Radio Embraces ‘Evita’

Madonna Cut Ushers In WB Set

New York—Early response to Madonna’s single “You Must Love Me,” a preview of the Nov. 12 Warner Bros. soundtrack to “Evita,” suggests that the project could be a vindicating and triumphant one for the controversial artist.

Trucked to radio Oct. 9, “You Must Love Me” is a momentous musical event in that famed composers Andrew Lloyd Webber and Tim Rice reunited after a 10-year creative separation to pen the bittersweet and quietly theatrical ballad specifically for Madonna to perform for the soundtrack—an honor that has not gone unappreciated by Madonna. “It’s my favorite song for the movie,” she says. “It’s just so beautiful.”

The single met with an instantly ardent radio response, racking up an impressive 118 playlist additions in its first week. In fact, it is (Continued on page 91)

Collaborations Spur U.K.’s

Elvis Costello, Lush

Warner Launches Costello Blitzkrieg

London—Elvis Costello strikes twice. For the second time this year, Lush has steadied its feet. The British rock act is mounting a concert series and supporting one of the country’s biggest concert promoters, for an undisclosed sum.

The deal, announced Oct. 16, is viewed by the New York-based SFX, formed in 1995, as an ideal cross-promotional tie-in between some of its 79 radio stations in 23

(Continued on page 95)

SFX Buys Promoter Delsener/Slater

NEW YORK—In the first transaction of its kind, the nation’s No. 7 radio group, SFX Broadcasting, has signed an agreement to purchase Delsener/Slater Enterprises, one of the country’s biggest concert promoters, for an undisclosed sum.

The deal, announced Oct. 16, is viewed by the New York-based SFX, formed in 1995, as an ideal cross-promotional tie-in between some of its 79 radio stations in 23

(Continued on page 95)
“In 1996 The Beatles have achieved what every group since them has failed to do: become bigger than The Beatles.”

The London Observer


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Malaysia Leads Asia With EPOS Charts
Kenny G Heads Album List Of International Acts

By Alexandra Nvich

KUALA LUMPUR, Malaysia—It's Kenny G's moment in the first Asian music market outside of Japan, as he produces electronic point-of-sale (EPOS) music charts.

The U.S. musician's new Arista release “Moment” debuted at No. 1 on its first album chart produced by the Recording Industry of Malaysia (RIM), covering retail sales for the week of Oct. 2-8. The top ranking—combining sales of Malaysian, Chinese, and international repertoire—will appear in Billboard's Hits of the World feature every week from this issue onward (see page S2).

RIM began producing the EPOS charts last month, slightly behind schedule from its planned launch date for July 31 (Billboard, June 29). The incorporation is compelled by the association for Malaysian software firm Inside Edge, using data supplied weekly by more than 50 retail accounts, including such chains as Sunpower Station, Music Valley, and CD Rama.

In other Asian markets, sales charts are still compiled from manufacturers' shipment figures or from non-EPOS store reports provided by a sample of music retailers. In Japan, EPOS charts are being developed by Soundscan in conjunction with JVC.

In Malaysia, Kenny G leads a top 10 albums chart (there is no comparable singles market here) that features six other acts from the West: the Scorpions and Foo's Garden from Germany (both on EMI), Michael Learns To Rock from Denmark (EMI), Celine Dion from Canada (Sony), and John Hill (Warner Bros.) and Toni Braxton (Arista) from the U.S.

Malaysian pin-up pop artist/movie star Zaina Zain is represented in the top 10 with her “Unplugged” album. The EMG recording features the singer performing her most popular hits live, backed by a full orchestra. Chinese artists with top 10 titles are alternative diva Fay Wong (PolyGram) and singer/songwriter Emi Chou (Reprise).

As the charts affirm, melody plays a major role in Malaysia. EMI marketing director Calvin Wong says that Michael Learns To Rock and Foo's Garden, for example, are selling well because they offer "instant sing-along material."

The latter group's tune "Leaves Tree" is even played by buskers on the streets of Kuala Lumpur. Wong adds, "The market is moving away from American influence. It is more accepting of music from elsewhere."

Mark Lankester, marketing director at Warner Music, says, "Asians are melodious people. They don't look into the lyrics as much as Americans do."

HITS OF THE WORLD

saw in her what Asia hasn’t had for a long time: a female pop idol. It was a plus that Jordan has this big, Toni Braxton-ish rule of thumb for the Asian market is a good vocal with a ballad-style song.

Imports will adapt to that market. "Leaves Tree" is about to receive the Malaysian-language (Bahasa) treatment by singer Jatt on independent Life Records. This will be the second Asian cover of the song. The first was a Mandarin version by Rock Records' Tracy that broke in Taiwan even before EMI began marketing it.

The RIM rankings are promoted inside Malaysia as three separate album charts, for local, Chinese, and international repertoire. Accompanying TV shows are produced by Malaysia East Asia Satellite (MEASAT) for broadcast on government-owned Radio Television Malaysia. (The combined chart that appears in Billboard is ranked by sales of individual titles without categorizing by repertoire.)

The EPOS charts are expected to stir debate and to influence music-industry practices within Malaysia before long, not least because a number of domestic artists sell outside mainstream music retail outlets. Lankester observes, "A lot of local repertoire is sold through nontraditional retail like night markets, which can't be monitored by point-of-sale charts."

An executive at another of the multinational labels asserts that the charts may serve as a wake-up call to the local industry to create more interesting domestic music. "Local buyers are getting wary of local repertoire," he says. "The point-of-sale charts will indicate things like this."

Assistance in preparing this story was provided by Geoff Harper in Hong Kong.

EXTRAS TURN UP ON TAPE

Along with laserdiscs, videocassettes are increasingly being marketed with additional footage, such as trailers and behind-the-scenes footage, in order to make them more appealing to collectors. Associate home video editor Eileen Fitzpatrick reports.

WXU REMAINS ON TOP

The New York dance outlet is No. 1 for the second consecutive quarter in the summer Airbrorns, despite some speculation that the station would not be able to maintain its momentum. Radio editor Chuck Taylor looks at the ratings.

No. 1 IN BILLBOARD
VOLUME 109, NO. 43

No. 1 OR MORE

RIBS

GOOD LOVE / JOHNNIE TAYLOR / MAXO

CONTEMPORARY CHRISTIAN

LIFE, LOVE & OTHER MYSTERIES / POINT OF GRACE / WOODWIND

COUNTRY

BLUE / LEANN RIMES / CIB

GOSPEL

SHARON LOCKER / 4 KIRK FRANKLIN / THE FAMILY / OYSTER

HOT SINGLES

SEATIME / GABRIELLE / RNB

TOP ALBUMS

LENNY KRAVITZ / AUTUMN / G Y

KID AUDIO

SLEEPING WITH GATORS / 90s

THE BILLBOARD LATIN 50

MACARENA NON STOP / LOS DEL RIO / ARC

POP CATALOG

LEGEND / BOB MARLEY AND THE WAILERS / TUPAC

R&B

ANDERSON LEWIS / BLACKSTREET / KELLY

REGGAE

MY EXPERIENCE / BOUNTY KILLER / VYBN

WORLD MUSIC

THE BEST OF THE GIPSY KINGS / GIPSY KINGS / NOMAD

THE HOT 100

MACARENA (BAYSIDES BOYS) / LOS DEL RIO / RCA

ADULT CONTEMPORARY

CHANGE THE WORLD / ERIC CLAPTON / RIM

ADULT TOP 40

I LOVED YOU ALWAYS FOREVER / DONNA LEWIS / ATLANTIC

COUNTRY

LIKE THE RAIN / CLINT BLACK / RCA

DANCE / CLUB PLAY

QUIFFY JONES FEAT. THE CAST OF STOMP / ONET

DANCE / MAXI-SINGLES SALES

BLACKSTREET (FEATURING DR. DRE) / EMIN

LATIN

HECTOR LYNCH / YOGI / MARCO ANTONIO SOLIS / VIVA

R&B

NO DICE / BLACKSTREET / MAXI

RAP

DO OR DIE (FEATURING TWISTAJ) / LIMARGO / R&B

ROCK / MAINSTREAM ROCK TRACKS

MISTY MAMA / VAN HALEN / WARNER BROS.

ROCK / MODERN ROCK TRACKS

WHAT GOES / SUBLIME / LONDON

TOP VIDEO SALES

TWISTED / JENNIFER LOVE HEWITT

HEALTH & FITNESS

THE GINRICH WORKOUT WITH FLAVA / SONY MUSIC VIDEO

MUSIC VIDEO SALES

LES MISERABLES / 10TH ANNIVERSARY CONCERT / VARIOUS ARTISTS / COLUMBIA

RECREATIONAL SPORTS

MICHAEL JORDAN / ABOVE & BEYOND / JOE

RENTALS

THE BIG BANG / NEAR / HOME VIDEO

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL

RAPHAEL POTWARTZ

1-TO-MAX / EDGAR MAYER / MAIR O'CONNER / SONIC CLASSICAL

CROSSOVER

LEONARD BERNSTEIN'S NEW YORK VARIOUS ARTISTS / ALFRED STONE

JAZZ

THERE'S SOMETHING - THE SONGS OF MOSE ALLISON

MUSIC VIDEOS

VANN MORRISON / GEORGE FAME / MOSE ALLISON / BEN SOKA / UVE

JAZZ / CONTEMPORARY

THE ASCENSION / KENNY G / A

NEW AGE

LUNA'S LUCK / THE MUSIC OF VANCE GLAMOUR / GEORGE WINTERSET / CASINO CAT

www.americanradiohistory.com
Music Education Is A Viable Investment

By JOHN COLLINS

In an article for World Theatre magazine in 1956, Tyrone Guthrie wrote, "1940 was the date when the people of Great Britain decided—their natural-born patriotic way—to certain arts which had, till then, been dependent entirely upon private financial aid and arts programming. The decision was taken only when the nation found itself in a truly desperate position.

"There is, I think, something noble as well as amusing in Old Britannia choosing this particular moment to add paintbrush, harp, and buskin to her traditional accouterments of helmet, shield, and trident. The decision symbolized an awareness that something more than military, more than physical and practical values, was involved. Symbolized too an awareness, at that time perhaps not wholly serious, that an era of Private Patronage in Great Britain was over—certainly for some generations, perhaps forever."

Yet as we approach the next century, our economic and our cultural outlook has split almost out of control, and the arts have been determined to be nonessential budget-line items. While more diverse, democratic, and culturally aware on a global level, we are again in danger of making the arts a medium only the elite afford. The decline of arts education in America has resurfaced from many factors, but certainly economically and demographic changes have hand-in-hand led the way down the path. While we all realize it is a path of diminishing returns, we are not yet ready as a society to turn around.

We can't blame simply economic hardtimes; arguably, our culture has changed as well. The Rockwell illustration of a young person receiving a lunch at an upright piano, or the image of a family gathered around the piano singing, has disappeared. Our modern-day programs are taught in the time-honored classical tradition but are no longer culturally relevant.

No amount of funding is going to attract students to play any kind of music if it’s not fun for them. And without structured music education, we have a generation of students with headphoners on, tuning out the world and turning in as passive listeners, perhaps because they had no opportunity to learn how to play music with their peers. If school had..."
Back in the days when calculators were high-tech and a hard drive was an unpaved road, a lot of people didn’t believe that computers would change their lives.

Not us. BMI was the first to use computer technology to keep track of airplay on commercial and college radio. And still the only one to sample airplay on every station nationwide. First to put our entire repertoire on a digital database and on the web.

And because we "get it" when it comes to technology, we are setting the pace in licensing music on the web, cable systems, video on demand, pay per view, direct broadcast satellites and more.

So keep finding new ways to make music and we'll keep finding new ways to pay you for it.

http://bmi.com
Miles Copeland’s Ark 21 Nears Launch

New Label From I.R.S. Founder To Move Through EMI

By Chris Morris

LOS ANGELES—Miles Copeland’s label Ark 21, which will move through EMI Music Distribution (EMD), will bow at the end of October with a quartet of releases. The start of the LA-based imprint, which is funded completely by Copeland and distributed worldwide by EMI, has been anticipated since this summer (Billboard, July 27).

On July 19, I.R.S. Records, which Copeland founded in 1979, closed its doors; he then attempted to assemble financing to buy back the company from EMI, which had owned it since 1992, under a strict timetable tied to the deemerger of Thorn-EMI, but time ran out on the proposed purchase. EMI now controls I.R.S.’ back catalog.

According to a source, EMI proceeded with some recording projects that were nearing completion as the label was folded. The formation of Ark 21, Copeland says, is a symbol of a new beginning, taking the best of the world into the future as we enter the 21st century—"for allowed for the completion and release of these projects and for Copeland’s continuing operations within the EMI family.

Copeland says, “We came up with a very ingenious solution, and I’m very excited about it.”

Weiner, president/CEO of EMD, says, “We’re pleased to distribute Miles Copeland’s new Ark 21 label.”

(Continued on page 45)

MCA Extends Radioactive Joint Venture

By Don Jeffrey

NEW YORK—MCA Records has extended its joint venture with the Radioactive label, which scored strongly last year with Live’s “Throwing Copper” album.

The label was founded in 1990 by Gary Kurfirst, a former concert promoter and artist manager (Talking Heads, Ramones, B-52’s, Eurythmics), and producer of films and recordings. Since its inception, Radioactive has been co-owned by MCA and Kurfirst.

The new deal is for three years. Kurfirst declined to be interviewed.

Jay Bobo, president of MCA Records, says, “I think this is a critical post in the pier of the new MCA. Gary, in choosing to stay with Radioactive, shows his commitment to the label and his support for the new team, [provides] an important endorsement for the changes here.”

In the past two years, Radioactive has named new top executives: Bobo, president; Antony Konwolich, executive vice president (Continued on page 18)

September Sales Spectacular. Windham Hill Records executes congratulat

By Doug Reece

LOS ANGELES—David Weiner has been appointed president of Minnesota-based K-tel International. He was formerly senior VP at the label’s Los Angeles office.

Weiner takes over for interim GM Jeff Koblik. Koblik will continue as senior VP of purchasing and operations in L.A.

K-tel has been without a president since May, when Mickey Eifelstein left to become CEO of Simitar Entertainment.

Weiner says he has several immediate goals, including a focus on the company’s profitable compilation business and initiating a rebranding strategy to raise consumer interest.

“We are not a record label but a music company. We are not making money for our shareholders; we are making money for the artists and our shareholders,” Weiner says.

Weiner also continues to focus on the company’s potential in the digital and multimedia fields.

Weiner mentions a new emphasis on the domestic market.

“Our main focus is going to be domestic,” says Weiner. “We will increasingly use advertising and marketing overseas, as opposed to having our own operations in various international marketplaces.”

Weiner says K-tel will also stream- line and consolidate noncore businesses, such as rackjobbing, audiobooks, and household-product operations.

“We have traditionally been tied to entertainment product, and though we will continue to handle some non-entertainment-related product, our projected growth will come from the entertainment side of the business,” he says.

Signifying its growing dedication to entertainment product, K-tel will expand into multimedia and video markets according to Weiner.

K-tel’s first videotapes will capitalize on the growing trend toward unencumbered reality-based videos, while children’s DVD sales are expected to increase. Weiner adds, “We’re going to be very aggressive in the home video market.”

(Continued on page 93)

Sony, Philips Team On DSD Effort Targets Recording Industry

By Paul Verna

NEW YORK—Sony and Philips, the co-creators of the compact disc, have agreed to pool their resources to develop digital audio recording technology that’s designed to enhance the recording, mastering, electronic distribution, and archiving of music.

They are developing 96-kilohertz, 24-bit Stream Digital (DSD), the technology yields audio resolution roughly four times greater than that of the conventional CD, according to industry experts.

Although the full potential of DSD cannot be captured by current consumer audio formats, the development of the DSD process is seen as a precursor to such developing technologies as the Digital Versatile Disc (DVD) and the electronic delivery of music, as well as the digitization of analog music archives.

A joint statement from Philips and Sony says the companies’ “will continue to consult the music industry and strive to accommodate [its] requirements for the next-generation, high-density audio carrier.”

The statement also says EMI will ensure backward compatibility with the current CD, since DSD-encoded audio can be accessed at various levels of resolution.

In the meantime, Sony and Philips are targeting DSD toward the recording and mastering sectors. David Kusin, president of Sony Electronics in Eindhoven, N.J., says, “We think this is premature to talk about a distribution carrier when no one has addressed the production needs to make the music that you’ll put on this carrier.”

We’re concentrating on tools for music recording and mastering. Until you have those steps done, you’re putting the cart before the horse by talking about a carrier.”

Marijke van Hooren, VP of DVD communications for Philips Electronics in Eindhoven, Netherlands, adds, “It’s fair to say that DSD could be very interesting for DSD audio, but it’s up to the record companies to say what they feel they want in terms of DSD.”

Still in the prototype stage, DSD has been heard by an elite group of recording and mastering professionals, including George Massenburg, Phil Ramone, Bob Ludvig, and Doug Sax.

(Continued on page 101)

Tower Workers Make Moves To Unionize

By Don Jeffrey

NEW YORK—The music retail business, already beleaguered by price wars and reluctant consumers, now faces a new concern: unionization of employees.

Workers at the high-visibility Tower stores on Sunset Strip in West Hollywood, Calif., will be voting Friday (25) on whether or not to be represented by a union.

If the workers vote yes, Sunset will be the second Tower store to approve unionization. Employees of the Tower in Mountain View, Calif., last year ratified by one vote membership in a union, the United Food and Commercial Workers. But both have yet to recognize the union and have taken it to court, charging that it interfered with workers in order to win the vote. The case is now before the 9th Circuit Court of Appeals.

Raymond Schillaci, president and field rep for Local 724, says that two other Tower stores in Northern California have called him with inquiries since Tower Sunset began to consider unionizing.

The radio retailer music retail chain reports that its workers have joined organized labor.

The issues for the Tower workers are money and the way in which management treats them.

Kevin Ray, a clerk at Tower who supports the union, says, “I’m not just about having some kind of say in what the rules are, what working conditions are, and having a voice in our future and jobs.” He adds, “We’re,“We’re...”

(Continued on page 94)
We have tried for years to persuade Joni Mitchell to release a greatest hits album. Her reaction was always . . .
Hunter S. Thompson Brings 'Fear And Loathing' To Island

LOS ANGELES—Celebrating a quarter-century of "bad craziness," Margaritaville Records will release an audio version of Dr. Hunter S. Thompson's "Fear And Loathing In Las Vegas" Nov. 19 to mark the 25th anniversary of the path-finding "Gonzo journalism" work's first publication. The album will be marketed by Island Records and distributed by PolyGram Group Distribution (PGD).

"Fear And Loathing" originally ran serialized in the Nov. 11 and Nov. 25, 1970, issues of Rolling Stone, under the byline Raoul Duke and with illustrations by Ralph Steadman. The book follows the nightmarish misadventures of journalist "Duke" (Thompson's alter ego) and his "non-peon Samooan attornev," known as "Doctor Gonzo," as they travel to Las Vegas in a red Chevrolet convertible packed with a pharmacopia of illegal substances to cover an off-road motorcycle race and the paranoia-inducing national Conference of District Attorneys' Seminar on Narcotics and Dangerous Drugs.

Thompson's highly original melding of reporting and violent fantasy, which created a sensation when it first appeared, has been translated for Margaritaville into a wired audio drama by producer Laila Nabati and director/adapter Lou Stein. The CD version, which includes both vintage 45s music and original scoring by Margaritaville artist Todd Snider, features veteran character actor Harry Dean Stanton as Duke's narrative voice. Director Jim Jarrett's (("Down By Law," "Mystery Train") handles Duke's dialogue, while Canada-based actor Maury Chaykin portrays Gonzo.

Thompson had made his mark on American journalism before the publication of "Fear And Loathing". In 1966, he published "Hell's Angels," his copiously quoted book about the outlaw motorcycle gang. In 1970, editor Warren Hinckle's maverick magazine Scanlan's Monthly ran a breakthrough piece, "The Kentucky Derby Is Decadent And Decayed," in which Thompson recounted his drunken attempt to cover the turf classic; a central figure in the story was artist Steadman, then working with Thompson for the first time.

Thompson recalls that after the Derby story appeared, his friend Bill Carluo of The Boston Globe "sent a note saying, 'Congratulations, you... (Continued on page 96)"

Chavez Redeems Guitar Rock As Smart Rock Matador Act To Be Promoted Initially At Indie Level

NEW YORK—Simultaneously suspicious of and reverent toward rock'n'roll, Lower Manhattan post-noise combo Chavez strides the divide between head banging and a higher art on its second album, "Rrole The Fader" due Nov. 5 from Matador. Far-flung influences collide inside Chavez, from the experimental krautrock of Can to the hypercaffeine hard pop of Clapton. For all the band's keening dissonances and offberger meters, the furious invention always serves, hard songcraft. With an- themic rockers like "Top Pocket Man" and the powerful ballad "Un- Real Is Here," "Role The Fader" may appeal to Sydngarden and Stadium fans alike.

"It’s not like we’re out to decon- struct rock," says Chavez vocalist/guitarist Matt Sweeney. "But when we started the band, we had an agreement that we wouldn’t play anything that sounded like something we’d heard before."

"Since I was a kid, the coolest mu- sic for me has been the kind I couldn’t quite process right away," Sweeney adds. "When you hear something like that, it’s like hearing music for the first time—you can really react emo-
tionally to it. So I guess the ideal reac-
tion to what we do would be that simultaneous feeling of satisfaction and confusion."

Chavez guitarist Clay Turver, drummer James Lo, and bassist Scott Masciarelli joining Sweeney—seems especially well-equipped to play a smarter brand of guitar rock. The members are not only alumni of such unsung yet credible rock outfits as Wider, Bullet Lavolta, Slunk, and Live Skull, they are veterans of such institutions of higher learning as Harvard, Columbia, Northwestern, and the American Film Institute.

Chavez debuted in 1994 with a potent 7-inch single ("Repeat The Ending" backed with "Hack The Sides Away") on Matador, and the label issued the band’s critically acclaimed first album, "Gone Glimmering," in summer ’96. Following soon after was an EP comprising the (Continued on page 100)

Epic Soundtrax ‘Thing’ Could Boost Participating Acts

LOS ANGELES—The success of "That Thing You Do," the Play- Tone/Epic Soundtrax release tied into the Tom Hanks film about the rise of a fictional rock band, may benefit some real up-and-coming acts, including Blue Thumb’s Candy Butchers, TAG/Atlantic’s Fountains Of Wayne and Ivy, and the unsigned Gigolo Aunts and Tin Angels.

This week the soundtrack is No. 21 on The Billboard 200, while the title track, credited to the fictitious band the Wonders, clocks in at No. 56 on the Hot 100.

Meanwhile, "Radiation Vibe," the first single from Fountains Of Wayne, whose Adam Schlesinger penned the soundtrack single, is beginning to garner airplay at modern rock radio sta-
tions, including WNNX (99X) Atlanta. The self-titled album by the band, which also includes Chris Collingwood, was released on Oct. 8 (Billboard, Aug. 31).

Mike Viola, the voice behind the single "That Thing You Do," is half of the Candy Butchers, whose "Live At La Bonnemire" EP was issued in September. The full-length album debut by the band, which also includes Todd Foulsham, is due in January.

Rick Elias and Scott Rogness of the unsigned, Nashville-based Tin Angels also contributed to the soundtrack. The duo penned five songs for the album—"Dance With Me Tonight," "All My Only Dreams," "I Need You (That Thing You Do)," and "Drive Faster." Boston’s Gigolo Aunts, who recently split with RCA after one album, wrote "Little Wild One."

Although the album contains liner notes written by Hanks’ character, A.M. White, detailing how the musici-
ans in the film wrote and recorded the songs, Schlesinger, Elias, Rogness, and the members of the Gigolo Aunts receive songwriting credits on the album, while Viola and Rogness are credited with “additional vocals.”

Exactly how that will impact the artists and their respective bands remains to be seen, but so far the artists and their management and label executives are optimistic.

“...The way that it benefits us primar-
ily is in the publicity point of view,” says Atlantic VP of product development Michael Krumper. “It draws attention to Fountains Of Wayne, but in the end, what’s going to push this record over the top is the success of ‘Radiation Vibe’ at radio.”

Schlesinger, whose other band, Ivy, also records for TAG/Atlantic, attributes the interest to timing. “Right now, since the Fountains Of Wayne album and the movie came out at essentially the same time, people are making a note of that and they are asking me about it, but it’s hard to predict how long it will last. It’s a nice piece of timing, and I wish I could say that I planned it, but unfortunately I didn’t.”

After receiving a tip from Holly (Continued on page 3)
"Over my dead body."

"Ok, I'll do a Hits album if they let me do a Misses album too."

—Joni Mitchell

joni mitchell hits

joni mitchell misses

chart makers (2/4-46326)

ground breakers (2/4-46358)

hits and misses

her first-ever anthologies.
**Artists & Music**

**Sparrow Compositions Take Flight**

'Emmanuel' Set Tour, 'WOW '97' On Tap

by Debrah Evans Price

NASHVILLE—Catering to the Christian music consumer's apparent hunger for multi-artist projects, Sparrow Records' 'WOW 97' and 'The Year's 30 Top Christian Artists And Songs' and "Emmanuel," a holiday set to be accompanied by a major marketing plan aimed at capitalizing on consumer holiday shopping.

Both sets are due in stores Oct. 29. Like its predecessor, "WOW '96," this year's project is a joint effort between EMI Christian Music Group (Sparrow's parent company), Reunion Records, and Word Records.

This year's collection is an enhanced (ECD) featuring songs by Steven Curtis Chapman, Le Talk, Michael W. Smith, Jars of Clay, Point Of Grace, Susan Ashton, CeCe Winans, Carman, Newsboys, Twila Paris, Kirk & The Family, 4HIM, Audio Adrenaline, Petra, Geoff Moore & The Distance, Gary Chapman, FFR, Cindy Morgan, Rebecca St. James, The Throgs, Margaret Becker, Phillips, Craig & Dean, Wayne Watson, Sierra, Ray Boltz, Clay Crosse, and Aaron Jeffery.

"Emmanuel" is the brainchild of manager/promoter Norman Miller of Nashville-based Proper Management, who recruited former promoters Bob Farrell and Greg Nelson to write the project two years ago. The album features performances by Amy Grant, Smith (who wrote the title cut), Sandy Patty, Belle Winans, Point Of Grace, Twila Paris, Larnelle Harris, Susan Ashton, Clay Cross, Gary Chapman, Anointed, Margaret Becker, Chris Willis, and Michael Anderson.

"Emmanuel is a wonderful overview for the music consumer who wants to get introduced to Christian music or wants to have a collection of what is looked at as the top artists," says Sparrow president Peter York.

"It's a great introduction. 'Emmanuel' is more of a seasonal tradition that celebrates the life of Christ. It has viability only at Christmas time, which is when this will be toured, but it will also have viability at Easter time.

Sparrrow's album will be accompanied by a major marketing plan aimed at capitalizing on consumer holiday shopping. According to Word president Roland London, ‘the goals for the project...'WOW series is to increase purchases of other works by the artists that appear on the album.'

Lundy says sales of the first WOW album, "WOW '96," which was certified gold for 100,000 units in sales, "surpassed our expectations. We thought it would spike up during and after the Christmas season and then it might taper off, but it's remained in the top 25 of sales since the day it was released," he says.

Chapman, whose song "Lord Of The Dance" is included in "WOW '96," attributes the success of "WOW '96" to growing consumer interest in Christian music. "Many people are just discovering this thing called 'Christian music,'" he says. "It's so unlike what many of their preconceived ideas are. This kind of compilation gives them music to sample."

Newsboys' Peter Furler agrees. "This is a great piece for people to explore Christian music. There is definitely something there for everybody."

The ECD will be a key element in Sparrow's marketing campaign for "WOW 97." The disc is compatible with most Windows-based computers and incorporates software that will enable viewers to "shop" the artists' Web sites. The infomercial is scheduled to air 6,500 times during the next three months.

(Continued on page 106)

**Chrysalis' Power Station Overcomes Obstacles**

by Paul Sexton

LONDON—When your bass player leaves the band mid-recording and his replacement dies, you might think your supergroup reunion just wasn't meant to be. Not if you're the Power Station.

Eleven and a half years after its self-titled album sold an estimated 1.5 million copies worldwide, a truncated version of the Power Station is back in the album racks here with the Oct. 14 release by Chrysalis of the album "Living In Fear." A U.S. release is being held until the group "can handpick the right company that believes in us," says drummer Tony Thompson.

By the group's admission, the record has vaulted innumerable hurdles to get this far. Chrysalis U.K.'s publicity material for "Living In Fear" admits to the seed of changes in music since the act's inception in the days of "Thatch- erian, yuppie, and the fair-tale union of Charles and Di.

Founded on the pulling power of members John Taylor and Andy Taylor of the then red-hot Duran Duran and on bankable lead vocalist Robert Palmer, the Power Station first discussed a reunion in 1993. The project became a reality toward the end of 1995, only for bassist John Taylor to quit during recording (he is now a member of Maverick/Warner Bros., signing Neuromat Outdoors).

Former Chic bassist Bernard Edwards, who produced the first album and the nascent second, became the fourth Power Station member to die at the age of 43 in April 1996.

Basic production of "Living In Fear" was already complete when the band suffered this latest loss, and Edwards retains the production credit on the finished record. "When Bernard was at the helm, he kept us at bay," says Thompson, also a former member of R&B pioneers Chic.

"This has been going on since I was 19 years old with this cat. I miss the brother, man..."

The 1985 album reached the pop sensibilities of the respective members' audiences via the radio-friendly singles "Some Like It Hot" and a cover of T. Rex's "Bang A Gong (Get It On)," which charted Nos. 3 and 5, respectively, on the Hot 100 that year. The album went platinum in the U.S.

The release swings from the hard rock of the title song and the first single, "She Can Rock It," to covers of Marvin Gaye's "Let's Get It On" and the Beatles' "Taxman.

The record was made in seven studios, including the New York location from which the group took its name. Of the nine new titles, Palmer's songs are published by Mulino Music, John Taylor's by BMG, and Thompson's by Tony Thompson Songs. Andy Taylor is published via Copyright Control.

Aware of the fashion-driven market of his home country, Englishman Palmer is undaunted. "Living In Fear" is as up-to-date and as cutting edge as we can possibly make it," he says. "but to think that absorbing yourself in the music so totally means that you run a risk of being out of touch...me is the wrong way of looking at it."

(Continued on page 106)
Dreams Come True

1996 Country Music Association Female Vocalist Of The Year
1996 Academy Of Country Music Top Female Vocalist

Patty, Congratulations on making music that touches people so deeply
Artists & Music

Thrill Jockey's Artistic Intimacy
Label Earns Identity As 'Redefined' Indie

By DAVID SPRAGUE

NEW YORK—While the relationship between artist and label is almost unfailingly closer on the independent level than it is at a major label, Chi- cago-based Thrill Jockey takes that inti- macy more seriously than most.

Thanks to the efforts of owner Bet- tina Richards, the label is as close to an artistic cooperative as the Ameri- can indie scene has seen in some time.

"I've always felt that total creative control should be something that's just a given," says Richards, who runs the label with the help of three part-time employees. "The artists who work with me have a say in their ads, packaging, their bios, whether or not they choose to tour.

"The biggest focus, though, is mak- ing sure artists get the money that's coming to them," she continues. "So when everything is taken care of, the label and the artist split all profit 50/50. That's the only true fair divi- sion of the label." Thrill Jockey, which was launched in September 1992 with H.P. Zinker's "Perseverance," has maintained a steady release schedule over the past four years. The label's last release of 1996—"Diskont," by the German ar- tist's team Oval, due Dec. 10—will be its 55th.

"We've developed a certain amount of name recognition over the years, which has led to a consumer loyalty," says Richards. "The biggest step, though, came when we joined Touch and Go Records. We've worked with certain very important labels for a long time, and they have the same operating philosophy that I do, and they can really get records into stores.

"Touch and Go sells Thrill Jockey releases direct to more than 400 mom-and-pop stores and takes the label's releases to larger chains via the Alternative Distribution Alliance.

"Across the board, Thrill Jockey is one of our best-selling labels, because they've really carved out an identity that rivals the biggest indie's in their prime," says Chris Vanderloo, man- ager of New York's Other Music.

"They've taken the idea of 'indie' to a different place, where it no longer has to mean 'indie rock,'" says Vanderloo. "That sort of stuff seems to be waning, where bands like Tortoise and Trans Am are selling more and more.

"While Thrill Jockey's roster is rela- tively expansive in scope, the label has recently gained recognition as the prime nexus of the so-called "post- rock" scene, touting such groups as Tortoise and Trans Am as being more and more.

Ellipsis Arts Adds Griot Music To Global Repertoire

By BRADLEY BAMBARGER

West Africa societies, griots are musical storytellers, passing down the his- tories of families and events from generation to generation in song. In form and function, African-American blues has its roots in the minstrel quality of griot music. West Afri- can ensembles employ a variety of string and per- cussion instru- ments, with the harp-like kora taking pride of place.

"Jali Kunda" documents the "griot family" of yester- day and today with a CD and 96-page book in a deluxe package. In addition to putting together groups of indigenous musicians to document traditional songs, Suso collaborated with composer Philip Glass, saxo- phonist Pharoah Sanders, and pro- ducer David Toop

(Continued on page 30)

Binds With EMI-Capitol Music Group; Alternative Acts Rebel Against Cancer

The artist formerly on Warner Bros... Following a long and bitter departure from Warner Bros.,... has inked with EMI-Capitol Music Group North America to release his next album via his New Power Generation Records imprint. Although the ink on the contract is barely dry, EMI-Capitol is wasting no time getting to work on the project. "Emancipation," a three-CD set, will be released Nov. 19 and will be preceded by the first single, a remake of the Stylistics' 1972 hit "Betcha By Golly, Wow." The triple album will cost about the same as a two-CD package, with a boxset price of $22.80.

One source described the deal by saying, "Prince is using EMI Rec- orders' marketing, publicity, and promo- tion staff. The record is on [NPG]; Prince is not signed to EMI." The usually reclusive artist, who is still gunning by the unpronounceable symbol he adopted as a name three years ago, will supposedly do press and tour behind the album. At this point, the worldwide deal is believed to be for this project only. No financial details were available.

Sales will be handled primarily by EMI Music Distribu- tion, although EMI's own regional field staff will work the album to independent accounts. Clean and stickered versions will be available.


EMI's last release was "Chaos And Disorder." The title, released in July, spent four weeks on The Billboard 200. For the last few years, the artist's album sales has been rapidly declining; however, that may be largely due to his feud with Warner Bros. As far back as 1995, I was com- plains, according to a press release, that he "now feels that his much-publicized $100 million deal may have just been a way to lock him into 'institutionalized slavery' with Warner." (Billboard, Oct. 29, 1994). Warner Bros. had no comment by press time.

THIS AND THAT: And the charity compilations just keep coming! In February, Shanachie will release "She's A Rebel," a collection featuring such alternative acts as 7 Year Itch, Babes In Toyland, the Meatmen, and Dirt Merchants. Proceeds from the project will go to Rock for a Cure, which will funnel the funds to community-based breast cancer organizations. The proj- ect, which features a number of previously unreleased tracks, was produced by Wagner Bucci, president of Shanachie-distributed Beloved Recordings. The album follows "Women For Women 2," which was released by Mercury Records this fall. Money from that set went to the National Alliance of Breast Cancer Organizations... The Texas chapter of the National Academy of Recording Arts and Sciences will present Lyle Lovett with its first Governors Award on Tuesday (22). The hosts for the award ceremony are Asleep At The Wheel's Ray Benson and former governor Ann Richards. Performing will be Asleep At The Wheel, Willie Nelson, Lisa Loeb, David Ball, and Jimmie Dale Gilmore.

Speaking of Texas, on Oct. 24, "Dallas City Limits" will tape a tribute to musician Walter Hyatt, who died in February's ValuJet plane crash. Among those appearing will be Lovett, Ball, Gilmore, Champ Hood, Marcia Ball, Junior Brown, Willis Alan Ramsey, David Halley, Allison Moorer, and the King Tears Band. Also taping episodes of the PBS series in Octo- ber are Wynonna and Kenny Wayne Shepherd... Michael Feinstein will appear at New York's Supper Club Nov. 5-7... A few weeks ago, we printed that LL Cool J had signed with ICM for booking. According to the artist's manager, the deal is not exclusive. In addi- tion to ICM, LL Cool J works with Famous Artists Agency and a number of other companies... Hot on the heels of Pointblank/Virgin's release of the album "Fender's 50th Anniversary Guitar Legends," Metal Blade is releasing "The Guitars That Rule The World, Smell The Fuzz." The collection, which features guitarists playing original tracks, is the second volume in a series produced by Guitar World magazine. Among the participating artists are Smashing Pumpkins' Billy Corgan, Kiss' Ace Frehley, Soundgarden's Kim Thayil (as part of the band Dark Door), and Robert Fripp... MCA and RadioActive have extended their joint venture until 1999... Barbara Streisand has asked Richard Marx to contribute a track to her new movie "The Mirror Has Two Faces." Marx's track, "The Power Inside Of Me," is the only song in the film not performed by Streisand.

Assistance in preparing this story was provided by Ed Chestman.
Rusted Root

REmember

the follow-up album to their platinum debut, When I Woke

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October 27 Durham, NH
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October 30 South Bend, IN
October 31 Dayton, OH
November 1 Ann Arbor, MI
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Artists & Music

SPARROW'S MULTI-ACT PROJECTS (Continued from page 18)

YOUNG MESSIAH CONNECTION

"Emmanuel" will likewise promote a range of Christian artists.

Miller conceived "Emmanuel" when he decided after a successful six-year run that 1997 would be the last year he would produce the Young Messiah tour. (The multi-artist album and tour featured top Christian music artists from an updated version of Handel's "Messiah" and routinely sold out venues each holiday season.)

"I wanted to stop [the Young Messiah tour] when it was at its peak, which is what we did," Miller says. He then informed songwriters-producers Greg Nelson and Bob Farrell that he was looking for a new musical, and they wrote "Emmanuel."

"It's not just a Christmas work, although it does feature a lot of Christmas songs, and it does feature the birth of Christ," Miller proudly says. "But it's the whole life of Christ."

The artists from the album will perform the musical live during a 12-city tour starting Nov. 29, promoted by Paul Emery of St. Louis-based Contemporary Productions. "It is one of the few albums that have been recorded with reproducing it live in mind," Miller says. "I can't wait to hear and see it live, because the music on this album is incredible."

Jenny Lockwald, Sparrow VP of artist development, says the label will promote the fact that "Emmanuel" was developed by the same people who brought consumers the Young Messiah tour.

"We have strong imaging at retail, with a variety of [point-of-sale] materials, including a display with a $2-off coupon, banner boards, posters, and shelf talkers," she says. "We will also have a heavy print-advertising campaign that will include ads in all the major Christian publications as well as in The Saturday Evening Post, publications whose readers are looking for family Christmas entertainment."

According to Lockwald, a radio special will be serviced to Christian radio stations, and Sparrow plans to promote the set by typing into the tour. The label will be involved in tour advertising and has scheduled in-store appearances by participating artists in several markets. Sparrow is partnering with Family Bookstores to issue postcards promoting the album and tour in the markets the tour visits that year.

Since "Emmanuel" is not exclusively a Christmas musical, Lockwald says, another push on the project will come at Easter. Plans call for Sparrow to contact church leaders across the country to suggest that "Emmanuel" is a production they would want to have their choirs perform for Easter.

Miller says there is plenty of room in the market for "WOW 1997" and "Emmanuel."

"One of the reasons for the success of [the first] "WOW" and "The Young Messiah's" albums was the great value for the money," he says. "That's why people buy into [multi-artist projects] so big. And I think at Christmas time, people are buying more records than any other time of year.

MCA JOINT VENTURE (Continued from page 8)

VP, and Jayne Simon, senior VP of sales and marketing.

Of Kurfist, Boberg says, "Gary is a total character who has incredible vision and, more important, commitment to that vision."

Radioactive's biggest success has been the alternative act Live, whose "Throwing Copper" has sold 4.6 million units in the U.S. since its release in April 1994, according to SoundScan. The band's next album will be out in February.

However, Boberg says, the extension of the Radioactive venture is "not just for Live. All the acts would stay within MCA even if there were no deal."

"The kind of artists Gary tends to sign are artists who are challenging, who push the envelope. They may not be immediately perceived as break-able, but they tend to be groundbreaking."

Other acts on the Radioactive roster include the Ramones, Black Grape, Dig, Big Audio Dynamite, Shirley Manson, Angelfish, Fatima Mansions, Traci Lords, Elysian Fields, Star 69, Anna, Radioshow, the Heads (comprising three of the four founding members of Talking Heads), and Noel Hutton. Albums by the Heads, "No Talking Just Head," and Elysian Fields, "Iiled Your Cedar," were released this month. A Star 69 album will be out in January.

MCA joint-venture VP and Jayne Simon, senior VP of sales and marketing, sales and marketing, and promotion.

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Artists & Music

THRILL JOCKEY'S ARTISTIC INTIMACY
(Continued from page 11)

U.S., according to SoundScan.

Richards estimates that international sales and nonreporting outlets put the sales of the album at almost 25,000 units.

Thrill Jockey projects are licensed for release in other territories through such labels as City Slang (which handles most of the label's titles in Europe) and Jade (Thrill Jockey's consult into Japan). Other releases have also gone through Mole (in continental Europe) and Duophonik (in the U.K.).

"Thrill Jockey is just so consistent that they encourage almost complete trust from the buyer or, as I have bought in Chicago near my house," says Shawn Stewart, music director of KREV (REO) Minneapolis. "I got excited when I saw a new Thrill Jockey release, because even "acting in any way like a major.""

"I fully understand that some companies need to be totally line-driven, but there were too many situations when I was forced to make decisions I wasn't empowered to ful-

fill," she says. "It's a significant level, this affords me the opportunity to make good on some of these." Richards has made good on one of these vows by renewing her relation-

ship with Eleventh Dream Day, a band she worked closely with during its initial stint with Atlantic. An as-

yet-untitled album from the Chicago-based band is set for release in February 1997.

"Thrill Jockey doesn't bind its artists to long-term contracts, preferring to work on an album-by-album basis. Nevertheless, acts like Columbus, Ohio-based punk rabblerouser Gaunt and Chicago-via-Kentucky Freakwater (led by Eleventh Dream Day's Janet Beveridge Bean) have maintained long-term relationships with the label.

"I think that artists appreciate the service that I provide for them," says Richards. "People appreciate being allowed to create on their own terms, and that's something that major labels say and large, aren't equipped to do."

John McEntire, who plays both Tortoise and the Sea & Cake, says that the atmosphere at Thrill Jockey is perceptibly different than at other labels with which he's had business dealings.

"Bettina is very interested in creating a dialog, which is really refreshing," says McEntire, who has also worked on several other Thrill Jockey releases as producer or engineer.

"We all propose some pretty outlandish things in terms of packaging and production, and a surprising num-

ber have been brought to fruition, which could never have happened at a major organization."

Richards acknowledges that there might be some benefit to be drawn from fielding distribution or equity purchase offers she has received from majors, but she steadfastly maintains Thrill Jockey's indie status.

"I can't offer larger chain store incentives in form of co-op ad dollars etc., so naturally I'm not as important to them," she says. "Still, I wish independent labels in general weren't treated as a lesser form of being. That attitude is pervasive, even to the point that if someone wants to use one of our songs for a soundtrack, we get offered a lesser rate than major-label bands with lower sales."

"But on the other hand, we get a great deal of respect from other artists," she says. "So when I wrote to Oval asking about maybe putting out one of their records here, they'd already heard enough about the label to agree on the spot. It's reassuring to know that the artists who choose to work with me don't see this as a stepping stone, but as a place where they can be comfortable doing what they want."

ELLIPSIS ARTS ADDS GRIOT MUSIC

(Continued from page 14)

ducer Bill Laswell on pieces that meld West African music with classical minimalism, free jazz, and funk.

Born in 1956, Laswell became a full-time artist at 18, after years of ap-

prenticeship. Now one of the most in-

ternational African musicians, Su-

o was as much influenced by his own personal experiences as by the culture and society in which he grew up. Since he was 12, he's been interested in African music, and by the time he was 14, he had made his first recording with a group of friends. He has continued to experiment with various styles, from funk to jazz to world music, and has contributed to numerous projects, both as a solo artist and as a member of bands such as the Para- 

世家, the World, and the African Band. He has also worked with many other musicians, including artists such as Paul Simon, Chic, and the Who. Laswell has released several albums under his own name, and has also collaborated with artists such as the Talking Heads, the Beastie Boys, and the Rolling Stones. He has received numerous awards and honors, including a Grammy Award for Best World Music Album.

Laswell's work is characterized by his fusion of different musical styles, his use of electronic instruments, and his focus on rhythm and groove. He is known for his innovative use of percussion instruments, and his ability to create complex rhythmic patterns that are both danceable and meaningful. His music has been described as a mix of traditional African rhythms and Western pop music, and it has been featured in films and television shows around the world. Laswell has also been a vocal advocate for peace and social justice, and has used his music as a platform for his political views. His latest album, "Africa," was released in 2016 and received critical acclaim for its innovative use of electronic instruments and its exploration of different musical traditions.

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most successful Ellipsis Arts releases to date are the two “Trance” volumes in the Musical Expeditions series and “Voices Of Forgotten Worlds.” He says that each of the “Trance” albums has sold about 25,000 copies, while “Forgotten Worlds” has shipped nearly 60,000 units. (Musical Expeditions titles retail for $19.95; the three-CD boxed set “Forgotten Worlds” lists at $44.95.)

SoundScan doesn’t track a majority of Ellipsis Arts’ sales, Charno says, since most of them come via bookstores, mail-order catalogs, and gift shops, such as those at Disney World and New York’s Metropolitan Museum of Art.

Charno says that placement with alternative retailers gives his company’s products a longer shelf life. “Outside the record trade, sales aren’t driven so much by what’s new as by what’s good. We can take [the four-CD boxed set] ‘Global Meditation’ to specialty shops, and they’ll be interested, even though the set came out four years ago.”

Andy Sibray, music buyer/merchandiser for Borders Books & Music, says the chain’s clientele responds enthusiastically to Ellipsis Arts releases. “All the label’s stuff does really well for us. The packages are a great starting point for people to learn about world music, and our customers seem eager to explore.”

Based in Roslyn, N.Y., the 4-year-old Ellipsis Arts goes through Publishers Group West for distribution to bookstores. REP distributes the label to the music trade.

At radio, Ellipsis Arts’ thematic productions are ideal for world music shows. Sandy Miranda, host/producer of the weekly two-hour show “Music Of The World” on Pacifica Radio’s KPGA Berkeley, Calif., has played nearly every Ellipsis Arts release and often interviews the albums’ producers on the air.

“For a lot of this music, it’s the first time it has received the attention it deserves,” Miranda says. “And we get the most incredible positive response from the Ellipsis programs. You name it: letters, faxes, phone calls, E-mail. People want to know where they can get this music.”


September saw the release of Musical Expeditions titles from percussionists Glen Velez and Reinhard Flatischler, along with “Notes From The Wild,” a nature recording with book, and the CD “Celtic Lullaby.”

A wonderfully off-kilter Ellipsis Arts offering for November is “Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments.” Surveying the work of such inventors as Leon Theremin and Harry Partch, the unique package features a CD and a 96-page color book with a forward by Tom Waits. Also due in November is “Klezzmer: The Marriage Of Heaven And Earth,” a book and CD featuring unreleased material from the Klezmatics and Andy Statman.

Recently, the Blues Foundation honored Northwest Airlines with the “Keeping The Blues Alive In Advertising Award.” We’re proud to be part of the tradition. Because there’s nothing quite like the feeling you get with the blues.
Quick on the Beat: Becoming inextricably hooked on one tape can be hazardous to getting any work done if your job is to review new music—particularly if it’s a part of the daunting volume of material that lands on our desks daily. It doesn’t happen often, which makes such a distraction all the more noteworthy and pleasurable. But as one does when a case in point holds a batch of jams from the mind of producer/composer Nancy Napuri, better known in the New York underground as Prince Quick Mix. If his latest creative output is an accurate indicator, there’s about two steps away from international club stardom.

For the uninformed, Napuri started getting props earlier this year with an inspired and unreleased deep house interpretation of Led Zeppelin’s “Babe I’m Gonna Leave You,” a track that will finally see the light of commercial release on Perfecto U.K. later this year. Actually, Napuri’s alliance with Perfecto is deepening by the minute, as he’s also been part of a project to reconstruct the Robert Owens classic “I’ll Be Your Friend” for the label. Can an artist part between Napuri and Perfecto be far behind? Label honcho Paul Oakenfold has always had a penchant for grooming cool young talent. Something to consider.

In the meantime, Napuri has given a tasty new twist to Donna Summer’s “I Feel Love” under the name Inka Kinda, on Robert Owens’ label. The vocal assistance from newcomer Jeannie Wilde, he has concocted a radio-friendly electro-funk version (amusingly titled the “108.5 Mix,” named for the FM frequency of popular radio station WKTU New York), while smartly serving up a thick mix that will keep the children of the runway happily prancing.

Napuri can be said for kicking it with Narecote Records with the ethereal “Mellow” and on Aqua Booty Records with the dark and trippy “NYC Lies In Dusk” single featuring vocals by Siouxsie & the Banshees and from the film “Independence Day.” And for those who love good dish with their rhythmic entrails, the track has decided to release a self-titled EP on the Import, Plunk label. The single is of the new kids in town, Frankie Napuri’s “I Remember,” which is a 12-inch masterpiece that underlines tooth-tucking chatter with old-school tribal-house percussion. And if you think that’s the whole tape, think again. A&R reps should scan a copy for several unsigned gems, including atmospheric soundscape “I Am Calling” and a rugged garage redressing of Gary Wright’s “I’d Really Like to Have Your Love.”

Still wondering why we’re hooked?

In the Mix: Deep Dish partakes in a deal with deConstruction Records with “Stay Gold,” a firm reminder that the Washington, D.C.-rooted lads were a viable recording act in their own right before becoming this top-shelf remix team. Understatement is the key to this rumbling house instrumental. Well, it’s plenty explosive and catchy as can be. In fact, we dare you to try sitting still through the track’s meander of tribalistic drums, swirling vocal loops, and galloping as if carefully measuring its sound and knowing when to pull back. Deep Dish partners Dubfire and Sharam have crafted a single that hits hard without pounding you over the head. Ultimately, that’s the kind of record that will enjoy the longest possible life on the dancefloor.

Speaking of folks who know how to broaden the heart, a wonderfully offbeat mix of the top, the Basement Boys offer a study in effective restraint on “Freak,” a collaboration with fellow producer Eric Kupper and musician Paul Shapiro. The pace is pushed to a breathlessly energetic rate, with Shapiro’s flute in the space between Fecor Williams’ wriggling percussion breakdowns with fluid flute and sax lines. Again, the key is selective use of a good thing, leaving the punter salivating for more without feeling frustrated. An essential turntable item from the Basement Boys’ eponymous, London-based label.

The stylistic lines that divide house and classic hi-NRG music are blurring on a wonderfully offbeat mix by Philadelphia upstairs Marquis. The beat races at a feverish pace, giving appropriate urgency to a dramatic sequence of flared-out guitars, organs, and classical piano lines. This is one of those rare records that sinks it well during its 12-inch pressing. As much as we love the dub, perhaps a little more confidence in the actual song is in order. Available on the Philly-based About the Beat Records.

OK, we can now officially say that we have seen and heard it all. Guns N’ Roses axeman Slash is at the center of what will likely be one of the mega club hits of the season. He has teamed with singer-songwriter/producer Nile Rogers for “Obsession,” a Latin-spiced rhythm-pop twirler from the soundtrack to “Cursed.” Tony Moran is recruited to push what already is a fairly jiggly tune over the top. Moran beefs up the track with a four-shakered house beat, while Sanchez snarek and Slash floats fluttering riffs that are miles away from the metallic sound for which he’s renowned. What does it mean to be a dance-rock star?

GrooveLand: Funky-FM, the prominent new pan-European queer radio station, continues to sharpen its programming direction, which includes a decent amount of dance music. Their line lineup includes such juicy names as Boy George, who will preside over a weekly show of what he describes as “screamy, twisted” music; hot U.K. club DJs Tony De Vit and Jazz Extract; and cool ambient-junkie DJ Elia. Sounds fierce, doesn’t it? We’ve starved for air checks of these shows.

Ever fearless in its decision to fly beyond the safe confines of house music, Strictly Rhythm Records dips deep into clubland’s experimental underground with “The Warnsho Project,” a collection that combines the left-leaning flavors of jazz, techno, and ambient with classic sounds of jazz, funk, and soul. Producer Chris Brenn leads his crew of musicians and technicians through 10 jams that alternately soothe and invigorate the spirit. Keep this disc handy for nights when you need a little rhythmic motion but not a full-frontal beat assault. Heavy props to Strictly Rhythm and A&R guru Giadys Pizarro for using high-profile status to shine a light on something so neglected.

And while your mind is open to new ideas, spend time with some free Younger by a collection of优美 vibes with his take on “I Believe” is her first single since splitting with West, and it’s circulating around the U.K. club circuit with remixes by the fab Kris Needs. Kult Records appears poised to have a toasty winter with a string of intriguing hits. In November, DJ Seamus Haji takes a crack at covering the garage classic “Go Bang” by Dinosaur L., retitled “Big Bang Theory,” while German DJ Gene Douglas offers a self-titled EP of hard house dubs. Later that month, Danny “Buddah” Morales returns with “The Bronxville EP,” which sizzles with his unique blend of musically vibrant house music.

The year closes out with the project that diva aficionados all over have been dying for—the return of Sabrina Johnston.
beginning,
and they have been abundant.

Krauski says he expects Daniela's boxed set to be a strong seller. "We are going to be very aggressive with it," he says. "We know that we have the most successful box sets—not if the box set—this Christmas season. One thing we watch over the years in choosing artists and artists who have marketing potential. WBM works with artists with strong catalogues, so we know that Tom Jones, for example, has always done very well, and his box set was spectacular for us. Willie Nelson had the same thing, and Charlie Daniels had his catalog speaks for itself. We sell tons. It's amazing how many packages we put out there, and they continue to sell like new released. "Super Hits" remains on the country album chart."

Daniela is pleased with the boxed set, but has yet not just perfects it. "That's the way it is. It's an ongoing process with me," he says. "I'm not intending to do any more music, it'll be a different thing. It's like a box set and it's not a box set. That's kind of the way I look at it. It's... another phase in my career. It's not over yet."

Krauski feels the box will strike a chord with consumers as it does with him. "All of that music represents so many years of work and so much of my life," he says. "It was great to revisit all of that music, and I think any music fan will pick it up and just be thrilled to have it. The box set is a great representation of a good body of work. Charlie's music has been kind of like the soundtrack of people's lives."

To let fans know the box set is available, Krauski says the label plans a push at retail that will involve prime positioning on the shelf as well as exposure through media and advertising. One key aspect of the launch involves in-store appearances. "The day of the release we have put together a promotion for the release of the box set in the life of Charlie Daniels where he is going to go from store to store to autograph the box set. We also have mail order that hands on, Krauski says. "We are going to get the media involved so we can create awareness on that front as well. We are going to have a lot of media out there, a lot of price, and positioning opportunities available through Christmas, because a box set like this one, that would be a great gift-giving title."

Krauski expects the set to sell well with a broad base of consumers, because Daniela's history includes multiple blockbuster hits and his music is so widespread and so diverse that we will have great success across the board," he says. "The best thing about this being released in a box set is that it will hit a broader base of fans. A lot of people that may not specifically listen to country music remain Charlie Daniels fans. We want to make sure it is merchandised in the country department and in the box set department, and we're the first in the front of stores so the general consumer has the opportunity to see what we have available."

According to Krauski, the label will send one of the new cuts, "The Root Remains," to radio via the CDir compilation disc, but one of the biggest opportunities to let consumers know about the box will be by tying in to Volunteer Jam. "I think it gives us an opportunity to reach the fans," Krauski says. "It will make people aware Charlie is still out there and that he has a great package that represents decades of work."

Daniela hosted the first Volunteer Jam in 1974, inviting performers from all over the music industry in Nashville to work with him in a special concert. The Jam grew to one of the most successful concert events, always boasting an eclectic line-up of country and rock artists. Among the contributors were Al Grant, James Brown, Stevie Ray Vaughan, Emmylou Harris, and a reunion of the Allman Brothers.

Krauski is keeping an eye on the competition for this year's lineup. "It's a very competitive year," he says. "It's going to be a great opportunity to see what we have available."

The label is also preparing a promotion effort with the Charlie Daniels Band (Continued on page 47)

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**COUNTRYSINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**DANIELS SALUTES 60 WITH SONY BOX (Continued from page 42)**

"I told the bandleader I was gonna do a couple of rap songs," Judd recalls, "and he said, 'Oh you ain't! I said, 'I'll do one more.' So I'll do one more." And if you play Delbert McClinton's 'Shaky Ground,' I'll make the words fit. Tis a star was born."

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**COUNTRYSINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**CLELUS JUDD (Continued from page 35)**

"I told the bandleader I was gonna do a couple of rap songs," Judd recalls, "and he said, 'Oh you ain't! I said, 'I'll do one more.' So I'll do one more."

Judd says the new album, which is already available, is just the beginning of a new chapter for his career. "I'm excited to be back in the studio," he says, "and I'm looking forward to the future." According to Judd, the new album will feature a mix of country, rock, and pop music, and will be released in the spring. "I think it's going to be a great opportunity to see what we have available."

Touring is Judd's future, and he's looking forward to hitting the road with the new album. "I've been thinking about doing a tour," he says, "and I think it's going to be a great opportunity to see what we have available."

Judd is managed by William Bell & Associates, booked by APA, and published by La Po Music (BMI).
OCTOBER 26, 1996

TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTED LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>PATSY CLINE</td>
<td>MCA 122 (7/98/2/12) 38</td>
<td>24 weeks at No. 1</td>
<td>12 LAUGHS THE FRIE</td>
<td>284</td>
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<tr>
<td>2</td>
<td>CLINT BLACK</td>
<td>RCA 6037 (10/5/8/16)</td>
<td>THE HIGHEST SONG</td>
<td>283</td>
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<tr>
<td>3</td>
<td>HANK WILLIAMS, JR.</td>
<td>Curb 7320 (7/27/3/18) 36</td>
<td>24 weeks at No. 1</td>
<td>24 OF HANK WILLIAMS SONGS</td>
<td>283</td>
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<tr>
<td>4</td>
<td>PATTY CLINE</td>
<td>MCA 8087 (9/28/12) 38</td>
<td>24 weeks at No. 1</td>
<td>THE PATSY CLINE STORY</td>
<td>109</td>
</tr>
<tr>
<td>5</td>
<td>GEORGE STRAIT</td>
<td>MCA 2035 (7/5/12) 38</td>
<td>24 weeks at No. 1</td>
<td>GREATEST HITS, VOL. 2</td>
<td>282</td>
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<tr>
<td>6</td>
<td>BROOKS &amp; DUNN</td>
<td>ARISTA 81876 (7/16/15) 38</td>
<td>24 weeks at No. 1</td>
<td>HANK WILLIAMS, SR.</td>
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<td>7</td>
<td>SHANIA TWAIN</td>
<td>MCA 9207 (7/28/12) 38</td>
<td>24 weeks at No. 1</td>
<td>MARY CHAPIN CARPENTER</td>
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<td>8</td>
<td>GEORGE STRAIT</td>
<td>MCA 5378 (7/31/15) 38</td>
<td>24 weeks at No. 1</td>
<td>MARY CHAPIN CARPENTER</td>
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<td>9</td>
<td>CLEO - J. JUDD</td>
<td>RSDR 18 &amp; 19 (7/31/15) 38</td>
<td>24 weeks at No. 1</td>
<td>COME ON DOWN</td>
<td>282</td>
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ALBUMS WITH THE GREATEST GAINS THIS WEEK:
- **BILLY RAY CYRUS**, MCA 8091 (9/28/12) 38
- **DALE HUMPHREY**, MCA 122 (7/98/2/12) 38
- **KATHY MATTHEWS**, MCA 8087 (9/28/12) 38
- **GENE AUTRY**, MCA 122 (7/98/2/12) 38
- **MELBA MOORE**, MCA 122 (7/98/2/12) 38

COMPILATION: FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPiled, AND PRODUCED BY SoundScan, Inc.
TOP REGGAE ALBUMS.

1 1 5 MY EXPERIENCE (Blunt/6137/SP) 4 weeks at No. 1
2 2 14 MAN WITH THE FUN (VP/VP1373) 4
3 3 66 BOOMBOOM! (VP/VP1373) 4
4 4 20 REGGAE GOLD 1996 (VP/VP1260) 4
5 5 73 NATURAL MYSTIC (VP/VP1344) 4
6 6 23 FIRE ON THE MOUNTAIN (VP/VP1209) 4
7 7 10 LOVE FROM A DISTANCE (VP/VP1209) 4
8 8 48 THE BEST OF VOLUME ONE (VP/VP1260) 4
9 9 65 TIL SHILOH (VP/VP1260) 4
10 10 21 SOUL ALIGHT- THE FORMATIVE YEARS VOL. 1 (VP/VP1209) 4
11 11 45 THE BEST OF VOLUME TWO (VP/VP1260) 4
12 12 3 BIG BLUNTS VOLUME 2 (VP/VP1260) 4
13 13 6 RE-ENTRY VALLEY OF DECISION (VP/VP1260) 4
14 14 15 BAD BOYS (VP/VP1260) 4
15 15 2 BIG BLUNTS VOLUME 3 (VP/VP1260) 4

TOP WORLD MUSIC ALBUMS.

1 1 81 THE BEST OF THE GIPSY KINGS (Virgin 759616) 4 weeks at No. 1
2 2 3 SANTIAGO (RCA-Victor 69609) 4
3 3 18 RIVERDANCE (Columbia 65242) 4
4 4 10 SPIRITCHASER (Red Cherry) 4
5 5 31 TIERRA GITANA (Polygram 759616) 4
6 6 100 THE MASK AND MIRROR (Warner Bros.) 4
7 7 52 CESARIA EVORA (Polygram 759616) 4
8 8 7 CELTIC SPIRIT (Virgin 759616) 4
9 9 10 CELTIC CHRISTMAS II (Virgin 759616) 4
10 10 87 THE BROTHERS MCMULLEN (WoundedBird) 4
11 11 25 CELTIC TREASURE THE LEGACY OF TURLUGH O'CAROLAN (WoundedBird) 4
12 12 46 WOMEN OF THE WORLD- CELTIC (RCA-Victor 69609) 4
13 13 50 THE LONG BLACK VEIL (RCA-Victor 69609) 4
14 14 81 THE LION KING: RHYTHM OF THE PRIDE LANDS (Epic 759616) 4
15 15 2 GIPSY KINGS (Virgin 759616) 4

Billboard. OCTOBER 26, 1996

Jazz ARTISTS & MUSIC

by Jim Mone

TENORS ANYONE? In terms of the Old West, Silver City was the archetypal spot you couldn’t help but stumble into. The same prospector would mine the initial bounty; interested parties would flock behind to lay up the residuals. On Nov. 1, all those interested in swingin’ tenor sax solos can cross the town line. That’s when Sonny Rollins’ “Silver City” hits the racks.

The double-disc set (list price $21.98) is a compilation of 20 records and 35 years with the Milestone label. The curators—Rollins and his wife, Lucille, journalist Chip Stern (whose extensive notes provide the set’s text), critic/author Gary Giddins, and a few others—all had suggestions for which tunes should make the cut. The package’s 19 tracks are considered the cream of Rollin’s 35-year-old saxophonist is thankful for the help. He says the chore of examining each of his own past is one he virtually never attempts.

“A lot of the stuff I hadn’t heard in a long, long time. Guys who have played as long as I have... well, just say I can’t remember everything I’ve ever done. We listened to all the suggested tunes, and some of them didn’t hold up for me. So I changed them around a bit. It was informative to hear it all. And by the end we got a lot of great tunes... In fact, I personally think there’s another CD there somewhere.”

Rollins has recorded for most of the important jazz labels, including Prestige, Blue Note, Contemporary, Impulse!, and RCA. His debut disc for Milestone was 1972’s “Sonny Rollins’ Next Album.” Rollins says that the start of the Milestone era seems like a long time ago.

“When I listen to the older tunes, I hear that my sound has changed a lot. It’s different than things I’m doing now. But then again, I’ve been recording since 1948, so a 35-year section may seem like a long time, but to me it’s just another piece of my history. I did some good things during the Milestone days. It’s not the 70s, but the 70s were a golden age. We had all-stars playing together as a matter of course. But as far as my own playing? It’s right there today... or even better in some cases.”

Though it’s easy and helpful to do so, Rollins says he doesn’t separate his career into segments. “They’re there, I know, but for me it’s just individual steps on the way of trying to create something I haven’t fully done yet. Hopefully, I’ll do something soon that will make all my work insignificant.”

For an artist frequently described as the greatest living jazz musician, the bandleader has had much clout in retail. “Silver City” hits the retail shelves on Nov. 1. The double-disc set’s list price is $21.98.

Jeff Beck “Where Were You” Dick Dale “Misirlou”
Buddy Holly “That’ll Be The Day”
Bonnie Raitt “Something To Talk About”
Keith Richards “Take It So Hard”

The Vaughan Brothers

“The Telephone Song”

AND MANY MORE

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Jeff Beck
Dick Dale
Buddy Holly
Bonnie Raitt
Keith Richards

The Vaughan Brothers

“The Telephone Song”

Jeff Beck
Dick Dale
Buddy Holly
Bonnie Raitt
Keith Richards

The Vaughan Brothers

“The Telephone Song”

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**Billboard**

**Top Contemporary Christian**

Compiled from a national sample of retail store and non-store sales reports.

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<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
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<td>1</td>
<td><strong>POINT OF GRACE</strong></td>
<td>LIFE LOVE &amp; OTHER MYSTERIES</td>
</tr>
<tr>
<td>2</td>
<td><strong>STEVEN CURTIS CHAPMAN</strong></td>
<td>SPARROW 1054/CHRISTIAN</td>
</tr>
<tr>
<td>3</td>
<td><strong>KIRK FRANKLIN AND THE FAMILY</strong></td>
<td>SPARROW 1055/CHRISTIAN</td>
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<td>4</td>
<td><strong>JARS OF CLAY</strong></td>
<td>ESSENTIAL 1673/CHRISTIAN</td>
</tr>
<tr>
<td>5</td>
<td><strong>CRYSTAL LEWIS</strong></td>
<td>MYRRH 006/CHRISTIAN</td>
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<tr>
<td>6</td>
<td><strong>SUSAN ASHTON</strong></td>
<td>SPARROW 1056/CHRISTIAN</td>
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<tr>
<td>7</td>
<td><strong>DC TALK</strong></td>
<td>FOREFRONT 5143/CHRISTIAN</td>
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<td>8</td>
<td><strong>RAY BOLTZ</strong></td>
<td>WORD 9912/CHRISTIAN</td>
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<td>9</td>
<td><strong>ANDY GRIFFITH</strong></td>
<td>SPARROW 1057/CHRISTIAN</td>
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<td>10</td>
<td><strong>JACI VELASQUEZ</strong></td>
<td>MYRRH 6995/CHRISTIAN</td>
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</table>

**NEW**

- CARMAN
- REBECCA
- MICHAEL W. SMITH
- THIRD
- NEWSBOYS
- WARNER ALLIANCE
- DC
- CRYSTAL
- JARS OF CLAY
- IRREPLACEABLE
- WORD
- JAMES
- MULLINS
- WINANS

**COMMISSIONED**

- KATHY TROCCOLI
- LAVE TO TELL THE STORY:
  - NO GREATER SACRIFICE
  - TAKE ME TO YOUR LEADER

**ARTISTS & MUSIC**

by Deborah Evana Price

**HIGHER GROUND**

Skillet & Bleach’s ‘LIVING ROOM’: ForeFront has teamed with Epiphone and Z Music Television for the Live in Your Living Room promotion to launch albums by new acts Bleach and Skillet, due Oct. 29. The grand-prize winner will receive a live concert for friends and family by one or both bands. First prize is a $900 Epiphone guitar autographed by both groups. Second prize is a ForeFront library featuring 10 of the label’s current releases, including Skillet’s self-titled debut and Bleach’s “Space.”

Z Music Television is providing three 60-second spots daily during the length of the contest, (Oct. 15-Dec. 31). Skillet’s “Gasoline” clip and Bleach’s “Epidermis Girl” clip are being serviced to Z Music Television and 150 additional video outlets. According to ForeFront, Bible study curricula will be developed for both videos and distributed to 15,000 youth groups along with contest entry forms via Interline, a company that specializes in being a liaison between labels and church organizations.

On the retail front, ForeFront has released a $1.99 sampler featuring one song from each album along with snippets from the albums. Contest information will be included on the sampler, on counter displays, in ads, and on the Z Music spots. The 18-outlet Family Bookstore chain will be giving away a sampler to every consumer purchasing an alternative/modern rock release.

**BILLBOARD VIDEO AWARD NOMINEES:** Congratulations to the finalists in the contemporary Christian categories for Billboard’s 18th annual Music Video Awards. The nominees for best clip are 4IMH’s “The Message,” Bob Carlisle’s “Butterfly Kisses,” Steven Curtis Chapman’s “Lord Of The Dance,” dc Talk’s “Jesus Freak,” and Newsboys’ “Take Me To Your Leader.” The best new artist clip nominees are Grammatron’s “I Believe,” Big Tent Revival’s “Something About Jesus,” Jeff Slivey’s “Little Bit Of Faith,” and Jaci Velasquez’s “Un Lugar Celestial.” “Jesus Freak” was also nominated for the Maximum Vision Award, which recognizes the clip that has best advanced an artist’s career in the past year. The awards will conclude Billboard’s 16th annual Music Video Conference (see story, page 1). For information on the awards or conference registration, please call Maureen Ryan at 212-536-5002.

**NEWS:** Z Music Television continues to increase its presence in the Northeast, as the Christian video channel can now be seen in New York by RCN customers. The network has also been added to the C-TEC cable system in Northampton, Pa., as a full-time service to more than 60,000 subscribers. Viewers in Northampton can tune in to Z on Channel 76. In other news, Z Music Television recently awarded a Chevrolet Geo Prizm to Ray Swift Jr., an Indiana resident who won the Z Music Video Channel’s “I’m Ready” sweepstakes. The winners will receive a $1800 CD player as part of the grand prize.

**NEWS NOTES:** Congratulations to Christstarfari’s Mark Mohr, who was ordained into the ministry on Oct. 15 at Pastor Bob Beamens’ home in Mt. Juliet, Tenn. Beamens has a lengthy history in church planting and Christian music. (He founded and later sold Graceland and Intense Records.) Prior to moving to Nashville, Mohr studied pastoral ministries at Biola University, and in recent years he’s been involved in the Jamaica for Jesus outreach. Mohr will continue his role with Christstarfari but will spend time off from the band traveling to Jamaica to help establish churches. You’d be hard pressed to find someone with.

(Continued on page 15)

**CLASSICAL KEEPING SCORE**

by Heidi Waleson

AND MORE CECILIA: Cecilia Bartoli departs from her trademark Italian repertoire on "Chant d’Amour," her new disc from London, in stores Oct. 15. Bartoli offers a delightful recital of French songs with pianist Myung Whun Chung. The program includes music by Bizet, Delibes, Berlioz, and Ravel, as well as a trio of songs by Pauline Viardot (1821-1910), a Bartoli predecessor in the mezzo-soprano firmament.

This is Bartoli’s first new disc from London in the 2½ years since “Mozart Portraits”—if we don’t count last year’s compilation “A Portrait,” which is still holding its own on the Top Classical Albums chart after 50-plus weeks. (Also capitalizing on the Bartoli name lately is Eritra, which has its own Bartoli compilation, “Mozart Arias,” on the classical chart.)

As befits a top-selling artist, London is pulling out the stops for this release, with major advertising funds committed, plus a few extras. Five thousand samplers were earmarked for consumer giveaways in the week before the release date. Another 2,000 samplers are being serviced to the Parker Meridian Hotel in New York for placement in rooms, and there are plans to go chainwide with the program.

In addition, 1,000 promotional videos have gone to major retailers to give to consumers who purchase the CD. The video features some charming interview material with Bartoli, as well as footage and full performances of several songs, intercut with beach scenes and footage of girls in Cadiz, Spain (yes, that’s what the songs are about). Bartoli will be traveling to Jamaica to take on Handel and Monteverdi, opens a new development for her repertoire. The new CD also shows another language development. In addition to French and Spanish, Bartoli sings in Yiddish and Hebrew.

**EXCAVATIONS:** Here’s a novel idea for a recording: a CD of medieval Languedocien material, which includes songs by the Cathars, a heretical sect that flourished in medieval Languedoc (southwestern France). The Cathars were stamped out by a 13th-century Catholic crusade, whose most potent moment was the siege of the Cathar stronghold Montsegur, which was overcome, and its occupants burned at the stake.

La Nef has assembled a program of contemporaneous music, drawn from such sources as troubadour songs of Languedoc and the “Cantigas De Santa Maria” and arranged by the group’s founder, Sylvain Bergeron, and tied it together with a written narrative.” Performances are better than La Neuf’s previous outing, “Joan The Mad,” but are a trifle disappointing for those of us who wonder what Cathar music really sounded like.

Vox Classics has also done some digging and will be (Continued on page 15)

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(Continued on page 15)
**New Street Date: 10/29/96**

**Heaven On My Mind**

Luther's 17th Release - now with The Sunsets Jubilates

All Previous Releases Billboard Chared National Best Seller

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For more information: Contact

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<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>&quot;Worship Me&quot;</td>
<td>Daniel Winans</td>
<td>Sparrow Records</td>
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<td>2</td>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Kirk Franklin</td>
<td>Motown/RCA Records</td>
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<td>3</td>
<td>&quot;Let's Praise The Name&quot;</td>
<td>Shirley Caesar</td>
<td>Myrrh Records</td>
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</table>

**Billboard**

Luther is the artist's first single. "Worship Me" has been a huge hit on the Billboard charts, reaching the top of the Gospel chart.

**New Songs**

- "I Am Not Ashamed" by Kirk Franklin
- "Let's Praise The Name" by Shirley Caesar

**Recent News**

- Luther's latest album has been well-received by fans and critics alike.
- Kirk Franklin's recent release has been topping the charts.
- Shirley Caesar continues to be a staple in the Gospel music scene.

---

**Music Reviews**

Luther's "Worship Me" is a powerful worship song that is sure to inspire and uplift listeners. Kirk Franklin's "I Am Not Ashamed" is a bold and inspiring message of faith. Shirley Caesar's "Let's Praise The Name" is a classic that continues to resonate with fans of all ages.

**Contact**

For more information, contact the artist's management or record label.
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**Billboard**

**Hot Latin Tracks**

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**Artists & Music**

**Latin Notas**

by John Lannert

OUT OF THE DARK: The day when the Recording Industry Assn. of America (RIAA) releases sales figures for the U.S. Latin record market could be as early as next year. It could not come too soon. For years, industry analysts have had wide-ranging views that did little but obscure the size of the domestic Latino business.

In essence, the industry's speculation about the sales and revenue generated by Latino labels has degenerated into a tired parlor game plagued by breathless exaggeration, if not shameless distortion.

The disparities in opinion have done nothing but damage the credibility of a market whose undeniable growth is due to the increasing number of RIAA-certified gold and platinum records in recent years—is not being properly documented for verification.

John Gadoe, RIAA VP of member services, says that his objective is to include official statis of the Latin market in the trade association's year-end report of 1996.

"That's my goal," says Gadoe, "and I am optimistic we will be able to do that." Gadoe says that the RIAA is conducting a trial run of the industry's midyear sales data that will not be available for public consumption.

Saying that the RIAA will evaluate the midyear tallies, Gadoe adds that if all goes well with the reporting process, "the first data that we would be able to release would be year-end 1996."

**Insignia in Action:** K.C. Porter, CEO of music publisher Insignia Music, and staff writer Marco Flores have just finished the upcoming album by Barrio Boyzz, set to drop in November on EMI Latin. Porter and Flores are also co-helming the current project with EMI Latin singer Melie. Porter has just produced a Spanish-language track with Toní Braxton of "Un Break My Heart," one of the songs from her hit album "Secrets."

Flores has been busy with other artists as well. He produced Paulina Rubio's latest EMI Latin album, "Planeta Paulina." The lead single, "Siempre Tu" (For Don La Raza), was penned by another Insignia writer/principal, Rodolfo Castillo. A track from "Planeta Paulina" written by Flores, "Sólo Por Ti," will be remixed for the English dance market. Elsewhere, Flores is producing five sides for an upcoming album by PolyGram Latin's Maria Conchita Alonso. And finally, Flores has composed six songs for another PolyGram Latin artist, Kabab.

**Arista Latin Songstress Angélica has wrapped up a pop label debut with producer Anibal Pastor. The album is due in February 1997. Scheduled to go into the studio to cut disc for Arista are Tejano act La Diferencia and upstart pop singer Rubén Gómez... MTV Latino has launched apparel, watch, and stationery lines in Argentina with, respectively, Sketch Group, Mevill, and Florida Products... MCA Music Publishing has entered into a writer/co-publishing pact with hot BMG singer/songwriter Alejandro Lerner.

**Mexico Notas:** Opera superstar Luciano Pavarotti has confirmed that he will host the Televisa special "Voces In Chicien-Riza," scheduled to air April (Continued on next page)
NOTAS
(Continued from preceding page)
19. 1997. . . Warner Mexico has released "Avalance De Exitos," a co-lection of Cafe Tacuba favorites re-shaped ska-style by producer David Byrne. Also out on Warner is "Rock Mata Pop" by Guilottina. The underground alterna-rockers are trying to go mainstream with their latest effort, which was helmed by noted producer Jack Endino. After noting a platinum album (250,000 units sold) with trad-Mex record "Joyas De Dos Siglos," Sony Mexico's Ana Gabriela returns to the pop arena with "Vivencias." Gabriela's self-produced album, which features arrangements by K.C. Porter, has already spawned a hit, "No Te Hago Falta.

ARGENTINA RESIDED
Warner Argentinab act A.N.I.M.A.L. played Sept. 14 at Buenos Aires' Obras Stadium, where a packed house celebrated the release of the group's third album, "El Nuevo Camino Del Hormento." The sold-out show certified the hard-earned success of a band that paid its dues in recent years by performing in small, underground venues. Meanwhile, another Warner artist, Fabiana Canto, has composed two songs with Pedro Aznar that are included in the independent film "El Mundo Cerco Mi," which is directed by Beda Docampo Fejio. Niguel, the popular Argentine Uruguayan rock group, has released "Pueblo Chico, Inferno Grande," its ninth album in seven years. The BERG Argentine disc shows guest appearances from revered Argentinean guitarist Pappo and his well-known piano Alejandro Lerner.

CHART NOTES. The first five positions of The Billboard Latin 50 remain the same for the sixth consecutive week. Los Del Rio's "Macarena Non Stop" (Ariola/EMG), which continues to outsell Luis Miguel's "Nada Es Igual" (WEA Latina) by more than 2 to 1, is far and away the No. 1 seller, although its sales have declined for the fourth straight week.

On Hot Latin Tracks, the top track for the third successive week is Manzanita's Sylver's "Recuerdos, Tristeza, Y Soledad" (Fonovisa). A group Limite skins 2-2 with "El Principe," the lead single from the regional Mexican band's latest PolyGram Latino album "Partiendo El alma." Assistance in preparing this column was provided by Teresa Aguilar in Mexico City and Marcelo Fernandez Bizar in Buenos Aires.

LATTIN TRACKS A-Z

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OCTOBER 26, 1996

BILBOARD
www.americanradiohistory.com
 Court: CD + G Gets Synch Rights

Judges Also Rule That Discs Are Not ‘Phonorecords’

By IRV LICHTMAN

NEW YORK—Showing song lyrics on a TV screen via a sing-along CD+G (CD-G) is sufficient to establish copyright-owner rights beyond the rights in a mechanical license contract between manufacturer and songwriters, a federal court has ruled.

In addition, according to the Sept. 19 ruling by a three-judge panel of the U.S. Appeals Court for the 2nd Circuit, a CD+G disc is not to be considered a “phonorecord” as defined by the U.S. Copyright Law. It is, instead, prerecorded software akin to a karaoke laserdisc, which offers more elaborate visuals, the panel said.

Thus, the copyright owners of songs performed on a CD+G are entitled to negotiate with manufacturers of these discs for a synchronization fee.

The appeals court upheld a decision last year by Judge Deborah A. Batts of the federal District Court in New York. Batts granted a preliminary injunction against sales of a CD+G by Stellar Records, a unit of Performance Tracks Inc., on behalf of, among others, the plaintiff ABKCO Music, a music publisher. Performance Tracks had produced a CD+G titled ‘Songs Of The Rolling Stones’ that had the capability of displaying the lyrics in real-time so the viewer could sing along.

Performance Tracks sought use of the songs through a request for a mechanical license, but ABKCO Music contended that it was entitled instead to a synchronization fee because of the disc’s visual component.

The fact that the appeals court ruled that the CD+G could not be considered a phonorecord has prompted the legal wing of the Recording Industry Assn. of America to issue a memo to its label members. It declared, in part, that the appeals court decision saying the CD+G was not a phonorecord “may have implications for our position that an enhanced CD qualifies as a ‘phonorecord’ and hence is subject to rental rights of the record companies under Section 109 of the Copyright Act.”

Under that section, record companies have the right to deny the rental of their product at retail. That feature of the Copyright Law was enacted several years ago as a result of controversy surrounding attempts by retailers to rent records, a transaction that labels saw as contributing to home taping.

In writing for the three-judge panel, Judge Richard Owen declared that “in granting the preliminary injunction, the court below properly found that ‘Tracks’ compulsory (mechanical) licenses do not give it the right to publish and perform the composition’s lyrics on a screen. Song lyrics enjoy independent copyright protection as ‘literary works.’

“A time-honored method of facilitating singing along with music has been to furnish the singer with a printed copy of the lyrics. Copyright holders have always enjoyed exclusive rights over such copies. While projecting lyrics on a screen and printing printed copies of the lyrics, of course, have their differences, there is no reason to treat them differently for purposes of the Copyright Act.” Owen wrote.

He also noted that the lower court had correctly used another case to support its conclusions, Bourne Co. vs. Walt Disney, which was decided in 1992.

In that decision, Disney had obtained from Bourne a license to use the song “Little Wooden Head,” from the classic Disney animated film “Pinocchio,” in synchronization with any Disney film. However, that usage, the court held, did not extend to sing-along videocassettes in which the lyrics appeared at the bottom of the screen. (The purchaser also was supplied with a printed copy of the lyrics.) In that decision, the court said that the “right to print the lyrics. …is qualitatively different from the right to synchronize that song with a visual image, even if Disney had acquired rights to use the song on videocassette.”

Owen also noted that obtaining a mechanical license for a phonorecord does not mean that a record company can print the lyrics of the song without permission from the copyright owner. Joining Owen in the decision were Judges J. Edward Lambard and J. Daniel Mahoney.
MILES COPELAND'S ARK 21 NEARS LAUNCH
(Continued from page 30)

The combination of Miles' creative involvement and EMD's distribution muscle promises to be formidable. "Ark 21 will be "more of a high-concept label than ... a traditional label," says Copeland.

"We will be very light in signing up brand-new, untried, unknown artists," he explains. "If I.R.S. before was 80% new artists and 20% projects — i.e., soundtracks and whatever — we'll do the reverse. The bulk of our records will be records that are creative recording projects."

Copeland anticipates that the label will sign only four acts in its first year but will release an additional 16 conceptual albums. Albums from Pangaea, a joint venture with Sting that began life during the I.R.S. era, will also move through Ark 21.

Two of the first four releases, due Oct. 29, are conceptual projects that began life at I.R.S. One, Pangaea's "Twang: A Tribute To The Shadows," salutes the popular English instrumental quartet of the '60s, which featured legendary guitarist Hank Marvin. Among the artists contributing to the set are Mark Knopfler, Neil Young & Randy Bachman, Peter Green, Steve Stevens, Andy Summers, Tony Iommi, and Brian May with Status Quo.

The other I.R.S. holdover, "Tony Williams' Wilderness," is an all-star session featuring jazz drummer Williams, pianist Herbie Hancock, bassist Stanley Clarke, guitarist Pat Metheny, and saxophonist Michael Brecker.

Ark 21's other October releases are "The Leopard Son," the sound-track to the current theatrical feature produced by the Discovery Channel, and a rerelease of the self-titled album by Chicago acid-jazz unit Liquid Soul, originally issued by the group's own Soul What label (Billboard, July 13). Copeland says that Liquid Soul is about to begin recording an album for release by Ark 21 next spring.

In January or February, Ark 21 will issue an album of reggae versions of songs by Sting. Artists will include former I.R.S. artist Pato Banton, Ark 21 signee Wendy Moton, Ziggy Marley, Maxi Priest, Aswad, and Steel Pulse.

Copeland says, "We'll end up with an album that is going to be a great record with some of the world's top reggae bands, and this gives business to a publishing client, Sting, and a management client. So we're using our record company to help create income, but it's a cool project for the record company."

The label also plans an album of Police songs, to be performed by leading Spanish-language rock artists.

Ark 21 is also handling the Squeeze album "Ridiculous," which was released earlier this year by I.R.S. Vocalist Paul Carrack, noted for his work with Squeeze, is also signed to Copeland's new imprint.

Marketing and promotion of Ark 21's product will be handled by the label's staff in the U.S. and by EMI personnel in foreign territories.

The label's dedicated staff currently stands at eight; Copeland expects that number to rise to 10 by January. It will include three full-time promotion staffers and a sales executive. Steve Tannett serves as head of international, while former A&M executive Jack Laussman leads the company's efforts in Southeast Asia, which Copeland calls "an area of expansion."

Publicity for Ark 21 releases will be on a project-by-project basis with independent firms. Copeland explains, "We've always found that nobody likes everything ... and I want to find projects for an individual publicist who really digs it."

"I CAN LOVE YOU LIKE THAT"

goes where no song
has gone before

The first song ever
to win both
1996
BMI & ASCAP
Country Song Of The Year
David Z Arrives In Nashville
Pop Producer Seeks Noncountry Fare

BY DAN DALEY

NASHVILLE—Producer David Z likes to get things started.
I became known as the guy who does everyone’s first record. I don’t think I’ve ever done anyone’s second record,” says Z (né Rikvin), summing up a lengthy career as producer/engineer/arranger for an eclectic assortment of artists, including pop/R&B stars Janet Jackson and Shelia E., alternative rock acts Big Head Todd & the Monsters and Collective Soul, blues artists Kenny Wayne Shepherd and Kid John Lang, and rockers Billy Idol and Fine Young Cannibals—whose "She Drives Me Crazy" garnered Z a Grammy nomination for best producer in 1990.

A native of Minneapolis, Z also produced early demos and singles by Prince, such as "Kiss," and engineered or mixed such later Prince hits as "Purple Rain."

Most recently, Z produced an album by the master of eclecticism himself, guitarist Leo Kottke.

Like other noncountry producers with significant track records, Z has come to Nashville—more precisely, its affluent southern suburb Franklin, Tenn.—in search of an enhanced quality of life, but he also is in quest of a Nashville that has proved elusive but still tantalizes with potential: the city as a noncountry market.

"I’ve mostly lived in non-music-centered cities. I thought it was time I moved to a music center," says Z, tracing a road that started in Minneapolis and led to the start of his musical career in Los Angeles, where he worked as a staff writer and session guitarist at A&M. During that period, Z became involved with country-rock pioneer Gram Parsons, co-writing with Parsons until the singer’s death in September 1973.

Returning to Minneapolis the following year, Z became involved in the nascent Minneapolis scene the six years later launched Prince, Shelia E., the Time, and others, with Z establishing his pattern of first-record productions.

"At first I thought it was strange," he recalls. "I would have hits with them, then they’d go to another producer for the second record. I thought it was an exception, but then I learned that it was the rule in pop records."

Z continued to build a reputation, doing debut records and remixes for R&B artists like Jody Watley, the Jets, and Jackson. However, the R&B genre was spawning harder-edged music like rap, and the cast of executive players was changing.

"New people were coming into what had been R&B as it changed, and they were wondering how I could make black records as a white guy," says Z.

"I was confused. I was having hits with [black artists], but I was being questioned on other grounds. People like Jheri Bushy, who was [doing the] A&M at MCA for a lot of those records, left, and the new regimes at the labels didn’t know me." This despite being the fact that he was the largest client at Prince’s Paisley Park Studios in Minneapolis, after the owner himself.

One of Z’s last productions was Fine Young Cannibals. "[She Drives Me Crazy] was the kind of song, a triple-platinum parachute," he says, laughing, "it gave me the basis to transition out of that genre."

That hit opened the door to new productions, including alternative acts like the Goo Goo Dolls and David Shepherd, establishing his bona fides in other genres.

(For those who are curious about what has become one of the most sampled snare drums in history, the sound on "She Drives Me Crazy" was a combination of an Linn 9000, sandwiched between a snare head taken off the drum and that, as Z puts it, "we whacked and EQ’d the hell out of.")

As Z watched Seattle’s ascendancy and then its headlong rush into a musical world of plaid-clad sound-alikes, he left for Memphis in 1995, where he was working on developing blues acts and trying to interest major labels in them, with little success until he met Gary Belz, aon of one of the city’s wealthiest families and a studio owner. Belz had just become involved in the House of Blues restaurant venture started by Hard Rock Cafe co-founder Isaac Tigrett, and Belz hired Z as a staff producer and A&R supervisor for that chain’s record label. However, the failure of the label to launch itself frustrated Z.

"In a way it was perfect; Rock’n’roll is born out of frustration," he observes. "That’s why I came to Memphis in the first place. So I stayed in Memphis as an independent producer. The first act I did at that point as a producer was Kenny Wayne Shepherd. I knew that the [Dr. John] I was listening to was not the blues, like people Clapton back making blues records. And I felt a connection with the sound and with the songs."

While he was there, Z also did records for Storyville, Collective Soul, and Albert King, among others, which by then had become House of Blues Recording. But Memphis refused to take off. So Z did.

Nashville, in many ways, is just what an itinerant producer like Z was looking for: It has the quality of life that he felt was missing New York. Los Angeles could provide (at least some of Z’s four children are with him part of the time), a growing reputation as a music mecca, and a burgeoning alternative music scene, as well as a studio and pro audio infrastructure—engineers, musicians, local businesses—that rivals those on the coasts.

What it also has is a corporate culture that is intertwined with country music. In essence, Nashville could offer Z the opposite of his pop record experience. While developing country acts (Continued on next page)

newsline...

MACKIE MAKES TOP 10. Mackie Designs Inc. of Woodinville, Wash., has been recognized by the Washington Technology Fast 50 Award as the 10th-fastest-growing technology company in revenue growth in Washington over the past five years. Mackie, which manufactures low-cost, high-quality mixing and sound-reinforcement consoles, has grown from $3.8 million in revenues in 1991 to almost $84 million in 1995—an increase of 1,585%, according to a statement from the company. Furthermore, Mackie logged record earnings of $20.6 million for the second quarter of 1996, up 29.2% from $16.1 million in the same quarter last year. The company’s stock is traded on the Nasdaq market.

Mackie founder Greg Mackie says, "The tremendous growth of our company emphasizes the opportunities we have always believed to exist in the professional audio products market."

Mackie recently announced plans to diversify into digital technology by the end of 1996. The company is expected to showcase a range of digital products, as well as a new line of power amplifiers and nearfield monitors, at the Audio Engineering Society Convention in Los Angeles Nov. 8-11.

NEW YORK STUDIO Platinum Island has restructured to cater primarily to Necessary Records, the independent label founded by studio owner Richie Kessler. The studio has been a fixture on the downtown scene for 10 years, with recording, mixing, and remixing credits ranging from Michael and Janet Jackson to Iggy Pop, White Zombie, Chaka Khan, and Miles Davis.

In a statement announcing the change, Kessler says, "By combining Necessary and Platinum, we’re continuing the time-honored tradition established by the labels of today, Atlantic, A&M, Virgin, Capitol, and others that had their own studios and staff producers allowed them to make the highest-quality recordings cost effectively."

PRO AUDIO VETERAN John Strawn has been selected to keynote the 10th Annual Audio Engineering Society (AES) Convention, scheduled for Nov. 8-11 in Los Angeles, according to convention chairman Van Webster. An industry pioneer who has worked with the Computer Music and Digital Audio series, DeadWorks, Yamaha, and other companies, Strawn operates consulting firm S Systems, whose clients include Mattel, QSC, Atari, Kurzweil, Audio Precision, Shure Bros., and Studer/Revox.

Strawn also chaired the AES’ fifth International Conference on Music and Digital Technology in 1987 and presented several papers at the 97th AES Convention.

In other AES news, special-events chairman Ron Streicher has announced a program that includes an afternoon with audioacoustic pioneer Leo Beranek, a series of education-oriented seminars, a panel titled "Women In Audio," the National Academy of Recording Arts and Sciences Grammy Recording Forum, an organ concert featuring Graham Byth, and workshops on the Latin American pro audio industry.

THE TIME CAPSULE mastering facility in Long Beach, Calif., has just finished construction on its second mastering suite. The room will be equipped with a Sonic Solutions system to complement the Sonic workstation in the Time Capsule’s first room. Additionally, the new room will double as a dedicated format-transfer and small-scale tape-duplication room to fulfill increased demands for multimedia reference copies of audio material.

(Continued on next page)
DAVID Z ARRIVES IN NASHVILLE
(Continued from preceding page)
are often given to a handful of high-visibility producers, once a producer establishes credentials with a country hit, he’s likely to get a second and third pass at the artist’s next recordings.

“Most country music have and have for a long time, back to the days when I worked with Gam, who showed me what country could be,” says Z. “What I’m doing now is using Nashville as a base to do all sorts of records from, but at the same time finding ways to get into the country loop, which operates differently than any other music city. The thing I don’t want to do is play the Eagles licks, which is what a lot of Nashville country records sound like these days.”

Z’s first record in Nashville was Kotke’s latest project, recorded at Woodland Digital.

But where Nashville had often been opaque for many of the migrant pop producers who moved there and used little more than the studios and the interstates, Z says he does not want to make Nashville transparent to his productions; Chet Atkins guested on the Kotke record, as did rising star vocalist Kim Parent.

“You have to really dig to find people like that in other cities; in Nashville, they’re all over the place,” says Z. “When I move to a city, I want to use everything that city has, from musicians to studios. But I don’t want to let the city limit what I can do. I didn’t just blues in Memphis. I want to do country in Nashville, but I want to be able to other things as well.”

While the corporate infrastructure in Nashville makes it harder to break in, Z finds optimism in both its consistency and in how it’s changed. “It’s harder to get the first record in Nashville, but once you do, they’re more willing to stick with the team that did it,” he says. “After all these years never the second record.”

In an environment where the producers reap the benefits of developing the artists in the first place. And on the non-country side, I think Nashville can have a working music culture apart from country. In Minneapolis I did my damnested to help that scene get started. So I don’t have a problem trying to do the same thing in Nashville.”

PRODUCTION CREDITS
BILLBOARD’S NO. 1 SINGLES (OCTOBER 19, 1996)

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DAVID Z ARRIVES IN NASHVILLE
(Continued from preceding page)
Among recent Time Capsule clients are Empire Records act Lance, rapper Dr. Dre, David Hidalgo of Los Lobos, Heavyweight Hound Dog and various projects for Latin labels Fonovisa, Luna, and Cintas.

DIGITAL NETWORK SPECIALIST EDeet has appointed Alan Geddes VP of marketing/CFO and Ray Mussatto VP of marketing. Geddes was most recently CFO of JAMC Corp. and Oceonetics, both emerging medical technologies companies, in addition to operating his own firm, California Pacific Imaging. Inc. Mussatto’s background is in sales and marketing, most recently with his own management consulting firm, which specialized in hi-tech startups.

EUPHONIX INC. of Palo Alto, Calif., will try to tap into the growing Latin market by making product presentations in Spanish at the upcoming AES show. The demos will be conducted by José "Chilito" Valenzuela, editor of Guitar Player magazine in Spanish.

“We see how Latin America’s need for professional mixing consoles is growing and it is very important to break down language barrier that separates the U.S. from Latin American countries in order to meet their demands for high-end mixing technology,” says Euphonix VP of marketing John Carey.

BOSTON-AREA ROCK BAND Pine Box has finished recording tracks on a new 4-in, 8-track format developed by JRF Magnetics of Greendale, N.J., in conjunction with Foxboro, Mass.-based Mercury Audio.

The new format is a variation of the UltraAnalog 2-inch, 8-track format developed for producer Michael Bein- 

DANIELS
(Continued from page 37)
David Corlew and Associates, Proceeds from Volunteer Jam XII will benefit TPCA’s Humanities Outreach in Tennes- see Program, which provides arts education for Tennessee school children. Beinborn is a member of the T.J. Martell Foundation in support of the Frances Williams Preston Laboratories for cancer research.

When asked why it was the right time for another record, Daniels replies, “It was my 60th birthday, and we kind of wanted to do something different, and we figured it was time to do it again. We didn’t want to go too long in between them and it just seemed like an opportune time to do it.”

Since it’s Daniels’ birthday, organiz- ers promise some surprises. Even Daniels isn’t aware of the complete line- up. “Every time you get a list sent to me, they hide part of it,” he says.

In addition to working on the Jam and the country album, Daniels has been working on his studio recording a blues album. “It’s all my stuff,” he says. “Eight new songs and two older ones... The great thing about us is, we’re not limited to coun- try by any means. There’s our gospel music and all kinds of stuff. I’m going to cut some different things. I don’t know what label we’re going to with it. I don’t know what we’re going to end up doing with it, but I’ve got the blues album in the can now, and we’ll see what happens from there on out.”

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BILLBOARD OCTOBER 26, 1996
WARREN LAUNCHES COSTELLO BLITZKRIEG

(Continued from page 1)

been ill-served by conventional music promotion methods on either side of the Atlantic.

At Costello's initiative, Warner Bros. decided to release 3 & 3 an unusual and limited-edition boxed set of five CD maxi-singles (or EPs, as Costello prefers to describe them). Each CD and its correspon- ding promotional handbill were designed for maximum viewer exposure during radio broadcasts in five cities where Costello and Steve Nieve of the Attractions performed acoustic sets this past August and September. The set includes not only songs from "All This Useless Beauty" but a range from Costello's back catalogue as well, and is a set espe- cially new arrangements. Material from the as-yet-untitled boxed set was serviced during August and September and released on Oct. 29, the day on which the broadcasts were taped. At press time, the label was still determining whether the set would be released.

The release follows a striking market- ing move by Costello in Britain this summer. In August Costello launched a series of shows in London, and again at the ini- tiative of the artist, WEA Records in the U.K. released one limited-edition Costello album every seven days during July. Along with album versions of songs from "All This Useless Beauty," the singles featured five versions from five American acoustic shows and, most notably, interpreta- tions of Costello's songs by Lush ("This Useless Beauty"), Sleeper ("Little Atoms"), and Terri On the Other End Of The Telescope ("Tricky" ("Distorted Angel"), and DJ Food ("Little Atoms").

The marketing stunt also appears on "You Bowed Down," one of two singles Costello has out in America. (The other is his collaboration with Burt Bacharach, "I Think It\'s Going to Rain Today." Give It Some Strength" from the MCA soundtrack album "Grace Of My Heart.") The album "All This Useless Beauty" was released in the U.K. by Warner Bros. May 14 and spent six weeks at #1 on The Billboard 200, peaking at #55. It sold 85,000 units, according to SoundScan.

"I'm very proud of these songs, and I think very strongly about them, they are the best things I've ever done," says Costel- lo. "At the same time, I know the [music marketing] game is set up against you in a number of different ways to do with image, way, the [radio] format, and I don't think you can accept that as the final judg- ment. You\'ve got to be more inge- nous."

In late May, Costello returned to his homeland from an acoustic tour of the States and discovered that the U.K. release of "All This Useless Beauty" had "gone off kind of flat," he re- calls, as radio stations were largely dismissive of the lack of support from BBC Radio 1 FM and has criticized the station's "top 40" people and "the lack of a position in U.K. pop radio. None of the singles from "All This Useless Beauty" were added to the Radio One playlist, although the indie-series "Evening Session" program gave some exposure to the limited-edition EPs. "Elvis' market is getting older," says Costello. "It\'s the death of product at Radio 1 FM. Our target demo- graphic is 15- to 24-years-old. If Elvis works in pop music for people of that age, I think he\'s wrong. I\'m very proud of the decisions that our producers make, and I don\'t influence that view by my 44-year-old Dann. "If the radio station reflected my personal tastes, it would be Lyle Lovett, Neil Young, and, dare I say, Ed Harcourt the lil' kid."

With his London tour dates looming, Costello recalls that he "hatched this plan" for the limited-edition EPs at 6 a.m. the day of his return from Los Angeles. "At the end of the singles, "Little Atoms," was released little more than a month later. He chose his collaborators "because they were bands that were right in public view; people, radio people, press people. It was almost like a pop art project in which I decon- structed my own music and invited others to do likewise."

Costello adds, "We weren't looking for radio play. It was sort of saying, 'If you've decided to ignore me, I'll ignore you right back."

"Phil Straight, director of international artist development at WEA U.K., "did a lot of great work seeing it through, and I think we saw it all the way through."

Straight calls the project "a very, very unique and limited-edition" that was "an achievement, and a great rush of excitement to do it all. We needed some profile build- ing before we put this back up in the pub- lic eye."

Retailers in Britain also responded enthusiastically. "The singles did very well," says Andy Powell, singles buyer at HMV U.K.'s head office. "They were intended as limited-edition, but they were extremely limited. All of the singles sold out in the week of release at our stores.

Costello may hope for similar retail interaction in his upcoming boxed set of five CD maxi-singles in Britain, released Oct. 29, which includes five versions from five American acoustic shows and, most notably, interpretations of Costello's songs by Lush ("This Useless Beauty"), Sleeper ("Little Atoms"), and Terri On the Other End Of The Telescope ("Tricky" ("Distorted Angel"), and DJ Food ("Little Atoms")."

REPRISE'S LUSH BUSH ON EARLY MOMENTUM

(Continued from page 1)

Jarvis Cocker of Pulp. Signed to 4AD in the U.K. and released through Rough Trade in the U.S. and via a network of licensees worldwide, lush makes its next bid for attention Oct. 29, when new rock outlet records the single. "A Bugling duet between Cocker and lush lead vocalist Miki Berenyi. Lush's Warner Bros. CD maxi-singles "You Bowed Down," Lush is featured on a second special track performing the raw- king of "All This Useless Beauty," the title song of Costello's current album. That performance originally appeared as one of the limited-edition singles that Costello issued this summer, containing interpreta- tions of his work by cutting-edge U.K. acts, such as Lush, Sleeper, Tricky, and DJ Food.

Costello says he suggested that Lush record the song because he liked the band's previous two singles, "Ladykillers" and "My 500."

"They actually recorded quite a pretty version of it, which was nice and surprise to me because they did things with it in the vocal harmony that I wasn't expecting," says Costel- lo. "I'm very pleased to hear that just in the past few months—I'm not saying it has anything to do with our record, you understand, it's just the way—people seem to be focusing on them, and the success that they've already had in England is being mir- rrored to some extent in America, which is great. Lush has slowed down and made it over to America and done the miles, connecting with the audi- ence on a very basic level."

Lush\'s 4AD/Reprise album "Love- life" has sold 73,000 units in the U.S. and 40,000 in Britain according to SoundScan. U.K. sales stand at 50,000 units, while elsewhere in Europe, the album has sold as many as 160,000 units in Germany. "I think they've made the best album they've ever made, and it's that sim- ple," says Simon Harper, managing director of 4AD\'s U.K. office.

Prior to embarking with the band on an autumn tour of Europe, Benryi had already worked on Lush's extended and warming relationship with the Amer- ican market. The band features song- writing, production, and harmonies on vocals and, respectively, lead and rhythm guitar; bassist Phil King; and drummer Chris Acland.

Lush has just completed a week long tour to the States for an eight-city promo tour in 1990 to highlight the release by 4AD/Reprise of their a collection of British EPs. With the release of

Here's a band that really has survived through all the ups and downs of the way the U.S. views British music"

"Spykky" in 1992. Lush landed a high-profile slot on that year's Lollapalooza bill, and "there was quite a fuss around us," recalls Berenyi. "With the next album and its domestic release, that kind of slipped, so [this year], I suppose we just wanted to claw our way back up to where we\'d been before."

Steve Tippron, senior VP of promotion (U.S.) at Reprise, says, "It\'s a cute, clever, kiss-off song. It's such a tough time at alternative radio. I think the band's a great act. Maybe a lot of people will bite and give it a shot and get some good reaction and be able to spread it."

Although the initial sales urge on "Love Life" has slowed down, the steady nature of support for Lush is cited by U.S. retailers, particularly those that serve fans of alternative music. "They always do well for us; they\'ve been a band for five or so years, and they\'re one of our biggest acts," agrees Alec Palma of Mod Larg, an independent retailer in Berkeley, Calif. "I think they've got great songs, and they're interested in all these things, and I\'m passionate about each of them in turn."

Assistance in preparing this story was provided by Bob MacDonald and John Ferguson in London and Terri Horak in New York.

BILBOARD OCTOBER 26, 1996
Filipino Rockers Wolfgang Carve A Niche At Home And Maybe Abroad

By Geoff Burpee

HONG KONG—As the market for Asian rock ’n’ roll heats up in many of the region’s evolving markets, few bands here embody the independent, do-it-yourself spirit of a good old-fashioned rock outfit like Filipino metallers Wolfgang.

Sony Music Philippines managing director Wally Chamsay had his sights set on the four-piece band since the moment the company established its presence in Manila.

“If ever this country, as a culture, wanted a rock band, this is it,” says Chamsay. “When I saw them for the first time, I thought, ‘God, these guys are the genuine article.’”

Sony’s first signing since the label arrived in the country in September 1995, Wolfgang represents Chamsay’s belief in the power of rock to carve out a significant niche in a lackluster pop market. So far, that belief is proving fruitful for both parties.

“The rock scene is really starting to happen in the Philippines,” Chamsay says. “There’s a formal agreement at rock clubs in Manila that, if you play covers, they throw you out. Conversely, if you play originals in a pop club, you get thrown out.”

INDIE ROOTS

Sources estimate Wolfgang’s eponymous 1994 debut album, on local indie label Ivory Records, sold well over platinum (40,000 units). The band, however, has not yet been paid for even half those sales—no doubt further highlighting the appeal of a major record deal. So when the band’s manager, Patrick Pulmbarit, heard Sony was opening a company, he made sure they got a copy of Wolfgang’s debut disc.

continued on page APQ-2

PACIFIC TREND WATCH

As Sun Sets On British Empire In Hong Kong, Industry Gears For Return To China

By Geoff Burpee

HONG KONG—Everybody’s thought about it. No one likes to talk about it much. But the question dogging major Asian record companies is universal: How long Hong Kong?

Consensus holds that the official handover, at midnight June 30, 1997—when the sun sets on 150 years of British rule and Hong Kong returns to its historic place in the Chinese landscape—will be meaningless. “A holiday,” says Michael Smellie, senior VP of BMG Asia Pacific. “Nothing more.”

“For me, personally, and for EMI as a company, 1997 is an irrelevant date,” says EMI Music Asia president Lachie Rutherford. “In the last five years, I’ve seen Hong Kong go from a British outpost to a full-fledged Chinese society. It’s the best place for doing business in the region, and I believe it will stay that way.”

“I think the joint declaration states clearly that Hong Kong’s tax regime is its own and will remain that way. Same with immigration and mobility of local staff. As long as the joint declaration exists, I would say

continued on page APQ-3
WOLFGANG
Continued from page APQ-1

Fortuitously for Wolfgang, Chamsay was already a fan. Sony sent a rep to Mayr's, the Manila club where Wolfgang was gigging, and a contract soon followed.

A year after the deal was struck, Wolfgang's first major-label album, "Sememek," had produced passionate promotional buzz, a month or two before its release and a slew of sell-out charting shows on local radio. Three months later, Sony reckons the album has more than doubled that sales figure and is still selling strongly.

Malaysian press editor Kwok Cheah reckons the album is "definitely the strongest alternative release in Malaysia thus far...we're really happy with the result. The band is breaking up.

In ROCK-STAR HONG KONG, the band members of indie rarities Kid Zero enjoy their success. Since the band's debut at MIDEM Asia in May, Kid Zero has been busy recording "Miss Malene," a four-track EP released in September on local indie SEA Records. Hong Kong born-and-bred, all four members of Kid Zero are 18, lending a fresh-faced enthusiasm that has attracted major-label interest. A BCM Music Publishing deal for singer-songwriter Tom Howels also is in the works. "With Hong Kong equivocal to London and L.A.," says SEA Records managing director Richard Cooper, "Kid Zero mix a Bratpop indie sound with Green Day college-radio punk." Standout tracks such as "Miss Malene" and particularly "I'd Rather Belong" have generated interest in an Asian-wide licensing deal from MCA Records.

With a View to challenging the international scene, dance act Park Jin-Young has released his latest album, "It's Time," entirely in English under a contract with EMI. The first single is the Tiiji Boys/Roy Ternpentong song "Baby Come To Me." The album also includes a cover of Wham's "Wake Me Up" as recorded by Wolfgang.

Continued on page APQ-12

APQ-2
What's there to worry about when you put your discs in the hands of Australia's largest and longest established CD manufacturer?
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TO CONCENTRATE on Singapore talent, Pony Canyon Japan has entered into a joint venture with Jimmy Wee, managing director of Pony Canyon Singapore. The new company, Springfield Creative Entertainment Agency, will be the new arm of Pony Canyon Singapore's signings. The company launched in August with Culture Vulture's new album, "The Great Asian Cover Up." To market and distribute Springfield regionally (outside of Japan and Singapore), the company has signed a contract with BMG Music. Springfield will also enter into TV production. "The music business is too rigid," says Wee. "We need to do new things because nothing is new anymore.

TOWER RECORDS is set to expand its sole Hong Kong store in November to accommodate music magazines, pop-culture "zines, art books, photography, computers, best-sellers and more." The 750-square-foot expansion will complement the current 7,000-square-foot Tower store in Hong Kong's Times Square. "We feel that we've done well with limited space in our current store," says Bob Kaufman, general manager of Asian development for Tower. "We've tried this concept in Singapore and Japan, and it's been very successful for us. Hong Kong is a market where this concept would work well.

A THAI RECORD label launched by Brian Marcar's TERO Entertainment this summer has landed hits with the first two albums produced under its banner. The first Thai-language album, "Turquoise," featuring Thai singer/songwriter Weeray Wattana, known as Jeab, is credited with selling more than 100,000 units, according to the label. The second disc, Cetta Yaeoak's "Rain," is well on its way to that mark, according to the label. Both albums have gone to the top of the Thai-language radio charts. TERO Entertainment is Bangkok's largest promoter of foreign concerts, including the country's biggest ever concert: Michael Jackson's show at the National Stadium in August 1993.

EMI MALAYSIA has licensed tracks from independent record labels such as Pony Canyon, Happy, FMC, MSO and Life Records for its compilation of local repertoire, "Gempag." Says EMI Malaysia marketing director Calvin Yong, "Combining forces with the indie labels shows the maturity of the market and the eagerness for collaborative efforts. Besides, if we don't do it, the pirates will." The compilation was extensively advertised on TV and has sold a respectable 80,000 units, the label reports.

IN AN EXERCISE aimed at increasing CD penetration in Malaysia (estimated at 15%), BMG and Warner have released the first batch of local CD singles, which include established artists like Sheila Majid and Search. Label representatives believe that pricing their singles at Rm12.90 ($4.00), a ringgit lower than the price of a cassette album, will enable "the kids to get into digital sound." EMI, however, views the single as a medium to break new acts. Therefore, their single offering "G.I.C." is by EMI's group signed to KRU. Records (an EMI-distributed label created by members of successful Malay rap/dance/soul act, KRU).

Rock records korea, an arm of Asia's largest independent, has been resulting with the company's "Made In Asia" compilation. "Made In Asia" brings together 15 acts from Korea, Hong Kong, China, Singapore, Philippines, Thailand and Malaysia. Released at the end of August, "MIA" racked up 30,000 unit sales in its first three weeks of release, with no sign of slowing. Rock reports, Korean artists on the album include Shin Seung-boon, Park Mikeyung and the dance band Noise. Others on the album include Hong Kong stars Leslie Chung and Sandy Lam, Samantha and Jojina from the Philippines, and Padre from Singapore.

The common denominator, apart from being Asian, is that all artists have cracked the 1 million sales mark in their home countries.

After losing what it estimates as 20% of the video market share "overnight" to pirated video CD (VCD) movies and karaoke discs this year, Hong Kong's KPS Stores Limited is taking action to defend its home video product and aims to "price them correctly on the Hong Kong marketplace," says managing director Garrie Roman. "We think that the prices should be closer to realistic market levels," says KPS's marketing director Siew-Lin Tan. "We feel that the competition is not accepting responsibility for pirated product. In a new move aimed at combating the rise of pirated VCDs, identification codes in Chinese characters are etched in the gold-colored, limited-edition discs to the point, Roman says, can't be duplicated in pirate factories. "Most of the product put out here locally is comparable to the standard of the pirate factories," says Roman. "We want to offer the public the same quality as overseas." Roman has already released 17 titles, Roman reports sales as "excellent," with more than 30,000 units sold in the first week of release.

Belgian band Citizen Jane won over Korean audiences when it arrived in Seoul in July to promote its album "First Lady Q! And the Second Man." The group premiered its remix of the song "Love My Way" by popular ballad singer Shin Seung-boon. "We really liked the song," says lead singer Jan Vlunlaet, "but we wanted to make our own Citizen Jane version. So we changed the music a little and the lyrics and titled it 'Marjania Puppies.'" The new song has a maba beat and will be included on the group's next album, "Breakthrough." Rock Records Korea recently included the song as a bonus track on "First Lady," which has sold more than 10,000 units since its release in May, according to the label. Covering a Korean pop song has been a frequently used marketing tactic for classical releases. But the strategy shows signs of crossing over after American R&B outfit Portrait included a version of "Dark Jimin's" "Forever With You" on its album "Picturesque."

Price-cutting is so common in Korean record stores now that you have to be quite unlucky to buy something at the normal recommended retail price. While Syn-nara and Power Station, the leaders of the discount movement, have been selling recently- released albums at approximately 25% off for more than six months now, Tower Records has recently joined in. Tower now claims to sell the top 10 titles (foreign and local) at the lowest prices in town. This brings Tower's prices down to the same levels as Syn-nara, and in some cases even lower. A top 10 CD goes for about 8,000 to 8,500 won (around $10) as opposed to the normal price of 10,000 won (about $14). A foreign title sells for 10,000 to 10,500 won. The reason for such a low retail price in the country was generally accepted to be 11,000 to 15,000 won (ranging from $14 to $18).

Polygram Far East Philippines' joint-venture company, Polysonic Records, recently revised its distribution system with New Radio City, a Metro Manila music-retail chain composed of 14 shops. It has abandoned consignment deals in favor of outright sales. Industry sources say that, under Polygram, the only major record company in the Philippines, sales are up 30% this year. Polygram's annual number of foreign releases. For a variety of reasons, Western pop product—not Canto- pop—remains something of a foreign export from across the border or the Taiwan Strait, or even classical—gets short shrift from the start.

In order for any foreign music product to enter China, a record company that holds publishing numbers for international repertoire must assign one of those numbers to the release. Until recently, those numbers were restricted to a total of 120 releases annually, regardless of musical genre.

Against the odds: "In any given hundred titles, 80 would be Chinese pop, maybe 10 classical," says David Gilchrist, VP of marketing for Warner Music International in Hong Kong. "The remaining five—at the outside—would be for international pop. It's not just a thing from the record companies, it's the government. Look at it from their perspective: [the record companies releasing the product] are owned by the government; they are Chinese, so they have to support the culture," he says.

Following the intellectual-property agreement between the U.S. and China, ratified in Beijing in June by the delegation of U.S. trade representative Charlene Barshefsky, China has agreed to a handful of concessions that reduce or abolish the quotas on foreign releases. However, as one major international record executive observes, "What China gives with one hand, it takes away with another." There are still "hurdles" to accessing the Chinese market in the immediate-to-long term, he says. "The goodwill that has been generated by the culture which is the basis for the agreement is not the basis for the agreements that have been reached, and it is not the basis for the geographic movement," he says. The only problem is that those hurdles have never been a reffed off for an international album. And China's borders and Chinese's Gilchrist says.

Foreign record companies have not yet been allowed to go it alone in China, and despite assurances to the contrary, the time being, that doesn't seem set to change. But it is already clear that Chinese recording artists will be able to compete with artists from other countries.

Continued on page APQ-12

 Licensing in China

Continued from page APQ-1

When China made its first major push to open its borders to the outside world in 1980, the country had three record companies. Foreign music was not allowed in until five years later—including, officially, Chinese pop from Hong Kong and Taiwan—and, during that time, revenues for locally produced music grew. In the mid-'80s, when foreign repertoire was allowed for the first time, it appeared that international pop was poised to saturate China on a significant scale. It didn't turn out that way. Southern Chinese in the country's burgeoning Special Economic Zones, such as Shenzhen and Guangdong, were importing records into the Cantopop-led trend by Hong Kong terrestrial television as it leaked across the border. That made it good business for market artists from Hong Kong and Taiwan. A strict quota system allowed for the release of only a limited number of foreign recordings; the majority of release opportunities under the quota were allocated to tried-and-true Chinese pop.

Continued on page APQ-10

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that '97 is not an issue."

Martin Davis, senior VP for Sony Asia-Pacific, says of the 1997 handover, "We don't have a hunker approach to it. The Basic Law as it stands is that, for 50 years, the way of life in Hong Kong will be preserved as before."

"I don't think any of the major labels will be making a move elsewhere," says Greg Rogers, senior VP at MCA Music Entertainment International, Asia-Pacific. "To think of this way. If China is a major market for the future, then, seeing as we're here when China arrives, moving away from here when they arrive would be a pretty bad idea."

Among some of the executives interviewed for this story, PolyGram Far East president Norman Cheng could not be reached by press time.

In order to examine the question thoroughly, then, one must consider what brought the multinational record companies here in the first place. Basically, Hong Kong serves two purposes for majors interested in exploiting the Asian record business. It has been a primary source of repertoire and a business-friendly place to set up headquarters.

CANTOPOP CAPITAL

The territory is the center of Cantonesepop, or Cantopop, repertoire. While Cantopop has occasionally accounted in the past for a good chunk of sales in the Chinese record market, it was its role as a fashion leader, a style-setter for the Chinese world, that helped Hong Kong come along in its own. In the wake of the 1970s, and CANTOPP, Cantopop defined the look, feel, and— with its lush, ultra-refined production values— even the sound of Chinese music.

A media center with an intertwining music/television/movie culture fueled by the same handful of "innovated" idols, Hong Kong was the engine whose image entranced Chinese teenagers not only in Guangdong and Shenzhen, but even in Penang to Phnom Penh, from Kathmandu to Kuching.

No more. While Cantopop marches on in Hong Kong, Chinese pop has moved elsewhere, on to Mandarin singer/songwriters, Taiwanese folk artists, Beijing rockers, Singapore balladeers. While once a major label could keep in touch with Chinese pop from within the high-rent, low-tax confines of Hong Kong, now Chinese music is largely happening elsewhere. "Mandarin is an increasingly important language for music in the region," says MCA's Rogers. "That will probably result in competition, and for Chinese repertoire at least, Hong Kong becomes increasingly irrelevant to the equation."

GOOD BUSINESS SENSE

Secondly, the territory has its obvious advantages as a regional office center for doing business. Tax structures— both corporate and personal—are among the world's friendliest. Travel is remarkably easy, with an airport located virtually downtown, a schedule that runs on from the early evening west into the middle of the night, and first-rate service from the country's major carriers. Hong Kong is a business traveler's paradise. No restrictions are placed on the unfettered mobility of local staff— yet. The travel status of British Independent Territory Citizens (BICTCs), who apply for, and receive travel documents to that effect before the deadline imposed earlier this year— has been an issue of intense interest for Hong Kong citizens, and one that pundits feel cannot be fully answered until the British leave. While a window on China, Hong Kong has also been a recognized haven for above-board business practices. Between the Securities and Exchange Commission (SEC) and the Independent Commission Against Corruption (ICAC), Hong Kong's international financial-services record has established the territory as a good place to do business— music or otherwise.

Hong Kong has also been a relatively strong team player in fighting mainland piracy within its own market (if not for export to other countries, through its prodigious shipping industry).

Contracts, whether pertaining to the complexities of a jointventure business, an artist signing or something as mundane as a tenancy agreement, have been legally protected and binding.

THE DIVA AWARDS, staged last year in conjunction with Indian Music Industry, had Channel V sharing the responsibility of celebrating Indian pop and film soundtrack music. "This year, we're doing it by ourselves and branding it Channel V," says John Boyles, music and artist relations for the channel, who describes the Indian Music Awards show on Nov. 30 as the channel's most ambitious undertaking yet, in terms of both its logistics and budget. "Fortunately, this is about music," says Murray. "You don't have to have a great video, or even a video, to win."

FURTHER EVIDENCE of the power of TV marketing in Taiwan comes in the form of Sony artist Coco. The track "A Past Love," from Coco's eponymous好人, Sony was chosen as the theme song for the popular drama series "The First Family." The boost promises to make the album the second-best-selling Mandarin album of the year with sales "close to 500,000 and still growing," says Boyles.

While an international act to have this kind of exposure in Korea is very exciting," says John Pomas, who handled the promotion of "A Past Love,"" Sony Asia VP of international marketing. "Vivian Ma tripled sales of her latest after exposure on the key roll out," says Pomas, and the exposure generated by the latest rollout will be "impossible" to the new album's presence in the market.

MTV ASIA ENDED its virtual drought on distribution within the influential Hong Kong market in late August, when the network announced a deal with terrestrial broadcaster Asia Television Limited (ATV). The agreement provides four channels over four hotels spread across the city. Friday night, early Saturday morning and late Saturday night, TV continues with English language ATV World starting Sept. 7. The deal is the first of its kind for a collaboration in Hong Kong and gives MTV Asia access to more than 1.75 million TV households in the territory for the first time.

SHAM FM96 JOINED Bangkok's airwaves in May with an international repertoire of "smashing" rock. Of the nearly 50 FM stations in Bangkok, five are English-language, playing tunes from the pop to rock. They draw about 200,000-300,000 listeners in this city of nearly 10 million people. News and reports on Bangkok's crawling traffic command 60% of the market, with Thai-language music stations in second place. But the World Wrestling Federation just landed a market for English-language stations and the forecast of rooms for competition led to the launch of Smash FM96.

IN AN EFFORT to increase its regional reach and content, MTV will be sending its one-hour "Made In Asia" specials. Since beginning with the weekly broadcasts of "Made In India" and "Made In Thailand" in recent months, the channel will introduce "Made In Malaysia," "Made In Indonesia" and "Made In The Philippines" by year's end. "It's part of our localization strategy," says Frank Brown, executive VP, MTV International Networks Asia. "We want to reach Asian audiences by raising the profile of their artists." However, a "Made In Singapore" show is still not considered feasible due to the lack of homegrown videos from that market.

A BIG MOMENT was marked in Korean TV in August, when rock band Shinawi appeared on the tube for the first time. "Big Show," a widely watched Sunday evening program on the major network KBS, featured the band, led by Shin Dae-sung, the son of father of rock Shin Joong-hyun, who was last seen on TV six years ago. Since then, Korean rock bands have been kept off national TV by the view that the social commentary of some acts was unsuitable for mass audiences, and the declaration by TV producers that, if rock bands appear on the air, the long hard times will have been less than favorable. Shinawi's appearance was evidence of shifts in attitudes on all sides. Shin senior's music was banned by the military government of Park Chung-hee, his son is now allowed and willing to perform on "Big Show," regarded as a platform for famous—and poor—singers. And the hair stays long.

THE STRONG BRANDING of MTV Asia's local production, "Philips Out Of The Box," featuring offbeat human-interest packages, is aimed at boosting the Asian fortunes of the Dutch electronics giant's consumer-products division. Two-to-three-minute segments document Asian achievements and oddities, from Manila's dancing policemen to album-wielding Chinese youngsters. The marketing boost for Philips comes via the firm's record-company arm, PolyGram Far East, which in turn holds a 50% stake in the Singapore-based music channel.

DOMESTIC REPertoire is making its mark on Philippine FM radio with the proliferation of local-artist shows. DWKG FM's "Filipino CountDown" and "Pinoy So In Love" on Kool 106 are featuring all-Filipino tracks from a burgeoning local band scene: Eraserheads', "Torpedo" (BMG), River Maya's "Kiss Me" (EMI) and Truefaith with "Ali Az" (EMI) joint-venture partner Octoarists cross formats with ballads, alternative, rock, pop and dance.

MANILA FM STATIONS DWKC, DWMB and relative newcomer Kool 106 placed first, second and third, respectively, in a recent KBP survey of popular radio. The self-regulating institution, in its 25th year, found that the study demonstrated that FM radio is still the most powerful and influential medium for music promotion in the country, despite the rapid development of music television.
When two becomes one
and
One means all,
It's a Rock
that
Knows how to roll.
When the going gets tough
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Made in Asia
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..The.Greatest Songbooks

Leslie Cheung
-A Thousand Dreams of You

City Jazz

Rock Records (Korea)
The tough get going
A brave move to domestic pop.
Continued from page APQ-2

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Warner Music Southeast Asia and the regional office head for Warner Music International. "China's got more to lose than to gain in screwing it up. They'll treat it as one country, two systems. They want to keep the business community here, and unless there is a breakdown in law, things will remain the same."

While regional executives are quick to point out that "1997 changes nothing," many alluded to the "horizon," stating that at some point in time, in the next three-to-15-year span, they would be surprised if Hong Kong fulfilled the same functions that brought them here.

They also pointed out issues that it raises in the longer term," says BMG's Smelle. "It's hard to imagine, as China continues to develop in the longer term, that the center for Chinese repertoire would be Hong Kong and won't be Beijing. It would be like saying the cen-
ter of U.S. music is Florida. From the per-
spective of a regional office, [as the reper-
toire] goes to Hong Kong, it's hard to imagine why you'd keep the regional office here. Hong Kong will con-
tinue to be a good base to do business from. But in the longer term, it's hard to imagine why it would stay here. Would we move to Beijing? I can't answer that question. You have to see the lay of the land. One thing I will say: I can't imagine moving the regional-
office to Beijing next year. I think we need to be in some sort of repertoire center. Singapore, say, is not a very conducive center.

Another consideration, according to Sony's Davis, are the restrictions that could be placed on product—through quotas, censorship, prohibitions on other labels— which could make it impossible for a regional office in Hong Kong under Chinese rule.

"Of course, if we couldn't function as a regional office, in that we couldn't sell product, we may be forced to look at it differently," Davis says. "But I haven't even thought about where we'd go in the event that we had to make a move."

Anders Nelson, managing director of Hong Kong Media Bank and a resident in the territory for 20 years, is characteristically blunt about the city's most-asked question. "I'll tell you what's a better question: Who's going to be presi-
dent of the United States in 1997? We look upon China as the future of the region already," says Nelson. "You can't afford not to be in China right now, and Hong Kong will probably be a better place from which to do business with China after next year."
**ARTISTS & MUSIC**

Continued from page APQ-2

Before You Go-Go." Other songs are mostly written by Park himself, with lyrics by various friends and colleagues. Park is proficient in English, having spent many years living and studying in the U.S.

EMI'S FIRST MALAY alternative act is Cradle, and the band members are "converting fans wherever they play," says Calvin Wong, marketing director for the company, although he admits airplay is still slow going. "Malay DJs are not accepting the new sound that (quickly). We have to now take that obvious route and hit on a ballad ("Sunabari")," says Wong, who notes that the group's debut album has sold "modestly.

SCHTUNG MUSIC, Hong Kong-based purveyor of East-met-West ambient dance grooves, has recently signed an eight-album, worldwide sub-publishing deal with Warner-Chappell Publishing. Schtung cut an equally comprehensive distrib-

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**MERCHANTS & MARKETING**

Continued from page APQ-4

previous setup, it simply took too long to get paid. However, that the change is unlikely to affect Shoe Mart, the nation's biggest retail outlet, which accounts for more than 50% of Mama's music retail business. This move may also see Polycom's scaling down or phasing out "demo girls," uniformed sales reps hired at record company expense who are a regular sight at many of the city's record outlets.

KRU'S ALBUM "Ooh La! La!" is to be re-released to coincide with a move in which the EMI Malaysia group stars and contributes to the soundtrack. With a new cover, and dialogue added from the movie "Cinta Metropolitan (Metropolitan Love)," EMI hopes to add a bit more luv to the album, which has already hit the 150,000 unit mark, according to the label. "There is definitely a lot of synergy between the movie and music industries at the moment," says EMI marketing director Calvin Wong. ■

**SOUND FACTORY RECORDS,** an independent label based in Hong Kong, signed a deal with the territory's Jazz Club & Bar in early September to release an album recorded during a week of live performances in 1995 by Grammy-winning U.S. blues artist Deacon Jones. The first deal of its kind for the pre-

mercure jazz and blues venue, Jones' album may spark a series of such deals and recordings as opportunities arise, says club manager Allen Japp. Jones' whose recent "Makin' Blues History" album featured such luminaries as John Lee Hooker, Dr. John and Joe Louis Walker—played six packed nights at the club and agreed to the recording deal with Sound Factory's Henry Kuo and the Jazz Club after what Japp describes as "a short and sweet" negotiation mid-week. ■
MCA Asia/Pacific Taps Bond
Rogers To Move To London Office

BY GEOFF BURPEE

HONG KONG—MCA Music Entertainment International has a new leader in the Pacific Rim. The name’s Bond—Peter Bond.

Bond takes over the post of senior VP for MCA Asia/Pacific, based in Hong Kong, which has been held for the past two years by Greg Rogers. The new appointment is effective on Nov. 1. Concurrently, Rogers is named senior VP for business development at MCA’s international headquarters in London.

Bond is a former Sony Music International senior VP with extensive experience in Asia, Australasia, and Africa. Since 1991, he has been a principal of the independent music firm Timbuktu International, which deals in licensing and distribution in Asia and the Middle East.

London-based Timbuktu also has a business, Flame Tree Management; its clients have included MCA and PolyGram. In fact, Bond aided Rogers in setting up MCA That affiliate; moreover, he has a longstanding acquaintance with MCA Music Entertainment International president Jorgen Larsen who began when both men worked for CBS Records.

Rogers plans to take his new post during a “transition period” beginning in early November. Larsen says Rogers will be responsible for new business, “as well as building our business in Hong Kong.”

Belgium’s Arcade, Crestars Join Forces

ANTWERP—Belgium—Arcade Music Co. here is joining forces with independent record company Crestars Europe in a joint venture.

At press time, none of the partners were prepared to reveal whether Arcade has acquired Crestars, preferring to describe the deal as an “intense collaboration,” wherein the latter’s releases will be distributed and marketed by Arcade.

Under the new agreement, Crestars’ staff will be incorporated into the Arcade structure. Crestars founders Peter Vanderhallen and Jean Bosiers have been named sales and marketing director and A&R director, respectively, although Crestars continues to exist as a separate entity.

Brit Broadcasters, Retail Win With CMA Awards

BY JOHN FERGUSON

LONDON—A generic retail campaign in the U.K. based around the 30th Country Music Assn. (CMA) Awards has raised the benefits of record viewing figures for the televised event.

And industry figures are already looking at ways of expanding the concept to other European territories; another four countries are set to screen the show this month.

In the U.K., an edited version of the awards, held in Nashville Oct. 2, were screened Oct. 5 on BBC 2, with the initial audience figures stood at 2.1 million, 20% more than last year’s fancy business, Flame Tree Management; its clients have included MCA and PolyGram. In fact, Bond aided Rogers in setting up MCA That affiliate; moreover, he has a longstanding acquaintance with MCA Music Entertainment International president Jorgen Larsen who began when both men worked for CBS Records.

Rogers, recruited by Larsen in 1994, was instrumental in establishing MCA’s presence in eight Pacific Rim territories: Hong Kong, Taiwan, Singapore, Malaysia, South Korea, Thailand, Australia, and New Zealand. Previously, he worked for the Walt Disney Co. in Asia and held posts in Europe and the U.S. for RCA Records, CBS Records, and his own firm Wildlife Entertainment.

Rogers plans to take his new post during a “transition period” beginning in early November. Larsen says Rogers will be responsible for new business, “as well as building our business in Hong Kong.”

(Continued on page 34)

U.K. DJ Freeman Honored
Radio Vet’s Tribute Raises $300,000

LONDON—British broadcasting veteran Alan “Fluff” Freeman was honored Oct. 14 at the U.K. Music Industry Trusts’ Dinner, which celebrated his more than 33 years as a DJ and radio personality. “I’m bowled over by it,” he declared.

Currently heard on U.K. radio stations with rock, gold, and classical music formats, Freeman received his accolade in the company of such DJ colleagues as Chris Tarrant, Pete Murray, Tony Blackburn, Neil Fox, and Simon Dee. Tarrant, the top-rated drive-time presenter at Capital FM London, was the evening’s master of ceremonies. The venue was London’s Grosvenor House Hotel.

“I would like to see a lot more rock music on (U.K.) radio stations,” the Australian broadcaster said amid the celebrations, which included a video tribute featuring musicians from Deep Purple, Black Sabbath, and Status Quo, among others. Freeman, 69, also paid tribute to manager Tim Blackmore and joked with the crowd by announcing his retirement—on July 6, 2016.

The evening raised more than $300,000 for charity, with the proceeds going to the Nordoff-Robins Music Therapy Centre and the BRIT School. The occasion was previously used for the presentation of the British Music Industry Achievement Award; last year’s recipient was composer Andrew Lloyd Webber.

(Continued on page 34)

In Asia, THEY SAY IT’S VERY [VI].

BILBOARDS OCTOBER 26, 1996 49

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International

Jackson Finally Bows Asian Tour
Problems Include Ban Of Malaysian Show

By Geoff Burpee

HONG KONG—Michael Jackson's first Asian concert in three years passed without incident in Seoul, South Korea—but a shadow of controversy still hangs over some of his forthcoming shows.

Despite a two-month campaign against the concert by the South Korean religious groups and civil organizations, protesters failed to materialize at the two concerts at Olympic Stadium Oct. 11 and 13. However, the Jackson tour seems likely to run into difficulties in Malaysia, where authorities have reportedly banned its planned Oct. 27 performance in Selangor. Industry sources indicate there could also be more opposition in India.

Nevertheless, Martin Davis, senior VP of Sony Music Asia (Hawaii), delighted with the response to the first two performances of the tour and says protesters were "nowhere in sight" on the first night. "The Friday (Oct. 11) show was excellent; the Sunday (Oct. 13) show was virtually sold-out," Davis says. "The police there was very supportive. The response was tremendous."

Olympic Stadium, with a seating capacity of 60,000, was 70% full the first night, according to an estimate by Sony director of marketing Andy Yaasias. A near-capacity crowd two nights later confirmed Jackson's appeal in the market.

Davis admits that it was initially difficult to sell tickets for the Seoul shows because of restrictions on long-term retail outlets, a direct result of campaigning by protecting. Another stumbling block was the prohibition of underage (younger than 18) fans attending. The ban, which was upheld throughout the shows, "definitely ate into the market," Davis says. Nonetheless, the success of the shows was welcome relief for a tour that has had a less than smooth ride so far.

The state government in Selangor has announced its intention to ban Jackson's first-ever concert in that country, scheduled for Shah Alam Stadium Oct. 27. "We fear the concert will involve elements contrary to the teachings of Islam," Selangor chief minister Haji Ahmad Fahad is quoted as saying as he formally rejected an organizer's application to stage the concert. "We have decided not to allow the concert in view of the values which are unacceptable to a God-fearing society like ours," he said. The two concerts in Malaysia are a rare tour through the region for an artist of Jackson's magnitude, and Sony has been making the most of it. Jackson was the first artist to be on the music channel Channel V's "The One" promotion spots in August; this month he resurfaces as artist of the month on MTV Asia. A market- ing break with Channel V has seen a redistribution of Jackson's "History Past, Present And Future—Book One" album throughout the region, a scheme coinciding with the tour that, according to Davis, is working. "We've only just started, but record sales are starting to pick up; promotion like MTV's help in Taiwan and other markets is really helping," he says.

From Korea, Jackson was due to travel to Taipei and Kaohsiung in Taiwan and on to Singapore; then he was to come back to Bombay, India, go to Bangkok, Thailand, and Manila, Philippines, by early December. A much-vaunted Hong Kong appearance, which fell through during the previous tour, is still "within the realm of possibility," according to Yaasias. Sources have indicated that Jackson may face more problems when the tour reconvenes in Bombay in November. Nationalist politicians elsewhere in the country have made no secret about their fervent opposition to the singer.

MTV Europe Awards Names Noms

LONDON—A series of pan-European licensing deals are set to make the MTV Europe Music Awards in November the most widely seen edition of the European honours show yet, according to the network.

The third annual event, to be held Nov. 4 at Alexandra Palace, London, is expected to be seen in 285 million households, according to Brent Hansen, president/creative director of MTV Networks Europe. For the first time, a licensing deal has been struck with U.K. terrestrial broadcaster London Weekend Television, which will screen an edited version of the show Nov. 16. The show is to be broadcast simultaneously on London commercial radio stations Cap and Hansen adds that further radio and television syndication deals for other European territories will be announced shortly.

MTV viewers can cast their votes via telephone, fax, or post, or through 1,000 retailers across Europe, including 500 blockbuster outlets. Among the artists receiving multiple nominations are the Puppets, Oasis, Garbage, Pulp, and Sh人数的 Pumpkins. Acts already confirmed to play live at the show to be hosted by former Take That member Robbie Williams, include George Michael, Bryan Adams, Metallica, Boyzone, and Peter Andre. The latter gave the event a boost after winning the two previous years.

Pictured at the announcement of the 1996 nominations, from left, are Bill Roedy, president, International MTV Networks; Hansen; Robbie Williams; Rachel Purnell, senior VP of editorial (programming and production), MTV Networks Europe; and Peter Einstein, president/business director, MTV Networks Europe.

John Ferguson

Azúcar Moreno Spreads Latin Flavor Worldwide

By Howard Llewellyn

MADRID—Gypsy sisters Azúcar Moreno are convinced that their blend of flamenco fire, Caribbean rhythm, and disco beat robust is about to triumph in U.S. Latin market, Latin America, and Europe. They also think the Oct. 8 presentation in Madrid of a triple-platinum disc (30,000 units) for their latest album is just the start.

The album, "Esclava De Tu Piel" (Slave Of Your Skin), is total and Encarna Sual's eighth since their 1985 debut, "Con La Mejor En Los Muros." The album is a "marketing success since ever," but we think "Bachata" will be the big one," said Adela Mondragon, "and we are looking for chances to perform in Miami." The album made its U.S. debut in December on the Miami-based label Miami Heat, which released it for promotion.

The album is also the first album from Sony Music Entertainment Spain president Claudio Coletti. The band was scheduled to play Miami's Dixie County Auditorium on February 19 and New York's Beacon Theater Oct. 28 before a short promotion tour of Florida. The band is currently on tour in Miami for the promotion of their album "Sólo Se Vive Una Vez" (You Only Live Once), on the soundtrack to the film "Sólo Se Vive Una Vez" (You Only Live Once).

Jeff Clark-Meads

Elektra Switches To EastWest Globally

LONDON—The Elektra label is switching from WEA to sister company East/West, as Warner Music brings several international territories into line with its U.S. practices.

East/West's Latin American International spokesman says that a rolling program of changeover will begin Dec. 1 and will eventually affect the U.K., Germany, France, Italy, Spain, Australia, and Japan.

In the U.S., East/West has been part of the Elektra operation for the past 12 months. Globally, Elektra is home to the Rolling Stones and Baja Rhythm as well as the catalogs of the Eagles and the Doors.

Jeff Clark-Meads

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### Japan

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<thead>
<tr>
<th>Artist(s)</th>
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<td>Go! Go! PhotoBooth</td>
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<td>The Brides</td>
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<td>The Brides</td>
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<td>The Brides</td>
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<td>I WANT TO BE</td>
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<td>The Brides</td>
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### Australia (Australian Recorded Industry Aria) 1/2001

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### HITS OF THE WORLD

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<tr>
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<tr>
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<td>1/2001/12/01</td>
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<td>Canada</td>
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<td>Eurochart 100</td>
<td>Singles</td>
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<td>Germany</td>
<td>Singles</td>
<td>1/2001/12/01</td>
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<tr>
<td>ITALY</td>
<td>Singles</td>
<td>1/2001/12/01</td>
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<td>FRANCE</td>
<td>Singles</td>
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<td>Spain</td>
<td>Singles</td>
<td>1/2001/12/01</td>
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<tr>
<td>USA</td>
<td>Singles</td>
<td>1/2001/12/01</td>
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*New* indicates first entry or re-entry into chart shown.
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<tr>
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<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
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<td>1. WANNABE SPICE GIRLS</td>
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<td>2. KILLING ME SOFTLY FUGEES</td>
<td>2. I CAN'T HELP MYSELF KELLY FAMILY</td>
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<tr>
<td>3. KARABA CLASSIC KARABI SPOKE</td>
<td>3. MYSTERIOUS GIRL PETER ANDREA FEATURING BUMBLE RANK</td>
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<tr>
<td>4. MISSION OF THE SEA BAND</td>
<td>4. YOU LOVE ME FOREVER DONNA LUV</td>
</tr>
<tr>
<td>5. NATIVE WINNER WINNER WINNER</td>
<td>5. WANNABE SPICE GIRLS</td>
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<td>6. READY OR NOT FUGEES</td>
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<td>7. CANVAS FUGUE KELLY</td>
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<td>8. NEW WOMEN MADUH</td>
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<td>10. BALANDO PARADISO</td>
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<td><strong>ALBUMS</strong></td>
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<td>1. WANNABE SPICE GIRLS</td>
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**DENMARK**

**SINGLES**

1. WANNABE SPICE GIRLS
2. KILLING ME SOFTLY FUGEES
3. MISSION OF THE SEA BAND
4. NATIVE WINNER WINNER WINNER
5. READY OR NOT FUGEES
6. INSOMNIA FATHER'S DAY
7. HEROES OF THE DAY METALLICA
8. HUN FOR LOVE ORKSTAD JUSTER
9. CANVAS FUGUE KELLY FAMILY
10. FLAVIA PETER ANDRENA

**ALBUMS**

1. WANNABE SPICE GIRLS
2. KILLING ME SOFTLY FUGEES
3. MISSION OF THE SEA BAND
4. NEW WOMEN MADUH
5. BAND lADIES
6. BALANDO PARADISO

**NORWAY**

**SINGLES**

1. WANNABE SPICE GIRLS
2. KILLING ME SOFTLY FUGEES
3. MISSION OF THE SEA BAND
4. NATIVE WINNER WINNER WINNER
5. READY OR NOT FUGEES
6. INSOMNIA FATHER'S DAY
7. HEROES OF THE DAY METALLICA
8. HUN FOR LOVE ORKSTAD JUSTER
9. CANVAS FUGUE KELLY FAMILY
10. NEW WOMEN MADUH

**ALBUMS**

1. WANNABE SPICE GIRLS
2. KILLING ME SOFTLY FUGEES
3. MISSION OF THE SEA BAND
4. NEW WOMEN MADUH
5. BAND lADIES
6. BALANDO PARADISO
those countries where we do not yet have our own companies.”

But Barker has no “second thoughts” about returning to London. “I’m very
tired of being a part of the world that I love, people that I’ve become
very close with in the music business; the last major to be out here in a decade and perhaps
the one that will come for a long time.”

Of Bond, Rogers says, “Jorgen Larsen and I have both known Peter for a
number of years, and I have always had a very high regard for his respect for his ability, both as a music
man and as an international business executive. He has extensive experience in A
d W and a deep understanding of the enormous love of the Asian culture.”

Bond was not available for comment at press time. However, it is clear that he will
focus on building MCA’s international catalog sales throughout the Asia/Pacific region— the com-
pany’s warehousing and distribution is handled by BMG Entertainment Interna-
tional—while watching for domestic A & E opportunities, MCA has a handful
of Asian artists.

Timihku International will contin-
ue as an independent, London-based
firm, helped by CMN Mac and busi-
ness affairs manager Jerry Cox. It
also has a joint-venture music, enter-
tainment, and multimedia company in the Middle East under the name Dunes. It is based in Dubai, United Arab Emirates, and covers the region’s East Asia, Southeast Asia, the Middle East, Russia, China, Asia, Arabia, Asia, Pakistan, Korea, Kuwait, Egypt, Jordan, Lebanon, and Syria.

composers’ partners are in the EMI Music company. Distribution is handled by Mogulart, the licensee for Sony, PolyGram, and India’s Magna-
sound, among others.

Assistance in preparing this story was provided by Adam White in London.

BRIT BROADCASTERS, RETAIL WIN WITH CMAs

(Continued from page 19)

three major gainers for us. The sales increase on Strait was tremendous,” he says.

For the U.K. record companies, the
results were equally heartening. Rimes’ performance made an instant impact, according to Bill McCarthy, product manager at her label, Curb U.K. “We have seen a dramatic in-
crease in sales throughout the week. It is
has definitely struck a chord—the CMA view-
ning figures have quadrupled over the last two years, and I am sure it is another indication that country music is an expanding market,” he says.

Glenn Crouch, the U.K. product manager at BMG responsible for country
music in the U.K., Arista, RCA, and giant Nashville, adds, “TV is crucial and is
certainly very beneficial in terms of sales. For example, last week on this country pulled the record compa-
"Yesterday, it was more of an aware-
ness thing for us. But now, as we head in
next year, maybe we can try and expand it, perhaps to include things such as
a sampler. There are a number of ways where we can expand upon what we have achieved this year. The main thing is that it seems to have served its purpose and heightened the awareness of what country music is all about.”

Frank agrees that the CMA Awards are a vital marketing tool in
country over country doublers. “I think it opens up doors for country music in
general. I think a lot of the international territories still have a little of the stigma
and that if we go ahead and do it next year, maybe we can try and expand it, perhaps to include things such as
a sampler. There are a number of ways where we can expand upon what we have achieved this year. The main thing is that it seems to have served its purpose and heightened the awareness of what country music is all about.”

AZUCAR MORENO

(Continued from page 50)
popular TV soap opera “Salsa E Merengue.”

While they are in New York, Azucar Moreno will shoot the video for their second single from the album, “Hoy Tengo Gasas De Ti” (Today I Fancy You). Ball feels sure that once promo-
tion takes off in Eu-

ope and Latin Amer-
ica particularly

world-wide sales of the album will overtake the duo’s previous record of more than 75,000 units for their 1990 album “Bandito” (Bandit).

The sisters are not new to the U.S. This is the band “El Amor” (Love) which was produced by Emilio Estefan in his Miami studios, and among the record’s guests were Emilio Estefan, Victor Viera, Juan Gabriel, and Estefan.

DANNIES’ Grace Under Pressure

Rush, VH Manager Maintains Rock Focus

BY LARRY LEBLANC

TORONTO—If managing the fast-
acting careers of Rush, Van Halen,
King’s X, Tea Party, and ex-Extreme
members Gary Cherone and Nuno Bet-
together,” concludes Danniel.

“In twenty years with these guys, and
in the ten years I’ve been managing them at times, the retirenent Ray Danniel would be
no longer in the band, I can’t imagine
any “biggest regret right now,” says the Toronto-based veteran
manager. “It’s between Rush and Van
Halen. I’ve got two of the last veteran rock bands and business people run
together and the top five each time they release a new record.”

Confirming widespread industry speculation, he reveals that “there will be a
band in June, Danniel predicts that the move will result in a further
decade-long chart run for Van Halen. Danniel expects that Van Halen’s first
studio album featuring Cherone will be released in the spring.

On Tuesday (22), Warner Bros. will issue Van Halen’s “Best Of Volume 1”
worldwide. The album features 17 tracks divided between Roth, who left the band in 1985, and his replacement Hagar. The package contains two recently recorded tracks with Roth, “Me Wise Magic” and “Can’t Get This Stuff No More.” The track “Me Wise Magic” is at No. 1 on Billboard’s Main-
stream Rock Tracks chart.

As a pure singer, Gary is a natural talent,” says Danniel. “He has the
swagger that Roth has, and he’s a great lyricist. We’re confident as we can get.

Danniel believes that the retreaded Van Halen will also be able to increase
its international impact. “With the [1995] album a lot of international tours,
but that on their two previous records had sold less than a million records out-
side the U.S. But with the ‘95 album, they sold over 7 million records,” he says. “The next [studio] album is going to do that and more, because Gary Cherone is a much
bigger name than either Sammy Hagar or David Lee Roth in most [international]
territories. Extreme has been a big band in Europe and Asia."

Former Extreme guitarist Bettencourt,
billed just as Nuno, will release his debut solo album, “Sacrifice,” in October.

With a staff of nine, Danniel heads a Toronto-based operation that includes his
holding company (Two Minutes for Heaven), a 44 percent stake in count
touring company (Standing Room Only [SRO] Manage-
ment Inc.), a label (Anthem Records), a press operations division, and a distribution outlet (Anthem Entertainment).

Unquestionably, Danniel’s greatest
management feat has been Rush, which
with Van Halen, Nuno Betto

(Continued from page 50)

company. Richard Dedapper, managing direc-
tor of Arcade, says the new collabora-
tion will allow the companies to focus on “best of breed” fully fledged projects for all our artists.”

Creatars was launched in 1988 and has built up a great deal of momentum
with groups like the Bang Gang, the Dinkys, and Pop In Wonderland. The company’s other acts include Sunny Side Up, 2 B, Fibber Blues, and the Sea. The new venture went into effect Oct. 14.

MARCO MARS
Software Shoppers Choose Stores Over The Internet

■ BY BRETT ATWOOD

LOS ANGELES—As the Internet audience continues to expand, more software products are making their commercial debuts electronically, rather than at retail. Some consumers are ditching the disc in favor of the instant gratification offered by digital download.

For traditional computer-software retailers, which already lose a significant chunk of potential sales to mail-order retail businesses, are not likely to surrender anyone soon to the looming prospect of a digitally delivered future. Retailers are fighting back with premium versions of Internet offerings that often contain such enhancements as CD-quality music and expanded content, as well as elaborate packaging and printed documentation.

Some of the most popular games and utility programs on the Internet are available in both retail- and Internet-delivered versions, including World Wide Web browser Netscape Navigator, 3D shooting game Quake, graphics chat program the Palace, video teleconferencing software CU-SeeMe, offline news and information service PointCast, and Internet application RealAudio Player Plus.

"For whatever reason, a lot of people are uncomfortable downloading," says Mark Jeffrey, director of commercial marketing for the Palace Inc., which makes the Palace. "They say we have a problem and don't wait, or they get frequently bumped off their Internet connection. People are still used to buying software in the store. Generally, retailers like to see that there is something different in the software that they stock from what is available on the Internet."

With the Palace, Internet users can instantly download a limited shareware version of the software. However, they must dial a toll-free number to "register" the product. After paying a $25 registration fee, the user is able to access more features. On Oct. 15, a retail version of the Palace was made available for a suggested price of $49.95. To steer consumers toward that version, the Palace spliced up the CD-ROM release with graphical content that would take a long time to download through the Internet.

"I have no idea whether consumers will choose the CD-ROM or the Internet download version," says Jeffrey. "But look at what has happened with Netscape. The CD-ROM version of their browser is one of the top-selling titles out there."

Despite the fact that Internet users can download a trial version of Netscape Navigator free of charge on the Internet, many have opted for the convenience of owning a CD-ROM copy. The versions are identical, except that the CD-ROM contains print documentation to support the software.

Consumers can purchase a shareware version of id Software's 3D shooter "Quake" for about $6.99 at stores, or they can download the same version free from the Internet. The retail and shareware versions can be upgraded to the full-length game for a fee and a phone call.

Consumers who opt for the retail version get a significant bonus: a CD-quality soundtrack by Trent Reznor of Nine Inch Nails. -Josh Bernoff, senior analyst for the people and technology strategy group at Forrester Research, says that despite such extras, many software companies are likely to phase out stocking products that are already available on the Internet.

"You would have to sell a lot of these specific products through retail channels," says Bernoff. "There is a very limited amount of space on store shelves. If someone wants this software, they can get it instantly from home. Plus, the margins are better online. The software developer gets more revenue from a direct sale... and the [digital down]-load approach works only for a small amount of software. There can be well over 400 megabytes of content on a CD-ROM. It is unlikely that most consumers would be willing to download that from the Internet."

However, Jon Viscott, product manager for Virgin Entertainment Group (U.S.), says that there are some Internet-sold titles that the Virgin Megastore retail chain is declining to stock.

"I suppose it is a convenience to..." (Continued on page 62)

Virgin Takes 2nd Shot At ‘Sacred Spirits’

Unconventional Campaign Targets U.S.

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Virgin Records is hoping that the spirit of a multifaceted marketing campaign will breathe new life into a unique album that marries varied Native American chants with contemporary musical arrangements such as hip-hop and pop.

"Sacred Spirits: Yeha-Neha" is already a bona fide international hit, selling more than 2 million copies since its release last summer in such markets as France, Spain, the U.K., and Australia. Ironically, despite its cultural roots, the album failed to generate much of a buzz in the U.S., where it has sold only 50,000 units, according to Virgin. Enter the team at Virgin Records America, which rethreaded "Sacred" in the U.S. Oct. 1, backed by a targeted, decidedly less conventional campaign.

"We were excited about it the first time around, and the issue for me was that there's something that is based on music by the people who had given birth to this land, and it was successful everywhere else but here," says Virgin Records America president/CEO Phil Quartararo. "It was a huge contradiction; it was embarrassing in some ways. I at least wanted to give it another shot."

In fact, the album—available only on the CD format this time around and dressed in a dramatic new cover—is getting a lot of shots with the new promotion. For starters, Virgin established a toll-free number (888-ATT-Sacred) that consumers may call to sample the music, learn the story behind it, and order a direct-mail delivery of the album. The label also pressed 80,000 copies of a four-song CD sampler, 60,000 of which are being polybagged with the fall issue of trade magazine Native Peoples. The remaining 20,000 samplers are earmarked for various cross-promotions, and the label is approaching various companies from airlines to clothing manufacturers, according to senior VP of marketing Barbara Bolan.

Aside from whetting appetites for the album, the sampler comes packaged with an unusual retail incentive: elegantly designed coupons worth $2 off the price of the album, which can be used at any U.S. store. Additionally, Virgin is providing selected radio and TV stations with oversized posters and other materials for use as giveaways.

Retailers, happy to have store traffic no matter how it is generated, are encouraged by the promotion. "It think it's a great idea," says David Levesque, head buyer at the 37-store Harmony House chain. "They thought they had a worthwhile project that probably didn't meet their expectations the first time around and figured they would try a little alternative merchandising."

Levesque says Harmony House carried "Sacred Spirits" last year and included it in a listening-post promotion. Since the set's release, he says, the chain has been selling an average of one album a day, which is "as well or better" than the album did during its debut week. If the Virgin campaign is a success, Levesque says, he wouldn't be surprised to see like-minded promotions from Virgin and other labels follow suit.

Although each facet of Virgin's marketing campaign does not itself break new ground, the project marks the first time that the label has pulled out so many stops to reintroduce an entire album in a market.

"We've gone after singles that have had to be remixed and repackaged, but we've never taken a whole album to this magnitude," says Quartararo. "We thought the first time around we could go the conventional route..." (Continued on page 57)
Island

Another favorite "Hot Island Video the Cayman Islands, also owns the store next Robert Conn. director

The Cayman Islands overflow with a tropical beat of steel drums, calypso, reggae, and soca. In less than 1,000 square feet, Caribbean Rhythm sells more than 125 tapes per week by 300 Western Caribbean artists, such as Darrel Darren, George Novak (known as "The Barefoot Man" or "The Scuba Troubadour"), Earl La Pierre, and Memory Of Justice.

Dacres covers "Macarena" on his "Hot Island Mix" CD on CMI Records. Another favorite is the multi-artist compilation "Reggae Gold '96" on VP Records, along with "Reggae Gold" sets from 96 and 94.

At Caribbean Rhythm, the late Bob Marley contributed to the atmosphere and the inventory. There's a mural on the wall that contains a likeness of him, accented by the rasta colors of yellow, red, and green; Marley's recordings also receive their own glass display case. Sales for the artist—who lived in nearby Jamaica—average 25 CDs per week.

"The people like beat 'Live!', because it has his hit 'I Shot The Sheriff,'" says Veeerli Elliott, the store's manager. "Next, I'd say it would be the 'Exodus' and 'Survival' albums." All three titles are distributed by Island on the Tuff Gong Records label.

There are also Jamaican hats and Irie Blue-designed T-shirts emblazoned with the store's name. Marley's CDs are at a bargain price in the Cayman Islands. In some stores, the local currency is strong compared to the dollar. Caribbean Rhythm prices all nondomestic music at $17-$18.

"The cruise ships recommend us to their passengers," says Elliott. "We've been open at least a year, but this is the only location we have in George Town." In on-board lectures, maps are given away on which are printed directions to the nearest duty-free shops like Caribbean Rhythm. Some cruise lines advise patrons to get a "stamp" at island cash registers eligible for prizes.

Caribbean Rhythm's hours are by the dock, not the clock. Most tourists come between April and October. If a ship leaves the Grand Cayman after 5 p.m. and before 9 a.m. the next day, the store only has the hours beyond the normal 9 a.m. to 5 p.m. George Town's island, Grand Cayman was once known as "the island that time forgot," but today nearly 950,000 vacationers arrive here per year. With a population of around 32,000, the Cayman Islands are 480 miles due south of Miami, a one-hour and 20-minute flight.

English is the official language in the British Crown Colony, spoken with an American drawl and a Welsh accent. It's a rich paradise, with 50 banks, many lawyers, and no income taxes. In George Town, the cost of living is about 20% higher than it is in America, but Caymanites like to spend money.

The Caymans are multicultural, and the selection at Caribbean Rhythm depicts the country's proud heritage. After the clock and map doesn't go over well with Cayman natives, says Elliott, and there's very little country music on the island, Garth Brooks, Reba McEntire, and Kenny Rogers.

However, traditional black gospel keeps the country's spiritualism, and Caymanites like the Winans' "Heart & Soul" (Qwest/Warner Bros.), BeBe & CeCe Winans' "I'm A Woman of the Songs of Praise" (Capitol), and the Rev. Milton Brunson & the Thompson Community Singers' "Jammmin' Gospel Remixes" (Headliner). Among the Caribbean inspirational vocalists are Nina Orrett ("The Cayman Songbird"), Joey Tatum, and the Gospel Soul Seekers.

Memory Of Justice is a reggae group with widespread acceptance in the Caymanas; it laid the tracks for its CD "Playing The Game" at its own studio. As for calypso, Papio Connolly and Larry Cayassar have found a market for their set "Just For You." The Cayman National Cultural Foundation supports the work of area musicians, and organizes events that include cowskin drums.

Caribbean Rhythm encourages listening—there are six CD and cassette listening stations. The CD and cassette tapes can be seen continuously, such as the multi-artist "Soca Party Number 4," made at Coral Sounds Studio in Trinidad. It features songs from the Caribbean Rhythm collection.

(Continued on next page)
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Christmas / Various

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Festival Of The Heart

John Doan
Wrapped In White

The Lennon Sisters
Noel

Jorma Kaukonen
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BILBOARD OCTOBER 26, 1996

WWW.americanradiohistory.com
Walt Disney Records Releases ‘Small World’ Of Music

Silvery Bells: To mark the 25th anniversary of the opening of Walt Disney World in Orlando, Fla., Walt Disney Records has released “Music From The Park,” an all-star compilation of contemporary recordings of songs from the theme park. A single was released to AC radio Sept. 30, “Remember The Magic” by Mercury Records artist Brian McKnight. It’s the opening track writer, specifically for the album; others include favorites like “When You Wish Upon A Star” (performed by Take 6), “Harmony” (from “Small World”), “It’s A Small World” (Etta James), and “Zip-A-Dee-Doo-Dah” (Patti Austin).


Naturally, Walt Disney Records has developed a massive marketing campaign for “Music From The Park.” According to Frank Keating, marketing manager for the project, a good deal of the promotional efforts revolve around the park itself and the state of Florida. A video of McKnight performing the theme song “Remember The Magic” is available on TV channels in Disney’s thousands of hotel rooms; it’s also being heard in Disney World parades, restaurants, and other venues and is serving as the on-hold music for phones. “The album is also part of travel packages being offered,” says Keating. “Within Florida, Disney World corporate partner National Car Rental is offering a four-song cassette sampler, with two cuts from ‘Music From The Park’ and two from our dance album ‘Mouse House.’”

“Mouse House,” released Sept. 23, features dance remixes of Disney songs, by the Grammy-nominated team of Harold Kleiner, Michael Becker, and Marco Marianiangeli, as well as Rob Chiassion, known for his work with Coolio, Janet Jackson, and Madonna. Guest performers are Donna Summer and Robin S.

Another Disney World corporate tie-in partner, American Express, is offering its own four-song sampler. Keating adds that Delta Air Lines, which runs 66 daily flights to Orlando, will feature “Music From The Park” on an in-flight audio channel during November and December. McDonald’s is also involved in a (Continued on page 61)

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CD's Tapes Accessories
Gloomy Atmosphere Pervades NARM Indies Conference

DARK AGES: In years to come, many in the independent music community will look back with a shudder at the year 1996 as one of the grimmest in the business. And most will recall the "96 National Assn. of Recording Merchandisers (NARM) Independent Conference, held Oct. 11-13 as part of the NARM Fall Conferences at the Arizona Biltmore in Phoenix, as a sobering reflection of the times.

Although NARM officials maintained that attendance had declined by only 20-30 registrants overall for the Fall Conferences this year, trade group president Pam Horovitz acknowledged that traffic at the indie show was "soft," and it was quickly apparent to returnees that the indie presence plummeted this year.

The consolidation of indie distribution and the rise of exclusive national representation, which resulted in an erosion of the labels' presence in 1995, were again felt in declining numbers this year. Furthermore, the plague of returns experienced this year may have led many labels to seriously weigh the wisdom of a costly and potentially unproductive trip to Arizona. Attendance by first-time labels also slided; only a few new registrants were encountered, and the traditional presence of "unregistered" label loungers in the Biltmore lobby bar diminished to almost nothing.

A casual stroll around the hotel pool, where distributors take their meetings with labels, offered dramatic evidence of the quietest business atmosphere. In years past, the cabanas hummed with activity from the breakfast hour until the end of the afternoon; this year, meetings were scattered, and few could be found huddling by 5 p.m.

"Oh, look, a tumbleweed," one label rep quipped, as he wandered the nearly silent poolside area on the first day of sessions.

Among those who did show up, after-hours conversation focused—morosely and obsessively—on the dim business prospects for the immediate future. The news that the Indies ranked No. 2 in market share for the first nine months of the year (Billboard, Oct. 19) was cold comfort to most.

The uninspiring initial performance of some highly touted new titles led many to predict that a fourth-quarter sales bonanza is not in the picture this year. Some perceived a general lack of enthusiasm about music among consumers, at least the joint distributors and label meeting held Oct. 11, the idea of an institutional ad campaign about music—"the fact that the highly successful "Get milk?" series mounted by the Milk Council—was floated once again.

The distributors noted that the high tide of returns experienced already this year had slowed but not stopped. Some offered the opinion that the anticipated sluggish holiday sales could stir yet another swell of returned product after the turn of the year.

The news that Musicland's lender waived most of the troubled retailer's unsecured debts at the end of March (Billboard, Oct. 19) was also viewed as no cause for celebration. Several attendees saw the move as meaning forestalling the inevitable and sparked talk of the potential havoc that a bankr uptcy filing would unleash. The most formidable indicator of widespread retail instability—would break.

At the Oct. 11 indies meeting, one distributor suggested—apparently only half in jest—that NARM should mount a panel at next year's convention in Orlando, Fla., on the best way for creditors to secure reasonable payment on the dollar in bankruptcy proceedings.

While the atmosphere at the conference was largely enigmatic, hints of some shuffling on the label side were in the air. Seattlebased indicated that the labels handled by Distribution North America (DNA) would move through the Independent National Distributors Inc. (INDI) system after the first of the year. As a result, INDI, already burdened with hundreds of labels, would bring DNA's 400-odd labels into its system; a couple of informed sources acknowledged that a pairing of the label list is a certainty.

Word had it that Valley Record Distributors in Woodland, Calif., currently soliciting direct buying at distributor prices, and Koch International in Port Washington, N.Y., were both wooing DNA labels in anticipation of such a move.

In all, one departed this funereal convention with the gloomy sense that the independent sector of the music business was virtually paralyzed by fear and overwhelming insecurity engendered by this year's turbulence. Even now it seems to be waiting for something good to happen. One veteran distributor startled us by employing the same epithet used by several others, who had been utilizing to summarize the situation: He compared the indie community to a deer caught in the headlights of an oncoming Mack truck.

Another ranking indie distributor viewed the current state of affairs in Darwinian terms, calling it "the culmination of a process of natural selection." He also implied that the instability that has rocked the industry is far from over: "If you liked 1996, you're gonna love 1997.

APPLAUSE, PLEASE: In spite of the disturbing undertones predominating the indies conference, the community still found time to raise a toast to its own at the Independent Best Seller Awards luncheon, which Declarations of Independents hosted Oct. 12.

Winners of the awards were determined by SoundScan point-off sale data compiled between July 31, 1995, and Sept. 16, 1996.

Ruthless/Relativity act Bone Thugs-N-Harmony was the winner, pulling in a quarter of awards for recording of the year and best-selling rap and R&B recordings (for the album "E. 1999 Eternal") and single of the year (for "Tha Crossroads"); "TTV Records' "Mortal Combat" soundtrack collected two awards, for best-selling soundtrack recording and alternative recording. Walt Disney Records was honored with two trophies, for best-selling children's recording ("Classic Disney Vol. 1: 60 Years Of Magical Music") and world music recording (Lebo M.'s "The Lion King: Rhythm Of The Pride Lands").

Following is a list of other winners:


Jazz recording: "Jazzmasters 2," Paul Hardcastle (JVC).

Blues recording: "Good Love!," Johnnie Taylor (Malaco).


Dance recording: "1, 2, 3, (Sumpin' New)," CooLio (Tommy Boy).


At the luncheon, Alligator Records president Bruce Iglauer was presented with NARM's Mickey Granberg Award for outstanding service to the indie music community.

In accepting the award, Iglauer acknowledged the stark business realities confronting the indies, saying, "A lot of us got overconfident, and now we're paying for it." However, he brough his audience to its feet with moving recollections of the critical role that music has played in the pivotal moments of his life.

You know what's inside this box.

How many times has an order taken forever to arrive? Then it finally shows up and it's wrong or incomplete. These are the kinds of surprises you can do without.

At Southwest Wholesale your orders are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4 p.m., either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

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Top Pop Catalog Albums

**NO. 1**

1. BOB MARLEY AND THE WAILERS - Legend
2. THE BEATLES - The Beatles
3. LED ZEPPELIN - Physical Graffiti
4. U2 - The Joshua Tree
5. ARETHA FRANKLIN - The Queen of Soul
6. MАTHIEU OLIVIER - La Gloire de la France
7. CREEDENCE CLEARWATER REVIVAL - Creedence Clearwater Revival
8. THE Who - Who's Next
9. ARIAS and BOWIES - Duets
10. BILL WITHERS - The Essential BILL WITHERS

**CHILDS PLAY**

(Continued from page 59)
novely uses the song for a whole lot of different things: in the park itself, on McDonald's commercials, all sorts of things. [I was asked to sing] it with more emotion one time, less emotion another, happier on another, etc.—all to vary the emotional song. Now they're using a chorus here, a verse there, depending on where they need it, so Disney has all its bases covered.

McKeown, who has two young children, concludes, "This is something I'll look back on as one of the highlights of my career."
LOS ANGELES—Navarre Corp. and NetRadio Network are partnering with Musicland Stores Corp. to launch an integrated Internet marketing program that aims to bring cyberspace citizens into music stores.

Starting Nov. 1, about 900 Sam Goody, Musicland, and Media Play stores will contain endcaps that spotlight artists played on the Internet radio station in competition with Navarre's online NetRadio's Wide World Web site (http://www.netradio.net).

Among the acts included in the promotion are Republica, Steven Curtis Chapman, de Talk, the Wild Colonials, Tonie, and Eric Johnson.

"This is an opportunity to take a whole new [medium] and develop a compelling marketing program that drives new and existing customers to the store," says Xing Chapman, who owns Navarre. "The Internet can be used as a way to affect foot traffic in stores."

Paulson says that Musicland is only the first of several retail partners that will participate in the program. Two additional chains are expected to be announced shortly for the traditional cross-promotional campaign, which is expected to last eight weeks.

Each store endcap will carry a large "NetRadio" sign as "sparker on NetRadio," as well as the NetRadio logo and its Web address. More are very excited to be testing this," says Marcia Appel, VP of marketing and merchandising for Minneapolis-based Musicland Corp., who have looked forward to a good day.

"It opens up other possibilities for us, such as fulfillment and direct marketing on the Internet. We have looked a long time for something appropriate before jumping into the Internet, and this toward digital delivery. Some companies have tried to open a good way to that world."

Visitors to the Web site will be able to print out coupons that can be redeemed at the participating stores. Each coupon offers a discount on an album by an act featured on the NetRadio site, according to NetRadio Network CEO Robert Griggs. For each coupon redeemed, Navarre will pay to the store the difference between the reduced price and the regular price.

Navarre will ship the titles to fill each endcap; the displays hold 75 CDs, 10 copies of two discs and five copies of 11 others.

For the duration of the trial program, users will be able to have their product placed in endcaps at half the price they would normally pay for prime position.

"There is definitely a significant price break," says Griggs, who defined to detail the fee charged to these companies would be able to offer their product placed in endcaps at about half the price they would normally pay for prime position.

In a separate announcement, Netscape unveiled plans for its own branded Internet audio software, which will support the RTSP standard. Netscape Media Server 1.0 will be included with Netscape Communicator, and Netscape also licenses, whom the co-founder of the Internet audio software, due in the first quarter of 1997. BRET ATWOOD

Companies Support RTSP Standard

Protocol Facilitates Audio, Video Streaming Compatibility

LOS ANGELES—Progressive Networks, maker of the Internet audio software RealAudio, and Netscape Communications are leading an effort to establish an open standard for the delivery of real-time audio and video streaming over the Internet.

The standard, known as Real Time Streaming Protocol (RTSP), is being supported by major vendors, including Apple Computer, Doby Laboratories, Rewlett Packard, IBM, Liquid Audio, Macromedia, Microsoft, Netscape, RealNetworks, Sun Microsystems, and Voxware.

Noticeably absent from the list of initial supporters is multimedia giant Microsoft, which recently unveiled its own audio streaming client-server software, NetShow.

"The RTSP standard removes all the technical roadblocks, which makes the video and audio streaming software RealStreamWorks. However, a spokesperson for Xing says that although the company was not part of the initial announcement, it will likely support RTSP."

The proposed standard defines the connection between streaming media client-server software and facilitates cross compatibility between competing multimedia streaming vendors. The first draft of the protocol specification was submitted to the Internet Engineering Task Force Oct. 9.

Since the first audio and video streaming software reached the Internet in 1995, Internet users have been able to instantly see and hear content as it is received from the Internet. But many users have had to wait for the complete file to be downloaded. Multiple companies have entered the fast-growing industry with their own proprietary technologies, including Progressive Networks' RealAudio, Xing's StreamWorks, and Macromedia's Shockwave Audio. However, many of these emerging technologies are not compatible with each other. The lack of a standard has caused some confusion among Web users, who have been uncertain about which software they should use to access Internet-delivered audio and video.

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SOFTWARE CONSUMERS CHOOSE STORES OVER INTERNET (Continued from page 55)

"If I'm coming into a retail store, I might as well be with a friend," says Stochs RealAudio [Player Plus] just wouldn't make sense for me, since it is too easy to get the Internet. NetPlus, there is no significant difference between the Internet and retail versions of the product to the consumer—maybe except maybe the box."

The quick acceptance of the digital downloading of audio software market might serve as a warning for the music industry. However, Forrester's Bernoff says that music consumers are not likely to part with their CDs just yet.

"It seems a lot less likely to take off than computer software," says Bernoff. "A David Bowie track doesn't get upgraded two months later. There is a sense of permanence to its creation. But computer software is different. It is more adaptable to the Internet, because it is not always sold in its final form to the consumer. Bits and pieces can be continually fixed by downloading a patch through the Internet. It is more fluid."

With the dawn of digitally delivered music, the industry is dealing with issues of copyright protection and piracy on the Internet.

For example, N2K Inc. recently previewed its ambitious plans by holding a "virtual reality" event. The virtual event will bring David Bowie's single "Telling Lies" free to an Internet audience months before its U.K. release date, and allow users to access a special Web page (http://www.davidbowie.com) also contains a feature for N2K's e-Mod Option, which is the trademarked name for its plan to offer encoded music for online distribution. The company is teaming with legendary record producer Phil Ramone to sign acts for a new Internet music venture, which is expected to be announced in the coming weeks.

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The site then offers a download "how to file that details specific ways for computer users to make digital copies of CDs. The site also contains links to numerous other CD piracy information sites on the Internet.

Hughes Debuts Rapid Internet Access Service

DIRECTPC DEBUTS: Hughes Network Systems' high-speed Internet access service for the DIRECTPC debuted in the U.K. Oct. 10. The service, which is from the same company that created satellite Internet access at speeds up to 400 kbps, more than 14 times the rate possible over a standard phone line. DIRECTPC uses a proprietary phone line system, data, but users must rely on a standard phone line and modem to send data.

The start-up hardware and software package for the dish-based Internet service is currently available only at California-based Com- PUSA stores but will expand nationwide by the end of the year. DIRECTPC system sells for about $699, which does not include monthly access fees.

HEY, TOUGH GUY! Wise-cracking phone pranksters the Jerky Boys have their own site on the Web at http://www.mercuryrecords.com/jerkyboys. Developed by Mercury Records and TradeMedia.Net, the site uses Shockwave technology to bring animation and audio antics from the comedy duo. The Web site also contains a content that rewards an official Jerky Boys prank phone call to the person of the winner's choice, as well as personalization made possible with user profiles, games, and copies of the album "The Jerky Boys 3."
**Lyric Takes Back Wishbone: TLV Wages Warfare Via Retail Route**

DUGGED RESOLVE: Lyric Studios, owner of the Barney franchise, has taken back distribution and marketing of Wishbone from PolyGram Video. The decision is indicative only of Lyric's intent to control its destiny. CEO Tim Clott calls the step "natural" in light of the company's ambitious expansion plans. PolyGram delivered approximately 350,000 copies of the first eight titles in the Wishbone series, now appearing on PBS. Another nine of the original 39 episodes are due in 1997.

Wishbone features a terrier of the same name in gentle takeoffs of literary classics; the idea is to get children to read the real thing. Sales indicate that parents are getting the drift. Nevertheless, PolyGram president Bill Sondheim acquiesced to a Lyric request to surrender Wishbone early in a multiyear agreement.

“They’re in the process of becoming a major kids supplier, and they wanted Wishbone as part of that,” Sondheim says. “They asked nicely. We took a broader view, although we’re sad to see it go.” PolyGram, he adds, has plenty on its plate, including “Kraft’s Creatures,” a new TV series that’s “exactly what the FCC wants” for children. Sondheim also didn’t want to disturb a continuing relationship with Lyric: PolyGram markets Barney overseas and will have rights to the movie.

The Lyons Group, a Lyric subsidiary like Wishbone creator Big Fests! Entertainment, has domestic control of Barney, and Sondheim thinks one sales and marketing team can handle both properties. More is probably on the way. Lyric has been acquiring and is anxious to take the just-completed Mipcom exhibit in Cannes, Sondheim notes.

Wishbone is the second line to depart PolyGram in recent weeks. Earlier, the vendor decided not to fight BMG Video for the rights to Meredith Willson’s “the fifties” fitness series, Bodylab (Billboard, Oct. 19). “That wasn’t amicable,” says Sondheim. But it was bearable. He’s far more interested in kid vid than in fitness.

WAGING WAR: Time-Life Video & Televison (TLV) continues its foray into retail with the release of a massive TV-cassette series, Time-Life’s Century of Warfare. It comes in three five-tape, $79.99 sets, covering World War I, World War II, and modern warfare.

Like any prudent commander, TLV has softened resistance with a two-year bombardment. Spending $5 million, $6 million for direct-response advertising, TLV took 250,000-300,000 orders from consumers buying the introductory cassette, “one of the best returns we’ve ever had,” says TLV president Betsy Bruce.

Buyers who go the distance may purchase an additional 11 titles that weren’t included in the original groupings. “We cut up [the 15] into very easily defined groups,” says Bruce, who expects to eventually categorize the rest for shelf display. Century of Warfare is "another great example of how we think direct response and retail can work together,” she notes.

The series, though, has a way to go before it approaches Trials of Life, which garnered 1.2 million introductory buyers. “We’d love to have another [seller like that],” Bruce says. Turner Home Entertainment had Trials for retail.

**Extra Turn Tapes Into Collectibles**

**Bonus Footage Proves Fruitful at Retail**

**BY EILEEN FITZPATRICK**

LOS ANGELES—It’s common to find laserdiscs loaded with additional features meant to lure buffs who seek more than a movie. Now the same extras are cropping up on tape versions, in order to broaden the lucrative collectors’ market.

The special series are becoming another marketing play for suppliers who have already used cash rebates, bargain pricing, and free merchandise as consumer incentives. Several key changes have prompted the move.

First, low-priced hits and classic titles have pushed sell-through beyond its kid-vid roots. “You can’t run a business on the collector’s market, but there’s an avid audience for special editions,” says Borders Books & Music buyer Patti Russo. “These videos are not just for people who own laserdisc players.”

 Russo says that the chain plans to create a separate letterboxed section based on the success of previous titles. Not all wide-screen cassettes contain extras, but the format itself makes such tapes a collectors’ item.

A second, related factor has been the increase in sales of home theater packages, including large-screen TVs and stereo speakers. The trend, retailers say, has encouraged consumers to purchase videos that have as many bells and whistles as their playback systems.

“With more consumers buying home theater systems, they want to take (Continued on page 65)

**EXTRAS TURN TAPES INTO COLLECTIBLES**

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Russo says that the chain plans to create a separate letterboxed section based on the success of previous titles. Not all wide-screen cassettes contain extras, but the format itself makes such tapes a collectors’ item.

A second, related factor has been the increase in sales of home theater packages, including large-screen TVs and stereo speakers. The trend, retailers say, has encouraged consumers to purchase videos that have as many bells and whistles as their playback systems.

“With more consumers buying home theater systems, they want to take (Continued on page 65)

**CHRISTMAS VID TITLE BENEFITS FROM ROAD SHOW, PBS TIE-IN**

**BY SETH GOLDSTEIN**

NEW YORK—Sony Wonder is taking an extra step to ensure the retail success of its direct-to-video release “Elmo Saves Christmas.”

The newest title in the Sesame Street series received the kind of exposure that generally only Hollywood can deliver—a theatrical road show that Sony Wonder took to 12 cities in September and October. “We’re going across the country,” says senior VP of marketing Wendy Moss.

Single-performance screenings were held in Sony theaters and promoted in conjunction with local PBS stations, which gave away tickets. The broadcast home of “Sesame Street” since 1969, PBS “has been a fantastic partner,” Moss says.

Sony and the network have an added incentive, since “Elmo” is the first Christmas home video from New York-based Children’s Television Workshop in 20 years. Other joint projects are being planned. “It’s a new kind of opportunity for us to pursue,” says Moss, who expects to launch a second title toward the end of 1997.

The movie dates weren’t meant to herald the arrival of “Elmo,” which premiered Oct. 7 at 12:08 a.m.

(Continued on page 65)

**JUST A KISS AWAY**

**PLAYBOY HOME VIDEO**

© 1996 Playboy All Rights Reserved.

She’s video’s golden girl and long-time love of Kiss rocker Gene Simmons. She’s Shannon Tweed. Coming Soon. Exclusively from Playboy Home Video.
### Top Video Sales

**OCTOBER 26, 1996**

**TABLE**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Retail Price</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TWISTER</td>
<td>Warner Home Video</td>
<td>20102</td>
<td>Helen Hunt, Bill Paxton</td>
<td>1996</td>
<td>G</td>
<td>$24.99</td>
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<tr>
<td>2</td>
<td>OLIVER AND COMPANY</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 6022</td>
<td>Anymated</td>
<td>1988</td>
<td>G</td>
<td>$24.99</td>
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<td>5</td>
<td>BRAVEHEART</td>
<td>Paramount Home Video</td>
<td>33118</td>
<td>Mel Gibson, Sophie Marceau</td>
<td>1995</td>
<td>R</td>
<td>$24.95</td>
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<tr>
<td>6</td>
<td>COPS: TOO HOT FOR TV</td>
<td>MVP Home Entertainment</td>
<td>1001</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>$19.98</td>
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<td>7</td>
<td>THE SOUND OF MUSIC</td>
<td>FoxVideo</td>
<td>4100444</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>1965</td>
<td>G</td>
<td>$19.98</td>
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<tr>
<td>8</td>
<td>PLAYBOY'S CHEERLEADERS</td>
<td>Playboy Home Video</td>
<td>Uni Dist. Corp. PBV0796</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
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<td>9</td>
<td>LES MISERABLES: 10TH ANNIVERSARY CONCERT</td>
<td>Columbia TriStar Home Video</td>
<td>88703</td>
<td>Royal Philharmonic Orchestra</td>
<td>1996</td>
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<td>ALADDIN AND THE KING OF THIEVES</td>
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<td>Buena Vista Home Video 4609</td>
<td>Anymated</td>
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<td>MVP Home Entertainment</td>
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<td>Various Artists</td>
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<td>NR</td>
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<td>Capitol Video</td>
<td>New Video Enterprises 5552</td>
<td>The Beatles</td>
<td>1996</td>
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<td>THE SUSUAL SUSPECTS</td>
<td>PolyGram Video</td>
<td>800632273</td>
<td>Stephen Baldwin, Kevin Spacy</td>
<td>1995</td>
<td>R</td>
<td>$19.95</td>
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<td>RIVERDANCE THE SHOW</td>
<td>Columbia TriStar Home Video</td>
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<td>1996</td>
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<td>FoxVideo</td>
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<td>1996</td>
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<td>Alicia Silverstone</td>
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<td>HIGHLANDER: THE DIRECTOR'S CUT</td>
<td>Republic Pictures Home Video</td>
<td>5895</td>
<td>Christopher Lambert, Sean Connery</td>
<td>1996</td>
<td>R</td>
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<td>THE AMERICAN PRESIDENT</td>
<td>Columbia TriStar Home Video</td>
<td>80173</td>
<td>Michael Douglas, Annette Bening</td>
<td>1995</td>
<td>PG</td>
<td>$19.95</td>
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<td>25</td>
<td>HOMEWARD BOUND II: LOST IN SAN FRANCISCO</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 7893</td>
<td>Michael J. Fox, Safy Field</td>
<td>1996</td>
<td>G</td>
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<td>26</td>
<td>THE ABYSS</td>
<td>FoxVideo</td>
<td>1661</td>
<td>Ed Harris, Mary Mastrantonio</td>
<td>1989</td>
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<td>27</td>
<td>GRATEFUL DEAD: TICKET TO NEW YEAR'S</td>
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<td>1996</td>
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<td>28</td>
<td>WEIRD TV REEL FALL OUT</td>
<td>Unipix Consumer Products 7003</td>
<td>Various Artists</td>
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<td>GHOST IN THE SHELL</td>
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<td>30</td>
<td>A TRIBUTE TO STEVE RAY VAUGHAN</td>
<td>Epic Music Video</td>
<td>Sony Music Video 50144</td>
<td>Various Artists</td>
<td>1995</td>
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<td>31</td>
<td>THE INNOCENTS</td>
<td>FoxVideo</td>
<td>1318</td>
<td>Deborah Kerr</td>
<td>1951</td>
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<td>32</td>
<td>CREEPERS</td>
<td>New Line Home Video</td>
<td>Turner Home Entertainment 44775v</td>
<td>Jennifer Connelly, Donald Sutherland</td>
<td>1994</td>
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<td>34</td>
<td>FORESTHOUSE WILD WEEKEND WITH THE PETS</td>
<td>Reality TV Video</td>
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<td>Various Artists</td>
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<td>$19.95</td>
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<td>35</td>
<td>THE ARISTOCATS</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 4605</td>
<td>Various Artists</td>
<td>1995</td>
<td>G</td>
<td>$17.95</td>
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</tbody>
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**Notes:**
- **Blu-ray** for sales of 5,000 units or $1 million in sales at suggested retail.
- **DVD** for sales of 100,000 units or $2 million in sales at suggested retail.
- **VHS** for sales of 50,000 units or $1 million in sales at suggested retail.
- **Platinum** certification for a maximum of 250,000 units or a dollar volume of $18 million at retail for theatrical releases, and at least 25,000 units and $1 million in sales at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
“The Adventures Of Priscilla, Queen Of The Desert” may get the extras that improve retailers’ margins.

movie to a larger audience and to give fans a look at what happens behind the scenes. “It was always a fantasy for me to sit with a director of a movie I liked and have him talk about it, so I liked the idea,” says Singer. “This film was well-received, but it didn’t make a lot of money at the box office. Its life is truly on video.”

For Oliver Stone, the release of the director’s cut of “Natural Born Killers” was the end of a long battle to let audiences see the feature as he originally envisioned it. Stone was forced to cut some of the overly violent scenes to earn an “R” rating as a way to look for releases was delayed to theaters in 1994.

Suppliers typically restore objectionable scenes for the video release. But only a few movies have additional commentary from the director or cast, as does Viacom’s Entertainment’s self-through edition of “Killers.”

There’s another rationale for extras: Performers can employ the off-screen appearance as a way to look back and answer questions that have followed them throughout their careers. “It’s been 15 years, but people still ask me about ‘E.T.,’” says Henry Thomas, who starred in Steven Spielberg’s signature movie when he was 10. “In some regards, this film is a classic. People like to watch this film, and it’s a nice touch to have the behind-the-scenes material.”

Top Video Rentals

Title (Rating) | Distributing Label, Catalog Number | Principal Performers
--- | --- | ---
**C3** | **No. 1** | **W**
1 | THE BIRDCAGE (R) | MGM/UA Home Video MFG5536 | Robin Williams Nathan Lane
2 | THE TRUTH ABOUT CATS & DOGS (PG-13) | Florida Video 8958985 | Uma Thurman Grande Guista
3 | UP CLOSE AND PERSONAL (PG-13) | Touchstone Home Video Buena Vista Home Video 7892 | Robert Redford Michelle Pfeiffer
4 | EXECUTIVE DECISION (R) | Warner Home Video 14211 | Kurt Russell Steven Seagal
5 | TWISTER (PG-13) | Warner Home Video 20100 | Helen Hunt Patrick Swayze
6 | FROM DUSK TILL DAWN (R) | Miramax Home Entertainment Buena Vista Home Video B016 | George Clooney Quentin Tarantino
8 | BEFORE AND AFTER (PG) | Home Video Pictures Home Video Buena Vista Home Video 7247 | Mery Streep Lorne Greene
9 | MULHOLLAND FALLS (PG-13) | MGM/UA Home Video MFG5534 | Nick Nolte J.anel G. Griffiths
10 | NEW PROSPECTS (R) | PolyGram Video 8008386331 | Robert De Niro Mike Richter
11 | SIGT. BILKO (PG) | MGM/UA Universal Home Video Uni. Dist. Corp, 82596 | Matt Damon Dan Aykroyd
12 | A THIN LINE BETWEEN LOVE & HATE (R) | New Line Home Video Toned Home Entertainment 94442 | Martin Lawrence Lynd Shyld
13 | THE SUBSTITUTE (R) | MGM/UA Home Video Int. Dist. Corp, 82498 | Denzel Washington David Morse
14 | L2 MONKEYS (R) | MGM/UA Home Video Int. Dist. Corp, 82696 | Bruce Willis Peter Fonda
15 | THE GREAT WHITE HYPE (R) | FoxVideo 8994 | Samuel L. Jackson Dano Wayans
16 | WHITE SQUIRREL (PG) | Hollywood Pictures Home Video Buena Vista Home Video 6698 | Jeff Bridges
17 | MARY REILLY (R) | Miramax International Home Video Classic Home Video 5218 | Mira Sorvino John Cusack
18 | THINGS TO DO IN DENVER WHEN YOU’RE DEAD (R) | Miramax Home Entertainment Classic Home Video 5218 | Andy Garcia Christopher Walken
20 | OLIVER AND COMPANY (G) | Walt Disney Home Video Buena Vista Home Video 8082 | Animetion
21 | IF LUCY FELL (R) | Columbia TriStar Home Video 11863 | Jessica Harper Eric Schweig
22 | M. HOLLAND’S OPUSS (PG) | Hollywood Pictures Home Video Buena Vista Home Video 5179 | Richard Dreyfuss
23 | MIGHTY APHRODITE (R) | Miramax Home Entertainment Buena Vista Home Video 7713 | Woody Allen Mira Sorvino
24 | HEAT (R) | Warner Home Video 14192 | Michael Douglas Al Pacino
25 | THE JUROR (R) | Columbia TriStar Home Video Int. Dist. Corp, 82696 | Dan Andrei Brian Denham
26 | CITY HALL (R) | Columbia TriStar Home Video 7733 | John Candy Dan Lebourseau
27 | TWO MUCH (PG-13) | Touchstone Home Video Buena Vista Home Video 8021 | John Travolta Antonio Banderas
28 | DOWN PERISCOPE (PG-13) | FoxVideo 8979 | Kelsey Grammer Futura
29 | DEAD MAN WALKING (R) | PolyGram Video 8008384203 | Susan Sarandon Sean Penn
30 | CARRIED AWAY (R) | New Line Home Video Turner Entertainment N447V | David Harbour Arly Houd
31 | DIABOLIQUE (R) | Warner Home Video 14206 | Sharon Stone Chazz Palminteri
32 | MARY REILLY (R) | Columbia TriStar Home Video 11059 | Julie Roberts John Malkovich
33 | CASINO (R) | Columbia Home Entertainment Uni. Dist. Corp, 82094 | Robert De Niro Joe Pesci
34 | BRAIN CANDY (R) | Paramount Home Video 331483 | Kids In The Hall
35 | BOTTLE ROCKET (R) | Columbia TriStar Home Video 11625 | Owen Wilson James Caan
36 | HALLOWEEN: THE CURSE OF MICHAEL MYERS (R) | Miramax Home Entertainment Buena Vista Home Video 3629 | Donald Pleasence
38 | MR. WRONG (PG-13) | Touchstone Home Video Buena Vista Home Video 7027 | Ellen DeGeneres Ed O’Neill
39 | FRENCH TWIST (R) | Miramax Home Entertainment Buena Vista Home Video 7983 | Victoria Abril Olivier Arias
40 | GET SHORTY (R) | MGM/UA Home Video 905493 | Christopher Lambert Sean Connery
41 | LEAVING LAS VEGAS (R) | MGM/UA Home Video 905852 | Nicolas Cage Nicole Kidman

EXTRAS TURN TAPES INTO COLLECTIBLES
(Continued from page 63)

advantage of these type of videos,” says Tower Video VP John Thrasher. PolyGram has used the laserdisc of “The Usual Suspects” as a tape duplication master. Like the disc, the video was released in the letterbox format. It has commentary from director Bryan Singer and Academy Award-winning screenwriter Christopher McQuarrie running throughout the feature.

To highlight the extras, the cassette was packaged in a collector’s gift pack that includes yet another letterbox copy of “The Usual Suspects” — but without the commentary.

“Only a few million people own laserdisc players,” says VP of marketing David Kosse. “But there are about 85 million VCR owners, and a lot of them are interested in owning this type of material.”

Although Kosse won’t release sales figures from the collectors’ pack, he says orders received for the next four months have exceeded projections for the entire year. “We had planned a limited release, but now we have to go back and produce more,” he says.

Suppliers can enhance collectors’ editions by digging up old interviews and outtakes. However, the participation of the movie’s principal talent adds to the here and now, an important element. And in most cases, directors and actors are willing to comply. “The Usual Suspects” director Bryan Singer, an independent filmmaker, says the extra-rich tape gave him an opportunity to promote his Bryan Singer, the director of “The Usual Suspects,” is an added attraction on PolyGram’s repriced rareèlease.

CHRISTMAS VID TITLE BENEFITS FROM ROAD SHOW, PBS TIE-IN

(Continued from page 63)

list. Instead, Sony Wonder is looking to develop consumer awareness for what Moss calls “the biggest product we’ve had,” adding that the label shipped almost 500,000 copies.

“Elmo” needs big sales to recoup its production costs, which topped $1 million. “It was pretty expensive,” Moss acknowledges.

The response from the kiddie set has been encouraging. Like other PBS outlets, the Chicago station prepared a five-second-on-air promo that was tagged to a 3-second sound spot prepared by Sony Wonder. Tickets for the performance sold out the next day, Moss says. In Los Angeles, the partners had the assistance of pro basketball legend Magic Johnson, who welcomed a live Elmo and the audience to his Magic Johnson Theater.

“Elmo” marks the high point of Sony Wonder’s first year distributing Sesame Street tapes. The line contains about 30 titles, including six introduced since January; the real, repackaged, are carry-overs from the previous Random House license.

Several key retailers—Moss won’t name them—have created Sesame Street racks, giving the line an identity that Sony Wonder has sought from the beginning. The permanent display, which can hold up to 150 tapes, are most visible in music outlets, “where Sony Music is so strong,” Moss notes.

Meanwhile, Sony Wonder continues to use its Sesame Street bins as a calling card to introduce supermarkets, toy stores, and bookstores to the titles. “Elmo” has pride in place of stores. Even though Christmas was nearly four months away when “Elmo” shipped, mass merchandise holiday product immediately after Labor Day, according to Moss.

More important, she adds, “customers really want it that early. Children will watch a Christmas program every day of the week.”

Billboard. October 26, 1996

BILBOARD OCTOBER 26, 1996

www.americanradiohistory.com
LONDON—Blockbuster Video and CBS Consumer Publishing are restructuring their European operations with an eye toward positioning themselves for the new century.

Blockbuster Video International has created two divisions to separately handle its U.K. and continental European operations, in an effort to accomplish the company's mandate of having $2 billion in sales open in Europe by 2000.

Senior VP Nigel Travis will head the retail/continental European division with marketing director Vernon Salt and director of product Charlie McAuley. Previously, Travis, Salt, and McAuley were in charge of both European and U.K. operations.

U.K. operations will be managed by a team of 20, including new managing director Nick Shepherd, buyer Jo Scott Dalglish, marketing chief Roger Hall, and director of operations Jimmy Whalley.

“Our new structure will provide us with a powerful base for our future business expansion,” says Travis.
Fitness: A Market Tries To Shape Up

As retailers trim store sections, manufacturers redirect marketing efforts to a new demographic with non-traditional titles.

By Trudi Miller Rosenblum

After a decade of skyrocketing sales, the health and fitness video market is in decline. As a result, retailers are drastically changing their approach to the category: instead of an overwhelming assortment of titles, retailers are trimming the section and focusing on a few select, proven lines.

"It's the natural life cycle of a category—nothing is strong forever," says Michelle Fiddler, associate director of marketing for BMG Video. "The category got really hot, a whole lot of people started putting out stuff, there was a glut, consumers got confused, and it

Continued on page 72

Watching TV

The small screen is accelerating as a generator of SV titles, thanks to 'Cops,' 'Files,' 'Beavis' and Jane Austen. There's more on the way—covering everything from war and politics to aliens and bad weather.

By Eileen Fitzpatrick

Until recently, video retailers trusted nostalgic television to feed consumers' hunger to relive childhood memories of watching "I Love Lucy," "The Honeymooners" or "The Little Rascals." But the growth of the 100-channel universe has made it impossible for consumers to keep up, providing video suppliers with a way to fill in the gap.

"Retailers are looking to diversify," says Rhino Home Video VP/GM Arny Schorr, "and television programs sell, it's as simple as that." This year, Rhino began distributing programs from Comedy

Continued on page 68
Year-To-Date Charts

The chart recaps in this Spotlight utilize the same methodology used to calculate Billboard’s Year in Video charts and offer a year-to-date glimpse of how the races in the Health & Fitness and Recreational Sports categories are shaping up.

Titles are awarded points for every week they appear on our bi-weekly Health & Fitness and Recreational Sports charts, based on an inverse point system that is determined by the rank each title holds each week. Points for this Spotlight’s lists were accumulated from the beginning of the chart year, which started with the Dec. 2, 1995, issue, through the Sept. 28 issue.

The recaps were prepared by video charts manager Marc Zutakoff with assistance from Michael Cusson.

Top Health And Fitness Videos

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<th>TITLE</th>
<th>Program Supplier</th>
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<tr>
<td>1</td>
<td>THE FIRM: 5 DAY</td>
<td>(CBS/Fox)</td>
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<td>2</td>
<td>THE GRIND</td>
<td>(CBS/Fox)</td>
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<td>3</td>
<td>IMPACT AEROBICS—BMG Video</td>
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<td>4</td>
<td>THE GRIND</td>
<td>(CBS/Fox)</td>
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<td>5</td>
<td>THE FIRM: UPPER BODY—BMG Video</td>
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<td>6</td>
<td>JULIA ALBRECHT GET UP AND DANCE—Live Home Video</td>
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<td>7</td>
<td>YOUR PERSONAL BEST WITH ELLIE MacPherson—Buenavista Home Video</td>
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<td>8</td>
<td>CLAUDIA SCHIFFER: PERFECT FIT</td>
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<td>THE FIRM: NOT SO TOUGH AEROBICS—BMG Video</td>
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<td>DAISY FUENTES: TOTALLY FIT</td>
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<td>14</td>
<td>THE FIRM: FULL BODY SCULPTING</td>
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<td>15</td>
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<td>16</td>
<td>ANCHOR BACKS WITH TAMILEE</td>
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<td>17</td>
<td>11 NFS GREATEST EVER VOL. 1</td>
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Top Recreational Sports Videos

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<td>SPARCE THE NBA</td>
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<tr>
<td>2</td>
<td>JIMMY CARTER: PLAYOFF WINNER</td>
<td>(CBS/Fox)</td>
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<tr>
<td>3</td>
<td>GREG RUSSELL’S BASKETBALL SLAMS</td>
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<tr>
<td>4</td>
<td>THE FIRM: FULL BODY SCULPTING</td>
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<td>11</td>
<td>THE FIRM: FULL BODY SCULPTING</td>
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**No fluke:** "Magic Ghost In The Shell" has made consumers conditioned to spending the extra $19.95. The dubbed version of the tape retails for $11.95.

**M.D. Geist II: Death Force**

This Terminatoresque tale of menacing, cyborg and a heroic, technology-engineered warrior bowed in August, but Central Park director of sales Mike Pascuzzi says the company will move the video for three more months. A promotion with Musicland includes production-cell contests with in-store displays and bounce-back cards. A free-standing insert in 2,500 Blockbuster stores will highlight "M.D. Geist II's" holiday promotion. The dubbed version of the tape retails for $19.95.

**Tenchi Muyo in Love**—Pioneer Entertainment released the first feature-length video based on the popular Tenchi character on Aug. 27 and expects the 90-minute title to perform well through the remainder of the year. The video, which has Tenchi traveling back in time to save his parents and 1970s Tokyo, sells for $15.98.

**Dragon Century**—JNA has high hopes for this tale about a saucy female rebel and a dragon who do battle against demonic invaders. The label is working with distributors on promotions to help along the $24.95 late-September release.
NOW FOR THE FIRST TIME EVER, THE
TOP CELEBRITY FITNESS TRAINERS
BRING CONSUMERS PROVEN RESULTS!

YOUR BEST BODY

A unique abs sculpting routine
featuring pelvic stabilization.
Great abs in just 6 minutes a day!

YOUR BEST BODY

A combination of low-impact, fat-
burning aerobics, plus muscle toning.

Street Date:
January 7, 1997

U.S. Order Date:
December 16, 1996

CAN. Order Date:
December 13, 1996

SRP: $14.98 each
CAN. $16.98 each

- Advertising schedule and editorial support in SHAPE.
- Consumer/reader contest in SHAPE's January '97 issue: winners receive a FREE workout with one of our expert celebrity trainers!
- Heavy national print advertising campaign in women's fitness and lifestyle magazines.

- Extensive publicity campaign: national television appearances; radio, print and on-line interviews; in-store personal appearances; and much more!
- In-store merchandising: 12 & 24 pre-pack displays and header cards available!

12 Pk, Cat. #4101684, 4 of each video.
24 Pk, Cat. #4101685, 8 of each video.

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www.americanradiohistory.com
SPAIN INTEREST & HEALTH & FITNESS VIDEO

SPORTS SCOREBOARD:
The Vid-Genre’s Whole New Ballgame Now
Includes Hockey, Boxing And Figure Skating

BY TERI BORAK

In a field dominated by basketball, football and baseball-based product, alternative interests are starting to receive increasing playing time in the sports-video arena.

Though it’s still a fragmented market and suppliers are still experimenting with what works best, retailers agree that more targeted marketing and promotion will boost sales for special-interest sports videos.

“Because the titles appeal to a specific group of buyers, you could do very cost-effective and more efficient marketing. If some of the bigger companies pushed the envelope more, I think they could do quite nicely,” says Kevin Maher, video buyer for the Borders chain.

The range of product making its way to the consumer runs from boxing to figure skating, but hockey is winning as the fastest-growing new category, thanks to league expansion, game broadcasts on Fox TV, and, of course, the in-line skating boom (Billboard, Oct. 29, 1994).

Now, with an official licensing agreement with NHL Productions and its expertise with NBA product, CBS/Fox is well-positioned to develop the hockey-video market to its greatest proportions ever. “Merchandise sales are up 300% in the last four years, but there has been a dearth of quality hockey videos in the past. Now we have the opportunity to distinguish ourselves with superior coverage, footage and production values,” says Peter French, VP of marketing for CBS/Fox Video.

French points out that brand alignment and a series of releases—CBS/Fox will issue one hockey title every six to eight weeks—are key to selling sports videos. The company has also made a substantial effort in developing its packaging and has launched an aggressive promotional campaign.

MAKING HOCKEY HAPPEN
At Wherehouse, with stores all over California and locations in Arizona, Nevada and Washington—not traditionally strong hockey markets—sales of hockey tapes have been picking up, thanks to increased television exposure, says the chain’s self-though buyer, Don Lane. “I think Fox is going to make it happen the way they made basketball videos happen,” he says. “Whereas, for the most part, other major pushers to make sports videos succeed have been largely sporadic.”

Paul Freenhaut, senior director of self-though for PolyGram Video, agrees there are a lot of factors involved in expanding the market for niche sports videos. “The potential is there for a title to sneak in and take off. If it’s timed, promoted and priced properly, it can be as successful as any NFL title, and that’s why we continue to explore the alternative category.”

Lane says boxing tapes have done well at Wherehouse, in some cases selling better than baseball—a market he feels is yet to be exploited to its full potential—but points out that novelty titles such as PolyGram Video’s Leslie Nielsen’s Bad Golf My Way,” outsell serious event coverage like the Olympics.

SUB-PAR SALES
Golf is also a big seller at the more upscale, older-skewing Borders chain, where price point is not necessarily a significant factor. Maher points to the success of big-ticket items like the $79.00 Greg Norman boxed set and theories that star quality is what attracts consumers. In fact, Maher says, golf guru Harvey Penlick’s instructional tapes outsell all other sports titles at the chain—including NBA releases.

“When you get into a lot of the alternative sports, name recognition is key. Generic titles don’t see much of anything, but if you attach a name to it helps sell the title. I think that’s why figure skating does so well,” Maher says.

Indeed, figure skating is a sport where personality counts, and since most titles on the market are event
Continued on page 75

the best in fitness music

1 Original hits by the original artists.
   No sound-alikes or re-recordings!

2 Programmed by the fitness experts
   at Shape Magazine.

3 60 minutes of Continuous music, no gaps
   between songs—for maximum workout benefit.

4 Warm Up and Cool Down sections included.

5 Expanded cassette insert includes,
   MPH and BPM charts and other
   helpful fitness tips.

coming this winter.

BILLBOARD SPOTLIGHT
Give your customers more
ATHLETIC SUPPORT

introducing the extraordinary NAC SYSTEM
Home Exercise Series

Now The National Aerobic Champions bring you "The NAC System"

It's an expanding modular series that allows you to select an individual workout video or combine them to achieve your personal fitness goals and taught by America's top fitness instructors, The National Aerobic Champions.

A value-added incentive to pump up sales.

- Includes a 32-page "Prescription For Fitness Exercise Planner."
- Multi-million dollar cross-promotional campaign with Polar Heart Rate Monitors and Minute Maid Premium Fruit Juices and Drinks! Includes a total of $8.50 in consumer rebates, and 10,000 POS displays nationwide with Minute Maid and a Consumer Sweepstakes.

- High-impact Pre and Post-Street Date Consumer Advertising.
- Extensive Post Street Date Cable and Television Advertising on:

- Nationwide mall tours and personal appearances by National Aerobic Champions.
- Aggressive TV infomercial!

Available everywhere Dec 17 for $14.98 s.r.p. or less
Order Date: November 20, 1996
Street Date: December 17, 1996

The NAC System: Your Ultimate Personal Trainer!
A MARKET SHAPES UP
Continued from page 67

was time to take a step back." Best Buy turned its declining fitness business around by completely redesigning the section. In May, the company cut back nearly 25% of its fitness titles and made the section more customer-friendly, with more face-out product. "We found that we had over-assorted the mix. It was too confusing for customers," says merchandise manager Joe Pagano. "Video buyer Jimmy Hire redesigned the section. We went with fewer lines and created more of a uniform look. We went deeper instead of broader." The result is double-digit sales increases, Pagano says. Popular lines at Best Buy include BMG's "The Firm," PolyGram's Reebok series and Denise Austin's "Hit The Spot" series from PPI.

MARKET SHAPES

BUNS OUT, YOGA IN
Retailers note that, in addition to a glut of titles, the fitness industry has been affected by demographics. "As time went on and a new age group became interested in fitness, they didn't want to buy the same, traditional lines from a decade ago," says a video buyer for a major chain, who asked not to be named. As a result, young women today are turning to away from the Jane Fonda, Kathy Smith and "Buns Of Steel" series in favor of fresh, innovative approaches to exercise, such as BMG's "The Firm" with its aerobic workout training, Sony Wonder's "The Grind" with its youthful, urban style, and yoga and Tai Chi titles from Healing Arts and Warner Home Video.

"You have to freshen up your inventory. Things get stale, and the challenge is to keep on top of what's new," says Kevin Maher, video buyer at Borders. At Borders, yoga has become a hot category in fitness. "In any given week, our top 20 non-theatrical titles will include nine or 10 yoga videos," he says. There is still a place for the traditional titles, but they no longer dominate the section, says David Pulda, senior buyer for Blockbuster. "We haven't discontinued any series as a whole; we still carry the Fonda and Smith and "Buns Of Steel" series," he says. "The difference is that, at one time, the inclination of retailers was that, if there were 20 titles in a series, you carried all 20. Now, it's not necessary, you just carry the most popular ones."

FIRMING AND SWEEPING
In addition to fresh approaches to fitness, suppliers of popular lines boost sales with strong marketing campaigns. "The Firm's" heavy exposure via infomercials and direct marketing gave it major brand-awareness long before the series became available at retail. The line's eight titles had sold a combined 500,000 units as of April, and three new titles came out in September. In October, BMG will do a four-page advertorial in Fitness magazine, and another advertorial with Shape/Living Fit magazine, along with "a lot more consumer advertising, including buses and billboards," says associate director of marketing Michelle Fiddler. In January, BMG will do a promotional mall tour of five cities for "The Firm."

PPI Entertainment is launching "Operation Clean Sweep," aimed at encouraging retailers to see PPI as "a one-stop fitness shop for every age and fitness level," says Gary Korth.

Continued on page 74
PUMP UP THE VOLUME AND
SHAPE UP YOUR SALES WITH
STRENGTH AND FITNESS.

Featuring Eric Nies!
Only $12.98

Dominated the #1 position on Billboard's Health and Fitness charts for 34 weeks!

"If you're looking for more funk than Fonda in your workout, check out THE GRIND." — USA TODAY

"Start on the dance floor, add a funky soundtrack, and from then — everything just tightens up." — ENTERTAINMENT TONIGHT

"The Grind Workout...the classic, must-have video...no fitness tape shelf should be without." — SELF MAGAZINE

MTU will support Strength and fitness with a national TV ad campaign.

The ONLY workout series that features current hits by the original artists!

Power funk with a killer abdominal workout
The latest dance moves and a yoga cool down
What Does Dick Vitale Do Off-Season?

Dream About Basketball, Baby!

Dick Vitale's Dreamtime, Baby!

Dick Vitale's Dreamtime, Baby!
Join Dick Vitale at home as he takes you back to his favorite moments in his basketball career. From dream players at the top of their game to '90s superstars and future NBA millionaires to unbelievable underdogs, Dick Vitale's Dreamtime, Baby! has got them all!

Catalog number: 44144
UPC Code: 7-60894-4144-3-6
Approximate Running Time: 45 minutes

Dick Vitale's Dreamtime, Baby! has the marketing muscle to take it to the hoop fans!

- Rim-rockin' television support! High impact spots on ESPN and ESPN2 will drive college hoop fans into stores to buy Dick Vitale's Dreamtime, Baby!
- Dick Displays Point-of-Purchase Power! 12-piece counter and 24 and 48-piece floor displays are sure to be centers of attention.
- In-store 3-Point Play, Dick Vitale's Dreamtime, Baby! trailer featured on November Video Pipeline reel is sure to stop hoop fans in their tracks!

A MARKET SHAPES UP
Continued from page 72

director of marketing and public relations. "We're saying, 'Get all our competitors' stuff off the shelf, because we're it.'" The program includes dating (an extension of the payment period for retailers), discounts, co-op advertising, custom-designed plans for stores' fitness sections and a cross-promotion with Schwinn, developer of the Spinning bike. PPI's October titles include two new titles in Jennifer Kries' "The Method" series, two new videos in the "Hip-Hop Body Shop" series and two exclusive titles in the "Spinning" program developed by Johnny Goldberg, an indoor cycling program. ("Spinning" is a registered trademark of Mad Dogg Athletics Inc.)

AUSTIN'S ABS FAB
PPI has also benefited from the media exposure of Denise Austin, who hosts "Getting Fit With Denise Austin" daily on ESPN, is a regular on the weekend edition of the "Today" show and appears monthly on QVC. The results are impressive: Austin's videos have been No. 1 on VideoScan's chart for nearly eight months, and, Korb says, "We're selling more than 2,700 units a week of her Abs videos." Austin's four-video series has sold more than 750,000 units.

Denise Austin's four-video abs series has sold more than 750,000 units.

MARKET SHAPES UP
Continued from page 72

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SPORTS SCOREBOARD
Continued from page 70

oriented, the door is wide open for world-class ice dancers Jane Torvill & Christopher Dean. PolyGram Video's "Torvill & Dean: Face The Music" was released last February and is still selling well, according to Maher. "Figure-skating tapes do phenomenally well for us," he says. The Torvill & Dean title is the top-selling sports video of all time in their native Britain (Billboard, July 13), and international territories could be the next growth area for certain sports titles, including hockey, skating and soccer, which all have strong homegrown interest and stage effective competitions at the world level. "The World Cup [soccer] is something we grasped on a worldwide basis because we are so strong in international markets," says Freuhau. "Similarly, we released a couple of Olympic titles to capitalize on an international event."

EVERGREEN PROGRAMMING
Target marketing is important, of course, but it's not the only issue when it comes to the interest in niche titles, says Nasser Zegar, director of operations for MPI Home Video. "Overall, the success has not been that we have to sell thousands by the street date. Historically, we've proven that our programming is evergreen—these titles will continue to sell forever," he says. The company released profiles of Muhammad Ali and Mike Tyson last year and of Sugar Ray Leonard and Jack Johnson this past May. They are available individually or as a boxed set.
GET YOUR VIDEO SALES IN SHAPE.

DONNA RICHARDSON

DONNA'S ACHIEVEMENTS:
• Internationally-known fitness superstar
• Nike-endorsement athlete
• National campaign promoting Nike's "Air Max Mundo" shoe, inspired by Donna
• Nominated 1995 IDEA "Instructor of the Year"
• Featured on ESPN2's CRUNCH Fitness Show
• Book about Donna Richardson coming January '97

IMPRESSIVE MARKETING CAMPAIGN
• National ad campaign in Shape, Self, Fitness and Fit
• Featured on EXTRAVAGANZA television show
• Appearance on The Learning Channel's "Essentials", Ricki Lake and Rolonda
• Seen on MTV's "Music Videos from the Beach House"
• Quotes/features in USA Today, Family Circle, Fitness, and many others
• Four star reviews in Fitness
• Pre-packed displays available

ORDER HOTLINE 1-800-786-8777
Call to order these and other Anchor Bay videos for your store!

DONNA-MITE $14.98

Donna-Mite

Turbo Sculpt Brand New Butt Awesome Abs Fat Blaster

Best Abs and Arms Killer Legs

Fat Blaster Plus Cardio Groove


Attitude Aerobics $9.99 4 Day Workout $14.98


TV: MTV's "Music Video Product Home Entertainment.

To Rhino from Sci-Fi: "Mystery Science Theater 3000"

two weeks reached No. 1 on the Top Video Sales chart, a first for a non-theatrical title on any Billboard video sales chart.

CONTINUING ADDITIONAL FOOTAGE EDITED FOR BROADCAST, "COPS" has sold more than 1 million units to date, according to Hollywood Products, the distribution company of the show's producer, Barbara Langley. Retail distribution of "COPS" is handled, however, by Canoga Park, Calif.-based Music Video Product Home Entertainment.

The product also sold about 500,000 units through a direct-response television campaign, which the company says helped convince retailers the video had mass appeal. "It just proves marketing does work," says Hollywood Products VP of sales Michael Currie. "The direct-response campaign establishes validity, and it was pre-screened to dealers that this could be a million-unit seller."

A second video, "Caught In The Act," shipped approximately 500,000 units in September, and a third, "Cops In Hot Pursuit," will be released this month.

Most suppliers agree changes in the marketplace have made it easier to get retailers to bring in more television product. Brand names, though, get more attention.

THE WEST AND THE WORLD OF INSECTS

"It's hard enough to get special-interest in anytime, but it's different when you have, say, "Ken Burns' The West," says Time-Life Video VP of brand development, Madeline Boyer. Although Time-Life is better-known as a direct-response company, it began retail distribution earlier this year with "Alien Empire," a three-tape set about the world of insects.

"Faced with many choices, a name like PBS, Time-Life or The Discovery Channel lets consumers feel they're getting a certain quality level," says Boyer. "That's where a brand really helps."

Boyer says the company also uses direct-response campaigns to measure how successful the video will be.
at retail. As an example, she says the fourth-quarter release "Century Of Warfare" had "phenomenal" direct-response results. "Without it, we probably wouldn't have taken the series to retail," Boyer adds.

**FAME, BRANDS AND PREJUDICE**

Brand names have also helped launch MTV. Nickelodeon, A&E Television Networks and other television channels into the video-retail marketplace.

"When we launched 'Biography,' no one would have guessed it could sell at retail," says A&E Television Networks VP of new media, Tom Heymann. "What we're seeing is that people are more interested in seeing the shows on video after they've watched it on television."

With the help of Jane Austen's rise to fame on the screen, A&E's production of the author's six-tape "Pride And Prejudice" set was able to get distribution in such mass merchants as Costco, Heymann says.

The company also signed an exclusive one-year retail deal with Borders Books & Music for videos from The History Channel. Prior to the deal, A&E struck a deal for its "Biography" series for exclusive retail distribution in Barnes & Noble.

**FAMILIAR YET DIFFERENT**

While A&E doesn't add any extras to the video programs, MTV goes out of its way to improve on some of its highly rated programs. The popular dance program "The Grind" was reworked into an exercise tape, which has sold more than 100,000 units, says Sony Music executive VP Ted Green. "Exercise was a slumping category," he says, "and we took the tone of the show and sold it to a group that traditionally didn't buy exercise tapes."

Sony has also added exclusive video footage to "Beavis & Butthead," "The Real World Vacation" and "The Real World Reunion" in order to entice the MTV audience to buy. "What we've found is that there has to be a reason to differentiate the video from what viewers watch on TV," says Green. "It's familiar, yet different."

On Nov. 19, Sony will release a behind-the-scenes video of MTV's travel guide, "Road Rules," bringing video viewers to new places and introducing them to new characters. "We've started with a highly rated show and asked ourselves what would the 'Road Rule' fan want to see on video," says Green.

Future made-for-video MTV projects include incorporating footage from "House Of Style" hosted by model Cindy Crawford. In August, the company compiled the old "I Want My MTV" promos featuring Cyndi Lauper and Dennis Leary as a made-for-video exclusive.

---

**Sweat Factory & Aerobicaiente!**

Introducing Reebok® Rhythm Section - a new fitness video series from PolyGram that's sure to take the dance aerobic category to new heights. To bring you the hippest, hottest dance music, Reebok and PolyGram have partnered their expertise with the #1 dance music label Strictly Rhythm and developed two original 30 minute dance videos and music cassettes. Don't miss a beat, stock up on Reebok Rhythm Section now!

---

**Available in a value added format with audio cassette companion!**

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LIFE LINES

BIRTHS
Girl, Autumn Janae, to LaRon and Nanette Wilburn, Sept. 11 in Silver Spring, Md. Father is the rap artist better known as ME PH. ME.

Boy, Miles Edwin, to Tommy Saad and Felicia Snead, Sept. 17 in the Bronx, N.Y. Father is special projects coordinator for MJI Broadcasting.

Boy, Matthew Scott, to Samantha Lecca-Riba and Miguel Riba, Sept. 7 in New York, N.Y. Father is executive assistant to the senior VP of sales and marketing at Arista Nashville.

Girl, Lourdes Maria Ciccone, to Madonna Ciccone and Carlos Leon, Oct. 14 in Los Angeles, Calif. Mother is a Maverick recording artist.

MARRIAGES
Red Marsden to Kirsten Foraut, Sept. 7, in Plymouth, Mass. Groom is tour coordinator at Manage Thee. His mother, Elizabeth Rush, is a talent agent at Concerted Efforts, and his father, David Marsden, is VP of the Don Law Co.

Dottie Hahn to Mark Chamberlain, Sept. 7, in Hermitage, Tenn. Bride is executive assistant to the senior VP of marketing at Sony Music and Capitol Nashville, a subsidiary of Sony Music Entertainment.

Julius “June” Lokin to Deborah Aiges, Oct. 6 in New York. Groom is president of concert production firm New Audiences.

DEATHS
Colleen Petersen, 57, of cancer, Oct. 9 in Toronto, Ont., Canada. Husband, a former Qwest executive, is president of the Professional Baseball Players Association, a bargaining unit for Major League Baseball.


Mary Deegan, 71, of cancer, Oct. 8 in Toronto. Deegan was an announcer at talk radio CFRB Toronto for 36 years before his semi-retirement in the early ’80s. He is survived by his wife, Leila, and his children, Patricia and Rick.

SHE SAID IT
“...my recording artists will be released by Shanachie Entertainment in February to raise funds for Rock for a Cure, the Arlington, Va.-based nonprofit organization dedicated to the fight against breast cancer, with a focus on education, preventive care, and support. The album, produced by Beloved Recordings and president Wagner Bucci, is expected to feature 7 Year Bitch, Babes In Toyland, the Muffs, Maggic Estep, the Goops, Channel Queen, Dead Merc, Tribes Thistle, and Flying, among others. Rock for a Cure has also enrolled other acts for its tour outside the country.” — Mimi Grace, Headliners Weekly, Nashville, Tenn.

CALIFORNIA

OCTOBER


Oct. 22, Soul Train Music Awards And Conference. California State University, Los Angeles, Calif. 213-257-6111.


NOVEMBER


Nov. 13, Silver Clef Award Dinner And Auction, honoring Bill Curbishley, to benefit the Nodoff-Robbins Music Therapy Foundation, Rosalind, New York. 212-541-2748.


Nov. 14, Fourth Annual Rap Roast, honoring Sean “Puffy” Combs, benefits Daddy’s House-Social Programs, Puck Building, New York. 201-659-6666.


FOR THE RECORD
Marty Diamond is president of Little Big Man, the agency responsible for booking the Lilith Fair tour created by Sarah McLachlan (Billboard, Oct. 19).
OSCAR PETERSON TRIO

The London House Sessions

VITAL REISSUES

**SPOTLIGHT**

Release reviews by the review editor to draw attention special on the basic of musical merit and Billboard chart potential. VITAL REISSUES. Revisited releases of special article, archival, and commercial interest, and outstanding collection of works by one or more artists. **PICKS**. New releases precipitated to hit the top half of the chart in the corresponding formal. CRITICS CHOICES **(+)**. New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO YOUR EARS **(J)**. New releases which were featured in the Music To Your Eyes column among the most significant records released. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1111 W. 34th St., New York, NY 10001. Send CD dismounts to Jeff Ryan, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lennon, W14 Fire Valley Road, Louisville, KY 40209. Other contributors: Havelock Nelson (exc. NY); L. Lichtman (Brooklyn/Philadelphia/N.Y.); Earl Bamberger (classical/n.Y.); Drew Lawler (jazz/n.Y.); Deborah Evans Price (contemporary classical/Nashville); Gordon Ely (gospel); John Diliberto (new age).

BILLBOARD   OCTOBER 26, 1996

97
B O B
R. KELLY * I Believe I Can Fly (5:40)
PUBLISHER: R. Kelly
WRITERS: R. Kelly
RECORDING YEAR: 1996
PERFORMER: R. Kelly

TONE KELSEY Home Run (Unreleased single)
PUBLISHER: T.K. Publishing, Atlantic
WRITERS: T. Kelsey, Stone
RECORDING YEAR: 1974
PERFORMER: T. Kelsey

DANCE
REEL SOUL FEATURING CAROLYN HARDING
This Love We've Found (5:15)
PUBLISHER: Springtime/Afghan, BMI
WRITERS: Copeland, Ramey, Cetera
RECORDING YEAR: 1984
PERFORMER: Reel Soul

NEW & NOTEWORTHY
702 Steele (4:17)
PUBLISHER: Copeland, Ramey
WRITERS: Copeland, Ramey
RECORDING YEAR: 1984
PERFORMER: 702 Steele

MARK WILLS High Low & In Between (4:42)
PUBLISHER: Curb Publishing, Sony
WRITERS: D. Palm, K. Warren
RECORDING YEAR: 1998
PERFORMER: Mark Wills

GUILLETTE Bont (4:05)
PUBLISHER: Promo-5/ Columbia
WRITERS: M. Williams
RECORDING YEAR: 1999
PERFORMER: Tanya Harrison

B O O K T R A C K S
U2 (4:19)
PUBLISHER: Sire Records
WRITERS: Bono, Hewson, Mann
RECORDING YEAR: 1987
PERFORMER: U2

SINGLES
PICKS (1) New releases with the greatest chart potential. CRITICS' CHOICE (1) New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY (1) Highlights new and noteworthy releases as long as more than one format are reviewed in the category with the broadest audience. All reviews available to radio analysts. Options: 80%+ listeners, CD singles, equal audience, radio with more than one format are reviewed. All reviews available to radio analysts. Options: 80%+ listeners, CD singles, equal audience, radio with more than one format are reviewed.

SEAL Fly Like An Eagle (3:45)
PUBLISHER: Warner Bros., Universal
WRITERS: R. Kelly, S. Haddad
RECORDING YEAR: 1995
PERFORMER: Seal

BILLBOARD OCTOBER 26, 1996
www.americanradiohistory.com
**TOP STORY**

**REVIEWS & REVIEWS**

For more reviews and ratings, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).

**LATIN**

**VIKKI CARR**

**EMOTIONS**

**PRODUCER:** Chuck Anderson

**Polynesian** 533 489

A collection of traditional Mexican rhythms, Mexican-laced pop, and big band, this style label premiere by the classic Polynesian specialist who recorded a Grammy earlier this year contains 12 gems from noted songwriters Roberto Carlos and Manuel Alejandro. Luis ballads, such as half single “Emoción” and “Luna,” are ideal for pop and regional radio.

**NEW AGE**

**VARIOUS ARTISTS**

**VARY YOUR VOICE**

**PRODUCER:** Max Hee, Josslyn Gregory

Var. 024

Formerly with Reunion Records, this talented six-member ensemble garnered attention at last outing with its strong vocals and well-crafted songs, and its debut for Portland, Ore.-based Pump Music builds on that promise. The production is compelling but never overshadows the vocals. Group member Max Hee wrote the bulk of the songs, with Jason Gregory contributing in both the songwriting and production departments. Standouts include “Take My Hand,” “I Believe in God,” and the plaintive “Strayed.” This solid collection contains the elements for success—strong songs, affecting vocal performances, and deft production. Look for “Not Perfect” to garner Church of Rhythm an even wider following.

**CLASSICAL**

**SCHUBERT:** Songs Without Words, Mischa Maisky, Daria Hovor

**PHILIPS 4536532: Christian Gerhaher**

Deutsche Grammophon 453 817

Long before Cole Porter or the Beatles, Franz Schubert wrote songs of songsmith, running out scores of indelible tunes. Here cellist Mischa Maisky and pianist Daria Hovor live in recording of Schubert’s songful Arpeggione Sonata, as well as instrumental takes on some of the songsmith’s most beloved lieder. Music doesn’t get any more intimate or heartwarming than “Ständchen,” “An Die Musik,” and “Die Nacht,” and it’s hard to imagine any voice more emotionally eloquent than Mischa Maisky’s plagued tone.

**MUSIC**

**FILTER: PHENOMENOLOGIST 1,337 DAYS ON THE SHORT BUS**

**WARRIOR REVOLUTION**

**PRODUCER:** Dr. Chuck Anderson

Imagine a non-stop rock tour through 1999, where the band members guide viewers through video clips and footage from their international adventures—both onstage and off—from the comfort of a couple of beach chairs in the desert outskirts. Highlights include Todd Beekhouded’s “Adagio For Glass Harmonizers,” Tim Story’s “Electric Keyboards” featuring “Ten-End No. 19 in B-flat,” and Tracy Scott Silverman’s “Forte-Silmao’s” “Sonata In F For Piano.”

**CONTEMPORARY CHRISTIAN**

**CHURCH OF RHYTHM**

**JULIE PERKINS**

**REUNION RECORDS**

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Chief Operating Officer, Sub Pop Records

As Chief Operating Officer at Sub Pop Records, you will play a crucial role in our executive team, responsible for assessing the profit performance and viability of our music projects and media ventures. You will be instrumental in drafting our annual budgets and keeping us on track in the rapidly changing conditions and new opportunities facing the music industry and peddlers of culture in general. You will work out of our headquarters, a spectacularly scenic downtown Seattle, Washington, providing leadership and supervision to department heads in our Accounting, Legal, Network, Production and Sales departments.

To qualify, you will bring least three years of executive leadership experience and a strong financial background from the Music Industry, Music Publishing, Software, Related Media or Financial fields. A working knowledge of typical music business contracts is important. An MBA, Accounting or Finance Degree is preferred. Fluency in Excel and Access are also desirable.

Please reply with Letter of Introduction, Resume and Salary Requirements before Oct. 21 to:
Chief Operating Officer • Sub Pop Records • Suite 1103
1932 First Avenue • Seattle, WA 98101
or Email to: newjob@subpop.com

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This story was reported by Chuck Taylor, Doug Weaver, Airplay Monitor editor Sean Kiss, and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Lascolzo, and Jaine McDannell.

NAB Show Examines Megapoly, Role Of Gov't In Radio

The big question in the summer ‘96 Arbitron ratings was whether New York dance outlet WKTU could hold on to its remarkable leap to No. 1 last quarter with a 6.7% share of the market.

Sure enough, the station—which had fostered a rejuvenation in up-tempo music nationwide and helped spur the rebirth of top 40—bounced with a 6.8 share for the quarter.

Hip-hop WQHT (Hot 97) maintained its runner-up status, gaining dramatically on its spring ratings (up 5.8-6.3 12-plus). Oldies WCBS-FM moved from No. 4 to No. 3, even though it was off slightly. 5.0-4.9; while soft AC WLTW dipped from No. 3 to No. 4, dropping 5.1-4.5. Rejoining the top five after three consecutive ratings dips was Spanish WSKQ, which climbed 3.6-4.2.

Among the more dramatic moves in the top 20, WPLJ dropped from 10th to 15th place, 3.4-2.9. Classical WQXR also eroded alarmingly. 2.8-2.1.

In Los Angeles, the only two changes in the top five were pop 40 KWPR (Power 106) slip from second to third place, 5.4-5.0, allowing KKF/F, flat at 5.0, to move up to second place 12-plus.

Spanish KLVE maintained its first place lead in L.A. for the fourth consecutive quarter, dropping slightly 7.2-7.1. Round out the top five were KFI and oldies KKBH, both flat at 4.0 and 3.8, respectively.

Interestingly, two of the biggest movers in the top 20 were both Spanish outlets. KTNQ, which moved from 21st to 13th, 1.8-2.8, and KBUE, 22nd to 16th, 1.6-2.2.

Chicago’s top 40/40 diary WJDM capitalized on the genre’s popularity with an able resurgence, 3.9-4.4, carrying it from sixth in the market to third. WLTU meanwhile, tumbled from third to seventh, down 4.8-1.0, the biggest drop within the market this quarter.

At the top, as usual, was WNTW, followed by WBB&F, WBB&F, and R&B adult WAZ, and oldies WJSK. See complete Arbitron ratings on page 88.

First there were credible charts. Now there’s incredible news too!
### SUMMER ’96 ARBITRONS

10-plus overall average quarter hours (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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### NAB SHOW EXAMINES MEGAPOLY, ROLE OF GOV'T

(Continued from preceding page)

outlet owner in Las Vegas who claimed mega-groups are destroying his chances for survival, even with a 7 share.

"I believe that changes are tremendously beneficial for everyone who owns a radio station, whether a single station or the maximum allowed by the FCC," Karmazin responded. "This gives independent operators a choice to sell and exit the business if they choose."

One consensus on the megapoly topic at NAB was that buying of local news agreements had slowed down because the Justice Department saw them as circumventing the waiting period. The FCC required by statute to pass muster under the Hart-Scott-Rodino Act. There was also an FCC promise that the agency would soon take another look at the current cross-ownership rules among radio, TV, and newspapers.

For the summer megapoly so dominated even the format rooms, many of those present complained that there was virtually no programming emphasis (and little PD presence) at this year's Radio Show.

(Continued on next page)
**Radio Programming**

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<th>No.</th>
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<td>Celine Dion</td>
<td>Change the World</td>
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<tr>
<td>2</td>
<td>Donna Lewis</td>
<td>I Love You Always Forever</td>
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<tr>
<td>3</td>
<td>Elton John</td>
<td>You Can Make History (Young Again)</td>
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<tr>
<td>4</td>
<td>Mariah Carey</td>
<td>Forever</td>
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<tr>
<td>5</td>
<td>Journey</td>
<td>When You Love a Woman</td>
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<tr>
<td>6</td>
<td>Phil Collins</td>
<td>Dance into the Light</td>
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<tr>
<td>7</td>
<td>Tracy Chapman</td>
<td>Give Me One Reason</td>
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<td>8</td>
<td>Bryan Adams</td>
<td>Let's Make a Night to Remember</td>
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<td>9</td>
<td>Celine Dion</td>
<td>Because You Loved Me</td>
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<tr>
<td>10</td>
<td>Lionel Richie</td>
<td>Ordinary Girl</td>
</tr>
<tr>
<td>11</td>
<td>Vanessa Williams</td>
<td>Nobody Knows (I Am Gonna Love Her)</td>
</tr>
<tr>
<td>12</td>
<td>John Mellencamp</td>
<td>The Tonty Rich Project</td>
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<td>13</td>
<td>Tino</td>
<td>Take My Heart</td>
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<tr>
<td>14</td>
<td>Michael English</td>
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<td>15</td>
<td>Alannis Morissette</td>
<td>Everybody Loves You</td>
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<tr>
<td>16</td>
<td>Kenny G</td>
<td>The Moment</td>
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</tbody>
</table>

**Adult Contemporary**

**No. 1**

1. Dina Lewis - Love You Always Forever
2. Eric Clapton - Change the World
3. Celine Dion - I Love You Always Forever
4. Elton John - You Can Make History (Young Again)
5. Mariah Carey - Forever
6. Journey - When You Love a Woman
7. Phil Collins - Dance into the Light
8. Tracy Chapman - Give Me One Reason
10. Celine Dion - Because You Loved Me
11. Lionel Richie - Ordinary Girl
12. Vanessa Williams - Nobody Knows (I Am Gonna Love Her)
13. John Mellencamp - The Tonty Rich Project
14. Michael English - Amazing
15. Alannis Morissette - Everybody Loves You
16. Kenny G - The Moment

**Adult Top 40**

1. Celine Dion - Love You Always Forever
2. Celine Dion - Change the World
3. Celine Dion - I Love You Always Forever
4. ERIC CLAPTON - CHANGE THE WORLD
5. DONNA LEWIS - I LOVE YOU ALWAYS FOREVER
6. ELTON JOHN - YOU CAN MAKE HISTORY (YOUNG AGAIN)
7. MARIAH CAREY - FOREVER
8. JOURNEY - WHEN YOU LOVE A WOMAN
9. PHIL COLLINS - DANCE INTO THE LIGHT
10. TINA TURNER - MISSING YOU
11. JANN ARDEN - ALWAYS BE MY BABY
12. MARIAH CAREY - BACK FOR GOOD
13. MICHAEL ENGLISH - AMAZING
14. KENNY G - THE MOTHERSHIP AIN'T COMIN'
15. WHITNEY HOUSTON - DONT SUFFER (HEARTACHE) TOO LONG
16. PETER CETERA - ONE CLEAR VOICE
17. MICHAEL ENGLISH - YOUR LOVE AMazes Me
18. ALANIS MORISSETTE - I'M YOUR GIRL
19. TRACY CHAPMAN - WAKE ME UP BEFORE YOU GO- GO
20. KENNY G - THE MOTHERSHIP AIN'T COMIN'

Puff If You've Heard This One. At the Westwood One-sponsored MTV Radio Awards party at the Rainbow Ballroom in Los Angeles, R&B singer Puff Johnson performed songs from her debut album, "Miracle," including "Over And Over," also "The First-Kisses Club" soundtrack.
the tongue

**Mainstream Rock Tracks**

**OCTOBER 26, 1996**

1. **ME WAY MAGIC**
   - Artist: Van Halen
   - Label: Warner Bros.

2. **TEST FOR ECHO**
   - Artist: Rush
   - Label: ANCHOR/REPRISE

3. **OPEN UP YOUR EYES**
   - Artist: Tonic
   - Label: A&M

4. **HERO OF THE DAY**
   - Artist: Metallica
   - Label: MANIC MIXTURE

5. **BURDEN IN MY HAND**
   - Artist: Soundgarden
   - Label: EARMARK

6. **WHAT'S UP WITH THAT**
   - Artist: ZZ Top
   - Label: ROCKS OFF-KENTUCKY

7. **BLACKBERRY**
   - Artist: The Black Crows
   - Label: ALCHEMY IN CHAINS

8. **OVER NOW**
   - Artist: Alice in Chains
   - Label: REPRISE

9. **ANGELS OF THE SILENCES**
   - Artist: Counting Crows
   - Label: EXCLUSIVE

10. **HAIL HAIL**
    - Artist: Nirvana
    - Label: ch.7

11. **ANGELS OF THE SILENCES**
    - Artist: Counting Crows
    - Label: EXCLUSIVE

12. **BURREN IN MY HAND**
    - Artist: Soundgarden
    - Label: EARMARK

13. **THE DANCE**
    - Artist: The String Cheese Incident
    - Label: R.E.M.

14. **WHOEVER YOU ARE**
    - Artist: Dream Theater
    - Label: 6TH AVENUE

15. **LIE ON THE LINE**
    - Artist: Chalk Farm
    - Label: TAHITIAN JOURNEY

16. **MESSAGE OF LOVE**
    - Artist: Journey
    - Label: TAHITIAN JOURNEY

17. **TRIPPIN ON A HOLE IN A PAPER HEART**
    - Artist: Stone Temple Pilots
    - Label: Universal/REPRISE

18. **BLOW UP THE OUTSIDE WORLD**
    - Artist: Soundgarden
    - Label: TAHITIAN JOURNEY

19. **DOWNLOAD**
    - Artist: The Breeders
    - Label: TAHITIAN JOURNEY

20. **HEAR TO THE WORLD**
    - Artist: Pink Floyd
    - Label: TAHITIAN JOURNEY

21. **FRONTIER INTERPRET II SAW YOU FIRST**
    - Artist: John Mellencamp
    - Label: TAHITIAN JOURNEY

22. **DOWN**
    - Artist: Metallica
    - Label: MANIC MIXTURE

23. **LONG DAY**
    - Artist: Matchbox 20
    - Label: TAHITIAN JOURNEY

24. **LADY PICTURE SHOW**
    - Artist: Stone Temple Pilots
    - Label: TAHITIAN JOURNEY

25. **BOUND FOR THE FLOOR**
    - Artist: Local H
    - Label: TAHITIAN JOURNEY

26. **FREE**
    - Artist: Phish
    - Label: TAHITIAN JOURNEY

27. **NO ONE**
    - Artist: Journey
    - Label: TAHITIAN JOURNEY

28. **CHARLIE BROWN'S PARIS**
    - Artist: Dishwalla
    - Label: TAHITIAN JOURNEY

29. **6TH AVENUE HEARTACHE**
    - Artist: The Wallflowers
    - Label: TAHITIAN JOURNEY

30. **SPLASH**
    - Artist: Soundgarden
    - Label: EARMARK

31. **SWEET THISTLE PIE**
    - Artist: The Golden Age
    - Label: TAHITIAN JOURNEY

**New**

1. **WHAT I GOT**
   - Artist: Liz Phair
   - Label: UNIVERSAL

2. **GROW YOUR OWN**
   - Artist: Liz Phair
   - Label: UNIVERSAL

3. **IT IF MAKES YOU HAPPY**
   - Artist: Sheryl Crow
   - Label: EARMARK

4. **LIE ON THE LINE**
   - Artist: Chalk Farm
   - Label: TAHITIAN JOURNEY

5. **LADY PICTURE SHOW**
   - Artist: Stone Temple Pilots
   - Label: TAHITIAN JOURNEY

6. **BOUND FOR THE FLOOR**
   - Artist: Local H
   - Label: TAHITIAN JOURNEY

7. **FREE**
   - Artist: Phish
   - Label: TAHITIAN JOURNEY

8. **NO ONE**
   - Artist: Journey
   - Label: TAHITIAN JOURNEY

9. **CHARLIE BROWN'S PARIS**
   - Artist: Dishwalla
   - Label: TAHITIAN JOURNEY

10. **6TH AVENUE HEARTACHE**
    - Artist: The Wallflowers
    - Label: TAHITIAN JOURNEY

11. **SPLASH**
    - Artist: Soundgarden
    - Label: EARMARK

12. **SWEET THISTLE PIE**
    - Artist: The Golden Age
    - Label: TAHITIAN JOURNEY

**Modern Rock Tracks**

**OCTOBER 26, 1996**

1. **WHAT I GOT**
   - Artist: Liz Phair
   - Label: UNIVERSAL

2. **LADY PICTURE SHOW**
   - Artist: Stone Temple Pilots
   - Label: TAHITIAN JOURNEY

3. **BOUND FOR THE FLOOR**
   - Artist: Local H
   - Label: TAHITIAN JOURNEY

4. **FREE**
   - Artist: Phish
   - Label: TAHITIAN JOURNEY

5. **NO ONE**
   - Artist: Journey
   - Label: TAHITIAN JOURNEY

6. **CHARLIE BROWN'S PARIS**
   - Artist: Dishwalla
   - Label: TAHITIAN JOURNEY

7. **6TH AVENUE HEARTACHE**
   - Artist: The Wallflowers
   - Label: TAHITIAN JOURNEY

8. **SPLASH**
   - Artist: Soundgarden
   - Label: EARMARK

9. **SWEET THISTLE PIE**
   - Artist: The Golden Age
   - Label: TAHITIAN JOURNEY

10. **LIE ON THE LINE**
    - Artist: Chalk Farm
    - Label: TAHITIAN JOURNEY

11. **LADY PICTURE SHOW**
    - Artist: Stone Temple Pilots
    - Label: TAHITIAN JOURNEY

12. **BOUND FOR THE FLOOR**
    - Artist: Local H
    - Label: TAHITIAN JOURNEY

13. **FREE**
    - Artist: Phish
    - Label: TAHITIAN JOURNEY

14. **NO ONE**
    - Artist: Journey
    - Label: TAHITIAN JOURNEY

15. **CHARLIE BROWN'S PARIS**
    - Artist: Dishwalla
    - Label: TAHITIAN JOURNEY

16. **6TH AVENUE HEARTACHE**
    - Artist: The Wallflowers
    - Label: TAHITIAN JOURNEY

17. **SPLASH**
    - Artist: Soundgarden
    - Label: EARMARK

18. **SWEET THISTLE PIE**
    - Artist: The Golden Age
    - Label: TAHITIAN JOURNEY

**New**

1. **WHAT I GOT**
   - Artist: Liz Phair
   - Label: UNIVERSAL

2. **GROW YOUR OWN**
   - Artist: Liz Phair
   - Label: UNIVERSAL

3. **IT IF MAKES YOU HAPPY**
   - Artist: Sheryl Crow
   - Label: EARMARK

4. **LIE ON THE LINE**
   - Artist: Chalk Farm
   - Label: TAHITIAN JOURNEY

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6. **BOUND FOR THE FLOOR**
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11. **SPLASH**
    - Artist: Soundgarden
    - Label: EARMARK

12. **SWEET THISTLE PIE**
    - Artist: The Golden Age
    - Label: TAHITIAN JOURNEY

**Compilation:** A sample of tracks compiled by Billboard's Radio Data Systems' Track Alert service. 100 Mainstream Rock stations and 78 modern rock stations are electronically monitored from 10:00am to 6:00am daily, with one track selected from each station for this chart. This information is available at www.americanradiohistory.com.
Wandering Highways, Dial Ways Of L.A.; No Flag For Stern; WVGO Fined By FCC

TO LIVE LOST IN L.A.: In those few hours that I wasn’t lost amid the mesh of freeways that dominate Los Angeles, I was lost as hell at time the National Assn. of Broadcasters (NAB) Radio Show.

There’s nothing quite like soaring up and down the radio dial, despite endless, aimless hours on interstates 10, 405, and 10, searching for the concert version I saw I was exiting route 101.

First on the listening list was the much-ballyhooed West Coast counterpart to New York’s dance WRKU, KCAD/KBCD (Groove Radio), which could not be more diametric to KTU’s blend of go-go with sprinkling rents. The Groove really carries home an ultra-contemporary beat of the street, which, judging by activity familiarly with the playlist, must be situated along one of those exits I missed.

Much news came out of the Radio Show, which you will find amid the pages of this week’s Programming section. I remember attending this show in Boston toward the beginning of the decade; the underlying theme was “It’s gonna look better—some day.” This year’s outing addressed ways to maintain control as deregulation has industry growth and change spinning at such a blur that the only thematic statement that can be made is that it is not sure we’re going or long it’s going to take, but it’s coming on fast, so strap in and enjoy the ride.

Chock Full of News: Howard Stern’s on-air rant this summer in which he offered to pay diary-keepers not to maintain control as deregulation has industry growth and change spinning at such a blur that the only thematic statement that can be made is that it is not sure we’re going or long it’s going to take, but it’s coming on fast, so strap in and enjoy the ride.

JAYE ALBRIGHT, country radio consultant, will focus on RadioIQ, the independent consultant she founded last year. At that time, Albright resigned from a GM position with Broadcast Programming but remained an independent contractor; she will retain a role in some BP functions.

PAUL PALMER, GM of classical KFSD San Diego, and Dennis Giawizian, GM of crosstown classic rock KGB, are named GMs of modern KUPR San Diego. All are Nationwide properties.

GREG STEELE, PD of WZTA Miami, is named VP of programming for Paxson’s Miami FM stations.

DOUG MCGUIRE, VP of programming for EZ Communications, is named GM of country KRAK/KNCI Sacramento, Calif., where he replaces former GM Chuck Goldmark. EZ is in the process of being absorbed by ARS.

MIMI GRISWOLD, PD of classic rockers WTKW and WTKV Syracuse, N.Y., and WROK Utica, N.Y., adds PD duties at modern WRXL Syracuse and WRXL Utica.

SALE OF THE WEEK: Secret Communications’ collection of nine signals in three cities has been sold to SFX for $800 million. Closing is expected in the second quarter of next year.

STATION SALES: WCKX Columbus, Ohio, to Blue Chip Broadcasting for $4.5 million.

Brenner Brings Expertise To Six Seattle Stations

ONE OF THE more interesting results of the FCC’s Telecom Act has been the creation in many broadcast groups of a new breed of program managers and operations managers to oversee stations in a particular market.

Becky Brenner, general program manager of EZ Communications’ four FM stations in Seattle, has taken on this new role. She has been promoted to a new position at EZ, formerly the country stations’ null position.

EZ purchased two of the Kasten stations in 1994: KYCW (Young Country) and KCIN, last March. When it was clear that EZ would not keep all three stations, Brenner was named the new program manager of the stations.

The real key for Becky was that Young Country was such a well-known brand, with more momentum behind it,” says Becky. “The brand was highly competitive, which meant that the new owners would have to charge a lot more for the station.

The two country stations that remain, KMPS and KYCW, are similarly positioned and very much alike musically. KYCW’s “Young Country” position is not much different from KMPS’ “hot new country” slogan.

Brenner says that musically, “there is really little difference between the two stations. You might find EQ of the titles different. The mix is pretty much the same, day to day, and the station, and the gold might go back five or six years, with just a few [older songs] sprinkled in. Both stations are pretty conservative in terms of formats, because we know that familiar is what you need for the country audience.

The difference between the stations, she says, is “everything that happens between the records,” including station identification. Young Country (is) more talk, more interaction with the listeners. They look to do compelling and entertaining things between the records that are not necessarily music-focused—wild and crazy things like having the morning show skit play back a human billboard. KMPS is more what a heritage station should be focused on: the community, involved in public service, and more music-focused than what Young Country would do.

While she says that the audience perception is that KMPS plays more new music than KMPS, the opposite is true. KMPS plays about 39 current songs; KYCW, about 30. Compare recent afternoon hours at the stations: KMPS: Tim McGraw; “I Like It, I


Brenner started her radio career at WYTL and WOSH Oshkosh, Wis., as a news reporter in 1978. A few years later, she returned to her hometown of Seattle to do nights at KMPS. She climbed the ranks to assistant PD, then operations manager, before leaving in 1992 for Broadcast Programming, where she was VP of programming and country consultant.

Three years later, she returned to KMPS and classic rock sister station KZOK in her current position.

“I think a person in my position could do anywhere between 10 and 12 stations. It’s something I’m looking into. I’m not used to being in this role as others might be. For people that are used to operating one or two stations, their biggest challenge is going to be understanding that you can’t have your hands in everything.

What “station keeps my hands off of, for the most part, is the music, although she gives her opinion during music meetings for the country stations. “The day-to-day operations of the stations are left to the PDs...I concentrate on the future [and] taking a look at the market.”

One of her biggest challenges has been keeping the country stations competitive but still on the same page. One of the biggest challenges is competitive and still operate as a group. We operate the country stations as if they were a single station, not as separate AM-FM stations. KYCW-AM-FM was No. 12-plus in the spring Arbitron book, with a 4.6-4.6 rise from the winter. KYCW was up 3.4-4.6 in the spring. One last place overall.

PHYLLIS STARR

BILBOARD OCTOBER 26, 1996 www.americanradiohistory.com
The Billboard Video Monitor - The Most-Played Clips as Monitored by Broadcast Data Systems

VIDEO PROGRAMMING

**NEW OSNS**

- New Beat, Sister On Top Of The World
- Direct No. 1 400 Years
- Dr. Dre, The Day That Never Was
- Do You Realize

**NEW**

- Crystal Bowersox: Brand New Day

FROM BEAT TO MTV, GINSBERG VIDEO CROSSES GENERATIONS

**BY BRETTL ATWOOD**

LOS ANGELES—Poet Allen Ginsberg, who rose to fame for his beat poetry in the mid-50s as a member and key figure of the Beat Generation, is expanding his message to the medium of music video.

Ginsberg’s “The Ballad Of The Skulls” clip intersperses scenes of the Vietnam-era artist with footage shot in 1993 celebrating music to a collage of archival footage of several significant historical events, including the Watts riots, marches for equality, and the moon landing. The video also contains edited footage of a number of contemporary political figures and individuals, including Bill Clinton, Bob Dole, and Newt Gingrich.

But can the man who brought the haunting poem “Howl” to the consciousness of the masses more than 40 years ago reach the MTV generation of today?

“I don’t even have cable,” says Ginsberg. “But I am hoping that Rush Limbaugh, Bob Dole, Mrs. Dole, Newt Gingrich, and the White House will look at it. This advice is for them. I want the kids to look at it so they can see the hypocrisy in U.S. politics. It’s a straightforward commentary for intellectuals and kids, and football playing players, girls looking for dates, and college kids who need to get out and vote. It’s a real masculine statement from an old queen.”

The clip was directed by Guz Van Sant, who is best known for the films “My Own Private Idaho” and “Die, Die, My Darling” and “Drugstore Cowboy.”

MTV has not yet aired the video, which premiered in its entirety on cable news channel MSNBC Oct. 13. The video does not accompany a full-length album but rather a stand-alone maximize of the “Howl” clip, released seven-minute version of the track.

The song, which was produced by Lenny Kaye, is based on Ginsberg’s poem of the same name. The original version was first released seven minutes version of the track.

The video, which was produced by Lenny Kaye, is based on Ginsberg’s poem of the same name. The original version was first released in 1956.

To promote the politically charged video, MTV Almightly/Mercury is sponsoring a contest that rewards $50,000 to Planet Inc. / Mark Kohr, who also directed photography for Planet Inc./Rob Berson produced.

**PRODUCTION NOTES**

**NASHVILLE**

Charley Randa directed “Healing Hands” by Great Plains for Planet Inc. and Mark Kohr, who also directed photography for Planet Inc./Rob Berson produced.

**OTHER CIDERS**

Wenner directed and lensed Patty Loveless “Lonely Too Long” for Planet Inc. The video, which was shot at the Shaker Museum in South Union, Ky., was produced by Robin Berson.

**THE CLIP LIST**

A sampling of clips submitted by national & local music video outlets for the week ending October 26, 1996

**AMERICANS NO. 1 VIDEO**

Keith Sweat, Nobody

**BOX TOPS**

Some Things-Humphrey, The Days Of Our Lives

**TELEVISION MUSICAL TELEVISION**

Continuous programming

- 1221 Collins Ave, 33219

- 1221 Collins Ave, 33219

**BILLYARDS**

October 13 1996

14 hours daily
1899 Street NW.
Washington D.C. 20010
1 Tier, Aint Mad At Cha
2 Day After Tomorrow, Days Of Our Lives
3 Smokey
4 Ce Ce
5 Keith Sweat, Nobody
6 50 Cent
7 Puff Daddy, Me Against You
8 50 Cent, The World Is Yours
9 Ghost Town DJs, My Boo
10 Timbaland, Dang
11 Montel Jordan, Finga
12 Incubus, Love Over Dog
13 Johnny Gill, Lets Get The Mood Right
14 2Pac, Dear Mama
15 Brandy, I'm Your Joy, My Sunshine
16 Ti, How Do U Want It
17 Ginuwine, One Thing
18 Martin Turner, The Things That You Do
19 Missy Elliot, Get Ur Freak On
20 Tiki Carter, I Got It Bad
21 Fiji, Don't Ruin My Early Days
22 K-Ci & JoJo, Tell Me That Its Over
23 Brandy, All About You
24 Tracy Byrd, Big Love
25 Carlprit, Hey Mama
26 Brandy, No More Water
27 Mark Cherry, Its A Little Too Late
28 K.T.O., Steel Tongue Ants Gold Pacu
29 V.I.P., I'm The One
30 Lisa Brooke, West Of Crazy

**INDICATES MTV Exclusive**

1 Invisible Hot Shots

**NEW OSNS**

- Babyface, This Is For You Lover In You
- The Branches, The Presidents Of U.S.A.
- Paul McCartney, New World Breakdown
- Faith Hill, I'm Not Already Broken
- Mark Cherry, This Is A Love Story
- Dave Kersh, Goodnight Sweetheart
- P.Kochet, Better
- Wade Hayes, Where The Love
- Braxton, We Stay
- Deana Carter, Anywhere That’s Away From You
- Soraya, Quedate
- Sheryl Crow, Jaguares, Detras
- Amy Grant, I'm Not Already Broken
- Tom Jones, When The Love
- Outkast, Elevators
- Republica, The Soul
- James Taylor, I Was" shot in Los Angeles, Calif.

**NEW**

- Crystal Bowersox: Brand New Day

**BANCO**

1221 Collins Ave
Nashville, TN 37214

1 Sha Na Na, The Tell Me Lies
2 Double Caravan, Don't Take U To The Prom
3 Faith Evans, Love Is
4 Patty Loveless, Lonely Too Late
5 Ephraim Sykes, Poor Me
6 Paul Brandt, Do
7 Slam Dunk, Heart Of A Champion
8 John Berry, Change My Mind
9 Sugar Ray, Know You Know
10 Billy Ray Cyrus, Told Ya So
11 Stevie Nicks, Why When When He's Mad
12 Kenny Chesney, Me And You
13 Brandy, Don't Wait Up
14 Brandy, Don't Get Me Down
15 Rashaad, The Year Of The Meerkat
16 Pat Benatar, In The Name Of Love
17 Duran Duran, Angel Kind Of Love
18 Sheryl Crow, You Fill Me
19 Janet Jackson, Shut Up And Take My Money
20 Al Green, Bring It On Home To Me
21 Flora Aggi, Shadowboxer
22 Sheryl Crow, Under The Skin
23 Cake, The Distance
24 Laura Branigan, I Do
25 Alanis Morissette, You Oughta Know
26 James Brown, It's A Man's Man's World
27 Faith Hill, There You Go
28 Republic, Ready To Go
29 Ted Brasch, All That You Love In You
30 Faith Hill, This Is What I'm Here For

**NEW**

- Tom Clark, Poor White Priyal

FAITH HILL, Can't Do That Anymore
- seller, The Fear Of Being Alone

Limbah sound as if they were tripping over America,” says Ginsberg.

So I began writing my thoughts. I don't know where the idea for using the skeletons came from, but I use them to indicate the transitory nature of issues and people and things.

Mercury president Danny Goldberg asked Ginsberg and Kaye to record the poem as a song after he saw it performed live earlier this year.

“There has always been a rhythm to this poem that I would imagine in my head while I was reading it,” says Ginsberg.

For the musical accompaniment to his poem, Ginsberg enlisted the help of some well-known friends, including Paul McCartney, Phillip Glass, and Marc Ribot. These contributing musicians do not appear in the video.

“I had asked Paul McCartney to suggest a young guitarist for the song, and he agreed to give me some names,” says Ginsberg. “But he said to me if you give a try to a guy called...”

The clip, which was shot in September in Ginsberg’s New York home, was produced by Danny Wolf of Sawtelle Films.

“Danny Goldberg promised us a shoestring budget, and we shot it at my house,” says Ginsberg. “Gus set up some white paper behind me for the shots of me, which he edited together with the archive footage.”

To promote the politically charged video, Mouth Almighty/Mercury is sponsoring a contest that rewards $50,000 to Planet Inc./Mark Kohr, who also directed photography for Planet Inc./Rob Berson produced.

WWW.AMERICANORADIOHISTORY.COM
roped the title of one of that. It was pure Gonzo.” I’d heard him use the word before. It’s the equivalent of the Hells Angel’s ‘piece’ or ‘chop’; put it to journalism, made that link, mainly to keep away from being (labeled) a new journalist. I guess.”

The book that had been written while Thompson was in Los Angeles working on a piece for Rolling Stone was Killers of the Town, a fictional account of the famous and notorious killing of Latino reporter Ruben Salazar by L.A. police. Thompson’s friend Oscar Zeta Acosta, a radical Chicano political analyst and key figure in that story; he would serve, with a change of nationality, as the model for “Doctor Gonzo.”

“It was a very heavy scene to be doing,” Thompson says. “It was a very heavy period. That was a pretty ag-}

Realtor, Sullenberg, to cover the copi-
ITALIAN GOV’T APPROVES ANTI-PIRACY PROPOSALS (Continued from page 8)

To help retailers differentiate between legal and illegal product, SIAE will develop a stamp to identify legitimate works. In addition, a centralized system for authorizing and licensing reproduction of copyrighted material used on CD-ROMs is subject to approval by SIAE.

In May, a representative for the Italian government announced a series of penal measures against the producers of pirated audio-visual material that would mark a strong new bill. These include making the purchasing of pirate product a crime and granting authorities the right to seize the equipment and assets of those found guilty of producing illegal product. This is in addition to the confiscation of pirate product and reproduction equipment, already sanctioned under Italian law.

Maximum fines and sentences for those found guilty of counterfeiting have yet to be revealed by the government. The measure is expected to be voted on by the U.S. Jan. 10, Warner Bros, is betting on the heat of carefully timed singles, ample prerelease press, and consumer curiosity to keep the momentum going.

"This is bigger than simply a sounds track accompanying a film," says Jeff Gold, executive VP of Warner Bros. (U.S.). "It’s a worldwide event and should be treated throughout each stage of its evolution. There’s also great fortune in that we’re dealing with music that has been a staple of every family and school throughout its entire existence and is loved and enjoyed by practically everyone. It is an essential part of almost everyone’s lives—now and forever.

"It’s the logical next place for us to take the project," says Stu Cohen, senior VP of promotion for Warner Bros. (U.S.). It’s the signature song of the movie, and Madonna sings it beautifully. The remixes we have are going to knock people out. They’ll be perfect for anyone who finds the original version of the song too much of a show tune to program.

The international marketing strategy for "Evita" will closely mirror the approach used in the States, with the album planned for release in most territories Nov. 25. The difference will be the single-disc "Best Of Evita" set of mostly Madonna cuts that is tentatively planned for U.K. release later that month. This, in turn, will be followed by the single release of "Don’t Cry For Me Argentina." Tentatively planned to coincide with the New York/Los Angeles opening of the film, "Argentina" was co-produced by the singer and Parker with Emilio Estefan and has been remixed with dance beats by Pablo Flores and Javier Garcia.

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### Billboard Hot 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Promotion Label</th>
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<tr>
<td><strong>NO. 1</strong></td>
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<tr>
<td>1</td>
<td>Fugees</td>
<td>Island/Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Head Over Heels (Spice Girls)</td>
<td>Warner Bros.</td>
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<tr>
<td>3</td>
<td>Where Do You Go</td>
<td>Virgin</td>
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<tr>
<td>4</td>
<td>Change the World</td>
<td>A&amp;M</td>
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<tr>
<td>5</td>
<td>C'mon N Ride I (The Train)</td>
<td>Arista</td>
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<tr>
<td>6</td>
<td>Instinct</td>
<td>Elektra</td>
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<tr>
<td>7</td>
<td>Mouth</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>We Are the World</td>
<td>Warner Bros.</td>
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<tr>
<td>9</td>
<td>Feeling Good</td>
<td>Atlantic</td>
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<tr>
<td>10</td>
<td>I'm Still In Love With You</td>
<td>Elektra</td>
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### Billboard Hot 100 A-Z

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<tr>
<td>1</td>
<td>Macarena (Got'cha!)</td>
<td>Epic Soundtrax/Epic</td>
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<tr>
<td>2</td>
<td>Rose</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>The Rose</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>It's All Coming Back To Me Now</td>
<td>Interscope</td>
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<tr>
<td>5</td>
<td>Mouth</td>
<td>Capitol</td>
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<tr>
<td>6</td>
<td>Honey</td>
<td>MCA</td>
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<tr>
<td>7</td>
<td>Days of Our Lives</td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>Dance Into the Light</td>
<td>BMG/Arista</td>
</tr>
<tr>
<td>9</td>
<td>I'm Still In Love With You</td>
<td>Elektra</td>
</tr>
<tr>
<td>10</td>
<td>Can't Help Myself (Sugar Town)</td>
<td>BMG/Arista</td>
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### Billboard Hot 100 Singles Sales

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<td>8</td>
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**OCTOBER 26, 1996**

Recap: This week's recap includes a look at the Hot 100 chart's top 20 songs and a focus on the Billboard Hot 100 A-Z. The Hot 100 Recurrent Airplay chart is also featured. The chart data is derived from Billboard's comprehensive Hot 100 chart, which is revised weekly to reflect the most current airplay and sales data. Billboard's Hot 100 is a widely recognized music chart that ranks the top-performing songs in the United States.
The awards will be presented Nov. 9 at the close of the 19th annual Billboard Music Video Conference at the Century Plaza Park Fifty Five Hotel in San Francisco. The ceremony will be host-
ed by Reprise recording act Barenaked Ladies, one of the top pop groups to emerge from Canada. The modern rock quartet has an enhanced CD, "Rock Spectacle," due Nov. 19 on Re-
prise.

Foo Fighters snagged three nomi-
 nations for their Capitol clip "Big Me," which places them among the frontrunners of a commercial for the mock-breath-
freshening candy Fostos. The video, which parodies ads for real-life prod-
uct Mentos, is up for best alterna-
tive/modern rock clip, best new artist alternative/modern rock clip, and Max-
imum Vision clip. Director Jesse Peretz of X-Ray Productions was also nomi-
nated for his work on the video.

The Presidents of the United States Of America also received three nominations, for their Columbia clips "Lump" and "Peaches." Both reflect the band's off-center sense of humor and visual style. "Lump" is up for best pop/rock clip and best new artist pop/rock clip, while "Peaches" com-
petes in the best new artist alterna-
tive/modern rock category.

Two-time nominees are Alanis Mor-
isette, the Fugees, Busta Rhymes, Crucial Conflict, Joan Osborne, Nada Surf, eels, de Talk, Marilyn Manson, LeAnn Rimes, Robert Miles, Korn, and James Carter.

In addition, more than 75 local and regional programmers will compete for best regional video award. Regional programmers are defined as those who serve a specific region or multiple regions without broad national-
al coverage for their clips on the air.

Winners will be determined at the conference, as each attendee is eligible to vote during the three-day event.

The 1996 awards cover nine musical genres: pop/rock, contemporary Chris-


ain, jazz/AC, rap, hard rock/metal, dance, country, R&B/urban, and alter-

native/modern rock. Additionally, there are two annual special awards: the Community Vision Award, which recognizes the clip that best advances an act's career, and the best director honor.

Five clips are nominated for Maxi-


mum Vision: Crucial Conflict's "Hay," de Talk's "Jesus Freak," Foo Fighters' "Big Me," Ommadawn's "Sweet Dreams," and Nada Surf's "Popular." Last year's winner was TLC's "Water-
falls."

The Maximum Vision nominees were chosen by a panel of Billboard edit-


ers from among the nominated clips. They will select the top three from the five nomi-


nees for best director.

The artist nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit lists of clips for con-
sideration. Videos released between Sept. 1, 1995, and Aug. 31, 1996, were eligible in only one genre, although "artist" names could be submitted in any applicable category.

In the next stage, the names of po-

tential nominees were sent to a three-
day panel, which was then submitted to separate nominat-
ing panels, comprising music video pro-
grammers, independent promoters, the group in the middle of directors, and media experts in those specific areas.

The Billboard Music Video Confer-
ence and Awards run Nov. 7 and in-
cludes a complete schedule of music video and multimedia topics. This year's keynote speaker is MTV and M2 president Judy McGrath, who will dis-
tailing the changing role of music videos in cable programming.

For additional conference information, contact Maureen Ryan at 312-536-
5002.

Following is a complete list of nomi-
nees:

**BEST DIRECTOR**

Kevin Bray, for M'shell Ndegeo-
cello's "Leticusus: Faggot" (DNA Films); Jonathan Dayton and Valerie Faris for Smashing Pumpkins' "Tonight, Tonight" and "Johny (Day-
ton/Faris); Geooff Moore for Neuros's "Take Me To Your Leader" and Jewel's "Who Will Save You Son" (Palomar Pictures); Jesse Peretz for Foo Fighters' "Big Me" (X-Ray Pro-
ductions); Mark Romanek for eels' "Novocaine For The Soul" (Satellite Films); Hyde Williams for R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)" (Elektra Entertainment); Fugees, "Ready Or Not" (Ruffhouse/ Columbia); Nae Featuring Lauryn Hill "If I Told The World" (Columbia)."BEST new artist-clips: Bahamadia, "True Honey Buns" (EMI); Busta Rhymes, "Woo-Hah! Got You All In Check" (Elektra Entertainment); Cruc-


ial Conflict, "Hay" (Pallas/Universal); Lost Boyz, "Music Makes Me High" (Universal); Tha Dogg Pound, "New York, New York" (Deuce Entertainment/Inter-

cop/Hotmail)."

**RAP**

Best clip: 2Pac Featuring Dr. Dre, "California Love" (Death Row/Inter-

cope); Bone Thugs-N-Harmony, "The Crossroads" (Russell/Relativity); Busta Rhymes, "Woo-Hah! Got You All In Check" (Elektra Entertainment); Fugees, "Read Or Not" (Ruffhouse/Columbia); Nae Featuring Lauryn Hill "If I Told The World" (Columbia)."BEST new artist-clips: Jeff Carson, "The Car" (Curb); Deana Carter, "Survivor's Sense" (Capitol/Nash-

tville); LoneStar, "No News" (BNA); LeAnn Rimes, "Blue" (Curt); Kevin Sharp, "Nobody Knows" (Asylum)."

**ROCK/URBAN**

Best clip: Blackstreet Featuring Dr. Dre, "No Diggity" (Interscope).

**CLASSIC ALBUMS GET MULTIMEDIA TREATMENT**

(Continued from page 1)

when the series debuted internationally in 1997.

Each episode of "Classic Albums," which will air on VH1 in the U.S. and on BBC 1 in the U.K., will look at the band, behind the construction of a spec-
ific album through interviews with the original artists, stu-
dio musicians, engineers, and produ-
cers. In addition, many episodes will contain unaired archival footage of the featured musi-
cians.

Five episodes of the ambitious series have been completed, and more are made in production. The complet-
ed episodes featured Paul Simon's "Granny-winning 1986 set "Grace-
"; Stevie Wonder's "Granny-win-

"Classic Albums," which has been in development for the past three years, is produced by London-based Isis Pro-
ductions and Netherlands-based Daniel Television in co-production with the BBC, VH1, NCRV (Dutch National TV), and distributor Castle Communi-
cations. The show is executive-pro-
duced by Daniel Television's Bous de Jong and Lisa Productions' Nick de Grun-
wald.

"This will look at how some of the most important albums of all time were made, so that our viewers can find out what was going on in the artists' minds at the time they made these recordings," says VH1 president John Sykes.

The series is expected to be picked up by PBS after its initial two-year run on VH1. In addition to airing in the U.K. on the BBC, "Classic Albums" will likely debut in May 1997 in the Nether-
lands on NCRV. Plans are under way to produce region-specific episodes of the series for albums that made a major impact only in select territories.

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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

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**NEW RELEASES**

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CLASSIC ALBUMS
(Continued from page 55)

During the production of the series, some of the participating musicians revisit songs for the first time in many years. For example, Wonder performed his chart-topping single "I Wish" with some of the original musicians exclusively for the documentary series.

Wonder says that "Classic Albums" has allowed him an outlet through which to offer insight on the stories behind the making of "Songs In The Key Of Life."

"You never realize how good you feel about [your work] until you are done with it," says Wonder, who adds that he can be one of the worst critics of his own music.

"When you are so close to the project, you can have second thoughts about things and question yourself, but at a certain point, you have to let go."

Wonder compares "Classic Albums" to the Beatles' recently released "Anthology" series.

"This allows the public to really hear how songs evolve, because a lot of people don't really get a sense of what is going on," he says. "It is like a painter who is painting his work of art. Fortunately, I have been able to re-create chronologically the time and space to show how I got from one place to the next."

"Classic Albums" will also offer viewers an opportunity to analyze parts of their favorite songs, to uncover intricate details that are often missed with a casual listen, according to de Jong.

For example, one episode of the series reveals that Wonder's album track "Pastime Paradise" contains hidden Hare Krishna-influenced bell melodies, while the groove behind Wonder's No. 1 single "I Wish" was taken from an unreleased track called "We're Rollin'."

The idea for the series was spawned from the positive response to the Isis Productions documentary "The Making Of Sgt. Pepper," which won the Grand Prix Award at international music trade shows MIDEM.

"I remember the thrill of hearing John Lennon singing on his own without any other backing sounds," says Isis' de Grunwald. "It brought back memories of what the song meant to me and to a very wide audience when it was first released."

"Classic Albums" audio releases based on the albums featured in the series will be released throughout 1997, in conjunction with the labels that own the rights to the albums, according to de Jong. The album releases will include specially remixed and remastered versions of "Classic Albums" titles and may feature unreleased material taken from the original studio sessions.

A home video series that contains additional content not featured in the TV version is expected to be released in 1997. Distribution details have not been finalized.

In addition, "Classic Albums" is slated to be a syndicated radio program that will debut simultaneously with the television series. Each episode of the radio series will contain music and expanded content not featured on the television series.

A book about the making of "Classic Albums" is due in 1997. Isis and Daniel Television are working on the development of enhanced CDs, DVD-ROMs, and World Wide Web sites that will follow the initial television broadcast of the series.

The multimedia releases are expected to utilize technology developed by several partners, including the Hotz Corp. (Billboard, Aug. 31).
CHAVEZ REDEEMS GUITAR AS ROCK SMACK

(Continued from page 10)

Chavez contributed a frightening rendition of "Little Twelve-tones" to the Lava/Atlantic "Schoolhouse Rock" soundtrack compilation and donated a track to a Columbia benefit album for North American activist Leonard Peltier that is due next quarter. But the band hasn't played live in a while, particularly outside New York. Recording the new album took time, but the band members' outside projects took longer. Maceciari went to Hollywood to second-unit direct a film, Lo scored dance pieces for John Jaspers, Tarver worked on independent TV spots, and Sweeney played bass on tour with Guided By Voices.

Full-on roadwork does loom large in Chavez's future, with the band considering the initial promotion for "Ride The Fader" to the band's November/December tour dates. Significantly, the trio have yet to play since the January 31st album release, shows west of the Mississippi, with the group playing Nov. 16-22 in California and the Northwest with San Francisco's Fuc. Due to its perceived boutique nature, "Ride The Fader" is not going through Capitol as part of Matozad's marketing deal with the major. According to Matador co-president Chris Londoni, promotion for the album will be patient and indie-oriented at the start. Initial efforts will include servicing vinyl LPs to college stations in the band's tour markets, as well as placing co-op ads with indie retailers in the same areas.

In January, Matador will ship the CD of "Ride The Fader" to the label's full college radio list and certain modern rock outlets. A video for "Unreal Is Here," directed by Tarver and Maceciari, will go to MTV at the beginning of the year. Also, in a Matador first, the label will service a pro-CD of "Unreal Is Here" to modern rock stations around the same time. "There's a lot of challenges in getting the record on modern rock because, well, Chavez isn't "Loral H. M." Lombardi says. "Active rock is open to heavier stuff and seems more open, period, now.

One modern rock station that took a chance on Chavez from the start was KITS (Live 166), San Francisco, which programmed the group's meta-group manifesto "Break Up Your Band" on its weekly new-music show "Transmitter Adjustment" and included the song in their "First Impressions" for the album. "Our market allows us to be more adventurous than most," says KITS music director Aaron Axelson. "But in the case of Chavez, that makes it easier for us. Chavez has a record with a better chance."

One aspect of "Ride The Fader" that should appeal to programmers is the band's decision to situate Sweeney's vocals higher in the mix than they were on the more opaque "Gone Glittering." Hot alt-rock knob twiddler Bryce Goggin (Pavement) recorded two of the new tracks, including "Unreal Is Here." John Agnello (Dinosaur Jr.) helmed the balance of the album.

But more than airplay, the selling of "Ride The Fader" depends on Chavez and Tarver's growing arrest with the band's East Coast enclave, Bélia Koeckrumphe, co-owner/buyer at Used Kids Records in Columbus, Ohio, says Don't Speak". The album has helped the store sell more than 100 copies of "Gene Glimmering." He adds that the group's response has helped the band to a "serious" style of rock exemplified by Chavez.

Prior to its West Coast dates, Chavez opens for the Chills Nov. 1 at the West Hollywood's Hollywood Bowl, then plays two dates with The Breeders at the Greek Oct. 17 and 18.

(Continued from page 12)

Power Station

Adds Thompson, "I was told when we were doing this that we were going to have the most problems economically. We just made a great album for ourselves, and at the end of the day, we knew the number one song.

Andy Taylor says, "What's new about what's out now? Nothing. It's like a bad version of the '80s. The problems allied to Chavez have been pointed out in the U.K. by an indifferent reaction to the "Ride The Fader" release, but now and backed by a live performance on the BBC's "Top Of The Pops," the single made little headway at radio or retail. The "Top Of The Pops" appearance didn't help, according to HMV head of rock and pop Jonathan Rees, who adds, "In fairness to Chrysalis, there wasn't even a hurt sell on the album."

Chrysalis U.K. managing director Mark Collen replies of the album's "launch," "If you call a showcase at the Hanover Grand (in London, Sept. 17), national press advertising, and a point-of-sale campaign low-key, then it's low-key. It's no surprise if the record doesn't sell in the UK. The problems helped."

Chrysalis U.S. represents the tour and has helped with the sort of substantial feature in the Sunday Times magazine section. "The problem, and it's no surprise or secret," continues Collen, "is where they fit in terms of format, because they're not post-Britpop. Do I foresee a million-selling record? I would love a million, but if you are only happy with 400,000, you are being a bit churlish."

National commercial rock outlet Virgin Radio has "She Can Rock It" on its "spot" playlist, which of late has afforded its new Korn a lot of radio play. "You have a chance," says Ski's music manager Trevor White says of the album, "I think they've all drawn on their influences really well and come up with a very professional product. Whether it's still as relevant in 1996 I don't know, but that's not to say it isn't a good piece of music."

The band is taking a hands-on approach to the album's promotion and starts touring in January in December. "If the band is happy, and we are happy, we are as busy for the next 18 months, and I can't think of anything I'd like to do more than play this stuff every night," says Thompson.

By contrast, when the group toured in 1985, Palmer decided to take part, to do a million-selling music video campaign (Michael Des Barres took his place onstage.)

This time, says Palmer, his next solo project, now tentatively titled "Journey," for a record I'm going to bring out; it's called 'R&B.' But it's going to sit on the shelf for a while."

As Andy Taylor sings a final defiant note. "Through all the hurdles, I really love what we've done," he says. "You can keep hold of that while Rome burns; then, when the fire goes out, you get on with it."
Kong government’s plans to redraw the territory's copyright laws before British rule ends in 1997.

According to J.C. Giovan, International Federation of Phonographic Industry (IFPI) regional director in Hong Kong, there are several first intellectual property rights bills, and with the handing over of Hong Kong to China region, major importers will get this into law; otherwise, Hong Kong will be left with no IPR [intellectual property rights] bill whatsoever.

He warns that the new IP law or IPR legislation has been covered by the U.K. Copyright Act of 1956. As part of efforts to update and redraw IPR law, the new Retail-Return import bill is aiming for an outright ban on unlicensed imports. While retail events of the Hong Kong Legislative Council (Legco) meet next early month to debate the bill and plan its advancement into law, some statistics say, parallel imports are technically illegal in Hong Kong. However, experts say the laws are weak and make prosecution difficult.

The parallel imports issue has not been confined to Hong Kong, which is worth $15 million at retail. Singapore opted to make the practice legitimate in the mid-90s, much to the consternation of foreign companies. Singapore has more recently placed selected restrictions on such imports, which retail analyst Tai Wing says, "is more or less a sore spot for some music retailers, which complain of having no recourse in an over-regulated market plagued with 'parallel' imports.

While record companies are generally in favor of the Hong Kong bill, because they say it will help them provide the backbone of their marketing plans, retailers are unhappy with the proposed legislation, because it hampers parallel imports to the same category as pirated product. "Record companies should have the right to protect their copyright in every country," says Tower’s Cahoon.

Gilchrist, marketing VP for Southeast Asia at Warner Music International, says, "Hong Kong is no exception." EMI Music Asia Pacific Regional Manager, says, "There should be an absolute ban on parallel imports into Hong Kong." He adds, "We are looking into a licensing agreement with the major labels and we will consider giving retailers access to foreign product.

Rutherford says that he and other senior industry executives, including PolyGram’s Tse and Sony’s Cheng, have been actively lobbying. "Given that you've got the biggest retail and manufacturing player base in the world, it is kind of understandable, but a parallel import legislation at this stage is not only short-sighted, I can't believe this government in a business here could possibly advocate it."

Giovan says that IFPI’s views are shared by the Hong Kong Film Industry Association (HKFAA), whose members include the Motion Picture Industry Assn. (the Hong Kong equivalent of the Motion Picture Assn. of America, the Hong Kong Video Industry Assn., and the Hong Kong Theatre Assn. Giovan adds, "We hope to get more groups to express their views and to drum up public and media support." He also claims that the Music Retailers Assn., representing local independent merchants, is supportive. "The reason they happen to be running this parallel imports bill is that we have more recording to sell. If [record companies] are weakened and have to depend on more international product, then Hong Kong will be somewhere in the realm of the gray area," says Rutherford, "All along, there has been an argument of what constitutes an international product. Some companies have now been a lot of lobbying to include parallel imports as pirated products... My stance is to try to refocus some of the limited attention on pirated goods."

TV-based Keith Cahoo, managing director of EMI’s Asia-Pacific, says, "Fostering parallel imports with piracy is completely outrageous. When we’re talking about major labels, revenues and the same pocket, it’s just a matter of territories."

Cahoo notes that many of the multinational affiliations in Asia "are on the lookout for piracy for any opportunity for them. Say there's a new Muri-ah Carey album coming out, and in Singapore, the CD's fill half the store. In Tokyo, you've got 20.000 (units). People are very concerned about hitting their quota. Piracy is taking money out of the industry that we're fighting for," adds Cahoo.

Parallel imports do not. Record companies contend that import controls are needed to maintain their distribution of copyright, and to determine pricing. For instance, says Norman Inman, president of Virgin Retail Asia-Pacific, suggests that the major record companies' view is based on their view of smaller markets, "where they're so underdeveloped for international music, where demand hasn't been there before."

Virgin has not yet opened offices in Asian markets outside Japan, despite a number of joint ventures in the region. But Inman attributes, in part, to supply. "We haven't been able to get going in those markets, because we're trying to survive and pride ourselves on wide range," he says. "The suppliers in these territories don't have the ability or the structure or the infrastructure to do what we demand. It's a lot of lost opportunity on the suppliers side in some of these markets. It's a lot of hard work, but they could use the retailers as a test market by helping to supply them with product they wouldn't normally stock."

Warner's Gilchrist says the label is implementing an "intelligent system," so that catalog titles from elsewhere—including an expanded American selection—can be ordered from the company’s European distribution center in Asdylift, Germany. A new Warner agreement with KFS stipulates that if a product is released in Europe, it will not be imported by the retailer, a development that Gilchrist calls "a very big step forward."

"It gives us a little more latitude in making an ideal system work. Say we're in Singapore, and we want to order some- thing that isn't available, we can look at things by Bob Dylan or Miles Davis, which we don't carry. They say, 'Well, you don't have to import it, because we'll give you an order and wait for one to two months, and get between 30% and 70% fill, which is very efficient for the retailer."

Kung takes heart from some musicians' efforts to find a compromise. "There are at least two [majors] who have cooperated with us, for what we have internally branded an 'import conversion program.' They have their salespeople come into our store. We will look at some titles that are gray area, and we will look at those titles where they can fulfill with proper supply. They have been successful as well, and I think it should indicate what we do not want to paral- lel import if we meet their request."

According to Kung, two labels have market agreements with the major label retailer is working with a third label. "This is all our initiative, we open our books to them. To be fair, the labels operate on a much different indicator: the smaller the number of titles, the more profitable they are."

Industry sources contend that EMI is not one of the companies with which HMV is working on such an accommodation. Says Rutherford, "What we're prepared to do is supply core catalog—which is about as big as it is in the U.K.—and we would expect our customers to support that. We are perfectly willing to enter into an arrangement wherein we make product available to catalog available to them—we just want more with the demand. We'd be prepared to reach an accommodation to that effect."

Tower's Cahoo concludes: "In less than a year, I think 100% in China, and you can't parallel-import to China. It's a setback for the whole parallel-import thing. It's a setback to parallel importation [goes] into Hong Kong. And if it goes into Hong Kong, then the labels will probably try to spread it to the other territories in southeast Asia."

SONY, PHILIPS TEAM ON DSD EFFORT

Savvy listeners know that digital audio technology as a significant step in the right direction and made suggestions for improvements in its sound quality. Label executives have also heard early demonstrations of DSD, and they have responded favorably to its flexibility. However, what does all this mean to a consumer, anyway? For instance, a publishing client scolding for songs may not require the same level of resolution as a mastering engi- neer putting the finishing touches on an album. Similarly, audio transmitted over the Internet could be processed at levels that permit good sound repro-

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"THIS IS" IS THE HIGHEST-DEBUTING BABYFACE SONG BY FAR, BESTING THE NO. 69 ENTRY OF "SOMEONE TO LOVE" IN 1985. IT'S THE FIFTH BABYFACE SONG TO MAKE THE TOP 10 SINCE THE SINGER/PRODUCER STARTED HIS SOLO CAREER WITH "IT'S NO CRIME" IN 1989; THE HIGHEST-CHARTING BABYFACE SINGLE TO DATE IS "WHEN I CAN SEE YOU," AT NO. 4 IN 1994. "THIS IS" SHOULD SURPASS THAT IN SHORT ORDER.


THE FOURTH ARTIST TO DEBUT IN THE TOP 50 IS PHIL COLLINS, MAKING A NOTABLE RETURN WITH "DANCED ALL NIGHT" (FACE VALUE/ATLANTIC). THE LAST TIME A COLLINS SINGLE ENTERED THE HOT 100 WAS THREE YEARS AGO, WHEN "BOTH SIDES OF THE STORY" MADE ITS DEBUT.

LASTING HIGH: KEVIN MARTIN OF ATLANTA OBSERVES THAT TONI BRAXTON HAS MADE CHART HISTORY BY HER TWO-SIDED HIT "YOU'RE MAKIN' ME HIGH," "LET IT FLOW." THE LADYPIECE SINGLES LASTED 20 WEEKS IN THE TOP 10 OF THE HOT 100, MAKING IT THE LONGEST CONSECUTIVE RUN IN THE TOP 10 FOR A SINGLE THAT LASTED THERE. THE PREVIOUS RECORD WAS SET BY MARIAN CAREY AND BOYZ II MEN'S "ONE SWEET DAY," WHICH DEBUTED AT NO. 1 AND REMAINED IN THE TOP 10 FOR 19 WEEKS.


THE FIRST SINGLES FROM "HIGH SCHOOL HIGH" WERE "SO MANY WAYS" BY THE BRAXTONS.


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The Billboard Guide to Home Recording, now updated and revised, is the complete reference on home recording equipment, technology and techniques. Designed for practical use by amateur musicians and working professionals alike, this do-it-yourself guide begins with the simplest possible systems and explains the appropriate equipment and recording techniques. The book then proceeds through increasingly sophisticated setups, always focusing on the creative possibilities they allow.

This revised edition includes updated information on digital recorders, digital video, how to use DAT machines as mix-down decks, the increasing role of computers, sequencers, MIDI, inexpensive microphones and more. For more information, call 1-800-451-1741.

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