Notes (and a touch of Sly Stone) that the trio cannot be simply called copiers. Sugar Honey Ice Tea showcases the act’s honey-coated vocals, fronted by a one-two punch of outstanding guitar and bass backed by soulful tracks. The group will fare well if it sticks to its own musical path, leaving any comparisons to D’Angelo and Kravitz and frequently used samples to brevity. This is a new addition, a nice spine to the track’s classic.

---

**SWEET SABLE**

_I’ll Never Go Back_ (4:50)

**PRODUCERS:** Gerald W. M., V. M., J. Jackson

**LABEL:** Uptown

**PUBLISHERS:** Antonio Sevada/Murcap

**Street Life 78902 (7:02 min)**

Mole’s lengthy list of budding bidders gunning for Mary J. Blige’s throne as the Queen of Bash-Soul. She does not want to be seen as another Blige from her position. She is on the top of her game, and this is a fantastic style to this lovely ballad and turns in an ear-catching perfor-

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---

**DOLLY PARTON Just When I Needed You Most**

**STUDIO RECORDING**

**WRITERS:** R. Van Warren

**LABEL:** Reprise

**PUBLISHERS:** Songs of Sony/ATV Music Publishing

**Rising Tide 1003 (7:07 min)**

It is high time someone revived this beloved old song. And the one who does it better than Dolly Parton. The fragile vulnerability in her voice perfectly complements the heartbreak in the lyric. This is the first single from Parton’s Rising Tide debut album, “Treasuries,” which features her interpretations of country and pop standards (many of which are duets). Though country radio has not really embraced Parton in recent years, she has never sounded better, and this could be the single they have been looking for.

---

**NEAL MCGOFF Going, Going, Gone**

**PRODUCERS:** Barry Silver

**LABEL:** Reprise Records

**PUBLISHERS:** Irving, Deutsch & Lipz

**SUNSHINE CITY STARS: Stunt Free**

**ATLANTIC**

**6183 (8:57 min)**

Add up a slow and ingratiating groove with a soulful, retro-funk flavored-wah wah-guitar and a languid, jazz-funked R&B groove, Mayfield delivers an after hours mellow, empathetic vocal. Programmers need to care about this record, which doubles as a sophisticated, subtle and stylish, summer groove. Oh, and can’t forget _The Way You Do It,_ and they need to care about it now.

---

**GOODFELLAZ Sugar Honey Ice Tea**

**STUDIO RECORDING**

**WRITERS:** V. Smith, J. De Leo, A. Jr., K. Bortner, J. Bortner

**LABEL:** Arista

**PUBLISHERS:** S/R

**DECO 4200 (7:00 min)**

This single has an abundance of energy and从_4200:(_15:0)(04:50)

---

**P R O D U C E R S**

**K E N N Y G. THE DAMAIA Ya Playin’ Yall$**

**PRODUCERS:** D. Premier

**LABEL:** Tuff-1

**PUBLISHERS:** Irving/Revered/Alcides/United/Heat, Atlanta

**P A N J A M 410 (1:19 min)**

Conscious rap at its best. Jero continues to use his hardwired Flow and Primo’s production to enchant even the most ignorant listener. Without being pretentious, he serves up the ridiculous of the pseudo-gang-sta-drumalie lifestyle that rappers embrace. Keep your kids dry undernoted, in videos and on wax, sound and controlling their own publishing. Jero’s latest single is a total Big Millionaire hit. Rappers who live these lies are players, but only because they’re playing themselves.

---

**C R O W N**

**P A U L W E R S T E R B E R G Ain’t Got Me (3:42)**

**PRODUCERS:** Paul Westerberg

**LABEL:** Rough Trade

**PUBLISHERS:** S/R

**RECORDS 8237 (3:40)**

Westerberg’s current album, “Eventually,” should get a nice boost from the release of this jangled, jangly toe-tapper. Westerberg’s grasp of lyrical irony remains the element that sets him apart from the more popular songs of modern rockers via a piece of the pie. The fact that he can weave a contagious hooks and memorable riffs around any subject makes him one of rock’s most valuable players. That is the call of top 40 we hear in the not-so-far-off future.

---

**L U N K Y J U N K E E Supervision (for having being)**

**PRODUCER:** not listed

**LABEL:** EDD

**dMoNter 100 (1:30 AC ID)**

Lunsky Junk has come on like a firecrack with a retro-soul guitar of “Silver, metal,” followed by a chock-a-block groove. Bang your head, Beavis.

---

**D E G E N E R A T I O N No Way Out (9:51)**

**PRODUCER:** not listed

**LABEL:** EDD

**CD 500 (1:20 AC ID)**

The latest single from “No Lun” will be refreshing to the gangster rap and social Distortion. This band’s muddy brand of plain-thrills best on a raft of classic hip hop tunes. Husky, husky snarling an audience to consume his timbrel shuffling and playful while it would not do the document the strength of this song. Though, under the guidance of producer R. Cowen, the band blows through this exhaustively with an infectious groove. Guaranteed you’ll be leaving in a smiling, sweaty heap.

---

**B A P**

**C H I M A H You’re So Vain**

**PRODUCERS:** Mark Levine

**LABEL:** Warner Bros.

**WRITERS:** C. Simon

**PUBLISHERS:** not listed

**ZBT 8430 (3:50)**

Chima Simon’s "70s-era rock/pokey classic is fodder for the ongoing Euro-NRG dance craze, and it works surprisingly well. With Keith Martin, producer and Martin Brookner for anchoring the track with a beefie bassline, the record is not as typical of this genre. As covers go, this is many mutes above the glut, and it deserves airplay. This record top 40 tastemakers. Meanwhile, clubbers may find N.Y. trick house remix a reusable turntable nugget.

---

**R & B**

**C U R T I S M A Y F I E L D New World Order (4:15)**

**PRODUCERS:** Curtis Mayfield, Broni Fleming, Carlos Glover, Waddy Woodard

**WRITERS:** C. Mayfield, B. Fanning, R. Thomas

**PUBLISHERS:** Warner/Cotts/Eld/Ellison/Ed/Patton/Mayfield/Thomas/ASCAP

**WARNER BROS. 17568 (7:30 min)**

With this title cut from his first album of new material in five years, Mayfield delivers one of the most inspired and inspiring singles of the year. Collaborating with Brian Fleming and Rosemary Woods on music, he weaves a lyrical view of African-American men trying to break free of society’s negative stereotype and its disintegration. Surrounded by a stable, retro-funk flavored-wah wah guitar and a languid, jazz-soused R&B groove, Mayfield gives us a masterful, no-nonsense vocal which is perhaps the most heartfelt, empathetic vocal. Programmers need to care about this record, which doubles as a sophisticated, subtle and stylish, summer groove. Oh, and can’t forget _The Way You Do It,_ and they need to care about it now.
9.1 THE JOURNEY OF DAVID COPEwartson

THE JOURNEY OF DAVID COPE

David Cope, the man behind the computer program that produces sheet music for the band “Tao” in the film “A Beautiful Mind,” has been working on a new project. Cope, a cellist and composer, has been researching the work of the biblical prophet David, who is known for his musical talent.

Cope’s project, titled “The Journey of David Cope,” explores the intersection of music and religion, focusing on the life and times of David. The project involves creating sheet music that reflects the biblical narrative, using algorithms and artificial intelligence to generate music that is both faithful to the original text and new and innovative.

Cope has been working on this project for several years, and has already produced several pieces of music that are being performed by orchestras and choirs around the world. The project is expected to continue for several more years, with Cope planning to produce music for all 39 books of the Bible.

Cope’s work is a testament to the power of technology to enhance our understanding of the world around us, and to the timeless appeal of music as a means of expression and communication. The “Journey of David Cope” is a reminder that, even in the digital age, the arts remain vital and relevant to our lives.
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REAL ESTATE RATES
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ENHANCED CDs GETTING SUPPORT FROM LABELS
(Continued from page 6)

players."

Reportedly, consumers have had dif-

ficultly playing the audio portions of

some CD-ROMs, including car audio systems built in to

some Ford Explorer and Lexus vehi-

cles.

However, the main reason behind the

industry shift to multisession follows

the discovery that a recent program-

ming upheaval in the computer world

by Microsoft left the pre-eCD format

incompatible with newer versions of

its operating systems (Billboard, Aug.

17). And since the industry has re-

ceived an unusually high number of phone calls from

consumers who have been unable to

access the interactive multimedia content of

pre-eCDs on their Windows 95-

equipped computers.

There are still many existing pre-

guarded files, including the work of

renowned titles by the Pet Shop Boys, Love In Reverse, Molly, and Hollyt & the Blue

Lagoon/RCA is among the labels that

have pre-eCD titles in development,

including Xzibit’s “At the Speed Of

Bad News From Drums & Earth.” It had not been determined at

press time whether MBG Entertain-

ment and its labels would move to sup-

port the new format, according to

Gardner Levey, manager of interactive

music development for MBG Entertain-

ment.

Warner Music Group has scrambled to

get many of its forthcoming ECD titles, which were already in advanced

stages of development, on to a new

multisession format.

“IT was like a windmill in here,”

because we had to make the shift as a

result of a significant economic re-

structuring” of the company and the

sale of Atlantic Records to EMI Group,

said ASCAP’s Michael Staub.

“AT&T and Sonic Vision have

announced that they are doing a

multisession deal through Fra
casier/EMI Music Publishing,” says James

Macintosh, computers, for instance.

“One Mac user may need to make

sure they have the latest CD-ROM dri-

ver because we decided to do this

without consulting John Mefford. “It’s an unusual switch in that

we never used to have to think about
tactical problems with the Mac read-

ing,” he notes.

On Sept. 24, Elektra will release its

first multisession ECD, Tracy Chap-

man’s “New Beginnings” single, which will have a sticker on the back of the

packaging that details the system

requirements needed to run the mul-

tisession disc.

“There is more momentum toward

multisession,” says Lane Dunlop, VP

of new media for Nettwerk Records and

Nettwerk Music Publishing. “At this

point, it doesn’t seem to make a big
different format what the format the labels use.

But it looks like some of the largest labels are already making to multi-
session so that their titles will not be

obsolete a year from now. . . . There had been some signs that labels like

Elektra, which has a history of being on-

time early, but now, labels are becoming more receptive to it.”

Some licenses, such as EMI and

with the multisession format are on the way,

including Michael Bolton’s “This Is

The Time: The Christmas Album”

(Columbia), the Doors’ “The Doors

Greatest Hits” (Elektra), Korn’s “Life

Is Peachy” (Immortal/Epic), Blind

Melon’s “Nico” (Capitol), Barenaked

Ladies’ “Barenaked Ladies Live”

(Reprise), John Coltrane’s “Blue

Train” (Atlantic) on “VH1 Crossroads” (Atlantic) (see story, page 9), Expanding Man’s

“Til Tuesday’s “Coming Up Close: A

Retrospective” (Legacy), Holly Cole’s

“It Happened One Night” (Capitol),

and Jeff Beck’s “Blues Deluxe”

(Faith), Schermer Schimme’s

“Robert Schimme Comes Clean”

(Warner Bros.), and the soundtrack to

the upcoming Fox film “Mat” says

there are new Epic titles from Ruby

Enza, and Chris Whitley, as well as a

forthcoming set from Galactic 500

(Ryko)

The Recording Industry Assn. of

America (RIAA) has asked Microsoft

to help build consumer awareness for

the ECD format through the release of

audio and other promotional activ-

ities on music and multimedia industries.

“The best possible scenario is that

music and multimedia companies

do not see themselves as locked

into their current position, but

are in a position of complemen-

tary marketing,” says RIAA Pres.

Steve Fisher (Brooke),

Call Steve Fisher (Brooker) at:

509-467-4220

Featherweight’s "TAKING SHAPE"
(Continued from page 6)

New York’s Mercury Lounge and

expects to appear on her TV show that

this week.

A showcase at another New York

venue, for scheduled for Oct. 16

and will feature a range of second

soundtracks and film scores. She

says, "I really love stories like Cirque du Soleil and ‘Stomp,’ ”

McCoy says.

"These kinds of performances are

happening all the time, in all kinds

of media. I think what’s happening in

the future, and I’d love to cross

‘Taking Shape’ is the first pro-

ject from McCoy’s Featherweight Productions, incorporated last

spring with the help of a private

investor. In addition to releasing and

promoting Crane, the company is

also developing other projects, in-cluding for other artists and film scoring.

McCoy also has an eye for visual

material and a wide range of ideas

for projects from her own music

to full-length feature films.

McCoy says, “It might change—

the name, maybe even the title—

but I’m thinking long term, and

there are a lot of people in

the music business that are

interested in that format.”

House of Blues Label Shifts
(Continued from page 6)

counts the Alan Parsons Project and

Peter Cetera, former lead vocalist of

Chicago, among its other acts.

To head up the House of Blues

label, Prog Rock executive VP Bill Gilbert,

formerly senior VP/GM at A&M Rec-

ords, will move to House of Blues as

effective VP/GM. Sources say that House of Blues

expects to release six albums by the
end of 1996. On already the schedule

are albums by Emily Wells, a reformed

gospel featuring House of Blues and

CG1 artists; “Essential Southern Rock, ”

a two-CD set of classic blues-

based Southern rock groups; “Essen-

tial Janis Joplin, ” a compilation of

covers of the late blues rock vocalist’s

best-known material; and “Soul &

Gospel Christmas.”

Devic says he expects a new album

from House of Blues’ most recent

citi, Chicago blues supergroup, Otis

Rush, by next year. Tiggert says

he is attempting to sign a 20-year-old

Memphis musician named Matt Tucker,

who performs under the name Phat-

back.

to date, House of Blues’ releases,

which feature largely unbacked blues

and blue rock talents, have been

greeted indifferently by critics and

consumers. Regarding the future of

the label’s roster, a company spokes-

woman says that previously signed tal-

ent is being evaluated.”
For country, KNIX Phoenix and WSIX Nashville were the big winners, with three awards apiece. KNIX won major-market top 40 station of the year, as well as awards for PD Larry Daniels and music director Buddy Owens. WSIX garnered prizes for medium-market station of the year, PD Dave Kelly, and air personality Gary House (for the fifth consecutive year).

Also notable was Bob Kingsley, who took home his 10th consecutive trophy for country network/syndicated program of the year. Kingsley, who hosts and produces the weekly "American Country Countdown" for ABC Radio Networks, is heard on more than 1,000 stations around the world.

In the nonformat-specific category of major-market co-hosted air personality of the year, the winner was Infinity Broadcasting's Howard Stern, who also got prizes for network/syndicated program of the year in both the mainstream rock and modern rock categories.

Other network/syndicated program winners were "The Tom Joyner Morning Show" in the R&B category and KIIS Los Angeles morning personalities Rick Dees, who won in the adult top 40 categories with his "Weekly Top 40," Dees (and with Westwood One's "Casey's Top 40 With Casey Kasem") in the top 40 column. Among remaining promotion/marketing directors of the year, Dees' KIIS co-worker, VP of marketing Karen Tobin, was the personal love for top 40, while Larry "Cha-cha" Loprete of WBCN Boston was the modern rock marketing winner. Sheila Silverstein of WPIC Pittsburgh won the country trophy for the third year. Consultant Guy Zapoleon of Houston-based Zapoleon Media Strategies repeated last year's success by winning in both the adult and top 40 consultant categories. Jacoba Melita nabbed two consulting awards, with Fred Jacobs winning for mainstream rock and former WDFN Long Island, N.Y., PD Tom Calderone winning for modern rock. Don Kelly was named R&B consultant of the year, while Larry Walker took home the country trophy.

Breaking It Down

Among adult stations, WKTI Milwaukee scored three awards: for medium-market station of the year. PD Danny Clayton, and music director Leonard Peace. It was a three-peat for Mason Dixon, who again won medium-market air personality honors for his morning show at WMIA (M's 96) Tampa, Fla. Dixon is now across the street programming Gannett's WUSF.

Elvis Has Left The Shift

In the top 40 category, WHTZ (Z100) New York took home two prizes in the major-market field: for Elvie Duran, who won as major-market top 40 air personality and now co-hosts mornings there (he was in afternoon slots much of the period covered by this year's awards), and for Andy Shane, who carried home honors as music director, though he now carries the same title at crosstown competitor WKTU.

WFLZ Tampa was again named medium-market top 40 station of the year; PD J.B. Harris and larger-than-life air personality Bubba the Love Sponge—who served as one of the show's presenters the past year—also repeat as winners. Medium-market music director winner was Dan Bowen, now programming Jefferson Pilot's KWMX (K-Hits 105.5) Denver, who won again for the last year of his 13-year stint at WNCI Columbus, Ohio. WHHT (Hot 97) Willie-Barrs, Pa., PD/morning guy Kid Kelly repeated last year's success by being named small-market top 40 PD and air personality of the year.

On the R&B front, in addition to KKBT's multiple awards, WQVE (Q96) New Orleans was named best medium-market R&B station for the second year in a row. Q96's Angela Harrison took home a status for music director of the year, and PD Brandon Stevens was named air personality of the year. Medium-market PD honors went to Andre Caruso of WPEG-FM (Power 98) Charlotte, N.C.

Country Achievers

In addition to KNIX and WSIX, multiple-award country achievers included WYRD Round Rock, N.Y., which took home awards for... (Continued on page 76)
### Radio Program Director/Operations Director of the Year

**CRITERIA:** PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

<table>
<thead>
<tr>
<th>ADULT</th>
<th>COUNTRY</th>
<th>R&amp;B</th>
<th>MODERN ROCK</th>
<th>MAINSTREAM ROCK</th>
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### Radio Consultant of the Year

**CRITERIA:** PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... PEOPLE SKILLS

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**CONTRIBUTORS:**
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- Rusty Walker Consulting
- Don Kelly & Associates
- Jacobs Media
- Jacobs Media

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<td>SCOTT SHANNON &amp; TOCCO PETTENGILL WPLJ New York</td>
<td>Moby WKRK-FM Atlanta</td>
<td>THEO KKBTS Los Angeles</td>
<td>STEVE BARNES (CENTER) LESLIE FRAM (LEFT) JIMMY BARON WNNX Atlanta</td>
<td>MANCOW MULLER WRCX Chicago</td>
<td>ELVIS DURAN WHTZ New York</td>
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<td>MASON DIXON WMTX-FM Tampa, Fla.</td>
<td>GERRY HOUSE WSMR Nashville</td>
<td>GERIOD STEVENS WQME New Orleans</td>
<td>ZIPPY (TOP) &amp; JUST PLAINT MARK WJXG Orlando, Fla.</td>
<td>BOB KEVOIAN &amp; TOM GRISWOLD WFBQ Indianapolis</td>
<td>BUBBA THE LOVE SPONGE WFLZ Tampa, Fla.</td>
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<tr>
<td>KRISTIE HICKS/MATT JAEGER DALE O'BRIAN WMAL Lexington, Ky.</td>
<td>DANDALION WQXZ Harrisburg, Pa.</td>
<td>KEITH LANDICKER WJIT Chattanooga, Tenn.</td>
<td>GIBBY HAYNES KROX Austin, Texas</td>
<td>DAVE DUDLEY (CENTER) &amp; BOB FONSECA WITH DEBRA COLE KBXJ-FM Austin, Texas</td>
<td>KID KELLY WBHT Scranton, Pa.</td>
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**TRIPLE A**

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<tr>
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<th>PROGRAM DIRECTOR OF THE YEAR</th>
<th>MUSIC DIRECTOR OF THE YEAR</th>
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<td>93 XRT RADIO CHICAGO</td>
<td>WXRT Chicago</td>
<td>NORMA WINER WXRT Chicago</td>
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<td>PATTY MARTIN WXRT Chicago</td>
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**NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR**

- HOWARD STERN Infinity Broadcasting

Billboard Congratulates all the winners of the 1996 Radio Awards
Fortune Tellers. Among the more ominous and best-attended panels at the '96 Billboard/Airplay Monitor Radio Seminar was "Group Heads: One Of These Men Owns Your Station." Participating with an eye toward the future, from left, were SFX Broadcasting's Michael Ferrel, Evergreen Media's Jim de Castro, American Radio Systems' John Gehron, ABC/Disney's Tom Cuddy, Viacom's Bill Figenshau, and Saga Communications' Steve Goldstein.

R&B Panels Reflect On Past, Look To Future

Veteran broadcaster and community activist Hal Jackson, host of WBLS New York's "Sunday Classics" program, kept attendees of the Billboard/Airplay Monitor Radio Seminar riveted at "Soul Survivors: R&B Veterans Roundtable," Jackson's description of how he got an outside sponsor for his first radio show and snuck into the studio right before airtime to circulate the station's racist hiring policies was a clear example of the barriers that had to be handled by African-American broadcasters in the '30s and '40s. Jackson also lashed out at "filthy rap lyrics" and syndicated programming. "Emmis, a white-owned company, copied the Sugarcane show at WRRK New York," and what hurts is that they've got another station (crosstown WQHT) playing filthy, dirty records for black kids," he said.

At "Rappin On Radio: Hip-Hop On Mainstream And Mix Shows," opinions seemed split on nearly every issue raised by moderator/recording artist Chuck D. While Bay Area Pirate Radio DJ Billy Jam felt that today's rap music was "classic rap" stations, Columbia Records rap promotion director Tysiah Harris thought that today's rap records will not be played in 10 years. lyrical content was a hot button issue. Jam felt that "records should be played the way they were recorded."WeJM Chicago's Monica Starr, who stressed her station's community involvement, came out against censorship and in favor of parental responsibility: "I have a problem with censorship of lyrics. It's an attempt to shut the (Continued on next page)
Radio Programming

Market Leaders Pushing The Envelope

Personal Key To Success In All Radio Formats

At the Billboard/Airplay Monitor Radio Seminar’s “All-Format Market Leaders” event, participants cited personality as a common thread in their success stories. Country WSX Nashville PD Dave Kelly said that his morning, midday, and afternoon drive programs all have the energy and presentation of a morning show, so that “every time you turn on the radio, it’s a show.” West in modern rock, Lile Janik signed on to KDSD Des Moines, Iowa, she initially relied on serving music without personality. Although this got the station noticed.

Country Crossroads: How To Revive The Excitement

The Billboard/Airplay Monitor Radio Seminar session titled “Country A Crossroads: The Format Focus Group” addressed the issues of labels and radio abandoning records too quickly or speeding up their chart life to make room for more new product. Capitol Nashville’s Bill Cato noted labels need to “work records longer if we believe in them and not dump them based on three people’s research.”

Consultant Jaye Albright said, “We’re force-feeding things to listeners that often they don’t want to hear.” She responded to label charges that radio has stopped taking musical risks. “We take plenty of chances,” she said. “Maybe it’s just not the chance you want us to take this week.”

Consulting Keith Hill predicted that country’s current slump will continue for the next six to eight years. Although music was usually blamed for the lack of excitement. In contrast, Epic’s Bob Dalton placed the blame on the loss of personality radio, which he called the “greatest asset that radio has, and I see that slipping away. There’s been a lot of excitement sucked out of this format, and it’s a shame.”

AC was the main topic at the latter format’s session. While most PDs felt that the top 40/adult format has more in common with mainstream top 40 than it does with AC, WMYI Greenville, S.C., Mark Pollitt noted that he looks for “acts that are being soft ACs, and there aren’t many of them, so why am I trying to be so soft?” Polliit said he wondered that the prevalence on modern would alienate AC listeners in the same way that hip-hop once alienated top 40 listeners.

CHUCK TAYLOR AND KEVIN CARTER

R&B Panels

(Continued from preceding page)

man’s voice. The only ones being told to shut up are us.”

With some artists failing to meet their commitments, making unreasonable demands, or exhibiting negative behavior, Chuck D proposed that labels set restrictions on artists, in much the same way that the NBA imposes behavioral restrictions on its players: “No one is a player above the game. If you fuck up, you’re out.” However, panelists felt that artistic creativity would be hampered by such restrictions.

At the “Rhythmic Alternatives For R&B Adult” panel, merger mania and still competition in the market were cited as reasons why a progressive black adult radio format, featuring tracks by select African-American artists, could not thrive. Producer-songwriter Peter Lord pointed out that the format would need to be directed toward the young and, like R. B. Music’s Karen Durant, expressed frustration at getting radio exposure for adventures, left-of-center acts.

JANINE MCDANIEL

Rock Format Change With Times

(Continued from preceding page)

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BILBOARD SEPTEMBER 21, 1996

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over seven years and even more albums, Sebadoh has been a leading light of the lo-fi movement in indie rock, churning out raw yet well-voiced pop gems that balance punk intensity with acoustic introspection.

But all the craftsmanship in the world doesn’t guarantee a radio hit, so when “Natural One”—a groovy, “cool”-sounding track from the soundtrack to the film "Tracks"—by Sebadoh spin-off act Folk Implosion spent 28 weeks on Modern Rock Tracks and hit No. 29 on the Hot 100, it elicited surprise from all quarters, not least from Sebadoh:P?. Folk Implosion front man Lou Barlow. And now, "Owen," the bouncy first single from Sebadoh’s fourth Sub Pop album, “Harmony,” is at No. 24 on Modern Rock Tracks, and Barlow is still a bit nonsensical.

“It doesn’t seem sort of implausible for us to have a hit on commercial radio,” Barlow says. “The feel of our stuff is just so different from a band like Soundgarden, who I think are pretty cool. It’s just that they have a real ‘sound,’ a big fucking sound, which is easier to get across on the radio or to a large group of people.”

“I don’t feel like it’s my job to kick everybody’s ass with how heavy my band is,” Barlow adds. “I would rather write simple, catchy songs and just be able to gradually do that better as I get older.”

Striving against abstraction in his writing, Barlow believes the essence of communicating in song lies in direct expression. “I like to sing so people can understand what I’m saying, so that it won’t all be fresch,” he says. “I want the lyrics to resonate in people, to get to the heart of things in a plainspoken way.”

A somewhat ambivalent performer, Barlow has been plying an acoustic version of "Owen" on morning radio, which has helped steel his nerves. And he has come to realize that the reverent silence at the band’s puppet shows reflects devotion. “It just made me more political, like, What do you think I’m about? Now I know that sort of involvement is the best response you can have. People are into it, emotionally.”

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Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>BURDEN IN MY HAND</td>
<td>SOUNDGARDEN</td>
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<td>2</td>
<td>TEST FOR ECHO</td>
<td>RUSH</td>
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Billboard Modern Rock Tracks

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BIG NAMES AND FACES AT THE NAB RADIO SHOW...

Keynote Address
Thursday, October 10
10:30 - 11:35 AM
Guy Kawasaki - best selling author and marketing maverick. What he says might change the way you do business.
Sponsored by McVay Media

The NAB Radio Show Luncheon
Friday, October 11
12:00 - 1:30 pm
Entertainer, actress, songwriter, business executive and Rising Tide recording artist Dolly Parton will keynote the luncheon. National Radio Award Winner Ed McLaughlin Chairman/CEO of EFM Media Management, Inc., will be honored at the luncheon where he will receive the National Radio Award. Sponsored by CBS Radio

NAB Marconi Radio Awards Dinner & Show
Saturday, October 12, 6:00 pm
A showcase of radio's top stations and personalities and great entertainment provided by Premiere Radio Networks.
Hosted by Leezo Gibbons of Premiere Radio Networks. Dinner Sponsored by ASCAP

RADIO WINNERS (Continued from page 69)

small-market station of the year and PD (PD/music director/afternoon host Robynn Jaymes).

Moby—a presenter at the awards ceremony—won major-market air-personality honors for the fourth consecutive year for his gig at WKHX Atlanta. Former WSM-FM Nashville music director/afternoon host Kim Leslie, who recently left the radio business to become Midwest regional promotion manager at Asylum Records, was named medium-market music director.

ROCKIN' ACROSS THE STAGE

Next to mainstream rock winner WRCX, album KLBX Austin, Texas, was second in the take-home count, with four honors, one for each of its nominations: small-market mainstream rock station of the year, PD Jeff Carrol, music director Lori Lowe, and local air personality Dale Dudley and Bob Fonesca with: Debra Cole.

Medium-market mainstream rock winners were WBEN Cincinnati, for station of the year and PD Marc Chase; WHJY Providence, R.I., for music director Sharon Schiffino, and WFBQ Indianapolis, for local air personalities Bob Revisit and Jim Girolli.

In modern rock, Kevin Weatherly took major-market modern PD honors for his work at KROQ Los Angeles, the major-market modern station of the year. WBCN Boston's Carter Alan won as major-market modern music director, and Steve Barnes, Leslie Fram, and Jimmy Baron of WNNX Atlanta were named major air personalities of the year.

The medium-market modern rock station winner was WMMS Cleveland; PD honors went to Alexa Tobin of WBUR Providence, and the music director award went to Jay Taylor of KOME San Jose, Calif. Air personalities Zippy and Jim Plain Mark of WJRR Orlando, Fla.—which has since switched to mainstream rock—took medium-market honors.

Butthole Surfers lead singer Gibby Haynes copped an award for his work at hometown station KROX Austin, a stint that ended before the group's commercial breakthrough earlier this year.

Finally, triple-A WXRT Chicago kicked off that category's debut year by taking home all three awards: station of the year, PD Norm Winer, and music director Patty Martin.

HOW IT WORKS

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in seven format categories. The 1996 awards cover the period from May '95 to May '96. A total of 86 awards were given to 470 nominees this year. The awards ceremony was hosted by Matt Haney, who co-hosts the morning show at dance station WKTU New York. In addition to Bubba the Love Sponge and Moby, R&B duo Ashford & Simpson of WXRK New York served as presenters at the show, which attracted a record crowd of 1,200 people.
**Group Owner Frank Wood Has Tribal Radio Philosophy**

FRANK WOOD, president of Secret Communications, has a long history in rock radio, starting with WQBN Cincinnati, where he signed on early in his career. He said:

"It developed into a really interesting rock station, first under its first two owners and then under the station's initial management. Apart from its music, Wood says, the station's imaging and presentation were memorable.

Wood characterized more by great writing than anything else."  

Wood sold WQBN to Jacor in 1986, then served as that company's chief operating officer. In 1990 his next venture was Broadcast Alchemists, a production company, then he merged with Booth American to become Secret Communications.

Secret owns two of the country's most successful heritage rock stations: WQED, Pittsburgh and WQRF Indianapolis. What does Wood do? "Many of the current owners have said to me that they have acquired another station and would like to maintain the growth. What do you think of this?" Wood says. "We support them and encourage them and give them the money they need. More than anything, we give them permission to be great and creative.

"They were both pretty good radio stations when I got my hands on them. In both cases, [Secret] encouraged drier palates and a higher emphasis on bizarre creative, particularly in the case of 'DVE', which was a wonderful industrial-strength radio station but didn't have that sort of tech kind of giggle to it that I think makes for [good radio]," Wood says. "You only had to whisper that there was a change in direction, and it took it to the absolute max.

"'FQ' had the Bob and Tom show, so it already had that image of being off the wall. There, we had the good sense to keep it going and to keep [PD Marty Bender].

Secret's corporate office, according to Wood, is to have "a fairly decentralized operation. We want to have strong GMs, product people, and salespeople, so I don't have to go there too often. I think that's what makes them work."

Secret attracted a lot of attention this year with its modern rock station, WZQX in his native Detroit. "I think we're going to have a lot of fun with this one," Wood says, "and we're not going to make a lot of changes."

Wood said, "I'm looking forward to the next phase. We've done a lot of good work, and now it's time to move on to something new."
Music Video Programming

1996 MTV Video Music Awards Out Of This World

LIVE FROM OUTTA SPACE

Forget all the nonsense about life being discovered on Mars. Here on Earth, the 1996 MTV Video Music Awards was the real view from another planet. This was perhaps appropriate, considering that the theme of this year's show was unexplained phenomena.

A sharp-eyed Dennis Miller hosted the event, which was cablecast live Sept. 4 and will be repeated several times on the music video channel over the next few weeks. Many TV viewers likely found Oasis front man Liam Gallagher to be a complete oddity. During the band's performance, the singer had apparently blown off a chunk of the act's U.S. tour and an MTV Europe “Unplugged” event. He looked disheveled and disturbed as he chirped out the lyrics to “Champagne Supernova.”

Between vocals, Gallagher routinely contorted his face and grunged out extraneous sounds that led some audience members to wonder aloud, “Is this man sane?”

Before they could get an answer, Gallagher had slammed down the microphone, spit on the stage, and generally acted like the impolite Brittle bloke that fans have come to adore. Such antics are apparently par for the course for Oasis, which is known for its badmouthing as much as for its music.

Other show highlights included Mike Tyson working live with Russian astronauts in space, the moment when Red Hot Chili Peppers Flea nearly dropped his pants in front of supermodel Claudia Schiffer, and the awkward reunion between Van Halen and singer David Lee Roth, which received one of the largest audience responses of the evening.

The more rambunctious moments of the night was the backup rumba that followed the show, when Stuttering John of the Howard Stern Show, disguised as a reporter, asked Sharon Stone whether she planned to repeat her revealing leg display from the same radio station from “Basic Instinct.” Stone was not amused, but the media were. The incident was repeated in one of the most sought-after spots for that night's news.

Ratings for the event were slightly down from those of last year, according to the network that received the channel averaged a 5.4 rating, compared with last year's 6.4.

SUCCESSFUL ‘96: VH1’s re-

“Seven Days of '96” week-

long promotion may be over, but don't put away those platform shoes and bell-bottom pants just yet. VH1 president John Sykes tells the Eye that the channel had its highest ratings ever during the promotion and it's historic almost doubled its average daily ratings, bringing in 20 million viewers for the week, about 8 mil-

lion of whom were new to the channel.

During the promo-

tion, VH1 aggressively promoted many of its new shows, such as "Archives," and "Storytime." The channel also ran "jewel-

themed" episodes of many of its programs including "Best of American Bandstand" and "8-Track Flashback.

"It has been a great way for us to lure in new viewers to sample our regular programming," says Mike Benson, VP of program promotion and program for-

VH1. As a result of the ratings boost, the channel is adding a weekly block of '96-themed clip programming, known as "Retro Weekly," to its schedule. The program airs Wednesdays at 7-11 p.m. (EST). Another '96 promotion is expected to sur-

face in January, when VH1 will rerun the documentary series "VH1 Presents The '96.

REEL NEWS: Music Video Channel, which is celebrating its 15th anniversary this year, has chosen San Francisco's historic Mark Hopkins Hotel for the opening-night party at this year's Billboard Music Video Conference. The party takes place Nov. 7 at Nob Hill.

Guitarist Eddie Van Halen, bassist Flea, and Rob Stone, producers of VH1's Rockin' The Bells, are among the latest additions to the roster of performers who will render at the ceremony of Hip Hop's Spirit Of Life award dinner Oct. 16 in Los Angeles. Performers at the event, which will honor VH1's John Sykes, will include Don Bonelli, Melissa Etheridge, Sheryl Crow, Bryan Adams, John Mellen-camp, Steve Winwood, and Tony Rich.

For the Weekend ending September 5, 1996

BILBOARDS

THE CLIP LIST

by Brett Atwood

Music Video剪辑列表

1996 MTV音乐录像带奖

这段时间的"7天"周长的促销可能已经结束，但不要把那些平台鞋和喇叭裤之类的辛苦放在一边。VH1总裁John Sykes对Eye所说，频道在促销期间取得了最高收视率，而且历史上收视率几乎是翻倍的，达到平均每天有2000万观众，其中800万是新观众。

在促销期间，VH1积极推广了很多新节目，如"Archives"和"Storytime"。频道还在"宝石主题"中播出了很多节目的"最佳"集，包括"American Bandstand"和"8-Track Flashback"。

"7天"促销已经成为一个很好的方式，让新观众来体验我们的常规节目，"VH1总裁Mike Benson说。由于促销带来的收视率提升，频道正在增加一个每周的"96主题"剪辑节目，名为"Retro Weekly"，将在每周三晚上7-11点播出。"96另一个促销活动将在1月开始，到时候VH1将重播纪录片系列"VH1 Presents The '96"。
produced top 15 airplay at triple-A radio for "The Moon and The Sam," received a Gold Record award, and then in December, "Love," the full-length debut in 1989 with "Below The Waves." 

4AD has total radio chart activity issues, but enough business [sense] to make the whole thing work. It's not, so it's the best of both worlds," says Berry. Of label managing director Ivo Watts-Russell, who signed her, she says, "I don't think he's new. He was just two years behind the scene. I didn't want to hear it until it was on the shelves. I felt very honored."

She left Creation voluntarily, "it was a very hard decision for me. He said, "I had a catalog number and everything; I was ready to go with the next step, and it was all these uncharitable things that happened in his music business."

4AD label manager Rich Hurman says that radio programmers, chiefly at the triple-A format, were sold on the record from the date. The title track will be pushed as a focus track in December.

"It's one of those artists that really translate when people hear the music," he says. "We're trying to get the music into the right place and have artists generate a grounds swell from there," he adds. "We're doing a lot of direct consumer marketing in places like Dirty Dancing, Loreena McCurdy put us in direct touch with our target market." 

"Miracle" was released July 29 in the U.S. and will have a limited release a single. However, Berry has performed a number of acoustic session engagements for the BBC's London, the U.K. radio show "Live at the Rockwell" (Virgin, Radio), and "Roc's Rock 'n' Roll Show," due to air primarily on U.S. modern rock outlets Sept. 27-Oct. 3.

4AD hopes to place Berry on a U.S. tour soon. "We decided it didn't really make sense to do a hit parade tour, he says, "It was very unhappy about being with that label -- I simply felt that they didn't understand me." Of Creation managing director Ross, he says, "I have to thank him for giving me my first deal. I have no regrets whatsoever.

Berry's debut album, "Momentum," recorded "Miracle" at Rockfield Studios in Monmouth, Wales, and at Oratorio and Blackwing in Philadelphia. Prominently featured on the record are violinist Anne Wood, Berry's brother Christopher, and Jon Brookes, drummer with the Smiths. Berry wrote all the songs herself, with the exception of a cover of Cole Porter's "Darktown Darkhouse."

4AD label manager Rich Hurman

BILL MONROE DEAD AT 84

(Continued from page 6)

work during the Depression. The three brothers began getting musical jobs on WDR radio and in the fields. They later turned to square dancing with a national "Barn Dance" troupe.

Charlie and Bill formed the Monroe Brothers Band in 1925 and toured the South until 1927, when they broke up. It was then that Monroe formed his first Blue Grass Boys, with Uncle Bill, after Kentucky, the bluegrass state, and began experimenting with the band. One point, he had an acrobatic in the group, "I'm gonna go out and do some somersaulting," he recalled, "and one day Uncle Bill said, 'You go over and do some acrobatics.'"

During World War II, he and his band became popular on road and tour, often accompanied by other Opry stars, such as Kirk and Sam McGee. His group then disbanded as an exhibition baseball team.

He continued to tinker with the sound he wanted, adding the upright bass, mandolin, and jug to his group. The jug called back for three encores and thereafter became an Opry mainstay.

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department stores, and "hypermarkets," which are a hybrid of the first two, have increased by 7.7% this year, making them a retail channel that any retailer who wishes to be successful has to be familiar with.

"The reality," says Sony Music Entertainment U.K. chairman Paul Burgers, "is that we need, again, to think about how we approach a new retail environment that is finding a concentration of certain categories of mass merchandisers, who are not particularly interested in the music business. And that concentration in the trade has led to mass specialty stores, particularly internet and catalog stores, and to Internet in particular."

Burgers' comments, made during Sony Music's recent sales conference in London, were part of an intense U.K. music-industry debate about the growing expansion into music by such supermarket chains as Tesco, Sainsbury's, Asda, and Safeway (see story, page 14). At present, the debate seems focused on issues of growth and the newcomers' effect on market share; in the future, it could turn ugly if the supermarkets begin to compete with one another on price.

"I think it is way too early and too easy to give any amount of support to newcomers in this business," says Simon Burke, incoming chief executive of the Virgin Retail Group, which controls more than 100 stores worldwide. "They all seem determined to try and set us up but there is no way that whatever they do to their retail operations, we should even think about the threat that they pose."

In Germany, Europe's largest market, record companies have made various efforts to support independent music dealers, but they recognize that 20% of retail outlets now generate 80% of the business. "What medium-sized or smaller town still has a record store?"]

A turning point to "senseless" price competition with large supermarkets that, in some cases, is being supported by the record companies, "What you"ll be expected of a record retailer who is no longer vied for by industry sales staff and who has stopped perceiving product information," he argues.

In Italy, the principal music retailer group, VenetoLove, is trying to outlaw the practice of loss-leaders by hypermarkets as "unfair competition," according to an agreement that it has reached with the traders in the South of italy.

In Germany, Europe's largest market, record companies have made various efforts to support independent music dealers, but they recognize that 20% of retail outlets now generate 80% of the business. "What medium-sized or smaller town still has a record store?"

Billboard says "is within the new world store companies, and has closed down or have switched to other products."

"For me, to put my mind to an even playing field with supermarkets that have a growing threat of superstores," he says.

"Within a quarter-mile radius of the world's largest home-entertainment store, there are 25 indie stores, all thriving."

Many local experts believe that record companies can take part of the blame for the retail concentration. In the mid-80s, such companies as PolyGram and Sony Music (then CBS Records) appeared to favor it, conscious of the advantages. Their rationale was that large scales could be used in volume across a limited numbers of titles, and in exchange, they could gain discounts. Limiting the number of access to new products to make life easier for the labels.

Today, many in the industry feel that pricing is a major problem. There is no suggested shelf price in Prates and the consumer pays a combination of three elements: the whole

The retail situation in France has been a continuing concern since the late 70s. Faced with unmatchable price competition from huge supermarket chains, the independent retail sector has shrunk from 5,000 to 300 outlets in one decade.

Dedicated music chains—such as FNAC, which also sells products that make up 50% of the market—have, however, developed their own strategy. Their stores, has used CDs as a loss leader.

Technically, a music's fixed-price system means that margins on domestically pressed product are stable. The margins on imports—an increasingly important part of the market—are getting tighter due to the yen's recent fall against the dollar.

"If there is some pressure to 'alas, sahain,' Calhoun says. But even if sahain is abolished, he says, retailers will probably keep in line with record companies' policies. "If it means staying in business, however, in order to avoid buying the new and more expensive format, they will do it.

Retailers say that the influx of imports—which have more than doubled in quantity and value terms since 1992—have caused record companies.

HMV president Jean-Francois Albini says in France that the company’s best-selling item has been as stubby as it have been in the U.S. At least prices have gone up a bit. The Japanese market is unusual, however, because of its "sahain" fixed-price system on domestically manufactured product.

Japanese retailers report flat music sales in a sluggish economy. However, the market is not experiencing to the same degree the problems that exist in the U.S and Europe.

Discount chains have not developed, for instance. Tower Records Far East managing director Keith Cabano reports that cutthroat pricing has not been a major phenomenon here, although he observes, "Different people, different products. The supermarkets are large and the retail outlets have used CDs as a loss leader.

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Retailers say that the influx of imports—which have more than doubled in quantity and value terms since 1992—have caused record companies.
IN U.S., RETAIL PAIN REVERBERATES AT LABELS

(Continued from page 1)

to cut prices on domestically pressed foreign repertoire, while keeping Japanese product’s prices high. A front-line album by a Japanese artist costs $3,000 yen (approximately $28). Some chains have not moved with the times. For example, Virgin, which recently has not been able to change, even though it was forecast that the price war seems to have stabilized—that is, prices don’t appear to be dropping further—the current pricing levels have reduced profit margins significantly, the executive adds.

DOMINO EFFECTS

In this new retail climate, record companies, sales and distribution executives are finding that they are working harder than ever and looking smaller and smaller orders with their accountants. Retailers are able to supply more stores and retail and wholesale consumers with much more generous terms than in flusher times. Similarly, merchants are pruning for larger allotments of co-operative advertising dollars, and instead of spending them on means to bring shoppers into their stores, retailers are using the funds to boost their profit margins, executive comments explain.

PGD’s Caparro says that stores used to be operated on merchandising and promotion and knowledge of music and inventory while buying. New retailers, however, are using the funds to boost their profit margins, executive comments explain.

There’s too much music flowing through the channel, and it’s a sick channel, according to David Ritch, VP of sales at A+D Distributors.

Label sales and distribution executives say the retail sector is the weakest link in the chain because it’s been down in 1979. But they are divided over whether things will get worse before they get better.

Danny Yarbrough, president of Sony Music Distribution, says, “I don’t think it’s any secret that music retailers are experiencing hard times. We haven’t seen something like this since 1979-1981.”

In explaining what has gone sour for music merchants, Yarbrough, president of PolyGram Group Distribution (PGD), says, “The rush to grow led to overexpansion in the retail sector. Couple that with the continued growth in new retailers, and that expansion strategy and compound with the, for the first time ever, a national recession, and it’s a perfect storm. These three factors colluded and wreaked havoc throughout the consumer marketplace.”

For the last few years, the Musicland Group built nearly 900 Media Play superstores, while other superstore merchants, like Virgin and HMV, have been picking up expansion efforts. In addition, Best Buy and Circuit City, the two leading price discounters, have been picking up speed by entering new markets and making major departures. At the same time, book merchants like Borders Books & Music and McNally-Jackson have added music to their offerings.

Musicland has felt the sting of that expansion policy this year, with its bond and stock prices down 11.6% (see Retail Talk, page 54).

Retailers cite the price war as the main reason for the drop. In the last two years, the perceived value of the CD has dropped from $15 to about $10, thanks to price competition, says Jeff Brody, president of A+D Distributors. “The price war seems to have stabilized—that is, prices don’t appear to be

UNHAPPY RETURNS

Returns are indeed a serious problem for music companies. One source says returns at some major labels are running a lot higher. In one case, they are said to be more than 60%. “If retailers are having financial problems, they’re more likely to return (record store) shipments,” says Jeff Brody, president of A+D Distributors. “If the record isn’t turning,” says Jeff Brody, senior VP of national sales at Mercury Records.

Retailers are forcing labels in some cases to provide more attractive pay-ment terms in exchange for keeping returns down. Rosenberg says some retailers have asked for more liberal terms and pay-terms, but he adds, “We can’t afford to give better terms. A major chain might say it gets an extra 60 days on billing. We can’t afford that. If you look at our labels, we’re not like a major that owns that.”

On the other hand, greater selectivity on buying new releases is causing failures on the labels. Label executives complain that the shortage of open-to- buy dollars is hurting their ability to market developing artists. Not only are they unable to get records into stores without a story behind them, executives say, but in many instances, mer-chants are returning records even when an album is getting radio airplay.

Another executive says that merchants are using their buying power on proven sellers and won’t support developing artists. “Some of these accounts are so unbalanced, if I have something on radio, I have to give them records just to have it in the store,” the executive says. “Many retailers are unwilling to invest in developing artists.”

Indie labels, too, are feeling the squeeze as retailers wionew their inventories (Bllboard, May 25).

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Meanwhile, the problems at retail have been reverberating throughout the record industry as well. “We’re seeing things that happen now,” says one sales executive. “The crunch system consolidating, reinventing itself.” In addition, EMI has restructured its distribution company earlier this year.

REGIONAL RETAIL TRENDS SHOW CONTEST COMFERENCE IN EUROPE, ASIA-PACIFIC

(Continued from preceding page)

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Despite the SoundScan increases, the growth rates for music sales are significantly lower now that were in the years when rapid CD penetra-tion was the driving force.

One major-label sales executive says, “I think the competition we faced through video games and computer software and movies is tremendous.”

Another source suggests that some of it’s our fault. “We haven’t done a good job convincing people of the value of our product, as a whole,” the source says. “We’ve got our feet out of our boots and get some campaigns to get the con-sumers excited about our product.”

Another major-label executive says they plan to be more realistic, “We’ve taken to the retailers’ court. ‘The store environment has to get more exciting. The atmosphere has to be better.’

Sony’s Yarbrough says that the music retail sector will come into equilib-rium as retailers address their problem. “Retailers will realize that they can’t sell records,” he says. “We didn’t get it into overnight, and we won’t get it out overnight. The quicker the accounts realize that the needed adjustment and changes, the better it will be for both the retailers and the industry.”

Shibuya, Shinjuku, and Ikebukuro are close to being “overstored.” But there are many cities with populations of 400,000-500,000 where old-style re-tailers have yet to feel the impact of in-vaders like Tower, HMV, Virgin, and progressive Japanese discounters.

Steve Mclure

AUSTRALIA: A BRIGHT SPOT

Business is booming in Australia, Aus-tralian music retail is experiencing a strong performance, buoyed by growing consumer confidence and market demand.

Trade shipments’ 11.6% growth last year was the best in five years. A further 4% increase is expected in the first quarter of the current year. Retail is working closer with sup-pliers, particularly in breaking acts.

“We’re more interested in selling our product out than selling it,” says Ken Ouch, GM of strategic market-ing at BMG. Few have forgotten the rivalry and discounting that led to the 1994 bankruptcy of market leader Brashs (now under foreign ownership) and Eccles; many suppliers were burned.

Today, merchants are emphasizing their role as selling initiatives, buying and selling stores, adding services, and gener-ating more business by expanding inventory. “The public obviously does like music,” states Ron Edwards, national sales manager of recorded product at Brashs. “They want a huge variety of styles and artists.”

Stocking imports is a recent phe-nomenon. Sony Music, which has 5,000 import licenses, has expanded its market over the past two years, according to national sales GM Peter Caswell. Also, he attributes 25% of its 1996 revenues to mass market cassettes. Say discount chains, such as Kmart, Big W, and Target, have widened ranges, sharpening competition.

Strip-center retail—which face higher leases while losing customers to shopping complexes and having to
PRODUCT RELEASES.

In the past two months before the store opened!

While you’re depressed about competitors, consider what you think will happen if convenience stores started to sell music, as they did in the U.S.

“We have already seen a number of pretty big releases at 7-11 in the '90s,” says Kim Phung, executive VP of HMV’s Chinese division, which has three stores in the British colony. “It hurts our business.’

We feel the pain on price! Scarce for newcomers to the Singapore retail market. ‘Local dealers will undercut you,’ says Lachie Rutherford, HMV’s VP for Hong Kong. ‘They’ll go down to a 2% margin [in response].’ Everything’s about price in Singapore.

And when you’re looking at that new rental agreement, imagine practically anywhere in Asia. ‘Rent is the big killer,” says HMV’s Yung, who is weighing the chain’s next market entry in the region and evaluating Singapore.

Average retail prices for records and CDs are over $100 in bustling Orchard Road/Scotts Road shopping district, where Tower has an outlet, have not changed for most of the early 1990s. They are property com-

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**PULP NABS '96 MERCURY MUSIC PRIZE IN U.K.**

(Continued from page 9)

In the U.S., “Different Class” was released on Island in February but has failed to gain traction. SoundScan reports that as of Sept. 1, approximately 40,000 copies had been sold. “It’s definitely a disappointment,” says Travis. “But we can only hope this bodes well for the future.”

Atlantic/VP marketing senior VP Linda Ferrando, also executive producer of “Crossroads,” adds, “We’re working very closely with [VP of A&R] Dave Eastman. We’ve done incredible things with our artists—everyone from Hootie & the Boyz to Pearl Jam.”

Atlantic senior VP (U.S.) Vicky German says “Crossroads” will give up-and-coming artists critical exposure. “It’s a great way to build their brand,” she says. “It’s fabulous for fans of each of these artists to be exposed to other artists. I think everyone that buys this record will hear a Melissa Etheridge track or will hear ‘Jewel’.”

McCall says the “Crossroads” show and album give fans a fresh viewpoint on artists’ material. “It’s exciting,” he says of the show’s concept. “It’s a great way for fans to get in touch with the songwriting side of the artists they love.”

The executive producers are really amzing, because it’s such an exciting way to expose how songs are written.”

VH1 senior VP of marketing Joshua Katz says, “‘Crossroads’ is really exciting. It’s the first time VH1 has put so much money and energy into one campaign, so we have a great opportunity to generate a buzz around the campaign. We’re very excited about the release of the ‘Crossroads’ album. It reflects the strength of the show as a venue for new music. If you look at the artists on the CD, almost all of them are VH1 artists, and they’re getting their first national video rotation on ‘Crossroads,’ says Katz. ‘That’s definitely a great tool for us.’

Having already begun promoting the “Crossroads” release through VH1 president John Sykes’ recent appearance on the NBC-TV program “Good Morning America,” the music channel will kick its campaign for the album into high gear the week of the release. It will air five 30-minute specials that feature the participating artists. Then, on Oct. 5, VH1 will broadcast a one-hour “Crossroads” special.

Atlantic has also started spending money on VH1, hold giveaway contests, and send teaser fliers to college radio stations to promote the live show, according to Lisa Gray, Atlantic’s senior director of product development (U.S.). She says Atlantic and VH1 will link their Internet World Wide Web sites. Atlantic will also focus on nontraditional retail outlets. German says, “There’s a grue-beau element to this album, so we’re going heavy on nontraditional outlets. We have an alternative sales division that sells to nature stores, catalog music shops, etc."

“Citing the success of other VH1 and MTV-related compilations—like the MTV Party to Go series on Tommy Boy, the “MTV Buzzline” compilation on Atlantic, and VH1’s ‘60s-themed collection on Rhino—executives at both VH1 and Atlantic say they see a great opportunity to promote the album and generate buzz around the album.”

With its focus on nontraditional retail, VH1 says, “We’re bringing the record to a different audience, to a new group of people.”

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### The Top-Selling Albums of September 21, 1996

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Label</th>
<th>Title</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
<th>Sales of</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Pearl Jam</td>
<td><strong>No. 1.</strong> <strong>No Code</strong></td>
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<td>2</td>
<td>2 weeks at No. 1</td>
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<td>2</td>
<td>Celine Dion</td>
<td><strong>Falling in You</strong></td>
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<td>3</td>
<td>OutKast</td>
<td><strong>ATL</strong></td>
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<td>4</td>
<td>Leann Rimes</td>
<td><strong>Cowardly Lion</strong></td>
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<td>5</td>
<td>9</td>
<td><strong>No Doubt</strong></td>
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<td>Keith Sweat</td>
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<td>Bone Thugs-N-Harmony</td>
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<td>E-99 Eternal</td>
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<td>NAS</td>
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<td>T.B.</td>
<td><strong>Secrets</strong></td>
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<td><strong>New</strong></td>
<td><strong>Dru Hill</strong></td>
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*This list includes albums from various genres and artists who were popular at the time.*

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**Note:** The Billboard charts are compiled based on album sales, which include sales of CDs and cassettes. This list reflects the top-selling albums in the United States for the week of September 21, 1996.
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<th>No.</th>
<th>Artist</th>
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<td>117</td>
<td>VARIOUS ARTISTS</td>
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<td>Harry Connick, Jr.</td>
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<td>130</td>
<td>BILLY CYRUS</td>
<td>MERCURY 533209 (10.98/16.98)</td>
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

*Billboard 200 Top Albums Chart for September 21, 1996*
while technical standards have risen dramatically in the past several decades, interpretive savvy and depth of insight might have been overlooked.

The old guys knew what they were about because they were closer to the sources,” Seydou adds. Or, as Sarbinon explains, “In terms of a musical family tree, you are hearing performers who were born in the 19th century and worked intimately with many of the composers.”

**PERFORMANCE SELLS**

Many retailers put the Library’s vintage performances in league with other recent star-studded reissues, such as RCA Victor Gold Seal’s recording of an evening of maestro Arturo Toscanini with the NBC Symphony Orchestra, BMG Classics’ reissue of the Melodya catalog, and EMI’s similarlynoneventful series of classic performers of the LP era.

Tom Jahn, former manager of Tower Classics in Berkeley, Calif., and current head of the classical division of Bayside Distribution, says, “These recordings have a lot of value. It’s more of a niche, but the value is in the repertoire as it is the performance.”

The Library of Congress concert series began in 1937 and continues today with the Juilliard String Quartet. For the Budapest recordings, the Quarteret was joined by legendary cellist Istvan Miskolczai and various guest pianists, and the Fabiusa was directed by patron Gertrude Clarke Whittall.

Also of note are the 1946 and 1953 Library of Congress recitals by Milstein, who was born in Russia in 1904. For his 1946 performance, accompanied by pianist Josef Blatt, Milstein played Vivaldi’s Chaconne in G minor, his own "Paganinniana;" Mendelssohn’s Concerto in E minor (op. 64), Chopin’s Nocturne in C sharp minor, and Weiniauski’s Scherzo-Tarentelle.

Starobin, a violinist herself, points out that the recordings are a correlate of Milstein’s performance. “The 1946 concert is mind-boggling,” she says. “From the opening notes of the Vivaldi Chaconne through to the last and final encore, it is a musical and technical tour de force—a model of concentration and virtuosity.”

Accompanied by pianist Balsam, Milstein’s 1953 recital includes performances of such classic violin showpieces as Beethoven’s “Spring” Sonata, Bach’s Partita D in D minor, and Brahms’ Sonata in D minor, Op. 108.

The 1950 issue "Aaron Copland: 81st Birthday Concert" features pianist Leon Smit and the late mezzo-soprano Janice Hahn. The album is a posthumous release, subsequent albums in the Bridge series will spotlight vocalists. Due later this fall, “Legendary Voices At The Library Of Congress, Vol. 1” features Set Svanholm, Leontyne Price, Roland Hayes, Dorothy Maynor, and Basile Ruthanne.

**PAINSTAKING REMASTERING**

The Bridge/Library of Congress recordings have been remastered from the original often acidic acetate discs. Striving for the highest quality production is a key issue for Bridge, which spent nearly a year and a half recording its 1994 Milstein recording, for example, our engineer logged more than 90 hours carefully removing more than 5,000 extraneous pops and clicks to give each performance its best possible representation. They deserve nothing less.”

Bridge has been promoting the little guys until they hook up with a major. Then it’s, ‘See ya.’” The Borrowers have a good voice that will appeal to our left-of-center customers just as much as it appeals to the mall kids,” says Rich. “It’s important that we stay as close to the present as the artists in the best possible manner. They deserve nothing less.”

Bridge has been promoting the series aggressively, including mailing approximately 300 copies to classical, public radio, college radio, and specialty jazz stations; also as well as another 300 to the press. The label advertises in several classical music magazines, including Gramophone, Symphony, American Record Guide, and four other classical magazine promotion activities are coordinated by Bridge and through Koch.

Sarbinon estimates that about 55% of Bridge’s business is outside the U.S. Koch handles Bridge in the U.S., Canada, Germany, Austria, Switzerland, and England. The label is distributed via independent companies in France, Japan, Hong Kong, and New Zealand. Bridge founded its own distribution firm in Scandinavia three years ago, and with the success of the company, the company now distributes other U.S. labels in the region.

Assistance in preparing this story was provided by Bradley Bamberger.

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**GUARDIAN'S BORROWERS LEND HEAT TO TRIPLE-A**

(Continued from page 10)

director at WXIV Boston, indicating a rock-leaning playlist that includes Triple-A, the Blindfish, and Eric Clapton. It “works because it has meaning and lyrics and music that stays in your head long after it has finished.” Seydou thinks that it’s going to do very well for us.

The album goes into stores Tuesday (17). Triple-A has been promoting its release for more than two months—starting with a prerelease tour of Triple-A stations and booking the band to perform at industry conventions.

“Just put us well ahead of the game,” says label president Steve Murphy. “We now have stations in every market adding the disc, which is an incredible record to begin a project with a new band.”

“Our goal for this record is to have a top 10 triple-A hit and then broaden the base to include other formats. In gearing up to accomplish this, Murphy plans to have the Borrowers on the road for a full club tour that will be peppered with radio stops and in-store retail appearances; the latter will include both major chains and indie outlets—a move that already pleases street level buyers.

“Nothing sells a record better than a totally accessible band,” says Neal Monroe, manager of Record Shack, an indie in his area. “There’s nothing like hearing a song when I’ve seen a band court the little guys until they hook up with a major. Then it’s, ‘See ya.’” The Borrowers have a good voice that will appeal to our left-of-center customers just as much as it appeals to the mall kids,” says Rich. “It’s important that we stay as close to the present as the artists in the best possible manner. They deserve nothing less.”

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Assistance in preparing this story was provided by Bradley Bamberger.

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**DR. DRE SUES INDIE LABEL TRIPLEX**

(Continued from page 6)

Missing Link—Entertainment—which, Cohen says, is operated by Lonzo Williams, who is listed on the album as executive producer—are “unlawful producers of a well-known trade name ‘Dr. Dre’ and his likeness by manufacturing, distributing, selling and advertising...” "First Round Knock Out". According to the suit, “Young does not perform on nine of the 15 tracks” on the album. Instead, it features a featured performer on those tracks which include his performance.”

The album includes a number of songs that are directly produced by Dre, including a version of “Deep Cover” by Dre and Snoopp Doggy Dogg (a No. 4 R&B hit in 1993), as well as numbers featuring the World Class Wreckin Crews, the group that Dre led before joining the hit-making rap unit N.W.

The suit claims that Young “would not have released his previously unreleased version of ‘Deep Cover’ if it were not for Dre’s original release Of Early Tracks Produced By Dr. Dre.

“Triple X did everything Interscope wanted with regard to packaging...so I don’t know what they’re doing,” Cohen says.

**GETTING THEIR MTV: Although the ratings were down from last year’s cablecast (see the Eye, page 78), the MTV Video Music Awards had a more tangible impact on music sales this year than any in recent memory. In most cases, the song or video that was performed received a boost in sales in September’s sluggish back-to-school environment, those slight gains usually translate into conspicuous chart leaps.

This time around, you’re looking to gains that would be respectable in practically any normal week, led by the Smashing Pumpkins, which played and won multiple awards. The Chicago band parlayed the exposure into a 31% gain over prior-week sales, good for a 19-position flight on The Billboard 200 (45-30). The Video Music Awards bumped their “Milky Ways” video up to the big chart top 10 with a 13.5% gain (12-8, 67,000 units). The Cleveland-based rap act also sees its 1989 EP return at No. 2 after a two-week absence, a re-entry that might have been motivated by Bone’s flashy awards-night performance.

Others who play the heavy in the wake of the awards: Bush (64-53, an 11% gain), Coo- lin (89-86), and Kiss (a re-entry at No. 191).

However, no awards show is a panacea, as proved by the Cranberries (No. 38) and Hootie & the Blackfoot (No. 48), both of whom performed at the Sept. 4 extravaganza. Sales for the former are down about 1%, while the Hooters see a decline of almost 13%.

**BE-KO'S OF TELEVISION: A Sept. 4 step on “Good Morning America” powers a 39% sales increase for six man Dave Koz, who bullets at No. 4 on Top Contemporary Jazz, vaults 22-6 on Heatseekers, and enters The Billboard 200 at No. 182. Koz was all over the tube during the Sept. 9-13 tracking week, with appearances on CNN’s “Showbiz Today,” “The Rosie O’Donnell Show,” and Comedy Central’s “Politically Incorrect,” exposure which could elevate him to next week’s chart.

**SPORTING NEWS: Have you noticed the handwritten numbers produced over the past few weeks? Yes, V-dub, is one of the new teams in this year’s tournament. Your tournament ventures with cable sports channel ESPN! After a debut at No. 35, last week’s Billboard 200 saw the sequel album soar to No. 17, with a 63% increase and the chart’s Greatest Gainer award. This week, a gain of more than 4,000 units recorded for the Eminem-related Interscope release, Madonna’s Ray of Light, which moves up 35 places (197-162) on a 178% gain. On Top Pop Catalog, titles see gains of 20% or more at Nos. 16, 17, 33, and 57, while 1996-1970 see a 96% uptick at No. 30... None of the musical guests of the Jay-Z and the Game tour performed for Interscope’s release this week, although country teen sensation LeAnn Rimes (7-5) does see a tiny 0.5% gain following her Letterman stop.

**HIGH PRAISES: Steven Curtis Chapman became the third couterary Christian act to debut in The Billboard 200’s top 20 since Christian bookstores were added to SoundScan’s overall panel 13 months ago. Michael W. Smith entered at No. 16 in September 1995, and D. T. Talk reached Smith’s rank in December of the 35,000 units that place Chapman at No. 19, were 14% were in Christian specialty shops.

**AT THE TOP: This week’s top four albums each surpass 100,000 units; a second-week decline of 69% brings Pearl Jam’s chart-topping sum down to 141,000 units. There will be some new blood in next week’s top 10, with fresh sets from R.E.M. and the reunited New Edition giving the top spot; figure that each will open with sales in excess of 200,000 units. The Sept. 10 slate that brought us these two will also yield conspicuous debuts for Blackstreet, John Mellencamp, and Rush.**
Danny Goldberg "fell in love" with the band at a PolyGram international all-access party in Hong Kong in April, according to Mercury executive VP/GM (U.S. David Leach. "He realized it was available to one of the U.S. subsidiaries if we pick it up, and he jumped on it," Leach says. The draw of the band is its sweet melodies, "elevating the tired nature" sculpted by writer/guitarist Peter Svensson, and Nina Persson's "tactfully seductive yet piercing voice." When formed in 1992, the Cardigans also include bassist Magnus Sveningsson, drummer Bengt Lagerberg, and guitarist/keyboards Lars-Olof Johansson. As the band was inspired by such melodic pop acts as the Smiths and the Sundays.

However, the Cardigans' sound began to mutate once Svensson started adding jazz harmony and theory he learned in college into the mix. "It's not Tore Johansson with expanding the group's approach," he says. "He has a real retro studio, filled with old studio vibras, including the from the '60s and '70s," says Svensson. "He gave me a lot of inspiration to experiment, but he's a nice person to throw the ball at and get back some new ideas."

Surprisingly, the Cardigans also occasionally fall back on of their own early inspiration—heavy metal. The band recorded a cover of Sabbath Bloody Sabbath" was included on "Life," and "First Band On The Moon" features the Sabbath's "I've Got The World On A String," as a jazz shuffle.

The Cardigans have also released covers of Thin Lizzy's "The Boys Are Back In Town" on a cappella version of Ozzy Osbourne's "Crazy Train," and "Crowley" as B-sides to singles in other territories.

**METAL REDUX**  
"We thought about covering the Smiths or the Beatles or a booga nova song, whatever. But this thing is so solidly our style," says Svensson, who sports a tattoo of Kiss guitarist Ace Frehley on his arm. "So we took a Black Sabbath song and it's got a real sense, and we reworked and liked it."

The concept of reworking metal classics has both positive and negative effects, Svensson says. "Some hard rockers think it's real cool and come up with it, but some others don't understand. It's not a joke. It's more like a tribute band, and they don't take it that way.

Mercury hopes to spread the word on the Cardigans by tapping into the core of fans that Minty Fresh helped establish. "They already have a nice fanbase, and we've got to get out there," says Leach. Mercury senior director of marketing Karl, U.S. marketing, said that "We're going to try to pick up where Minty Fresh left off and focus on establishing a base for the band with retail, college music community and beyond."

"Lovefool," released to college, moved well. But recent A&R initiatives in early August, has garnered airplay at such influential outlets as modern rock KITS (Live 105) San Francisco and the Christian industry, another "Life" and '70s," says Svensson. "We wanted to see how people like it."

Ashton, who grew up in In Amazing Graceland, "Grand Canyon," and "Waiting For Your Love" have not only earned her a loyal fan base and numerous industry accolades, "I really wanted to maintain the continuity and not throw people too much."

Sparrow Communications Group president Jeff Sexton looks forward to positive reaction to the album. "I think it will hit people very strong," he says. "It will be a hit."

She was very interested and committed to this thing from beginning to end. So it's all her."

**STRONG FOLLOWING**  
Ashton has built a strong following in the Christian market, with three previous studio albums and a greatest-hits package, released last year. "For better or for worse," says Ashton. In Amazing Graceland, "Grand Canyon," and "Waiting For Your Love" have not only earned her a loyal fan base and numerous industry accolades, but also attracted the attention of Brooks, who hand-picked her for his European tour. Ashton's second studio album and appear with him on the "Today" show and "The Tonight Show."

Ashton fans will discover a few surprises on "A Distant Call." In addition to longtime producer Wayne Kirkpatrick, Brown Bannister, "A Distant Call" is the first project brought in to work on the record. "We wanted to look at a few other perspectives and see what they'd come up with," says York.

York says that one engineer mixed all the songs, and the other "continually at the sonic level."

"It was very educational," Ashton says, "because every producer has their different approach."

Ashton co-wrote three of the album's songs and relied on a diverse group of songwriters for the remainder, including Sheryl Crow, Amy Grant, Michael W. Smith, Jeff & Kaye, Kirkpatrick, and Gordon Kennedy.

Ashton says that Mike Blanton from her new management company, Blanton/Harrell, suggested she record Crow's "All Kinds Of People" and "Hundreds Of Tears." Ashton says the latter tune was initially her favorite and that "All Kinds Of People" grew on her. "The more I listen to it, the more I loved it," she says. "I think these songs are the longest production level, are the biggest departure from what I've done. They're real."

"All Kinds Of People" will be the first single released to Christian top 40 radio stations and, as is the norm in the Christian industry, another single, "Body And Soul," will simultaneously go to Christian AC and inspirational stations.

"Susan's definitely a core artist," says WBUX Chattanooga, Tenn., PD Matt Stockman. "I haven't heard the single yet, but it should be interesting. Susan doesn't do anything halfway."

"In addition to radio and media, we'll do a tour and retail to let Ashton fans know that she has new product in the market. We've already released a new song on the air and some grass-roots promotion in key markets," says Sparrow VP of sales and marketing Jenny Lockwood. Ashton's showgirl tour will play the following venues, each of the major U.S. marketplaces, to generate awareness of the Ashton market, listeners are more loyal than the mainstream," she says.

"She has a good name out there, and it's not like she's been in the marketplace in three years, because she had the greatest hit's release and the album with Margaret Becker and Christine Dent.

Lockwood says Sparrow will kick off the second phase of Ashton's marketing in January. "We are looking to do a second promo tour, but this will be geared at mainstream, and will be in conjunction with the second single ('You Move Me'), which we want to release to both marketplaces, to both Christian and mainstream radio and mainstream," she says.

"You Move Me" will be highlighted by a music video that is scheduled to be filmed in Newfoundland, Canada, by director Thom Oliphant of the Collective.

Ashton will be doing promotion for the new album this fall and won't embark on a tour until next spring. She is booked by Jeff Roberts & Associates, which will be coordinating her 1997 concert dates.

York says that the European tour with Brooks helped Ashton break at least and that Sparrow is working with EMI U.K. to formulate a plan to build on that awareness for Ashton's new release.

"What has five sides, four colors, two pockets, and shows off CDs better than anything else?"

Eurofile, the only comprehensive reference guide to the European touring business, is in its third edition and includes information on around 5,500 artists with their managers and booking agencies. The new edition includes an artist contract index and an equipment manufacturers guide. The regulations for touring in twenty-six countries are provided as well as essential information on the music market size, major cities and local live music contacts.

This vital information source is published by Music Media, part of the Billboard Music Group, and is available at US $90, including shipping. For further information contact Cees van Godt at +31 (0) 20 8175 106 in Amsterdam.

Billboard’s 1997 International Talent & Touring Directory Hits The Street On Oct. 2

Now in its sixteenth year, Billboard’s International Talent & Touring Directory is slated to hit streets on Oct. 2. Its unparalleled strength as a directory makes it an essential tool for anyone needing information on agencies, venues, corporate sponsors, managers, promoters, agents, and others in the talent and touring business.

If you book, promote or manage talent, this directory is a must for your office. The guide contains listings of:

- Artists & Managers
- Hotels
- Agents
- Instrument Rentals
- Sound & Lighting Services
- Staging & Special Effects
- Clubs & Venues
- Charter Transportation
- Merchandisers

For more information or to order the International Talent & Touring Directory contact Ron Willman at (212) 539-5055.

Billboard Staff Achievements Honored

Once again Billboard’s outstanding team of publishing pros has been rewarded for their efforts. This time, it is the senior management of Billboard parent BPIM Communications that has honored Billboard with the Littlefrod Award for the newly created Merchants & Marketing section of the magazine.

The Littlefrod Award was established in 1981 in the name of former BPIM Chairman William D. Littlefrod in order to recognize the innovative work of an individual or team. Billboard’s team, led by Howard Lander and Timothy White, developed the Merchants & Marketing section in order to reflect the constant changing role of retail. The focus of this section is on innovative ideas that have turned into success stories. This new section has become a unique way of spotlighting the depth and life in the retail and marketing communities.

Additionally, three members of the Billboard staff were acknowledged by BPIM for their professional excellence. The President’s Award, which recognizes the contributions of employees who have shown outstanding effort, loyalty, and dedication, was awarded to Jeanne Janney, Elissa Tonnsetti and Trish Daly-Louw. Janney, presently the circulation manager of Billboard, Billboard Directories, Monitors and Music & Media, was selected for her dedication and productivity. Tonnsetti, director of circulation, has reorganized her department helping the Music Group expand. Her leadership and work ethic are exemplary. Promotion manager Daly-Louw was chosen for dedication and willingness to conquer new tasks. Billboard magazine congratulates these three women, recognized for their excellence and commitment to their jobs.

*Macarena* Still Dancing In 40th Week

Since Rock began, 849 singles have reached No. 1 on the Best Sellers in Stores chart (prior to 1958) and the Hot 100 (first published Aug. 4, 1956). Of those, only three have been on the chart for 40 weeks or more. And only one was No. 1 in its 40th week.

Make that, not was. "Macarena" (Bay City Boys Mix) by Los Del Rio on RCA remains on top of the Hot 100 Singles chart for an eighth week, its 40th week on the chart overall. The other two chart-toppers that had runs of 40 weeks or more were "Red Red Wine" by UB40 (40 weeks) and "The Sign" by Ace Of Base (41 weeks). The fact that "Macarena" has No. 1 in its 40th week is unprecedented. It seems more and more likely that the single will break the 55-week longevity record set a few weeks ago by Everything But the Girl's "Missing."

What "Macarena" can’t take away from "Missing" is the record for uninterrupted chart run. The Los Del Rio single’s 40-week tally is made up of two separate 20-week runs.

Meanwhile, the other Los Del Rio version of "Macarena" (Ariola) leaps 30-23 on the Hot 100, earning Greatest Gainer/Sales honors. And sharp-eyed chart watchers have already noticed that the Los Del Rio and Los Del Mar versions of the song are holding down the top two positions on the Australian singles chart. The only time that has happened in the U.S. was in February 1991, when "Young Love" by Tab Hunter and Sonny & Cher were Nos. 1 and 2 on Billboard’s Best Sellers in Stores chart.

At Long Last: It usually doesn’t take long for a hit single from the Hot 100 to cross over to the Hot Dance Music/Club Play chart, or vice versa, but a record was set this week. Some 231/2 years after it was No. 1 on the Hot 100, "Killing Me Softly With His Song" by Roberta Flack reaches the top spot on the club chart.

**Synchronicity:** What were the odds of this happening? The same week that Tina Turner debuts on the Adult Contemporary chart at No. 25 with an update of John Waite’s "Missing You," (Virgin), a remake of her "What’s Love Got To Do With It," by Warren G featuring Adina Howard (Interscope) debuts on the Hot 100 (No. 79), Hot Rap Singles (No. 10), and Hot R&B/Soul Singles (No. 50). And as William Simpson of Los Angeles points out, if Turner’s "Missing You" reaches the Hot 100, it will join another song with that title on the chart: "Missing You" (EastWest) by Brandy, Tamia, Gladys Knight and Chaka Khan from the film "Set It Off." That track was holding at No. 34 with a bullet. This wouldn’t be the first time that two recordings titled "Missing You" cohabitated on the chart. What’s Missing You?" shared the Hot 100 with Diana Ross “Missing You,” a tribute to the late Marvin Gaye.

Back to Turner for a moment: She also debuts at (No. 61) on The Billboard 200 with her latest album, "Wildest Dreams." That gives her a 31-year-old album chart span, dating back to "Live! The Ike & Tina Turner Show" on Warner Bros. in February 1965.

**Miles To Go:** The No. 3 Top Jazz Albums debut of Miles Davis & Gil Evans "The Complete Columbia Studio Recordings" on Columbia's Legacy imprint is even more impressive when you realize that it is a six-CD set of recordings that are mostly more than 40 years old.

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**Market Watch**

**A Weekly National Music Sales Report**

**Year-to-date unit sales**

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CD</th>
<th>Cassette</th>
<th>Other</th>
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</thead>
<tbody>
<tr>
<td>1995</td>
<td>346,861,000</td>
<td>461,506,000</td>
<td>80,804,000</td>
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<tr>
<td>1996</td>
<td>271,987,000</td>
<td>107,755,000</td>
<td>960,000</td>
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**Year-to-date album format sales**

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<th>YEAR</th>
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<tr>
<td>1996</td>
<td>271,987,000</td>
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<td>960,000</td>
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</table>

**Single sales**

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<tr>
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<tr>
<td>1996</td>
<td>2,395,000</td>
<td>8,000,000</td>
<td>10,000</td>
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**Overview**

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<th>UNIT SALES</th>
<th>ALBUM SALE THIS WEEK</th>
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<td>9,914,000</td>
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<td>16,000</td>
<td>20,190</td>
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<td>10,070</td>
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**Distributors**

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<th>Distributors</th>
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<tr>
<td>WEA INDIES</td>
</tr>
<tr>
<td>SONY BMG PDG UNI EMI</td>
</tr>
</tbody>
</table>

**Regional sales**

| Region | 21.5% | 12.8% | 14.3% | 13.9% | 9.2% | 6.6% |

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**For week ending 9/21/96**

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90
It's Time To Get Back To The Real

The new follow-up to their Platinum debut album Candy Rain. Featuring the new smash "Never Felt This Way" plus "Let's Stay Together" and "Leavin'".

Executive Producer: Heavy D

For Today. For Tomorrow. For Life.
Available September 24th
Whoever you are
We wanna thank you
For adding our song
For playing it over and over
For showing our video on MTV
For top five phones everywhere
For instant sales
For reading this ad
For letting us change lanes

Sacred Cow 4/2-46113
Produced by Susan Rogers, Tammy Jordan and Greg Kurstin
Management: Kurt Ross

© 1996 Warner Bros. Records. Don't you wish everyone was just like the Geggy Tah Album?