THE STATE OF THE BLUES

Veteran, New Blues Acts Ready 1st-Qtr. Releases

By Chris Morris

LOS ANGELES—The blues is a music for tough times, which may explain the proliferation of blues releases during a period when retail business is at a low
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Blues Fights For Airplay Amid 'Urban' Sprawl

By Chuck Taylor

NEW YORK—For record labels, getting the blues on the radio may be a melancholy business these days, but a number of stations that embrace the age-old genre are convinced that a nationwide revolution is right around
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Blues Artists, Industry Find Boost In Chart

By Craig Rosen

LOS ANGELES—When the Billboard blues chart debuted in 1996, it did more than recognize the top 15 albums that week. It gave a well-earn nod to the genre itself, in the view of many in the business, and opened eyes both within
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EMI-Capitol Bowling Compilation Series

By Ed Christian

NEW YORK—If EMI-Capitol Music Group North America gets its way, shoppers all over the U.S. will be walking into record stores during the
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Atlantic Group Plans To Streamline Operations

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A More Prominent Role Emerges For C'Right Office

Arbitration Unit To Mediate Royalty Case

By Bill Holland

WASHINGTON, D.C.—The U.S. Copyright Office has taken on a new duty in the digital age: setting up a performance royalty rate arbitration proceeding between U.S. record companies and noninteractive digital audio subscription services, which offer commercial-free audio feeds directly into homes.
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Control Of Agency Sparks Turf Battle

By Bill Holland

WASHINGTON, D.C.—A political power struggle has emerged over which branch of the federal government the Copyright Office should be located in.
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Capitol's Carter Is A Rising Country Star

By Doug Reece

LOS ANGELES—The title of Donna Carter's Capitol Nashville debut, “Did I Shave My Legs For This?” is taking on new meaning, as it appears the young singer is groomed for stardom.
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Pausini Proves To Be Int'l Smash On CGD-EastWest

By Mark Dezzani

MILAN—In the three years since she
won the newcomer's section of the televised 1998 Sanremo Song Festival and
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PET Sounds Thirtieth Anniversary

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ADOPTED FROM THE DECEASED® Photograph by David Corio

Join The Chieftains on a musical pilgrimage to the world's undiscovered Celtic country, Galicia, on their new album

www.americanradiohistory.com
featuring If it makes you Happy

vh-1 artist of the month for october
saturday night live performance october 5

mtv heavy
late show with david letterman october 22

rolling stone cover running october 29

"It just sounds gorgeous, and current, and I suspect pop musicians will be learning from it for years to come" - spin

"the lyrics seem grittier and more intimate...the craftsmanship is strong and self assured...her voice is warm and raspy sweet" - rolling stone

"rich and soulful" - interview

"a loose, freewheeling yet remarkably robust album that tugs at your heart and feet" - entertainment weekly

yup. we're happy.

Produced by Sheryl Crow
The 31-year-old Scottish woman considered one of the world's finest classical percussionists hasn't always been "proficiently deaf"—a designation for those who find sound levels of 85 decibels inaudible—but she has always been extraordinarily gifted at grasping the emotional resonances of the human voice.

"To be a good musician," says Evelyn Glennie, "there must be all the seed from the heart, something to grow from. I discovered that I had something inside me that had nothing to do with the technical instrument. Actually, the instrument is a mechanical process which can be learnt from a book or a teacher. You don't need ears to do it; it's mainly a question of practice. What differentiates one musician from another is how one understands and interprets what is behind the notes, putting one's own feeling into it, regulating the way the music moves.

Glennie's foursquare philosophy regarding her supposed disability is also the guiding principle behind the intrinsically breathtakingly participatory approach of her music. Her drumming acts as a musical step toward placing solo percussion at the forefront of modern music. Whether playing cadenzas on a conventional jazz drum kit, bringing her richly resonant scratching and striking to the stage to theiggling stroke drum, anvil, marimbas, woodblocks, high-hat cymbals, Japanese cymbals, clay Maracas, and common footers with unimagined intervallic flexibility, Glennie's playing each listener to experience the music from its textual soul outward. Each of the performances on "Drumming" (16 pieces by Glennie or such contemporary composers as Roberto Sierra, H.A. MacMillan, David Lang, Frederic Rzewski, and Nejouis Zlivo) is so satisfying in its inaccessibly melodic, fantastic, and sentiment-tune that the album's 6:00 running time seems impossible, given the virtuosity of the saxophone world. It's inexorable: Glennie's deceptiveness is all above all, enabling her to transcend her superlative technique and position instead on the sense of feeling that governs all music made from the curmudgeon or careless of the physical world.

"Drumming" was a project for which, says Glennie, her slapping voice a perfectly modulated flow of glissel-like percussive with an Aberdeen accent around its edges. "I wanted to make an album that was raw, where you literally walk into the studio and off you go. The contours are thought through a little, but basically the overall approach is impromptu. Also, I wanted to make an album using all sorts of untuned percussion", including such instruments like the semitones, a weighty piece of specially sculpted metal struck with triangle beaters. And then there's the use of those footsteps in Rzewski's piece "To The Earth."

The flowerpots are asked for there in the actual score, right at the interval Rzewski has specified. "It's a piece that comes right with a gagle. "The piece is based on a seventh-century hymn to Gora, the goddess of earth, and I have flowerpots in the U.S. and the U.K. that I use when I travel. The U.S. ones are more resonant."

Glennie is in the U.K. and North America on a peripatetic tour that opened to raves in Boston last week, with Sege Zawinu conducting the Boston Symphony Orchestra in a program that included her rendition of fellow Scot James MacMillan's "Now, Enamored," a devolting concertos for soloist premiered in August 1984 at London's Royal Albert Hall. The vibraphone solo leading the liberating contingent into the climax of the piece is a showcase for Glennie's blazing mettle methodology, a spectacle preserved on her award-winning 1996 Catalyst release of the composition.

There is a world of difference, however, between the engrossing nature of her recordings and the intensely involving appeal of her highly theatrical live appearances. Attired in form-fitting gold lamé pants and a tailored velvet jacket (coat for her current concert itinerary, she offers a spellbinding choreography of intense and unimpeachable tenderness to move from instrument to instrument. Each concert program has its own unrepeatable peaks—she will perform Joseph Schumann's Concerto for Percussion and Orchestra with the National Symphony Orchestra in Washington, D.C. This Thursday (18) and Saturday (20) at the direction of Leonard Slatkin—yet to her mind and inclination, her albums have the same new-blooded distinctions.

"I'm so critical of them," she confesses, "although I can't stand back from them. One day I put on my shelf and never ever take them out again. They're frozen moments in time, and I play each of the pieces differently now as they continue to evolve and change."

Evelyn Glennie's next direction as a musician came at the age of 8, after the promising young pianist and woolshed player complained of sore ears following a bicycle ride. Born July 10, 1966, in Aberdeen Maternity Hospital to successful beef farmer Herbert Arthur Glennie and wife Isobel, a primary school teacher, Evelyn Elizabeth Glennie grew up with two brothers in a 100-year-old farmhouse in the district of Arro. The climate was rugged and the life demanding, so minor illness was customarily dismissible. By the age of 11, though, Glennie needed a hearing aid, but she found it intimate in the face of her steadily deteriorating condition to be a distraction from the inevitable.

She placed in her local recitals at Eilan Academy during 1977, but that was the music she reached her ears as chaotic distortion. She couldn't sense where the sounds were coming from, a disaster for someone whose talent is partially defined by a tactile degree of intake and output. Secretly she began to play with the hearing aid's volume, turning it way down or off, compensating for her deafness by harnessing her powers of concentration and her gift for visualizing sensations and the listening that had kept her in contact with her teachers and fellow musicians. Blessed with perfect pitch, she learned she could perceive the quality of a note by the level and the quality of its reverberations in her hands, wrists, lower back and head, using a tympani by identifying the way in which its sticks and mallets fell on the membrane of the drumhead. In short, she developed an uncanny sensory awareness, its range so second nature and explore that she regularly gives concerts in her bare feet so as to soak up every minute tremble of the orchestra.

Her perceptions of people are just as subtle. Although a fluent lip reader she can communicate perfectly controlled inflections, she finds the eyes of those she talks with are a critical factor: "If someone suddenly popped up on a pair of sunglasses or a mask, I wouldn't be able to follow what they were saying; the eyes are so crucial."

Evelyn Glennie, a hard Earnestion is riveted only by her endless adaptability, as shown in the shimmering ring of "My Spin," a bonus track she co-wrote and co-produced with Björk's: "It's an Oh So Quiet," the Icelandic diva's recent U.S. CD single. "It's a piece that I've played August 1984," says Glennie, "and because Björk was open to anything, neither us had to compromise. That's when sounds natural."
ASCAP
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"I'M NOT STRONG ENOUGH TO SAY NO"
"WHOSE BED HAVE YOUR BOOTS BEEN UNDER"
"THE WOMAN IN ME NEEDS THE MAN IN YOU"

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ASCAP's Country Music Awards Honoring The Most Performed Songs During 1999

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DUKE STARS MUSIC

ALL I NEED TO KNOW
Writer
STEVE SESSHEN
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CREEK & CORNER RECORDS, INC.

AMY'S BACK IN AUSTIN
Writer
GARY JOHNSON
Publisher
NOW, WHAT'S MUSIC, INC.

AND STILL
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ANY MAN OF MINE
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ROBERT JOHN "RUTT" LANGE
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AS ANY FOOL CAN SEE
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JERRY JENKINS
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GO-ZEN MUSIC, INC.

BACK IN YOUR ARMS AGAIN
Writer
JERRY JENKINS
Publisher
CREEK & CORNER MUSIC

BEND IT TILL IT BREAKS
Writers
JOHN ABDERNO, LIONE, DEMORE
Publisher
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THE BOX
Writer
RAY CHEW
Publisher
SOMETHING YOU'VE

BUBBA HYDE
Writer
GRAE WHEELER
Publisher
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CANT BE REALLY GONE
Writer
GARY EARR
Publisher
GARY EARR MUSIC

CHECK YES OR NO
Writer
DALE HUNT GALLERY
Publisher
VICTOR OF A LA VIEU

DEEP DOWN
Writers
WALTER ANDERSON, JOHN HARRIS
Publisher
ALABAMA BASIC MUSIC COMPANY

DOCTOR TIME
Writers
JEMI SINGER, LIONE, DEMORE
Publisher
ALAN PARIS CORPORATION

DUST ON THE BOTTLE
Writer
B. J. MURPHY
Publisher
NPD PUBLISHING COMPANY

FAITH IN ME, FAITH IN YOU
Writers
THOMAS D. PIGGOTT, LUCY LOUISS
Publisher
ACOLYTE MUSIC

FAVORITE HAMBURGER
Writer
TODD MCCARTY
Publisher
WARNER CHAPPELL Music Group

FALL IN LOVE
Writer
WILLIAM LAMAS
Publisher
WILLIAM LAMAS MUSIC, SONY/ATV CROSS KEYS

THE FIRST STEP
Writer
LEONARD T. TAPIAC
Publisher
ALL-MUSIC OF NEW YORK, INC.

FOR A CHANGE
Writer
STEVE SESSHEN
Publisher
LOVE THIS TOWN MUSIC

GONE COUNTRY
Writer
WILLIAM WEISBAND
Publisher
POLYGRAM OF FLORIDA MUSIC, INC.

HARD LOVIN' WOMAN
Writer
STAN KEMP
Publisher
THE SPECTRUM MUSIC, 2301 ENTERPRISES, INC.

THE HEART IS A LONELY HUNTER
Writers
VARCO, SAWYER, W. K. WILLIAMS
Publisher
CREEK & CORNER MUSIC

HERE I AM
Writer
TARA ARRA
Publisher
SPECTRUM RECORDS, INC.

CAN YOU LOVE YOU LIKE THAT
Writers
BETH DERRICK, JENNIFER HAYFELL
Publisher
CREEK & CORNER MUSIC COMPANY

I DON'T BELIEVE IN GOODBYE
Writers
RARITY J. MILLER

I DON'T EVEN KNOW YOUR NAME
Writers
C. W. McANDREW, JACKSON, JOY LUTIN
Publisher
WARNER CHAPPELL Music Group

I LIKE IT, I LOVE IT
Writers
J. R. STUART AMBER, STEVE DINES

I DON'T THINK ABOUT IT ALL THE TIME
Writer
DON SCHULTZ
Publisher
HOMEACTIVE SONGS, INC.

IF I WAS A DRINKIN' MAN
Writer
KARL WILLIAMS
Publisher
JOHNNY TAYLOR, INC.

IF I WERE YOU
Writer
B. H. HARRIS
Publisher
FARRAH MUSIC, FULL KEEL MUSIC, INC.

IF THE WORLD HAD A FRONT PORCH
Writer
VIVIANO, TRACY, LAWRENCE
Publisher
AC-D/G RECORDS

IN BETWEEN DANCES
Writers
BARRY ALFONSO, C. F. A. BICKHARDT
Publisher
ALAN PARIS CORPORATION, "GRAB BICKHARDT"

IN PICTURES
Writer
JOE DOYLE
Publisher
BING SONG, INC.

LITE GOES ON
Writer
DALE GAY
Publisher
WILLIAM J. GAY MUSIC

LIPSTICK PROMISES
Writer
GEORGE ROY
Publisher
POLYGRAM INTERNATIONAL PUBLISING, INC.

A LITTLE BIT OF YOU
Writers
TREY BRUCE, ERICK WEEHAN
Publisher
ALLO MUSIC CORPORATION

LIVIN' ON LOVE
Writer
ALAN PATRICK
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WARNER CHAPPELL Music Group

MI VIDA LOCA (MY CRAZY LIFE)
Writers
JAMES A. COCHRAN, JOHN A. HARRIS
Publisher
ALABAMA BASIC MUSIC COMPANY

MY KIND OF GIRL
Writer
STEVE SESSHEN
Publisher
AARON MARVIN MUSIC

NO MAN'S LAND
Writer
AARON MARVIN
Publisher
AARON MARVIN MUSIC

PICKUP MAN
Writer
RICK PHILLIPS
Publisher
EMI MUSIC TEXAS/TEXAS MUSIC

REBECCA LYNN
Writer
DON SAMPOLO
Publisher
AC-D/G RECORDS

SHE'S EVERY WOMAN
Writers
GARY BROOKS, VICTORIA, SHAWN
Publisher
BING SONGS, INC.

SO HELP ME GIRL
Writer
WILLIAM WEISBAND
Publisher
EMI MUSIC TEXAS/TEXAS MUSIC

SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)
Writer
WILLIAM WEISBAND
Publisher
EMI MUSIC TEXAS/TEXAS MUSIC

SOMEONE ELSE'S STAR
Writer
JIM WEATHERRAY
Publisher
WIESE MUSIC

SOMETIMES SHE FORGETS
Writer
STEVIE WOLF
Publisher
WARNER CHAPPELL Music Group

SOMEDAY SOMEDAY
Writer
MARK C. SANDERS
Publisher
MARK C. SANDERS MANAGEMENT, INC.

STAY FOREVER
Writer
LARRY WOLFF
Publisher
MILLER PUBLISHING

THAT'S AS CLOSE AS I'LL GET TO LOVING YOU
Writer
SANDY B. DAYTON
Publisher
MARK C. SANDERS MANAGEMENT, INC.

THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)
Writer
LESLIE WHITE
Publisher
LEGENDS PUBLISHING

THEY'RE PLAYIN' OUR SONG
Writers
JOHN JARRARD, MARK D. SANDERS
Publisher
ALABAMA BASIC MUSIC COMPANY

THINKIN' ABOUT YOU
Writer
B. H. HARRIS
Publisher
WARNER CHAPPELL Music Group

THIS IS ME
Writer
JULIAN
Publisher
A-B-LAND MUSIC COMPANY

(THIS TIME CALLED) WANTIN' AND HAVIN' IT ALL
Writers
M. A. JAMESON, MARK A. MILLER
Publisher
LESLIE WHITE MUSIC

TILL YOU LOVE ME
Writer
GARY BURR
Publisher
MCA MUSIC PUBLISHING

WHAT MATTERED MOST
Writer
GARY BURR
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MCA MUSIC PUBLISHING

WHEN A WOMAN LOVES A MAN
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YOU CAN'T MAKE A HEART LOVE SOMEBODY
Writer
STEVE C. EHRICH
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COMMENTARY
Extending Copyright Term Isn’t Enough

BY DAVID GROBBERG

Impelled by the adoption of a new copyright term in the European Community that extends copyright protection by 20 years—i.e., the life of the author plus 70 years, instead of the former 50 years—billions of dollars were for the first time put into the copyrighted works, which extend the U.S. copyright period by 20 years.

A bill of this writing have not been enacted. The U.S. copyright duration for works created before 1978 is 75 years from date of first publication, or date of registration for an unpublished work, if copyright is righted. After 1978, the duration is the life of the author plus 50 years. The bills likely to be enacted when Congress reconvenes. If they are, will the creators of the work necessarily benefit? Not always. The benefit may go entirely to the owners of the copyrights for works period, which could be a licensee of the creator who may have no obligation to share any benefit with the creator or his heirs. As written, the bills number the pages now in the Copyright Law, with no provision to benefit the creator of the work.

This is contrary to our tradition with respect to renewals and extensions. Traditionally, the benefit is given to the author or his heirs. They get "another bite of the apple." But strangely, not this time. Organisations of writers that would be expected to object have been silent. The form of the bills has not been examined, and scant attention is being given to their wording.

Here is a brief recap of past copyright practice:

The 1790 Copyright Act provided a 14-year copyright term. If the author was alive at the end of the term, an additional 14 years’ protection was provided to him. In 1831, the copyright term was extended to 28 years with a renewal term of 14 years if the author was still alive at the end.

In 1909, after the Berne Convention established a copyright period based on the length of the author’s life plus 50 years, the U.S. Congress extended the copyright term of a work published before 1923 for a period of 28 years, subject to certain conditions.

A renewal mechanism was preferred over one set term because it gave authors who sold their rights for less than full value a second chance to secure a more equitable returns in the renewal period and control what it placed works that were not renewed in the public domain, where they could be used by anyone," said a House of Representatives report.

The 1976 Copyright Act adopted the Berne Convention copyright minimum term, the life of the author plus 50 years for works created after 1978. With respect to existing copyrights, the renewal term was extended by 19 years to 47 years, making the total copyright duration 76 years. However, Congress provided that this 19-year extension was not solely for the benefit of the copyright holder at that time but for a right of renewal, i.e., the right of the author or his heirs to terminate grants, including contracts with publishers, motion-picture companies and television networks. The term of the renewal copyright protection was provided by the former copyright act. The termination provisions are limited in application and are not the same as the renewal provisions. Nevertheless, there was recognition that the creator and heirs were entitled to benefit.

The rationale of Congress and the courts in establishing the copyright renewal term and the termination right include the following:

- An author cannot predict the value of a work. By its nature, a work of art is not a bankable, or even an accurate monetary evaluation in advance.

- There are at least sentimental reasons for believing that Congress may have intended that the author, who, according to tradition, receives but little for his work, and afterward sees large profits made out of it by publishers, should later in life be brought into his kingdom" (White-Smith Publishing Co. vs. Goff, 1911).

- The second period not is extended as an incident of the first for the benefit of the then owner of the copyright or copyright, but as a second extension recognized by law to the author of the work that has proven permanently meritorious" (Harris vs. Coca-Cola, 1914).

- The U.S. Constitution grants Congress power to promote science and the useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries" (U.S. Constitution, Article 1, Section 8). It could be argued that the existing bills have no constitutional basis, since they do not extend the copyright of the work.

All too often, the windfall is to be shared, not simply awarded, to the current copyright owner. Let’s hope this possible injustice will be recognized by legislators, and the bills to extend the duration of copyright will be amended.

REMEMBERING PAUL WESTON

I really enjoyed Irving Lichtman’s in-depth appreciation of Paul Weston ("Paul Weston, St. Dier: Musician/Executor Was A ‘Mood Music’ Pioneer,” Billboard, Oct. 5). All too often, it seems that important figures of our musical past are overlooked.

Alan Warner

Wannya/Chappell Music

Los Angeles

SUBSTANCES AND ABUSES

In Owen J. Sloane’s commentary “Music Industry Must Fight Drug Abuse” (Billboard, Aug. 17, 1978), Mr. Sloane continually refers to the rather nonspecific “drug user” and comments that drug use should be given more tolerance in business dealings in the music industry. Surely he did not mean to exclude the social use of alcohol contractually for all bands and artists in the music industry. Alcohol is a dev- asiating drug that has in fact contributed to more deaths than all other drugs combined.

Drug addiction (including alcoholism) is indeed a serious problem in the music industry, but let’s not get carried away and throw the baby out with the bath water. There is certainly help available. In addition to the numerous 12-step programs, which are free of charge and nondiscriminatory.

Bill Bumette

Nashville

JONI: THE RECURRING ARTICLE

I’m writing to say thankyou to Timothy White for the wonderful career retrospective in the Dec. 3, 1996, issue of Billboard. I bought the magazine when it was published and just recently re-read the article since don’t have the news again. I was fascinated by her early childhood details and her maturation into the incredible artist she’s become. So I decided to write and say the piece was particularly moving to me and the deserving of Billboard’s Century Award.

Bill Larch

Colmarville, Ill.

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TCI Forms Music Subsidiary; New Video Channels Possible

LOS ANGELES—TCI Communications, a division of the U.S. cable operator, Tele-Communications Inc. (TCI), has formed a new subsidiary to further the interactive capability of launching up to eight music video channels, according to several sources. Each channel is expected to be programmed with music from a specific language, possibly including modern rock, R&B, country, Latin, and pop/adult contemporary.

TCI has hired former MTV president John Reardon as president/CEO for the subsidiary and as senior VP in a new position of executive vice president and COO. Reardon most recently was president of Columbia (U.S.), and he has enjoyed four years at TCI's Denver headquarters.

Few details about the channels and the music division have been announced, and a spokesperson for TCI would not confirm the plans for the channels.

In addition, TCI has made a proposal to acquire a controlling interest in Digital Music Express (DME), a satellite- and cable-delivered digital music service. TCI already owns approximately 45% of DMX's outstanding stock. Negotiations for the acquisition, which is subject to approval by DMX Board of Directors, would include Class A stock representing approximately 19% of the total outstanding shares of the new TCI music subsidiary.

(Continued on page 115)

by BRET ATWOOD

Atlantic Group To Streamline Structure

Staff Eliminations, Imprint Consolidation Expected

NEW YORK—In an effort to streamline musical operations, the Atlantic Group plans to eliminate dozens of staff positions, cut several acts from its roster, and consolidate operations, according to sources. The move, which is expected in the next few weeks, would result in the elimination of 34 low- to mid-level staff positions and roughly a dozen roster cuts at Atlantic earlier this month (Billboard, March 25 and Aug. 3).

“The whole Atlantic Label Group structure is being looked at,” says a Warner Records Group insider. “With some labels, it may be as simple as to sign one fewer act this year. Other labels will be folded into the new structure. But some of the significant imprints will remain in sync.”

Sources estimate that 40-50 staff positions will be eliminated at the Atlantic Group. At press time, no reli- ationships or dates of the reductions were available. However, an informed source says, “The roster’s absolutely being looked at, and the intent is to reduce the number of acts and the number of artists that Atlantic puts out every year.”

The Atlantic Group comprises the Rhythm & Blues Records, Big Beat, TAG Recordings, Mammoth Records, Atlantic Classics, Atlantic Nashville, and Mesa/Bluemoon labels. This restructuring will take place before the Atlantic last year. Furthermore, Atlantic is a joint venture with the Celtic Heart- beat label and multifaceted arrange- ments with Rhino Records and Curt Records.

Sources say that Rhino, Curb, and Atlantic Nashville will not be affected by the cuts. But it was not at press time if what, any, the planned moves would have on Mam- moth, the new First, and Mesa/ Bluemoon.

The imprints rumored to be folded into the Atlantic structure, according to sources, are Lava, which is headed by Atlantic Records senior VP (U.S.) and A&R veteran Jason Flom; TAG Recordings and Big Beat, both headed by Todd Robinson; and VP (U.S.) Craig Kallman; and David Foster’s 143 Records. All but Big Beat and 143 Records have been having been created as part of a series of initiatives at Atlantic last year (Billboard, March 4, 1996).

Get your copy of The Billboard 200 this week is Donna Lewis’ gold-certified “Now In A Minute” album, No. 34. The title has nine other titles on its chart, including John Michael Montgomery’s “What I Do Best,” newer singles from “Pierce O’Yo,” and both Hootie & the Blowfish albums: its 14-times platinum debut, “Cracked Rear View,” which stands at No. 190, and its double- platinum “Fairweather John,” which drops 57-76.

Sources say the Atlantic cuts were ordered by its parent company, Time Warner, which is expected to (Continued on page 110)

R&B Foundation Creates Grant Will Subsidize Pioneers’ Performances

LOS ANGELES—The Rhythm & Blues Foundation has created a grant program that will provide support to R&B acts a mechanism to do the thing they do best—and get paid for it. Under the Performance Grant Program, the Rhythm & Blues Foundation will provide financial subsidies for live performances by veteran R&B artists and artists in addition to providing a resource of grants for acts to earn a living, the goal of the program is to “develop new audiences and increase appreciation for the art form known as rhythm and blues.”

The Rhythm & Blues Foundation is a nonprofit organization founded in 1988 that fosters recognition, financial support, and historic and cultural preservation of R&B throughout the world. The foundation’s board of directors consists of noted artists and programs that benefit artists who performed in the ‘40s, ‘50s, and ‘60s. Since inception, the foundation has provided more than $1.5 million in grants, programs, and emergency funds to veteran R&B artists in need.

LaVerne Washington will administer- ate the Performance Grant Program. A former musician, Washington most recently worked as a recording engineer and program administrator in the media arts division of the National Endowment for the Arts.

“LaVerne is extremely knowledge- able about grants and the arts and has worked as a volunteer at the Rhythm & Blues Foundation,” says the foundation’s executive director, Susan Jenkins. “It was fortunate that we are able to have someone with such practical experience and passion about her work.”

Although she declines to reveal the details of the foundation’s plan, Jenkins says that is “in the six-figures realm.” The grant will be evaluated annually to determine if adjustments in the amounts are needed.

“People don’t want handouts,” she says, “Our [artist] constituents in need of much support than receive entitlements or handouts.”

Funds from the program are specifically designated for paying artists’ performance fees, not for a shoe’s production costs.

“Our hope is to get our artists into venues and locations where they may no longer have a chance to perform,” says Jenkins.

Such venues include upscale clubs and other storytelling locations, as well as nontraditional sites, such as university campuses, art galleries, resorts, businesses, public schools, and senior centers.

“We’re looking at the artistic, cultural, and educational communities and want to do shows where new audi- ences can be built for our constituents music,” Jenkins says.

LaVerne Washington says that the program is designed to be free and open to the public in an effort to propagate the R&B genre.

The process of obtaining monies for a concert includes writing a proposal submitted by show presenters, along with a completed application that includes pro- gram descriptions, concert series, and a list of potential venues.

“An act is performing pay date at the CinerAMA in L.A. or the Van- dyke in New York,” says Jenkins. “During that same week, schoolchildren are based in for special daylong performances. The artist should be paid. We don’t like to think the kids should be charged.”

The foundation has no staff to help promote the project. However, specific guidelines are provided to assist entities unfamiliar with producing a show. Artist management must have some production responsibilities.

Says Jenkins, “We have to begin looking at rhythm and blues as an art form and it and it should be treated with the same respect as, say, Euro- pean arts. The music is different, but the African-American culture is unique, yet just as cre- atively viable. It’s our hope that this program will get the voices of the [R&B] masters out to the public before they are silent.”

BMG To Distribute Meridian Vids; Ends Confrontation With PolyGram

by SETH GOLDSTEIN

NEW YORK—BMG Video and Poly- Gram Video have ended a confronta- tion over fitness video rights. This would have taken the two vendors and producer Meridian Films to court to settle the dispute.

According to the terms of a deal worked out among the parties by marketing consultant Ahmed Tahir, BMG becomes the exclusive distributor of all Meridian exercise videos. BMG will have the exclusive license to PolyGram was to have introduced this fall. “It’s a better position and bet- ter terms,” says writer/director Mark Bench, a principal of Columbia, S.C.-based Meridian.

The alternative, he believes, would have been to simply buy out PolyGram’s participation in future engagements. The parties have agreed to put Meridian out of business. “The market isn’t big enough to a suit eat up your profits,” Henricksen says.

BMG’s distribution arm will start a merchandise exercise series. The firm is big enough for BMG to have prompted a face-off with PolyGram. BMG acquired retail rights to the firm, previously available only via an 800 number, about 18 months ago. Sold in conjunction with the Life Vision campaign, the first six titles sold well from the start. The series is “dangerously close” to selling 1 million units, says BMG Video GM Joe Josephson, and other titles could move another 500,000-750,000 tapes by the end of the year. More important, he notes, “we keep return rates to single- digit.”

The firm has been fair and away BMG’s best-selling fitness video series has shut the company from Poly- Gram. However, Henricksen and alternative producer Cynthia Benson say BMG didn’t realize the firm’s potential when the agreement was being negotiated and passed on to BMG. He says PolyGram has joined the name Bodylab.

(Continued on page 115)

BMG Australia Acquires indie rooArt

by CHRISTIE ELIEZER

SYDNEY—BMG Australia has bought Sydney independent rooArt, acquiring a roster of 15 alternative, country, and dance acts headed by You Am I, which captured multiple awards at the recent Australian Record Industry Assn. Awards (see story, page 13). The price was undisclosed but is reported to be $5 million Australian ($3.05 million).

The deal, effective Oct. 1, includes the You Am I label but not the services of rooArt’s founder, C. M. Murphy, who will no longer be involved with the company, which he established in 1988. Murphy is expected to concentrate on his MMA Communications group, which will expand its radio and magazine businesses and diversify to include music TV production.

Future A&R and marketing for rooArt will be handled by BMG’s Label Group under the management of director, Tim Prescott.

The buyout, says BMG Australia managing director James Glicker, “confirms BMG as a player in Australian music. [We] are committed to selling [rooArt’s] artists in other countries. It’s part of our interna- tional potential of rooArt talent was instrumental in the major’s interest. You Am I is a signed with Warner Music for the rest of the world and is currently touring Europe. Other high- ly acclaimed acts, like Mark Of Cain, Custard, Screaming Jets, Wiggles, The Living End, and Trout Fishing In Queensland, have toured North America and Europe.
CMAs Could Deliver Healthy Sales Bounce
Strait, Parton, Brooks & Dunn Among Likely Beneficiaries

BY CHET FLIPPO

NASHVILLE—Country music rolled out its big guns for the 30th annual Country Music Assn. (CMA) Awards show here Oct. 2, in which veteran George Strait emerged as the big winner with three awards: for male vocalist of the year and album and single of the year. But there was an optimist here that country music itself would be an equally big winner.

More than 50 artists appeared on the three-hour CBS telecast, which also saw sentimental favorite Junior Brown nab his first award (for music video). Patty Loveless take female vocalist of the year honors. Dolly Parton celebrate her return as an active country artist by winning vocal event (with Vince Gill) the Mavericks repeat as vocal group of the year, 22-year-old Bryan White win the Horizon Award, and Brooks & Dunn capture the vocal duo honors for the fifth year in a row and carry off a mild upset as entertainers of the year.

With the show appearing as it does during a quarter of superstar country music releases, industry executives hope that it will be a shot in the arm for a year that saw sales decline during the first six months.

"Traditionally, the CMAs have been a big bounce," says Skip Young, senior music buyer for Amarillo, Texas-based Hastings Books, Music & Video. "It always picks up sales big time. And we're ready. We've got endcap programs in all the stores. The labels have bought slots for all the nominees."

Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Record Distributors, planned to use a "fax attack" after the show. "We fax a list of the major award winners to our major retailers with special deals on the product," he says, adding that he generally sees major impact for a multi-award winner or an artist with a standout performance. "The one that I'm getting a particular buzz on is Terri Clark singing 'Poor Poor Pitiful Me,' " he says.

The head of Clark's label, Mercury Nashville president Luke Lewis, noting that this was Clark's national TV debut, says, "If the audience responds like her live audiences do, we expect a long-term surge. Also, the audience will be seeing a totally different side of Shania Twain, which will probably up her sales." He referred to Twain's performance accompanied by Take 6.

Mercury Nashville senior VP of sales John Grady agrees with Valley's Phillips in about multi-award winners and stellar performances and feels that the awards show's general impact will "bounce sales for about a week and a half and will affect SoundScan for about two weeks."

Arista Nashville VP of sales and marketing Mike Dungan says he has seen sales increases ranging from 50 to 60% in the two weeks after the annual show. He notes that the label has tied in with major retail accounts on nominated acts. "In fact," he says, "Brooks & Dunn are the focal point of the KMart campaign."

RCA Label Group (U.S.) chairman Joe Galante says the sales bounce over (Continued on page 118)

Antilles/Verve Fetes Brazil On ‘Red Hot + Rio’

BY BRADLEY BAMBARGER

NEW YORK—The latest AIDS benefit album from the Red Hot Organization is its most accomplished and international yet, as it celebrates the wealth of Brazil's pop music tradition—in particular, bossa nova and the compositions of the late Antonio Carlos Jobim.

"Red Hot + Rio," due Oct. 15 on Antilles/Verve, features such global pop stars as bossa nova faves Eumir Deodato, Antonio Carlos Jobim, and Cesaria Evora. Joining pioneers of Brazilian pop in recasting classic tunes. The ninth Red Hot collection, "Rio" is the first in a series designed to call attention to the impact of AIDS outside the U.S.

"There are roughly twice as many cases of HIV infection in South America as in the North—a dramatic statistic that not many people know," says John Carlin, executive producer of "Red Hot + Rio" and founder/executive director of the 6-year-old Red Hot Organization. "After narrowcasting on the last few records, we went for a broader audience on this to have more people realize the extent of the AIDS epidemic.

(Continued on page 107)

Alternative Acts Take Over ARIA Awards, Led By You Am I

BY GLENN A. BAKER

SYDNEY—Last year's Australian Record Industry Assn. (ARIA) Awards sweep by young band Silverchair gave writers a chance to trumpet a changing of the guard in Oz rock, then this year's results can fairly be described as an alternative avalanche.

In a night when more than a few dark horses romped home and just as many household names and home- heard favorites walked away un- honored, the left of center became the mainstream.

Leading the charge was the brain, young Wishing (You Am I (Tenace/ Shock), a band known only peripheral- ly by most record buyers and not all that warmly embraced by Australian radio. Just off the road from a national tour supporting their third album, the members of You Am I trooped up to the podium six times, to collect statues for best group, best album ( "Hourly Daily") , best independent release, best video, best producer, and best engineer.

Three key awards went to enigmat- ical alternative icon Nick Cave for his debut with Kylie Minogue on "Where The Wild Roses Grow" (Murder/Mushroom): song of the year, best single, and best pop release.

Torres Strait Islander Christine Anu (White/Mushroom) swept aside by last year's Tina Arena blitzkrieg, bounced back to take the categories of female vocalist of the year, and album of the year. For "Li'z Story," her recording of the work of South Sea islanders, Anu was named best Indigenous artist.

You Am I won the awards for best band, best album, and best engineering, and have been nominated best group of the year.

(Continued on page 118)

Boys Choir Remembers TWA Victims Musical Song Recorded As Single

BY TERRI HORAK

NEW YORK—The New York Boys Choir has recorded "Without Wings," the song performed by the group at official memorial services for the victims of the TWA Flight 800 crash and will be issued as a promotional single Oct. 16.

"People were calling us, especially after we performed it on national TV, and urging us to record it, but what really moved us was the family members who said it was something that would help them," says the Rev. Dr. Gregory Anton McCants, who founded the choir in 1978.

McCants would like to ultimately release the CD single commercially to benefit the families. "If I feel it's time for us to turn to each other and not on each other. Certainly it's important for us to show these families our love and concern and show them that we haven't forgotten them. Any one of us could've had somebody on that plane, and it's a long way from heaven.

(Continued on page 90)
**RCA Ready For Wild Orchid To Blossom On Upcoming Set**

**BY LARRY FLICK**

NEW YORK—With its first single, “At Night I Pray,” rapidly racking up radio play and sales action, RCA trio Wild Orchid is well on the road to establishing a solid new presence for mainstream-bred pop acts. 

In marketing Wild Orchid and its eponymous album, which goes to retail on Oct. 15, RCA is directly targeting teenage audiences by pursuing non- conventional venue additions in addition to music shops. “We’re giving away samplers at high schools and will be selling the album in clothing boutiques,” says Hugh Surrait, VP of artist development and marketing (U.S.) at the label. “We want to make 14- to 24-year-old girls aware of the act and let them see that Wild Orchid are a part of the same culture. When they see these younger girls singing the songs, they’ll see that the act is attractive and will want to identify with them.”

Wild Orchid is adding to its visibility with a radio promotional tour that will have the act guesting on morning and afternoon shows through mid-November. “It’s a great chance to let the girls speak for themselves and show how utterly charming and talented they are,” says Surrait, noting that many of the interviews will be peppered with upcoming performances of “At Night I Pray.” (Continued on page 20)

**Morissette Ties Houston’s Record in September Certs**

**BY CHRIS MORRIS**

LOS ANGELES—Look out Whitney, Celine and Shania: Alanis Morissette is coming. 

With the September certification of Alanis Morissette’s “Jagged Little Pill” (Maverick/Reprise/Warner Bros.) by the Recording Industry Assn. of America (RIAA) for sales of 12 million, the Canadian vocalist’s U.S. bow pulls into a dead heat with Whitney Houston’s eponymous 1989 Arista debut as the all-time best-selling album by a female vocalist. 

Those albums are also now tied for fourth place, along with Meat Loaf’s 1977 Cleveland International bow, “Bat Out Of Hell” (on the list of best-selling debut sets. In that category, those records trail “Boston” (15 million), Hootie & the Blowfish’s “Cracked Rear View” (14 million), and Guns N’ Roses’ “Appetite For Destruction” (13 million). 

Adding to a glittering month for female vocalists, Shania Twain’s Mercury Nashville album, “The Woman In Me,” was certified for sales of 8 million, passing Paty Cline’s “Greatest Hits” (MCA, 7 million) to the best-selling album by a female country singer. 

Making their first mark as million sellers in September were Christian rock group Jars Of Clay (Silverstone), rapper Nas (Columbia), alternative rock band 311 (Capricorn), dance/R&B unit La Bouche (RCA), and the late jazz pianist Vince Guaraldi (Fantasy). 

Signing on in the gold-album category were rap groups Crucial Conflict (Papallav/Universal), and Quad City DJs “(Big Beat).” R&B love man Maxwell (Columbia), Canadian thrash Jann Arden (A&M), rappers Master P (No Limit/Priority), and Jay-Z “(Roc-A-Fella/Priority), Welsh pop singer Donna Lewis (Atlantic), hard rock unit Stabbing Westward (Columbia), Latin artist Marco Antonio Solis (Fonovisa), blues guitarist Kenny Wayne Shepherd (Giant), Celtic singer Loreena McKennit (Warner Bros.), and Guaraldi. 

“Macarena”-mania has brought Los Del Rio’s single near the top of the all-time best-selling singles list. Certified for sales of 3 million units last month, the RCA single is now tied with Bryan Adams’ “Everything I Do I Do It For You,” Elvis Presley’s “Hound Dog,” and Coolio Featuring L.V.’s “Gangsta’s Paradise” in the No. 2 slot. The top all-time singles, tied at 4 million, are Houston’s “I Will Always Love You,” and Tom Jones’ “Who’s Gonna Love You.” (Continued on page 21)
The Third Annual T. J. Martell Wine & Music Aficionado Dinner

Thursday, November 7th

Black Tie
Champagne Reception at 6:30 pm
Dinner will be served at 8 o'clock sharp

The Burden Mansion
1-7 East 91st Street
New York City

A champagne reception followed by a five course dinner prepared by Jean-Michel Diot of New York's famous Park Bistro accompanied by wines from outstanding winemakers including Firestone, Beringer, Patz & Hall and Steele from California, Domaine Ponsot from Burgundy and Chateau Palmer in Bordeaux.

In accordance with the tradition of the Aficionado Dinner the winemakers will be in attendance to talk about their wines.

A Grand Auction led by Joe Smith promises exotic wines and killer prizes.

Robert Parker, the noted author and wine guru, will be amongst our guests to give the evening a perfect score of 100!

Attendance is limited to 153. Tickets are priced at $750 per person.
Contact Muriel Max at the T. J. Martell Foundation for Leukemia, Cancer and AIDS Research:
212.245.1818 for availability.
Island's Tricky Vies For U.S. Exposure Via New Set, Tour

BY PAUL SEXTON

LONDON—Tricky, by name, enigmat- ic by reputation, and mercurial on record, Island Records' modern music artist Tricky Industry has taken a U.S. address to further his career stateside. Tricky, a native of Knowle West, Bristol, in the West of England and formidably successful in his home country, has adopted New York for "at least another nine months," he says, better to understand the American market and to actively promote his second album, "Pre-Millennium Tension," which will be released in the U.S. Nov. 19, as Island continues its efforts to break the ambiva- lent music—infused by rap, rock, and R&B—of this enigmatic performer in that territory. "I really don't understand the American market," says the artist from his Greenwich Vil- lage flat. "And it makes even harder being in England. I need people here to understand what I'm about, and it might come across easier if I'm here myself." Island is releasing the album to coincide with its Nov. 18 U.K. appearance (on Island's 4th & Bway imprint; college radio will be provided with the record Nov. 4, with the single "Chri- stians"

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TUFF: VH1's excellent "Storytellers" series, which features singer/songwriters explaining the creative process in their own words and as well as performing their personal favorites, turns country later this fall when it tapes episodes with Garth Brooks and Lyle Lovett. Previous installments, featuring such acts as the Black Crowes, Sting, Ray Davies, and Elvis Costello, have been rock-based. Although Sheryl Crow's first album for A&M, recorded in the early '90s, was never released because she felt it was too slick, a number of artists have recorded songs she wrote for the scuffed project. "All Kinds Of People," a peppy call for toler- ance, appears on Tina Turner's new album, "We Don't Need Another Hero,"

In looking news, Boyz II Men have signed with William Morris Agency, Jimmie Vaughan, for instance, recently signed with Merle Haggard, and the new "End Of The Road," which was recorded with the late Roy Orbison, will be released by Morgan with her brother Marty, are also included. FLY: A little more than six years ago, I flew to Austin, Texas, to interview for a job at local newspaper The Austin American Statesman. My seatmate vol- unteered that he was a singer/songwriter on his way back from an interview with a label in Nashville and said that he should remember his name, because he was going to make it big one day. His name is Darden Smith, and since then, he has recorded for a number of labels, including Chrysalis, for which he made a great record with Boo Hewerdine, "Evidence," a num- ber of years ago. After a stint at Columbia, he's back with a fine new album on Plumb Records, "Deep Fantas- tic Blue." Plumb has also signed another of my favorite artists, Peter Himmelman. Both are repre- sented on "Recommended Daily Allowance," a new Plumb compilation that features tracks from the nine albums released by the New York label during its first year.

OTTEN: On the road: Nil Lara is opening for Los Lobos throughout the fall on a large club tour. Steve Earle, John Hiatt, Patsy Cline, and Bob Mould will begin a monthlong theater tour in late November that will concentrate on the East Coast... Bob Mould is on a theater tour throughout the fall. Accompanying him is bassist Andrew Dunlap.

BY JIM BESSMAN

NEW YORK—Legacy Recordings, Sony Music’s catalog/reissue division, is launching a series of previously unavailable recordings culled from the Columbia and Epic label archives.


The third release, “Message To Love: The Isle Of Wight Festival 1970” contains 23 concert performances from the upcoming movie that documents the so-called “British Woodstock” and features Free, Jethro Tull; Leonard Cohen; Jimi Hendrix; Ten Years After; Frank Zappa; Jethro Tull; Traffic; Emerson, Lake & Palmer; Santana; and includes Free’s hit “All Right Now,” recorded in 1969.

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ISLAND’S TRICKY VIES FOR U.S. EXPOSURE

(Continued from preceding page)

of 18 and gaining kudos from his work with fellow dance pioneer Massive Attack. As a soloist, he burst forth in March 1995, when his debut, “Maxinquaye,” hit the charts, going on to sell more than 200,000 copies as his cutting-edge musical experimentation became a sales phenomenon without the aid of a major hit single.

“That was very positive,” says Tricky. “I got a top three album [in England] with no radio play—it’s wicked. It does show young kids that some people don’t want to go out and do photo shoots with lipstick. I think it’s a time for bedroom DJs.”

The album was as celebrated critically as it was commercially: It was voted record of the year by New Musical Express and Melody Maker and secured a nomination for the 1996 Mercury Music Prize. SoundScan reports U.S. sales for “Maxinquaye” at 73,000 units.

Tricky’s next move was a deliberate detour from his unlikely mainstream status. In April, he reappeared in the U.K. under the nom de disco Nearly God, whose self-titled album on the American Poison label included guest appearances by Neneh Cherry, Bjork, Alison Moyet, and Terry Hall.

That album was released by Island in the U.S. via the Independent Label Systems network in August, with SoundScan reporting sales of 10,000 units. The ubiquitous Tricky is also in the American marketplace via “Tricky Presents Grass Roots,” a five-song EP on Payday, distributed by Tricky

The acts sampled on “Maxinquaye,” including Shakespeare’s Sister, Isaac Hayes, and the Smashing Pumpkins, demonstrate the wide musical palette from which Tricky draws (his own music is published by Island). “Pre-Millennium Tension,” recorded in Ocho Rios, Jamaica, is a similarly wide-ranging soundscape. “It’s not any kind of format,” says the artist. “We’re not R&B or rock—it’s all mixed up. It’s not black, it’s not white, it’s very mutant. Rock, blues, hip-hop... there’s even punk tunes on the album.”

With “Pre-Millennium Tension,” as with “Maxinquaye,” the impressive tally of column inches covering Tricky will make the press campaign a major factor for Island, according to Tricky’s manager, Adam Pollock.

For the press, Pollock did it for us—they told us what kind of a record we had.” Cover stories on Tricky are running in the current issues of Option, Raygun, and DJ, with substantial features due in Spin and Rolling Stone.

“We’re doing a lot of teaser advertising” for “Pre-Millennium Tension,” using generic black-and-white ads with a number of different slogans,” says Pollock. “There’ll be a lot of college advertising.”

Tricky is scheduled to fly to the U.S. on September 11, then on to Canada and the rock festivals, making appearances at the two remaining stops before the release. “We’re going to start off for 50,000 copies shipped in the U.S.,” says Pollock, “and I think we should shoot for 250,000 in total.”

The label will have the benefit of a U.S. tour by Tricky early in 1997, following European dates later this autumn. Pollock notes that the artist’s last two tours, one supporting labelmate PJ Harvey and the other, solo, were of great benefit to “Maxinquaye.”

Paul Langton, Island (U.S.) associate director of alternative radio, says that beyond college play, Tricky’s best shot at modern rock exposure will come via commercial specialty shows, and “from there into daytime rotation.”

He cites the WFNX Boston, KITS San Francisco, and WENZ Cleveland as likely supporters: “the kind of cutting-edge stations that aren’t worried about competitors or consultants.”

WFNX music director Laurie Gail says the station has given Tricky “a little bit” of airplay thus far. “There’s definitely a big buzz about him,” she adds, “and it’s definitely a press-led thing. The airplay we’ve given him so far has really been in specialty programming.”

Langton concludes that breaking Tricky at radio is “like working ECW. Harvey—you can go to people and say ‘This is three inches thick of press.’ That’s how we broke Tracy Bonham in America. The press was so huge, any resistance was broken down.”

According to Legacy VP of marketing and product development Jeff Jones, the series’ launch will be followed in February with live product from Santana, Al Kooper and Michael Bloomfield, and Ted Nugent. Summer releases will include Cheap Trick, Donovan, Southside Johnny, and Jeff Beck, and it is hoped that Joplin and Byrds live material will be out in the fall.

Most of the “Live From The Vaults” content has never been issued, adds Jones, and all comes from the Sony vaults. Some sets may consist of a single concert performance, while others may compile cuts from several shows—depending on what the series producers discover.

“The people that worked here were smart in spending the time and money to record numerous shows by a number of the classic artists on our labels,” says Jones. “We have over 300 Janis Joplin live recordings in the vaults—and I think there’s an audience for them. Santana’s another act that one of the best ways to capture was in live performance, and we want to provide fans of these kinds of artists with a taste of what they were like at that particular moment that a particular show represents: It’s funny how many people you talk to, and they’ll say something like, ‘I remember Carole King’s show at Carnegie Hall—please put it out!’ It gives people a glimpse of that kind of time frame.”

The Who’s Roger Daltrey agrees. “We did a good show that night; everybody seems to say it was great,” he recalls of the band’s Isle of Wight gig. “The band gets louder and louder—like all Who shows—to where the vocals cease to become ‘singing,’ but that doesn’t really matter, because that’s what great rock’n’roll is: a bum note and a bead of sweat, with a lot of energy and optimism—something magical that modern recording techniques seem to have lost.”

Daltrey notes the concert’s “interesting” set list, singling out its inclusion of the unreleased “Water,” as well as the “really good rendition” of “Young Man Blues,” a song that “we always thought summed up the feeling of being a young person in those days.”

The 1970 Isle of Wight Festival, he adds, was “in some ways a kind of parting of the ways. It was the end of the late-’60s hippie thing, the last of the big festivals. I remember sitting around the campfire sharing a beer of Southern Comfort with Jim Morrison and so many old friends who unfortunately died shortly after.”

(Continued on page 21)
Impact artist with a Pacesetter distinction when “Did I Shave My Legs For This?” broke into the top 100 of the Billboard 200 at No. 88 for the week ending Saturday (5). This week, the album is No. 74 with a bullet, having sold more than 41,000 copies, according to SoundScan.

Carter’s album spent only two weeks on the Heatseekers chart, debuting at No. 19 the week ending Sept. 21 and moving to No. 4 the following week.

Though he says he has been somewhat taken aback by Carter’s rapid chart ascent, John Roes, VP of sales at Capitol Nashville, says the label had some indication of things to come from sales of the album’s first single, “Strawberry Wine,” which was released Aug. 6.

The single has sold 35,000 units, according to SoundScan, and is No. 21 on the Hot Country Singles & Tracks chart this week.

Rose says that Capitol originally hoped to ship 45,000 units of the album, but it’s upped it to 80,000 due to positive feedback.

Boisterous anticipation was the “hot shot” reaction of the videoclip for “Strawberry Wine” at Country Music Television.

Carter suspects that the unique arrangement of the song, as well as its thematic universality—a reflection on a brief but passionate first love—have fueled interest in the album.

“It’s a combination of that common ground and also the fact that it’s a different kind of song,” she says. “It’s a waltz, but it’s also reminiscent of [Linda Ronstadt-era] ‘70s rock ‘n’ roll.”

Indeed, Carter’s not-so-country touches pervade the album, coloring it with a pop brush at times but never distracting from the deep-rooted Nashville sounds instilled in the artist by her father, well-respected session guitarist Fred Carter Jr.

Skip Young, senior music buyer at the 110-store, Amarillo, Texas-based Harman’s, says that diversity bodes well for sales of the album.

Young says that as of Oct 1, Curb records LeAnn Rimes had outsold Carter by 30 units with her “Blue” album but that Carter is coming on strong.

“LeAnn has that Patay Clin get-in-your-face style, but [Carter] is laid-back and more poppy,” says Young. “It gives her a bigger audience to go to.”

Also integral to the success of the album, says Rose, was research, in-house sales, and publicity assistance provided by Carter’s management group, the Left Bank Organization.

The company, which signed Carter as its first country artist, now also boasts superstar Clint Black on a roster that also includes artists as diverse as John Mellencamp, the Cranberries, and Richard Marx.

Allen Kove, CEO of Left Bank, says that the company was able to supplement Capitol’s efforts via its Strategic Music Research call-out program, which compiles 10,000 consumer profiles on a quarterly basis.

“When we approach television and radio, we have found that we’re able to use this information to make a strong argument about why an artist will work for them,” says Kove.

Rose, who notes that there were several diverse regions in which the artist made early inroads, says that traditional point-of-purchase materials, as well as the album’s limited-edition 3D cover art, built exposure at retail and helped in gaining positioning at key tastemaker indie stores nationwide.

Early on, Capitol also kept up with the magazine sales, mass merchants, and distributors abreast of the album’s wide-spread success with a series of one-sheets.

While the success of her album has been rapid, Carter’s rise comes after several delays of the set’s release and a false start with the intended release of “I’Ve Loved Enough To Know” as the first single (Billboard, July 27).

“I knew that ‘Strawberry Wine’ was the better song, so I’m glad that that was the final decision,” says Carter.

Though Carter has made few live appearances, Capitol Nashville has showcased her at several events for retail and radio.

Says country KKFC Lafayette, La., PD Renee Bevett, “I’ve never seen a more effervescent woman. She’s intelligent but earthy, and she really warmed up what was a pretty hostile crowd.”

Carter, who performed as part of the Wal-Mart Across America retail tour during the summer, will play the Farm Aid show Saturday (12), followed by opening dates for BlackHawk. Capitol is in the process of confirming dates on television programs, including “Late Show With David Letterman” and “Good Morning America.”

The artist, who is booked by Creative Artists Agency, will continue working press and radio, paying special attention to local opportunities.

Rose says the label will address the artist’s younger audience, which has been integral to the album’s sales, by organizing high school press conferences at which Carter will field questions from journalism students.

“We have our foothold,” says Rose, “and people are helping out by spreading the word about how good this album is.”
JOHNNY CASH COURTS YOUNG FANS

(Continued from page 18)

month. Seven Stax classics by the Staples, Knight, Rufus Thomas, his (then) wife Carla, Isaac Hayes, his wife Donna Lewis, and Booker T & the MG’s went gold last month.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Alison Moorette’s “Jagged Little Pill,” Maverick, 12 million.


Shania Twain: “The Woman In Me,” Mercury Nashville, 8 million.

Patsy Cline: “Greatest Hits,” MCA, 7 million.

Various artists, soundtrack, “Waiting To Exhale,” Arista, 7 million.

Tom Petty & the Heartbreakers: “Greatest Hits,” MCA, 6 million.

Cranberries: “No Need To Argue,” Island, 6 million.

2 Par, “All Eyes On Me,” Death Row/Interscope, 4 million.


Creedence Clearwater Revival, “Chronicle,” Fantasy, 4 million.

Nat King Cole: “Still Believe In You,” MCA, 4 million.

Natalie Merchant, “Tigerlily,” Elektra, 4 million.

George Strait: “Greatest Hits Volume II,” MCA, 3 million.

Creedence Clearwater Revival, “Creedence Gold,” Fantasy, 2 million.

George Strait, “Ocean Front Property,” MCA, 2 million.

Nas: “It Was Written,” Columbia, 2 million.

Toni Braxton, “Secrets,” LaFace, 2 million.

PLATINUM ALBUMS


Nas: “It Was Written,” Columbia, his first.

Collin Raye, “I Think About You,” MCA Nashville, his fourth.


Heavy D & the Boys, “Nuttin’ But Love,” Uptown, their third.

FLYING A: Another million.

CASH SAYS HE WAS ORIGINALLY Intended to sing the song his first.

When Rick first played it for me, I said, ‘I don’t recall Cash. ‘I said, “It’s not for me, it’s not my kind of thing.” But then they had the arrangement all put down to do, and it and it really worked. It starts off like a bluegrass thing, and I said, “This is my cup of tea, I love this.”

The impact of “Rusty Cage” will be serviced as a promotional CD to alternative, triple-A, rock, college, and rock-music radio outlets, according to American Recordings GM Mark DiDia. Through a special arrangement with A&M Records, the CD single—which will ship Oct., 22—will be backed with Soundgardens version of “Rusty Cage,” from its 1991 album “Badmotorfinger.”

Prior to sending the track to radio, American Recordings cut cassette samplers of the albums four rock-oriented covers— “Rusty Cage,” “Southern Accents,” Beck’s “Rowboat,” and alternative rock act Spiritualized—to the same outlets in order to generate excitement for “Unchained.”

A&R for the recordings senior VP of marketing (U.S.) Marc Geiger says the impact of “Rusty Cage” was palpable at a recent Cash appearance New York.

“People really felt it when he performed it live,” says Geiger. “Everybody got chills.”

While “American Recordings” offered little radio potential because of its minimalist sound, “Unchained” has airplay possibilities thanks to its alter-native rock covers.

Rufus: “They’ll Only Talk About Me When I’m Dead,” Epic, their second.


Isaac Hayes: “Theme From Shaft,” Stax, his first.

Boofer T. & the MG’s: “Souls Limbo,” Stax, their third.


Assistance in preparing this article was provided by Gino van der Vlist.

either “Rowboat” or “Rusty Cage” and one of the straightaway country tunes. She adds that the album’s highest charting act is the one who responded to “American Recordings” and has been highly visible at Cash shows, “It really helped, it probably embrace “Unchained.”

Because of the heavy country orientation of “Unchained,” America’s West coast and second. In Europe, Geiger hopes the country audience will respond to it could talk more than it did to “American Recordings,” which he admits did not catch fire among country fans.

As the market American hopes to tap to is Europe, which accounted for a healthy percentage of the approximately $70,000 units of “American Recordings” sold worldwide. (In the U.S., the album has sold 209,000 units, according to SoundScan.)

Cash is said to be interested at last record as an American legend, and that carries a lot of weight in the rest of the world. I think this record is good enough that it’ll warrant the attention of the whole world.

Following U.S. dates that will take him through the end of 1997 and his and his longtime band will tour Europe in January and February 1997. They will return to the U.S. for spring theater dates, according to Geiger, who says the label is trying to put together a summer tour with Cash and another high-profile artist. Cash is booked by the Agency for the Performing Arts. She adds that the concert tour is in television, tour and, she says, Geiger, noting that press response to “American Recordings” was phenome-nal and that early interest in “Unchained” is also high.

Cash will also receive exposure from a Dec. 8 performance at President Clinton and first lady Hillary Clinton at Washington, D.C.’s Kennedy Center for the Arts, which will honor them along with actor Jack Lemmon, playwright Edward Albee, jazz musician Benny Carter, and dancer Maria Tallchief—for lifetime contributions to American culture.

While “American Recordings” had a video clip of the video “Delilah’s Gone” with a high-profile appearance by supernova Kate Moss, the video for “Rusty Cage” will be a comparatively understated clip based on recording session footage of Cash and the Heartbreakers. DiDia says the clip will be serviced “to anyone that will play it.”

Cash considers “Unchained” the end in a loose trilogy of recordings that he and Rubin mapped out when Cash signed to the label.

“Rick and I are talking about a gospel record, much along the lines of “American Recordings,”” says Cash. “But we have other ideas as well of gospel songs that have come along with more modern lyrics.”

WILLIAM SHATNER: "It's ... every 370,000 copies.

Regarding the “Message To Love: Isle Of Wight Festival 1970” package, Jones says that screenings of the companion film are being set up for press, radio, and retail. Legacy will co-promote with the film distributor when the movie opens theatrically in December, he adds. The home video of the film comes out in March on Sony Music Video.

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www.americanradiohistory.com
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album makes this chart, the album and the artist(s) behind it are immediately eligible to appear on the Heatseekers chart. All entries are available on cassette and CD. **Note:** rankings reliable vinyl LP is available. All albums with the greatest sales gains. © 1996, Billboard/BPI Communications.  

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<td>Come Find Yourself</td>
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<td>Siempre</td>
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**Regional Roundup No. 13**

**Top 10 List of Best-Selling Titles by New and Developing Artists:**

**East Coast:**
- Paul Brandt: "Do It Again"
- Ace of Base: "I Love To Love" (10/98, 16)
- En Argentina: "Come Find Yourself"
- Bekah: "Put It In Your Mouth"
- Mary's Basement: "I'm Ready"
- Akinyele: "Set 2.12-Yow"
- 3-2-1 Rapp: "Aboy Rhino/Tha Boyz"
- Clef: "F.I.T."
- 46/Lamariner Bros.: "Repose"
- The Heatseekers: "Almost Too Much"

**West Coast:**
- Low Fidelity: "Bad Boy"
- James Browns: "Come Find Yourself"
- The Heatseekers: "Almost Too Much"
- Room Service: "Latch Key Child"
- Donnelly: "I Like To Play"
- The Heatseekers: "Almost Too Much"
- En Argentina: "Come Find Yourself"
- Rikkocchet: "Set 2.12-Yow"
- Akinyele: "Set 2.12-Yow"
- The Heatseekers: "Almost Too Much"

**MIDWEST ARIZONA Southwestern, My Experience**
- southern funk: "Funky Jam"
- Chauncey Brown: "I Love To Love"
- The Heatseekers: "Almost Too Much"
- Akinyele: "Set 2.12-Yow"
- The Heatseekers: "Almost Too Much"
- Mary's Basement: "I'm Ready"
- The Heatseekers: "Almost Too Much"

**Pacific Northwest**
- The Heatseekers: "Almost Too Much"
- Southern Funk: "Funky Jam"
- The Heatseekers: "Almost Too Much"
- Chauncey Brown: "I Love To Love"
- The Heatseekers: "Almost Too Much"
- Mary's Basement: "I'm Ready"
- The Heatseekers: "Almost Too Much"

**South Central**
- The Heatseekers: "Almost Too Much"
- Southern Funk: "Funky Jam"
- The Heatseekers: "Almost Too Much"
- Chauncey Brown: "I Love To Love"
- The Heatseekers: "Almost Too Much"
- Mary's Basement: "I'm Ready"
- The Heatseekers: "Almost Too Much"

**Second Comings:**
- After being dropped from Geffen months before its planned 1995 release, Battery Acid has finally released its debut set.
- The band, which comprises former members of Los Angeles popsters Mary’s Danish, released “Rita” in early September as its Absinthe Records label through indie distributor Tail.
- The first single, “Sunday Dress”, is representative of the act’s aggressive sound and has received play at public radio stations KCRW Los Angeles and modern rock stations KRMX Eugene, Ore., and KXRR Salt Lake City. Battery Acid will play miscellaneous L.A.-area dates through October, followed by a formal tour when that tour tour later this fall.

**ROADWORK:** Nickel Bag act Suika open for Beck during three West Coast dates Thursday (10) through Saturday (12). The act’s album “Contacto Especial Con El Tercer Seo” was produced by the Dust Brothers and Jerry Finn and will be released this month.

**NETWORK:** Restless has been previewing the new Que Animalies. Former members of popular Latin rock act Cafayanes have regrouped and recruited others to become Jaguar. The act’s BMG Latin debut, “El Equilibrio De Los Jaguares,” features guest performances by Flaco Jiménez, Billy Preston, and Paulinho Da Costa. The Sept. 16 release is produced by Ed Cherry and Don Was, who also took a direction the act’s first clip, for the single “Detras De Los Cerros.” Jaguars, which recently sold out two shows in Mexico City’s 10,000-seat National Auditorium, will perform in New York on Thursday (10) and in Los Angeles on Saturday (12).
**Deja Gruv Has A ‘Jonz’ For Faith Singer Appears On Group’s Kedar Debut**

**BY J.A. REYNOLDS**

LOS ANGELES—"You’re Not Around," the debut single by Kedar Entertainment/Universal R&B duo Deja Gruv, was built on the strength of the act’s creative writing, crisp production, heartfelt build-ups and a little faith.

Scheduled for domestic retail release Nov. 19, "You’re Not Around" features guest vocalist Faith Evans, who co-wrote the single in addition to singing on it.

The single of Deja Gruv’s lead singer Lee, Faith wrote a total of four songs on "You’re Not Around," the act’s debut set, which is scheduled for release in January. "She was the first writer that we worked with," says Lee, who produced the single. "She was the one who wrote the songs for the demo that got us our deal."

Deja Gruv’s song on the project has single potential," says Syracuse, N.Y., native Giscombe. "So what we ended up with is a complete album—one that people can easily listen to from beginning to end."

Kedar Entertainment president/CEO Kedar Massenburg, who also serves as VP of A&R for Universal, expects Deja Gruv to be well received by consumers. "There aren’t many successful R&B male acts around," he says. "Since they’re not a solo act or a four-man group, they fit right in between."

The executve credits the act’s creative skills as much as its group concept. "They’re a power R&B duo; Chuck is the crooner, with his powerful lead vocals, while Ike has those solid production talents—it’s a perfect match.

The label is taking a front-end approach to marketing "You’re Not Around." "We want to familiarize consumers with the group so that they’ll already know about the group when the album is released," says Massenburg.

On Tuesday (8), the video for the first single was serviced to all local and regional R&B-oriented shows, as well as BET and the Box. The clip will also be serviced to MTV as awareness of the group builds.

In mid-October, the label will begin a sticker campaign and service a cassette sampler featuring snippets of "You’re Not Around" that will go to college mix shows, barbershops, retailers, and other centers of influence.

Advertising spots are scheduled to run on the Box and BET beginning in early November. About the same time, retailers will be serviced with teasers, posters, and a promotional cassette single.

Universal sales VP Mark Offenbach says, "We’ll be flooding radio stations with information and promotional items regarding the group. One-stop catalogs will include announcements (Continued on page 27)"

**SONGBIRD’S RETURN: Vocalist Deniece Williams has crossed back from the realm of gospel and record-label head Sol解决 All, her first secular outing in more than five years.

"Love Solves It All," which was released and distributed nationally in Sept. 3 through Los Angeles-based P.A.R., features three singles: "Why You Wanna Do Me" and "The Last Time" were serviced to R&B stations, while "Great Is Thy Faithfulness" was issued to retail.

The set was released internationally through Upset Records.

Both of the R&B songs are reminiscent of the artist’s heyday, when “Let’s Hear It For The Boy” (from the "Footloose" soundtrack) earned her a Grammy nomination. The single, her best seller, was No. 1 for three weeks on the Hot R&B Singles chart in 1984. The label had also serviced a video for “Why You Wanna Do Me,” directed by Cathy Ilyy.

Williams will appear as part of a multi-artist old-school concert Friday (11), Oct. 13 at L.A.’s Universal Amphitheatre, along with Bloodstone, One Way, Barbara Mason, and the Defilions.

**EACH ONE TEACH ONE:** StepSun CEO Bill Stephney is making a difference by lecturing at the Harvard School of Public Health in Cambridge, Mass., concerning rap and its role in modern society. The oration, on Wednesday (9), is part of a continuing series of lectures on the media and health and is sponsored by the "Squash It" Campaign to Prevent Youth Violence. The audience for the lecture is graduate students, faculty, and staff from the school.

**DADDY ROAST:** Bad Boy president/CEO Sean "Puffy" Combs will be the guest of honor at the fourth annual Rap Roast, scheduled for Nov. 14 at the Puck Building in New York. The semi-formal dinner will help raise funds for Daddy’s House—Social Programs Inc., a nonprofit agency. Daddy’s House was created to design and implement various social and community programs for kids in the New York area.

Among those scheduled to roast Puff Daddy are label execs Clive Davis, Sylvia Rhone, Andre Harrell, Jermaine Dupri, and Eddie "F” Farrell; and Daddy’s House executive director T.K. Kirkland.

**WINNA BE DOWIN’?** From Thursday (10) through Oct. 14, hip-hoppers from across the country will converge on South Beach’s Shore Club Hotel in Miami for the fourth annual How Can I Be Down? conference. According to organizers, more than 4,000 people attended the conference last year. (I didn’t even know there were 4,000 people working in the R&B music business.)

Motown president/CEO Andre Harrell is the confab’s honorary chairman.

**VIBIN’** Former Rap Puges editor Sheena Lester has been named Vibe magazine’s music editor. She replaces Danyel Smith, who has enrolled in a college fellowship in Northwestern University in Chicago. Upon completion of her nine-month fellowship with "Vibe," Smith will return to Vibe in a senior editorial post.

"Speaking of Vibe, the magazine is organizing a concert tour in association with telecommunications outfit MCI. Dubbed the 1-800-COLLECT/Vibe Campus Jam, the college tour runs Sept. 30 to Nov. 15, making two-day stops at 10 historically black colleges.”

Acts scheduled to perform at selected shows include Woodini, King Clinton, Born In August, Tracey Lee, Donell Jones, Mona Lisa, Dru Hill, and Keith Murray.

Each event will feature their own product exposion, complete with giveaways by various sponsors, and interactive opportunities for students. Sponsors include African Pride, Domino’s pizza, Ford Motor Co., and Gillette. The concert will be held the evening of the second day.

DJ Craze will spin records for attendees during the day.

**MORE MUSIC:** Discovery/Warner Bros. artist Doc Powell’s "Laid Back" is itself a discovery. Featured on the set, which was released in April, are Stanley Clarke, Sheila E., Gerald Albright, Boney James, Marcus Miller, Najee, Patrice Rushen, Kirk Whalum, Arnold McCuller, Bobby Lyle, and Lynne Fiddmont-Lindsey.

"You Won’t Be Alone," the album’s current single, features the vocal talents of Fiddmont-Lindsey and McCuller.

Hip Hop Records’ latest offerings, "Hip Strut" by Hop City and "Urbanator II" by Urbanator are a pair of winning discs.

"Hip Strut" seamlessly fuses hip-hop with jazz and features among its cast of players David McMurray, C.L. Smooth, Lord Jamar, and Stic.man. The project was created and produced by Milan Simich and serves up compositions penned (Continued on page 27)}
An integral part of the history of its mother ship, Capitol Recording Studios celebrates 40 years of hit-making sessions and era-defining records. Billboard's November 2nd issue salutes the studio with an in-depth look at its founding development and its ongoing activities. Other features will include an up-to-the-minute report on the studio's various technological resources, interviews with veteran engineers about the memorable artists and sessions, and a report on Capitol's mastering operations.

Contact:
Robin Friedman
213-825-2302
R&B Hot Rap Singles

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<td>I'M SORRY</td>
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Talk 'N Rap: E'mile's Rappin' Tyme exchanges pleasantries with straight-talking host Jenny Jones after a lap section of her show that discusses gang-a-pictures, framed, left are rap performer Fly, Jones, and Rappin' Tyme.

THE RHYTHM & THE BLUES (Continued from page 22)

primarily in the '80s by such notable artists as Hank Mobley, Jackie McLean, Bud Powell, and Ahmad Jamal.

The anticipated follow-up to "Urbanator" is also a fusion ditty that combines the best of jazz, R&B, and hip-hop to render a smooth collection of head-bobbing tracks.

Both acts retailed Oct. 15.


Phantom is in negotiation to obtain national distribution of "Travels Of An Ordinary Man."

"The Boo-Ga-Loo Years," released by the Right Stuff, gives nostalgia Junkies a trip back down memory lane. The compilation offers various tracks by old Boo-Ga-Loo Records acts, such as Jerry, the Sea Shells, the Soulsmates, and the Mighty Lover Band.

Detroit-based outfit that experienced its boom in 1966-1969, hitting in the summer of '67 — the year of the Detroit riots — with "Jerry's Karate Boo-ga-foo," which began as a Motor Town phenomenon before exploding nationally.

DEJA GRUV (Continued from page 23)

concerning the single in November.

Newsletter distributed by independent retail coalitions will include full-page inserts regarding the act.

A favor/promotional CD single insert will be included in 600 issues of the trade paper Urban Network that will coincide with the single's street date.

"Getting visibility for the single is important because it better positions the album when it arrives," says Officer.

Universal plans to send Deja Gruv, which is booked through William Morris and managed by New York-based Michael Knight, on a promotional tour of distribution branches before year's end. Masenben is also planning a national campaign that includes the group and other Kedar acts for early 1997.

BUBBLING UNDER HOT R&B SINGLES

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**Hot R&B Recurrent Airplay**

**Billboard**

**October 12, 1996**

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<tr>
<th>Title</th>
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<tr>
<td>Tell Me Good Time</td>
<td>Johnny Gill/Motown</td>
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<td>The Way*</td>
<td>Aaliyah/Jive</td>
</tr>
<tr>
<td>Get Money</td>
<td>Eazy-E/Interscope</td>
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<tr>
<td>I'm Still in Love With You</td>
<td>The Isley Brothers/T-Nation</td>
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<tr>
<td>Come and Get It*</td>
<td>Aaliyah/Jive</td>
</tr>
<tr>
<td>I'm Not Supposed to Care</td>
<td>Faith Evans/Atlantic</td>
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<tr>
<td>Can't Help Myself*</td>
<td>Faith Evans/Atlantic</td>
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<tr>
<td>My Heart*</td>
<td>Cheryl Lynn/Motown</td>
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<td>Help Me Help Myself*</td>
<td>Cheryl Lynn/Motown</td>
</tr>
<tr>
<td>Let's Groove*</td>
<td>Mary J. Blige/Judith*</td>
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<tr>
<td>Just the Way (Playa Playa)</td>
<td>Nelly/Def Jam</td>
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<tr>
<td>Ain't No Other Way*</td>
<td>Mary J. Blige/Judith*</td>
</tr>
<tr>
<td>Stay With Me*</td>
<td>Mary J. Blige/Judith*</td>
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**Charts**

- Billboard Hot R&B Airplay
- Billboard Singles Sales

Records are listed which have topped the Hot R&B Singles chart for 20 weeks and have charted below this high top 40 for at least one more week.
OCTOBER 12, 1996

BILLBOARD

TOP R&B ALBUMS

COMPiled FROM A NATIONAL SAMPLE OF RETAIL SALES REPORTS COLLECTED, AND STORED BY PROVIDES!

1 41 42 QUAD CITY DJs \"QUADRUNNING\" (EP) 10/11/95 16
2 44 43 24 MASTER P \& NO LIMIT S/T (PROD. BY P) 10/11/95 13
3 46 40 27 CYPRESS HILL \"RIP THE RHYTHM REMEMBER THE TIME 10/11/95 12
4 47 52 29 GEORGE BENSON \"GSP\" 10/11/95 11
5 45 42 10 DAZZ BAND \"LUCKY 10/10/95 11
6 49 53 17 DONELL JONES \"SPACE\" 10/11/95 11
7 56 40 11 WOMEN 3 \"I CAN'T \" 10/11/95 10
8 57 54 18 MYSTIC \"HERE I COME\" 10/11/95 9
9 58 58 19 \"CITY OF \" \"CITY OF LOS ANGELES\" 10/11/95 9
10 41 78 23 \"A\" \"A DAY IN THE LIFE\" 10/11/95 8
11 42 89 11 \"THE LAW\" \"STREET \" 10/11/95 8
12 43 74 11 \"KING\" \"UPTOWN\" 10/11/95 7
13 44 68 13 \"H\" \"HARD \" 10/11/95 6
14 45 61 13 \"HIG\" \"HIGH OFF THE \" 10/11/95 5
15 46 54 13 \"H\" \"HUSTLIN'\" 10/11/95 5

NEW \+ 1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4
6 \"O\" \"ON\" 10/12/95 4
7 \"P\" \"POISON\" 10/12/95 4
8 \"Q\" \"QUIET\" 10/12/95 4
9 \"R\" \"RE: \" 10/12/95 4
10 \"S\" \"SIREN\" 10/12/95 4
11 \"T\" \"TAKE\" 10/12/95 4
12 \"U\" \"UP\" 10/12/95 4
13 \"V\" \"VIDE\" 10/12/95 4
14 \"W\" \"WIND\" 10/12/95 4
15 \"X\" \"X \" 10/12/95 4
16 \"Y\" \"YANKEE\" 10/12/95 4
17 \"Z\" \"Z\" 10/12/95 4

**Hot Shot Debut**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4

**Greatest Gainer**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4

**Picture This**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4

**New & Recently**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4

**New & Recently**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4

**Retailing**

1 \"I\" \"I'M \" 10/12/95 4
2 \"K\" \"KING OF \" 10/12/95 4
3 \"L\" \"LADY\" 10/12/95 4
4 \"M\" \"MONEY\" 10/12/95 4
5 \"N\" \"NA\" 10/12/95 4
FRANCE JOLI says she's still in shock. After innumerable false starts and eruming label deals, she finally has a new record to talk about. With "Touch," her first single in more than a decade, the French Canadian singer can take a well-deserved break from life on the retro club circuit.

"I never tire of performing those wonderful old songs," she says, referring to her '70s tenure, during which she enjoyed success with such dico delights as "Come To Me" and "Gonna Get Over You." "But it got so discouraging after a while. I started to wonder whether I'd ever get another chance at doing something new." In approaching this promising new phase of her career, Joli is wisely utilizing the strongest element of her salad days by reconnecting with producer/songwriter Tony Green, who was at the helm for many of her past hits. Together, they have concocted "Touch," an adorable Euro-NRG ditty that falls in line with the current La Bouche/Real McCoy sound of pop radio.

"There's great magic between us whenever we come together," she says. "He understands me and my voice better on Emesto anyone else. He has also always had faith in me, and I'll always be grateful for that."

While Popular Records reads the single for a late-October release, adding rough-hewn house remixes by Darren Friedman, Joli and Green are nearing completion of the album that will follow early next year. The material will cover the spectrum of dance styles, with several ballads added to show off the womanly growth of the singer's voice.

"People forget that I was only a teenage girl when I made most of those records," she says. "At the age of 33, I have developed a wider range and have the confidence that can come only from experience."

The highs and lows of her experience have her cautiously optimistic regarding the future. She restrains a giddy grin at the news that the hugely popular radio station WKTU New York is anxious to begin playing "Touch," and she promises to take each moment of victory with the humility of a woman who has seen the downside of the industry.

"I've learned that it can all go away just as fast as it comes," she says. "That education has made me a little tougher, a lot calmer, and completely prepared for whatever comes."

IN THE MIX: Need a little disco action? We all do, once in a while. Thank goodness for the booming voice and saasy style of Hannah Jones, who rarely fails to leave us tingling with glee. She returns this month with "No One Can Love You More Than Me," a huck-laden hi-kicks East Side/Almighty U.K. This may actually be the single that will take Jones the distance in the States, thanks in large part to a brain-sticking chorus and an oh-so-twitchy remix by Stonebridge. Sure, she would be nice to see this lovely lady finally snag a label deal in the U.S.

Rising indie Ultra Records makes festive noise with this quickly new 12-inchers. First, the Lisa Marie Experience follows the smash "Keep On Jumpin'" with "Keep On Dreaming," which displays the act's knack for crafting pop-soaked melodies to go with its edgy grooves. Then there's "It's Your Life" by Motivation Featuring Annette Taylor, which sparks with house vigor and the kind of full-bodied wobbling we've come to expect from Taylor.

Finally, Ultra kicks it dark and deep with "The Only One" by Capricorn (aka producer Andrew Scott Helden), which details explores some of the more rugged aspects of hip-hop and jungle culture.

HELPING HANDS: On Nov. 19, Priority Records does a mighty good deed with "Work It! Dance+Life," a hit-jammed compilation designed to raise funds for the community outreach and education programs of the Los Angeles Gay and Lesbian Center. Producer Todd Terry dons his DJ hat to beat-blend rarities like the Yarbles' "Double Your Mind" by Diana Ross, Trevor Horn's revision of "Could It Be Magic" by Barry Manilow, and the Utah Saints' interpretation of "Little Bird" by Annie Lennox. Among the other acts that contributed cuts are Gloria Estefan, David Morales, Summer, Soul Syndicate, and Janet Jackson.

Currently celebrating its 25th anniversary, the nonprofit Los Angeles Gay and Lesbian Center is the world's largest organization of its kind, welcoming more than 14,000 youths and adults every year. The proceeds raised by the album will go toward maintaining business classes, wellness workshops, support groups, HIV education and prevention campaigns, and political forums.

The center also will benefit from the fund-raising efforts of the fab dance-driven KAC/FKBC (Groove Radio 105) Los Angeles on Saturday (5) during a block party on Schrader Boulevard in Hollywood. The day and atmosphere will host several carnival game booths and will invite listeners to participate in the first-ever KAC Radiothon event. The Rhythm Act Reel 2 Real will perform at the event, with Groove Radio jocks Dawna Montel, Chris Cox, and EFX spinning records all afternoon.

GROOVES UNLIMITED: One of the components qualifying aspects of "The Best of France Joli's current Atlantic album, "Walking Wounded," is the infusion of jungle and other bits of future music into the mix with its familiar torch-pop sound—a pretty fearless and pioneering commercial move. Given the large range of attention offered the project after the gold-selling success of "Missing," EBG partners Ben Watt and Tracey Thorn are going one step further by releasing "Everything But The Girl's Drum 'N'Bass," an EP that deconstructs and reimagines the songs "Single" and "Walking Wounded" in dark and dubby rhythm excursions.

Photek, Omni Trio, Dave Wallace, and Spring Heel Jack each have a crack at the cuts, with Watts placing the latter on thePlanet Ultra compilation. The album, due in November, features splashy fresh melodies. The result is a record that fleshes out the typically spare drum'n'bass sound with the hooks and lyrics it desperately needs in order to be sustained, while opening the door for deserved con- sumption of this brash new genre by the often narrow minds of pop.

Actually, we're pleased to see such "alternative" forms of dance music gain acceptance in the mainstream of clubland. New York's well-regarded Freeze Records is expanding its sound programming with the aptly named Freedom Records, an indie oriented toward trip-hop, jungle, acid jazz, and whatever else strikes the fancy of label crusader Steve Oaklander.

Freedom gets off to a good start with "Universal Rhythm," a compilation that features the music of Atomi- ca (aka producer/musician Itaal Shur), Westside Players (headed by Tony Edwards and Peter Daou), and Groove Collective, among others. Back in the glow of live and experimental music, kids. It's the fuel of clubland's future.

We have always believed that Paula Abdul's "My Love Is For Real" is an overlooked pop treasure, and apparently, U.K. bi-NRGists Strike a great. The Fresh Records act has revived the tune as a biamurine-shaking anthem, smartly wrapping its catchy-catchy hook with sweaty chorus chants and a rubbery bassline. Compatriot production team Ramp deepens the jam's overall vibe with mildly muddy remixes that are flavored with trance-like electro beats and low-down production from Giorgio Moroder. We're betting that the second time around will do the trick for this cute Abdul/Rhett Lawrence composition and maybe even draw a few new ears to Abdul's fun original version.

After five years as Arika's man- ageur of dance music promotion, Davey Dee has moved to Motown Records to take on the gig of senior director of radio promotion. Following in Dee's shoes is Danny C., who has a solid background as an indie club promoter. We wish 'em both the best of luck.

RED HOT MOVEMENT: Look for the brilliant "Red Hot & Rio" project to get a nifty visibility boost from forthcoming club mixes of Crystal Waters' rendition of "The Boy From Ipanema." Frankie Knuckles and Todd Terry do the honors for what should be a catchy 12-inch package.

Also, we regret that we were misinformed regarding the untimely death of composer Antonio Carlos Jobim, who contributed songs to that compilation. He died Dec. 8, 1994, of heart failure, not of an AIDS-related illness.
## HOT DANCE MUSIC

### CLUB PLAY

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<th>P Challenge</th>
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| 10/12/96 | 31 | 3 | 7 | TWO TO TANGO | OLIVIA NEWTON-JOHN
| 10/12/96 | 32 | 3 | 7 | KEEP ON LEAVING | KENNY ROGERS & DANA WYNTERS
| 10/12/96 | 33 | 3 | 7 | WHERE LOVE LIVES | GEORGE MICHAEL
| 10/12/96 | 34 | 3 | 7 | WOULDN'T YOU LIKE TO TRY THIS | NO FEAR / NOBODY
| 10/12/96 | 35 | 3 | 7 | YOU'LL BE MINE (PARTY TIME) | JASON DE LA RUIZ
| 10/12/96 | 36 | 3 | 4 | KEEP ON JUMPIN' | CREEDENCE CLEARWATER REVIVAL
| 10/12/96 | 37 | 3 | 4 | WHERE IS MY DEMISE | THE BEATLES
| 10/12/96 | 38 | 3 | 4 | YOU'RE THE ONE | GEORGE MICHAEL
| 10/12/96 | 39 | 3 | 4 | TELL ME IT'S TRUE | ELVIS PRESLEY
| 10/12/96 | 40 | 3 | 4 | WEIGHED DOWN | THE MOODY BLUES
| 10/12/96 | 41 | 3 | 4 | IT'S NOT OVER 'TILL IT'S OVER | GEORGE BROWN
| 10/12/96 | 42 | 3 | 4 | THE WAY IT GOES | TOMMY DOESE
| 10/12/96 | 43 | 3 | 4 | THIS IS THE WAY | GEORGE WINSTON

### MAXI- Singles Sales

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<th>P Challenge</th>
<th>TITLE</th>
<th>ARTIST</th>
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</table>
| 10/12/96 | 1 | 1 | 18 | HOW DO U WANT IT | LADY K
| 10/12/96 | 2 | 3 | 19 | ONLY YOU (MI) | DIONNE WARWICK
| 10/12/96 | 3 | 1 | 31 | MUSIC MAKES ME HIGH | FIDELIO / WALT DISNEY
| 10/12/96 | 4 | 4 | 15 | WHERE DO YOU GO (MI) | FIDELIO / WALT DISNEY
| 10/12/96 | 5 | 2 | 18 | IN THE MOOD | CARRIE SHERWOOD
| 10/12/96 | 6 | 5 | 21 | YAY PLAYING YASEL (T) DETER & GOTTAR
| 10/12/96 | 7 | 3 | 27 | ALL TIME LOW | THE WASTED YEARS

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All Hail The Queen

“Snapshot.” The first single & video from RuPaul’s Rhino debut.

First week SoundScan over 4000 units!

Added at KWBZ-FM, Groove Radio-IA

Added at 1.6 million units

CV chart debut #13

#1 Single Sales at Virgin-IA & SI and #1 Tower Sunset

Billboard Club Play Chart moves

25 - 18

Bubbling Under #13 - 13

Hot 100 Singles

Billboard Maxi-Single Sales Chart # 13

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Titles with the greatest sales or club play increases this week. Videoclip availability. Catalog number is for vinyl max single, or cassette max single 1 vinyl is unavailable. On Sales chart: (M) Cassette max single availability, (T) Vinyl max single availability. CD max single availability. © 1996, Billboard/BPI Communications.
ASCAP Honors ‘Mutt’ Lange And Warner/Chappell

NASHVILLE—Four hits earned Robert John “Mutt” Lange the honor of songwriter of the year at the ASCAP Awards dinner and presentation here Sept. 30.

Lange shared the spotlight with Warner/Chappell Music Group, which repeats as publisher of the year, and Maribeth Derry and Jennifer Kimball, writers of the ASCAP country song of the year, “Can You Love Me Like That?” (co-written with Steve Diamond), as performed by John Michael Montgomery.

Lange’s songs are “Any Man Of Mine,” “I’m Not Strong Enough To Say No,” “Whose Bed Have Your Boots Been Under?” and “I Don’t Even Know Your Name.”

Warner/Chappell Music Group won for the songs “Doctor Time,” “Faith Woman (I Don’t Even Know Your Name),” “A Little Bit Of You,” “Livin’ On Love,” “Sometimes She Forgets,” “Stay Forever” (This Thing Called) Wantin’ And Havin’ It All,” “This Woman And This Man,” and “You And Only You.”

Winners of multiple songwriting awards, in addition to Lange, were Kenny Beard, Trey Bruce, Gary Berr, Debi Cochran, Alan Jackson, John Jarrard, Dave Loggins, Mark A. Miller, David Lee Murphy, Mark D. Sanders, Don Schlitz, Steve Seskin, Kim Williams, and Craig Wiseman.


The presentation, which had a “Great Pumpkin” theme, was held in the Presidential Ballroom of the Opryland Hotel and hosted by ASCAP VP Cennie Bradley.

A total of 75 songs received awards (see listing, page 56).

Dunn, Shapiro, Sony/ATV Tree Publishing Lead BMI Awards

NASHVILLE—Ronnie Dunn, Tom Shapiro, and Sony/ATV Tree Publishing took top honors at the 44th annual BMI Country Awards, held Oct. 1 at BMI’s Music Row headquarters.

The BMI and ASCAP country song of the year, “Dang I Don’t (Danged If I Do)” and Brooks & Dunn’s “I’ll Never Forget My Heart,” “Little Miss Honky Tonk,” “Whiskey Under The Bridge,” and “You’re Gonna Miss Me When I’m Gone.”

Shapiro’s award-winners were “Terri Clark’s ‘Better Things To Do,’ Wade Hayes’ ‘Don’t Stop,’ Rhett Akins’ ‘That Ain’t My Truck,’ Trisha Yearwood’s ‘Thinkin’ About You,’ and Randy Travis ‘This Is Me.’ Shapiro is one of BMI’s most awarded songwriters. In 1999 he was BMI’s Country Songwriter of the Year, and last year he netted songs of the year honors for the Neil McCoy hit “Wink.”

One of the evening’s highlights was the presentation of a special award to Vince Gill, last year’s BMI Songwriter of the Year, in recognition of his humanitarian efforts. Preston read the inscription, which says, “With this award, we applaud you not for your many creative efforts, but for the size of your heart.”

This year’s winning song, “I Can Love You Like That,” was written by Steve Diamond and Jennifer Kimball and published by Diamond Cuts. The song topped the country charts for John Michael Montgomery and was also a hit in the pop market for the group All-4-One, netting the tune a BMI Pop Award earlier in the year. The song received enough airplay to also earn a BMI Million Air accolade.

For the fifth consecutive year, Sony/ATV Tree was awarded BMI Country Publisher of the Year honors, the award given to the publishing company with the highest percentage of copyright ownership in award-winning songs. Sony/ATV Tree had 19 winning songs this year, which garnered the company its 23rd award as BMI’s Top Country Publisher. Sony/ATV Tree president Donna Hilley accepted the award. BMI’s most-performed songs are listed on page 99. The winners are based on broadcast performances between October 1, 1995, and March 31, 1996.

SESAC’s Country Song Of The Year ‘Not That Different’

A T THE SESAC dinner in honor of its country music writers and publishers Oct. 3 at its Music Row headquarters, “Not That Different” was named 1996 country song of the year. Songwriter Karen Taylor Good and WRM Music Corp. received awards as the song’s writer and publisher, respectively.

“Not That Different” was recorded by Epic artist Collin Raye. SESAC

by Chet Flippo

Nashville

Scene

has changed its awards procedures this year and will host award shows in New York and Miami for its other categories.

F O R THE FIRST TIME during Country Music Week in Music City, a Country Music Hall of Fame inductee celebrated the occasion with a concert. The inductee, who maintained a packed house at the Vanderbilt Stadium Club during the (annual Country Music Artists & Entertainment) banquet and awards show Oct. 3, Price was inducted into the Hall of Fame at the Nashville Songwriters Hall of Fame at its dinner Sept. 29 at Loews Vanderbilt Plaza. Musical guests included John Michael Montgomery, Mindy McCready, Kix Brooks, and Peter Frampton.

The latter joined “Akin’s” regular Monday night gig at Caffe Milano—Sept. 28 and Twd Nagel, George Lindsey, Publishers Roy, Viner Gill, Barbara Mandrell, and Louise Mandrell entertaining guests at the Opryland Hotel dinner for April 4, too, show the pre-party evening, along with Buck Owens and the late Patsy Montana.

During the ROFE banquet, the following awards were presented: Price, entertainer of the year; Merle Haggard, songwriter of the year; Leon Rhodes and Weldon Myrick, musicians of the year; David McCormick, business person of the year; and Hairl Hensley, media person of the year. McCormick, of the Ernest Tubb Record Shops, presented the Ernest Tubb Humanitarian Award to Mae Boren Axton. Starday-Ring Records founder Don Fiergave the Master Achievement Award to Bill Anderson and Tommy Hill. Of Price’s (5), Price made a guest appearance at the end of the Opry.

H A L L O F F A M E: Buck Owens, Nore Wilson, Kenny O’Dell, and Jerry Chosnut were inducted as members of the Nashville Songwriters Hall of Fame at its dinner Sept. 29 at Loews Vanderbilt Plaza. Musical guests included John Michael Montgomery, Mindy McCready, Kix Brooks, and Peter Frampton.

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O N Oct. 3, a record number of inductees were inducted into the Country Music Hall of Fame and Museum’s Walkway of Stars. Those honored were Bryan White, Lucille Starr, Suzzy Bogguss, James Burton, Tracy Byrd, Lane Brody, Toby Keith, Yodeling Slim Clark, and Sawyer Brown.

In addressing the attendees of the American Society of Composers, Authors and Publishers (ASCAP) and Broadcasters Foundation of America’s Post Grammy Awards luncheon, the chairman of the American Society of Composers, Authors and Publishers (ASCAP) and Broadcasters Foundation of America’s Post Grammy Awards luncheon, the chairman of the AWM’s Walkway of Stars, said that the establishment of the Walkway of Stars was one of the great events in the history of the ASCAP and Broadcasters Foundation of America’s Post Grammy Awards luncheon.

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Going To The Movies. Arista Nashville act Diamond Rio enlisted actor Martin Sheen and his son Ramon Estevez to act in its latest video, “If It’s All In Your Head.” Shown, from left, are Diamond Rio’s Gene Johnson and Marty Roe, Estevez, Sheen, and Blackhawk’s Van Stephenson, a co-writer of the song.

www.americanradiohistory.com
<table>
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**No. 1/Greatest Gainer**
- LeAnn Rimes

**Hot Shot Debut**
- Clint Black

**Most Prominent**
- Patsy Cline

**Prices for Shania Twain & LeAnn Rimes**
- Capitol Nashville: 36/44 (10.98/16.98)
- Sony BMG: 36/44 (10.98/16.98)
- MCA: 53
- Warner Bros.: 44

**Super Hits**
- Capitol Nashville: 36/44 (10.98/16.98)
- BMG No.4300 (10.98/16.98)
- BMG No.4322 (10.98/16.98)
- BMG No.4330 (10.98/16.98)
- BMG No.4335 (10.98/16.98)
- BMG No.4340 (10.98/16.98)
- BMG No.4345 (10.98/16.98)
- BMG No.4350 (10.98/16.98)
- BMG No.4355 (10.98/16.98)
- BMG No.4360 (10.98/16.98)
- BMG No.4365 (10.98/16.98)
- BMG No.4370 (10.98/16.98)
- BMG No.4375 (10.98/16.98)
- BMG No.4380 (10.98/16.98)
- BMG No.4385 (10.98/16.98)
- Capitol Nashville: 36/44 (10.98/16.98)
- Epic: 4
- Warner Bros.: 44
- Capitol Nashville: 36/44 (10.98/16.98)

**New**
- Gary Allan
- Jeff Foxworthy
- Willie Nelson
- Shania Twain

**Catalogs**
- This Chart is compiled from Billboard's Top Country Catalogs™.
- Compilation of a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.

**Top Country Catalogs™**
- Billboard Top Country Catalogs™ compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.

**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**
B LACK IN THE SADDLE: With Hot Shot Debut honors at No. 2 on Country Albums chart, Clint Black's first hits package opens with more than 60,000 units and enters The Billboard 200 at No. 13. This entry marks Black's second-biggest opening week, bested only by "The Hard Way," which bowed on the country list at No. 3 in the Aug. 1, 1992 issue with 58,000 pieces. One year later, in the July 31, 1993 issue, Black entered Top Country Albums at No. 2 with "No Time To Kill," which opened with 54,000 units.

Ron Howie, VP of sales at Nashville's RCA Label Group, says that with two years passing since "One Emotion" (Black's last nonseasonal album), fans' appetites for the new set have been whetted. Howie says that the rapid-fire manner in which radio singles were shipped from the previous albums caused confusion among consumers and that the downtime has helped prevent overexposure in the marketplace. Howie adds that Black himself instigated a series of in-store appearances during the past two weeks in Houston, Dallas, and San Antonio, Texas; Atlanta; and Nashville. Several of those appearances included acoustic performances.

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

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

GIVING THE GOLD. BNA act Lonestar thanked the Country Music Assn. (CMA) for its support with a copy of the group's first gold album, "Lonestar." Shown, from left, are RCA Label Group VP of promotion Dale Turner, Lonestar's Richie McDonald and Dean Sams, CMA executive director Ed Benson, and Lonestar's Michael Britt, Keech Rainwater, and John Rich.

Hey, MICKEY: With a 140% increase, our Pacesetter trophy on Top Country Albums goes to The Best Of Country Sing The Best Of Disney (60-25), and a debut at No. 154 on The Billboard 200, which includes tracks by Diamond Rio, George Jones, Faith Hill, and Tanya Tucker. Barry Hafft, sales VP at Walt Disney Records, says his label is relying upon visibility at retail to more product and cites a consumer press campaign in country lifestyle publications as a factor.

LeAnn Rimes takes Greatest Gainer honors on Top Country Albums with "How Do I Live?" (Atlantic-EMI), which moves more than 5,000 units, after being featured in a "48 Hours" segment that aired Sept. 24. Rimes moves more than 60,000 units this week.

The new set features 16 cuts, including "Like A Rain," which rises 10-5 on Hot Country Singles & Tracks after only six weeks of airplay.

LITTLE WHITE LIES: Trisha Yearwood jumps 1-2 on Hot Country Singles & Tracks with "Believe Me Baby (I Lied)," her fourth No. 1 and first trip to the top of the chart since "Thinkin' About You" reigned in the April 1, 1995, issue. David Haley, senior directional of national promotion at MCA Nashville, says he's pleased with the excitement level at radio for Yearwood's new song and adds, "This is really a case of getting the music right and putting it out at the right time. We are thrilled with how well it has done."

John Q. Morris, music director at WGLR Indianapolis, says Yearwood's choice of material for her "Turn of the Year" album is impressive. Morris says "Believe Me Baby (I Lied)," co-written by Nashville artist Kim Richey, fits his station perfectly. "We've played all of Kim Richey's recent singles with measurable success, and our audience is very receptive to her style. We knew immediately that this would be a huge success for Trisha," says Morris.

T HAT'S COUNTRY: With 24,000 units, John Michael Montgomery opens at No. 5 on Top Country Albums with his fourth package, "Holy." Rick Blackburn, chairman of Atlantic in Nashville, says this debut is impressive, considering that the usual two months between shipment of a lead single and street date for an album were cut in half for this release. Says Blackburn, "We're only a little more than a month into the lead single, and that's just not enough time to motivate the most buyers." Blackburn says the street date for the set was moved up to accommodate the Atlantic Group's release schedule; he expects better sales in the coming weeks. "This album is decidedly more country than [Montgomery's] other albums, and he's turned in his best effort yet," he says.
ASCAP's Most-Performed Songs of The Year

The following songs are listed by title, songwriter, publishing company, artist, and label.

2. "I Live In My Car" - Mike Curb, Don Cook, Atlantic.
4. "Give It To Me Baby" - Don Nelson, Sony/ATV, Terrell Music, Tracy Lawrence, Atlantic.
5. "Back In Your Arms Again" - Paul Davis, John Jonson, Sony/ATV, Terrell Music, Tracy Lawrence, Atlantic.
10. "That's Me" - Thom McHugh, Tom Shapiro, Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV, Tokeco Tunes; Bob D'Elia, BMI.
17. "Summner's Comin'" - Clint Black/Hayden Nicholas, Blackened Music, Clint Black/CBS.
20. "That Ain't My Truck" - Rhett Akins; Tom Shapiro/Chris Waters; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV, Tokeco Tunes; Rhett Akins; Decca.

For the full list of winners, see www.americanradiohistory.com.
by John Lennart

ROUNDER FINDS ASHÉ: Ronder Records has signed a distribution deal with Ashé Records, a newly formed New York imprint founded by producer/musician Rachel Faro and German entertainment attorney Helge Sasse. The label plans to release Afro-Caribbean product inspired by Ashé (or xam), a word from the Yoruba African tribe that has multiple meanings that relate to energy, power, and happiness. Cuban acts will anchor Ashé's roster. Sharing production duties with Faro will be veteran percussionist Sammy Figueroa.

Ashé's initial three titles, due Nov. 5, are by Puerto Rican master of the cuatro guitar Yomo Toro ("Celebramos Nasadá") and a pair of Cuban artists: acoustic guitarist José Angel Navarro ("Miel") and esteemed Afro-Cuban ritual vocalist Lázaro Rol ("Sonas For Eugenio"). Product expected for early 1997 includes albums by three more Cuban acts: famed tropical ensemble Los Van Van, jazz band Cuarto Espacio, and rumba group Clave Y Guaguancó.

In other Ronder news, Juan José Gutiérrez-Rodríguez, creative soul of Henry Street/Rounder's sorely overlooked Afro-Puerto Rican act Los Pioneros De La Mera, was given a National Heritage Fellowship award on Sept. 25 in Washington, D.C., by the National Endowment for the Arts.

TITO FOR 32¢: In October, the U.S. Postal Service will issue a stamp featuring a picture of Tito Puente. On Oct. 2, R.M.M.'s master timbales/variable, received a special award from the New York State Hispanic Heritage Month Committee in recognition of his contributions to the Latin music community. Puente and his fiery bandlema India have been making waves on Billboard's Top Jazz Albums chart with their Tropic/Jazz/R.M.M. release "Jazzin'."

LEGENDS ON TOUR: The Latin Legends, a New York salsa/Latin jazz ensemble led by Larry Harlow, kicked off a monthlong tour Sept. 27 at the Sportmen's Lodge in Los Angeles. In mid-October, Harlow and crew will take a break from the road and record their debut album, which will feature two songs by Omar Alfanno, with Ismael Miranda and Junior González handing vocals. The forthcoming record, which is being filmed for a deal, will be completed by the end of November. Former Fania All-Stars Adalberto Santiago, Yomo Toro, and Cachete Maladonado are among the members of the Latin Legends. Incidentally, Harlow and Dr. David González have teamed to produce a children's musical titled "Sorfto." The show is set to run March 15-30, 1997, at the New Victory Theater in New York.

SMOKES AND CONCERTS: Hollywood Rock '97 has been canceled by its sponsor, cigarette manufacturer Souza Cruz. In a statement, the company, whose popular brand Hollywood graced the festival name, cited dissatisfaction with the format of the annual music fest, which in the past seven years has brought in the likes of the Rolling Stones, Bob Dylan, Nirvana, Page & Plant, and Aerosmith. Souza Cruz expects to relaunch the event in 1998.

Another Souza Cruz cigarette brand, Free, remains part of the Free Jazz Festival. That event is slated to take place in Miami, Miami Beach (Nov. 11-13) and São Paulo, Brazil (Thursday, 10) Saturday, 12). Despite its title, the 12th installation of the festival features a mix of traditional and contemporary acts (Continued on next page)

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**NOTAS (Continued from preceding page)**

**REGIONAL ROUNDUP: “Siempre Selena,” a collection of previously unreleased material and sonically revived early songs by the pop/Tejano superstar Selena, is due Oct. 29 on EMI Latino. Selena’s biopic is due April 16, 1997—what would have been her 25th birthday. Just released on Sony Brazil is “Feijão Com Arroz” by pop superstar Daniela Mercury and “O É É É” by slamming reggae crew Cidade Negra. Concert promoter/RMM president Ralf Mercado re-opened his Latin Quarter night in New York Oct. 3. Scheduled to appear this week at the club are Sony’s Giro on Thursday (10), RMM’s Ray Sepúlveda on Friday (11), and Sony’s Jerry Rivera and RMM’s Elio Infante on Saturday (12). In addition, Mercado will showcase several top Latino crossover acts at the inaugural New York Latin Jam Fest Oct. 26 at Madison Square Garden. Among the acts booked to perform are H. C + C Music Factory, India, ROW.L / PolyGram’s Proyecto Uno, EMI Latin’s Barrio Boyz, RCA/BMG’s El General, and 2 In A Room. Sertanisa star Roberta Miranda has left Continental/Warner for PolyGram’s Granada.

**ShowMarket ’96, a trade fair focusing on the live entertainment industry, is set to take place Nov. 21-23 at the Sant Jordi Palace in Barcelona, Spain. Just out on EMI Chile is “Viajar,” the second album by highly touted rock act Lucybell. California publisher peermusic will open a Miami office this month. Ramón Arias, who was recently pumped to director of Latin talent acquisition and director of the talent-acquisition department, East Coast, will oversee the Miami branch. Also, peermusic has re-signed Jaguars front man Saúl Hernández and signed a co-publishing accord with La Travesía, a pop record by Ana Gabriela that was produced by Gabriel and R.K. Porter.

**Also out on Sony are “Tiera La Noche” by teen sensation Pablo Ruiz, who sold more than 500,000 units of her 1995 self-titled debut, and “Más Que Amor” by Yari, whose album features ranchera renditions of her greatest pop/ballad hits. Chayanne has completed a promo tour in support of his latest effort, “Volver A Nacer,” with TV appearances on such Televisas shows as “Siempre En Domingo” and “La Tocada.” Verónica Castro’s new talk show, Chayanne could replicate the 1995 comeback success of labelmate Ricky Martin with “Volver A Nacer,” a likeable set with an appealing blend of rhythmic balls and upbeat songs. Sony Mexico managing director Angel Carrasco says that a whopping 500,000 units of Ricardo Arjona’s sensational new disc “Si El Norte Puerta El Sur” (If The North Were a Door) have been shipped in Latin America. The album’s controversial title cut about socio-political differences between the U.S. and Latin America and its accompanying video have been shunned by the Mexican media, but sales will not be lacking. In the U.S., the record has already hit the Billboard Latin 50, even though the title track has mustered only lackluster radio support. Carrasco adds that the as-yet-unreleased new album from former teen thrash Pablo Ruiz is set to drop at the end of November.

**ARGENTINA NOTAS: Distribuidora Belgrano Norte, just released “Cosa De Hombres” by multiplatinum R&B band Memphis La Blusera … Discos Milagros has dropped the sophomore album by Demonios De Tasmania, “Modelo 96.” In the past year, the rock act has opened for Suisinxes & The Bankees and Sony Argentina’s Barabassónicos. Members of Barabassónicos and Sony’s Los Brujos produced part of the record.

**Cariñito ya, Juan Blas Caballero has finally put together a band for a live dates in support of his latest album, “Magic Jazz, Vol. 1,” an acid-jazz album recorded under Caballero’s studio name Supernice Finestra and released on indie label Música y Passion. Sony Music BMG’s DJ Zeker have drawn raves during the band’s live shows at Buenos Aires discos Puente Mitre, El Dorado, and El Codo.

**HART NOTES: It appears that “Macarena” mania, which was first written about in this column more than 14 months ago (Billboard, July 29, 1995), has peaked at retail.

**While two “Macarena” titles continue to hold down the first- and third-week slots on The Billboard Latin 50, sales of each record have been sliding for two consecutive weeks. Though Fonovisa’s flagship artist Marco Antonio Solis edges out his former bandmates Los Mismos this week on Hot Latin Tracks, the EMI Latin group is besting Solis on The Billboard Latin 50, where its debut album, “Juntos Para Siempre,” ratchets up 7-6 with a bullet. “En Pienso Vuelo,” Solis’ first album as a solo act, slides 10-12 and falls out of the top 10 for the first time since its release in August. Sony Discos’ venerable Paul Anka, who notched his first top 1 hit on Hot Latin Tracks in August, cracks the top 20 of The Billboard Latin 50 for the first time, as his bilingual project “Amigos” leaps 29-20.

**With BMG’s U.S. division providing marketing support, RCA/BMG act Jaguars seemed poised to strike a powerful retail note for rock en Español last week when their first-micrecie disc, “El Equilibrio De Los Jaguars,” came in at No. 21 on The Billboard Latin 50. Unfortunately, the album touched 21-28 this week.

Assistant in preparing this column was provided by Marcelo Fernandez Ríos in Buenos Aires. E.mor Pauino in Sao Paulo, and Teresa Aguiler in Mexico City...
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### Hot Latin Tracks

#### For Week Ending January 27, 1996

**Billboard/BPI Communications, Inc.**

**Music Monitor, Inc.**

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**R. Y. S. M. A. T. E. R. A.**

**S. A. E. M. A. T. E. R. A.**

**T. H. A. M. A. T. E. R. A.**

**U. S. A. B. A. N.**

**Y. M. C. A. R. A. N.**

**Z. A. M. A. T. E. R. A.**

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**Enrique Iglesias**

**Another #1 Single**

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**Central America**

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**Fonovisa**

**Polygram**

**Sony**

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**Portugal**

**by STRAUSS**

**Brazil**

**by Polygram**

**Latin America by Sony**

**Europe-Asia/Canada**

**by MCA**

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**Billboard/OCTOBER**

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**www.americanradiohistory.com**
Slatkin, NSO Issue Their Take On Corigliano’s No. 1.

REMEMBER: It’s the rare new orchestral work that receives a second recording within a half-dozen years, but John Corigliano’s Symphony: No. 1 is unusual. Written in 1990, the symphony was born of out a contemporary scourge: Corigliano saw the AIDS Memorial Quilt, which has more than 45,000 panels sewn by friends and family to memorialize those who have died of the disease, and decided to create a musical memorial to his friends who had died. The symphony has received more than 150 performances by 68 orchestras in 15 countries. The New York Philharmonic and Daniel Barenboim made the first recording of it for Erato, and now Leonard Slatkin and the National Symphony (NSO) have made a live recording for RCA Red Seal.

Slatkin became music director of the NSO this season; this is his first recording together. (Slatkin and his previous ensemble, the St. Louis Symphony, made dozens of recordings for RCA under a long-term contract.) The team will perform the symphony on March 11 at East Coast ton.

The disc, released Sept. 17, also includes the world-premiere recording of Corigliano’s companion piece “Of Rage And Remembrance,” an orchestral vocal work based on the third movement of the symphony. For that movement, Gail FitzGerald, an NYU professor, wrote, “The words, chosen with care, will not whip the listener into the shadow of his or her fears.” In “Of Rage And Remembrance,” the words are brought back and coupled with a yearning poem by Hoffman, at the conclusion of the work, members of the chorus chant the names of their own dead friends. Michelle DeYoung is the mezzo-soprano soloist.

“I am familiar with the themes of the work and admire Corigliano’s approach to the rhythms and melodies he created for it. I am also familiar with the world of the piece and believe it will make a difference in the AIDS community.”

The proceeds of sales of the recording will go to the AIDS-fighting organizations Classical Action and the NAMES Project, which sponsors and displays the quilt. RCA will collaborate with the Names Project when the quilt is displayed on the Mall in Washington, D.C. (where it will extend from the Washington Monument to the Lincoln Memorial and beyond), Friday (11) Oct. 18. It will be displayed in New York at Lincoln Center on Saturday (12), RCA will premiere a 12-minute film set to “Of Rage And Remembrance” that stars Donna Murphy. The film, along with interviews with Slatkin, Corigliano, and representatives for the AIDS organizations, will be incorporated into an electronic press kit.

Just a LITTLE EXTRA: Conifer Classics (IMG Classics) has put together a Mahler cornucopia to celebrate the 100th anniversary of the premiere of Mahler’s Symphony No. 2 (”Resurrection”) in conjunction with Gilbert Kaplan, Mahler 2 enthusiast.

APOCALYPTICA STRINGS METALLICA ALONG

The set was recorded in March. Toppin says, “Maybe our versions make Metallica songs easier for classical purists to appreciate, but to me, our versions are pure heavy metal.”

The album was licensed to Mercury in Finland after PolyGram (Classics), the major subsidiary of Universal Music, approached him in 1995. He knew, “Gugi said, ‘We haven’t got this band already! We have Metallica—their band work.’”

Kokljuschkin says he proved that symphony when Apocalyptica opens for Metallica at the metal band’s shows in Helsinki No. 18 and 19. Meanwhile, he says, “Plays Metallica For Four Cellos is receiving a “good reception” from Mercury companies and consumers in the U.K., Italy, Sweden, and Germany, as well as in Thailand and Japan. Hudson adds that it is “selling well” in unexpected markets, such as Turkey and Malaysia.

The album is due in Germany and France at the end of October and was issued in the U.K. and U.S. last month.

An international release schedule looked unlikely at the outset of the project, when, according to Kokljuschkin, other labels in Finland passed on the set before it was taken up by his company. Mercury, however, had no doubts. “The label manager and the sales manager thought it was a marvellously good album,” says Kokljuschkin.

Asked who will buy the album, he says he feels the core purchasers will be metal fans, though he regards it as having significant wider potential.

Apocalyptica has no tour dates planned; the band will play shows in the territories in which the album breaks through first, and Hudson says France and Germany are the most likely candidates.

Of potential future projects, he says, “We will wait to see how things go, but we have some ideas. Of course, we’d like to do either an Argentinian-type tango music album or a metal compilation with tracks from groups like Adrana.

“The band is currently working on a single for Christmas,” he adds. “It’s a material version of ‘Little Drummer Boy,’ but we don’t know if it will definitely be released yet.”

Assistance in preparing this story was provided by Jan Crouch in London and Anti Isakoum in Helsinki.

Artists & Music

\textbf{Big Eight}:

\textbf{Essential Reference Guides}:

- 1. International Buyer’s Guide: The worldwide music & video business-to-business directory jam-packed with record & video co’s, music publishers, distributors & more. $109
- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. $145
- 4. International Tape Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. $55
- 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $65

\textbf{Billboard Directories, P.O. Box 2016, Nashville, TN 37201}

Please add $5 per directory for shipping ($12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BD2320/70
### TOP WORLD MUSIC ALBUMS.

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<td>TITANIA GAITA</td>
<td>LORENA MCKENNIT</td>
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<td>THE MASK AND MIRROR</td>
<td>EUGENE KOSHYK</td>
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### TOP BLUES ALBUMS.

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<td>5</td>
<td>JUST LIKE YOU</td>
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### TOP REGGAE ALBUMS.

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<td>BAD BOYS</td>
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### Top Gospel Albums

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<td>WISDOM 5050</td>
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<td>KIRK FRANKLIN</td>
<td>KIRK RECORDS</td>
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<td>MALACO 31072</td>
<td>I'LL SEE YOU IN THE RAPTURE</td>
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<td>RON WINANS PRESENTS FAMILY &amp; FRIENDS</td>
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<td>V.P. MUSIC &amp; ARTS SEMINARY MASS CHOIR</td>
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### Artists & Music

**In God's Time:** By Lisa Collins

**Higher Ground**

*By Deborah Evans Price*

### BRIEFLY

Central South Gospel recently came to an agreement with New Haven Records for the distribution of its gospel releases at gospel and general-market retail. Among the artists signed to the Nashville-based label are the Voices Of Jubilanthompson and the Rev. Lawrence Thomison. The deal became effective Oct. 1... The annually televised Stellar Awards, which honor and recognize excellence in the field of gospel music, are set to be taped Dec. 12 in Nashville.

LaShun Pace's "A Wealthy Place," which shipped to retail Sept. 6, has taken off so quickly that Savoy executives have launched a Setting The Pace tour of more than 26 cities to accommodate the requests for personal appearances. The tour kicked off Sept. 6 in Atlanta and winds down in late November in Los Angeles.

### Big Changes at Reunion

Sources say that a sale of Reunion Records by BMG is pending. It was unclear at press time whether key executives such as President Terry Hennings, VP of marketing and sales Ben Howard, and VP of artist development Stephen Prendergast will extend their contracts if the label is sold. Executives at BMG and Reunion declined to comment.

### More EMI Changes:

Following the departures of Star Song president Darrell Harris, his wife, Star Song VP of administration Janet Harris, and Chordant Distribution president Steve Griffin, other key personnel have exited Star Song, and one has left Sparrow. Add to the list of former employees Star Song VP of marketing and sales Danny McGuffey, Sparrow manager of national promotions Kyle Fairchild, and Sparrow VP of strategic marketing development Matthew Price.

In the wake of the changes, the Sparrow and Star Song marketing departments are being melded into one EMI Christian Music Group (CMG) marketing department. Griffin’s former position will not be filled. Instead, former Chordant VP John Nordi will head the marketing department, with Rich Putusco handling Christian retail sales and Chip Robert handling mainstream sales. All will report to EMI CMG president Bill Hearn.

### QNC Notes:

As reported in last week’s issue, the 39th annual National Quartet Convention (NQC) in Louisville, Ky., was a rousing success, with more than 40,000 Southern gospel fans attending the Sept. 16-21 event, including a sell-out crowd of 19,500 for the Friday night performance.

“Higher Ground,” the newest release from the extraordinary LaShun Pace and Savoy Records is worth its weight in gold.

*www.americanradiohistory.com*
LAURA PAUSINI TRANSLATES AS INTERNATIONAL SELLER FOR CGM

(Continued from page 5)

OCTOBER 12, 1996

**TOP CONTEMPORARY CHRISTIAN**

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<td>REPRODUCTION/ORDINARY</td>
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<td>QUEEN SONGS</td>
<td>2 weeks at No. 1</td>
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<td>BILL WALKER</td>
<td>STARSONG</td>
<td>2 weeks at No. 1</td>
<td>THE MESSAGE</td>
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Billboard

LAURA PAUSINI TRANSLATES AS INTERNATIONAL SELLER FOR CGM

(Continued from page 5)

The country singer from Italy, Laura Pausini has sold millions of albums worldwide, enchanting a global audience with her natural stage presence and simple, Italian melodies.

Her new album, "Le Cose Che Vivi" (Things Of Your Life), which can be heard on the Italian and Hispanic markets across the C Goodman-Cox's EastWest here and on Warner Music labels in 34 countries in three languages Sept. 12, reflects the warmth and singing style of her mature interpreter and performer. It is also set to consolidate her international fame. According to CGD-EastWest, the album is Laura's fourth in the worldwide market, and her new album registered more than 1 million sales in worldwide pre-release shipments.

Pausini was just 18 years old on her Sanremo debut in 1993. She says the album "is a collection of my life's experiences and growth during a past two years, because I have been constantly touring around the world, and my life has been transformed. This is reflected in my singing and the lyrics of the songs."

She adds, "I co-wrote the lyrics of three of the songs on the album, which reflect my very personal vision of life and love, family and also the aspirations and hopes of my generation. Despite what many people think, young people today do believe in the future. In my country, young people are especially disillusioned with politics and the empty promises of politicians. We believe that if anything is going to change for the better, then we should not believe that someone else will change things for us. It is up to us to do something."

The lyrics to "Il Mondo Che Vorrei (The World I Want) were entirely penned by Pausini and were inspired by the poverty of the favela ghettos surrounding Rio De Janeiro and Sao Paulo in Brazil. She said that she will donate her royalties from the song to UNICEF.

The Italian promotional campaign for the album, "Cuore," began in August with the release to radio of the single "Incontenente (Unforgettable)." Luciano Lizi, marketing manager for C Goodman-Cox's EastWest, says the company is already reaping the rewards. The single was released to radio Aug. 26, and since Sept. "The album has run advertising campaigns on four major national radio networks. TV spots have been booked for the Christian music market, and Laura will be making guest TV appearances on top-rated prime-time shows throughout fall.

"We were targeting initial shipments in Italy of 100,000 copies [platinum], but we had already surpassed that by the time of the album's release," says Lizi. The album entered the Italian chart at No. 2 the week ending Sept. 18, and held on to No. 8 the following week.

In addition to Pausini's maturing vocals, the album "Cuore" features more sophisticated arrangements and a diversity of musical styles. "Il Mondo Che Vorrei" and the title track feature the soft, simple melodies of modern Italian canonze, "Angeli Nel Blu" (Angels In The Blue Sky) is a funky, soulful song, while "Ave Isabella (Tu Ti Cuore) (Listen To Your Heart) is wrapped with warm Mediterranean acoustic guitar.

The London Symphony Orchestra plays strings, brass, and woodwind on five tracks and helps "Incontenente" to build in layers from a quiet ballad to a fully orchestrated version of the song. In its first week of release, the single "Cuore" topped the Italian charts. "Incontenente"

Laura Pausini has always been a major artist for us, and I am convinced that the new album will consolidate our international success," says Mancini. On a retail level, Italy's largest music retailer, the Top 100 Music Store, dedicated the two largest windows of its 1,500-square-meter Milan store to Pausini's album for two weeks following its release.

Eduardo Zippelli, marketing manager at Virgin's Milan Megastore, says it ran a promotion to support the new album beginning Sept. 16. "We gave the album a privileged promotional space inside the store with dedicated listening posts and posters up throughout the whole store," he says.

REIGNING IN SPAIN

For Spanish label DRO EastWest, the new Pausini album, "Las Cosa Que Vives," is our most important release this year as well as next year," says international marketing manager Paco Gamarra.

This is not surprising, since, as Gamarra points out, Spain is Pausini's most important sales territory. "The encouraging 'Laura Pausini' album sold nearly 1.1 million copies in Spain, as many as her first two albums together in Italy," he says.

Paco Foster, VP of Warner Music Europe, says the new album "is a very important marketing campaign began in July with a visit of DRO personnel with radio and TV journalists and the special campaign, was for Spanish journalists to then dropped and radio staff at a Milan presentation CGP as well. The main aim of the promotion was to set up the main record outlets will be gradual, with the Christmas push beginning in early November.

"The album sold 300,000 units alone in December, 1994," he recalls. "Song for song, this is a better album than the first, and even more, will sell more than 1.1 million units, [making this] the best-selling foreign album ever in Spain."

In Spain, the first single, "Vivo (Unforgettable)" was released Sept. 28. "We recorded a special video for the Spanish-language versions of the 'Cuore' / 'Cuore"" the video was released the same day.

Pausini's just finished touring continental Europe and will be performing throughout the summer in Spain and Latin America through October. She then moves on to promotional stints in Asia, including Japan, toward the end of the year. "We are really looking forward to our upcoming European tour is slated for early next year.

Assistance in preparing this story was provided by Jos Crouch in London and Howell Llewellyn in Madrid.
"SING A SONG"
Written By Maurice White and Al McKay
Published By EMI April Music, Inc. (BMI)
"SING A SONG," written by Earth, Wind & Fire’s Maurice White and Al McKay, debuted on Billboard’s Hot 100 Singles chart Dec. 18, 1976. The song topped the chart and became one of the most recognized sing-along hits of the ’70s. The song peaked at No. 5 on the chart and charted for a total of six weeks. In the liner notes of the senior director at BMI, the performing right society, has in the past 11 months negotiated 12 catalog acquisitions and administration agreements that include at least 20 top 20 hits that span the last four decades. That span, from the ’60s to the ’80s is, in the comparatively low-key focus of the company’s endeavors, says Fried, and it’s likely to be so in the foreseeable future, he adds.

"My contention has been that there were enough underexploited songs from those decades that we could acquire from writers who have rights to their songs or have gotten rights to their songs back and have no intention of making deals with the major publishers and companies," Fried says.

"It’s no one’s game plan to have these companies to leave these songs high and dry," he adds. However, with these huge catalogs, the companies can’t give the songs the exploitation they deserve, he points out.

Starting with songs from the ’60s, Fried has made multiyear administration deals with the estates of Johnnny Mathis and Bernie Wayne. The Burke catalog has given Burke’s share of rights to such standards as "Misty" and "What’s New?," while the deal for the Wayne catalog, which includes his writer’s share of "There She Is, Miss America;" "Sentimental Music;" a hit for Patti Page; "You Forgot All The Words;" etc., was a deal for Wayne and Wayne’s instrumental standard "Vassa-Sea.

For the ’60s, Fried’s company, which includes a BMI firm, Spirit One Music, and an ASCAP affiliate, Spirit Two Music, has made administration deals for "Hey Paula" and "Young Love," both of Paul & Paula that are administered on behalf of Bay ("Paul") Hildebrand’s Speckle Music; Lou Christie’s "Lightnin’ Strikes" and "In The Rain;" and the Maurice Irby Jr.-penned "Apples, Peaches, Pumpkin Pie," a hit for Jay & the Technicians. Spirit also has an equity interest in both the Christie and Irby copyrights.

Also, Spirit has just concluded a deal with John Phillips’ Honky, John, Lou Christie, and Benkner Music catalogs, which include the Mamas & Papas’ "Father Loyal! (Young Girls Are Coming To The Canyon)" and Scott McKenzie’s "San Francisco (Be Sure To Wear Flowers In Your Hair)."

To acquire songs from the ’70s, Spirit has also acquired publishing companies from Alice Cooper sideman Richard Wagner, which brings to Spirit a hit song with Alice Cooper co-written with Cooper. Fried says. They include "How You Gonna See Me Now," "I’ll Never Cry," "You And Me," and "Only Women in Love.

Spirit has also purchased John Townsend’s Giant Man and Muhon Music catalogs, which contain hits by Kenny Loggins and Larry Carlton as well as the Sanfor/Townsend Band’s "Smoke From A Distant Fire." Spirit has also added "Boogie Oogie Oogie" via an administration deal with Conducive Music, a company owned by Janice Marie Vercher, A Taste Of Honey’s founder, lead singer, and writer.

In terms of ’80s material, the company has a deal for the Air Supply hit "Love Will Follow Us." It is a deal for Burke’s share of rights to such standards as "Misty" and "What’s New?," while the deal for the Wayne catalog, which includes his writer’s share of "There She Is, Miss America;" "Sentimental Music;" a hit for Patti Page; "You Forgot All The Words;" etc., was a deal for Wayne and Wayne’s instrumental standard "Vassa-Sea.

For the ’60s, Fried’s company, which includes a BMI firm, Spirit One Music, and an ASCAP affiliate, Spir-
The Passion Of ‘Pet Sounds’
Reflections On Three Decades Of A Pop Masterpiece

BY TIMOTHY WHITE

Sometimes one’s deepest feelings are defined by their degree of unfulfillment. Unlike life’s concrete possessions and accomplishments, our sense of the unattainable can logically remain limitless and immeasurable, freed forever from the finite constraints of tangible experience.

“Caroline No,” the inaugural Brian Wilson solo single, was released by Capitol Records on March 7, 1966, as the public’s first glimpse of the impending “Pet Sounds” album, and it had been triggered by Brian’s enduring heartache over an unrequited crush on a onetime classmate at Hawthorne High School. Slim blonde former cheerleader Carol Mountain was married but still living in Hawthorne at the point in January 1966 when Brian decided to enter Hollywood’s Western

Continued on page 46
THE PASSION OF PET SOUNDS

By Chris Morris

Speaking of such contemporaries and collaborators as Van Dyke Parks and Randy Newman, Warekien adds, "Brian affected us all... Brian was such a master of melody, and he got sounds that were unprecedented. The Beatles did it, but not like he did it...

In 1965, former pupil Walerien worked with the master, Wilson, and Parke on the duo's Reprise collaboration "Orange Crate Art..."

Another aspiring young producer of the '60s, Russ Titelman, had written with Wilson and attended and participated in the sessions for "Today." Titelman would go on to launch a significant career of his own, helming chart hits for Eric Clapton, Randy Newman, George Harrison, Paul Simon and George Benson, among many others.

"He loved Phil Specter," Titelman says of Wilson. "When I heard 'Pet Sounds,' I thought, 'He's outdone Phil.' It was more musically imaginative... [Phil's] style was pretty much a formula approach. Brian took it and was so inspired by it that he went much further. He had more imaginative vocal arrangements, more innovative instrumentation..."

"He was making his 'Sgt. Pepper... He did have that kind of creative explosion to it..."

In 1968, Titelman produced Wilson's Reprise comeback album, his first full-fledged solo work.

If "Pet Sounds" had merely exhibited a profound impact on Brian Wilson's contemporaries, its influence could well have been written off as a novelty of the day. But the album has proven resistant as an inspiration for three decades now as several young musicians have taken Wilson's pathfindings work as the foundation for their own experiments.

If any contemporary group exhibits a debt to "Pet Sounds," it is certainly the High Llamas, a fuzz-rocking British band fronted by singer-songwriter-producer Sean O'Hagan, a former member of the Irish band Microdisney and a frequent sideman on Steve's albums. Both the High Llamas' 1994 album, "Gideon Gaye," and its current sequel "Hawaii" proudly display Brian Wilson's influence in their densely orchestrated, richly arranged pop excursions.

O'Hagan says of "Pet Sounds," "I was 18. I actually heard it, and it was a revelation... That basically shifted and reformed music history, as far as I was concerned....

I heard it, my personal musical vision completely changed. It has basically informed everything I've done in music since my 20s until now. It's only now that I have the ability or the level-headedness to really address it full-on, as it seems to be doing now."

He adds, "Pet Sounds' really made me aware of the power of two or three chords, the power that two or three chords can have on an individual, the emotional and physical power that the right three chords can have... I know a lot of people who talk about it in mostly spiritual terms, and I could, but I don't want to. Because I don't want to take away from the music..."

One artist who does not shy away from the non-musical aspect of Wilson's music (which Brian himself has alluded to in interviews) is Cindy Lee Berryhill. The San Diego, Calif.-based singer-songwriter has released two albums with her "garage orchestra"—essentially a scaled-down version of the "Pet Sounds" studio band—on the hometown indie Cargo Records. Her 1994 album, "Garage Orchestra," even featured a Wilson tribute, "Song For Brian," performed in the 1966 album's style.

"It's like an epiphany," says Berryhill, who was introduced to the album a decade ago by musician Dian Converse, after being exposed to its singles as a child. "That record definitely connects with me in a spiritual way—emotional, too, but also in a spiritual way..."

Just as "Pet Sounds" survives as an act of creativity that is mysterious on several levels, its recording and realization was a chimeria to its fans as well. Berryhill says, "Pet Sounds" had a huge impact on me, in a way I still can't figure... Brian was pointing in a direction for musicians and for people to think in a certain way. Those songs are like an arrow..."
Congratulations Beach Boys!
Here's to 30 years of Good Vibrations!

PET SOUNDS

EMI MUSIC DISTRIBUTION
Match the songs you love to the albums they came from.

1. Surfin' Safari
   The debut album that started everybody surfin'.

2. Surfin' U.S.A.
   The boys catch a major wave with their first gold record.

3. Surfer Girl
   Harmonies become the building blocks for a new sound of rock.

4. Little Deuce Coupe
   Hot rods rule the world and the Beach Boys are drivin'.

5. Shut Down Volume 2
   Vocals and instrumentals mark another big, fun Beach Boys record.

6. All Summer Long
   The first of three straight Top 10 albums in 1964!

7. Beach Boys Concert
   Beach Boys first live record went to #1 for four weeks.

8. Beach Boys Christmas Album
   Surf, sand, cars, and Christmas. Cookies are in the glove box, Santa.

9. The Beach Boys Today!
   Personal, haunting, complicated. The Beach Boys grow up.

10. Summer Days (And Summer Nights!!)
    Beach Boys go back to their roots and sing about... girls!

11. Party!
    The first "unplugged" album. Wonder where MTV got the idea?

Little St. Nick
Can you roast chestnuts over a fire at Zuma? Just asking.

I Get Around
Hey, in the '60s it was o.k. to do this kind of stuff. Especially if you were a #1 single.

Little Old Lady From Pasadena (live)
You'll never look at Grandma the same way.

Dance Dance Dance
You will if you listen to this song more than once.

Be True To Your School
You should, even if you don't like football.

California Girls
We all wish we were.
Admit it!

In My Room
Sweet, lush, dreamy. Brian's vocals are awesome.

Surfin' Safari
Anthem for a new generation of skateboarders?

Fun Fun Fun
Good things come in threes... like song titles and Top 5 songs.

Surfin' U.S.A.
Combine one part Chuck Berry and five parts Beach Boys and what do you get?

Barbara Ann
Cooler than Maybelline. Peggy Sue or Norma Jean... okay, not cooler than Norma Jean.
12. Pet Sounds
The most important album in rock history. Ask anybody.

13. Smiley Smile
Released in the summer of 1967. That explains it!

14. Wild Honey
Brian Wilson returns to a primitive sound on a solid album.

15. Friends
In 1968, the world cried out for peace. This record tried to help.

16. 20/20
The Beach Boys last studio album of the '60s. The decade had to end somehow.

17. Beach Boys '69 (Live In London)
The British learn how to hang ten and power shift.

18. Endless Summer
#1 Billboard chart topper that became the ultimate summer classic.

19. Still Cruisin'
They are, it was, and you will be.

20. The Beach Boys Good Vibrations
Thirty Years of The Beach Boys (Box Set)
The mother of all box sets.

Heroes And Villians
As close to a perfect song as one Beach Boy could get.

Do It Again
Another Top 20 song from the guys that had a ton of 'em.

Sloop John B (live)
The Kingston Trio sang it well. The Beach Boys sang it better.

4th Of July
Flag waving isn't just for World War II vets ya know.

Kokomo
Name another group that had a #1 hit thirty years after their first record!

Wouldn't It Be Nice
The ballad you don't know you know the words to.

Catch A Wave
And you're sittin' on top of the world.

Friends
Only seven spots away from Top 40, but a good song anyway.

Darlin'
Bet you don't know what LP this Top 20 is on. Only Beach Boys geeks really know.

The Prize: One lucky winner, selected from a random drawing of all correct entries, will receive the entire Beach Boys catalog shown above as well as the Beach Boys Greatest Hits - 20 Good Vibrations.

The Rules: In the blank next to each song, write the number from the album that it can be found on. Some songs may appear on more than one album, but the process of elimination will show you there is only one correct solution. Entries must be received by Nov 31, 1996. Contest winner will be notified by Dec. 15, 1996. Contest void where prohibited. Send your entry to Capitol Records Beach Boys Contest, Catalog Dept. 5th Floor, 1750 N. Vine St., Hollywood, CA. 90028.
HEAVY PETTING

TWO SEPARATE PACKAGES COMMEMORATING “PET SOUNDS” ARE DUE BY THE FIRST OF THE YEAR. CAPITAL IS ALREADY FIRING UP ITS MARKETING GUNS, WITH A SHOW OF HIGH-TECH SAVVY AND LABEL CONFIDENCE UNDREAMED OF IN 1966.

BY RICHARD HENDERSON

In one sense, the Beach Boys’ “Pet Sounds” is timeless, a chronicle of love and loss, passion and spirituality that has no expiration date. The praise heaped on this path-breaking work (and its architect, Brian Wilson) is much deserved, but sheer merit didn’t carry the day when “Pet Sounds” was initially released in 1966. Capitol Records, at the time unsure of the group’s new direction, made what Wilson’s biographer [Billboard’s editor in chief] Timothy White described in “The Nearest Faraway Place” as a “modest” promotional effort on behalf of the startling new album. In the years that ensued, “Pet Sounds” has achieved its due as the apotheosis of creativity, for Wilson and the Beach Boys personally, and for popular music as a whole. No one can accuse Capitol of making the same mistake twice; the label is presently deploying an array of marketing strategies in support of two separate “Pet Sounds” commemorative packages, with a show of high-tech savvy and label confidence both undreamed of in 1966.

Initially posted for a June release date, “The Pet Sounds Sessions” boxed set was rescheduled as the result of a rethinking of the package on several levels—between the Beach Boys, Brian Wilson and Capitol Records. Roy Gattinella, VP of catalog marketing at Capitol, puts the delay of the box’s release into perspective: “Any project of this magnitude is bound to be a complex assemblage. Everyone has their own vision as to the shape the project should take, how (Capitol) wants it to be, how the band wants it to be, the way each of the Beach Boys and their managers see it. Everyone needs to be heard. Understandably, whatever feelings anyone has about ‘Pet Sounds’ are bound to be passionate feelings. This has been a difficult project to put together, and there have been a number of setbacks, but our goal at present is to get it out as soon as we possibly can. We’re shooting for a January ’97 release.”

Advance cassette sets were issued as a setup for the official release date, resulting in some press coverage and reviews. Though product did not materialize in the marketplace in the wake of press attention, Gattinella feels positive about the net result. “What the advance reviews have done is to whet the appetite of the fans who are dying to hear this material,” he explains. “The reviews haven’t hurt, though they have confused consumers a bit. We’ve been answering quite a bit of e-mail that comes through our ‘Hollywood & Vine’ Internet site regarding this project, so we’re sending out 15 specific queries per day, of which is is responded to personally. The underground knowledge of the set’s upcoming appearance has created incredible market anticipation. The Usenet discussion groups that focus on the Beach Boys have been talking about it for some time. I feel badly that we couldn’t have dropped this when we’d originally intended, but I don’t think the delay will hurt the reception of this project when it does appear.”

The boxed set is described by Gattinella as being: Disc No. 1, a full stereo mix of “Pet sounds” plus session material and outtakes; Disc No. 2, comprising additional session material and outtakes; Disc No. 3 is referred to as the liner notes as “Stack O’ Vocals” (vocal-only), along with alternate versions of some of the album’s songs, with different group members taking lead vocals; plus Disc No. 4, being the original mono LP remastered in 1996. Concurrent with the release of the box, Capitol will reissue the original album as a single disc, with the original artwork.

Gattinella cites the liner notes that accompany the box as “extensive, by which I mean gigantic. There are liner notes plus a historical retrospective book, probably more than any other release in the Beach Boys”s career ever imagined.” The notes—properly a 124-page book—are based on research and interviews with a number of the original participants, with additional notes written by Smithereens drummer Dennis Diken, a music historian and Beach Boys expert.

In detailing the set-up for the album’s marketing, Gattinella pays homage to the group’s mammoth fan base. “One of the key aspects of this campaign is that, sure, we’re going to do this for the recording during January.” The notes—partly one of those liner notes, one of the many television projects for which we’ve done a Jimi Hendrix–based campaign in November and December to set up the record, targeting about 600,000 across the country, which will include a sampler from the boxed set. We’ll be doing a direct-mail shot, about 75,000 postcards to Beatle enthusiasts.

The educational aspect is so important in marketing ‘Pet Sounds,’” Gattinella continues. “We have a secondary target of radio and alternative audiences, a new generation to whom we’re trying to introduce this record. We placed the stereo version of “Wouldn’t It Be Nice” on CMJ’s monthly sampler back in July, with a circulation of 100,000 CDs. We’re hoping to put together a syndicated radio special to be broadcast to some 500 of CMJ’s reporting college radio stations. We’ll be working the single album and the box at AAA radio, in addition to public radio, NPR, talk and oldies formats. Brian has agreed to appear on QVC to talk about the recording during January.” Gattinella mentions that the BBC is currently developing a “Making Of ‘Pet Sounds’” special, as an example of the many television projects planned in conjunction with the commemorative release.

Continued on page 32
"Wouldn't It Be Nice?"

"I approach my music making as something pure from the spirit to which I can add dynamics and marketable reality...I go to the piano and play 'feels': 'Feels' are specific rhythm patterns, fragments of ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. Then the songs start to blossom and become a real thing."

- Brian Wilson 1966: Pet Sounds Liner Notes

Songs from Pet Sounds published by Irving Music (BMI)

"Wouldn't It Be Nice?"
"You Still Believe In Me"
"That's Not Me"
"Don't Talk"
(Put Your Head On My Shoulder)
"I'm Waiting For the Day"
"Let's Go Away For A While"
"God Only Knows"
"I Know There's An Answer"
"Here Today"
"I Just Wasn't Made For These Times"
"Pet Sounds"
"Caroline No"

Great Songs Live Forever
Randar Music International

1350 Randar Music International Inc.

www.americanradiohistory.com
From the next step up the technological ladder—in the brave new world of cyber-marketing—come reports of an online site devoted to the reissue project as part of Capitol’s “Hollywood & Vine” Internet site, to include information about the project and an online chat with Brian Wilson. “We’re taking a scholarly approach but also an analytical approach to the campaign,” says Gattinella. “Clips will be made available, probably in November or December, in both streaming and downloading formats, for those who are into the Web. We’re doing a fairly extensive EPK, as authored by Laura Gross, who’s done so much work on the Beatles’ ‘Anthology’ project. It will include interviews with all the band members, and clips of the original videos from the record for ‘Wouldn’t It Be Nice?’ and ‘God Only Knows.’ This, as well as the likes of George Martin and others talking about how the record influenced their lives. Thurston Moore from Sonic Youth, Matthew Sweet, R.E.M.’s Peter Buck … all these guys are huge fans of this project.

As McCartney says, ‘nobody’s musically educated until they’ve heard “Pet Sounds.”’ We’re trying to contemporize all this with our marketing tools, but not with the music. The music is timeless.”

Looking at the bigger picture of the Beach Boys’ historical development program at Capitol, the long-term view would include a “Good Vibrations Sessions” set. “The Smile Sessions’ coming sometime next year (along with the possibility of releasing the group’s Brother Records catalog) and release of the Sony and Warner Bros. titles (including “Sunflower”). ‘We’ve got all that to look forward to, with the “Pet Sounds” box functioning as a template for how these retrospectives should be put together, so everyone’s happy with them,” says Gattinella. “We’re also working a greatest-hits project alongside the “Pet Sounds” package, we put out a hits package with a year that we’ll continue to aggressively market and draft behind the Beach Boys’ country tribute album from River North (“Stars And Stripes, Vol. 1”), featuring Willie Nelson, Alan Jackson, Alabama and others), which shipped $50,000 units upon its release.

“Pet Sounds” just did an appearance on David Letterman, accompanied by Brian, who’s been on the road with the group. Appearances on several talk shows, including the “Today” show, are upcoming. A special about the band will be aired on the Disney Channel throughout October. The Beach Boys are more active than they’ve been in a long, long time.

Gattinella also notes the 7-inch EP sampler from the box, done in conjunction with Seattle’s indie stalwart SubPop. It was used for college promotion and released on June 4th in a limited run of 5,000 units. “It’s a very credible label who are into the Beach Boys and this record,” he explains. “They put out a three-track EP from the ‘Sessions’ set. ‘Wouldn’t It Be Nice’ (vocals only), ‘I Just Wasn’t Made For These Times’ (stereo mix) and ‘Here Today’ (stereo backing track). It sold through very quickly and became the collectible we expected it to be.”

Dave Rosencrans, international-product manager at SubPop, elaborates on the unusual alliance. “I was having a conversation with Clark Staub, who’s a VP of marketing down at Capitol, and he floated the idea, wondering whether SubPop would be interested in doing a 7-inch. The smart thing was to try it; because there are a lot of staff members and artists on our label who absolutely worship Brian Wilson and the Beach Boys and ‘Pet Sounds.’ For the sleeve art, we’re using photography and elements associated with the original album jacket, and doing it with the typical SubPop flair, referencing a design concept that was much in evidence when we had the SubPop singles club a few years ago. It’s a take-off on the latter theme, but it’s also a period piece that’s well-done. It is an honor for us to put this out, a very limited edition vinyl-only single, with a production run of less than 5,000 copies available in America.”

As the Beach Boys have been a fixture on the summer tour circuit since the early 60s, on the surface this year was no different, says Phil Sandhaus, Capitol’s VP of strategic marketing. “The Beach Boys themselves have done press and radio interviews, and we’re pursuing major TV appearances by the group. They started touring at the beginning of May, and are continuing through November. Subs, on our charts they’re bringing in a lot of intangibles, which have been covered during a very extensive schedule, some 75 dates. The band divided this year’s show into a portion featuring their greatest hits, then an acappella section—which they first did two years ago to great critical acclaim; and a part of the show given over to a tribute to “Pet Sounds.”

“At the end of May,” says Sandhaus. “they did a performance at the U.S. 500 auto race in Atlanta, Mich., covered by ESPN. Also, there will be an event in New York City to coincide with the release of the record, involving a major retailer, likely to occur in January. We haven’t locked it up yet, but we’re looking at a major in-store signing of the box, combined with a performance by Brian Wilson, as well as several radio and press interviews in the area at that time.”

“Pet Sounds” marked the beginning of Brian Wilson’s retreat into the confines of the recording studio. There is irony of a thrilling sort to be had in the knowledge that the anniversary of his greatest creation has lured the once and future Beach Boys back to the concert stage. Wilson performed at Los Angeles’ Bel Age Hotel for a conference of 200 music journalists in mid-May.

Capitol’s president, Gary Gersh, summarizes his label’s enduring enthusiasm for “Pet Sounds”: “As a body of work it has very few peers. As with the film “it’s A Wonderful Life” what was initially a commercial disappointment has gained over the years the recognition and love it should have had from the start. Like our Beatles ‘Anthology,’ it begs the question, ‘What was I doing when I was 23 years old?’ Well, that age John Lennon was making ‘Sgt. Pepper’ and Brian Wilson was making this record.

“When I came to Capitol, one of my aims was to take the label’s history and reissue it as a record collector would. ‘Pet Sounds’ is arguably one of the greatest records of music we have as part of the Tower’s foundation. It’s probably the Beach Boys’ creative high-water mark, and I want it to be treated with the kind of respect that it deserves.”

—Jeff Lynne

"The chord changes are so rich, I wish I could write a song that could come close to 'Caroline No.'"  —José Valenzuela, Gin Blossoms

"'Pet Sounds' was a brilliant and unique work that was ahead of its time and yet evoked sounds and styles of another era—a timeless piece of mastery. I've heard the bootlegs from those sessions, and it's a treat to hear Brian at the height of his powers in absolute control, not only of every instrument, but of every note and inflection."

—Jeff Lynne
International Creative Management

Congratulations

The Beach Boys
On Their 30th Anniversary
River North Nashville Congratulates...

Brian, Mike, Carl, Al and Bruce on over 30 years of musical innovation – from Pet Sounds to Country Sounds
UK

A column by Zevon Schon on the European professional audio industry

CD MANUFACTURER Nimbus CD International is spending $25 million this year on the installation of DVD equipment and the expansion of its plants in the U.K. and U.S. With the company's Charlottesville, Va., plant already operational, the Canadian factory in Wales will follow suit shortly with an investment of some $5 million to increase production, printing, and packaging capacity to almost 250,000 units per day.

U.S. COMPANY MARTINSOUND has bought U.K. mixing console manufacturer Anatone and U.S. console manufacturer Neotek. Martinsound developed the Floating Faders automation system used on AMS Neve consoles. The development coincides with the establishment of the Cambridge Research Facility in the U.K., and the creation of Martinsound International as the international sales and marketing operation and the European manufacturing and service facility for the company's products.

ALISON BRETT has been appointed managing director of Soundcraft following three years as marketing and business development director, during which time she was involved with the launches of Delta, Spirit, Europa, DC202, and the Broadway digitally controlled analog desk.

"Soundcraft is one of the fastest-growing and most dynamic companies in the audio industry," says Brett. "It is a privilege to be given the opportunity to manage the business at this

(Continued on next page)
EUROSOUNDS
(Continued from preceding page)

PRODUCER: MARTIN BUSHEENT has opened a club called Gush at the former U.S. Air Force base at Greenham Common. The two-room venue has one of the largest ElectroVoice club sound systems in the U.K. with 46 EV boxes.

THE NETHERLANDS
THE AMPCO GROUP, which comprises Ampco Pro Bent and distributor Ampco Audio Products, has been bought by Dutch broadcaster NOB in a move that is said to ensure the long-term financial security of the two leading Dutch pro audio companies.

RUSSIA
STUDIO UKUPNIC in Moscow has installed an Aracson mixer cabinet for its 100-square-meter facility, which also houses Dynaudio M3 monitors and a Sony analog 24-track recorder. The studio, owned by Russian singer Aracson di Ukupnic, is located in the sports complex built for the 1980 Winter Olympic Games, which also houses a cinema, a theater, and a club.

SWEDEN
SWEDISH RADIO P3 has bought two Fairlight FAME combined digital recorder/editors and mixer systems for installation in new production studios. Other Fairlight buyers in the radio community include WDR, SDR, and HR in Germany and the BBC in the U.K.

PRODUCTION CREDITS
BILLBOARD'S NO. 1 SINGLES (OCTOBER 5, 1996)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
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More albums go gold on Ampex than on all other tapes put together.

Introducing Quantegy, Makers of Ampex Brand Tape.

Order multiple copies for your entire staff!
Italy’s FIMI To Bow New Chart

**New Awards Show Also In The Works**

**BY MARK DEZZANI**

**MILAN**—Italy is to have a new record industry-backed singles chart and a new music awards gala.

Both the chart and awards are being commissioned by Italy’s major-label group FIMI, whose members represent a 90% market share. However, the country’s independent-label association, AFI, says it is still considering whether to lend its support to the projects.

Nonetheless, along with a renewed push to fight music piracy this year, these initiatives are part of a continuing strategy by Italy’s music industry to reverse a downward trend in music sales over the past five years.

As with Italy’s official album chart, launched in March 1996, FIMI’s new singles chart will be compiled by Nielsen Market Research using electronic point-of-sale technology. Full details of the sampling and methodology are due to be announced at Italy’s new music-industry convention, Salon Della Musica, to be held in Turin Thursday (Oct. 15).

According to FIMI president Gero-Damo Dominioni Caccia, the chart will represent a new drive to promote singles in Italy, which, Caccia says, are under-represented in comparison with sales in other major music markets.

Although details of the chart have yet to be announced, its methodology is already being critized by Italy’s music trade monthly Musica E Dischi.

The magazine publishes its own album chart and singles charts, which are compiled with written and phoned information from 150 retail outlets.

Mario De Luigi, editor and managing director of Musica E Dischi, says that despite negotiations that started over a year ago, he has failed to reach an agreement with FIMI over collaboration on a joint singles chart.

“The talks broke down due to different attitudes toward the compilation of a common chart and what I would describe as a lack of will from FIMI to find common ground,” says De Luigi. “I have seen a trial sample of the new singles chart, and it did not include any independent releases. According to our research, indie releases account for 50% of the singles market and are often in the top positions.”

Caccia rejects De Luigi’s allegations that the chart would not fairly reflect the indie’s share of the singles market. “As with our recent successful negotiations over the future and reorganization of the Sanremo Festival, again we will pursue our own line and we will be sticking to our own position, and our point of view will prevail,” Caccia states. “I cannot see how [De Luigi] has seen a sample chart; I have not even seen a complete one yet. Those circulating around retail outlets are incomplete and partial statistics. The first complete chart will only be revealed at the Salon Della Musica in Turin.”

De Luigi claims that Musica E Dischi is in a better position than FIMI to compile a chart that serves the entire music industry. He says, “We disagreed over the tight control that FIMI wanted to impose on any collaboration in compiling a joint singles chart; we requested more autonomy. The problem is that we have two distinct positions. FIMI insist we both serve our own record company members, whereas we are an independent organization serving the entire music industry and retailers.”

An AFI representative says it is still deliberating over whether to recognize FIMI’s singles chart. Until now, AFI has sponsored and distributed the Musica E Dischi chart. AFI president Franco Denza comments, “We are still negotiating with FIMI and will issue a statement shortly.”

There is less controversy over FIMI’s plans to launch an official music-industry awards ceremony, with the first scheduled to take place in the fall of 1997. The winners will be selected by a panel of industry professionals, and as yet no media ties have been negotiated.

Italy already has an independently run music awards event, the Premio Della Musica Italiana, which was launched in March. One of the organizers, Ernesto Assante, welcomes the new event. “The second Premio Della Musica will take place in Rome in early ’97, while the new FIMI awards are scheduled for the autumn. We are pleased that the music industry has organized its own event. Apart from the timing, the two events also differ in their selection criteria. FIMI’s awards will be chosen by industry professionals, whereas ours are chosen by journalists, critics, and the public, that is, readers of Musical magazine and listeners of Radio Dee-Jox,” says Assante.

He adds that his organization is negotiating with MTV Europe’s southern region to cover the event again next year.

Sony Names Benelux Execs

**SONY**—Sony Music Entertainment Holland managing director Paul Hertog has been promoted to the newly created position of Sony VP for the Benelux region, effective Oct. 1.

Simultaneously, Patrick Decam switches from managing director of Sony’s Belgian affiliate to a position where he runs the Dutch company. Decam is also now a VP of the Benelux region, with responsibility for cross-border sales.

A replacement for Decam, who will (Continued on next page)

**LISTEN**

**Lighthouse Family, Mark Morrison Lead BMA**

**BY KWAKU**

**LONDON**—The U.K.’s third Black Music Awards (BMA) ceremony took place at the Le Palais club here Sept 18. The show, the first BMA to be broadcast as a dedicated TV program, was dominated by two debutant artists who achieved success on the retail and radio fronts this year—Wild Card/Polydor Records duo the Lighthouse Family and WEA artist Mark Morrison.

The Lighthouse Family won best newcomer and best album honors for its debut single, “Ocean Drive,” which is in the top 10 after a 30-week run. The platinum seller (300,000 units) has yielded two top 10 singles; a third, "Goodbye Heartbreak," made the top 20 in September.

Morrison won best male and best single for his platinum-certified (600,000 units) “Return Of The Mack,” which topped the U.K.’s chart in April. His album of the same name is gold-certified (100,000 units) and was nominated for last month’s Mercury Music Prize. Morrison was one of the few winners not attending the ceremony—he is in Australia promoting two singles in the chart there, “Return Of The Mack” and “Crazy.” Other winners voted for by the BMA’s academy included Metalheads: U.K. Records’ Goldie (jungle), Go! Beat’s Gabrielle (female act), Fashion Records’ Peter Hunninge (reggae), Dome Records’ Beverley Knight (R&B), East-West’s Julian Joseph (jazz), Wild Card/Polydor’s Nu Colours (best group), Virgin’s Shaggy (international reggae), EastWest America’s D-Influence (live act), and Bite It! Virgin’s Brotherhood (rap).

Quincy Jones won the BMA Special Achievement Award and Dusted Sound’s Dee’s picked up the BMA Special Achievement Award. The show, hosted by Boy George and soul singer Mica Paris, was (Continued on next page)

**IMRO Seeks Song Royalties**

**Irish Group Targeting ASCAP, BMI**

**BY KEN STEWART**

**DUBLIN**—Irish authors are seeking better protection in the U.S. The Irish Music Rights Organisation (IMRO) is pressing for action against U.S. collecting societies, including the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI) for what it calls a “minimal approach toward the collection of Irish songwriters’ royalties.”

IMRO members voted Sept. 24 at their annual general meeting to make representations on the matter to the Irish government and the European Union (EU).

“IMRO collects between $4.6 million and $5.4 million per year in royalties for American songwriters, so it’s about time the American societies did their job and collected for Irish songwriters,” says IMRO chairman Brendan Graham.

“IMRO is not trying to dictate the (Continued on next page)
**SONY NAMES BENELUX EXECs**

(Continued from preceding page)

now report to Hertog, will be announced later, says a Sony statement. Hertog will report to Sony Music Entertainment Europe president Paul Russell in London.

Sony's move to consolidate its Benelux operations is believed to be the establishment of pan-Benelux operations by EM1 Music, Warner Music and BMG Ariola (Billboard, Sept. 14). Sony says Hertog's appointment, "It enables us to strengthen the overall management of the Benelux region, which under this new arrangement of both Sony Music Holland and Sony Music Belgium, where, in both countries, we are committed to continuing to support strong independent affiliates."

Since returning to Sony in 1992, Hertog, 48, has been closely associated with the success of Golden Earring, Paul Loeuvel and Ten Sharp. Decem was promoted to head the Belgian company in 1992, having been GM of the Columbia label in France. Sony says the Janus/BMG switch doubled its market share during Decem's tenure. Decem will continue to chair Sony's European Technology and new media division.

**FOR THE RECORD**

The story in Billboard's Oct. 4 issue regarding Avey D.D.'s license deal with Sony Music Entertainment and Silvertone did not mention that the deal also covers Zomba's PinnaclE label, which Sony Music acquired as part of its back catalog. Also regarding Earth, Wind & Fire, Avey does not hold the world-wide master rights for the band's albums covered in the three-album deal, but owns them only for Japan and the Far East.

**Spanish Singer/Songwriters Enjoy Record-Breaking Revival**

**BY HOWELL LLEWELLYN**

MADRID—The renewal of an older generation of singer/songwriters, a musical genre that seems more dominant in Spain than in any other territory, is under way here.

Within three days at the end of September and the start of October, two veteran singer/songwriters ended, and the first tour by Spain's musical phenomenon of the year—singer/songwriter Rosana—began.

The veterans, all about 50, with concert careers stretching back 30 years, are Victor Manuel, his wife, Ana Blanda; Joan Manuel Serrat; and Miguel Rios. Their 35-concert tour ended Sept. 21, and two sellout concerts in Madrid alone attracted 40,000 fans.

Rosana (as an artist, she uses her first name only) started her 50-concert tour Sept. 16 in Salamanca. Three months ago, she was an unknown performing only 16 concerts in minuscule bars (Billboard, July 20).

Her debut album, "Lunas Rotas," (Broken Moons), was released June 10 without marketing or promotion, sold 15,000 units in four days, and spent seven weeks at No. 1. On Sept. 14 it returned to No. 1, with sales of 270,000 units.

The veteran singer/songwriters plan to release a live album of their tour before Christmas, and the set is guaranteed to be a top seller, as was a recent 1991 double album "Mucho Más Que Dos" (Much More Than Two) was recorded by the same four plus Cuba's Pablo Milanés, Teri Gender and late Antonio Flores in early 1994.

That year, the double CD was the templating album by Spanish artists, and a year ago it became the first singer/songwriter album to sell more than 500,000 units in Spain.

"There is absolutely no reason why the next album should not sell as well, being as it is a journey through music that is 30 years old," says Lala Garcia, head of international exploitation at BMG-Ariola. "These people are still enormous artists with enormous hits behind them spanning three decades."

A remarkable feature of their concerts is the fact that the majority of fans are in their late teens or early 20s but know every word of every song, including those released before they were born.

Garcia says, "The four still have much to say about the street, and if they are aging, they continue to improve. Their music and lyrics connect with a wide public—the teenagers and their parents who were the original fans."

Protest singers at the end of the 1969-75 Franco dictatorship, they have maintained a career ever since. Rosana, whose anger has been turned into equally acute socio-political commentary that makes Serrat in particular popular in many Latin American countries.

Manuel says they are very aware of creating a future BMG/Ariola that "is not a nostalgia tour with nothing else—without fear," she said, "smiling. "Without fear" (Sin miedo) is the title of the second single from his "En El Tiempo Final.""

Isabel Martinez, international exploitation manager at MCA Music Entertainments Spain, says that MCA wants to exploit Rosana's music. From mid-September through October, her album is being released in Europe, the U.S., and Latin America, Martinez says. The U.S. release date was Sept. 30, and in Mexico it is Monday (7).

In the new year, Rosana will travel to Latin America for a promotional tour. The Canary Islands, some 2,000 miles south of Spain off West Africa, have strong musical links with Latin America and it is there that Rosana has a notable Caribbean swing.

Another fillip for Rosana is the inclusion of her songs, "El Talismán" and "Lunas Rotas," on the soundtrack to the latest Quentin Tarantino-produced movie, "Curled." It features a historic re-creation between Spanish pop sex symbol Marta Sánchez and Guns N' Roses guitarist Slash. 

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—David Dalton

1. Mick Jagger’s Introduction of Rock and Roll Circus
2. Entry of the Gladiators
3. Mick Jagger’s Introduction of Jethro Tull
4. Song for Jeffrey • Jethro Tull
5. Keith Richards’ Introduction of The Who
6. A Quick One While He’s Away • The Who
7. Over the Waves
8. Ain’t That a Lot of Love • Taj Mahal
10. Something Better • Marianne Faithfull
11. Mick Jagger’s and John Lennon’s Introduction of The Dirty Mac
12. Yer Blues • The Dirty Mac
13. Whole Lotta Yoko • Yoko Ono and Ivry Gitlis with The Dirty Mac
14. John Lennon’s Introduction of The Rolling Stones
15. Jumping Jack Flash • The Rolling Stones
16. Parachute Woman • The Rolling Stones
17. You Can’t Always Get What You Want • The Rolling Stones
18. Sympathy for the Devil • The Rolling Stones
19. Salt of the Earth • The Rolling Stones

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### HITS OF THE WORLD

#### JAPAN

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#### EUROCHART HOT 100

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### HITS OF THE UK

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*New* indicates first entry or re-entry into chart.
FRANCE: The wave of techno/jungle music that has been sweeping the country from a new generation of acts with their own distinctive sound. At the heart of the movement is the F. Communications label, created two years ago by Eric Morand (who previously founded the dance division of defunct label FNAC Music) and Laurent Garnier (who is widely considered the country’s premiership DJ), in partnership with indie distribution company PIAS. Now, F. Communications has issued a two-CD compilation, “La Collection Chee’s Games,” the label’s second offering. It comprises the most significant tracks on the label’s roster, one of them being the act that defunct label Virgin (Rain), “Tam Bede” (I’ll Be There), “Ja Chee Chee” (I Want You) and “Santana.”

BEATA PRZEDWIECKA

IRELAND: “Riverdance—A Journey” is a 76-minute video from Tyrope Productions that tells the story of the music and phenomena that began as seven minutes of television during an interval of the Eurovision Song Contest on April 30, 1994, and went on to be a hit single, album, video, and stage show. “Riverdance—The Stage” opened at Dublin’s Point Theater on Feb. 9, 1994. It was first seen in London in June of that year and made its New York debut in March. It returns to New York’s Radio City Music Hall Oct. 3-22 before touring several other U.S. cities. “Riverdance—A Journey” follows the show from Dublin to London to New York, taking in music and dance rehearsals and business meetings, including one with U.K. promoter Barry Clayman. In the film, it emerges that initial investors in the project were hard to find, so much that producers Doherty and John McColgan had to make a combined investment of 70% of the start-up funds needed to stage the first run of “Riverdance” in Dublin. Other investors included Irish television network RTE, Principle Management, Allied Irish Banks, and promoter Maurice Cassidy. Doherty tells of striving to preserve “cultural integrity... but with a Broadway feel,” while composer Bill Whelan credits traditional Irish music as a major source of inspiration to him. “The hardest thing for me is lyric writing,” he says. “As for the music, once you get a basic idea, it flies naturally.”

KEN STEWART

SERBIA: The annual festival Sabor Trubača U Dragačevu (Trumpeters Gathering In Dragacev) scaled new heights of popular interest this year, when 200,000 people attended the three-day event in the tiny village of Dragacev. Now in its 9th year, the festival brings together the best of the nation’s trumpet orchestras, which show their skills in performing and in competing for the titles of best orchestra and best trumpet player. Trumpet orchestras are almost the only ones of traditional folk music left in Serbia; most modern folk offers a mix of many (often unmixable) styles. The 20 orchestras that appear on the final bill at the festival are selected by qualifying events in three regional centers, and on the last day they compete for the national folk song, a “Solo,” (traditional dance song), and a song of their choice. This year’s winners were Nenad Milenović for best trumpet player and Mića Petrović’s orchestra for best orchestra. Petrović’s ensemble, which comes from the village of Duboko near Žalec, won last the title in 1989 and is notable for the fact that there are no gypsies among its personnel. Petrović has won the title of best trumpet player three times—since 1984, 1988, and 1993—an achievement that has earned him the grand title “master of trumpet.”

STAJIC ALEKSANDAR

Netherlands (Switching Mega Top 50) 0923/96

Ireland (IFPI/Ireland Chart-Track) 0929/96

Belgium (P-Sound) 1004/96

Austria (Austrian IFPI/Austria Top 30) 0929/96

Denmark (IFPI/National Marketing Research) 0925/96

Norway (Musikk Pressen) 0925/96

Portugal (Portug.EMI) 1001/96

Hong Kong (IFPI: Hong Kong) 0929/96

South Africa (Billboard) October 12, 1996
International

Multitalented Arthur Baker Has The Best Of Two Worlds

ARTHUR BAKER’S LOVE of rhythm and rock has led to a life lived in two worlds. The Boston-based producer, writer, and artist has had major hits in both, despite his career having bridged the divide that often splits fans of rock and dance music, particularly in his homeland. “I love making dance records and records with guns,” says Baker, referring to his time in England, styles overlap incredibly.

Baker helped found one of the most remarkable, genre-busting tracks of the 80s when he produced the 1982 single “Planet Rock,” recorded by Afrika Bambaataa & the Soul Sonic Force and co-written by Baker, the Soul Sonic Force, and collaborator John Robie.

“The night we did the track,” he recalls, “we went to WPKN in New Haven, CT. They said, ‘we made musical history.’”

“I don’t stop there, as Afrika Bambaataa’s “Looking For The Perfect Beat,” co-written and co-produced by Baker and Robie, cracked the top 50 of Billboard’s single chart the same year. Then, Little Steven Van Zandt tapped Baker to produce the 1986 anti-apartheid “Sun City” project, which united Bruce Springsteen, Run-D.M.C., Miles Davis, Ruben Blades, Bobby Womack, the English singer-songwriter John Lennon, and many other artists to record a single supporting anti-apartheid efforts.

Baker did not just write songs and produced tracks, however. He also worked with numerous artists, including Little Richard, Lionel Richie, and many others. He even recorded a track as part of his own band, Bamhaataa, in 1982.

Arthur Baker’s work is a testament to his versatility and dedication to his craft. He has continued to produce and write music for various artists and projects, always pushing the boundaries of what is possible in the realm of music production.

Canada

Lynch Leaves Lounge Act Behind

Debuts With Duke Street Set After Years Of World Tours

by LARRY LEBLANC

TORONTO—No one, perhaps, is more surprised about the release of Barbara Lynch’s self-titled debut album than Lynch herself. After all, it meant that she was free to expand and explore in her own way.

A 10-year veteran of the local bar scene, Lynch released her self-titled effort on June 26 on Duke Street Records, which is distributed by MCA Music Entertainment. The album features a range of material that has been crafted over the years, drawing on influences from various genres and styles.

“I’ve been 10 years of [career] despair and trying to find out who the hell I am,” Lynch jokes. “I’ve discovered that my passion is with live performance and with recording, and I know that the greater attention in America can always be just one bit away.

The DIVINE COMEDY, which has made a commercial breakthrough in the U.K. with its single “Tracks Of My Brothers,” released their second album, “Casando,” in the U.K. in October. The show is a part of a European tour that opened in Vienna in September and traveled through France and Germany through November. The London date, however, promises to be an extravaganza, as the band performs with a 30-piece orchestra.

TIm Bown, director of Setanta Records in the U.K., says the band is “the band most interested in major labels, and it has the potential to get the band the strongest push possible in the U.K., and expects a contingent of A&R execs at the London show.

DATEBOOK: The Netherlands, which boasts one of the most active dance-label scenes in Europe, will host its own dance conference when the first Amsterdam Dance Event is staged Oct. 17-19. Among the international dance labels expected to attend are C tỏie, Essential, Outland, and Alain BIANCA from Spain; Italy; and Germany.

Home & Abroad is a biweekly column that spotlights the activity of dance, electronic and urban music artists and labels outside their home markets. Information may be sent to Home & Abroad, 32 Rideout Street, London, ON N6E 4A7. To be included, artists must be active in their own country and have released records outside of their home country. Music and video distribution information is also welcome.

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Thank you Charles for over 30 years of happiness.

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The Charles Aznavour Interview

Celebrating A Half-Century Of Recording History—And A Lifetime Of Entertainment, Activism And, Most Of All, Songwriting

BY EMMANUEL LEGRAND

Charles Aznavour is a living legend. Since the beginning of his career in the early 1940s, he has achieved one of the most impressive track records in the international music business. He is considered the equal of such other legends of French music as Jacques Brel, Edith Piaf, Georges Brassens or Leo Ferré.

A revered singer and songwriter, Aznavour has penned some all-time classics of French chanson, including “La Boheme,” “J’m’Voyais Deja,” “Emmenez-moi” and “Je Hais Les Dimanches.” His songs have been covered by such artists as Ray Charles, Frank Sinatra, Liza Minnelli, Stevie Wonder and many others.

Convinced there was no reason to limit himself to French-speaking countries, Aznavour took his act on the road and established himself as a truly international artist, playing to sold-out crowds from New York to Tokyo. He also proved to be a fine actor, and his credits span 60 movies, including films with the late director

Continued on page 70
"I first met Charles Aznavour in 1956, through a friend who told me there was a guy looking for an arranger. I went to the Editions Preston and met with him. Aznavour told me he knew nothing about music and needed an arranger. He offered to share stories and rights with me on the music we would put together. I went back to my friend and I told him that this guy would never make it as a singer... Actually, I just did the arrangements to one of his songs in 1956 — 'Tikir.' Aznavour was kind enough to call me back at the beginning of the 1960s. The first song we penned together was 'Les Deux Guitares' — 'God, I was scared to death. But we worked together until I had no more time, after the international success of 'Love Is Blue.' I must have made arrangements to 150 of his songs. He loved to work with me because I am very quick, and he hates being in a studio. To me, Aznavour is the greatest artist I have ever worked with. He has it all — intelligence, musical instinct, class.

— Paul Mauriat

"It is always very difficult to talk about an artist who has the stature of Charles Aznavour. At first, if we were someone I have always admired. My father was a great fan of his, and we used to listen to his records at home. So when the opportunity to sign him surfaced, not only did it make sense business-wise — there was fierce competition to attract him — but there was something more to it. He is an immense artist, frankly unique. He is simple, kind, accessible, open-minded, very human — and I'm not even discussing how talented he is. He is like the father of us all, and what pleases me the most is that youngsters are rediscovering him. I admire the artist, and I have a great tenderness for the man."

— Gilbert Ohayon, president of EMI Music France

"In the late 1950s, I represented the Barclay label in Morocco, and, as such, I was Charles Aznavour's label manager, promotion guy and agent there. I first saw him in Casablanca, when I was 22. From that time on, I kept a friendship, a very tender friendship. Later, I joined Ryding in France, and in the early 1970s, I decided to establish an independent operation. Aznavour heard about it and asked me to take over his office near the Champs Elysées. He made a financial proposal at a very friendly rate. In this way, he helped to start my career as an independent producer. For me, he is a kind of role model. When I moved to the States to produce the Village People, the only French name U.S. people knew in this business was Charles Aznavour. He is the only French act that has been able to make it on the international market, not only as a composer but also as a performer. And he has been doing it for over 50 years! He is really the ambassador of French chanson. What an amazing fate."

— Henri Belolo, president of Scorpio Music

PARIS—Charles Aznavour's latest studio album is set for release in early 1997, but, in the meantime, reissued recordings from the artist's extensive catalog are now finding their way into stores.

During his entire career, Aznavour has written some 1,000 songs, in several languages, for himself and for other artists. For the first time, the 400 songs he recorded during his career will be available on CD, as part of one of the most expansive reissue programs ever mounted for the works of a single artist. The releases range from the first songs Aznavour ever recorded to his most recent studio album.

AZNAVOUR IN A BOX

In December, EMI France will offer the complete collection of Aznavour's recordings in a box shaped as a Colonne Morris, the Paris columns used to advertise concerts. The box, which will sell at retail for approximately 3,200 francs ($615), will reassemble 30 CDs of Aznavour's songs, including four CDs of previously unreleased material. All the albums are also available separately.

This thorough presentation is possible because Aznavour himself owns his whole recording catalog, which was sold to him by PolyGram in the mid-1980s for a mere 3 million francs ($580,000). When Aznavour signed with EMI France in 1995, the deal included all his past recordings, including those made during Aznavour's eight years with indie label Trena.

"Everything that Aznavour has sung and recorded so far is now the property of EMI Music," says EMI Music France president Gilbert Ohayon proudly. "When I embarked on this adventure to sign him, I had the feeling I was going to give EMI Music something extraordinary and write a page in the history of the company."

Prior to releasing the full CD set, EMI will keep fans happy with several releases in the pipeline. This month, the label will release 'Live At Carnegie Hall,' recorded during Aznavour's 1995 concerts in New York, to coincide with the launch of the artist's world tour.

Meanwhile, in the U.S., Angel Records already has released several Aznavour classics, including 'You And Me,' "Greatest Golden Hits," "Hier Encore," "Il Faut Savoir," "53," "La Boheme," "T'ldite J' t'aime" and "Je Me Voyais Déjà."

In addition, EMI France is repackaging one of Aznavour's most successful past compilations, a double CD titled 'Les 40 Chansons D'Or.' This album has been out of print for more than 16 months, and EMI says it has significant commercial potential. For the rest of the year, EMI will re-release an album of Christmas songs, 'Aznavour Chante Noel,' with its original sleeve.

"The next months will be quite active for the Aznavour catalog," says EMI general manager Michel Liberman.

GLOBAL POPULARITY

Liberman says his main challenge in answering media requests is to cope with Aznavour's busy schedule. "Aznavour is always very cooperative, but it's not easy to find enough time to answer all the requests for interviews," adds Liberman. "But we try to sneak in something whenever he is available."

"There is really something happening, if I judge by the scope of the media outlets asking for interviews," adds Liberman. "It goes from trendy rock magazine Les Francofolies to the most popular TV shows."

When EMI France's Gilbert Ohayon signed Aznavour, he said he wanted to give the artist "the global attention EMI can bring," and therefore EMI has focused not only on the French market but also on the international market. Some special releases will be tailored for key markets, as Aznavour has recorded in several different languages, including English, German and Spanish. Strangely, he never recorded in Armenian, his mother language, except for one song with his daughter.

"The compilation 'Les 40 Chansons D'Or' will be released all around the world, but for the U.K. market, we have plans for a new best of Aznavour in English," says Weide Cook, in charge of the international exploitation of EMI France local catalog. She adds that, for Latin markets, especially Spain, Aznavour's albums in Spanish, "Cuando Estas Juntos A Mi," will be re-released.

"There is tremendous respect for Charles Aznavour everywhere in the world," says Cook. "He is a truly international artist."
CHARLES AZNAVOUR
A LIFETIME OF MUSIC

EMI MUSIC DISTRIBUTION

www.americanradiohistory.com
AZNAVOUR INTERVIEW
Continued from page 67

Francois Truffaut. And last but not least, he is a totally dedicated ambassador for the Armenian cause — international recognition of past atrocities against the Armenian people and of the current re-emergence of Armenia as an independent state.

This year marks the 50th anniversary of Aznavour's recording career and the 63rd anniversary of his entry into the artistic community, when he was 9 years old. Born Vartan Aznavourian (his mother dropped the 't' at the end of his name) of Armenian descent in an artistically driven family, he rose from the ranks with original songwriting skills and a unique, immediately recognizable voice.

Aznavour's ascent started in Paris during the Second World War, where he performed a cabaret show with his partner and pianist Pierre Roche. His recording career as a solo act dates back to 1946, with the release of his first 78 rpm acetate record.

His admiration for fellow singer and songwriter Charles Trenet and his friendship with Edith Piaf are well-known. Piaf gave him confidence in his singing capacities and opened a few doors. Trenet was Aznavour's main writing influence.

Today, at 72, Aznavour remains as busy as ever. The most international of all French singers is embarking this month on another world tour, which will take him to the United States next year. The tour will coincide with the release of "Live At Carnegie Hall," recorded during Aznavour's 1995 concerts in New York. That album will be followed in early 1997 by an acetate-studded studio disc, his first since his worldwide signing with EMI France in 1985. Late this year, EMI also will be releasing all his recordings on CD.

Throughout the years, Aznavour has remained a discreet man. Success has not altered his good humor and his low-key attitude. Even when he went through hard times, he never lost faith in himself.

Now a Swiss resident, Aznavour met with one of his summer houses in Provence in the South of France.

Aznavour welcomes his visitor at the door. Everything is simple, informal, with natural warmth — none of the frenzy that usually surrounds a major artist. Aznavour is put back from a trip to his father's native country, Georgia, and is relaxing for a few days before travelling again. In the center of the living room, there is a huge piano. The room is also filled with computers, state-of-the-art VCRs and studio systems. "I like all this technology stuff," says Aznavour.

At one point during the interview, one of his daughters comes in and hands him two pictures to sign for workers who fixed his garden. Aznavour indulges, and, when asked why he doesn't have ready-signed photos at hand, he bluntly answers, "The autographists, I sign them myself, all the time. The same way I do all my mail myself. It takes some time, but I wouldn't let anyone else do it for me."

This attitude epitomizes Aznavour — pride, respect, honesty. The perfect attitude of a craftsman.

Tell me about your family background.

My parents were both of Armenian descent. My father was from Georgia, and my mother came from Turkey. Actually, neither was born in Armenia. I was born in Paris (in 1924) to parents who wanted to emigrate to the United States. They had come to France to apply for a visa. That year, the quota of Armenians (who had fled massacres in their homeland during the First World War) had already been reached. They were told to wait for another year. My mother was expecting me, and, when I was born, they couldn't have asked for a visa. In the meantime, they found the country marvelous and decided they had no reason to go further. That's how I was born French, instead of being born American.

Way before I entered the music business, I was a fan of Charles Aznavour. He is one of those artists who has been fully part of my life. When I came back from my military service in Algeria, I remember days when I was playing the song 'Les Deux Guitares' 20 or 30 times in a row. Recently, Aznavour wasn't singing it anymore. I insisted that he play it during his last show in Paris, and he did. It was a real treat. Before meeting him, I had a distant and faraway admiration. The first time I saw him, it was after a concert in Juan-les-Pins. What really surprised me was the attention he was paying to everyone and the way he looked at people. He made you feel you were a human being talking to another human being and not someone meeting a star. It was so unusual that it struck me. A few years later, in 1972, when I was general manager of [publishing company] Chappell, I became his publisher. And in 1972, we strengthened our relationship — I became his partner when we jointly acquired Editions Raoul Breton. After all these years, my feelings about him have not changed. As a human being, he is exceptional.

As an artist, he is unique. He resembles no one else. His writing is amazing, modern and original, and he performs his songs in a very personal way. And the fact he has been able to last so long is no coincidence. Undoubtedly, he is one of the great French artists of the second half of the century.

—Gerard Davoust, general editor of Editions Raoul Breton

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MANY THANKS DEAR CHARLES AZNAVOUR FOR YEARS OR FRIENDLY PARTNERSHIP WITH GERARD DAVOUST AND EDITIONS RAOUl BRETON

BILLBOARD OCTOBER 12, 1996
Dear Charles,

It is a pleasure and honor to work with you.

Thank you for your trust and friendship.

Congratulations for 50 wonderful years from your EMI family.

Yours Truly,

Gilbert Ohayon

EMI Music France

www.americanradiohistory.com
AZNAVOUR INTERVIEW

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By not being born in Armenia, your parents were twice politically dispossessed. Yes, I call them dispossessed by nicoche. But if they were dispossessed in their land, then they didn’t have dispossessed spirit. My sister and I very often have discussed the fact that we were very lucky because we had very modern parents. As opposed to many Armenians I met in my childhood, my parents adapted very rapidly to their new environment. They never raised us with the myth that one day we’d return home. Our parents were artists and raised us very freely. I was raised as a real Parisian and never lived in an Armenian ghetto.

Weren’t you nevertheless surrounded by Armenian culture? In fact, I was raised with many different cultures—Russian, Armenian, Georgian and Jewish.

Is Charles the first name you were given by your parents? No, it was the name a nurse gave me because she couldn’t pronounce the name chosen by my parents—Sharmouz, which means Charles. God bless the nurse...

Did the freedom you were raised in affect your choice to become an artist? Yes, of course. If my parents had been bankers or grocers, I probably would have followed their footsteps. Well, they were artists, and you can say in a way that I took over their business. My father was a singer—I sing. My mother was a comedien—so am I.

When did you start singing? Actually, I started dancing—Russian dance, which came naturally to me. When I was 9, I played the comedy, and when I reached 10 or 11—an age when I could not play any more kid roles—I had to earn my living. So I got some assignments in reviews and musicals, and then naturally I became a singer.

How did it happen? My sister was auditioning for a part, and I went with her. I started in a cabaret, the Jokey, on the Boulevard Montparnasse during the War. I was doing round trips from Pigalle to Montparnasse during the night on roller skates—not the ones you see today. I mean rollers that were making a lot of noise. German patrols used to stop me in the beginning. Luckily, I had an amnesty as a pass issued by the German forces authorizing people to move. And they let me go through. After a while, they didn’t even bother to stop me. They were waving hello when I was passing by them. In the foreword to a book, you wrote, "There are no big or small entries, only doors of fate." Would you say that this first assignment was one of those doors? Yes, and I had many of those doors of fate. In fact, whenever I saw some door open, I tried to find my way through. When someone told me there was a revue starting, there I went. When I was offered to be an extra in a movie, there I went. I was ready for anything. Our problem was to earn a living.

The trade-off was that you couldn’t study. True, but I went as far as I was expected to. I graduated from primary school. It seems nothing today, but back then it was a real diploma. Graduating from high school was a fancy possibility.

Had you any role models in the artistic world? Oh yes, many. It wasn’t yet Piaf’s time, so my models were Maurice Chevalier, Charles Trenet and Carlos Gardel. But I had a real passion for a French actor named Jules Berry, who showed me, when I was what you can call in English a "shy actor," how to go one step further. And Trenet was the one who gave me the will to go further in songwriting.

Professionally, what got you started? Pierre Roche and a few friends had launched a club called "Le Club De La Chanson." My sister had met this group, and she brought me with her. After a while, I had scenery ideas for shows. Roche had two sisters who sang, and I created a show for them, while Roche played the piano. Then we decided to create a duo, with Roche on piano. And one day, I decided to sing. We earned something like 25 frances per evening, which means in the end, we each earned 12 and a half francs.

When do you consider having become a professional singer? Probably around 1941, 1942—in fact, as soon as clubs reopened in Paris. I started to make money when I got hired at the Jokey. But what does professional singer mean? I was already in the artistic world, and singing was just an additional discipline.

What was your repertoire at that time? Where you already writing your own songs? I was writing music. I met some people who wrote some crazy lyrics as I composed some crazy music. One of our songs was titled "Ya Des Hibois Dans Le Retiro" ("There Are Owls In The Bellry"). I was surrealistic. We were quite influenced by Trenet, who is probably the only Surrealistic singer around.

When did you start writing your own lyrics? Very soon, because I couldn’t find the right writers for me. With Roche, we had a bunch of friends, but they wouldn’t write lyrics for us. So one day, I said I was about time for me to do my own stuff. I wrote a song called "J’ai Bu Et L’Homme Ne Se Levant Pas A La Fin (I Drank And The Guy Didn’t Kill Himself In The End)" in 1944-45, which became a success—but not by us. It was picked by singer Georges Ullmen in 1947. I remember telling him, ‘You know, all the people who drink kill themselves. France will be a huge cemetery.’

In an interview, you recalled that time by saying, ‘I was young...’ Continued on page 74

From left: With Edith Piaf, with Louis Armstrong and Duke Ellington; with EMI’s Gilbert Ohlyon and manager Levon Sayan

Charles Aznavour

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of musical entertainment
and welcome on your
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AZNAVOUR INTERVIEW
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but physically, I had no age. What does that mean?

The war took our youth. I wrote several songs on this theme, such as "Les Enfants De La Guerre (Children Of The War)." We had no youth. It was gone—stolen.

Sammy Davis Jr. once said your voice was "the sound of a living nightmare." Do you agree?

[Smiles] If he said it, it must be true.

Really!

Have you ever heard my first records? They are being reissued, and you'll realize that my voice was quite rough.

Was it natural, or did you create it?

Oh no. I wasn't earning enough for myself and a pianist. I was paid some 1,000 to 3,500 francs per performance in each club. A pianist cost a minimum of 3,000 francs. In order to survive, I had to perform six or seven sets each evening. I started early in the day with a normal voice and, at the end, I finished like that [whispering]. That was when I was bearing people saying, "I told you, that guy has no voice at all!"

What was the artistic life in Paris like after the war? It seems that people were desperate for fun and partying.

Don't get me wrong. It was also the case during the war—although the situation was quite different. People had boring lives during the daytime, so those who were going out at night were staying out the whole night. Because of the curfew. When you got into a club before midnight, you stayed there until the curfew was lifted. And if you don't stay in a club to get bored, you're not having fun. There was a very active nightlife. With Roche, we were going to places like that. We weren't paid, but at least we were fed. Our currency was food. The good thing about that is that we went through the whole war without any food problem. Anyway, we never made much money. For a long time, Roche and I were traveling on a bicycle, but we didn't have enough money to buy two bicycles. We were wandering around Paris on a bicycle, one pedaling and the other sitting on the back.

Is it true you met Charles Trenet and Edith Piaf the same day?

Yes, the very same day [in 1946]. What is even more striking is that I had tried to meet with Piaf that same day to present some songs. I wanted her to sing, but I couldn't see her that evening. I finally met with Piaf, Trenet and music publisher Paul Roche. Piaf invited me to her place. We spent most of the night dancing and singing—the songs I wanted to present her that same morning. I had already seen Trenet a couple of times, but he didn't pay attention to me. This time, he told me I should have brought Roche as publisher. Roche told me, "Come see me tomorrow"—that's how it happened. Such a sign of destiny is hard to beat in a man's life.

How did you make your first record?

I made a record with Roche for Jacques Canetti [one of France's key talent-scouts in the 1940s and 1950s], but afterward, no one would let me record. The first one to turn me down was Eddie Barclay, a pianist and founder of the label Disques Barclay, which eventually became France's leading independent label. Canetti refused to let me record as a solo act. He thought I wasn't serious enough without Roche. Paul Roche [who by then had become Aznavour's publisher] finally convinced the director of the Theater des Champs Elysees, who was also manager of the label Discographie Thomson, to let me do my first record, a 78 rpm. It was a success, so Barclay came to claim me back. But he paid the hard price to get me.

When did you first go to the U.S.?

Very early on. Nothing could stop us. Roche and I. In 1948, Piaf was going to New York and she told us to meet her there. We took a boat to the States and, when we arrived, problems started—we had no visas, no booking, nothing. We were presented to a judge, and we made him laugh telling our story. He asked us what was our occupation. We said we were musicians and to prove it he asked us to sing something. So we indulged. I sang an American song in French, of course, because I didn't speak English. He then gave us a six-month authorization and told us to come see him as soon as we got an engagement to clear our [working permit] situation.

Finally, did you see Piaf there?

Yes, she was at the height of her romance with [French boxer] Marcel Cerdan. When she saw us, the only thing she said was, "What the hell are you doing here?" with all the ill will she was capable of. Typical Piaf! But in the U.S., we had a lot of luck. Our story amused a lot of people. I remember we got a meeting with an important publisher. Leo Levy of Levy's Music, whose son is now my lawyer in the States. I wanted to sell him a couple of songs, which he indeed did buy, mostly to please us. I think. As I barely spoke English, I had learned by heart all the answers to the questions he could ask me. At some point, he asked a question I had not planned. So he realized I didn't speak English, and he called an assistant to translate. But we left his office with a $500 advance for two songs. In 1948, it was quite a sum.

How were you recording in the early days of your career?

At the beginning, Roche was composing the music and I was the boxer. When our partnership broke up, I started to compose music. But I needed to team up with an arranger. For a long time, I worked with Paul Mauriat, who was a very gifted arranger. I'm no good at that—it takes really good musicians to excel in this job. I am very good at bringing up a melody, giving directions, ideas and tips for arrangements. And once the records are made, I hardly listen to them. I know them too well.

With Paul Mauriat, you recorded dozens of songs.

Yes, but curiously, in the mid-1960s, when I was considering my recording for the first time in the U.S., I wanted Paul as arranger, but I was told he wasn't appropriate for the American taste. Then, three years later, Paul became famous with "Love Is Blue," which was a huge success in America, with a message close to those he did for my songs. I was quite disappointed. I would have loved to set a partnership with him for the American market. I'm sure it would have worked.

Mauriat says you are a perfectionist. Is that true?

Yes. I've always been and still will be. Being a perfectionist is very important to me. But I like to leave some defects—it makes the recording more lively. I don't like records where...
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“Sometime around 1963-64, I came to meet Charles Aznavour, during the first show he performed in a Broadway theater. I was living in the U.S., working in a booking agency, when I had left France a few years earlier. Aznavour was already a rising star. A few people told me I looked a little bit like him. My sister was an ultimate fan, and she urged me to go to his concert. I bought tickets and went to the Ambassador. I had one of these boxes next to the stage, and I couldn’t fail to see that people were looking at me. When the show was over, I decided to go and see him backstage. Two solid bodyguards were screening the access to backstage but they let me go through. They probably thought I was a relative because I had some family resemblance. Aznavour greeted me in his dressing room, and we started to talk. I told him I was an Armenian from Avan, Provence and living in the U.S. He asked me to stay, and we went for dinner. It was the starting point of a long friendship.

“A few years later, he called me in New York and said, ‘I’ll be with you tomorrow, and I want to have a serious discussion with you.’ He asked me to become his stage manager. I knew nothing about it, but I quit all my activities to work with him. My professional relationship with him has evolved through the years, from stage manager to the global management of his activities. It’s like an incredible dream.”

—Levon Sayan, manager of Charles Aznavour

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there is nothing wrong, that are too clean. I like when there is some humanity in them. Perfection is a bore when it comes to music—popular music I mean. Anyway, there are no perfect singers, and if there were, they would be boring.

Do you like studio work?

No, not at all. I don’t like losing time in a studio. I like quick recordings. I favor direct live recordings with musicians. We recently did a session with Michel Legrand, and we recorded everything on the spot, live. Actually, current musicians don’t like this way of doing things. They prefer to record the rhythm tracks first, then the other instruments and the voice. But not me.

You say you don’t like to listen to your new records, but what about playing the new songs live?

I always need to sing new songs live. For me, a performance without new songs is not a rediscovery. I want to rediscover the artist. The good thing about singing new songs is that it pushes you to sing the old ones differently, even if the frame doesn’t change.

You stayed with Disques Barclay for almost three decades. How was your relationship with Eddie Barclay and how did it end?

I really had a great time with him. Barclay was a great record company manager. Most of all because he put great trust in his artists. Things were quite easy. You just spoke with him and said, "I’d like to record an album." "Yes, what do you need?" "Well, I’d love 90 musicians." He didn’t say "No," but [improvising Barclay’s voice] "Yeah, good, you’ve got them." He never came to hassle us in studio. He listened to the record once completed. I really enjoyed a total artistic freedom at Barclay. I would still be with Barclay if he hadn’t sold his company [to PolyGram]. I was quite dismayed after it happened. I didn’t want to work for a multinational that I didn’t feel at ease with. Afterwards, I spent almost a decade with the independent label RCA, where I had a great relationship with the founders, and I’m now with EMI. I feel comfortable with the EMI team, and it’s a relief. I was really afraid to sign with a multinational.

How did you manage to keep control of your recording catalog?

I bought it back. When PolyGram took over Barclay, they thought I was done. They thought my catalog had no value, so they sold it to me—for a bargain price, I must add. They just gave it away.

How does it feel to be given away?

You know, I have often been written off. Few people believed in me. Neither the press, the TV people nor record companies thought I would build up something. I had support from publishers, period. I always heard about me, "His time is over." For

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labels, my time was always over. I am happy to have proven they were wrong.

Listening to your first records, one has the feeling that the arrangements, as well as the structure of the songs, are ageless, probably because they weren't made to fit with the fashion of the moment.

I agree. The main error an artist can make is to always try to be in the mood of the time. But when a new trend emerges—be it rock, jazz, rap—you have to keep an open mind and not refuse it. Jazz was despised for years, and look at its status now. Rock was considered a minor genre. For me, music has always been a support for words. You have to use the different genres intelligently. That's what I always did. I used all kinds of musical genres at the service of my writing, anything that could enhance the lyrics. The only genre I did not use was French music, because there is no such thing. Brits have created musical genres. The Americans have all sorts of music, the Brazilians have, too, but not the French. We don't have a specific music, we have melodies.

What is more important to you—writing lyrics or composing music?

The most important thing for me is writing lyrics. I always wrote seriously, like a theater play. That doesn't mean I didn't sometimes write crap—we all do—but the minimum. The same way I did very few adaptations of foreign songs. And when I did one, it wasn't for the money but because I really liked the songs. Such was the case with "It Ain't Necessarily So" or "All That Magic," which are great songs, offering a lot of latitude to work on the lyrics. When it comes to writing, you have those who write with their right hand and those with their left foot. Unfortunately, the latter are probably dominant.

Speaking of musical styles, jazz seems to have been very important to you.

I had four main musical influences: the different traditional music I listened to at home, tango, jazz, of course, and bossa nova. Admittedly, I have been fully influenced by outside rhythms. But my writing has never been influenced by anyone. I never wrote like the people I admired—people like Trenet, for example. I wrote with my own style, with what I had in me. I had no music in me, that's probably why I took all the musics from the world.

Someone who had been your partner through most of your career is the late composer Georges Garvarentz. He was something like your double. Together, you were in a sort of Lennon-McCartney partnership.

He was even more than that. When I couldn't find a melody, I usually went to see him with my text and I would tell him, "Can't find anything. Fix it." I always brought him tough things to do, and he always found the right thing. He gave me incredible music. I'll never again find the kind of relationship I had with Garvarentz. But I'm not looking to replace him.

How do you deal with composers?

I don't want music just for the sake of music, I want music that will complement my lyrics. It's tailor-made stuff. When it's tailored as well as what other composers have done to this date, it's for the best. But if it's music to please the composer, I don't see the point. What matters is to find the right music for the texts, and composers don't have the right to change the slightest thing in my writing. I'm not changing a word. When it's done, it's as solid as bronze.

Do lyrics come easily to you, or does it take time?

Oh no, it doesn't flow easily. There is always a word that shocks my ear. A song is done when I consider that you can't change a word with another one. If that's possible, it means the song is a failure. In the same way, I am very demanding with my translators. I have only one pride in my life, it's all the lyrics I've written. I have no pride as a singer, a musician or a comedian.

In this passion for good lyrics that pushed you to acquire, in 1992, the publishing company Éditions Raoul Breton?

What motivated me was the risk of seeing this publishing catalog disappear. Breton was the publisher of many Piaf songs as well as Trenet's early works, among other things. I saw many authors and composers selling their publishing to big companies for a big check. What happened most of the time to their work afterwards? Nothing. They sell, and they have no guarantee in the future as to how their work will be treated. But is it normal to let these works disappear? I don't think so. Songs like Trenet's "La Mer [The Sea]" or Piaf's "L'Amour [L'Amour]" [both part of the Breton catalog] are quite alive, aren't they? Publishing is day-to-day work. Trenet is an artist. His job is not to take care of his works; Someone else has to do it. The day I sell my [publishing] catalog, I will ask for a drastic contract that will keep my work alive. Our job with Gerard Davoust [managing director of Éditions Raoul Breton] is to keep this patrimony alive. It is often said that Americans have standards. It's true, but they built them, worked on them, kept them alive.

Yet, you have sold your recording catalog to EMI. Why?

I am not interested in recordings. What does interest me is the piece itself. With recordings, you enter into a completely different world. And you get pirated; you have to use people. I don't like that. In my life, I've never sued anyone. Even when someone got "inspired" by my songs.

Many artists—among them, Ray Charles, Liza Minnelli, Frank Sinatra, Stevie Wonder—have performed your songs. It must be a source of pride for you.

In France, in the beginning, you had to be courageous to sing my chansons—"Je Hais Les Dimanches," "Je N'ai Qu'un Sou," "C'est Un Gars." Later, when I started singing my songs and enjoyed some success, it was easier. But outside France, you had to be crazy. In some foreign countries, I am often considered an intellectual author. There is a trend towards more structured songs, so it favors my work. In November, a musical called "Sketches Of Life" will start in Boston, which will be based entirely on my songs. I am also writing a musical based on the life of the painter Lautrec. It is going to be a whole new experience for me.

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AZNAVOUR INTERVIEW
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How did you meet Liza Minnelli?
She was 17 years old. I saw her on a TV show. The next day, she was at a party someone threw for me. She came by me and told me, "Gee, what you're doing is very interesting." And I answered that I thought that she was also doing something very interesting. We started to chat about our work and how we perceived a singing performance. I told her that to me, singing was like a theater play. She was interested in this idea. It all started that way. I got her her first booking in France. I sent [Olympia theater owner] Bruno Coquatrix to see her, and I introduced her to the Parisian audience when she first came to perform in Paris. Our friendship has lasted over 35 years.

You finally ended up performing with her for the first time in 1981.
At last! In fact, we did a TV special together called "Love From A To Z," which, I've been told, has become a cult show. For years, we fancied the idea of performing together, but it was hard to find the right time in our schedules.

What about Sinatra?
He was in Paris once for a show at the Lido and at the Olympia. He wanted some French artists to introduce him on stage, so his management called me while I was in Italy. I asked for a day off, rented a plane and arrived in Paris just before his show. I went onstage to present him and I flew back to Italy. That's how we first met.

Do you often see him?
In this business, it is difficult to see people too often. Our schedules are too busy. I saw him a few times afterwards. Quincy Jones invited me to a recording session he was conducting with Sinatra in Los Angeles. Mia Farrow also organized a meeting. When I got married, he sent me a very nice telegram. The last time we met, we had dinner and enjoyed a good Petrus [one of the best Bordeaux wines]. Frank always had good taste!

You are about to tour the States. What will be your repertoire?
It will be a mix of new and old songs, both in English and French. The songs I perform in English are usually ones that are too difficult to understand or slow songs. In some cities, about one-third of my repertoire will be in Spanish.

Speaking of U.S., how did you get to meet President Clinton?
He came to my show [in 1992] and then invited me to the White House. It was the night he played the saxophone! As I was onstage that same evening, I didn't see him, but I went to the party he threw afterward. I had spent two days in Washington, meeting with members of Congress as part of my duty as goodwill ambassador for Armenia. I wanted to tell Clinton a few words about Armenia. During the course of the evening, I went to see him and told him I had spoken with several representatives in D.C. and that I hoped he would look at the Armenian question with care. He said he would do it with pleasure. That's how I see my duty as ambassador. I try to be as discreet as possible but efficient.

Armenia is nevertheless your lifetime cause, isn't it?
Of course. Even if the situation in Armenia has improved a little bit, it is something that I feel strongly about. Each time I have the chance to meet a politician or a president, I try to take a few minutes of their time to remind them of this issue. But not too much. If I speak too much, they will get bored and it will be counterproductive.

What about the future? You once said that you didn't see yourself singing at 80.
If the voice gives up, you can't go on. You've got to know when to stop.

I also read somewhere that you plan to be the oldest person in the cemetery...
You've got to be optimistic. I already have plant booked for the next three years. I have several projects of made-for-television movies and feature films. People are incredibly optimistic about me. Time is something very special. When I started, I thought that I would have a lot of spare time in my old days, and now I realize that it isn't true. I've never been so busy.
How Deep Is Barney Cohen’s Valley?
One-Stop Now Focuses On Indie Retailers

BY ED CHRISTMAN

Two years ago, when Valley Record Distributors lost two big customers to a competitor, it served as a wake-up call for Barney Cohen, who founded the one-stop in 1985.

“When two large customers comprised a large chunk of your business, your fate is dependent on them,” Cohen says, apparently referring to Borders Books & Music and Hastings

Books, Music and Video, both of which defected to Alliance Entertainment Corp’s one-stop group. “We decided it would be better for us if we were the wholesaler that takes care of the independent record store; we want that to be the centerpiece of our existence.”

Due to the loss of those chains and the drive to reach indie stores, Valley has experienced a dramatic realignment in its business, Cohen notes. “Two years ago, our business broke out to about 60% chain and 40% independent stores. Today, those percentages are reversed.

As part of its effort to expand its reach among independent stores, Valley has been on the acquisition trail, buying two one-stops over the summer, RTI in Omaha, Neb., and Scott’s One-Stop in Indianapolis. Moreover, Cohen says that he is still hungry to buy more one-stops.

The thrust into the independent-store sector has helped Valley to maintain its steady sales growth. Cohen projects that the Woodland, Calif.-based company will finish the fiscal year, which ends March 31, 1997, with sales ranging between $200 million to $225 million.

Despite the shift in the company’s focus, Cohen says that “doesn’t mean we don’t want to do business with chains.” He notes that the company still has a strong chain business, thanks to its specialty of providing deep catalog fill. But he cautions that the health of the music-retail account base is a concern.

Cohen says that he was provided his entry into the music business while he was in college working for the school’s bookstore, where he set up a music department. After graduating, he moved to Woodland in 1971, and in 1974, he opened his first record store. In 1984, he decided to devote himself full time to the one-stop business, selling off his retail holdings, and he opened Valley the following year.

“When we began,” he says, “we carried 10,000 SKUs and had about 10 accounts, mainly stores in college towns. Today we have about 600 employees.”

Key staff include Rob Cain, president; Randy Ceri, VP/CFO; Ken Alterwitz, VP of sales and marketing; Ron Phillips, VP of purchasing; Melanie Cullen, VP of information systems; and John Kordich, VP of operations.

In building his business, Cohen says, his experience as a music retailer provided him with a big advantage. “As a retailer, I boiled down what I wanted from a one-stop with three words: ‘fill, service, and price,’” he states.

In order to attain a high fill rate, Cohen notes, a one-stop must have two essential ingredients: a large inventory and an accurate inventory management system. Valley’s inventory is just under 150,000 SKUs, including 100,000 CD titles and 30,000 cassette titles. “Our goal is to carry every commercially viable title under one roof,” Cohen states. “I don’t know if we will ever get there, but it is a goal we have.

In addition, Valley has invested heavily in sophisticated inventory replenishment systems and to automate its warehouse.

“We made a commitment to computers early on,” he says. Today, Valley’s marketing information system department has a staff of about 45. “Computers are finicky and need a lot of attention,” Cohen notes. “We run 24 hours a day, so we need people sitting around waiting for problems to arise.”

He claims that “we are more computerized than any music retailer, wholesaler, or manufacturer.”

He says that Valley systems are approaching 100% accuracy for inventory management, which he says is three percentage points better than his nearest wholesale competitor.

He says that 65% of Valley’s orders are placed electronically, which helps to reduce errors. Furthermore, Valley sends an advance shipping order electronically to customers, which helps streamline the process and drive cost.

‘Besta Polka’ At Sam Goody/Musicland
Compilation Among Several Licensed By Chain

BY JIM BESSMAN

NEW YORK—Flushed with the success of their previous licensed theme compilations, the 800-store Sam Goody/Musicland chain has seen the light and has prepared a similar polka promotion for the holidays.

The “Besta Polka—That Happy Snappy Music” collection features “eight happy dance hits.”

A limited supply of the disc is being released for the Nov. 6 in-store date, says the chain’s director of marketing, Pam Schechtman, priced at $4.99. “The idea,” she says, “is to bring some fun to the holidays.”

The “Besta Polka” compilation features a number of polka hits, including “ bulbine’s ‘Bohemian Polka’ parody of Queen’s ‘Bohemian Rhapsody,’” which is licensed from Scotti Bros.; Jimmy Sturr’s “Alice (Polka Version)” and Steve Onion’s “Flying Squirrel,” licensed from Rounder; and Joey Misulin’s “Hooked On Bavaria,” licensed from Tom Ktel.

The concept for the package, Schechtman says, came from the heavy recent media exposure of polka music, starting with Billboard’s extensive coverage and followed by front-page splashers in other publications, like Los Angeles weekly New Times.

“Typically, when I say ‘polka’ to people, they look at me and go, ‘Are you nuts?’” says Schechtman. “But then I show them my support materials, like Billboard stories, the other press, and the CD or polka [World Wide Web] sites, and they say, ‘Gee, this is cutting edge!’ And since Weird Al’s album ‘Bad Hair Day’ is so huge, it makes sense—plus, it’s family.”

The family orientation of the polka promotion is part of the chain’s “one big happy family” Christmas theme. The Sam Goody/Musicland promotional slogan is: “A CD the whole family can enjoy—polka into the holidays!”

Noting that “Besta Polka” is “so much hipper than the typical Lawrence Welk stuff but still polka for the family,” Schechtman says that the promotional activities supporting the disc center on the happiness quotient of “Weird Al” Yankovic.

In-store displays include die-cut polka endcap stand-ups of Yankovic playing the accordion, with his proud parents looking on. The piece, says Schechtman, is one of several that depart “unusual” families, as photos of Frank Yankovic’s duets with Eddie Blazonczyk, “In Heaven There’s No Beer”; Dree Carey, “Too Fat Polka”; Little Joe Hernandez, “Just Because Polka”; and “Weird Al” Yankovic, “Who Stole The Kishka.”

The concept for the package, Schechtman says, came from the heavy recent media exposure of polka music, starting with Billboard’s extensive coverage and followed by front-page splashers in other publications, like Los Angeles weekly New Times.

A number of different CDs are being added to the promotion, including a Weird Al’s brand. “We’re really building this up as a one-stop marketing program,” Schechtman says.

The final theme of the promotion is the “Besta Polka—That Happy Snappy Music” CD, which is released in the chain’s holiday promotion.

(Continued on page 83)
WASHINGTON, D.C.—Sales of prerecorded cassette tapes may be flat at best, but in the used-CD arena, Disc Go Round is growing in leaps and bounds. The 110-unit network, which comprises stores franchised by Minneapolis-based Grow Biz International Inc., has charted out a solid new business reselling old product.

Disc Go Round is the newest member of the family at Grow Biz, which also franchises stores under the Music Go Round (musical instruments) and Once Upon a Child, Play It Again Sports, and Computer Renaissance names.

**EXECUTIVE TURNTABLE**

**GOLD NEWMAN** is named VP of marketing, advertising, and sales for N2K Entertainment in New York. She was head of her own firm, Second Stage Media. **Ronald L. Scott** is appointed VP of sales and distribution, North and South America, for Activision in Los Angeles. He was director of business development at the Nestlé Food Co.

**Lester Greenman** is named senior VP of software publishing for Marvel Interactive in New York. He was VP of product development and legal and business affairs at Sony Interactive Entertainment.

**Nancy Tully** is named VP of corporate communications for Acclaim Entertainment in Glen Cove, N.Y. She was director of corporate public relations for Symbol Technologies.

**RELATED GEMS.** Gina Smith is named technology/computer editor for ABC-TV. She continues her freelance work, including hosting the syndicated radio show "On Computers With Gina Smith."

Although the merchandise differs from chain to chain, the company's modus operandi is the same for all: franchise a retail concept of primarily used merchandise supported by centralized sourcing.

It's a business plan that appears to be working. Grow Biz saw revenue jump from $38.5 million in fiscal 1994 to $100.2 million in fiscal 1996. In total, the company's various concepts collect royalties from more than 1,000 outlets, with its music outlets generating about $1.5 million in franchising fees. Grow Biz also sells products with its list, listed ono. By Dec. 30, the shares closed at 5%, giving the company a market capitalization of $58.3 million.

Grow Biz entered the music business in 1994 when it bought the then 40-unit Disc Go Round concept from Milwaukee-based CD Exchange. Since then it has given the chain a face lift, added a variety of accessory options, and opened 70 locations. It expects to close the year with about 125 outlets operating under its logo, according to Brad Tait. GM for the music division. Disc Go Round is part of a new breed of store that bypasses the cassette format altogether to focus solely on CDs.

The company supports potential franchisees through advertisements in Entrepreneur, Franchising and magazine, as well as weekly classified ads placed in 30-50 major newspapers around the country.

Potential franchisees attend a "discovery day" of presentations, and if they decide to proceed, they take an intensive, weeklong training course that helps them find a suitable store location and develop a three-year business plan, among other things. Tait says that franchisees range from first-time entrepreneurs to retirees with parents who want to start a business for their children and that they pay a $20,000 fee per store. A large percentage of franchisees own more than two stores, he adds.

True to its roots, Disc Go Round's greatest concentration of stores is in the Midwest, although the web claims outlets in 33 states; it also has five stores in Canada. Tait, who previously was a divisional merchandise VP at the Musicalland Group, says the company plans to add about 40 outlets per year.

In looking for real estate, Grow Biz advocates that franchisees take locations in busy downtown areas that are heavily trafficked by tourists, says Tait, who oversees a corporate staff of seven who support Disc Go Round franchises. Stores average 1,400 square feet and are primarily stand-alone operations with some located in strip malls.

In order to keep in touch with the business, Grow Biz operates two company-owned Disc Go Round outlets in its Minneapolis back yard, where it experiments with various merchandising schemes to see what will work for its franchises.

The stores begin with a model inventory of about 7,000 used-CD titles, which requires an investment of about $20,000-$24,000, Tait says. Initial inventory is bought by the franchisees from existing Disc Go Round outlets. After the store opens, it depends solely on its customer base to replenish its stock.

"The business is purely price-driven," Tait says. "Used discs carry price tags ranging from $1.99 to $7; the company pays up to $2 for a used disc. Although most stores stock some new product, Tait says that merchandise accounts for less than 5% of the chain's sales.

Overall, the Disc Go Round concept provides for gross margins above the 50% range, according to Tait, who notes that traditional music merchants are struggling to maintain gross profits at about 45%. Tait declines to reveal annual revenue goals per store.

Disc Go Round stocks inventory representative of a gamut of genres—from country to jazz to rap—but the chain's bread and butter is pop and rock. "We carry everything, but it's still primarily a pop store," Tait says. "Most of the used trade attracts a younger audience, and that is what they are listening to and buying."

Keeping a robust stock has been a problem, as used product is replenished regularly by consumers looking to hawk their wares. Because individual stores must keep up with inventories that can change by the hour, Disc Go Round developed a detailed point-of-sale system that helps employees determine which CDs to buy and which to pass on. "Our system provides a SKU-by-SKU history, including how many copies we have in stock, the turn-around rate, etc," says Tait. Customers can look up a title on in-store terminals to determine whether it is in stock. In addition, each store has eight listening stations where customers can listen to any CD in the store.

Although the concept of the chain largely remains unchanged since its founding in 1988, Grow Biz has literally lightened up the atmosphere during the past two years. "CD Exchange" was using large wooden fixtures, and we added our own wire fixtures and brightened the color scheme," Tait says.

While many chains now support some degree of used-CD trade, very few carry enough of that product to be considered competition, Tait says, adding that the strongest competition comes from the like-minded chain CD Warehouse and other independent outlets.

With a firm foothold in the used-CD market, Disc Go Round intends to focus next year on helping its franchises streamline its local marketing tactics. The plan is to increase the number of regionalized promotional advertising "co-ops," which stores in a particular area pool their money and launch broader marketing campaigns.
BEST POLKA AT SAM GOODY/MUSICLAND
(Continued from page 81)

photographed by best-selling photographer Judy Olhausen.

"We're trying to say that we're one big happy family, where we bring the stars and your family together," says Yankovic, who has long been a Sam Goody/Musicland in-store tour in November and December to support the promotion. "This chain, which hopes to gain Frank Yankovic, the founder and other artists on the album to join Weird Al and play polkas with him in front of 20,000 fans."

"Everybody walking through the malls who is so sick of hearing 'Jingle Bells,' and we're playing 'happy snappy music' right in front of them." Yankovic believes that the polka promotion will be advertised heavily in the chain's holiday radio and print campaigns.

The polka promotion follows similar themed compilation CDs, which Schechtman instituted this year. The first, a Valentine's Day compilation that featured Wynonna and other MCA country artists packaged in a $5.99 "Country Heart" CD. It was followed by a Valentine compilation of alternative rock bands tied in with ESPN's "Extreme Games."

In July, Musicland spearheaded the promotion surrounding Interscope's "Schechtman's "Sons of Listen" oldies compilation, which featured MTV's Jenny McCarthy. Then came the web's exclusive "Cool Dance" $5.99 compilation and October's "Erect To Rock," which featured up-and-coming alternative bands and is free with any $16 purchase or more than.

Assisting in the concept of these compilations was Owen Husney, an indie music marketer and former Musicland VP. Citing the Billboard polka reports and ensuing ink, Husney notes, "Suddenly, this genre became hot. All the great guys have always been around. From Buzaccheri's and his Chicago push style to Frank Yankovic, but one of the guys propelling it is Bad Al. We got him involved because he always has polka on his albums, and 'Bad Hair Day' is one of the highest albums of his career. He's the bridge between generations.

Husney also formerly worked at K-Tel, where he noticed the steady sales of Miskulin's polka product. "It hasn't gone anywhere," says Husney. "They say polka music. I've spent my whole career in the music business trying to forecast what's popular, and here's my kid who's 10 years older obsessed about Weird Al and linked into polkas, and he tied me into it. And then the Billboard articles hit, and we used them as a reference guide."

But Husney sees a deeper current behind the suddenly increased attention to polka.

"People are so tired of gangsta rap and the darker side of alternative rock," he says. "It's like the '70s, when people are sick of rock and Nixon. People want to have fun again. It doesn't take a rocket scientist to see 'Macarena' at the top of the chart and realize that people want to be happy."

HOW DEEP IS BARNEY COHEN'S VALLEY?
(Continued from page 81)

...and time out of handling.

In addition to sophisticated computer systems, Valley also has invested heavily in automation, spending $2 million to install a Digital Sorting System, which is the centerpiece of the company's picking process.

Some of the majors and the Musicland Group also use a similar system, but most use it for sorting product returns, Valley uses it to fulfill orders, with the capability to handle 60 orders an hour.

Thanks to Valley's sophisticated inventory systems, incoming product is stored randomly in the warehouse and orders are batch-picked. The company has achieved a pick rate of about 10,000 units an hour.

The system, which operates at a fast pace, produces one piece at a time, allowing for the bar codes to be read so titles are sorted automatically and directed to the correct chute.

The system "kicks out everything it can't read so mis-picks are kicked out," observes Cohen. "So we can get out back rates of close to 100% accuracy."

Cohen says that wholesalers need a commitment to systems, efficiency, and service in order to compete in the current environment. "The wholesaler of tomorrow will survive because he is efficient, accurate, and cheap, and you can't do it without volume and systems."

In addition to trying to outpace other one-stops, Cohen says, Valley is making bets in other areas of the music business as well. The company recently ended its involvement in independent distributor Distribution North America. But, he says, Valley probably will start its own indie distribution company.

Also, the company started Twisted Marketing, a marketing company that sells marketing programs to music manufacturers. And Valley is working extensively with direct marketing companies through its Sound Delivery unit, which fulfills orders on behalf of third-party marketers, primarily Internet "stores."

"This is the fastest-growing part of our business," explains Cohen. "We did about $7 million; this year it could be $15 million."

Also, Valley supplies fulfillment services for record companies involved in directly marketing product to consumers.

Finally, Valley has started a label, Vault, which will license product for reissues and developing specialty product.

Cohen says at least 1 million titles are out of print, and "we hope to find 500,000 titles that we can reissue."

In addition, Vault is creating special packages by bundling product. For example, the company recently put together a special Jethro Tull package to capitalize on the 25th anniversary of the band's "Aqualung" album. That package comprises a video a CD, a picture-disc LP, and a hard-cover book. Initially, Valley took the package to consumers through direct response, but will eventually take it to retail. The company spent $100,000 advertising the package.

"The thrust into direct marketing and music manufacturing is prompted by the need to break out of Valley's "middleman" role," Cohen says. "Our margin has been decreasing over the last five years and will continue to decrease. So we need to get a lot more bigger and more efficient and get more margin."

"We want to stay in business, so as a middleman, I have to bet on both sides. I am betting on the retailers, and I am betting on the vendors."
Pepperment Parent Files For Chapter 11; Camelot Figures

Another book: Retail Track was finally able to obtain some of the court documents concerning the mid-Sept.

Chapter 11 filing by K.W.C. Management, which owns the One-

Stop Music House and operates 26 stores under the Peppermint logo.

K.W.C. had been experiencing cash-

flow difficulties since January. At Carter, who heads Atlanta-based K.W.C., says of the filing: "It was unfortunate that we had to do this, but I remain optimistic that we can work to return to being a going concern." Carter says that unlike many of his other music retail competitors, the Peppermint chain has turned in a strong performance. "Our problems were not the typical problems impacting music retail now. Our main problem was, we had inadequate working capital. In our fiscal year ended March 31, same-store sales were up 15% over the previous year. On Sept. 26, he says, the bankruptcy court judge approved a debtor-in-possession (DIP) loan, which will give the company working capital to finance a "very strong recovery." According to court documents, FINOVA, a Phoenix-

based financial institution that already had funded a term loan of about $4 million to K.W.C., supplied a DIP fac-

ility to the company that appears to be about $1.5 million. (The document Retail Track has stated that at no time should the indebtedness of debtor to lender exceed $5.5 million.)

In connection with its Chapter 11 filing, the privately held Camelot Music released an income statement for its most recent fiscal year as well as for the five-month period ended Aug. 3. That statement shows that the company had a net loss of $49.6 million on sales of $455.7 million for the year-

ennded March 2. During that year, cash flow was $16.3 million, but after depre-

ciation and amortization are subtract-

ed, the company posted an operating loss of $11.3 million. Gross margin dur-

ing the year was 32.5%. For the five-month period ended Aug. 3, the company posted a net loss of $30 million on sales of $164.7 million. Cash flow during that period was $11.6 million, while operating loss was $12.2 million. Gross margin was 42.6%.

At that time, the company listed assets of $502.4 million, including inventory valued at $129.8 million, while total liabilities were $482.3 mil-

lion. The company’s liabilities include $10.9 million in trade payables, $57.4 million in restructured major trade payables, $285.8 million in notes payable to banks, and $47.9 million in notes payable to its parent company.

Join the Club: When Retail Track participated in a survey on the health of the retail sector (Billboard, Sept. 21), I heard label executives voice many concerns about how financial woes at the account level were hurting catalog sales, as well as rethinking the develop-

ment of new artists. In these troubled times, label sales executives are looking for any edge they can get, so who can

blame Jason Whittington, head of sales at Geffen, when he reminds the account base that Geffen is one of the few labels that doesn’t supply product to the record clubs. (OMA, Virgin, and Wait Disney Records are the others.) By withholding albums from the record clubs, Geffen is showing its support for music retail, he says. Yet, he reports, “our catalog sales are down. I am very concerned, because we rely on our retail partners for support in lieu of our staying out of record clubs. We must have their support.”

Speaking of record clubs, Columbia House is downsizing its dis-

tribution operation from three ware-

houses to two, according to chair-

man/CEO Richard Wolter. He says, "We are consolidating warehouses because of decline in demand for catal-

og. We were looking for efficiencies, so we moved operations into our two auto-

mated plants." As a result, Columbia House is moving its operation out of Sony Music’s Pitman, N.J., facility and will conduct its business through the company’s Colorado City, Colo., and Terre Haute, Ind., facilities. Due to the move, first reported in The Philadel-

phia Inquirer, the Pitman facility let go 160 employees. Record clubs, after enjoying sharp growth through most of the ’90s, saw busi-

ness slow last year as consumers completed their replacement purchases of favorite albums on CD.

On the move: According to press reports, Blockbuster Video is looking around the Dallas area for a larger warehouse so it can consolidate its music and video inventories under one roof. Currently, Blockbuster Video and Blockbuster Music have separate distribution setups in Dallas. The move to merge distribution facilities would make sense, as previously report-

ed here, many of the functions of Blockbuster Music are being consoli-

dated into the Blockbuster Video opera-

tion. A Blockbuster spokesman says the company won’t talk about any of the changes at Blockbuster Music since the chain’s president, Jerry Comstock, left the company, until the close of the current fiscal quarter.

Owls: The Sept. 21 Retail Track, which was devoted totally to the Music-

land Group, overstated the decline that the company’s bonds suffered during a three-day trading period. During that period, the company’s bonds actu-

ally fell from about $55 cents on the dol-

lar to about 30 cents. The report was weakened when Steve Taylor left the company. Replacing Taylor as Washington, D.C., branch manager is Tom “the Blockbuster” O’Flynn, who is currently Atlanta branch manager. O’Flynn will handle both branches; he should get up to speed quickly in Washington since he previously handled that branch for the company from 1989 to 1991.
**TWIN CITY EXIT: Twin City Import Records Inc. (TCI) in St. Paul, Minn., one of the better-known boutique distributors of indie rock product, is closing its doors for good.**

On Sept. 18, TCI sent a letter to its vendors informing them that the company was folding. "After more than 16 years in the business, it is now clear that our best days are behind us," president John Carnahan wrote.

In certain respects, the demise of TCI mirrors those of other once-prominent operations as Jem and Greenworld (although, unlike those long-defunct firms, TCI is not expected to go bankrupt). Like those defunct distributors, Twin City began life primarily as an importer but moved deeper into indie-label distribution as the import business waned. (The company also operated a small chain of retail stores, Northern Lights Records, in Minneapolis, but TCI either closed or sold those holdings two years ago.)

TCI’s roster of distributed labels included such notables as Alternative Tentacles, Amphetamine Reptile, Dinosaur, East Side Digital, Lookout, Manic Street Preachers, Matador, Rykodisc, Shimmy Disc, SST, Sub Pop, Tug, Grand Royal, Sire, and Pravda.

But the distributor’s business has been on the wane in the recent past; one knowledgeable observer ties TCI’s slide to the rise of such competing organizations as the Northwest Alliance of Independent Labels, Feedback, and Rotz. The company has downsized during the last 24 months: TCI, which numbered as many as 20 employees, now has a staff of five.

Carnahan acknowledges to Declarations of Independents that TCI’s loss of Epitaph this summer—when the high-volume punk label moved much of its business to RED—was the straw that broke the camel’s back.

"That was more than half of our business the last couple of years," Carnahan says. "Once that happened, it was obvious there wasn’t going to be enough business left to sustain our economically. . . . I don’t ski uphill very well.

TCI has effectively ceased doing business; Carnahan anticipates that it will take four to six weeks for the company to tie up loose ends with vendors and customers. Most of the labels handled by the firm are non-exclusive; Carnahan says that his exclusive imprints were local and mostly inactive.

Carnahan ties his woes to the radical changes in record retailing of late—the move of the majors into indie distribution, massive retail consolidation, and the rise of the superstore.

He says, "I don’t have a feeling these are very happy times in the independent music business . . . It’s rather painful to watch the process and not feel that it’s getting any better. So it goes.

For his part, Carnahan says he’s contemplating other opportunities.

Asked what he’ll do, he replies, "I don’t have any idea. I’m inclined to leave the record business after 26 years. It’s not any fun anymore. It’s a logical time for me to find a second career, do something completely different."

**FLAG WAVING: If there was ever a more incandescent high-energy country duo than the Louvin Brothers, we don’t know about them. Ira and Charlie Louvin made their mark during the ’50s with a stringing series of chart-topping country and gospel duets for Capitol. The brothers split up in 1963, and elder brother Ira died in a car accident in 1965. Since then, Charlie Louvin has distinguished himself as a solo artist, logging 30 numbers on Billboard’s Hot Country Singles chart.

Sadly, Louvin hasn’t been well represented on albums in recent years. His last release, “Precious Jewel,” a duo session with the late Roy Acuff, was issued by a short-lived Nashville indie in 1980.

But fans, like Declarations of Independents, now have cause to rejoice.

**AUSTIN, Texas-based Watermelon Records has just released a new Louvin album, “The Longest Train.” Louvin says the project came about when he encountered producer/songwriter Julian Dawson in a London nightclub where the country vet was playing.

Louvin recalls, “We talked, and he said, ‘What are you doin’ recording-wise?’ and I said, ‘Absolutely nothing.’ In Nashville, if you had two Uzis, you couldn’t shoot your way into an A&R man’s office at a major label, because even if you’re an old-timer friend, they’re afraid that you’re comin’ to ask for a favor, and they just don’t want to talk to you.’ He said, ‘That’s sinful!’ He said, ‘If I were to get a vehicle that would foot the bill for a project, we’d record and let me produce!’ And I said, ‘Certainly.’

Two and a half years later, Dawson enlivened the interest of Watermelon co-owner Heinz Geissler, and sessions began in Nashville.

On the album, Louvin’s mellow baritone vocals are supported by such guest stars as Barry and Holly Tashian, Rosie Flores, Katy Moffatt, Jim Lauderdale, and the Burns Sisters. He essays new solo Takes on such enduring Louvin Brothers songs as “When I Stop Dreaming,” “My Baby’s Gone,” “Cash On The Barrelhead,” and “In The Pines” (whose lyric inspired the album’s title), as well as some new material, some of it penned by Dawson (who collaborated with Vince Gill on “I Don’t Feel Like Dancing”).

The set’s biggest curveball comes in an unexpected cover of “Who Knows Where The Time Goes,” the Fairport Convention evergreen. Though Louvin’s version is warm and touching, he admits he had trouble with this rather foreign material.

“That was kinda cut on a challenge, like ‘I don’t believe you can do this,’ “ he says. “The reason I had so much.”**
Diversity at The Heart Of Ella Jenkins' Children's Songs

By Moira McCormick

Ella Jenkins has recorded for the Folkways label (which was acquired by the Smithsonian Institution in 1987). It is a record unlikely to be surpassed or equaled.

Ella Jenkins was born in Chicago's South Side in 1915. She grew up in a large family that included five brothers and three sisters. When she was a child, her parents divorced and she was raised by her mother, who worked as a domestic servant to support the family.

Ella began singing at a young age and by the time she was a teenager, she was performing in local cafes and clubs. She studied voice at the University of Chicago and later went on to study music at the Juilliard School in New York.

Ella's music career began in the 1930s when she formed her own group, the Chicago Girls, and performed in nightclubs and on radio. Her music was influenced by the jazz and blues that were popular in Chicago at the time.

In the 1940s, Ella moved to New York City and began performing at the Cafe Society, a popular nightclub that was frequented by the city's cultural elite. She also began recording for the Riverside Records label, releasing several albums that were well-received by critics and audiences alike.

Ella's music was deeply rooted in African American traditions, and she often performed songs in various languages, including Swahili and Yoruba. She was also known for her ability to sing in multiple languages, a skill that she developed while working as a teacher in Chicago's elementary schools.

Ella's music has been influential for many generations of listeners, and her songs continue to be enjoyed by children and adults alike. Her music has been featured in television shows, films, and commercials, and she has received numerous awards and honors throughout her career.

Ella Jenkins passed away in 2002, but her music continues to be remembered and celebrated. Her legacy as a musician and educator is a testament to her impact on the world of music.
Classic Titles Dominate 4th Qtr.
‘Oz,’ ‘E.T.’ Subject Of New Repromotions

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Somewhere over the rainbow, there’s a pot of gold for each company “to cash in on” in the classics with a wide range of reissues and anniversary promotions, older titles are finding new life in the spotlight again. It helps also that the millennium is drawing to a close. Vendors figure last-time in this century offers will strengthen the intent to purchase.

Prominent on a growing list, 20th Century Fox Home Video has “My Fair Lady” and “The Sound Of Music,” MGM/Universal Home Video is touting “E.T.—The Extra-Terrestrial,” and MGM UA is taking up “The Wizard Of Oz.” And with lesser-than-ever prices and digitally remastered editions, many retailers believe these titles can be treated to the hoopla usually limited to new direct-to-craft releases.

Distributor WaxWorks/VideoWorks, for one, plans to give them lots of in-store play to increase consumer awareness of the technical enhancements, according to VP of marketing Kirk Kirkpatrick. “In this case, seeing is believing,” he says. “There is a noticeable difference in the picture quality and, perhaps more importantly nowadays, in the audio quality.”

Although they are hitting marketing muscle behind the repromotions, the studios also are hoping these evergreens will do their share of selling themselves. “The upside for retail is to get in position,” Kirkpatrick says. “‘Wizard Of Oz’ as it is—one of the greatest films ever made.”

MGM UA senior VP of marketing blasts Thomas says of the $19.95 title. “We have never really taken advantage of that. This time it is TiH back and reissued, and it looks and sounds better than it’s ever going to.”

In case Dorothy and Toto aren’t (Continued on page 90)

Competitors PPV, Home Video Unite For ‘Mumie’ Promotion

■ BY SETH GOLDSTEIN

NEW YORK—Home-video and pay-per-view (PPV) are supposed to be mortal enemies. However, two companies are proving that the opposing venues can work together.

BMG Video and cable programmer Semaphore Entertainment Group, both headquartered in New York, joined forces in a venture that gave PPV subscribers the first look at a new children’s title, “Britt Allcroft’s Magic Adventures Of Mumie—The Movie.” More than three months later, on the day before Christmas, BMG will release the $11.95 cassette, pep replacing a 82 million cable ad campaign and 200 million viewer impressions.

“It’s a great platform for us,” says Joe Shults, BMG Video GM. Semaphore’s outlay “is sort of like our prints and advertising” for the theatrical release, he adds. Promoting a (Continued on page 90)

Rentrak To Deliver Stock BlowOut; Host Retailers Could Boost Competition

WILL THIS SPINOFF SPROUT? Rentrak plans a stockholder distribution of about 12 million shares of its wholly owned subsidiary BlowOut Entertainment. The ratio one share of BlowOut for every 10 on the part, according to a prospectus filed with the Securities and Exchange Commission (SEC) last month.

Assuming the SEC approves, Rentrak will be left with 10% ownership and 10% interest in BlowOut. Rentrak paid BlowOut $6 million for a 15% revenue-sharing interest in BlowOut’s video production inventory. Rentrak assembled BlowOut from two acquisitions to expand pay-per-view rental inventory, including BlowOut and Kmart supercentres.

That’s where BlowOut Video concessions and being established.

Stock distribution works best if shares of the spinoff can be bought and sold. BlowOut has guaranteed a bonus of $50,000 to its future CEO, Karl Welzelt, within 10 days after the company begins trading on any national stock exchange or on Nasdaq.

Welzelt’s employment contract, which runs through Jan.

Rentrak president Steve Berens, a longtime Rentrak employee, receives a $100,000 base annually through Octo.

BlowOut’s headquarters in Portland, Ore., where the company will lease space from Rentrak. In a draft letter to Rentrak shareholders, chairman president Ron Berger explains that completion of the BlowOut distribution will permit each company “to concentrate on its core businesses with separate, experimental, and focused management teams.”

Berens, the former president of HBO Warner Video in New York who left before the chain went to the wall, knows the business. But, as the SEC filing makes clear, BlowOut has a tough row to hoe. In fact, if it had been otherwise, Rentrak might have remained in control or found a buyer. BlowOut is “highly dependent on its relationships” with host retailers, particularly Wal-Mart and Kmart, which housed 186 of BlowOut’s 198 rental and self-serve locations.

In operation Sept. 1, the filings note. Either mass merchant—or both—could change plans “at any time.”

Wal-Mart already leases space in several locations to Blockbuster, and BlowOut believes the retail behemoth wants to have “more than one vendor” operating out of those outlets. Meanwhile BlowOut had expanded with several locations to 151 locations as of Aug. 31, either Kmart or Walgreens, a West Coast supermarket chain, has opened a new concession since the end of May and won’t do much next year. BlowOut had opened 97 stores by January through August, it plans to open 10 more this year and 17 in 1997. Nearly all are under the Wal-Mart banner.

BlowOut acknowledges the possibility of customer competition: “There can be no assurance that lease holders will not operate their own video rental and sales outlets.” Wal-Mart and Kmart aren’t exactly slackers at self-serve, which might not harm BlowOut if its specialty, rental, were sales. However, rental activity has weakened since self-serve.

The prospectus admits that BlowOut’s mainstay PIV business could suffer as the trend accelerates.

Concessions could sprout in chains other than the ones listed in the filing, provided BlowOut has the capital, on reason why Supercenter paid BlowOut $4.1 million, including more than $1 million in legal fees.

Following the stock distribution, BlowOut will be “highly leveraged,” i.e., deeply in debt. As of June 30, it had assets of $41.1 million, liabilities of $8.8 million, and an accumulated deficit of $9.5 million. In an agreement reached June 24, BlowOut said it would guarantee indebtedness of $12 million.

Pennsylvania Merchant Group in Philadelphia has estimated a public BlowOut to be worth $134.3 million, but the figure has to be judged against the company’s negative operating profit and earnings over the past 12 months. BlowOut lost $7.7 million on 1996 sales of $17.7 million and $2.6 million on sales of $14.1 million for the first six months of 1996. The prospectus says that cash flow and available credit should be sufficient to finance expansion.

Given the slow pace of Kmart and Walgreens, a riskier assumption, and BlowOut could have difficulty securing additional financing. Meanwhile, Blockbuster plans to open 4,000 stores this decade, many in Wal-Mart territory (Picture This, Billboard, Oct. 6).

 BlowOut also has a competitor for its name, licensed from Rentrak for 1.7% of aggregate net revenues through March 2001. Rentrak will continue to use BlowOut Video to identify a separate chain of cassette resale stores, one of them in the building Billboard occupies in New York.

THANK HEAVEN FOR ‘97.

It’s twelve of the hottest women on the planet in one action-packed odyssey Playboy’s Playmate Video Calendar 1997. Picture-perfect and sure to score big with your customers all year long!

PLAYBOY HOME VIDEO

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Flash Dance. New York’s Harle Davidson Cafe was the scene of Flash Distributors’ ninth annual open house Aug. 28, and a few partygoers dressed appropriately for the occasion. Conventionally attired Flash president Steve Scavelli, left, is accompanied by, from left, Rob Eckmann, Ernie Ferrai, and Joel Goldman of Columbia TriStar Home Video. They’re roughing it up with Stephanie Stokes of Trama Home Video. Flash recently moved to expanded quarters in Brooklyn.
Hallmark Leaves Its Mark: Seattle Heads To The Poles

FLIPPED OUT: Hallmark Home Entertainment will debut a budget line with 25 episodes of the old television series “Flipper.” A series of 12 videos will be released, each priced at $9.98. Cassette arrived in stores Oct. 1.

On Nov. 19, Hallmark will add four Showtime Original features to that line. Titles, at $8.98 each, include “Allie O.”, “Johnny & Clyde,” “Max Is Missing,” and “Song Spinner.” Other titles will be added to the line every quarter next set is slated for April 1997.

Meanwhile, Hallmark will conduct a radio promotion contest for the Emmy Award-winning mini-series “Gulliver’s Travels,” which stars Ted Danson. The title has been in stores since Aug. 27. A consumer contest airs on 290 stations in the top 200 markets through Sunday (6). Winners receive a 6-foot Danson standee.

The supplier has already spent more than $20 million in post-scan-store television advertising for the titles, which shipped about 750,000 units.

VIDEO SOLIDARITY: Eight stores in Seattle are getting together to promote the fifth annual Seattle Polish Film Festival, set for Oct. 4-13.

The festival, organized by a local dentist, Michel Friedrich, features 13 movies, including the U.S. premiere of “Children And Fishes” from director Jacek Bromski. Bromski and fellow countryman and director Ryszard Baliński will be available at the festival and discuss their work. Brylski’s feature “Deborah” is also on the festival schedule.

Participating in the festival are Madison Video, Sand Point Video, Reckless Video, Rain City Video, and Video Isle. All have united under the banner “Seattle’s best video stores.”

Each will sell advance tickets to the showings and distribute fliers that outline festival events and screening times. Screenings are being held at the Seattle Art Museum.

Other Polish movies chosen for the festival will be highlighted at the participating retailers. In addition, tapes of the festival’s features will be available for rent at the stores after the events.

Friedrich organized the festival and pulled in the stores after discovering that several of his patients are in video retail business. “This is my hobby, and it’s done based on donations from my friends and colleagues,” says Friedrich.

The festival will pay tribute to former Polish President Lech Walesa’s visit to Seattle with the screening of “Man Of Marble” and “Man Of Iron.” The two were made in 1977 and 1980, respectively, chronicle the struggle for democracy in Poland. They were directed by Andrzej Wajda.

B ALLOT BOX: Blockbuster Entertainment is joining Kids Vitas Network USA for a special partnership aimed at educating young people about the importance of voting.

As part of the campaign, Blockbuster’s 3,000 stores will conduct a straw poll for president. Kids under 18 were able to vote at Blockbuster locations until Saturday (6). The winners also held a bond in test in which children were asked to write a 50-word composition on why it’s important to vote in the upcoming presidential election. Winners will be notified by mail Oct. 30. First prize is a trip for four to Washington, D.C., and 50 participants will receive a $100 U.S. savings bond.

Founded in 1988, Kids Voting USA is a nonprofit organization that works with more than 200,000 teachers at 6,000 schools across the country. It estimates that it reaches some 5 million students. Kids Voting USA will set up its own voting booths at approximately 16,000 precincts on Election Day, so children will have the opportunity to cast ballots alongside their parents.

S ENSIBLE OFFER: As a sell-through incentive, “Sense And Sensibility” will be available with a gift set configuration when the title is released Nov. 12.

The gift set will include the video, the Academy Award-winning screenplay with notes from writer and star Emma Thompson, production diaries, and a commemorative box featuring artwork from the movie.

Retail price for the set is $37.95. Single cassettes sell for $19.95.

INTELLIGENT DEAL: Special-interest supplier Intelligent Video Inc. has acquired First Light Video Publishing, which distributes fine-arts videos that focus on the craft of filmmaking.

First Light’s best-known titles include “The Kodak Cinematographer Master Class Series,” “Audition: Everything An Actor Needs To Know To Get The Part.” It has about 200 releases in its catalog.

Based in Los Angeles, 3-year-old IntelligentVideo is a marketing company that recently distributed “The Men’s Total Body Workout” and the five-part Amazing Fitness series.
Dino-Size Your Sales with Littlefoot's All-New, Feature-Length Adventure!

**THE LAND BEFORE TIME IV**
Journey Through The Mists

**$19.98 s.r.p.**

**EVOLUTION OF A TIMELESS FRANCHISE!**
The Land Before Time® franchise has amassed over $328 million in consumer sales, and The Land Before Time® II and III have spent over 30 weeks at #1 on the Videoscan children's video charts and over 5 weeks at #1 in Videoscan's overall video sales!

**TIMED FOR SUCCESS:** This all-new adventure is timed to cash in on peak, in-store holiday traffic!

**$3.00 MAIL-IN CONSUMER REBATE!** With the purchase of The Land Before Time® IV and Wee Sing®: The Land of Music and Fun! (the new Wee Sing video). Offer valid 12/10/96 - 3/31/97.

**EXCLUSIVE CONSUMER OFFER!** Every video contains an insert card for "The Land Before Time® Treasure Chest." It's full of branded merchandise from various MCA/Universal children's titles. A $35.00 value, for $14.99 + $5.00 shipping & handling. Offer expires 12/31/97 or while supplies last.

**FREE 8" X 10" PORTRAIT!** A $20.00 retail value at participating Lifetouch Portrait Studios, with coupon inside every videocassette!

**IN-SCHOOL PROGRAM!** This four-month program featuring selected MCA/Universal Home Video children's lines will be mailed to 20,000 K-6 schools. December's program will focus on The Land Before Time® IV!

**MASSIVE MEDIA BLITZ!**
National advertising campaign includes Spot TV (top 50 markets), Cable, Print, Radio and On-Line promotions! Total advertising and promotional support will generate over 734 million consumer impressions!

**EYE-CATCHING P.O.P.!**
12-, 24- and 48-unit merchandisers
• 30-unit tray • 2-sided standee (The Land Before Time® IV/LBT franchise) • B/W line art coloring sheet • one-sheet

**Street Date: December 10, 1996**

- STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212
- M.A.P. Program

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www.americanradiohistory.com
enough, the studio has been running a broad TV campaign and has teamed with Discover Great Planet Hollywood, and Greyhound.

Two weeks after the release of "Whitewater," MGM/UA reported that consumers have already purchased 2 million copies of 3 million units shipped. With the studio exceeding 500,000 cassettes and strong demand, the studio now anticipates delivering 5 million copies before the title goes on moratorium in January. MGM/UA also is betting the 30th anniversary of "Fiddler On The Roof" with a new double-cassette package at $24.98 suggested list. "It has been under-promoted for the past five years and should do well for the fourth quarter because it is a real family movie," Thomas says.

Vying with "Wizard" for the nostalgia award is Fox's just-released "The Sound Of Music." It's being offered for the first time on a single THX-enhanced tape, unlike the previous two-pack. The tape has been available for about four weeks, and more than 50% of the units shipped already have sold through, according to Deborah Mitchell, executive director of marketing. Fox is cranking up consumer awareness through a sweepstakes promotion with Royal Caribbean Cruises and a tie-in with MCI.

The fourth quarter marks Fox's 50th anniversary celebration of "My Fair Lady," in conjunction with MCI and CBS tv, and "The Sound Of Music" would go through the months of October and November, with Fox distributing the package at $19.98.

MCA/Universal's release of the season is the THX-enhanced "E.T." available in both a $14.98 clamshell package and a $19.98 hologram-accented cover. The loss leader edition includes 10 minutes of exclusive footage, such as star Henry Thomas' screen test and interview with cast members and director Steven Spielberg. Also, and that additional 20 minutes are on the $19.98 tape. Both are tied to a Pillsbury cross-promotion.

Craig Relyea, MCA/Universal VP of marketing, doesn't expect anyStars will be signed to appear and autograph merchandise this video. The enhanced version is for the high-end collector and will do well at video stores that cater to cinematic per- the AT&T special-edition videos, he maintains. "There are two different audiences for the tapes." To mark the 25th anniversary of cult favorite "Highlander," Republic Pictures Home Video released a $19.98 direct-to-cut edition that features 16 minutes of footage not available on video. the traditional theater trailer, and a 20-minute "featurette" of the producers and director discussing the movie.

Republic, running ads in several science-fiction magazines, has also created a TV campaign airing on cable net- works USA, E!, Discovery Channel, and Sci-Fi Channel and the satellite-delivered New York-area pay service WOR. Each video is also packaged with a "Highlander" software and disc catalog and limited-edition collector's game cards.

Recognizing the fourth-quarter traffic jam, Republic planned the "High- lander" release for Sept. 3. "We put it out a little earlier because we knew the big summer movies would begin to hit toward the end of the quarter, and we already have recorders for the video and the laserdisc from several accounts," says Jonathan Gains, marketing production manager. He adds that Republic initially shipped about 100,000 cassettes and 10,000 laserdiscs. Borders Books & Music will focus on the "usual suspects," says video buyer Patti Russo, who singles out "The Sound Of Music" and "Wizard" among the mass of rereleases. "I like these things because it's the kind of stuff we always sell well," she says.

But the good cheer does have its limits. "What I find irritating is when studios do a re-promote and lower the MAF [minimum advertised price], and then we have to lower our pricing to accommodate it," Russo adds. Stores selling below MAF risk losing co-op advertising dollars from their studio. Adding to the sales urgency is what might be called the "millennium factor," Studio says that many titles will disappear from shelves after the fourth quarter, not to reappear for another four or five years.

"My Fair Lady" will stay, but Fox says that "The Sound Of Music" will be history after the first of the year for at least the rest of this decade. The studio pulled a similar move with the "Star Wars Trilogy," which sold big last year and is hard to find these days.

"We've done research on that strategy and found that it absolutely does make on difference with consumers," Mitchell says. "If they know a title is going to be recalled, there is a greater demand for the tape at the store.

Although MCA/Universal is promoting this season as the last one this century in which "E.T." will be available, Relyea isn't making any promises about whether the title will disappear come January. "It's hard to say what we'll do in the future," he says. "But when and if we do come back with it, it will probably be in a different format.

With so many rereleases crowding shelves, the studios don't bother by the question of whether their titles can shine in an already packed retail climate. "We had 2,000 units this year, and next year we hope to do 4,000," says World Combat's WO. R. "They want a name and they want something special, something that says video," he says. "They want to spend on videos, he is only going to buy $200 worth of videos, not $300." Paganino.

Another source warns Hollywood not to get carried away with the old anniversary game. "For years, one of the tried-and-true ways studios hoped to create excitement around a title is the anniversary promotion, and consumers do respond to it. "If the movie is one they want to collect, they'll buy it. If it's not, they won't."
MUMFIE’ PROMOTION
(Continued from preceding page)

a children’s producer. In the U.S., this translated into a bona fide kid-vvid hit, “Thomas The Tank Engine & Friends.” Cassette sales are estimated in seven figures. All profits are being put to public in the U.K. with a $7.5 million offering; some of the money will fund new productions.

Over a two-year period, Semaphore and BMG independently negotiated with Allcroft for separate rights to “Mumfie,” according to Isaacs, who once worked for Warner Ventures. “Suddenly, the triangle closed,” he said, and the three began working together.

He thinks Semaphore will fulfill its end of the bargain: “We have a real positive response from cable operators. They are thankful.”

BMG Video might not have been heard, had Semaphore marketed “Mumfie” in-house. The idea was to sell PPV subscribers a one-week ticket to “Mumfie” and let them watch the program every time it was telecast.

“I was going directly after video on this,” Isaacs notes. However, cable operators couldn’t adjust their billing systems in time, so Semaphore’s oily wrinkle was a $4.95 ticket good or multiple viewings on Sept. 15.

Nevertheless, Isaacs describes the relationship as “good.” Semaphore and BMG might join hands again in the future, he believes.

Shults and BMG marketing VP Mindy Pickard foresee another PPV project a year or two from now. “It’s a new marketing paradigm,” Shults says. BMG’s immediate concern is the Dec. 24 release of “Mumfie.”

Pickard says, “We debated this [date] for a long time. BMG didn’t want to go up against the fall blockbusters like ‘Independence Day’ and decided to wait until retailers cleaned their shelves of all that Christmas product,” she says. “We’re going to be there right after. We’ll hit the new season early.” The strategy has worked for other titles, Pickard notes.

BMG, which has an option on future “Mumfie” releases, will have cross-promotional partners and should benefit, as well, from the toy licensing deal that Allcroft is likely to negotiate. A “Mumfie” soundtrack on the BMG label is due early in 1997.

“Mumfie” is a longer life to this character,” Shultspredicts.
SONY STATION SITE OF ONLINE ENTERTAINMENT

Bret Awod

LOS ANGELES—Sony Corp. of America is planning to increase its presence on the Internet with the Sony World Wide Web launch of the Sony Station, an entertainment site that includes multiplayer games, music events, shopping, and other activities.

The Sony Station is being teamed with Visa for the new venture, which will incorporate content from Sony's current Web site (http://www.sony.com).

Music-themed entertainment is expected to be a key part of the site, which will debut by the end of 1996. Sony Music's existing Web site content will be expanded to include music-related artist information and will be accessible from the Sony Station site. Additional music-related events will be added specifically for the new site, and there will be netcasts from Sony's radio division, Sirius Networks.

The Sony Station will draw upon much of its own properties in film, music, and television for its original content for the site, including online games based on "Wheel of Fortune," "Jeopardy!" and "The Dating Game." A preview version of "Wheel of Fortune" can be accessed by dialing through the Sony-owned Game Show Network Web page at http://www.spgame.com/Pictures/SGN/index.html.

In addition, most of the entertainment will be free of charge, for some games, users will have to pay to play, even though it is not clear whether consumers will be willing to pay a premium for such content.

"We're exploring various ways to make money, including ad revenue or other business transactions," said Rich Glasser, senior VP of interactive programming for Sony Pictures.

Although no specific price has been set for Sony's premium-priced Internet gaming, it will be comparable to those of other online gaming services; for example, a six-month subscription to the computer game "Civilization II" costs $19.49, according to biographical Matt Rothman, senior VP of Sony Online Ventures.

Specific multiplayer games have not been announced, but Sony recently previewed one of the first titles, the combat tank game "BattleGround." The game, which is expected to compete against another simultaneously in a futuristic battle setting, Up to 30 can play on each game, and players can communicate via text that during each session.

"We're really focused on creating compelling game experiences using the Sony CD player," said Glasser. "But at the same time, we recognize the limits of bandwidth and are creating applications that can reach out to new users of the World Wide Web.

Sony hopes to cash in further through the online sale of merchandise at the site, including Sony-branded electronic products, video merchandise, and the like.

"We are sensitive to the fact that record companies and talent have built up tremendous relationships with retailers, and we don't want to affect that relationship," said Rothman.

"But there may be some music-related online things that are not likely to be carried in most music stores, such as titles that are not front-line or top-selling catalog titles.

Sony will use its corporate muscle to aggressively build awareness of the site by integrating its Web address into much of its product advertising. The ECD of Sony-owned TV shows and theatrical film trailers. Visa plans to include a Sony Station brochure with several million credit cards this year.

What's So Funny About Enhanced CDs?

Warner's Robert Schimmel Brings Comedy To The Format

LOS ANGELES—Something funny is going on with the enhanced CD (ECD). Warner Bros. isn't waiting around for the release of Robert Schimmel's "Comes Clean," the first comedy recording to fully utilize the ECD format, which allows some ECDs to contain visual and audio recordings. (Comedian Ellen DeGeneres released an ECD on Atlantic, but its multimedia content is limited to a screen saver.)

Schimmel's album, due Tuesday (8), was produced by William E. McEuen, who has produced comedy albums for Steve Martin and Steven Wright.

"The ECD format lends itself to comedy," says product manager David Kim. "Robert's comedy is more than just audio. There are visual elements that are an integral part of his craft." Schimmel adds, "When I listen to (George) Carlin, I can imagine what is going on visually because I am already familiar with him . . . but there are many people who may not know my comedy. Some of my jokes are visual, and this enabled me to include them on the album. It is the first comedy ECD, but I'm sure that other comedians will want to do this in the future.

However, Schimmel says that he is far from being a computer-savvy comedian. "The only thing that I've used computers for is to try to write jokes," he says. "Computers are changing so much . . . I don't even understand how this works."

The album contains raunchy r embroidery of a comedy/tribute show in San Francisco, as well as the song "Love Is Blind." Schimmel's comedy is heavily toward sexual themes, and his album is marked with a parent advisory. Typical track titles are "Edible Underwear," "Animal Necro,

"The blue humor will remind many of Jimmy Buffet, whom Schimmel says was an inspiration. A track tribute to the late comedian is included on the enhanced portion of the disc.

"This is more than an added biography and some photos," says Kim. "There is additional material recorded specifically for the ECD that is not on the audio portion of the CD."

Indeed, the ECD only has book-

Planet Graphics Disc Enhances The Internet

HYPERCD: Planet Graphics is aiming to spice up the Internet with HyperCD, a disc that uses flexible encryption technology to store large amounts of high-bandwidth graphics and video for use with the World Wide Web.

HyperCD content will likely include unprotected images, catalogs of see through elements, which Web site operators can enable or disable at their whim.

HyperCD's compression technology allows up to 10 hours of music and two hours of near-full-screen video on a single CD.

It is expected that some Web developers will use the technology for pay-per-view online events.

Commercial Online News:

Microsoft (MS) is readying a revamped version of its online service, which will contain a streaming-compression entertainment content. The company is developing a new slate of online shows and games for the service, which will change its pricing structure when the multimedia-intensive service relaunches on Thursday (10).

To beef up its content, MSN has formed a new development and production arm, MS2 and is seeking independent producers of Internet entertainment. MS3 will provide the marketing, financial, and operational resources of MSN in exchange for rights to the specific programs it supports, but it will not acquire a financial stake in each development company.

Learning commercial service Ameri- pea Online has launched an ambitious plan to promote its 3.0 software. The company is spending $100 million on new TV ads and is mailing videocassettes that described the upgraded service to many of its existing subscribers.

CompuServe has released a new version of its service that includes single-click access to the Web and its proprietary content. CompuServe 3.0, which is being mailed out to CompuServe subscribers, features an integrated version of the Microsoft Internet Explorer browser.

Bits 'n Bytes:

Online merchant TicketWeb has debuted the Web at http://www.ticketweb.com. The service has already sold tickets for Canada's Eden Music Fest, several major San Francisco nightclubs, and the San Francisco Giants' teleconference.

Several major retailers sold out of the Nintendo 64 game system only hours after it went on sale Tuesday (8). Hundreds of 500,000 units are expected to be sold for $199 before the end of 1996. Several industry sources say that Sony may soon drop the price of its PlayStation from $199 to $149 in order to compete with the Nintendo 64.

The EnterActive File

The EnterActive File

MERCHANDISE & MARKETING

Planet Graphics Disc Enhances The Internet
NIRVANA
The Muddy Banks Of The Wishkah
PRODUCER: David Grohl
DCG 19305
Few decent bands could get away with releasing two live albums of old material after only three full-length studio releases. However, the enduring Nirvana continues to capture the hearts of its fans with material recorded at its blistering shows. This set happens to feature particularly inspired performances that span the band's entire career—from 1989, when it toured Europe with former labelmates Ted, to the winter of 1990-91, which would be its last hurrah. The sound quality ranges from live-to-cassette board tapes to fully fledged multitrack recordings mixed by noted producer/engineer Andy Wallace. But what's consistent in the passion in the group's shows, evident from the late Kurt Cobain's primal screams that open the album. A record that shows why this band's legend has only grown with time.

Mc Coy Tyner's return to Impulse! this year, and his newest effort for the label already features some of the most exciting work of a perennial sideman to an authoritative leader. As an all-star backing band, Tyner has employed the talents of saxophonist Michael Wurzel, pianist Don Pullen, Walter Bishop Jr., and Jimmy Gilbert, dovetailing perfectly with Tyner's own compositional and interpretive strengths.

GEOGE WINDSON
Love Can Be Such A Drummer—The Music Of Vince Guaraldi
PRODUCER: George Winston, Howard Johnston & Cathy Seaton
Dancing Cat/Windham Hill 01934 11184
New age pioneer George Winston continues his exploration of musical genres with a delightful solo piano album of Vince Guaraldi music. The scorc composer for a radio of "Peanuts" animated specials from 1961 until its untimely death in 1976, Guaraldi remains an American icon who is not as well known by name as he is instantly recognizable through his music. This long awaited release offers first-time recordings of Guaraldi's celebrated Christmas albums to the jazz "Cast Your Fate To The Wind," the boogie-woogie theme "Lucy & Lucy," and the evocative "A Charlie Brown Christmas," "You're In Love, Charlie Brown," and "Deppermint Patty." Also an advocate of Hawaiian slack-key guitar music through his Dancing Cat imprints, Winston has broadened his horizons well beyond his new age core.

BRIT TERFS
Moving Wonderful
PRODUCER: Bill McLaughlin
Deutsche Grammophon 4493-63
There is ample recording attention being given these days to the music of Richard Rodgers and his great lyric partners. Oscar Hammerstein and Larry Hart. Here, the salute—one of enduring beauty and finesse—is the opera world's newest superstars, the Welsh rock singer Bryn Terfel. With a generous selection of 20 songs—including rare R&B material—the Welsh artist can both belt out without sounding pretentious (i.e., "Lion Is Rusting Out All Over") and be beguilingly intimate, capturing the best kind of crossover presentation, this album sticks thoughtfully within the realm of its material.

VITAL REISSUES

R&B

CURTIS MAYFIELD
Now Here's Something
PRODUCER: Various
Hunner Bros. 44444
Set's title track skillfully spouts bitter truths blended with hope and positivity using a relatively simple melody. Veteran artist's calmer yet philosophically urgent vocals remain steadfast, even as the arc of his career takes him from the bands in the 1960s to the early 1990s. This album, released in 1976, features some of his most soulful and impassioned material.

JAZZ

MICHAEL BRECKER
Tales From The Hudson
WINDHAM HILL 91933
Michael Brecker was well-deserved applause for his righteous riff on the traditional jazz trail with the powerhouse swing of "Battleground," the frenetic "Spotlight of Calvin's Fever," and the yearning, naïve aura of "Nature Boy." And Don Adair back Brecker through the exotica, bounding changes of "Song For Bilbao and "Mediterranean Skies," which recalls one of Tyner's more Afrocentric 70s tracks.

SPOILIGHT

GEORGE WINDSON

SPOILIGHT

WORLD MUSIC

CONTEMPORARY CHRISTIAN

POINT OF GRACE

Life, Love & Other Mysteries
PRODUCERS: Marko Manaroff, Phil Young, Scott Wilkerson, Tim Balasters
Word 70 19946-6
The latest collection from the Gospel Music As. 'reigious group of the year boasts the uplifting songs and spirituals that have made Point Of Grace members Heather Floyd, Denise Jones, Phillips Terrace, and Terry Jones one of the most successful acts in Christian music. The four members deliver the buoyant harmonies that made their previous two albums so successful and stand out as singles at Christian radio. "Keep The Candle Burning," the first single, is already garnering tremendous response from Christian AC and pop stations. Highlights include the track and ballads "Jesus Doesn't Care" and "Any Road, Any Cost." The simultaneous release of a book by the band adds even more to the group's current tour with popular quartet HIM should add to the impact of this fine release.

PHILADELPHIA

Foggishness
PRODUCERS: Billy Smiley, Brian Landis
Damasus Road 9800
The title cut is a smoky, textured tune that immediately draws the listener in, and then newcomer Rhonda Gunn proceeds to put the goods back on the chart with this promising debut. The artist grew up singing in church, but when she moved to Nashville, she landed a country/pop deal with Warner Bros. She returns to her roots—Christian music—but this latest album, which includes a soft pop project, most which is a bit like the rollicking "Living Well" and the infectious "Without Love." The latter is a heartwarming song about love, and the group's current tour with popular quartet HABAS is all about "Turn Around" and "Valley Of The Shadow" and the stirring "Living Well" song on the album. It's a song written by a singer/songwriter to watch.

STEVE ROACH, STEPHEN KEN & KENNETH NEW
Halycon Days
PRODUCERS: Steve Roach, Stephen Kent, Kenneth Newby
Fathom/Hearts of Space 11072
If there could be a supergroup in the world of ambient instrumental music, this may be it. Noted synthesist Steve Roach teams with Robert Kent and Kenneth Newby from the world fusion group Toad to form this new act. The result is a swirling landscape of soft, layering synths, rising Indonesian flute melodies, and ambient atmospheres—morphing through a luminous electronic veil. This trio sculpt a world sound that marks a new musical technologically and the primal in a mere sensation of cyber spaces and the global village.

WINDHAM HILL 91933
BILBOURD OCTOBER 12, 1996
www.americanradiohistory.com


**COUNTRY**

### BRYAN WHITE That's Another Song (cassette single)

**PRODUCERS:** W. Daniel, J. Ross, A. Santilli

**HISTORY:** Warner Bros.

**MAJOR:** RIAA Gold, ASCAP

**TASTE:** 5 stars

**CAPTION:** An excellent reissue of Doug Gray's initial CD single, featuring both versions of the No. 1 hit, including the Muscle Shoals-produced B-side.

### LEAN RIMES One Way Ticket (Because I Can) (45-rpm single)

**PRODUCERS:** Curtis C. Riches,上面未完

**HISTORY:** Warner Bros.

**MAJOR:** RIAA Gold, ASCAP

**TASTE:** 5 stars

**CAPTION:** A great cover of the classic Bee Gees song by the young Rimes. It's a banger.

### NEW & NOTEWORTHY

#### ROCKETT Pete I Love You

**PRODUCER:** W. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.

#### NORMAN BROWN After The Love Is Gone

**PRODUCER:** R. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.

### YOUR REPORTS

**THE LISA MARIE EXPERIENCE Keep Dreaming (45-rpm single)

**PRODUCER:** W. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.

###工業

**COUNTRY**

### BRYAN WHITE That's Another Song (cassette single)

**PRODUCERS:** W. Daniel, J. Ross, A. Santilli

**HISTORY:** Warner Bros.

**MAJOR:** RIAA Gold, ASCAP

**TASTE:** 5 stars

**CAPTION:** An excellent reissue of Doug Gray's initial CD single, featuring both versions of the No. 1 hit, including the Muscle Shoals-produced B-side.

### LEAN RIMES One Way Ticket (Because I Can) (45-rpm single)

**PRODUCERS:** Curtis C. Riches,上面未完

**HISTORY:** Warner Bros.

**MAJOR:** RIAA Gold, ASCAP

**TASTE:** 5 stars

**CAPTION:** A great cover of the classic Bee Gees song by the young Rimes. It's a banger.

### NEW & NOTEWORTHY

#### ROCKETT Pete I Love You

**PRODUCER:** W. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.

#### NORMAN BROWN After The Love Is Gone

**PRODUCER:** R. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.

### YOUR REPORTS

**THE LISA MARIE EXPERIENCE Keep Dreaming (45-rpm single)

**PRODUCER:** W. Elin.

**RE:CD:** Not listed

**TASTE:** 5 stars

**CAPTION:** A great new release with a soulful, bluesy vibe. It's a great addition to any collection.
The editors do an admirable job in acknowledging the influence of such unusual cult heroes as Destroy All Monsters and the Pink Fairies (who were known as his "favorite old rock band"). Their expertise clearly lies in alternative rock, although they make valiant attempts to salute such early rock pioneers as Robert Johnson, the Sun Records label, and key Motown artists (including the "girl groups"). We get our own collective chapter. As a complement to an essential music reference library, the "Rock Guide To Rock" can fill critical information gaps by shedding light on obscure artists who have been overlooked by other sources—particularly '80s Brit acts.

Whatever the outlines of the "Rock Guide To Rock", they're enriched by the hilarious entry on Siouxsie, which builds into the group’s fictionalized history as portrayed in Rob Reiner’s classic film "This Is Spinal Tap." Contributed Aia Weden: "Having developed an almost telepathic empathy, their unflagging creative energy has resulted in over 30 albums to date. For all reference books should have a sense of humor."

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For more information: http://www.n2k.com

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We are looking to fill the following positions in our NYC Office:

Director of Sales and Merchandising

Marketing and merchandising of music products through N2K’s online retail store, Music Boulevard. Requires minimum of 5 years music industry experience, with strong label contacts in sales, marketing, and distribution. Must have retail management/buying experience. Must have working knowledge of the Internet and good computer skills.

Manager, Public Relations

Manage PR effort for N2K’s family of Internet music sites. Jazz Central Station, Rocktopia, asthma, Classical Express and Music Boulevard. Responsible for planning campaigns, creating press materials, providing liaison with music and industry press, generating print, online and electronic coverage. Requires minimum 3 years music industry experience, with strong media contacts in trade and consumer press. Must have thorough understanding of the Internet and working knowledge of HTML.

Administrative Assistant

Assistant to VP, Marketing. College Degree required. Must be highly proficient in Microsoft Word and Excel. Must exhibit strong organizational, communication and telephone skills. Must have working knowledge of the Internet. Music industry experience a plus.

For more information: http://www.n2k.com

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Seeking a partner in the music and entertainment business who can share creative experiences in the lucrative expanding market and record collectibles and memorabilia. Presently have acquired major John Lennon collection including three automobiles, personal guitar, original jacket worn in the Imagine Video in the White Room as John played the piano, white suit worn by Lennon on The Abbey Road Album cover, many Lennon Gold Award. Also many Beatles collectibles including gold album awards, signed documents, letters and posters. Contact: 1044 First Avenue, Suite 363, NY, 10021, Telephone: (212) 875-8010. This is not an offer to settle or a solicitation to buy or sell.

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www.americanradiohistory.com
Ed Keane, a former jazz booking agent with Ted Kurland Associates whose artists included Branford Marsalis and Chick Corea, has formed an international music and literary management company, Ed Keane Associates. The initial roster includes such distinguished clients as musicians T.S. Monk, Alison Brown and author/philosopher-psychologist Dr. John Chiurba. Keane's current projects include preparing Monk's upcoming tour in tribute to his father, the late jazz icon Thelonious Monk. (Monk will continue to be booked by Ted Kurland Associates.) In addition to her role as a spectacular banjo player, bandleader, and composer, Brown heads the Nashville-based Compass Records; 32 Saint Edward Road, Nashville, TN 37218; phone 615-567-6300; fax 615-569-5049; E-mail 10514.3140@compuserve.com.

Rollo Entertainment is a multi-faced company created by Grammy-winning producer John Rollo (“The Bodyguard” soundtrack, Jimmi Cliff, Joe Cocker). The company’s 5,000-square-foot complex includes a 24-track recording studio and is designed to foster a highly creative, collaborative atmosphere. Contact Scott Paterson at 180 Broomfield Ave., Montclair, NJ 07042; phone 201-744-6761; fax 201-744-7017; E-mail rolloent@ix.netcom.com.

Music City Models. Many of Nashville’s top stars gathered for the Music City Celebrity Luncheon and Fashion Show, which raised more than $200,000 for the T.J. Martel Foundation for Leukemia, Cancer, and AIDS Research. The money will go to the Frances Williams Preston Laboratories at Vanderbilt Cancer Center. Recording artists who stepped into model creations by some of the world’s top designers include, from left, Reunion’s Michael W. Smith, Sparrow’s Carman, and Reunion’s Gary Chapman.

LIFELINES

BIRTHS

Girl, Yuiki, to Mitsubishi and Sharon Mizutani, Aug. 5 in Nagoya, Japan. Pat, 26; mother, 24. Twins, Jacob Daniel and Joshua Brightman, Aug. 22 in Charlotte, N.C. Father is director of merchandising at U.A.V. Entertainment.


Boy, Henry Wilson, to Brud and Annie Rosenberger, Aug. 28 in Los Angeles. Father is VP of film and TV at Warn-er/Chappell Music.

Girl, Asia Sonia, to Max and Eliza Bogan, Aug. 30 in New Brunswick, N.J. Father is co-CEO of Mecca Don Entertainment Group.


Girl, Elizabeth, to Kimberly and Chris Golden, Sept. 27 in Nashville. Mother is an account assistant with Flood, Burnett, McCready, and McCarthey. Father is the guitar player for the Oak Ridge Boys. Grandpa is Oak Ridge Boy Will Lee Golden.

MARRIAGES

Steve Gottlieb to Stephanie Giau- fret, Sept. 6 in Saint-Jean-Cap-Ferrat, France. Groom is the founder and president of TVT Records.

Gwynne Warndop to Erik Philbrook in York Harbor, Maine. Bride is a Latin membership manager at ASCAP. Groom is director of print and online publications at ASCAP.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

CHARITY CD: San Francisco-based Bear Records, in association with Vision Trust Productions and Drill Recordings, has released “Band Crazy Vol. 1: A Compilation For Multiple Sclerosis.” All proceeds from the album will be donated to the National Multiple Sclerosis Society. Among the bands featured are Cherry Poppin’ Drills from Chicago; the set, from Los Angeles; and Stanley from New York. The album is being distributed nationally by New York-based Drill, Vision Trust in San Francisco, a college radio promotion firm, is helping in the marketing of the set. The National Multiple Sclerosis Society, with 89 chapters in the U.S., is dedicated to finding a cure and helping those with the disease, which affects the central nervous system. Contact: 415-252-2964; E-mail vt@cril.com.

CHARITY CONCERT: Smart Sounds: Music for the Planet, a concert to benefit the conservation programs of the Rainforest Alliance, the 10-year-old nonprofit environmental group, has been set for Oct. 17 at New York’s City Center. It will feature Jackson Browne, Rosanne Cash, Bruce Cockburn, Marc Cohn, Steve Earle, Lisa Loeb, and special guest Carly Simon. Performers will play Gibson Smart-Wood guitars, said to be the first-ever line of environmentally-friendly guitars, made from wood harvested under strict environmental standards and certified by the Rainforest Alliance. The concert, which will include an auction at the Harley-Davidson Cafe of an original oil painting by Mark Kostabi and Smart-Wood guitars signed by the performers, is sponsored by Netscape, SoftBank Expositions, WNEW-FM New York, Harley-Davidson Cafe, Archives Express, and the Metropolitan Entertainment Group. Benefit-level tickets to the performances and post-concert at the Harley-Davidson Cafe can be purchased for $150 and $350 at 212-921-9076. Contact: Branch Gentile at 210-509-2801, Rob Saffer at 212-677-1900, or Maureen O’Connor at 310-201-8816.

SHELTER FOR SHELTER: Gimme Shelter, an acoustic concert to benefit low-income and homeless family programs in the Los Angeles area, will be held at the Roxy on Saturday, Nov. 15. Scheduled to appear are Emmylou Harris, Peter Him-melman, Jeremy Toback, Duncan Sheik, Satchel, and Ben Harper, among others. Donations of canned or dried food will be collected at the door. The event is being promoted on KSCA Los Angeles; tickets are available through Ticketmaster or at 213-480-8232. Contact: Joel Amels- terdam at 310-288-3806.

COUNTRY COURSE: The Academy of Country Music’s 14th annual Bill Boyd Golf Classic has been set for Oct. 21 at the De Bell Golf Course in Burbank, Calif., to benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and its West Coast unit, the Neil Bogart Memorial Library. Scheduled performers include Baker & Myers, Stephanie Bent ley, Jeff Carson, VP of Country, Teri Clark, Eddie Dean, Toby Keith, Neal McCoy, John Michael Montgomery, Buck Owens, Aaron Tippin, Rick Trevino, and Michelle Whitney. Tracy Lawrence will host the tournament. The entry fee is $300 per person for the “Texas-style scrambles” format tournament and a post-tournament awards dinner and celebration at the Castaways Restaurant in Burbank. For more information, call 213-492-2351.

CHARITY SPONSORSHIP: Ti-one “T-Boss” Watkins of TLC has become the first sponsor for the Sickle Cell Foundation, which raises funds for research about the little-understood genetically transmitted blood disorder sickle cell anemia. The first fund-raiser sponsored by Watkins takes place Thursday (10) in Miami. Former sponsors are Danny Glover and Bill Cosby. Contact: Lisa Cambridge at 404-869-4044.


On Oct. 31-Nov. 1, Magnetic & Optical Media Seminar, Musk Hopkins Hotel, San Francisco. 609-279-1700.

On Nov. 7-9, Billboard Music Video Conference, Cowme Plaza, San Francisco. 212-536-5002.

On Nov. 7-9, Mickey Mantle Foundation/Oak- well Sun Cities Celebrity Golf Invitational, Highland Falls Golf Course, Las Vegas. 619-775-1265.


On Nov. 12-13, Show Market: 96 Live Entertain- ment Trade Fair, Sant Jordi Palace, Barcelona, Spain. 34-4-431-01-34.

On Nov. 13, Silver Chef Award Dinner And Auction Honoring Bill Curbishley, to benefit the Nordoff-Robbins Music Therapy Foundation, Resorts, New York. 212-541-7948.


www.americanradiohistory.com
In switching formats, many radio stations are quiet and seamless—at 11:59 p.m., they're country; at midnight, they're top 40. But advocates of format "stunts" say that such silent switches run amiss of ripe opportunities for publicity and advertising.

"Why not?" says Jay Meyers, a Syracuse, N.Y.-based consultant for 12 stations and a veteran of radio stunts all over the country. "One of the toughest things to do when switching a format is getting people to know about it. You can create noise and get people talking about something. How much money does it save you to do an effective stunt that gets you noticed? If you do it right, it's free."

Baffle the competition, Meyers outlined one client, country WHEN Syracuse, as it prepared for a format flip in early June. First, the station aired "hooks"—the catchiest snippets from all types of songs and commercials—for an entire weekend. A promo announced: "We don’t waste your time playing all of your favorite songs."

On Monday morning, the station began airing modern rock. By that time, Meyers said, Syracuse competitors were convinced that that was the permanent format and set out to reconfigure sales and alert advertisers. But WYHT had one trick left: after a high-profile staff party, it switched for greet the competition.

Stunts, a long tradition among creative format switchers, are a clashing, loud battle to get the format. Often, they pique the interest of local newspapers and television stations, generating precious publicity.

Some stations try simple, works ideas. In 1994, Denver station KALM or KFMR repeated the Rolling Arlo Gutherie song "Alien Restaurant" for 24 hours. A few months later, the new Denver station KXPK broadcast almost an hour of shrill construction noises—drills humming, hammers pounding, and saws buzzing.

In August, Greater Media drummed up attention for a Boston format switch by airing the same country broadcast on its two Boston stations, WKLW and WBCS. At the beginning of September, WKLW, now known as WBRO, began programming.

Some stations try more complex stunts. In 1995, Arlo Guthrie was known as WROX, began programming.

Harry Nelson, PD of both stations, dreamed up the idea. "We knew it was a stunt; in fact, he's skeptical of such cheap attention-getters unless they're original. "A lot of stations want to flip to modern rock, 20,000 songs in a row. A lot of the same things have been done over and over again," he says. "The audience gets to a point where they're hip to those kinds of things."

Two months ago, managers of WKTU in Duluth, Minnesota, decided to keep up the energy and resources into a complex stunt that nobody had ever tried. The station, planning an abrupt switch from smooth jazz to modern rock, launched an all-out assault on its listeners. I" was WKTU's simulcast programming from sibling stations in Los Angeles, Chicago, and Boston.

One morning, listeners heard a Mancow Muller, shock jock of 750 KFI in Los Angeles, in the WRCB studio. The station introduced him as "the man who knows more about music than anybody else in Philadelphia."

In August, the station debuted "Dolphins in the Rain," a promo that featured a dolphin swimming in the station's pool. The stunt was repeated a heartbeat for more than 12 hours.

"It's just a way to keep people's interest piqued," says Jim Furgeson, the station's promotions director. "No one knew what we were going to be until the first note was played. Basically, it was Evergreen's way of blowing its own horn: 'See what things we've done in other markets?' What type of talent do we have?"

OK, now we're going to turn on New York." These stunts are old hat to Meyers, the Syracuse consultant who has tried just about everything. "I've been doing heartbeats since about the late '80s," he says.

In 1988, his station in Wheeling, W.Va., aired nothing but holiday music for 24 hours on Christmas, then a heartbeat for several hours. After that, a computer-generated voice announced, as if launching a rocket ship, "I'm going to make you want more."

Format switchers typically plan to switch from country to oldies. First, Meyers cooked up an idea for a "stunt" that would be more than a stunt but not as extreme. The stunt worked.

Format switchers typically plan to switch from country to oldies. First, Meyers cooked up an idea for a "stunt" that would be more than a stunt but not as extreme. The stunt worked.

"It's always good in any industry to keep your competitors off guard and off base and keep them wondering what's going on," Meyers says. "During format switches, you're not worried about keeping the core audience. That gives you a chance to fool around. In the radio business, we're all in it to have a little bit of fun."
BLUES FIGHT FOR AIRPLAY AMID 'URBAN' SPRAWL
(Continued from page 1)
Billboard

**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td><strong>ANGRY JOHN</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>MUSE</strong></td>
<td><strong>THE SMASHING PUMPKINS</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>PEPPER</strong></td>
<td><strong>BUTTHOLE SURFERS</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>ANEURYSM</strong></td>
<td><strong>FROM THE MUD HOUSE</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>SHAME</strong></td>
<td><strong>TRIPPING ON A HOLE IN A PAPER HEART</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>WHOEVER YOU ARE</strong></td>
<td><strong>GEGGY TAM</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>SPIDERWEB</strong></td>
<td><strong>TREASURE ISLAND</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>TIP-TOP</strong></td>
<td><strong>MOTHER GOOSE</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>SUGAR</strong></td>
<td><strong>FREE TOOL</strong></td>
</tr>
<tr>
<td>10</td>
<td><strong>HAIL HAIL</strong></td>
<td><strong>SITTING FOR THE SHOW</strong></td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NOVOCAINE FOR THE SOUL</strong></td>
<td><strong>HR</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>DOWN</strong></td>
<td><strong>CAPTAIN LO</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>WHAT I GOT</strong></td>
<td><strong>SUBLIME</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>BURDEN IN MY HAND</strong></td>
<td><strong>SOUNDGARDEN</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>E-B-E-THE LETTER</strong></td>
<td><strong>RICK NARROW</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>I WAS WRONG</strong></td>
<td><strong>MODERN TALK</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>IF IT MAKES YOU HAPPY</strong></td>
<td><strong>SHERYL CRASM</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>READY TO GO</strong></td>
<td><strong>REPUBLICA</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>6TH AVENUE</strong></td>
<td><strong>HEARTACHE</strong></td>
</tr>
<tr>
<td>10</td>
<td><strong>ANGEL'S EYES</strong></td>
<td><strong>THE CHEMICAL BROTHERS</strong></td>
</tr>
</tbody>
</table>

**October 12, 1996**

**Top Tracks**

- **NOVOCAINE FOR THE SOUL**
- **DOWN**
- **WHAT I GOT**
- **BURDEN IN MY HAND**
- **E-B-E-THE LETTER**
- **I WAS WRONG**
- **IF IT MAKES YOU HAPPY**
- **READY TO GO**
- **6TH AVENUE**
- **ANGEL'S EYES**
TALK ABOUT GETTING IN on the ground floor—how about the first brick of the ground floor? It’s been nearly six years since Greg Strassell arrived at the late, great, WLOL in Minneapolis to interview for a job in Boston with Steve Dodge, then president of Atlantic Records. “I had this funny feeling after interviewing with Steve that this company was going someplace fast,” Strassell says.

Eventually, he landed the job and has since moved on to be vice president of Atlantic, which at the time owned Boston’s WTKO and WROR, soon merged with Multi-Market and Storer Broadcasting. “I knew you’d be exposed to as American Radio Systems (ARS), proliferate buyer of radio stations.”

“Feel like I’ve programmed this station three different times in my career,” says Straw- sell, whose mission upon arrival was to blow up the old WROR in favor of the new and improved WBMX (Mix 96.3), one of the first rhythmic-leaning hot ACs in the country. After the first few years, research determined that for the first time in WROR’s history, it was a more mainstream top 40 direction, which meant “hold the rhythm.”

In February of this year, Strassell, like many of his peers, determined that the musical tastes of his adult audience had further evolved toward the alternative rock world. “Plus, at that time we found the available pop/rhythm product wasn’t as strong and compelling to our listeners,” he says. “Labels are now signing strong artists who write songs that tell stories, and that’s been a huge force for the station.”

After WBMX completed its musical transition, it underwent an uncomfortable phenomenon that Strassell calls “TSI shock.” He had to sit patiently while Mix blew off some of its old, the rhythm purists, while waiting for new pop/alternative curmudgeons. Meanwhile, the station’s ratings remained flat. “It usually takes Arbitron about six months to catch up with any changes,” says Strony. “If you’ve got a true, to say Mix’s time spent listening moving in a positive direction after six months and a day. “ARS knew and expected that in order for us to take one step forward, we had to take two steps back.”

For many stations, ARS means the future. For former morning host John Lander, who replaced longtime WROR and WTKO fave Groot as PD of WBCN, the station’s future looks bright. Although Lander had done top four for most of his career, “he’s a perfect fit for this format,” Strassell says. “His style, his attitude, I originalism all work, plus he’s not burdened with having to deliver 12-24 numbers, allowing him to focus on 25-34 women.”

Strassell relies on Lander’s past programming experience at KKBQ (92Q) Houston, KGB (13K San Di- ego, and others. “When he expressed his opinion on any aspect of the sta- tion, I listen,” he says.

Greg Strassell Boards ARS Via Boston’s Mix

---

**FORMATS: POWER-FILLED MOD**

Modern Rock, or what Chicago’s WWOOD is imaging itself as Radio Anthony Boston. It hopes to differentiate itself from the format by emphasizing new music.

Tampa, Fla., now has a fourth AM station doing some variant of R&B, as newly acquired Cox outlet WFNs shifts from sports to ABC’s Urban Gold format. Ironically, the market still has no R&B station on the FM dial.

**SALES SALES**: TKNX/KOTR Portland, Ore., KRCX/KMYC/KSXX Sacramento, Calif., KALZ/KSSZ Riverside, Calif., and KVAR Los Angeles, as entertainment directors with the radio business.

WCHR/WTMT Trenton, N.J., from Great Scott to Nassau for $20 million; KWID Santa Ana, Calif., from Odyssey to Lifemusic for $11.2 million.

**STATION SWAPS**: Infinity spins off KFWS-FM Dallas to Salem Broadcast- ing in exchange for KDFX-AM, plus $2 million to Infinity. Infinity will take one of its FCC-assisted outlets in the market and is looking to divest KDDM-AM Dallas to meet A-M station limits.

We just went to the printer when this one arrived last week: CBS has swapped KTQX/KBWW Dallas for its WFS/WHFS Washington/Baltimore ERICA STRASSELL Program Director WJHO Boston

---

**FOLKS: PHILLY BOUND**

Chris Conley takes the PD hat and FN of KHHI/KEGL-FM of WBER Philadelp-hia, succeeding Jim Ryan, who is now programming WLTW New York.

Airplay Monitor editor Sean Ross, Airplay Monitor managing editors Kevin Cartier, Phyllis Stark, John Lomuscio, and Airplay Monitor reporter Marc Schiffman contributed to this column.
November 7 - 9, 1996
Crowne Plaza Parc Fifty Five Hotel
San Francisco

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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 1st and October 25th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.
something completely different to be

**NEW TRACKS**

- **104.** Blair, L. \& The Claymen: \"What A Wonderful Life\"
- **105.** Duggal, V.: \"Take It Easy, Man: The True Story Of The Last Great American Rock Band\"

**THE MADNESS OF CYBERSPACE**

- **29.** Manson, M.: \"The End Of All Things\"
- **30.** Gill, W.: \"Worlds Apart\"

**THE WEEK AHEAD**

- **1.** Clapton, D.: \"Change The World\"
- **2.** Shania Twain: \"Come On Over\"

**1996-2000**

- **1998.** George Michael: \"Electric\"
- **1999.** Celine Dion: \"The Prayer\"

**1995-1997**

- **1996.** Garth Brooks: \"The Dance\"
- **1997.** Shania Twain: \"Come On Over\"

**1994-1995**

- **1994.** Garth Brooks: \"The Dance\"
- **1995.** Shania Twain: \"Come On Over\"

**1993-1994**

- **1993.** Garth Brooks: \"The Dance\"
- **1994.** Shania Twain: \"Come On Over\"

**1992-1993**

- **1992.** Garth Brooks: \"The Dance\"
- **1993.** Shania Twain: \"Come On Over\"

**1991-1992**

- **1991.** Garth Brooks: \"The Dance\"
- **1992.** Shania Twain: \"Come On Over\"

**1990-1991**

- **1990.** Garth Brooks: \"The Dance\"
- **1991.** Shania Twain: \"Come On Over\"

**1989-1990**

- **1989.** Garth Brooks: \"The Dance\"
- **1990.** Shania Twain: \"Come On Over\"

**1988-1989**

- **1988.** Garth Brooks: \"The Dance\"
- **1989.** Shania Twain: \"Come On Over\"

**1987-1988**

- **1987.** Garth Brooks: \"The Dance\"
- **1988.** Shania Twain: \"Come On Over\"

**1986-1987**

- **1986.** Garth Brooks: \"The Dance\"
- **1987.** Shania Twain: \"Come On Over\"

**1985-1986**

- **1985.** Garth Brooks: \"The Dance\"
- **1986.** Shania Twain: \"Come On Over\"
**VETERAN, NEW BLUES ACTS READY 1ST QT. RELEASES**

(Continued from page 5)

**BLUE ARTISTS, INDUSTRY FIND BOOST IN CHART**

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VETERAN, NEW BLUES ACTS READY 1ST-QTR. RELEASES

(Continued from preceding page)

New Orleans singer Irma Thomas. Bellboy Blues plans sets by guitarist Larry Brooks of the late slide guitarist J. Hutto, Charles Brown (a solo collection), guitarist Smokey Wilson, and singer/guitarist Otis Clay, as well as a contemporary Memphis compilation, "Beale Street Blues Today." Elsewhere on the rounder schedule, "Somebody's Gonna Take My Cushion," which will be a doozie—the record companies are asking for nearly half the gross revenue of the companies as a royalty rate; the services have countered that any new royalty rate should not exceed 2%.

The rate-setting case, the first to be held in person since the Copyright Royalty Proceeding (CARP) under the auspices of the Copyright Office, has been re-determined in the light of the Copyright Office for making U.S. trade policy.

The scope of intellectual property products is global and in recent years has included the Library of Congress and has been viewed as an independent body of experts to Congress on copyright matters.

However, some private-sector intellectual property and administration officials have made it no secret in the copyright community that they want control of the Copyright Office.

These supporters, well aware of the significance of intellectual property products—and profits—as an increasing important export product, will make up the heart of the U.S. export package, feel that the executive branch is a more advantageous venue for debate than the Copyright Office for making U.S. trade policy.

The Intellectual Property Rights and Protection Policy and jeopardizes the rights of copyright owners by restricting them, in light of partisan politics, as political footballs. Smaller-rights owners might also suffer as international mass media and entertainment companies continue to guide policy matters.

However, other Washington congressmen, and civil libertarians, have said that keeping the Copyright Office in its historic setting, more insulated from political pressures, will ultimately be more helpful to the larger rights-focused consumer's wishes.

THE PLAN

An 11th-hour attempt by Hatch to move the office failed, sources say, because proponents failed to recognize that many congressional members feel that if the RIAA broke, "don't fix it," as one veteran observer says.

S. 1961 would have created a government corporation, the U.S. Intellectual Property Organization that would formulate policy for patents and trademarks administered by the Copyright Office.

S. 1961 was similar to its House counterpart, H.R. 3490, but it alone contained a section that moves the Copyright Office to the Library of Congress.

H.R. 3490, without the copyright section, gained House committee support following a floor vote in the House and the Senate's adjournment vote.

However, House members went home without voting on the measure.

The Senate version of the bill, with the copyright section, was referred to a committee in advance of the Senate's adjournment. The Senate, on adjournment, is not in session.

Arbitration Unit to Mediate Royalty Case

(Continued from page 5)

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EMI-CAPITOL SEeks 'LUV' FOR NEW SERIES

EMI-CAPITOL SEeks ‘LUV’ FOR NEW SERIES

upcoming holiday selling season and asking for love—or, more precisely, the
"Luv Collection." In an attempt to duplicate the success it enjoys as a joint-venture partner in the U.K.’s popular "Now!" compilation series, EMI-Capitol has released a "Hot Love" series that country’s chart, EMI-Capitol has assembled four love song compilation albums, each centering on a different genre. Moreover, EMI-Capitol is launching a "Luv Collection" campaign aimed at developing "a brand" that will have a long life, Koppelman says. Indeed, with the "Hot Love" series, a joint venture between EMI, PolyGram, and Virgin, has the No. 1 spot with every release to date except one. The current album is the No 1 No. 3 in the series, which is issued several times a year. But rather than being sparked by the "Hot Love" series, the idea is inspired by the company’s experiences with a McDonald’s promotion two years ago, Koppelman says. That promotion, in which McDonald’s low-priced albums from Garth Brooks, Tina Turner, Elton John, and Roxette, was backed with a huge television campaign that moved millions of albums. At that time, EMI-Capitol came under criticism from music merchants regarding music retailing, retail promotion, Koppelman acknowledges. So at a meeting with major accounts at the company’s annual convention, he suggested that EMI-Capitol partner with music retail on a similar campaign, whereby EMI-Capitol contributed the "Luv Collection" began. The game plan for the series was conceived by Koppelman, along with Terri Santisi, president of the EMI-Capitol Video and senior VP of marketing at EMI-Capitol Music Group North America, according to Koppelman. "We see Luv as a win-win situation for EMI-Capitol and the merchants," he says. "Not only do we create the series to bring a profit to our customers, but also to benefit the music retailers by helping to bring traffic into their stores," he says. Santisi notes that if the “Luv Collection” is successful, it can help the compilation business grow, which would largely be incremental business for U.S. merchants. Quigley says that in interviews with consumers, shoppers often say they don’t know what they want to buy. The "Luv Collection" will take the guesswork out of purchasing for the shoppers. Merchants applaud EMI-Capitol’s initiative. Jack Lasker, senior VP of merchandising and marketing for Albany, N.Y.-based Trans World Music Corp., calls the "Luv Collection" a "welcome idea" and believes it will fit the commercials and amusing "keys the lies with the media campaign," he says. "If they can pull off this program, they have a chance for a full-scale hit." Ron Phillips, VP of purchasing at Woodland, Cali-based Valley Record Distributors, says the promotion is a "strong concept with a pretty good song selection." But, while noting the albums’ potential, he warns that EMI Music Distribution (EMI) "has to be careful about not shipping the full potential on street date. More albums will do their best to make sure that Dr. White is everywhere, including on talk radio and late-night talk shows. They hope that Dr. White will give the product the proper importance as a result of the campaign." Koppelman says the campaign is designed to reach 90% of the U.S. population aged 25-54 at least twice via television commercials. The campaign will carry a print and radio component, and EMI is making available cooperative advertising funds to help the campaign in stores. Capitol-EMI and EMD are pushing retailers hard for full-scale in-store support. The labels have provided in-store merchandisers, dmp, bins, buttons, and "active" in-store displays of Dr. White available to the retailers. Koppelman declines to project sales for the series, but does reaffirm the company’s goal of establishing the series as a brand. The campaign will run through the holiday selling season and relaunch for Valentine’s Day.

BILLBOARD OCTOBER 12, 1996

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<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>All Right Now</td>
<td>NHL/Colin James</td>
<td>Warner Bros/Reprise</td>
</tr>
<tr>
<td>2</td>
<td>This I Wanna Do</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>The Girl I Love</td>
<td>Beyoncé</td>
<td>Columbia</td>
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<tr>
<td>4</td>
<td>Can't Fight This Feeling</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>Does It Make You Feel Sad</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>I'll Never Love Again</td>
<td>Whitney Houston</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td>One Ain't Like Another</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>Ain't No Mountain High Enough</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>One Fine Day</td>
<td>Whitney Houston</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>She Ain't Me</td>
<td>Whitney Houston</td>
<td>Epic</td>
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Please Enter My Billboard®

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<tr>
<th>SUBSCRIPTION</th>
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<tbody>
<tr>
<td>Domestic</td>
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<tr>
<td>1 year (51 issues)</td>
</tr>
<tr>
<td>6 months (26 issues)</td>
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<tr>
<td>2 years (102 issues)</td>
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<tr>
<td>1 year (First Class)</td>
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<tr>
<td>Overseas - 1 year</td>
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<tr>
<td>Australia &amp; New Zealand (Air Mail)</td>
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<td>Central America &amp; Caribbean (Air Mail)</td>
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<td>Europe (Air Mail)**</td>
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<tr>
<td>Canada</td>
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<tr>
<td>1 year</td>
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<tr>
<td>6 months</td>
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<tr>
<td>1 year (First Class)</td>
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- Juke box operators
- Exporters and importers of CDs, records, tapes and video

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- DJs
- Radio Syndicators
- Manufacturers/Production
- Record companies
- Pressing plants, manufacturers of CD, tape, record, multimedia hardware and software, music/video playback and accessories

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- Video/Movie industry personnel
- Electronic, proaudio equipment
- Artists and Artists Relations
- Recording artists, performers, songwriters
- Attorneys, agents and managers

Buyers of Talent
- Concert Promoters
- Clubs, venues, hotels
- Light and sound companies for concerts, venues
- Corporate Event/Entertainment Planner

Industry Associations
- Music Publishers
- Performing unions, licensing and rights organizations
- Industry Associations

Miscellaneous
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- Television and cable personnel
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Management: Elliot Rashman and Andy Beti for So What Arts Limited in association with Lisa Barbaris for So What Media and Management

Wyclef Jean, Pras Michel and Lauryn Hill appear courtesy of Ruffhouse/Columbia Records

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### Billboard Hot 100 Chart (October 12, 1996)

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week at #1</th>
<th>Record Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Enya</td>
<td>&quot;Tyr&quot;</td>
<td>3</td>
<td>Reprise</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sheryl Crow</td>
<td>&quot;All I Wanna Do&quot;</td>
<td>3</td>
<td>Hollywood</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>No Doubt</td>
<td>&quot;Miss America&quot;</td>
<td>1</td>
<td>Interscope</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>James Taylor</td>
<td>&quot;Let Me Be Your Lover Tonight&quot;</td>
<td>5</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Tears For Fears</td>
<td>&quot;Close My Eyes And Count To Ten&quot;</td>
<td>2</td>
<td>Geffen/ADP</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Lenny Kravitz</td>
<td>&quot;I'm With You&quot;</td>
<td>3</td>
<td>EMI/Mercury</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Alanis Morissette</td>
<td>&quot;You Oughta Know&quot;</td>
<td>4</td>
<td>Warner Bros</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Dido</td>
<td>&quot;White Limo&quot;</td>
<td>5</td>
<td>Interscope</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The Smashing Pumpkins</td>
<td>&quot;One Big Day&quot;</td>
<td>3</td>
<td>StarTrac</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>The Byrds</td>
<td>&quot;Baby's Home&quot;</td>
<td>4</td>
<td>Elektra</td>
<td></td>
</tr>
</tbody>
</table>

**Artist Notes:**
- **N** New Entry
- **R** Re-entry
- **H** Highest peak
- **A** Airplay

**Billboard 200 Chart (October 12, 1996)**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Weeks on Chart</th>
<th>Copies Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Garth Brooks</td>
<td>Capitol Nashville</td>
<td>12</td>
<td>3,780,000</td>
</tr>
<tr>
<td>2</td>
<td>Sheryl Crow</td>
<td>Hollywood</td>
<td>10</td>
<td>3,000,000</td>
</tr>
<tr>
<td>3</td>
<td>No Doubt</td>
<td>Interscope</td>
<td>9</td>
<td>2,700,000</td>
</tr>
<tr>
<td>4</td>
<td>Ocean TEN</td>
<td>Arista</td>
<td>6</td>
<td>2,200,000</td>
</tr>
<tr>
<td>5</td>
<td>Enya</td>
<td>Reprise</td>
<td>6</td>
<td>2,000,000</td>
</tr>
<tr>
<td>6</td>
<td>No Doubt</td>
<td>Interscope</td>
<td>5</td>
<td>1,800,000</td>
</tr>
<tr>
<td>7</td>
<td>Alanis Morissette</td>
<td>Warner Bros</td>
<td>4</td>
<td>1,600,000</td>
</tr>
<tr>
<td>8</td>
<td>Dido</td>
<td>Interscope</td>
<td>3</td>
<td>1,500,000</td>
</tr>
<tr>
<td>9</td>
<td>The Smashing Pumpkins</td>
<td>StarTrac</td>
<td>2</td>
<td>1,300,000</td>
</tr>
<tr>
<td>10</td>
<td>The Byrds</td>
<td>Elektra</td>
<td>2</td>
<td>1,200,000</td>
</tr>
</tbody>
</table>

**Billboard Top Albums (A-Z Listed by Artists)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enya</td>
<td>&quot;Tyr&quot;</td>
<td>Reprise</td>
</tr>
<tr>
<td>Sheryl Crow</td>
<td>&quot;All I Wanna Do&quot;</td>
<td>Hollywood</td>
</tr>
<tr>
<td>No Doubt</td>
<td>&quot;Miss America&quot;</td>
<td>Interscope</td>
</tr>
<tr>
<td>James Taylor</td>
<td>&quot;Let Me Be Your Lover Tonight&quot;</td>
<td>MCA</td>
</tr>
<tr>
<td>The Smashing Pumpkins</td>
<td>&quot;One Big Day&quot;</td>
<td>StarTrac</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>&quot;You Oughta Know&quot;</td>
<td>Warner Bros</td>
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<tr>
<td>Dido</td>
<td>&quot;White Limo&quot;</td>
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<td>The Byrds</td>
<td>&quot;Baby's Home&quot;</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

**Note:** The chart includes new entries, re-entries, and artist notes as indicated in the original text.
The New York Sun: 

Digital video has expanded rapidly in recent years, with the success of companies like Netflix and Hulu. However, the future of digital video remains uncertain as companies continue to invest in new technologies. 

**BMG TO MERIT DEPARTMENT (Continued from page 14)**

Shu's response matches BMG's efforts to "keep a low profile" while pursuing new opportunities. He expects to achieve the new goals by "involving" the entire company in the process. 

**CDs IN 3 WEEKS!**

Currently, the average time it takes for a CD to be completed and shipped is around 3 weeks. This includes the time it takes for the recording, mastering, and packaging processes. 

**DISC MAKERS**

The image on the right is a promotional ad for Disc Makers, a company that provides disc and label printing services. The ad highlights their commitment to quality and customer satisfaction. 

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**TCI FORMS MUSIC SUBSIDIARY: VIDEO CHANNELS POSSIBLE**

According to a prepared statement from TCI Communications president/CEO Brendan O'Leary, "Creating a music-related channel is logical given the explosion of new music formats created by the sale of music videos, including the Internet. TCI believes such a channel could be a significant revenue generator for the company."
A Fictional Group Does Its ‘Thing’

There’s a little slice of 1964 on the Hot 100, as once again life imitates art. Based on airplay and sales that kicked in even before the opening of the movie “That Thing You Do!,” the title song by the Wonderers enters the chart at No. 92.

If you’ve already seen the film, written and directed by Tom Hanks, you know that “That Thing You Do” was a top 10 hit back in ’64 for the quartet that started out as the Wonderers but was quickly renamed by their manager A.M. White as the Wonders. If you haven’t seen the film, just go with this. (After all, haven’t you seen it? It’s terrific.)

While “That Thing You Do!” is credited to the Wonders, the real vocalist on the Play It Up Epic Soundtrack single is Mike Viola, whose duo Candy Butchers is signed to Blue Thumb Records. The song was written by Adam Schlesinger, from the band Fountains Of Wayne. This isn’t the first time a single by a fictional band has charted. Three groups based on television series have had No. 1 singles: the Monkees, the Archies, and the Partridge Family. The Monkees put together a string of hits and are still touring after 30 years, so it’s easy to forget that when the group started, it was made up of four acting players musically for a fictional TV program.

So while there have been fictional bands on the Billboard singles chart before, this may be the first time that a fictional label has made the Hot 100. That would be Play It Up, home to stars like Freddy Freddickson, the Chantrellines, and the Saturns.

The Wonders’ single should rise quickly, now that millions of people will be seeing “That Thing You Do!” With more cuts by the band available on the soundtrack, it will be interesting to see if the group has a life beyond one chart single. There are other potential singles by fictional artists on the album as well, including “My World Is Over,” a dusty Springfield/Dionne Warwick/Jackie DeShannon hybrid by “Diane Dane,” who in real life is Los Angeles-based vocalist Chaille Percival.

And Called It ‘Macarena’: The duo from Spain known as Los Del Rio hasn’t had its last dance yet. In its 11th week at No. 1 on the Hot 100, “Macarena” (Bay City Boys Mix) ties the Jackson 5’s 1970 hit “Don’t Be Cruel”/”Hound Dog” as the longest-running chart-topping hit in the history of RCA Records. And just when you thought there wasn’t anything more to say about “Macarena,” Miguel Cunillera of the Dominican Republic e-mailed the observation that the single is the most successful foreign hit of the rock era. He points out that all of the other artists who have been No. 1 for 11 weeks or more have been American.

Tell Laura I Love Her: Italian vocalist Laura Pausini has a new album release on WEA Latina, “Le Cose Che Vivi.” That’s the Italian edition. Pausini has also recorded the same disc in Spanish, and that version enters the Billboard Latin 50 at No. 29 (see story page 1).

The Next Generations: The charting of Hank Williams Jr., and III on The Billboard 200 with the Curio album “Three Hankas” may be the first instance of three generations charting with one title, but it’s not the first instance of grandparents, parents, and offspring all having chart success. The Carter Family brought Maybelle Addington and her daughter June to the charts years before June’s daughter Carlene Carter had her first hit. In the ‘30s and ‘40s, Ozzie Nelson had an active recording career; sometimes joined by his wife, Harriet Hilliard. Their son Ricky Nelson was a major star in the ’50s, and his twin sons had a No. 1 hit as Nelson in 1990.
The first eruption from Volcano Entertainment. Brace yourself for future explosions.
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AFTERMATH ENTERTAINMENT

DR. DRE PRESENTS...

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AND THE NEW HIT SINGLE BY DR. DRE "BEEN THERE DONE THAT"
ALSO FEATURING CUTS BY RC, KING T AND RBX

EXECUTIVE PRODUCER DR. DRE

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