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NEWSPAPER

IN MUSIC NEWS



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 With The  
 World

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 10, 1996

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## Strong Marketing To Back R.E.M.'s Warner Bros. Set

BY CRAIG ROSEN

LOS ANGELES—There's good news for R.E.M. fans. First and foremost, despite the rumors, the band has no plans to break up. Second, the band members, label representatives, and insiders are calling "New Adventures In Hi-Fi"—its final album under its current contract with Warner Bros.—its finest ever. The album will be released worldwide Sept. 9-10.

"New Adventures In Hi-Fi," the band's fifth for Warner Bros. and 10th overall, not including compilations, evolved out of the band's 1995 Monster

tour. It was a tour that took its toll on the band's members, with only guitarist Peter Dinklage surviving with his health unimpaired.

First, drummer Bill Berry suffered a brain aneurysm in Switzerland. Later, vocalist Michael Stipe went under the knife for a hernia, and bassist/keyboardist Mike Mills had surgery for an intestinal problem.

However, between the visits to the hospital on the otherwise successful tour, R.E.M. was busy creating an album.

Says Buck. "Bill and I came up with this idea while doing interviews for [the Monster tour] last year. We were going



R.E.M.

(Continued on page 83)

## Legacy Box Reintroduces Cheap Trick's Timeless Pop

BY BRADLEY BAMBARGER

NEW YORK—With a four-disc boxed set due out Aug. 13 and a host of career developments afoot, the stage is set for a renaissance from one of the influential masters of power pop, Cheap Trick.

Issued by Legacy/Sony, "Sex, America, Cheap Trick" traces 20 years in the history of a band that helped create the template for modern rock. Debuting in 1977 on Epic Records, Cheap Trick proffered a sharp, irreverent alternative to the faceless, irony-free arena rock of the time while tirelessly touring many of

those same arenas itself.

Cheap Trick's best work—such as its legendary self-titled first record and its third album, "Heaven Tonight," which yielded the band's signature anthem, "Surrender"—has



CHEAP TRICK

been marked by an uncommon combination of raw urgency and effortless accessibility, adult themes, and self-effacing humor. And the group's commercial peak—the top

five live album "Cheap Trick At Budokan" with its top 10 single, "I Want You To Want Me," from '79—stands as a totem of the times for a generation of rock fans.

(Continued on page 85)

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## Classical Meets Bluegrass On New Sony Album

BY HEIDI WALESON

NEW YORK—When cellist Yo-Yo Ma's latest disc hits the stores Sept. 17, it will not feature the chamber music of Brahms or concertos by Strauss. Rather, Ma has ventured into an entirely new realm for "Appalachia Waltz" (Sony Classical), on which he collaborates with two Nashville-based musicians—violinist/fiddler Mark O'Connor and bassist/composer Edgar Meyer.



MA

(Continued on page 17)

## Classical Radio, Retail Are Out Of Sync On Style

BY BRADLEY BAMBARGER

NEW YORK—Keeping an eye on Billboard's Top Classical Albums chart and an ear on the nation's top classical radio stations produces a certain dissonance. Few of the chart's best-selling albums receive consistent airplay on commercial outlets these days, as the tastes of the CD-buying public and the philosophies of many programmers diverge.

A noteworthy feature of the year-end Top Classical Albums chart in recent years has been the increasing

predominance of hit vocal works. Traditionally, albums featuring operatic, choral, or song material have composed about one-third of the year-end top 15.

For each of the past three years, that figure has been two-thirds—or more if you count orchestral works with vocal components or compilations with vocal pieces. And the top-selling classical album for each of the past three years has

been vocal: Last year, it was "The 3 Tenors In Concert 1994"; in '94, it was "Chant"; and in '93, it was "If You Love Me" by Cecilia Bartoli. More than

(Continued on page 67)



## More Olympic Music On Tap

BY CHRIS MORRIS

LOS ANGELES—The Olympic torch will be extinguished in Atlanta on Sun-



Atlanta 1996



NORMAN



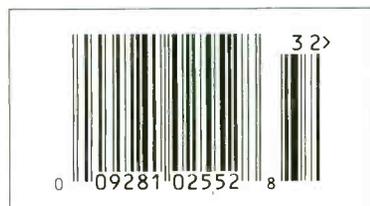
DION

day (4), but the musical flame will burn

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asia pacific  
 QUARTERLY

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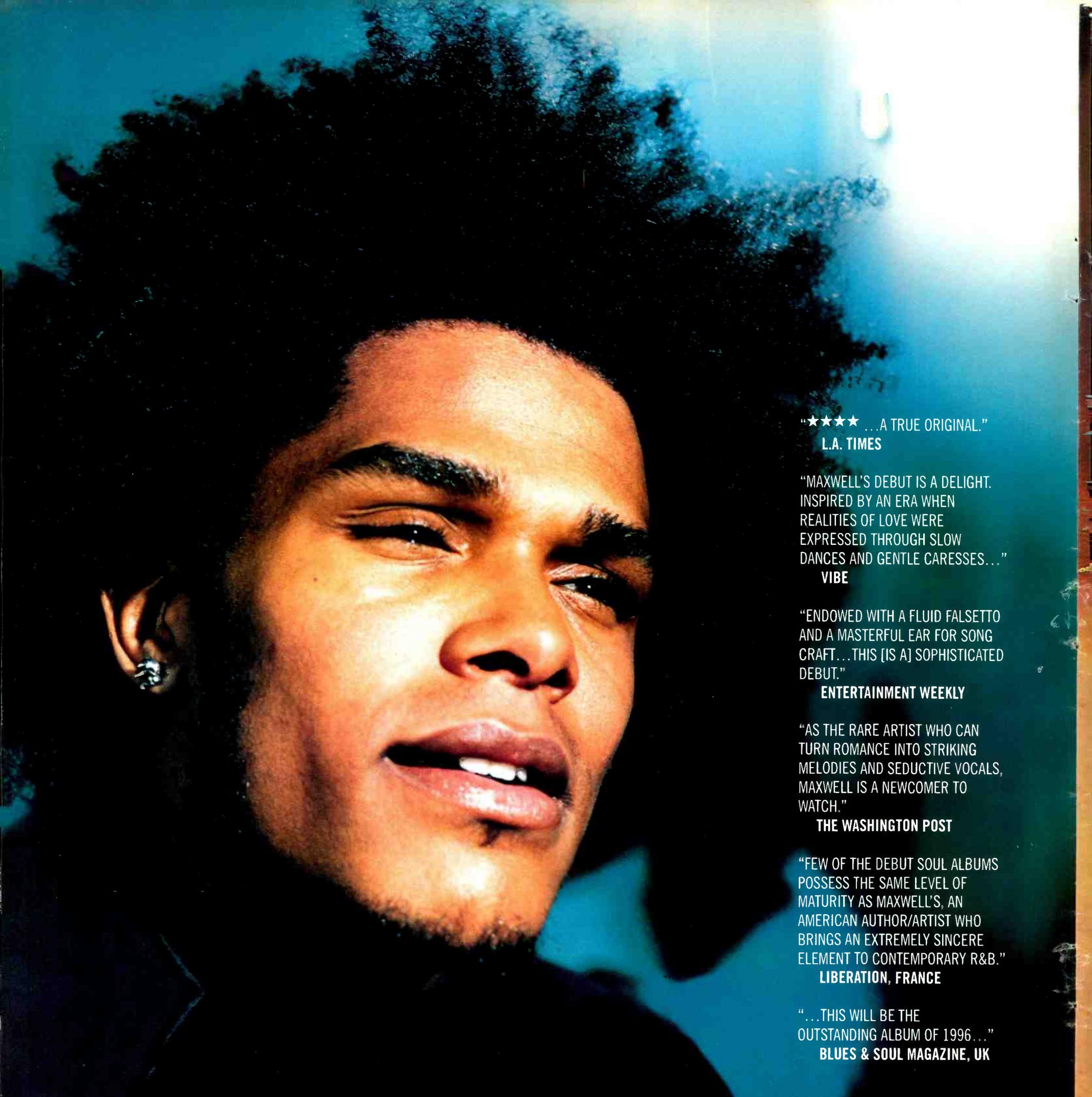
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DEBUT."  
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BRINGS AN EXTREMELY SINCERE  
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LIBERATION, FRANCE

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OUTSTANDING ALBUM OF 1996..."  
BLUES & SOUL MAGAZINE, UK

**MAXWELL** FROM EPISODE TO EPISODE THE STORY UNFOLDS.

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GOSPEL ★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC
KID AUDIO ★ THE HUNCHBACK OF NOTRE DAME • READ-ALONG • WALT DISNEY
THE BILLBOARD LATIN 50 ★ ENRIQUE IGLESIAS • ENRIQUE IGLESIAS • FONOVISA
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REGGAE ★ MAN WITH THE FUN • MAXI PRIEST • VIRGIN
WORLD MUSIC ★ THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH

# Brazil's CD Expo Launches With Gusto

## Eclectic Trade Show Grabs Industry's Attention

BY JOHN LANNERT

RIO DE JANEIRO, Brazil—CD Expo 96, an eclectic combination of record/electronics expositions, industry panels, and artist showcases, debuted with an unexpected bang during its run July 17-21 at the Riocentro Pavilion near Rio de Janeiro.

According to organizer Feiras De Amostras Da Guanabara (FAG) Eventos, which co-produced the expo with Brazilian entertainment company Innova Produções Artísticas, CD Expo 96 generated nearly 15 million reais in sales (one Brazilian real is roughly equivalent to \$1) while drawing 155,000 industryites and consumers.

CD sales accounted for 10 million reais of total revenue based on 987,000 units sold July 18-21. The event opened July 17 with Encontro De Negócios, a daylong event designed to allow industry professionals to conduct business transactions with one another. Another 3 million reais of audio/video/interactive equipment was sold, along with 1 million reais of miscellaneous accessories and 400,000 reais of CD-ROM-related gear.

Artur Repsold, executive director of FAG (pronounced FAHG-ee) Eventos, which has long staged fairs of various sorts, says, "We have never done an event whose inaugural was so successful."

Repsold notes that the Brazilian record industry was skeptical of CD Expo 96, which, nonetheless, received crucial support from the country's recording-industry trade outfit Associação Brasileira Dos Produtores De Discos and its president, Manuel Camero.

Indeed, PolyGram Brasil, EMI-Odeon Brasil, and Virgin Brasil did not participate in the expo, although EMI plastered posters prominently throughout a Rio de Janeiro retailer's stand. But, Repsold notes, "the first day of doing business with the public was a revelation to the record labels. CD Expo ended up being a great way for the labels to meet face to face with the consumer while selling a lot of product." Repsold confirms that EMI and domestic department-store chain Lojas Americanas have committed to participate in the 1997 event, set to be held in July in Rio. He adds that the 1998 edition will take place in São Paulo.

The larger Brazilian labels sold much of their product through retailers, with their indie counterparts selling directly to the consumer. Many of the record executives and retailers who were nervous about the fair beforehand were nearly giddy with the results afterward.

João Florentino, president of Brazil's largest retail chain, Aky Discos (122 stores), said the fair was a very pleasant surprise.

"I, who was apprehensive about the event, humbly confess that I did not believe in the event, and now I tip my hat to what has happened at this fair," says Florentino. "I started out with 50 square meters at the BMG stand. After the second day, I jumped up to 220 square meters. Next year, I will be at 1,000 square meters."

FAG began securing media buys about 10 days beforehand. "It turned out that the fair could not have been better," says Rosa, who adds that his label sold about 7,000 units of

product, mostly by international acts.

FAG Eventos states that the per-capita consumption at the fair was eight CDs that averaged 9.08 reais apiece—about 40% cheaper than hit product in Brazilian record stores. An exit poll conducted by FAG revealed that rock was the best-selling genre at the fair (30.8%), followed by Brazilian pop (18.5%) and samba (16.9%). No distinction was made, however, between Brazilian rock and international rock.

Further, the poll showed that almost 82% of the consumers at the fair thought the event was "good to excellent." The biggest complaints were long lines (15%), crowded shopping conditions (13.4%), and locations of the stands (12.6%).

(Continued on page 85)



## PGD Changes From Branch To Four-Region Structure

BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution has restructured, moving from a nine-office branch system to an organizational structure that divides the country into four regions.

In the new setup, the company will have four regional offices and four sales offices. Sources say the company's Washington, D.C., office will be closed when the lease runs out; its territory will be divided between the New York and the Atlanta offices, with the former assuming responsibility for Baltimore and D.C. and the latter handling Virginia.

PGD senior executives have already chosen who will head up the four regions, although it remained unclear at press time if they will hold the title of regional director or regional VP. The executives, all currently PGD branch managers, are Bill Shulte, Kyle Krause, Larry Hensley, and Ron DiMatteo.

According to sources, Shulte, branch manager of the mid-Central branch in Detroit, will oversee the Midwest region, including the Chicago office, which will now be a sales office. Krause will move from Dallas, where he was branch manager, to Los Angeles to oversee the Western region, which will incorporate the San Francisco

office, which has been downgraded to a sales office from a branch office.

In the South, Hensley in Atlanta will oversee that region, which will annex the Dallas office. And DiMatteo in New York will oversee the Northeast, which will have the Boston office in its purview.

In addition to changing the company's organizational structure, the shift will include a slight downsizing, as a couple of branch and sales managers are said to be leaving the company, along with a few sales representatives.

On the other hand, PGD is said to have created a management position, as each remaining office will now have a marketing manager.

The PGD restructuring follows a trend that has been sweeping through the major-label distribution sector as the account base consolidates. Uni Distribution shifted to a divisional setup about three years ago, while EMI Music consolidated its distribution company, then known as Cema, into a regional setup around the same time. It recently re-engineered itself yet again, becoming EMI Music Distribution and dividing responsibilities among a major account group and 10 market teams.

Sony Music Distribution, meanwhile, has a quasi-regional setup.

### THIS WEEK IN BILLBOARD

#### STUDIO EMPIRE REACHES MUSIC ROW

Allen Sides, a leading L.A. studio owner, sets his sights south. His Ocean Way Nashville will boast a state-of-the-art recording facility. Pro audio/technology editor Paul Verna reports. **Page 38**

#### HITTING THE RIGHT NOTE

Allegro, a privately owned independent distributor, has branched out from classical labels to embrace pop, jazz, new age, world music, R&B, and other genres to become one of the largest and fastest-growing music distributors in North America. Correspondent Frank DiCostanzo has the story. **Page 49**

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# Vining Charts Windham Hill's New Course

## Label Looks To Expand On Its Established Audience

■ BY IRV LICHMAN

NEW YORK—Despite extensive executive revamping and a shift in headquarters from a suburb of San Francisco to Los Angeles, Windham Hill/High Street Records' new president intends to keep the labels' loyal consumer base in place even as the company works to become "the pre-eminent purveyor/marketer of adult-oriented music."



VINING

In January, BMG Entertainment North America acquired the remaining 50% equity in the company it did not own (Billboard, Jan. 13) from Anne Robinson, who started the new age label in 1976 with artist Will Ackerman.



Robinson will remain a consultant until the end of the year, with no operational duties, according to Vining.

Before Vining's arrival, the company's annual sales amounted to \$40 million, led by Windham Hill's multiplatinum new age pianist George Winston.

Vining promises, with the backing of BMG Entertainment North America president/CEO Strauss Zelnick, a marked change in the company's marketing philosophy, freeing the label, Vining asserts, from a situation in

which "the consumer has had to come to us" to "much more of a proactive stance in marketing and sales without offending the base of [Windham Hill] consumers, yet attracting more consumers to our artists' works."



But, for the "rockier"-sounding High Street, Vining says that the "biggest change" will be from an A&R perspective.

"I believe the label can be a home for acts that are not platinum-plus anymore or not getting huge pop exposure," he says. "As a marketing-driven organization now, we'll focus these acts

(Continued on page 76)

# P'Gram Unfazed, But Suit May Slow Source-Tagging

■ BY DON JEFFREY

NEW YORK—PolyGram Group Distribution (PGD) asserts it will continue placing electronic anti-theft tags on CDs for shipment to accounts despite a lawsuit designed to stop it. But the other major music distributors indicate they are not ready to begin the process of source-tagging.

Pamela Horowitz, president of the National Assn. of Recording Merchandisers (NARM), says, "Conversations with a number of companies have raised at least three issues that need to be resolved, all of which will probably preclude an August rollout."

Earlier this year, five of the six

major music distributors said they would attempt to meet an August target date to begin installing the tags developed by Sensormatic Electronics. But technical as well as legal concerns have now made that goal unlikely.

Jim Caparro, president of PGD, which began shipping tagged CDs on July 16, says, "As for now, our plans are unchanged." He estimates that PGD has distributed "a couple hundred thousand" tagged CDs.

Bob Schneiders, executive VP of sales and marketing at Uni Distribution, says, "We are prepared to source-tag. However, we are waiting

(Continued on page 35)

# RIAA: Alanis Hits 11 Million

## Cyrus Also Soars In July Certs

■ BY CHRIS MORRIS

LOS ANGELES—Canadian rocker Alanis Morissette and Kentucky-born country singer Billy Ray Cyrus were among the artists hitting new sales summits in July certifications from the Recording Industry Assn. of America (RIAA).

Morissette's "Jagged Little Pill" on Maverick/Reprise/Warner Bros. topped the 11 million certified-sales mark to become the all-time No. 2 best-seller by a female vocalist. Only Whitney Houston's self-titled 1985 debut on Arista, at 12 million, looms larger.

Cyrus' 1992 Mercury Nashville bow, "Some Gave All," vaulted over the 9 million plateau, making Cyrus only the second country singer to attain that sales level. Garth Brooks has two albums at or above that mark: "No Fences" (1990, 13 million) and "Ropin' The Wind" (1991, 11 million).

Mariah Carey's 1995 Columbia album "Daydream" jumped over the 8

million mark in July. Carey is the first female artist to score three studio albums with sales of 8 million or more. Houston has two in her own name—

"Whitney Houston" (1987, 9 million); however, the 1992 soundtrack for Houston's film vehicle "The Bodyguard," currently at 15 million, features various artists.

Celine Dion became the first Canadian vocalist with three multiplatinum albums last month, when her self-titled 1992 release on Epic went double-platinum. Her 550 Music titles, "The Colour Of My Love" (1993) and this year's "Falling Into You," have sold 3 million apiece. Her closest competition, country artist Anne Murray, has two multiplatinum albums, "Anne Murray's Greatest Hits" (Capitol, 1980, 4 million) and "Christmas Wishes" (Capitol, 1981, 2 million).

Two acts became first-time platinum-album recipients in July: the Tony Rich Project (LaFace) and Garbage (Almo Sounds).

Gold album first-timers for the month included 311 (Capricorn), Spacehog (Elektra), and, amazingly, Otis Redding (Rhino).

The soul singer, who died in 1967, captured a gold award for the compilation "The Very Best Of Otis Redding." An album of his performances from the Monterey International Pop Festival had previously gone gold, but that title was shared with Jimi Hendrix, making the Rhino set his first solo gold album.

Grabbing their first platinum singles in July were Los Del Rio (for the inescapable "Macarena" on RCA), Junior M.A.F.I.A. (Big Beat), Toni Braxton (LaFace), and the Quad City DJ's (Big Beat).

The Beatles garnered their 21st and 22nd gold singles for their two "new" songs, "Free As A Bird" (from Capitol's "Anthology 1") and "Real Love" (from "Anthology 2").

(Continued on page 35)



CYRUS



**Platinum Award Day.** "Weird Al" Yankovic celebrates his platinum award for "Bad Hair Day," his latest release from Scotti Bros./All American Music Group. Executives from the label group and parent company, All American Communications, gathered backstage after a recent Los Angeles show to present Yankovic with additional sales awards, including a gold one for "Alapalooza: The Videos" and a platinum plaque for 1988's "Even Worse." Pictured, from left, are Anthony J. Scotti, chairman/CEO, All American Communications; Myron Roth, president/COO, All American Communications; Tad Dowd, director, special projects, All American Music Group; Jay Levey, Yankovic's manager, Imaginary Entertainment; Yankovic; Chuck Gullo, president, All American Music Group; and Johnny Musso, GM, All American Music Group.

# Dion, Fugees Sets, Declining Yen Boost Sony's 1st Quarter Revenue

■ BY DON JEFFREY

NEW YORK—Sony Music Entertainment reports an increase in first-fiscal-quarter revenue due to hit albums by Celine Dion and the Fugees and the declining value of the yen.

Sales for Tokyo-based Sony Corp.'s worldwide music unit rose 11.5% to 123.1 billion yen (\$1.13 billion) during the three months that ended June 30. But the Japanese yen depreciated against other currencies—22% against the U.S. dollar—which inflates the reported results.

In dollars, Sony Music's revenue actually declined 13% from \$1.3 billion in the same period a year ago.

The music unit's operating profit also fell in the quarter, according to Sony, because of "several delayed releases in Japan."

In the U.S., though, Sony Music's performance was fairly strong. For the first half of this year, Sony Music Distribution's market share rose 1.3 percentage points from the year before to 14.7%, putting it in second

place after Warner Music's WEA.

Kevin Kelleher, CFO of Sony Music Entertainment, says in a statement: "Overall, our first-quarter performance was solid despite the continuing weak retail environment in the U.S. We maintained very healthy chart position throughout the quarter, both in the U.S. and internationally."

Sony's top-selling albums of the quarter included "The Score" by the Fugees (Ruffhouse/Columbia) and "Falling Into You" by Celine Dion (550 Music/Epic), both of which sold nearly 4 million units worldwide; "Evil Empire" by Rage Against The Machine (Epic), 2 million; "Daydream" by Mariah Carey (Columbia), 2 million; "What's The Story" Morning Glory?" by Oasis (Epic), 2 million; "Destiny" by Gloria Estefan (Epic), 1.6 million; and "E. 1999 Eternal" by Bone Thugs-N-Harmony (Ruthless/Relativity), \$1.2 million.

Sony's Pictures Group, which

(Continued on page 66)

# MCA Concerts Canada Buys BCL Divisions

■ BY LARRY LeBLANC

TORONTO—MCA Concerts Canada Ltd. and Molson Breweries have purchased the concert divisions of Toronto-based BCL Entertainment Corp. from Labatt Brewing Co., a subsidiary of Belgium's Interbrew S.A. The acquisition, finalized July 26, makes 6-year-old MCA Concerts Canada the dominant concert promoter in Canada.



The BCL concert promotion divisions included in the acquisition are Concerts Productions International (CPI) in Toronto, Perryscope Concert Productions in Vancouver, and Donald K. Donald Productions in Montreal.

In January, Labatt Brewing Co. came to own 100% of BCL Entertainment Corp. after its co-founders, Michael Cohl and Bill Ballard, left the firm to form a new global entertainment company, the Next Adventure Inc., and sold their 25% share to Labatt, which already owned the remaining 75% (Billboard, Jan. 6). Cohl and Ballard, who had operated CPI since 1973, became partners with Labatt in BCL in 1987.

MCA Concerts Canada was formed in 1990 as a partnership between Molson Breweries and MCA Concerts Canada Ltd., a Canadian affiliate of MCA Concerts Inc.

Under the agreement, CPI and Perryscope Concert Productions will now be known as MCA Concerts Canada, and Donald K. Donald Productions will operate as DKD, an MCA Concerts Canada company. MCA Concerts Canada's head office will continue to be located in Toronto. It has not been announced who will head MCA Concerts Canada following the acquisition or what the executive structure will be.

Jay Marciano, president of MCA Concerts Inc., says the acquisition strategically positions his company to be a stronger talent buyer in North America.

"Now we have the ability to pitch Canadian tours to an international artist at the same time we're speaking to them about events staged in the U.S.," he says. "The other thing that was appealing was that the bidding war for talent was making [BCL and

(Continued on page 35)

# Pumpkins Lead '96 MTV Video Awards Noms

■ BY BRETT ATWOOD

LOS ANGELES—The Smashing Pumpkins lead the list of contenders for the 1996 MTV Video Music Awards. The modern rock act snagged a total of eight nominations, including best video, best alternative music video, breakthrough video, and best direction.

Alanis Morissette, Foo Fighters, and Bjork are up for five awards apiece, while Bone Thugs-N-Harmony and Coolio received four award nominations each. Other multiple nominees include Bush, Beck, Fugees, George Michael, Jewel, Garbage, and Brandy.

The Pumpkins' "Tonight, Tonight" competes for best music video with

(Continued on page 79)



**JOHN PANOZZO**

**ROCKIN' IN PARADISE**

**1948 - 1996**



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# Commentary

## Congress Should Pass Black Music Bill Political Stalemate Threatens To Shelve HCR 151

BY DYANA WILLIAMS

Without question, the United States of America is one of the most powerful nations in the world. Inherent in her greatness are the immense contributions which have been made by African-Americans in every aspect of this republic's development. Especially noteworthy is the vibrant cultural legacy and creative majesty of all African-American-rooted music genres.

The International Association of African-American Music (IAAAM), a Gladwyne, Pa.-based organization, diligently champions the promotion and preservation of this indigenous national resource. For the past three years (during the 102nd, 103rd, and current 104th U.S. Congress), IAAAM has been working with several members of the Congressional Black Caucus to introduce legislation that celebrates and attests to the significant stature and economic viability of African-American music.

In a message issued by President Bill Clinton to IAAAM and the nation during the observance of African-American Music Month this past June, the president noted that "if music is the voice that proclaims who we are as a people, then African-Americans have helped to give this voice its content, its tone, its volume, and its power."

At the urging of IAAAM, Democratic Congressman Chaka Fattah of the 2nd District of Pennsylvania introduced House Concurrent Resolution 151 to his colleagues. Rep. Fattah, an ardent advocate of the arts, has secured strong bipartisan support for the resolution recognizing the cultural and economic contributions of African-American music, with more than 90 congressional signatures co-sponsoring this bill.

Threatening this noncontroversial legislation's chance to be introduced in the House of Representatives is Republican Congressman William Goodling of the 19th District of Pennsylvania, chairman of the Education and Economic Opportunities Committee, who last week indicated that his committee would not move HCR 151 to the House floor for a vote. In response to repeated inquiries about the status of HCR 151, Education and Economic Opportunities Committee press representative Scherry Jacobus said, "Congress is facing many pressing issues, such as welfare reform and other 'have-to-do-by-law appropriations,' before the conclusion of this session. Over 380 bills have been referred to this committee; however, it appears that Congressman Fattah has good support for HCR 151, and he should reintroduce the bill to the 105th in the fall."

IAAAM is disappointed with this position and regards it as political stalemate. After all, this is our third go-round with an unresponsive Congress in as many sessions. What seems to be the problem with giving black music its just dues? Why should Congressman Goodling, his Republican and Democratic colleagues who have not yet endorsed

the resolution—as well as the music industry and consumers—give a damn about the passage of HCR 151?

UNIVERSAL POPULARITY

This resolution celebrates the worldwide financial solvency and cultural aesthetics of African-American-influenced music forms—including blues, jazz, gospel, rock, R&B, hip-hop, and pop—one of America's most in-demand exports. Black music's universal popularity and appeal is evidenced through its consistent appropriation by other cultures. Consider the successful careers of non-African-Americans such as Elvis Presley, Pat Boone, Eric Clapton, Mick Jagger, and Bonnie Raitt, who cite black artists such as Little Richard, Bo Diddley,

music to sell everything from soda to soap, and radio, television, and print advertisements reflect that. Hollywood studios have identified the effectiveness of African-American music as a tool to help boost certain motion pictures' appeal to enhance box office receipts. Note the success of the "Waiting To Exhale," "The Bodyguard," "Boomerang," and "New Jack City" soundtracks.

In the fashion industry, many successful contemporary designers regularly scrutinize the apparel of young, African-American recording artists, which influences much of their next season's look. Look at the work of designers such as Tommy Hilfiger, Versace, and Donna Karan.

And globally, African-American music is an influential element that directly affects language, dance, cinema, literature, art, and media and affects social and cultural values.

Historically, countless African-American, and other U.S.-born, artists have documented America's joy, pain, aspirations, victories, defeats, idealism, and shortcomings via their music.

A CALL TO ACTION

Ten years ago, after two efforts, Congressman John Conyers Jr., Democrat from the 14th District of Michigan, was finally successful in receiving broad-based support for HCR 57. This resolution recognizes the importance of jazz and sought to develop effective national infrastructures to support this genre. It also helped to secure funding sources for preservation and educational outreach programs and designated jazz as a national treasure.

Conyers' worthwhile efforts set a precedence for the broader HCR 151, and it is expected that similar benefits can be accrued with its passage. IAAAM is urging the music industry to act. Performing arts organizations such as ASCAP, BMI, the National Academy of Recording Arts and Sciences, the Rhythm & Blues Foundation, Jazzmobile, the National Jazz Service Organization, and others are already proactive in the promotion of black music. But individually, we must also galvanize our efforts and use our voting power to elect responsive congressional representatives who, in addition to passing legislation regarding jobs, housing, and other significant issues, must equally demonstrate an understanding of black culture and its contributions to the music industry specifically and to the arts in general.

We challenge people to discard complacency and make a difference by encouraging Congress to pass HCR 151 before it adjourns this year on Oct. 4. Write, fax, or call the Speaker of the House, Congressman Newt Gingrich, the Capitol, Room H326, Washington, D.C. 20515; Congressman William Golding, 2263 Rayburn House Office Building, Washington, D.C. 20515; or House Minority Leader Dick Gephardt, 1226 Longworth, Washington D.C. 20510.



'What seems to be the problem with giving black music its just dues?'

Dyana Williams is president and co-founder of the International Assn. of African-American Music.

dley, Chuck Berry, Buddy Guy, Miles Davis, Aretha Franklin, Marvin Gaye, and others as inspirations and whose music often formed the nucleus for their own music.

Immense economic contributions also are made by African-American music artists and professionals, who generate billions of dollars annually in the global economy. According to 1995 statistics compiled by the Recording Industry Assn. of America, combined sales of urban music, which includes soul, dance, disco, fusion, funk, and reggae, amounts to \$1.4 billion, accounting for an 11.3% share of the overall music consumer buying market.

In addition, if you combine jazz, which generated \$370 million; gospel, which churned out \$382 million; and rap, which contributed \$825 million—all genres in which there is significant African-American artist and business contributions—that total rises to nearly \$3 billion.

SUBSTANTIAL REVENUE FORCE

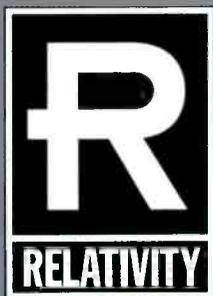
The preceding figures illustrate the substantial revenue force that African-American music possesses. This viable sector of the music industry supports and creates countless jobs worldwide. In addition, many allied businesses, such as publishing companies, concert and club venues, broadcast facilities, trade publications, fanzines, manufacturing plants, the trucking industry, and other entities, rely on and greatly benefit from the creative output of recording artists of all colors.

Madison Avenue advertisers clearly recognize the strength of using black

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# UPCOMING

# Billboard



## CLASSICAL

**Issue Date: Sept. 7**

**Ad Close: Aug. 13**

**Billboard's** September 7th issue provides our annual close-up on the classical music market. **Billboard's** classical music editor Heidi Waleson reviews current market trends, label's changes in focus, and the industry's market share. Other spotlight features will highlight fall releases, aggressive marketing strategies (creative crossover and second exploitation), Klassicom '96 and label activity in international markets.

**Contact:**

Pat Rod-Jennings  
212-536-5136



## IRELAND

**Issue Date: Sept. 7**

**Ad Close: Aug. 13**

As Celtic inspired music continues to penetrate shores worldwide, **Billboard's** September 7th special provides the industry scoop on the sounds of Ireland. Features will include an overall market report, capsules highlighting current Irish acts in a range of genres an update on the state of Irish radio and how the arrival of a national station will impact airwaves. Also look for a run-down on artists and songwriters from indie record and publishing companies.

**Contact:**

Catherine Flintoff  
44-171-323-6686



## COLOMBIA

**Issue Date: Sept. 14**

**Ad Close: Aug. 20**

As the Colombian record market continues to emerge, **Billboard's** September 14th issue provides a complete overview of the region's music industry. **Billboard's** own John Lannert explores the increasing popularity of artists outside their own countries and the establishment of major label branch offices in Columbia. Other features will highlight label activity (including Fuentes and Sonolux) and profiles on Columbian artists making musical impact.

**Contact:**

Gene Smith  
212-536-5001



## AUSTRALIA

**Issue Date: Sept. 28**

**Ad Close: Sept. 3**

**Billboard's** September 28th issue bridges the industry to the land "Down Under's" music market. This spotlight provides a report on the issues and trends affecting the Australian music industry, including pressures on retail price levels from imports, changes in the radio and touring landscape, major/indie label activity and the artists they're signing. Coverage will also feature a look back at the 10-year history of the ARIAs and this year's nominees in key categories.

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## COUNTRY MUSIC

**Issue Date: Oct. 5**

**Ad Close: Sept. 10**

Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Flippo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evans Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

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## BRAZIL

**Issue Date: Oct. 5**

**Ad Close: Sept. 10**

The Brazilian music market is booming with activity. In *Billboard's* October 5th issue, Latin American Bureau Chief John Lannert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

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## 1997 INTERNATIONAL BUYER'S GUIDE

**Publication Date:  
December 11**

**Ad Close: October 9**

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of *Billboard* to work for you!

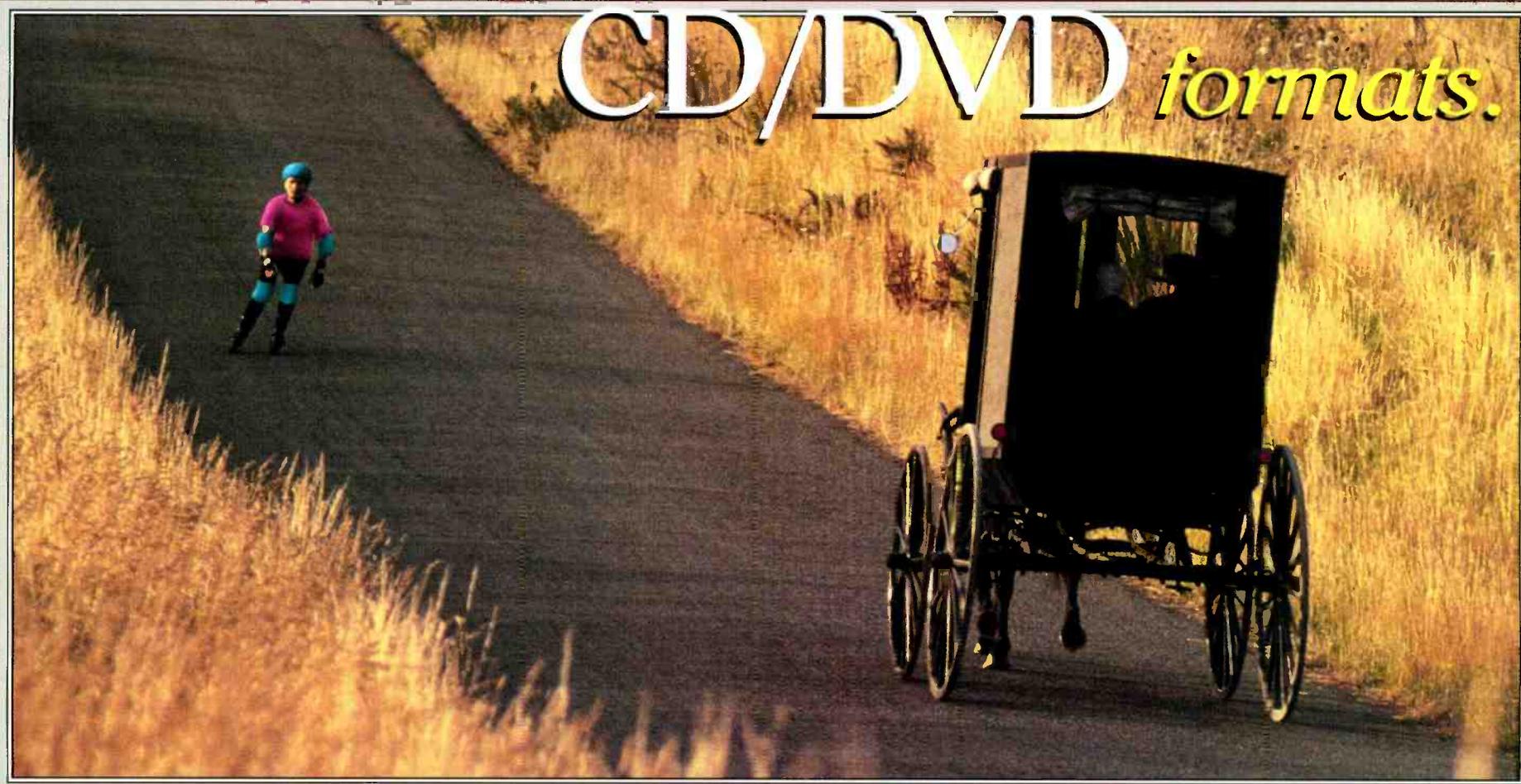
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# Artists & Music

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## Virgin's Turner Brings Her 'Dreams' To U.S.

■ BY PAUL SEXTON

LONDON—When her huge European tour came to Cologne July 27, German audiences became the latest to buy into the seemingly never-ending phenomenon of Tina Turner.

Thirty-six years after her recording debut, European dates on the legendary singer's exhaustive Wildest Dreams tour began May 3 in Paris and will run until December, by which time she will have played to an estimated 2.5 million people. This follows last April's release across Europe of her Parlophone album of the same name, which has had estimated sales there of 1.5 million copies.

Such is Turner's status as a superstar member of the European music community that she has made her home here, with houses in

Switzerland and France. But as Virgin Records prepares for the U.S. release of the album Sept. 3, Turner is relishing the prospect of tak-



THE U.S. ALBUM COVER

ing her sophisticated blend of fiftysomething pop and soul back home.

"What I've done so far [in my solo career] in America is to give them good quality music," she says. "You

(Continued on page 25)



## Elektra's Nada Surf Finds 'Popular'-ity Single Success Propels 'high/low' Set Up The Charts

■ BY CARRIE BORZILLO

LOS ANGELES—"It completely misrepresents the band," admits Matthew Caws, singer/guitarist of Elektra's Nada Surf, about the band's hit single, "Popular," a teenage guide to popularity that some view as a novelty record.

On the strength of that single, which is No. 13 on Modern Rock Tracks this week, the trio's debut album, "high/low," released June 18 and produced by Ric Ocasek, rises to No. 71 with a bullet on The Billboard 200 this week. The band became a Heatseekers Impact act when, after topping the Heatseekers chart, it cracked the top half of The Billboard 200 at No. 89 for the week ending Saturday (3).

According to SoundScan, "high/low" has sold more than 56,000 units to date.

Caws may be happy that after years of tooling around in unsuccess-

ful bands and finally letting go of the idea of making it big, he's reaping the benefits of his hard work. However, he hopes that people will look beyond "Popular" (which includes the lyrics



NADA SURF

"I'm a quarterback/I'm popular/I've got my own car/I'm a football star") to get a peek at some of the band's more serious songs.

"I agree that it gives the wrong idea about the band, but it gets people to the shows where they hear more songs, and they're not disappointed as far as I can tell," says Caws, whose bandmates are bassist Daniel Lorca and drummer Ira Elliot. "I'm looking forward to having ['Sleep'] be the next single."

Caws says the band is consciously trying not to end up a one-hit wonder by touring as much as possible and making wise career choices. For instance, a certain forthcoming sitcom that is based on a hit teen movie from last year wanted the band to perform "Popular" in an episode . . .

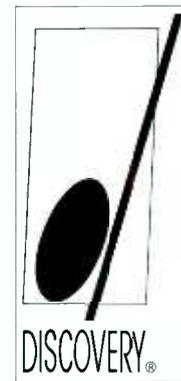
(Continued on page 76)



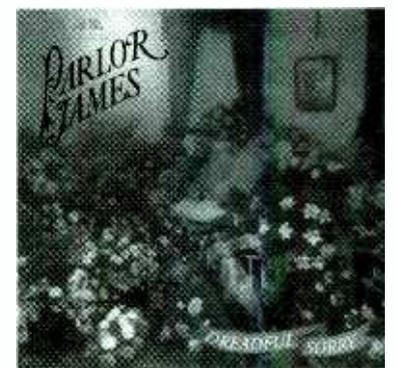
## Parlor James' Country Vibe Takes Duo Into Discovery Records' Fold

■ BY PAUL VERNA

NEW YORK—A DJ is walking down the street and overhears a seductive sound wafting from the open window of an A&R executive's office. The DJ inquires about the music, gets a copy of the demo tape, plays it on the air, and catches the ear of an industry veteran who happens to be driving to an interview with a record company CEO. Toward the



end of their interview, the CEO asks the industry vet if he has heard any good music lately, the vet tells the CEO



about the band that was just playing on the radio, and the CEO eventually signs the band to his label.

It sounds like a fairy-tale scenario, but it's the true story of the signing of Parlor James to Discovery Records.

The players in question—KCRW (Continued on page 76)

## Rock Fans Target Of London Classical Set

■ BY BRADLEY BAMBARGER

NEW YORK—For years, Keith Richards has indulged a habit not uncommon among rock'n'rollers: listening to classical music.

In fact, it was the Rolling Stones' publicly proclaimed taste for Mozart and Bach that helped inspire "Exile On Classical Street," an innovative attempt by London Records to get the younger set hip to the sounds of yesterday while rais-

ing money for the National Academy of Recording Arts and Sciences (NARAS) Foundation.

Due Aug. 13, "Exile On Classical



WILSON



COSTELLO

Street" compiles the favorite classical pieces of a dozen of the world's biggest pop stars. Musicians from Paul

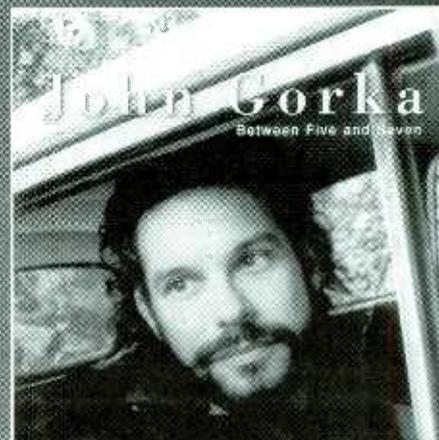
McCartney to Bono, from Michael Stipe to Frank Sinatra, selected a diverse array of orchestral, chamber, and vocal works that range from the Baroque era to modern times.

"Really, 'Exile' is the ultimate introduction to classical music for pop people," says Steven Singer, London product manager and the driving force behind the album. "Because it's not just a record company saying, 'Buy this.' It's 12 famous, highly respected musicians recommending their favorites. The artists were essentially the A&R [reps] for the record."

The first artist to come on board the "Exile" project was Elvis Costello, a

(Continued on page 79)

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## Red House Painters' Supreme 'Blue Guitar'

### Set Is Bow For John Hughes' Island-Distributed Label

■ BY CRAIG ROSEN

LOS ANGELES—At first glance, the pairing of San Francisco's Red House Painters, known for their brooding and melancholy folk-rock sounds, and filmmaker John Hughes, best known for the wacky box-office blockbuster "Home Alone," seems odd.

However, to Painters singer/guitarist Mark Kozelek and representatives of Hughes' new Island-distributed label Supreme Recordings, the union makes perfect sense. In fact, the band's new album, "Songs For A Blue Guitar," issued July 23, is the label's debut release.

"The fact that he made 'Home Alone' has nothing to do with the kinds of records that will be on his label," says Kozelek, whose band has released four albums on 4AD. "The main

point in the conversations that I have had with him is that he really believes in creative control. He writes, produces, and directs movies, and he has had trouble in the past with other people trying to be hands-on."

While Hughes' name has been most closely linked with the "Home Alone" films, the filmmaker made several teen-oriented films prior to that megahit, including "The Breakfast Club" and "Pretty In Pink."

Both of those films represented groundbreaking attempts to bring the alternative acts of the time, such as Simple Minds and the Psychedelic Furs, to mainstream America via the big screen. Hughes and A&M Records were the most successful at doing this with the soundtrack to "The Breakfast Club," as Simple Minds' "Don't You (Forget About Me)" became a No. 1 hit in 1985 and the album was certified gold by the Recording Industry Assn. of America.

The success of the music from Hughes' past films inspired the formation of Supreme Recordings, a joint venture between Hughes, label president Jeff



Jacquin, and Island.

Says Island founder/chairman Chris Blackwell, "John is one of those directors who has an incredible sense of music. I've always admired the music in his films and look forward to working alongside John and Jeff to develop new artists."

Although Hughes, who is working on a new film in Chicago, is a co-owner of the label, he will not handle its day-to-day business. For that responsibility, Hughes has tapped Jacquin, former



RED HOUSE PAINTERS

Radioactive A&R head and Creative Music Management head.

Also employed at Supreme's L.A. headquarters are A&R executive Jessica Linsky, who formerly worked for Rough Trade in San Francisco and the World Domination label, and Annette Zilinskas, a former member of Medicine, Blood On The Saddle, and the Bangs (which later became the Bangles). Both employees will handle several tasks, including A&R, but have no formal titles.

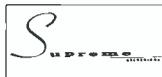
Says Hughes, "Jeff has put a great team together at Supreme Recordings, and it's going to be great working with Chris Blackwell, whose work I have admired greatly."

This isn't the first time Hughes has dabbled with a record label. Several years ago, he signed a deal with Universal to have his soundtrack recordings go through MCA. However, Jacquin

says, "that was basically only a soundtrack label."

Supreme will be a different story. "When John and I first hooked up together, he told me he had this little dream to have a real record label, rather than a little soundtrack label," Jacquin says. "We may eventually do soundtracks, but the label is not based on that. We are going to make a concerted effort to be a real label and sign some bands."

The Red House Painters are the label's first signing, but there are two other acts inked to Supreme. One is a new band fronted by Brad Laner, an L.A. native who formerly led the American Recordings act Medicine; the other is another L.A. local, singer/songwriter Blake Miller. Miller will be backed by a former member of Ride and a member of Further.



According to Jacquin, Supreme hopes to release an EP by Miller and an album by Laner by year's end.

Supreme plans to break its first release by concentrating on college radio and triple-A. The label serviced the Red House Painters' cover of the Cars' "All Mixed Up" prior to the album's release. (The track will also be released commercially in September in the U.K. with nonalbum B-sides, including the band's covers of Neil Young's "Midnight On The Bay" and Ted Nugent's "Free-For-All.") A videoclip for the track, directed by Phil Harder, was being completed at press time.

Says Jacquin, "Hopefully, the Red House Painters can transcend college radio. Their music is not a lot different from Joan Osborne... They do ballads and big, beautiful songs."

To support the album, the Red House Painters plan to tour for the first time in three years, beginning with a string of European dates Sept. 4-9. The band will then return to the U.S. for selected dates in key markets.

Alexis Aubrey, associate director of marketing at Island Independent Labels, says that the organization is happy to be affiliated with Supreme and that "Songs For A Blue Guitar" is quick-



**Refreshing Indeed.** The Refreshments decided to hang out at the refreshment stand before their show at New York's Roseland July 19. Members of the band are posing with their Heatseekers No. 1 T-shirts to commemorate the fact that the group's Mercury debut, "Fizzy Fuzzy Big & Buzzy," reached No. 1 on Heatseekers for the week ending July 20. The band is in the midst of a national tour and will perform at a few shows sponsored by modern rock radio stations, including KOME San Jose, Calif.'s show Aug. 1 and KNRK Portland, Ore.'s show Sunday (4). (Photo: Chuck Pulin)

ly "turning into one of the biggest indie releases within our company."

According to Kozelek, the Red House Painters opted for Supreme after he and 4AD began having artistic differences. "They wanted to clean up and edit the guitar leads, but they were missing the point. I wanted to make a different album that was looser and more lively." A representative from 4AD confirms that the split was due to creative differences.

The four-piece Red House Painters have broadened their musical scope on "Songs For A Blue Guitar" by utilizing a guest female vocalist on a duet, pedal-steel guitar, and piano.

On previous releases, the band covered Kiss' "Shock Me" and Simon & Garfunkel's "I Am A Rock." Aside from the Cars cover, "Songs For A Blue Guitar" features the Painters' interpretations of Yes' "Long Distance Runaround" and Paul McCartney & Wings' "Silly Love Songs." The latter track is transformed into a nearly 11-minute dirge that will be virtually unrecognizable to those familiar with the original peppy hit.

Kozelek says that the material he covers is not necessarily songs he likes. "To take some awful songs like 'Silly Love Songs' or 'Shock Me' is so much more creative and fun than doing a Tim Buckley or Leonard Cohen song," he says. "What could I possibly add to their songs that they didn't already do? How am I going to make a song like 'Famous Blue Raincoat' any better? It's a lot more fun to take stupid songs and turn them into good songs."

The covers also provide a breather from Kozelek's own seemingly painfully personal songs. "They do help me take a break from myself," he adds.

While most listeners will likely assume from the Painters' downbeat sounds that Kozelek is a deeply depressed individual, he says that is not the case.

"I'm not going around like that for 100% of my life," he says. "There are things that I enjoy, and I have a family that loves me. I like to go to nice restaurants with friends, rent a good movie, and I like to go camping, but there is another part of me, and it's easier to write from that perspective."

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jay W. Krugman is appointed senior VP of marketing for Arista Records in New York. He was VP of marketing for Columbia Records.

Mike Kraski is promoted to senior VP of sales and marketing at Sony Music Nashville. He was VP of sales.

Katherine Woods is named VP of legal and business affairs for the RCA Label Group. She was an attorney with Jack, Lyon and Jones.

Mercury Nashville promotes Carson Chamberlain to senior director of A&R and Kevin Lane to media relations director. They were, respectively, director of A&R and manager of media relations.

Alan Gnoli is named national sales director for H.O.L.A. Recordings in New York. He was national sales director for Unique Distribution.

Simon Collins is appointed manager of A&R for MCA Records in New York. He was a creative consultant for



KRUGMAN



KRASKI



WOODS



CHAMBERLAIN



GNOLI



COLLINS



SOBER



GERSTON

MCA Music Publishing.

Ryko Corp. in Salem, Mass., names Daniel J. Waibel CFO and Thomas G. Enright national director of sales for Rykodisc. They were, respectively, CFO of the REP Co. and VP of sales for Mobile Fidelity Sound.

TAG Recordings in New York names Leslie Chinea national retail sales and marketing manager and promotes Matthew Chook to product manager. They were, respectively, VP of advertising and marketing for Compact Disc World and coordinator of production and marketing.

Patrick Milligan is promoted to A&R manager for Rhino Records in Los Angeles. He was assistant production editor in the A&R department.

Atlantic Records in New York promotes Jennifer Looney to associate director of advertising. She was manager of advertising.

Sid McCain is named associate director of publicity for Arista Records in New York. She was associate director of media for Columbia Records.

Rama Barwick is named director of dance music marketing for Max

Music and Entertainment in Miami. He was manager of dance promotion for Hot Productions.

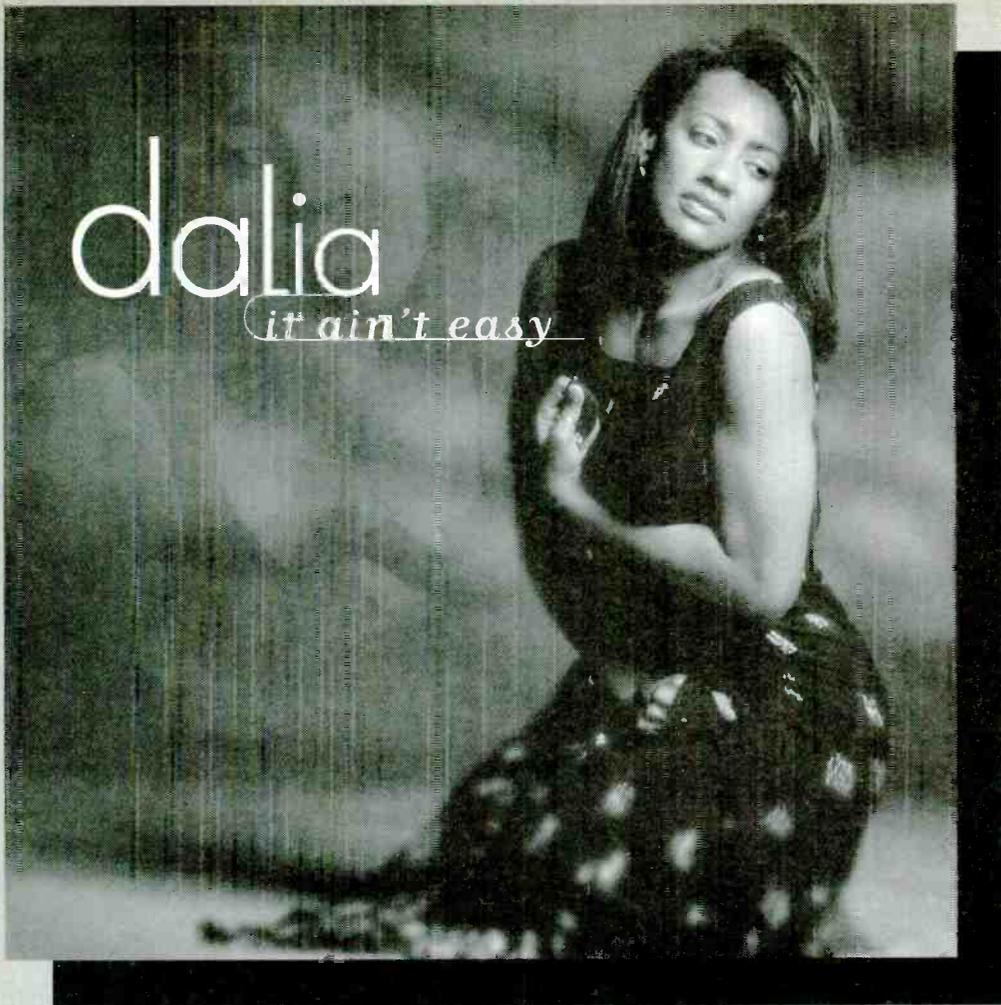
Emotive Records in New York promotes Ron Co to promotions manager. He was label manager.

**PUBLISHING.** BMI in Los Angeles promotes Paige Sober to senior director of writer/publisher administration and relations, Chris Galotta to director of publisher administration, and Jan Gross to director of writer administration. They were, respectively, senior director of writer/publisher

relations, director of writer/publisher administration, and associate director of writer/publisher administration.

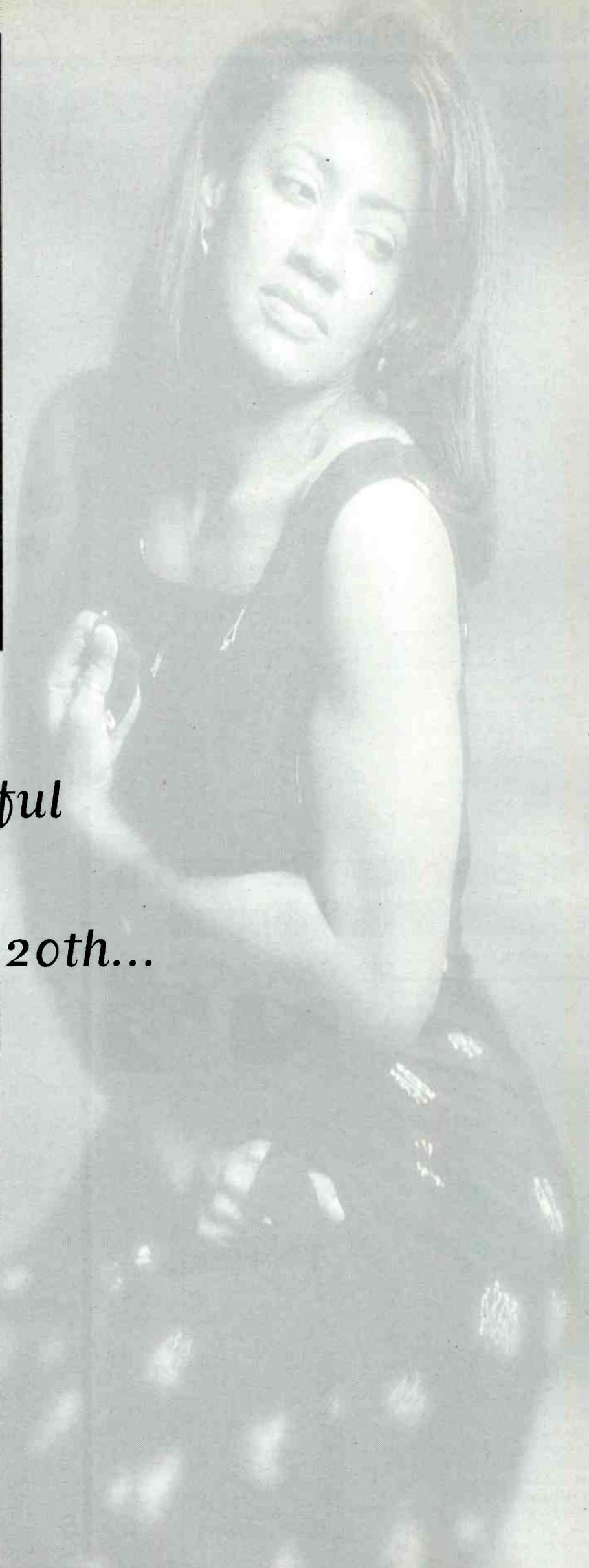
**RELATED FIELDS.** Randy Gerston is named senior VP of music for Rysher Entertainment in Burbank, Calif. He was VP of Lightstorm Music and music supervisor.

Rejina Brown is appointed marketing services manager for MCA Music Media Studios in Universal City, Calif. She was national promotions manager for Epic Records.



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# Vega Unveils 'Nine Objects Of Desire'

## Her 5th A&M Release Sports Sultry, Jazzy Vibe

BY PAUL VERNA

NEW YORK—Always an artist who pushes herself to explore uncharted musical territory, Suzanne Vega was presented with the ultimate challenge two years ago, when her first child was born.

Suddenly, she found herself with precious little time to devote to songwriting, performing, and recording. Eventually, however, she and her husband/producer, Mitchell Froom, hit their stride and got down to the business of recording her fifth studio album.



VEGA

The result of their efforts is "Nine Objects Of Desire," the follow-up to Vega's acclaimed 1993 release "99.9° F." Due Sept. 10 on A&M Records, "Nine Objects" is a sultry, exotic recording that features Froom's artful production and inspired performances from drummers Pete Thomas and Jerry Marotta, bassists Bruce Thomas and Sebastian Steinberg (of Soul Coughing fame), and Froom and engineer Tehad Blake on various instruments. The album was recorded at the Magic Shop in New York and mixed at Sound Factory in Los Angeles.

Vega describes "Nine Objects" as

"a sexier album than any other one I've made" and a "less defiant" record than its predecessor, which emphasized edgy, industrial sounds. She adds that the new record is "not a retro album," despite the lounge-like styling on the sleeve for "Caramel," her single from the soundtrack to "The Truth About Cats And Dogs," issued earlier this year.

"A lot of people are thinking that the whole album is going to be like 'Caramel' and it's going to be lounge music, but I don't think it is," says Vega. "It has a funkiness about it."

A&M plans to aggressively promote "Nine Objects" to Vega's eclectic fan base, which spans the triple-A, alternative folk, modern rock, and AC formats. The album's first single and video is "No Cheap Thrill," an uptempo, catchy cut. The track goes to radio Aug. 14.

A&M product manager Brad Pollak says, "To a certain extent, this is a relaunch in that Suzanne's been away from the marketplace for [almost] four years, so we are not taking anything for granted. Part one of the attack is to aggressively tell her fans that she has a new record out."

Pollak adds that "Nine Objects" "combines many different sides of Suzanne Vega. For those who are hardcore fans, like myself, you can find a little bit of her [self-titled] first record," which established her in 1985 as a leading figure of the folk revival.

"As you progress through 'Solitude Standing,' 'Days Of Open Hand,' and '99.9° F.' there are bits of all of them" in the new project, he says.

U.S. radio programmers and retailers have high expectations for "Nine Objects Of Desire."

Bob Waugh, assistant PD at modern rock outlet WHFS Washington, D.C., says, "It's a really strong record. Even though it's been a little while since her last album, she continues to reinvent herself. When you're looking for something that you're trying to differentiate next to

(Continued on page 36)



**Beyond The Pale.** Sire/Elektra artist Paleface meets with label execs after his show at Brownies in New York. Shown, from left, are Steve Kleinberg, Elektra senior VP of marketing; Zsuzsanna Murphy Cohen, Elektra product manager; Brian Cohen, Elektra VP of marketing; Paleface; Seymour Stein, president of Sire/Elektra; Danny Fields, artist manager; and Jerry Blavat, radio consultant.

# Zero Hour Makes New Distribution Deal; White Zombie's 'Astro Creep' Remixes

**A CHANGE OF PLANS:** Nine months after signing a highly touted exclusive distribution pact (Billboard, Oct. 21, 1995), New York indie Zero Hour and MCA-owned Universal Records have changed to a nonexclusive distribution deal. According to Zero Hour president Ray McKenzie, rapid growth at Universal led to the mutual decision to alter the arrangement. "When we originally signed the deal, [Universal] was still Rising Tide with Doug Morris as president, and we were going to be the cornerstone for their alternative music department," he says.

"Within a month, Doug became chairman of MCA. They had a mandate for Universal to be a major label instead of a subsidiary. Doug couldn't work with us day to day like we would have liked for him to. Universal did a lot of other label deals. It became apparent that what we needed was nurturing more than anything, but they're in a position where they need to focus on acts who will sell overnight instead of in three years. We thought we would be part of a much smaller company."

Releases by Steve Wynn, 22 Brides, and Grover are currently being worked by Universal/Zero Hour and will continue to be. "Universal's doing a great job with those albums," McKenzie says. The majority of Zero Hour's releases will go through independent distributor Koch International. Zero Hour can also work with other major labels.

When asked if he expected any future Zero Hour projects to be funneled through Universal, McKenzie says, "It's really going to be on a case-by-case basis. If we're going to put out a record and Universal's excited about it, we'd love to work with them."

Universal president Daniel Glass was unavailable for comment, other than to reiterate his statement in a press release: "We look forward to continuing our relationship with [Zero Hour] on a project-by-project basis."

**ZOMBIFIED:** On Aug. 13, Geffen will release "White Zombie Presents Supersexy Swingin' Sounds," a new album featuring remixes of 10 songs from White Zombie's double-platinum "Astro Creep: 2000—Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head."

According to a label representative, a few songs the group had remixed to use as B-sides were so well-received, "the band thought, 'Why not do a whole album, since there won't be a new one in a while.'" Remixers/producers working on the project include the Dust Brothers, Nine Inch Nails' Charlie Clouser, P.M. Dawn, John Fryer, and the Damage Twins. The collection includes a new version of the K.C. & the Sunshine Band classic "I'm Your Boogie Man," which also appears on the soundtrack to "The Crow: City Of Angels." The CD will be specially priced at \$12.99. Both clean and stickered versions will be available.

**STUFF:** The Enclave, Tom Zutaut's new EMI imprint, is in the midst of beefing up its staff by adding six new mar-

keting and promotional people by September to bring the total number of staffers to 26. Following Fluffy, the second act to release an album through the Enclave will be the singer/songwriting duo of Virginia-based Shannon Worrell and Kristen Asbury, formerly known as Monsoon, on Oct. 1. The album is being produced by Cracker's David Lowry... Barenaked Ladies, Take 6, Etta James, and the Rembrandts are among the artists cutting versions of Disney classics (new and old) for "Music In The Park," a salute to Walt Disney World's 25th anniversary. The album will be out later this year on Walt Disney Records.

Despite rumors to the contrary, the Smashing Pumpkins are not talking to the Red Hot Chili Peppers' drummer Chad Smith about replacing Jimmy Chamberlin, who was kicked out of the band last month (Billboard, July 24). The band has scheduled its postponed New York area dates for the Continental Arena, East Rutherford, N.J., on Sept. 16 and New York's Madison Square Garden on Sept. 17-18... Following the July 23 automobile death of band member Rob Collins, the Charlatans UK have announced they will stay together and return to the studio in October to

complete an album that was 75% finished before Collins' death. The Beggars Banquet act also plans to release a new single, "One To Another," on Aug. 26. The video for the song, which was shot a week before Collins' death, will also be released... Bassist Jennifer Finch has left L7 to return to college. The band is in the process of recording a new album, "The Beauty Process—Triple Platinum," which is set for an early 1997 release on Reprise.

**MORE STUFF:** Singer/songwriter Kim Fox has signed with DreamWorks. Fox was featured in Billboard's special report on the music scene in Bloomington, Ind. (Billboard, May 4). El Niño and Vida, also featured in the report, have been reviewing major- and indie-label offers as well... A&M has signed Jonny Lang, a 15-year-old blues guitarist from Minneapolis. His label debut will be released in 1997... Devo has recorded its first movie soundtrack for the new Rodney Dangerfield movie, "Meet Wally Sparks." Although this is the group's first soundtrack, head Devo Mark Mothersbaugh has written the theme to a number of television shows in recent years.

Rhino will begin putting out Leo Sayer's pop catalog later this year. The first release will be a two-CD career anthology that will include previously unreleased bonus tracks... Rita Coolidge has joined the cast of "20th Century Pop" for the revue's Washington, D.C., run, which begins in September. She will be joined by Darlene Love and Merry Clayton, who appeared in the show in New York... On Aug. 27, RCA will release "Elvis: The Other Sides—Worldwide Gold Award Hits, Vol. 2," two albums previously unavailable on CD. To sweeten the pot, the limited-edition release will include a first-day issue of the Presley 1993 postage stamp attached to an Elvis/RCA envelope.

# Pet Shop Boys Reopen On Atlantic With 'Bilingual'

BY STEVEN MIRKIN

After more than a decade on EMI in the U.S., the Pet Shop Boys have switched labels and are back with a new attitude and new album that has already landed them a No. 1 dance hit.

Neil Tennant and Chris Lowe, collectively known as the Pet Shop Boys, will release "Bilingual" on Atlantic Records Sept. 10.

Although the Pet Shop Boys remain signed to EMI for the rest of the world, their relationship with EMI in the U.S. had run its course. Tennant says, "We've been through all the regimes. We'd always give a new regime the benefit of the doubt, but we finally realized that it wasn't really working."

When the band decided late last year to look for a new label, manager Arma Andon was intrigued by Atlantic's gay marketing division. During a phone call with Atlantic senior VP Vicky Germaise, Andon revealed that the band was available. Germaise quickly brought senior VP Craig Kallman into the conversation, and finally, label chairman Val Azzoli joined in. Azzoli flew to London to meet the band, and a deal was quickly arranged.

"It's a great, great signing for Atlantic. It's rare for a band to marry art and commerce," Germaise says, "and the Pet Shop Boys have



PET SHOP BOYS

done that consistently." Jeff Dandurand, product manager for the album, adds that "the Pet Shop Boys take music all the way. Atlantic wants to do the same for them."

The label started laying the groundwork for the album in May, when VP of product development Peter Galvin organized a series of parties to launch lead single "Before" at gay dance clubs in Minneapolis, Houston, New York, San Francisco, and Chicago—markets in which the Pet Shop Boys have done well. The parties were tied in to local retail and print ads, and they will be expanded in September to support the album's release.

Atlantic serviced about 200 clubs with import 12-inch singles of "Before" that included a number of remixes. The gay marketing division sent an additional 100 copies to clubs on its mailing list. On June 17, the domestic 12-inch of "Before" was released to stores. While the A-sides are identical, the U.S. version con-

(Continued on page 16)



by Melinda Newman

## Fluffy Gives The Enclave A 'Black Eye' U.K. Punk Band's Album Is Debut For Zutaut's Label

■ BY CARRIE BORZILLO

LOS ANGELES—England's all-female punk group Fluffy couldn't have found a more contradictory moniker.

Sounding more like a name for a lightweight pop outfit, Fluffy certainly doesn't write songs that "lack intellectual content or decisive quality," as Webster's would define the word.

Instead, London-based Fluffy—whose full-length debut, "Black Eye," is due Sept. 17 in the U.S. on the Enclave and Sept. 30 in the U.K. on Parkway—is pure hardcore punk delivered with a raunchy, abrasive vocal assault from lead singer/guitarist Amanda Rootes.

The album, produced by Bill Price (Sex Pistols, the Clash), is the first full-length release from the Enclave, the new label run by former Geffen A&R executive Tom Zutaut, who signed Guns N' Roses, Motley Crue, Elastica, and Enya (Billboard, Sept. 9, 1995). The Enclave is a full-service, stand-alone label distributed by EMI Music Distribution.

"I know our name is pretty shit really," says Rootes, who cites the New York Dolls, the Stooges, and the Sex Pistols as the band's influences. "It's actually from a [lesbian] novel called 'Fluffy Butch.' We thought it was funny, so we kept it. But it's also ironic."

Rootes says the band, which includes Bridget Jones (guitar), Helen Storer (bass), and Angie Adams (drums), feels more at home in America than in its homeland because the Britpop invasion isn't leaving much room for punk to grow.

"We are the Millwall of rock in England; Millwall is this bad football team here that everyone hates," says Rootes. "We're not jangly and cute, which is what has been happening here lately. It's not Radio One-friendly. People here like Sleeper and Echobelly; punk rock is just beginning to start again. In England, we get a lot of men chanting, 'Show us your tits.' They usually shut up after a few songs. In America, they look at us like a band and they listen to our lyrics, and the first thing isn't that we're women. That's good because our influences are really American."

Likewise, Rootes says when the band found itself the subject of a bidding war on both sides of the pond, she found stark differences in the way the industry executives and journalists treated the band.

"The journalists [in England], it's like a tabloid thing. They tend to [write] more about whether we wear knickers onstage," she continues. "We had a lot of labels after us, and it sounds like a dream come true, but it was really difficult 'cause they think that flirting with you will make you sign with them. They take you out to dinner and flash around champagne and cocaine. It was nauseating. No one really goes, 'I like your music' or talks about the lyrics. They talk about everything else, like 'You'll be big in Japan.'"

On the other hand, Zutaut, says Rootes, was the first label executive who talked about "the titles or chord changes, and he talked about all the



FLUFFY

punk bands he'd seen in the late '70s. He has so many really great, strong women working with him."

The Enclave has spent the past several months setting up "Black Eye," beginning with a 7-inch single featuring "Husband," "Psychofudge," and "Cheap" licensed to Tim/Kerr Records in May. Parkway released the single in the U.K. at the same time. (After the first album, U.K. rights revert to the Enclave.) Parkway also released a limited-edition single of "Hypersonic" in September 1995.

Aron Axlesen, acting music director at modern rock KITS (Live 105) San Francisco, picked up the import of "Hypersonic" after reading about the band in the U.K. papers.

"I liked it, put it on a specialty show, and the response was so good we added it and had it on for 12 weeks," he says. "It had top five phones for about three or four of those weeks. To me, [Fluffy is] a real indie, edgy version of Elastica, but not Britpop. They fit into that Hole, L7, Tuscadero, Veruca Salt, edgy thing."

To further awareness of the band, the Enclave released the Price-produced EP "5 Live," recorded at New York's CBGB May 15, on July 9. The vinyl version of the EP was issued on Caroline.

"I'm a setup freak," says Enclave head of marketing Steve Backer. "We put those out just for awareness and to get Fluffy's music into the hands of real active music buyers. There is a lot of curiosity about this band caused by the English press and good word-of-mouth, which makes our job a whole lot easier."

Backer says the label "quietly" released the single and EP and didn't forcibly work "Husband" to modern rock radio or video. However, some local and regional video outlets—such as Texas' "Austin Music Network," Denver's "TeleTunes," and New York's "Blast Off"—aired the clip.

"When we come with the album, we'll go in earnest to [college radio and modern rock radio and video], and hopefully through what we have done, they [will] have already heard of Fluffy," adds Backer.

The label is deciding between "Scream" and "Black Eye" for the first single, which will be serviced to modern rock, mainstream rock, and college radio Sept. 9. However, Zutaut says, the major thrust to commercial radio will be in January, after the band has more touring under its belt.

Fluffy, which is booked by Little Big Man in the U.S., has already done a major-market tour, covering many cities on the East and West coasts in April and May. A six-week U.S. trek, expected to begin in September, will commence on the West Coast and then go to the Midwest and East.

The band, which is managed by

London-based Phil Hope, has already toured in Ireland with the Foo Fighters, appeared at major European summer festivals, and played with the Sex Pistols, Iggy Pop, and the Buzzcocks at Finsbury Park in London June 23. Its U.K. booking agency is ICM Fair Warning Wasted Talent.

"Our philosophy is to be a truly A&R-empowered, music-driven company," says Zutaut. "We want to develop and build our artists from the very bottom to the very top. We've been working Fluffy since last December. By the time we put the album out, a lot of retail and radio people will already have heard them or read about them."

While Zutaut admits that Fluffy's "punk attitude may scare radio and MTV a little bit," he believes that the melodic aspect of the band's music and lyrical statements will help pave the way for its success.

"It's very melodic punk, and they are very charismatic and visual," adds Zutaut. "You get the sense that they're four fun, bright, articulate, crazy young women, but there's a bit of politics, too. Look at 'Black Eye'—that makes a major statement about domestic violence and how destructive it is. On the other hand, they're not afraid to talk about sex, too."

The band's songs are published by Anxious Music Ltd./PolyGram Music Ltd.

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August 1996

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## MCA's Speedball Baby Maintains The Pace On Major-Label Debut

BY DAVID SPRAGUE

NEW YORK—When a band makes its mark via a low-tech trash aesthetic, the move to higher-rent territory can be a precarious one. But Speedball Baby, which makes its major-label bow Sept. 10 with the Fort Apache/MCA release "Cinema!," seems set to take that step without breaking stride.

"The earlier records might have been a little more . . . of the moment, but I don't think we've lost any of the primal aspect," says front man Ron Ward.

"We've always tried to combine good songwriting with the physical, dangerous aspect of things—like Iggy [Pop] or one of the old Mississippi bluesmen."

There are certainly veins of blues influence on the exhilarating "Cinema!," but they wend through thickets of Birthday Party-styled squall and hyperkinetic rockabilly beats, as evidenced by such unhinged tracks as "Toss My Salad."

"This band has an incredible amount of energy and intensity, and they manage to make that come alive



SPEEDBALL BABY

on record," says Bruce Wheeler, MCA marketing director. "They're also amazing live, which is absolutely essential to breaking a band like this."

A strong concentration on street marketing is just as essential, says Wheeler, who explains that the label will target a network of lifestyle retailers, including tattoo parlors, pool halls, and skate/surf shops for in-store play and promotion.

Fort Apache has just released "Speedball Petite," a teaser EP to be distributed through DNA rather than the Uni system, which features "Mexican Blowout" and two non-LP songs.

"We wanted to get music into people's hands and give our in-house staff

something concrete to use to form relationships with," says Fort Apache label manager Amy Morgan Link. "We plan to use EPs like this to establish awareness of bands whenever we can."

The label will tag "Cinema!" with price points that Wheeler calls "aggressive but not low-ball"—probably \$12.98 list for CDs. He says the band will do in-store appearances where possible, including a release-eve appearance at Mondo Kim's in New York's East Village.

"I suppose it is a real New York kind of band," says bassist Matt Verta-Ray. "I mean, people seem to get it wherever we go, because it's so in your face, but I don't think the band could necessarily have started anywhere but New York."

Verta-Ray devised the Speedball Baby concept while playing with the decidedly more sedate Atlantic act Madder Rose, but it didn't come to fruition until he hooked up with fellow Bostonian (and former Blood Oranges drummer) Ward.

"We met at a friend's wedding and played some right there," the guitarist recalls. "Ron was pretty much as wild

and charismatic as part of a wedding band as he is onstage, so I knew we could have something cool going on."

After adding bassist Ali Smith and drummer Dave Roy, Speedball Baby began its assault—literally, given Ward's penchant for onstage physicality—on New York clubs, and quickly released a pair of EPs ("Speedball Baby" and "Get Straight For The Last Supper") on the Matador-distributed PCP label. The band, which is managed by David Whitehead and booked by Michael Leahy, was set to release "Cinema!" earlier this year, but those plans were shelved when internal sources objected to the inclusion of "Al Green Shuffle" on the grounds that certain images could be construed as racist. The song was subsequently deleted from the finished album.

"It's a nonissue to me at this point, but some people, for reasons I can't understand, saw the song as having negative overtones," says Ward. "There are people with agendas, and

they asked me to change the lyric and title, and I said, 'Fuck it.' Unfortunately, we're not talking about the real world here."

Wheeler, who was not at the label when those initial discussions took place, says that he is "aware that there was concern at the company—particularly since Al Green is an MCA artist." He notes that Fort Apache is likely to issue the song as a B-side sometime in the future.

In the meantime, the band is set to undertake its most extensive tour next month. While most will be headlining dates, there may be some September shows supporting kindred spirits the Jon Spencer Blues Explosion.

"We're not looking to change anything about what we do," says Verta-Ray. "A lot of people look at signing a major deal as this miracle, something that you have to change in order to live up to. But if you do that, you lose the stuff that got people interested in the first place."

## PET SHOP BOYS REOPEN ON ATLANTIC WITH 'BILINGUAL'

(Continued from page 14)

tains different remixes, including one by Danny Tenaglia, who co-produced part of the album with Tennant and Lowe. The single rose to No. 1 on the Billboard Hot Dance Music Club Play chart. A CD maxi-single with extra songs has also been released. And on July 17, the label released an enhanced CD single, which added the video for "Before." Of the enhanced CD, Germaise says, "It really is an added value. We feel that even the people who bought the import will want to buy this." She also feels that the different versions will not compete with each other. "There are some buyers who are fanatical. They have to buy everything."

In addition, Germaise says, Pet Shop Boys fans "tend to be intelligent, educated, computer-literate people." To reach them, Atlantic is building a Pet Shop Boys World Wide Web site on the Internet. Dandurand adds that there are already about

five fan-maintained sites, as well as an EMI U.K. site. "We'll be happy to link our site to any of them," he says.

The radio edit of "Before" is being serviced to alternative, top 40, and college stations; the latter will also receive a promotional disc with an interview with Tennant conducted by Magnetic Field's Stephin Merritt.

Although the Pet Shop Boys have not had a pop hit since their version of "Always On My Mind" went to No. 4 on the Billboard Hot 100 in 1988, Germaise feels there are some fanatic Pet Shop Boys fans at radio, and the label will get a shot on this record. "You can see how the band did previously, with very, very little promotion and visibility. We're going full-tilt. There's no way this record is not going to go," she says, optimistically.

Although the Pet Shop Boys' mannered dance music does not seem to fit most alternative playlists, Dan-

durand feels that releases from Everything But The Girl, Electronic, and the "Trainspotting" soundtrack are harbingers of change.

Tennant says that he and Lowe were conscious of making a dance album. "Our last album, 'Very,' was definitely a high-octane pop album." He adds that with "Bilingual," the duo wanted to do something where "we could experiment more with rhythms."

He also sees the album as something of a response to the current crop of Britpop bands. "We wanted to do an album that was kind of cosmopolitan in its approach . . . something that encompassed the world." The album was written partly in New York, with a 1994 tour of South America also influencing its sound.

Tennant is not worried about the band being pigeonholed. "There are people who like the Pet Shop Boys who like Mariah Carey, who like house music, who like Nine Inch Nails. I think we do get pegged as alternative or dance or mainstream. But I know there is still a strong call for us out there."

Dandurand says the label has primed retail for the album, keeping outlets abreast of developments. The album packaging should impress, with intricate cover art and a specially colored jewel box. " 'Bilingual' is one of our prime fourth-quarter releases," Germaise says. "It's going to be very, very aggressively priced and positioned."

Germaise hopes Atlantic's commitment to the Pet Shop Boys will help smooth the duo's feathers. They have a reputation for being difficult, to the extent of barely helping to promote their releases. "We feel that if we can prove to them that we're coming to the party in terms of working this better than their records have been worked before, they'll respond by doing things they haven't done before," she says.

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
WHO'S QUADROPHENIA JAN OSBORNE (14-16) ME SHELL NDEGEDCELLO (20-22)	Madison Square Garden New York	July 16-22	\$4,064,720 \$65-\$40/\$32	45,000 see seats	Metropolitan Entertainment Group	
KISS D-GENERATION (25) CIV (26) 311 (27) MIDNOS (28)	Madison Square Garden New York	July 25-28	\$3,267,670 \$55-\$45/\$30	58,000 four seats	Delsener/Slater Enterprises	
JAMES TAYLOR	Jones Beach Theatre Wantagh, N.Y.	July 27-28	\$759,890 \$42/\$32	21,700 two seats	Delsener/Slater Enterprises	
HOOTIE & THE BLOWFISH JOHN HART	Pine Knob Music Theatre Clarkston, Mich.	July 16-17	\$710,375 \$25-\$22.50	30,001 two seats	Cellar Door	
EAGLES KENNY WAYNE SHEPHERD	Festhalle Frankfurt	July 27	\$656,744 (\$70-\$39 marks) \$51-\$3/\$30.75/ \$41.50	13,806 seated	Mama Concerts	
EAGLES KENNY WAYNE SHEPHERD	Waldbühne Berlin	July 24	\$625,103 (\$32.265 marks) \$42.50/\$21.50	10,835 seated	Mama Concerts	
LOELAPALOOZA '96: METALLICA, SOUNDGARDEN, RANOHES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Buckeye Lake Music Center Hebron, Ohio	July 3	\$625,590 \$35	17,874 30,000	Magic Concert Promotions	
EAGLES KENNY WAYNE SHEPHERD	Olympiahalle Munich	July 28	\$545,086 (\$25-\$64 marks) \$54.15/\$47.50	11,636 seated	Mama Concerts	
H.O.R.D.E. FESTIVAL BLUES TRAVELER LENNY KRAVITZ HUSTED ROOT	Texas Motorplex Dallas	July 19	\$522,785 \$15-\$30	17,140 20,000	Beaver Prods.	
EAGLES KENNY WAYNE SHEPHERD	Westfalenhalle Dortmund, Germany	July 25	\$488,481 (\$21.745 marks) \$54.15/\$47.50/ \$40.60	10,754 seated	Mama Concerts	

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YO-YO MA WALTZES TO NEW REALM WITH SONY CLASSICAL RELEASE

(Continued from page 1)

This slightly offbeat string trio performs a selection of tunes, arranged or composed by O'Connor and Meyer, that have their roots in mountain folk music and the Texas fiddle tradition. But the artists' eyes are on the crossover horizon.

For Ma, "Appalachia Waltz" represents one of a continuing series of adventures outside the standard classical repertoire. Such excursions are only to be expected, for the solo cello repertoire is too small to keep such a gifted and intelligent artist happy and engaged forever.

If Ma were a pianist, a violinist, or a conductor, he would have a far broader field in which to play; as it is, he makes his own opportunities, and his choices are often surprising. Whether he's playing the Bartók viola concerto on an oversized viola held in the cello position, experimenting with Todd Machover's hyper-instruments, commissioning new concertos, or collaborating with jazz singer Bobby McFerrin on the album "Hush," which was recently certified gold by the Recording Industry Assn. of America, Ma is actively engaged in the search for something different and satisfying. The search, he says, even makes the old stuff new again. "When I go to the Kalahari Desert, Beethoven sounds fresher," says the cellist.

Ma is an ideal front-line artist for his label, Sony Classical, whose president, Peter Gelb, is actively seeking ways to record music outside the standard repertoire, appeal to audiences beyond the classical core, and make interesting marriages between the artists on his label.

Of course, as Gelb puts it, "Any record Yo-Yo does has big sales potential." Ma's new five-year contract, signed this spring, is a case in point: It includes his participation on an all-John Taverner orchestral recording (Taverner taps into the musical mysticism/spirituality market that fueled the success of Górecki's Symphony No. 3), a recording of music by the late Argentinian tango master Astor Piazzolla with tango musicians, and a collaboration with the Chinese-American composer Tan Dun, newly signed to the label, in a work using replicas of 2,500-year-old Chinese brass bells. The work is being prepared to commemorate the Chinese takeover of Hong Kong next year.

"Appalachia Waltz" was born a few years ago when Laraine Perri, formerly VP of product marketing at Sony Classical, gave Gelb a solo recording by Meyer, a bass player and composer whose activity has ranged from participation in the Chamber Music Society of Lincoln Center to membership in a progressive bluegrass band and work with such artists as Lyle Lovett, James Taylor, and the Chieftains.

Gelb signed Meyer to the label and suggested that he and Ma work

together. Meyer brought O'Connor—fiddler; classical guitarist; jazz, country, Celtic, and bluegrass performer; and composer of "The Fiddle Concerto," which he recorded for Warner Bros. and plays with orchestras—into the project. "It was a natural fit," Gelb says.

Ma says that the project turned into "a year of getting together with two very special musicians, who on many levels have better ears than I do."



"They have devoted a major part of their lives to going into that tradition," the cellist says. "They spent a lot of time teaching me what that means. It's a different world."

The result, a mellow, accessible album that includes such diverse pieces as the wistful, traditional-sounding title track (it's actually by O'Connor in an arrangement by Meyer) and the rhythmically propulsive "Druid Fluid," plays engagingly with string textures and is a pleasant, if not highly challenging, mix of folk and classical music. And while the cozy, pretty cover art and elegant electronic press kit (both evoking a well-heeled rather than poverty-stricken vision of Appalachia) have a deliberately classy and classical feel, Sony thinks that this is one of those projects that will reach beyond any classical core audience.

Alexander Miller, VP of marketing for Sony Classical USA, has roots in the pop business and knows where he's going with the release. "We're aggressively marketing this to a very wide audience," Miller says. Radio is a primary target, with triple-A, roots music, NPR, classical, and college formats all part of the push.

"I think our listeners are going to eat this up," says Rita Houston, music director at roots-music station WFUV New York. "It's definitely a project for the adventurous music lover, and the adventurous music lovers listen to 'FUV.'"

Jim Connett, PD at classical KFUO St. Louis, is also enthusiastic about the release. "If classical music and its artists are to go anywhere, projects like this have got to increase," he says. "We need them to stimulate our format and our listenership."

Sony has produced a four-track sampler and is hiring a staff to pursue active rotation on commercial stations. The CD will be a listening-post priority for the label at retail.

"We always do well with Yo-Yo's straight classical stuff, and we are a strong bluegrass chain of stores, so something like this might do really well," says Eric Vaughan, major-label buyer for the 150-store Wax-

Works chain.

Sony is exploring other promotional areas as well. In the pop style, unusual for a classical artist, the album will get tour support, with Ma, O'Connor, and Meyer playing seven concerts in late October/early November, beginning at Stanford University in Palo Alto, Calif., and finishing with a showcase at the Bottom Line in New York, Ma's first appearance at that venue. The Bottom Line appearance is co-sponsored by WFUV, and Sony is pursuing syndicated radio broadcasts of the concert Nov. 6.

"We're making it nonexclusive in each market, so a classical station, an adult contemporary station, or an Americana station could all broadcast it in the same market," Miller says. Stations will be permitted to rebroadcast the show before Christmas—which would doubtless help sales over the holiday period and into the new year.

Sony has allotted time for a late-night TV talk-show appearance while the band is in Los Angeles and is looking for licensing opportunities in film. A sequel is likely.

The plan is for Ma's audience to be introduced to O'Connor and Meyer and for their audiences to meet Ma. One physical step in this direction is a release party, to be held after Ma's performances with the Nashville Symphony in September, which will "make overtures to the Nashville and country community," says Miller. The concerts will probably bring a mixed audience, eager to see how these musicians fit together. Ma is thrilled. He's played plenty of chamber music, but it's not exactly the same. "I love being in a band," he says.

The "Appalachia Waltz" tour was carved out of Ma's heavy concert schedule, most of which still features performances of the tried and true (though he's hoping to take the Taverner piece on the road as well). But even when Ma plays the older repertoire, he often finds a way to do it with a new twist. For example, there is his career as a musical filmmaker. After reading Albert Schweitzer's thoughts about Bach as a pictorial composer five years ago, Ma began to think differently about Bach's cello suites, a landmark of the repertoire, which he recorded in 1983. "I always thought all the arts were interrelated and that specialization was not always good for creativity in the humanities," he says.

So Ma is making a film for each of the six suites, collaborating with several artists, including choreographer Mark Morris, Kabuki performer Tamasaburo, filmmaker François Guirard, and ice dancers Torvill and Dean. Recording the music is part of the concept of the film, and Ma says his performances are very different from a decade ago because the visual element changes his view and because "I've changed and been influenced by a lot of people, including the early-music movement." The films, sponsored in part by PBS and the BBC, will be shown on TV next year, by which time Ma will doubtless have mastered the baroque cello and be ready to record its entire repertoire.

Assistance in preparing this story was provided by Terri Horak.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

GAINESVILLE, FLA.: Big White Undies' winsome vocal harmonies and urgent Beatlesque pop handily coincide with a growing public hunger for such a sound. Says guitarist Eric Steinberg, "You look at the success of bands like Hootie & the Blowfish, and you see that what people are craving are melody and something that hooks them. We really love writing melodies and songs based around



BIG WHITE UNDIES

melodies. It's not the typical grunge thing." The Undies, who rapidly sold 2,000 copies of their second CD, "Matter," have gained a loyal Southeastern following. That's thanks to airplay on commercial rock outlets WRUF and WRRX in Gainesville and commercial alternative station WNNX Atlanta, as well as well-received shows in those cities plus Orlando, Miami, Tampa, and Fort Myers. The band, founded as an acoustic duo by singer Pat Koch and bassist Dave McMahon in 1989, cleaned up at this year's Florida Jammy Awards with the entertainer of the year honor and four other trophies. The group, expanded to a quartet, has been heard on several compilation CDs, including the recently released "Florida Music Isn't Just For Breakfast Anymore" and the 1994 discs "Rock The Vote" and "One Foot In The Grove." The name amounts to a jokey statement of philosophy: "Strip away everything else, and we're all just wearing underwear," Steinberg says. Contact Sky Siewierski at 941-922-2480.

PHILLIP BOOTH

BALTIMORE: "We're in a unique situation," says Jah Works guitarist Kevin Gorman, "because we walk that line between what the public perceives a reggae band to be and what we actually are—which is a good live act who can compete with any rock band." Yet, in the reggae field, this eight-piece Baltimore-based ensemble (with its rotating horn section, there are 10 members) has no competition. Dancehall, dub, and roots-reggae are given elements, but what truly sets this multidirectional band apart is the incorporation of R&B, Latin, and jazz into its music. Sales of its current CD, "Feast Or Famine," have been so good (well into the thousands) that the band has pushed back the release of its follow-up, "Send The Rain," to the fall. Tracks such as "Tentative Dance," "Judgment Day," and "Somalia/Heavy Heavy" not only have a lively, bumping, rhythm-heavy feel but also boast an overwhelming social consciousness. WHFS Annapolis, Md., WIYY Baltimore, and Maryland college stations WGAA and WTMD are still spinning cuts from "Feast Or Famine," as are Philadelphia's WXPB and WEDU and WFHB Bloomington, Ind. From Maine to Florida, Jah Works (which also features vocalist/saxophonist Natty Roc, vocalist Scotty Paynter, guitarist/vocalist Tony Love, keyboardist Brian Gorman, bassist Mike H., drummer Dan Lowe, and percussionist Eric Vincent) smoothly makes the transition from clubs to college and concert halls. Along the way, the band has opened for such reggae luminaries as Burning Spear, Yellowman, Third World, Eek-A-Mouse, and Mikey Dread. Guitarist Gorman says, "Our main focus is to be the best live band we can be and hopefully pull in people who normally wouldn't go see a reggae band. Contact Riddim House Productions at 410-243-5144.

J. DOUG GILL

DALLAS: Husband and wife team Gabrielle (bass/vocals) and Burette Douglas (guitar/vocals), better known as Buck Jones, are earning high praise in the Metroplex area for their ability to mesh their particular sounds—he's more thought-provoking, she's edgier—and showcase their abilities through live shows and a CD release, "Shoegazer." Gabrielle Douglas says that being married is an "easy" solution for them when it comes to songwriting. "We're buddies, and we enjoy being together," she says. "When we're in the practice room, we're band members. I think we're keeping it straight because we're honest with each other." Area media have already picked up on Buck Jones, which is rounded out by Cody Lee (drums/vocals) and Tommy Meador (guitar). Radio stations across Texas have highlighted the band on their regional and local music shows. Here in Dallas, KDGE (the Edge) has picked popular track "Halo 3" for a compilation CD, and KTXQ has featured the band on its "Texas Tapes" releases. Gabrielle Douglas has been nominated for best female vocalist in The Dallas Observer's annual music awards. While listeners have struggled to tag Buck Jones' music, Burette Douglas just calls it rock'n'roll. "Alternative has become too mainstream. If we're a rock'n'roll band, we've got more freedom to go places. We'd rather people make up their own minds." The summer has been spent recording a new CD and expanding the touring schedule to include new dates in Texas, Oklahoma, and Louisiana. Contact the band's manager, Monte Krause, at 214-328-9687.



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## Chuck D.'s Life On The Record

*Mercury Set First Solo Effort By Public Enemy Leader*

BY HAVELOCK NELSON

NEW YORK—Another page turns in hip-hop history as Mercury Records prepares for the worldwide release of "The Autobiography Of Mistachuck," the debut solo album by Chuck D., Public Enemy's stentorian lead voice, in October.

Never a couch potato, D. also has other projects on tap, including a new PE album, tentatively titled "Afraid Of The Dark," which he expects will be released sometime in 1997. He says that Bomb Squad producers Eric Sadler and Hank and Keith Shocklee, who originally produced the act, will likely be featured on the set.

According to the performer, "The Autobiography Of Mistachuck" represents "an extension of PE's agenda. [However, it] is more groove-oriented, more based on feel." He says, "Whereas PE was based on taking [creative] chances, this solo record takes less chances, because I don't think a whole lot of heads are ready for a lot of innovation. But yo, I could rock the same grooves anybody else could, but with more power!"

After being signed to Def Jam as a member of PE for nine years, Chuck D. says he negotiated with label CEO Russell Simmons last year to "go elsewhere in the universe with my solo situation."

The rapper met with representatives from a few labels, including Arista and La-Face, before signing with Mercury because label president Danny Goldberg impressed him as being "a visionary, not a reactionary."

Since it debuted with "Yo! Bum Rush The Show" in 1987, PE has been on a pro-black mission to examine the roots of racism before suggesting solutions.

However, the main objective of "The Autobiography Of Mistachuck" is discussing the "Big Willie syndrome," a concept that Chuck D. slams as being "ridiculous." In hip-hop culture, "Big Willie" describes a lifestyle characterized by the quest for money and



CHUCK D.

luxuries.

The album's first single, "No," which shipped July 24, cuts to the heart of the issue. Chuck D. swiftly runs through a litany of items and philosophies he feels African-Americans should reject.

He says, "The lyrics aren't so much targeted at the artists as toward the people in the business who fail to develop the artists' careers."

Other songs on the album include "Mistachuck," which speaks directly

(Continued on page 25)



**StepSun's Brand New Bag.** StepSun CEO Bill Stephney breaks bread with funk/jazz/rap band Fat Bag after signing the Boston-based group to his label, which is distributed through Interscope. The act's still-untitled debut album is scheduled for release in early 1997. Pictured sitting, from left, are Stephney, Fat Bag founder/lead singer Alexander; Alexander's personal manager, David Connelly Sr.; and business manager Al Flamer Sr. Pictured standing, from left, are producers Sam Lopez and Vic Steffens; Fat Bag members Dave Feusi, Adam Smirnoff, George Thomas, Sam Kininger, and Adam Deitch; David Connelly Productions marketing director Julie Grant; and Fat Bag's Jeff Misner and Atticus Cole.

## Perspective's Mint Condition Finds Its 'Definition' As A Band

BY J.R. REYNOLDS

LOS ANGELES—When Perspective releases Mint Condition's third album, "Definition Of A Band," Sept. 17, executives hope consumers will finally get it.



MINT CONDITION

"On their previous releases, people weren't clear that Mint Condition is an R&B band," says Perspective co-founder/producer Terry Lewis. "I never thought this group was a hard sell. We just have to do a better job of educating the consumer."

Mint Condition is fueled by contemporary rhythms and beats but has a distinct '70s-influenced appeal. The act also bears the often-unrecognized prestige of being a self-contained crew—an uncommon commodity for most '90s R&B acts.

Says the group's Larry Wadell, "A lot of people think that because we're signed to [Jimmy 'Jam' Harris and Terry Lewis'] label that they're producing our albums. But we write and produce all of it ourselves."

Mint Condition, which is managed by Los Angeles-based Larkin Arnold, consists of keyboardist Wadell, guitarist Homer O'Dell, vocalist/drummer Stokley Williams, saxophonist/keyboardist Jeff Allen, keyboardist Keri Lewis, and bassist Ricky Kinchen. The act's music is published by the Mint Factory.

The band was formed in 1989 and debuted two years later on Perspective with "Meant To Be," which contained "Breakin' My Heart (Pretty Brown Eyes)" and "Forever In Your Eyes." The tracks peaked at No. 3 and No. 7, respectively, on the Hot R&B Singles chart.

In 1993, the act followed with "From The Mint Factory," which peaked at No. 18 on the Top R&B Albums chart and featured "U Send Me Swingin'," which was No. 2 for four weeks on the Hot R&B Singles chart. "From The Mint Factory" sold 286,000 units, according to SoundScan.

Despite the act's respectable performance, executives say Mint Condition has yet to reach its commercial potential. "It's important for this band to develop a fan base because of their nature as a live performance group," says Lewis.

"With so few true soul bands out there, the kind of R&B they perform has become an almost alternative style," Lewis says. "But growing up listening to black bands in the '70s and then playing in one [The Time] in the '80s, I know the richness that a live band can bring. I also know that people want to hear

(Continued on page 23)

## IAAAM's Black Music Month Campaign Needs Industry's Squeaky-Wheel Support

**DO THE RIGHT THING:** Since the beginning of 1996, Billboard has been following the efforts of the International Assn. of African American Music (IAAAM) to obtain a congressional resolution recognizing the cultural and economic contributions of African-American music.

Early on, efforts were focused on getting President Clinton to officially proclaim June "Black Music Month." However, congressional resolutions are limited regarding the designation of specific months. As a result, the language of the resolution has been altered and is more general in nature.

"We've been working on President Clinton ever since he took office, nearly four years ago," says IAAAM co-founder Dyana Williams. "He says that he'll sign the resolution, but that we have to do our part and get it through Congress."

To date, 91 congressional members have co-sponsored House Concurrent Resolution 151, enough to bring the proposed resolution to a vote. However, 151 is in danger of never reaching the House floor because of apparent apathy on the part of Rep. William Goodling, R-Pa., chairman of the House Education and Economic Committee. It is from this committee that the proposed resolution would be introduced to the House floor.

As Speaker of the House, Rep. Newt Gingrich, R-Ga., is gatekeeper for items making it to the floor. And as most informed readers know, Gingrich has his own ideas about what is and is not important to this nation.

"The House leadership has declined to bring the legislation to the floor for a vote because it's just not one of their priorities," says Rep. Chaka Fattah, D-Pa., who is leading the congressional charge to get 151 to the floor for a vote.

"I became involved in this worthwhile issue," Fattah continues, "because one of my constituents [IAAAM] has been working hard to get African-American music recognized for its undeniable economic and cultural significance. The proposed resolution is a noncontroversial bill, and for the Speaker to not bring it to the floor for a vote demonstrates an obvious lack of concern for positive minority activities."

By press time, neither Gingrich nor his office had returned phone calls, and Goodling was not available for comment. A source in Goodling's office wasn't sure if Goodling was aware of the resolution and said that if he was, the congressman hadn't had time to examine it.

However, documents obtained by Billboard that were drafted and distributed by Fattah's office suggest that the offices of Gingrich and Goodling may indeed be aware of the proposed resolution but are stonewalling efforts

for its passage—for whatever reason.

"Dear Colleague" letters dated Feb. 28 and March 27 were sent by Fattah to members of Congress in an effort to gain support for Resolution 151.

One Republican source on the Hill, who said he had not seen 151, suggested that perhaps it had not been brought to the floor because "other, more pressing matters" require the attention of Congress.

IAAAM is in the midst of a letter-writing campaign targeted toward Gingrich and Goodling in an attempt to get them to send the proposed resolution to the floor.

"We've been mobilizing people around the industry, and the only way this is going to happen is for everybody to write and call in," says IAAAM's Williams.

As it has been in the past, the brass ring is there for black Americans to take. But also, as usual, this has become a situation of whether this fight is important enough for people to draft letters of support. Like anything of value, respect is not something that is freely given; it's earned through hard work. I'm hoping that there are enough people out there with enough pride, spirit, and concern for black music to pick up a pen.

Perhaps Gingrich and Goodling haven't brought the resolution to the floor because it's just not important to their conservative agenda. But if persons working in any African-American-driven genre fail to write or phone in support of 151, it will reinforce the stereotypic perception that the black community is a benign force in regard to political issues—even when the issues affect them.

Anyone not helping to send a message to the rest of the country that black music has made significant contributions is demeaning his or her status as a valued component of the music industry.

Black music has made tremendous contributions to entertaining the world. But perhaps more importantly, as part of the national and global economy, it has created jobs and generated numerous opportunities for new businesses. Let's inform the rest of the world about what we already know.

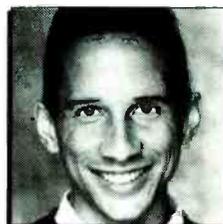
**TAKING A STAND:** Fans of the defunct group Family Stand won't want to miss "Mack Diva Saves The World," the debut solo album by Sandra St. Victor. The Warner Bros. set, written and co-produced by the vocalist, is scheduled for release Sept. 24.

Also, Jeff Smith and Peter Lord, who rounded out the Stand triad, take writing and producing credits on the self-titled debut by Avatar/Polydor R&B group Goodfellaz. The set is scheduled for release Nov. 5 and features

(Continued on page 23)



by J. R. Reynolds



"It was fabulously phat."

Busta Rhymes

"I haven't had that much fun since I don't know when..."

Ron Isley a/k/a Mr. Biggs

"I'm coming back!"

Mona Lisa

Big thanks to VIBE Magazine and all the artists who blew the roof off the biggest Black Music Month celebration ever:

SWV, Isley Brothers, Busta Rhymes, Mint Condition, Monifah, Ill Al Skratch, Lady Saw, Usher, Donell Jones,

DG, 112 J'son, Gina Thompson, Bounty Killer, Skin Deep, Carol Riddick, Tha Truth, Mona Lisa,

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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 10, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>***No. 1***</b>						
1	1	1	5	NAS COLUMBIA 67015* (10.98 EQ/16.98) 4 weeks at No. 1	IT WAS WRITTEN	1
2	2	2	5	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	3	3	6	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
4	4	4	8	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
5	5	5	4	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
6	7	10	11	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
7	9	8	6	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
8	6	6	24	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
9	8	7	54	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
10	10	9	10	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
11	12	12	9	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
(12)	16	18	17	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	12
(13)	17	17	8	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL STARS		13
14	15	13	25	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
<b>***GREATEST GAINER***</b>						
(15)	19	22	7	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
16	14	14	37	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
17	11	11	5	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
18	18	15	7	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
19	21	21	14	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
20	20	16	15	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
21	13	—	2	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
(22)	29	31	36	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
23	24	23	10	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
24	30	29	5	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
(25)	32	25	13	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
26	22	20	4	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
27	26	28	43	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
28	23	19	5	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
29	27	26	54	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
30	28	27	14	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
31	25	24	5	M'SHELL NDEGECCO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
32	36	39	6	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
(33)	48	—	2	11/5 DOGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
34	37	36	10	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
35	38	37	56	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
36	31	35	3	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
37	35	33	18	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
38	34	40	11	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
39	33	32	24	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
40	40	41	8	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
41	42	38	11	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
42	43	45	28	THE TONY RICH PROJECT ▲ LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
43	41	34	38	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
44	39	30	5	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
45	44	44	37	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
(46)	50	—	2	FUNK MOBB SICK WID' IT 45006/JIVE (10.98/15.98) HS	IT AIN'T 4 PLAY	46
(47)	49	47	6	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
48	46	42	18	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
49	45	46	6	MEN OF VIZION M/JJ550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29

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

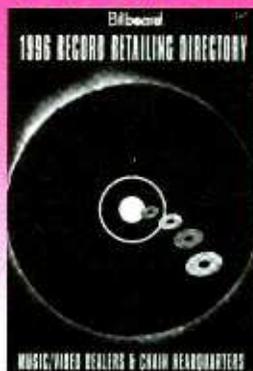
50	47	43	3	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
(51)	54	52	73	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
52	52	48	46	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
<b>***HOT SHOT DEBUT***</b>						
(53)	NEW ▶	1	1	COLOUR CLUB VERTEX 3004/JVC (10.98/15.98)	IN THE FLOW	53
54	51	50	54	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
<b>***PACESETTER***</b>						
(55)	74	62	3	20-2-LIFE INMATE 1 (10.98/16.98)	TWENTY-TWO-LIFE	55
56	55	54	14	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
57	53	57	52	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
(58)	64	77	6	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	58
59	57	55	19	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
(60)	81	—	2	SOUNDTRACK ROWDY 37012/ARISTA (10.98/16.98)	FLED	60
61	60	58	7	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
62	62	63	90	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
63	68	53	8	DIGITAL UNDERGROUND CRITIQUE 15452*/RADIKAL (10.98/16.98)	FUTURE RHYTHM	26
64	56	49	24	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
65	65	67	38	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
66	63	61	106	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
67	73	84	5	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	67
68	71	60	38	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
69	59	66	40	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
(70)	85	72	86	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
(71)	78	70	15	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
(72)	79	76	41	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
73	58	51	15	SOUNDTRACK ▲ FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
74	69	99	9	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
75	77	85	39	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
76	61	56	7	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
77	72	68	44	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
(78)	86	82	9	PUFF JOHNSON WORK 53022/EPIC (10.98 EQ/16.98) HS	MIRACLE	61
79	80	74	39	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
80	67	59	17	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAG	13
81	66	69	15	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
82	82	80	9	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
83	75	79	16	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
84	94	93	89	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
85	95	87	48	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
86	70	65	9	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
87	88	64	5	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	64
88	83	78	52	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
89	91	—	64	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
90	89	86	130	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
91	84	83	40	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(92)	NEW ▶	1	1	KINO WATSON COLUMBIA 67696* (10.98/16.98)	TRUE 2 THE GAME	92
93	92	88	34	IMMATURE ● MCA 11385* (9.98/15.98)	WE GOT IT	14
94	76	71	8	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
(95)	RE-ENTRY	13	13	JESSE POWELL SIBAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
(96)	RE-ENTRY	16	16	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
(97)	RE-ENTRY	3	3	THE WHISPERS THE RIGHT STUFF 52273/CAPITOL (7.98/11.98)	GREATEST SLOW JAMS	87
(98)	NEW ▶	1	1	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	98
99	98	75	8	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	19
100	97	—	38	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13

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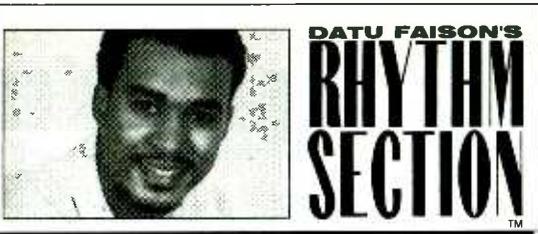
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**THE SINGLE LIFE:** With her third set, "I'm Movin' On" (A&M), due in stores Sept. 10, **CeCe Peniston** is ready to reclaim the dancefloor with a new groove. Her first single, "Movin' On," has caught on at R&B radio, moving 56-39 on Hot R&B Airplay and debuting at No. 29 on Hot R&B Singles Sales. She earns a combined Greatest Gainer Sales and Airplay Award, moving 61-32 on Hot R&B Singles with more than double the previous week's total points. The cut's being played on 63 monitored stations, including WBLX Mobile, Ala., WQUE New Orleans, and WBLK Buffalo, N.Y. Peniston's biggest R&B hit, "Keep On Walkin'," peaked at No. 3 on Hot R&B Singles Aug. 8, 1992.

**T-BOZ OF TLC FAME** goes solo with "Touch Myself" (Rowdy/LaFace/Arista), the first single from the "Fled" soundtrack. With strong first-week sales, it rings in at No. 31 on Hot R&B Singles Sales and No. 44 on Hot R&B Singles. The soundtrack (Rowdy's first) includes **Goodie Mob**, **Monica**, and the **Tony Rich Project** and moves 81-60 on Top R&B Albums. The film, with **Laurence Fishburne** and **Stephen Baldwin**, opened July 19.

**MIAMI'S 2 LIVE CREW** makes its first post-Luke splash into the rap arena with "Shake A Lil' Somethin'" (Lil' Joe), the lead single from the forthcoming album of the same name. The single makes its entry at No. 12 on Hot Rap Singles, while entering at No. 66 and No. 44 on Hot R&B Singles and Hot R&B Singles Sales, respectively. **Joe Weinberger**, president of the year-old label, says, "It's one of the fastest-growing singles I've seen." The album is due in stores Tuesday (6).

**WITH A STEADY BUILD** at retail and radio, "Home" (Rip-It), the first single from sibling vocal quartet **4U**, moves 65-59 on Hot R&B Singles. The record also moves 70-62 on Hot R&B Singles Sales, thanks to a 24% increase in sales points at R&B core stores. According to the group's members, their parents used to make them sing when they fought so that they would be in harmony; it looks like that tactic has paid off for them. Currently, 51 monitored stations are supporters, including KMLM St. Louis, WFXA Augusta, Ga., and WYLD New Orleans.

**SINGIN' THE BLUES:** "The Soul Philosopher," **Johnnie Taylor** earns this week's Greatest Gainer Award on Top R&B Albums, moving 19-15, thanks to a 15% sales increase at R&B core stores. His current single, "Good Love," the set's title track, holds at No. 53 on Hot R&B Singles. Taylor began recording in the early '50s with Chicago gospel group the **Highway QCs** and went solo in 1961. His current project marks his 18th album to chart in Billboard.

**COLORFUL DEBUTS:** Entering Top R&B Albums at No. 53, "In The Flow" (Vertex) by **Colour Club** nabs Hot Shot honors. The set's first single, "If It's All Good," enjoyed a healthy run on Hot R&B Singles, peaking at No. 59.

**WITH A 44% INCREASE** in sales points, Texas rap group **20-2-Life's** third album, "Twenty-Two Life" (Inmate), garners the Pacesetter award on Top R&B Albums. According to label president **Derek Woods**, 20-2-Life has a huge following in the Bay Area and the South—the markets to which the success of this project can be attributed. The label is planning a 20-2-Life tour with Jive rappers **UGK** that will begin Sept. 12.

**TINA TURNER**

(Continued from page 11)

have to leave it up to America to see what they're going to take. Their taste is not flexible; they stick with a theme, a style of music. I'm not a rapper, I'm not a Janet Jackson-style artist, I'm not a Whitney Houston or Mariah Carey type of person. But I think this music has a chance in America."

Inigorated by the typically tumultuous responses to her spectacular live shows across Europe, she adds, "I'm a performer first, and once you see an album performed, it makes a difference. Once people take time to really listen to it, they'll have a memory of it being performed onstage."

Tony Wadsworth, U.K. managing director of Parlophone, says the label has already seen some instant results from Turner's British dates, the first of which was June 30 at Murrayfield Stadium in Edinburgh, Scotland. "We've been able to roll the campaign around the tour geographically," he says, "and that has worked very well indeed. Over the past two weeks, we've sold another 50,000-60,000 albums in the U.K. alone."

The U.S. version of "Wildest Dreams" is being "repackaged completely" from the version out in other markets, according to Turner's manager, Roger Davies. Her U.S. tour is still 10 months away: It is scheduled to begin in May 1997, following dates in Australia in the new year, and will run until September.

In the meantime, Virgin has the benefit of a major promotional tie-in: Turner has been selected as the spokeswoman for a Hanes pantyhose TV campaign, which launches this September and has a budget of \$20 million. Hanes will also sponsor the 1997 U.S. tour. Says Turner of the campaign: "It's really quite different and enjoyable, and it adds a little bit more [to] going back to America. And it's a new way of introducing myself to an audience."

Her cover of John Waite's "Missing You" (her current U.K. single, due out in Europe in late August) will be released in the U.S. as the first pop single on Monday (5). This track is featured in the Hanes campaign, images of which are reflected in the new artwork for the American album. "Missing You," the fourth U.K. release from the album, debuted on the U.K. singles chart at No. 12 for the week ending July 27.

The new package also features a different version of "In Your Wildest Dreams," on which Turner shares vocals with soul giant Barry White. The track "The Difference Between Us," removed at the 11th hour from the original album, will also be added, with production by its writing team, C&A and De La Soul. R&B radio is being serviced with a revamped version of "Something Beautiful Remains," featuring new production by format star Joe, although this version is not on the U.S. album.

The stellar lineup of contributors to "Wildest Dreams" also includes writers Sheryl Crow and U2's Bono and the Edge; a guest vocal by Sting on "On Silent Wings"; and producers the Pet Shop Boys, Nellee Hooper, and Trevor Horn, who has remixed "Whatever You Want," the second European single, for the album's new version. A special edition of "Wildest Dreams" will be released in the U.K. and continental Europe in September and will consist of the original album plus a bonus CD containing the additional U.S. tracks.

Phil Quartararo, Virgin Records

president/CEO (U.S.), says the revamped album is "probably more suited to America than anything Tina's made in 10 years. I believe that the strategic combination with the Hanes



The U.K. album cover.

campaign means that we've got the strongest possible chance of taking her to a new audience." He also enthuses about the planned broadcast in September of a "60 Minutes" segment on Turner.

"I wanted to extend myself," says the singer about the album project. "I didn't want to sound like myself. I'm known basically from my R&B roots, and I made a change with the 'Private Dancer' album. I've tried to make every album since then an album of quality. For listening, these songs sound great."

Twelve years ago, when Turner was signed to Capitol, the U.S. market was a vital part of the overwhelming success of Turner's "comeback" record, "Private Dancer," which went five times platinum in America, part of an estimated 11 million in worldwide sales.

Since then, despite all her Grammy Awards, successful film ventures, and tours, her albums have had diminishing returns in the U.S. while remaining tremendously robust in other territories.

"Break Every Rule" (1986) was platinum in the U.S.; her last regular studio album, "Foreign Affair" in 1989, went gold there. The 1991 compilation "Simply The Best," which topped the charts in 12 countries and sold 4 million copies worldwide, peaked on The Billboard 200 at No. 113. Turner came to Virgin in 1993 with the soundtrack to "What's Love Got To Do With It," the film based on her autobiography, "I, Tina."

"Roger [Davies] and I have been friends for many years," says Quartararo. "For whatever reason, he asked if [the soundtrack] could be on Virgin in America. The result was that 'I Don't Wanna Fight' was the biggest song she's had in America for 10 years. That song has given us a plateau to build on, and I think we have a better springboard for Tina in August 1996 than possibly she's ever had in her career."

Davies says Turner was a natural choice for the Hanes campaign. "She's famous for her legs," he says.

The TV commercial was filmed in March. For Turner, the Hanes project "is coming at a perfect time. It's a promotional thing, but it's also musical."

Davies, widely credited with reviving the singer's career after she had descended from her glories in the '60s with ex-husband Ike and was playing the cabaret circuit, says, "I said to Virgin, 'Here's the album. Do whatever remixes and changes you feel you need

(Continued on page 28)

**CHUCK D.'S LIFE ON THE RECORD**

(Continued from page 20)

to cynics and Chuck D.'s critics about the efforts he has made in the name of promoting hip-hop over the years, including taking part in 32 concert tours and visiting 38 countries to "attack governments."

"Horizontal Heroin" features Professor Griff, who exited PE in 1989 following a flap over disparaging comments he made in The Washington Times about Jews. "Generation Wrekked" is a song that, according to Chuck D., "drops some words to the wise before we get to the year 2000." Another track, "But Can You Kill The Nigga In You?," is a challenge to "g's"; it is produced by Sadler and features soul man Isaac Hayes.

Another veteran Bomb Squad producer, Gary G-Wiz, supervised cuts on "The Autobiography."

Mercury plans to use nontraditional approaches to market "The Autobiography Of Mistachuck." According to product manager Kim Green, the label will support a 15-city major-market promotional tour in September and October.

"We're working with the fact that Chuck is much more than a recording artist," she says. "We're trying to tap into the people who care about his mind, politics, and what he represents as a voice."

"These aren't 'the uptown heads,'" she continues. "We want to secure them, but the truth of the matter is that the heads who used to love Chuck are now much older, and the new heads are checking for [younger, harder rap-

pers] like Wu-Tang-Clan. [But] the beats on the album are great, so they'll [hear] that Chuck's coming with phat music and, hopefully, join the party."

Mercury plans to buy advertising in several hip-hop and alternative music magazines, as well as men's lifestyle periodicals.

A promotional video directed by Kweku Abdullah will be used to raise awareness. "The clip cost less than \$30,000 [and] is mad simple," says Green. "It looks like 1971."

Green hopes the industry will not ignore the clip simply because it lacks the "slick" style common to today's videos. "It's a statement of Chuck's integrity."

To further gain record-buyers' attention, the label plans to exploit major media sources. Chuck D. will provide commentary at the Democratic and Republican national conventions for BET and MTV, respectively, and will write several magazine guest columns.

"Right now, Essence is looking at him, and our press department is shopping for a lot of [opportunities] that aren't necessarily record-related," says Green.

Mercury also plans to tap into the international media. In late July, Chuck D. flew to London for two days of interviews with journalists from British magazines, including **Q**, **New Musical Express**, and **Melody Maker**. He also made an appearance on MTV Europe.

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	2	ANYTHING GOES	RAS KASS (PRIORITY)
2	—	1	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPADONNA (BIG BEAT/ATLANTIC)
3	2	2	I'M THE ONLY PLAYER	MLIECK BRITT (EASTWEST/EEG)
4	6	2	LYIN' KING	NINE (PROFILE)
5	—	1	NO MORE TEARS	MASTER P (NO LIMIT/PRIORITY)
6	7	5	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
7	1	4	BODY KNOCKIN'	SA-DELICE FEAT. SHAZAM (MECCA DONEASTWEST/EEG)
8	8	2	KREEP	CHING XL (AMERICAN/WARNER BROS.)
9	12	3	CRUSH	BIG SHUG (FFRR/PAYDAY)
10	11	3	FREAK OF THE WEEK	DJ FOLD FEATURING RON JEREMY (SALMON/NO-BEAN)
11	15	3	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)
12	22	13	SUMMER MADNESS	JERALD DAEMYON (IGRP)
13	5	5	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	19	2	KNOCK KNOCK	SAM "THE BEAST" (CLR)
15	13	5	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
16	9	11	TO DA BEAT CH'ALL	MC BRED (WRAP/PICHIBAN)
17	10	7	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)
18	16	12	GET RIGHT	MAC MALL (RELATIVITY)
19	—	1	JUMP ON IT	SIR MIX-A-LOT (AMERICAN/RHYME CARTEL/REPRISE)
20	17	4	LA RAZA II	FROST (RELATIVITY)
21	18	12	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
22	25	5	KISS LONELY GOOD-BYE	STEVIE WONDER (MOTOWN)
23	21	9	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
24	—	1	TRY LOVE AGAIN	THE DRAMATICS (HYPER/INTEGRAL/ATLANTIC)
25	—	8	L.A., L.A.	TRAGEDY FEAT. MOBB DEEP AND CAPONE 'N NORCASA (25 TO LIFE/DOLBY)

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

Hot R&B Airplay

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

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Distributing Label). Includes top entries like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Distributing Label). Lists songs that have appeared on the chart multiple times.

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

R&B SINGLES A-Z

- Vertical list of R&B singles with titles and artists, including 'ELEVATORS (ME & YOU)', 'I CAN'T SLEEP BABY (IF I)', and 'YOU'RE MAKIN' ME HIGH'.

Hot R&B Singles Sales

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



Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Distributing Label). Includes top entries like 'ELEVATORS (ME & YOU)' and 'YOU'RE THE ONE'.

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

- Vertical list of R&B singles with titles and artists, including 'ELEVATORS (ME & YOU)', 'I CAN'T SLEEP BABY (IF I)', and 'YOU'RE MAKIN' ME HIGH'.

## Gangsta-Bop Hits The Spot; Divas Dance The Night Away

**H**ANGIN' TO THE LEFT: Need a breather from the countless mutations and explorations of house, hi-NRG, and acid-jazz music? Even the most die-hard clubhead needs a time out from the same ol' thing every once in a while.

Maybe that's why the relatively new gangsta-bop scene in Los Angeles is picking up so much steam. Fancy this: swing-jazz horns laid atop rumbling funk beats. One of the first major recordings to capture this sound is "Mugzy's Move" by **Royal Crown Revue** (Billboard, June 15), and it is a feast for live music fans. Several cuts into this flawless **Ted Templeman** production and you will feel like you have been transported back in time, shimmying around the dancefloor in a zoot suit amid clouds of cigar smoke and the



**Funky Mix.** Los Angeles DJ John Kelley is hard at work behind the turntables blending beats for "Funkydesertbreaks," a multiact compilation on Moonshine Records. Kelley specializes in bringing acid jazz, electronic, and trip-hop dance music to a variety of outdoor dance events. His recent gigs have taken him to festivals in Big Bear, Calif., and Saskatchewan, Canada. "Funkydesertbreaks" features jams from a slew of acts, including DJ Voodoo & the Liquid Method, Psychedelic Research Lab, and Bass Bin Twins.

scent of bourbon. Applause to the folks at Warner Bros. for wisely jumping on a budding new club sound *before* being told by indies that it's a good idea. We wish more majors would do that.

Another left-of-center WB move that has us grinning this week is the signing of **Rockers Hi-Fi**. The masters of ragga-dub will offer their genius new collection, "Mish Mash," sometime during the fourth quarter of '96; the disc deftly combines the sprawling atmospherics of past recordings with the occasional pop hook. In fact, dare we say that the track "90 Degree Fuzzwalk" could actually make the grade with mainstreamers? We do not want to scare off the act's loyalists, but that cut definitely has possibilities.

Can anyone believe that it is now possible to feel nostalgic for the "good old days" of the techno movement? Aging can sometimes be a terrifying experience. The caustic sound of techno may now be a tad passé, but its influence can certainly be strongly felt in current innovators like the **Chemical Brothers** and **Dave Clarke**. For proof, dip into "RSW: 1987-1995," a double-disc chronicle of **Renegade Soundwave's** singles output. The good news is that



by Larry Flick

early cuts like "Cocaine Sex" and "Bit-ing My Nails" still sound fairly relevant, if no longer adventurous. More recent jams like "Positive Mindscape" hint that partners **Gary Asquith** and **Danny Briottet** still have an original idea or two. 'Twill be interesting to see where they land next on the creative map. In the meantime, dip into this Mute collection and indulge in a few "they sure don't make 'em like that anymore" memories.

The Los Angeles-rooted **Eye-Q** Records continues to lead the way stateside for the electronic music scene with "Behind The Eye, Volume III," a multi-act album that mines some of the more experimental fare to be found in Frankfurt. Fortunately, the set does not rest on one rhythmic tip, a monotonous vibe prevalent on way too many electronic compilations. Instead, listeners are allowed to cruise from the relaxed ambience of "Le Tonnerre Dans Les Plumees Voir" by **Stevie B-Zet** into the more frenetic territory of **Earth Nation's** "An Artificial Dream." The set's marquee value is enhanced by the presence of **Carl Cox**, who remixed **Vernon Wonderland's** self-titled track, and **Sven Vath**, who added his two creative pennies to "No Fate" by **Zyon**.

Jumping over to a more ragged and raw groove, "Blunted: The Edinburgh Project" documents the tasty musical fruits of those toiling away in that U.K. city's potent underground scene. Employing elements of trip-hop, ambient-dub, and jungle (sometimes all at once), the cuts range from darkly haunting to soulfully soothing. Acts like **Coco & the Bean** and **Blackanized** are not only the potential future of clubland; they should also be considered the next wave of influential musicians on R&B radio. In fact, if you have been diggin' on the jams of **D'Angelo**, then your next logical musical steps should be toward "Feel'n Fine" by **Suga Built** and "Yeah, That's It" by **Freshly Squeezed**. Props to the folks at New York's **Shadow Records** for bringing these killer jams across the pond and into domestic shops. Don't let this disc collect dust on the shelf.

**DIVAS IN THE HOUSE:** Webster's Dictionary defines a "diva" as a prima donna, particularly in relationship to the realm of opera. Well, boys and girls, times have certainly changed. That definition succeeds in capturing only a tiny element of the current monumental scope of what a diva truly is. "Diva" has become the buzzword of today's generation. It's a way of life... a metaphysical state of being... the quintessential watermark of power, flair, and heart.

Divas now come in all shapes and sizes. In fact, you cannot swing an Armani handbag without hitting one these days. Divas are everywhere... or are they? Discerning the real deal from a field of perpetrators can be an exhausting task. And the rare few not boldly proclaiming themselves divas

are tirelessly working to reach that plateau—the promised land where fierce, larger-than-life figures reign supreme and everyone else lives to serve their whims.

There is no need to wonder if the women featured on Epic's forthcoming "Dancin' Divas" are real—they truly are. For ample proof, listen closely to the music. And if you any have doubt after that, you are obviously in the wrong room, darling... the course in remedial music appreciation meets down the hall and around the corner.

At casual glance, this clique of performers appears to be too broad for a tight relationship. But deep inspection proves otherwise. Each woman stepping to the mike possesses a voice of daunting range and style to spare. Flexibility is the key to success for singers like **Celine Dion**, **Gloria Estefan**, and **Basia**. All are revered for their masterful way with a ballad, but all are equally dexterous in their approach to the more lively material featured here. Dion's "Unison" is an undisputed hi-NRG classic, while Basia's "Drunk On Love" taps into her playful nature amid **Roger Sanchez's** muscular house beats. Meanwhile, Estefan's fun version of "Everlasting Love" is but one in her long string of club-embraced pearls.

And while these heavyweights rule the world, they are followed by a crop of rising divas with the potential for similar success. **Elaine Thomas** is a soaring presence on the **Kremlins'** cute "Rasputin (La-Di-Da)," while **Tania Evans** smolders on the **Culture Beat** kicker "Crying In The Rain"—which is by far the act's most viable bid for pop radio success since 1994's "Mr. Vain." Thomas and Evans could both learn about elevating to the next level of vocal prowess from **M People** front woman **Heather Small**, who whips through a cover of the **Small Faces'** classic "Itchycoo Park" (this album is the only vehicle on which this recent U.K. hit will appear domestically) with a smooth blend of streetwise edge and sophisticated flair: Her distinctive way with a



**Mellowing Out With Bass.** Loose Cannon troupe Bass Is Base chilled with producer Stuart Matthewman after a recent gig at New York's S.O.B. nightclub. The show is part of the acid-jazz band's ongoing trek across the States in support of its debut album, "Memories Of The Soulshack Survivors." Pictured, from left, are Matthewman with Bass Is Base members Ivana, Mystic, and Chin.

lyric is the stuff of future legends.

Speaking of legends, "Dancing Divas" is anchored by the input of **Liza Minnelli** and sometime **Sister Sledge** front woman **Kathy Sledge**. Minnelli's version of "Don't Drop Bombs" deftly straddles the line dividing high camp and pure drama, while Sledge reveals the wonderful effect that time has had on her voice with "Take Me Back To Love," a riotous house anthem that deserves a place alongside "We Are Family" and "He's The Greatest Dancer."

By its close, "Dancin' Divas" will not only have helped you identify the true traits of a diva; it will have put you in touch with the diva that lives in your soul. Bask in the glory of it all.

**I**NTO THE GROOVE: It seems like a lifetime since **Vicky Martin** has flexed her smoky vocal cords for the public's pleasure, and she has found a fine partner in producer **George Morel** on "I Love You." This is one of those wonderful records that does not try to be anything more than a good house record. The words and music are bright and simple, the rhythms are appropriately urgent, and the performance is rife with showboating vamps. **David Anthony** contributes an underground-friendly remix that cuts a bit deeper with smooth, soul-inflected keyboards. Available on Morel's **Groove On Records**.

Another long-absent clubland figure resurfacing is Miami producer **Ian Appell**. With the spanking new "That Sound," he issues a firm reminder of the unique house sound that saturated dancefloors several years ago. Due later this month on **SFP Records**, the track combines his flair for weaving quirky sound loops with rubbery rhythms—while also revealing notable growth as a tunesmith. He is joined by newcomer **Clara Vox**, who stomps about with tooth-suckin' sass. Let's hope that Appell chooses to stay visible. His groove perspective certainly makes peak-hour programs a whole lot more funky.

Also delivering house music with fresh vision is producer **Cevin Fisher**, who dodges every house cliché on "Good Love" by **Intrigue**. Given such a

straightforward tune and vocals that are mildly reminiscent of **Robin S.**, the temptation to go for the gloss had to be intense. But Fisher opted for a vibe that incorporated commercial and underground flavors. The result is a tripped-out excursion that helps define his production sound while effectively establishing the act's personality. Each of the four featured remixes goes two steps further in creativity than any other record you are likely to encounter right now.

Chicago's quasi-dormant **Rama Records** is finally about to begin a flow of impressive releases that could easily establish a solid clubland image for the label. Best of the batch are "Shake It" by **Barbara Douglas**, a jaunty pop/houser that gives the young singer plenty of room to vamp it up, and "Can't You See," an NRgetic springer that allows **Byrd Bardot** to let his funny and charming personality fly freely.

Speaking of Rama, the label is also circulating **Shawn Christopher's** long-promised "Night For Love." It certainly is worth a spin, if only for the singer's slick performance. But we must confess that after hearing her glorious acid-jazz version of "Another Sleepless Night" at the recent **Billboard Dance Music Summit**, nothing will do until that arrangement appears on vinyl.

On the hi-NRG tip, **ZYX** comes forth with an exhausting spree of twirly anthems that includes "Higher" by **Love Affair** and **Chimira's** finger-snappin' rendition of the **Carly Simon** chestnut "You're So Vain." The label's most universally appealing single is "Klubbhopping" by **Klubbheads**, a European floor staple that is destined for similar success here.

Finally, are ya ready for something totally twisted? Check out **Hani's** reconstruction of "Give Him A Great Big Kiss" by the **Shangri-Las**. We cannot even begin to properly describe what happens when the deep-house producer dives into a girl-group classic. You must go there yourself... and be prepared to bounce off the walls with glee. The occasion for such a pairing? Columbia's yummy, oldies-laden soundtrack to the must-see film "Stonewall."

### Billboard. Dance HOT Breakouts FOR WEEK ENDING AUGUST 10, 1996 CLUB PLAY

1. KILLING ME SOFTLY ROBERTA FLACK ATLANTIC
2. HOW HOW YELLO MERCURY IMPORT
3. DON'T TURN YOUR BACK ON ME DARRYL D'BONNEAU JELLYBEAN
4. I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA
5. AW YEAH CHUPACABRA STRICTLY RHYTHM

### MAXI-SINGLES SALES

1. JUST BECAUSE I LOVE YOU LINA SANTIAGO UNIVERSAL
2. BODY SNATCHERS RARE ESSENCE SOUNDS OF THE CAPITAL
3. SO MANY WAYS THE BRAXTONS ATLANTIC
4. ONLY YOU KIMARA LOVELACE KING STREET
5. WU-WEAR: THE GARMENT RENAISSANCE RZA FEAT. METHOD MAN & CAPPADONNA BIG BEAT

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	3	4	6	KEEP ON JUMPIN' LOGIC 59047	1 week at No. 1 ◆ MARTHA WASH & JOCELYN BROWN
2	4	7	6	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
3	1	1	7	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
4	5	5	8	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
5	6	14	5	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
6	10	22	4	STAND UP DVB 120085/A&M	LOVE TRIBE
7	2	2	11	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
8	19	24	6	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
9	15	26	6	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
10	12	12	9	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
11	14	20	7	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
12	7	6	11	BEFORE ATLANTIC 85489	◆ PET SHOP BOYS
13	8	3	12	MOVE YOUR BODY MAW 010/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
14	9	8	10	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
15	16	18	7	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	◆ ME'SHELL NDEGEOCELLO
16	11	10	8	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
17	30	39	4	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
18	13	13	9	CHAINS EPIC 78317	◆ TINA ARENA
19	23	28	6	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
20	17	16	8	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	◆ MADONNA
21	27	30	6	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
22	28	33	7	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
23	31	32	5	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
24	20	9	12	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
25	21	17	11	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
26	32	35	5	CRY INDIA POPULAR 26004	◆ UMBOZA
27	34	38	4	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
28	33	34	6	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
29	18	15	12	YOU KEEP ME HANGIN' ON MCA 55195	◆ REBA MCENTIRE
30	26	25	9	IN DE GHETTO MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
31	37	43	3	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
<b>★★★ Power Pick ★★★</b>					
32	45	—	2	YOU'LL BE MINE (PARTY TIME) EPIC PROMO	GLORIA ESTEFAN
33	43	49	3	WALKING ON SUNSHINE VESTRY 022/STRICTLY RHYTHM	THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA
34	46	—	2	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
35	22	19	12	ONE BY ONE REPRISE 43643	◆ CHER
36	29	23	11	GET ON UP MCA 55125	◆ JODECI
37	40	45	3	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
38	24	11	13	WRONG ATLANTIC 85505	◆ EVERYTHING BUT THE GIRL
39	35	27	10	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
40	25	21	13	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
41	44	44	3	SPIRITUAL ATLANTIC PROMO	FRANCIS DUNNERY
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	1	1	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
43	47	48	3	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1600	NICOLE
44	48	—	2	IT'S TIME TO PARTY FREEZE 50093	MANTRONIX FEATURING ALTHEA MCQUEEN
45	39	37	7	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN
46	NEW ▶	1	1	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
47	NEW ▶	1	1	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
48	NEW ▶	1	1	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
49	50	—	2	DO YOU BELIEVE BASEMENT BOYS 008	007
50	38	40	5	OLD FASHIONED LOVIN' DOME IMPORT	FIONA DAY

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>★★★ No. 1 ★★★</b>					
1	1	1	9	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	8 weeks at No. 1 ◆ 2PAC (FEAT. KC AND JOJO)
2	5	—	2	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
3	3	14	10	ONLY YOU (M) (T) (X) BAD BOY 7-9070/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
4	7	2	15	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	◆ QUAD CITY DJ'S
5	4	3	9	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
6	2	—	2	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
7	12	10	13	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
8	22	17	6	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
<b>★★★ Hot Shot Debut ★★★</b>					
9	NEW ▶	1	1	WHY DOES IT HURT SO BAD/WANNA DANCE WITH SOMEBODY (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
<b>★★★ Greatest Gainer ★★★</b>					
10	34	—	2	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
11	10	9	6	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
12	6	4	6	LOUNGIN' (T) DEF JAM 575063/MERCURY	◆ LL COOL J
13	8	5	22	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
14	21	20	7	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
15	16	19	6	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
16	9	16	5	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
17	24	8	8	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
18	NEW ▶	1	1	NEVER GONNA SAY I'M SORRY (M) (T) (X) ARISTA 1-3227	◆ ACE OF BASE
19	11	11	8	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
20	23	15	4	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499	TORI AMOS
21	NEW ▶	1	1	LYIN' KING (T) PROFILE 7451	◆ NINE
22	15	21	9	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
23	26	23	5	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
24	13	26	8	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL
25	25	6	9	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
26	32	22	12	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
27	31	30	6	MACARENA (T) BMG LATIN 39227	LOS DEL RIO
28	14	7	4	BEFORE (T) (X) ATLANTIC 85489/AG	◆ PET SHOP BOYS
29	27	18	13	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
30	29	35	8	CLONES/SECTION (T) (X) DGC 22216/GEFFEN	◆ THE ROOTS
31	18	—	2	BABY LUV (T) EPIC 78360	GROOVE THEORY
32	28	—	2	SUPERNATURE (T) (X) PURE 2252	CERRONE
33	NEW ▶	1	1	SHAKE A LIL' SOMETHIN'... (T) LIL' JOE 890	THE 2 LIVE CREW
34	19	28	7	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
35	17	12	3	AMERICA (I LOVE AMERICA) (T) (X) SUGAR DADDY/BIG BEAT 95643/ATLANTIC	◆ FULL INTENTION
36	36	38	13	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
37	39	46	6	I CONFESS (T) CHRYSALIS 58582/EMI	◆ BAHAMADIA
38	35	31	17	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
39	NEW ▶	1	1	I HAVE NO FEAR (T) NOTORIOUS 103	LE MONDE
40	20	13	8	THE BIZNESS/STAKES IS HIGH (T) TOMMY BOY 730	◆ DE LA SOUL FEAT. COMMON SENSE
41	41	32	21	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
42	NEW ▶	1	1	BIG LONG JOHN (T) (X) EMI 58573	◆ MAD COBRA
43	37	36	12	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
44	40	24	14	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
45	30	—	2	STAND UP (T) DVB 120085/A&M	LOVE TRIBE
46	42	39	4	ARE YOU READY FOR SOME MORE? (T) (X) STRICTLY RHYTHM 12463	◆ REEL 2 REAL
47	48	29	5	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
48	46	25	11	GET ON UP (M) (T) (X) MCA 55125	◆ JODECI
49	33	42	22	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
50	43	—	2	LATIN SWING (T) (X) QUALITY 645/WARLOCK	JONNY Z

## TINA TURNER

(Continued from page 25)

to make [for North America]. If you originate any album out of Europe, America is going to want to change it, either with remixes, changing the cover, or whatever. I'm happy to have them do that; then they don't have any excuse if it doesn't work.

"Tina's a huge celebrity in the States," adds the Australian-born, Los Angeles-based Davies. "She's an icon over there—everybody knows Tina Turner, and she's had a movie made about her." He also points to a highly successful series of dates in the U.S. at the time of the film's appearance, including seven nights at Radio City

Music Hall in New York and six nights at the Greek Theater in Los Angeles. "But you're only as hot as your current record," he adds, "and radio changes all the time."

"Wildest Dreams" was previewed outside North America by "Goldeneye," Turner's theme song from the last James Bond movie, which became a top 10 hit in the U.K. and many other European territories last November but failed to reach Billboard's Hot 100 Singles chart and reached only No. 89 on the Hot R&B Singles chart.

"That's water under the bridge," says Quartararo. "It didn't connect for a

variety of reasons. But people perceive Tina in an upward momentum."

James Curran, head of music at Scot FM in Leith, Scotland, says, "We target the 25-45 age group, and she's very much a core artist for that age group. She played in Edinburgh recently [at Murrayfield Stadium], and that really has brought her much further back into focus. That'll have a knock-on effect not just with singles but the album as well, which got off to a slow start. After that performance, no one can fault her. She's a bit of a legend, and there's very few of them left."

Rod MacLennan, senior chart buyer

for the 270-store Virgin Our Price chain, says of the retail performance of "Wildest Dreams," "Initially, sales seemed disappointing, and we thought it was in danger of slipping away. But it's held up really well; it's climbed due to the activity of the new single and the tour, and now we're looking at a long-term seller."

As Turner views the long road that stretches ahead for the next year, filled with arena and stadium dates, she says she misses little about the club circuit on which she cut her teeth as a performer. "Someone else asked me if I missed that. I said, 'Are you kidding?' I

worked all my life to pack these stages. I don't think I want to go back."

As for any suggestion of retiring, she has learned never to say never again. "I don't know when I'll ever stop recording," she says. "I still think the time will come when I won't be doing these type of tours, but I'll never trap myself into saying, 'This is the last one' again."

Wadsworth notes that Parlophone U.K. is considering "Something Beautiful Remains" as a U.K. single for November. "There's a whole series of contenders [for future singles]," he says, adding with a smile, "This project's got legs."



# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 158 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>★ ★ ★ No. 1 ★ ★ ★</b>		
①	3	6	13	<b>CARRIED AWAY</b> T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT (V) MCA 55204	1
②	5	7	14	<b>ON A GOOD NIGHT</b> D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
3	1	2	20	<b>DON'T GET ME STARTED</b> M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	1
4	4	5	15	<b>THAT'S WHAT I GET FOR LOVIN' YOU</b> M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. BLAZY, N. THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	4
⑤	10	14	13	<b>THEN YOU CAN TELL ME GOODBYE</b> B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	5
6	2	1	16	<b>DADDY'S MONEY</b> R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	1
⑦	8	10	12	<b>ONLY ON DAYS THAT END IN "Y"</b> J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	7
⑧	9	11	12	<b>I AM THAT MAN</b> D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	8
⑨	11	16	8	<b>SHE NEVER LETS IT GO TO HER HEART</b> J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	9
⑩	12	17	26	<b>IT'S MIDNIGHT CINDERELLA</b> A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	10
⑪	13	25	10	<b>GUYS DO IT ALL THE TIME</b> D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	11
12	7	4	14	<b>NO ONE NEEDS TO KNOW</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
⑬	14	21	14	<b>I AM THAT MAN</b> D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	13
14	6	3	21	<b>TREAT HER RIGHT</b> M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	3
⑮	15	20	13	<b>GIVIN' WATER TO A DROWNING MAN</b> S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	15
⑯	17	22	12	<b>RUNNIN' AWAY WITH MY HEART</b> D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	LONESTAR (V) BNA 64549	16
⑰	22	27	9	<b>BIG GUITAR</b> M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	17
				<b>★ ★ ★ AIRPOWER ★ ★ ★</b>		
⑱	27	34	7	<b>SO MUCH FOR PRETENDING</b> B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	18
				<b>★ ★ ★ AIRPOWER ★ ★ ★</b>		
⑲	23	28	11	<b>LEARNING AS YOU GO</b> S. BUCKINGHAM, D. JOHNSON (L. BOON, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	19
⑳	28	35	7	<b>LIVING IN A MOMENT</b> D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	20
㉑	20	23	18	<b>THERE'S A GIRL IN TEXAS</b> S. HENDRICKS (T. ADKINS, Y. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	20
㉒	29	36	9	<b>THAT GIRL'S BEEN SPYIN' ON ME</b> T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) (V) CAPITOL NASHVILLE 58563	22
㉓	26	31	10	<b>IT'S LONELY OUT THERE</b> P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	23
㉔	34	39	5	<b>YOU CAN'T LOSE ME</b> S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	24
㉕	21	12	17	<b>HOME</b> K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
㉖	32	32	9	<b>ARE WE IN TROUBLE NOW</b> K. LEHNING (M. KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	26
㉗	33	33	12	<b>4 TO 1 IN ATLANTA</b> T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	27
㉘	37	38	10	<b>JACOB'S LADDER</b> C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLIS (C) (V) MERCURY NASHVILLE 578004	28
㉙	31	30	19	<b>MY MARIA</b> D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
㉚	30	29	19	<b>BLUE CLEAR SKY</b> T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
㉛	39	40	6	<b>YOU'RE NOT IN KANSAS ANYMORE</b> B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	31
㉜	43	47	4	<b>WORLDS APART</b> T. BROWN (V. GILL, B. DIPIERO)	◆ VINCE GILL (V) MCA 55213	32
㉝	41	42	5	<b>LOVE REMAINS</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	33
㉞	44	45	5	<b>BELIEVE ME BABY (I LIED)</b> G. FUNDIS (K. RICHEY, ANGLO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	34
35	16	13	18	<b>A THOUSAND TIMES A DAY</b> E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	13
㉟	42	44	5	<b>A WOMAN'S TOUCH</b> N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	36
㊱	45	43	8	<b>WHOLE LOTTA GONE</b> J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	37
㊲	48	50	10	<b>I DO</b> J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17615	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
⑳	46	46	5	<b>SUDDENLY SINGLE</b> K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	39
㉑	50	57	3	<b>VIDALIA</b> K. STEGALL (T. NICHOLS, M. D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	40
㉒	51	66	3	<b>STARS OVER TEXAS</b> T. LAWRENCE, F. ANDERSON (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	41
㉓	49	56	4	<b>THE MAKER SAID TAKE HER</b> E. GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	42
43	36	18	16	<b>HEAVEN HELP MY HEART</b> T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNONNA (V) CURB 55194/MCA	14
44	38	24	12	<b>BLUE</b> W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
45	35	26	19	<b>BY MY SIDE</b> J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
46	40	37	13	<b>WRONG PLACE, WRONG TIME</b> T. BROWN (J. STEWARD, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	37
㉔	54	58	4	<b>ME AND YOU</b> B. BECKETT (S. EWING, R. HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	47
48	47	48	10	<b>REDNECK GAMES</b> S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
㉕	56	65	3	<b>CHANGE MY MIND</b> C. HOWARD (J. BLUME, A. J. MASTERS)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58577	49
㉖	52	62	3	<b>MORE THAN YOU'LL EVER KNOW</b> D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	50
㉗	62	—	2	<b>THE ROAD YOU LEAVE BEHIND</b> T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	51
㉘	55	54	6	<b>WHY CAN'T YOU</b> E. GORDY, JR. (L. STEWARD, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	52
㉙	65	75	3	<b>HURT ME</b> W. C. RIMES (D. ALLEN, R. VAN HOY, B. BRADDOCK)	LEANN RIMES CURB ALBUM CUT	53
㉚	57	55	8	<b>MISSING YOU</b> D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	54
㉛	60	63	5	<b>NOBODY'S GIRL</b> J. SCHERER, T. DUBOIS (G. PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	55
㉜	59	60	6	<b>THAT WAS HIM (THIS IS NOW)</b> B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	56
57	58	52	18	<b>HIGH LONESOME SOUND</b> T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
㉝	63	64	6	<b>I NEVER STOPPED LOVIN' YOU</b> J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	58
59	53	41	17	<b>HONKY TONKIN'S WHAT I DO BEST</b> T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>		
⑳	<b>NEW ▶</b>		1	<b>IRRESISTIBLE YOU</b> J. STROUD, B. GALLIMORE (B. LAWRENCE)	TY ENGLAND (C) (V) RCA 64598	60
㉑	69	—	2	<b>WHAT WILL YOU DO WITH M-E</b> R. PENNINGTON, WESTERN FLYER (C. MARTIN, R. TIGER)	WESTERN FLYER (C) STEP ONE 507	61
㉒	68	72	3	<b>ONCE I WAS THE LIGHT OF YOUR LIFE</b> T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	62
㉓	71	—	2	<b>GOODNIGHT SWEETHEART</b> P. MCMAKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAU)	◆ DAVID KERSH (C) (D) (V) CURB 76990	63
64	64	59	20	<b>STARTING OVER AGAIN</b> T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
㉔	<b>NEW ▶</b>		1	<b>I JUST MIGHT BE</b> J. STROUD (J. MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	65
㉕	<b>NEW ▶</b>		1	<b>HOME AIN'T WHERE HIS HEART IS (ANYMORE)</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	66
㉖	<b>NEW ▶</b>		1	<b>HANGIN' IN AND HANGIN' ON</b> E. SEAY, S. BUCKINGHAM (B. THOMAS, T. MCBRIDE, R. HERNDON, G. NICHOLSON)	DAVID BALL (C) (D) (V) WARNER BROS. 17574	67
㉗	<b>NEW ▶</b>		1	<b>GOIN' GOIN' GONE</b> J. NIEBANK, N. THRASHER, K. SHIVER (N. THRASHER, M. DELANEY)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	68
69	72	61	10	<b>EVERY TIME SHE PASSES BY</b> R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) (V) CAPITOL NASHVILLE 58565	57
㉘	<b>NEW ▶</b>		1	<b>THAT LAST MILE</b> C. HOWARD (L. BOONE, W. ROBINSON)	◆ JEFF CARSON CURB ALBUM CUT	70
71	61	53	9	<b>YOU STILL GOT ME</b> R. LANDIS (D. SUPERNAW, K. KING)	DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	53
72	66	51	11	<b>EVERYTHING I OWN</b> S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64544	51
73	70	67	8	<b>TANGLED UP IN TEXAS</b> M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY)	◆ FRAZIER RIVER (V) DECCA 55101	67
㉙	<b>NEW ▶</b>		1	<b>BETTIN' FOREVER ON YOU</b> J. STROUD, K. BEAMISH (P. NELSON, T. SHAPIRO)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	74
75	67	49	19	<b>PHONES ARE RINGIN' ALL OVER TOWN</b> M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MCKENNA)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	74

Records showing an increase in detections  
attain 1000 detections for the first time  
Cassette showing an increase in detections



**Emmylou Inks Pact.** Asylum artist Emmylou Harris has signed an exclusive songwriting agreement with Almo Music Corp./Rondor Music International. Shown, from left, are Almo Music Publishing VP David Conrad, Harris, Almo GM Mary Del Scobey, and Harris' manager Monty Hitchcock.

## John Berry Shows New 'Faces'

**Capitol Set Aims To Make Artist More Recognizable**

■ BY DEBORAH EVANS PRICE

NASHVILLE—Many country music fans easily recognize John Berry's voice as one of the genre's most distinctive sounds, and they're readily familiar with such hits as "Your Love Amazes Me" and "Standing On The Edge Of Goodbye."

But the artist, his label, and his management admit that they are not sure if fans recognize the face, the voice, and the songs as all belonging to Berry. They have plans to change that identity crisis with his Sept. 17 release, "Faces," on Capitol.

"Most people know my songs and

recognize my name and know my voice," Berry says. "But they don't pull all that together... That's what we are working on now."



BERRY

WSIX Nashville PD Dave Kelly believes Berry will benefit from a strong marketing campaign. "If there was more marketing of John himself, I feel like he would be the award-winning artist that I felt like he should have been this past year at the award shows," Kelly says. "John's songs have always performed extremely well, and unfortunately, there has been a little hint of [people] not really knowing who it is. They know the songs, but they don't know who he is. And I think he's one of the most phenomenal artists out there right now."

Berry's manager, David Corlew,

president of Corlew O'Grady, says the music on "Faces" should help raise Berry's recognizability factor. "With this record, John really searched his soul and wanted to cut music that came right from his heart, and what we ended up with was a project that reflected not only the music that is in him but his influences," Corlew says.

"[There] are some uptempo, rockin' songs and some ballads, and [the song] 'I Give My Heart' with the orchestra was something he very much wanted to do... and he went in with a 16-piece string section and sang it live. John also cut some songs that were probably more country than anything he has ever done, but it wasn't a forced deal. He wanted to do it. He had a vision for this record from day one. He knew how he wanted to cut it, and you can truly say this is a John Berry project."

Berry says he feels the name "Faces" is appropriate for the album, because when he listens to it he can

(Continued on page 31)

## Glen Campbell Sounds Off On Country Music, Bryan White, Down Under

**LIKE A RHINESTONE COWBOY:** Glen Campbell remains the youngest-looking 60-year-old performer around. Campbell, who lives in Phoenix and performs at his theater in Branson, Mo., was in town for a few days, so Nashville Scene anked down Music Row to his offices for a visit. He was playing his Takamine guitar as he ushered us in, and he's obviously still got the chops that once made him one of the most sought-after session players in the business. He will be the subject of one of Ralph Emery's "The Life And Times Of..." documentaries on TNN, which airs Aug. 15 at 8 p.m. and midnight EDT. "I'm not telling the bad stuff," Campbell jokes.

The writer and singer says he will start phasing back his Branson schedule next year. "It's like getting up and plowing every morning," he says. "And I know what it's like to get up and plow. I did 10 shows a week last year because it's too hot and there's not enough traffic. Spring and fall are good. The best thing about Branson is that all the venues were built for music." He says he's cutting an album for the U.K.'s Carlton Home Entertainment, which will feature pop standards such as "Bridge Over Troubled Water," "Ebb Tide," and "Feelings."

Campbell, who first appeared on Billboard's country charts in 1962, says that in watching country music's evolution over the past decades, he's struck by how much things remain the same. "When I did [By The Time I Get To] Phoenix' and 'Wichita Lineman' and 'Galveston' and had the TV show [The Glen Campbell Goodtime Hour], [and was doing] the pop-country kind of sound, they milked that 'til it just totally went out. Then that ushered in the 'Urban Cowboy' [sound], and then came the hat acts and they've overdone that. Now it's going to go into the Bryan White kind of thing. He has got staying power, unlike a lot of the people they just stick out there. We're very blessed with Bryan—good-looking kid and a good singer. And look at the [Tim McGraw] kid; he's good. But the industry milks it. Look at the pop scene; it [has] got down to a beat and no chords and no melody—rap. But people want to hear some music. They don't want to hear some conjured-up style."

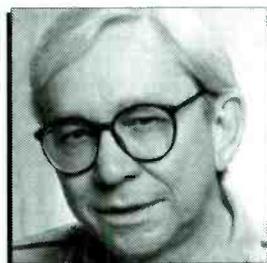
"It's got to come from the heart," he continues. "Otherwise, you'll ride the tide and then you won't be around tomorrow. That's one reason I don't want to do Branson next year: I'm fortunate in that I'm able to tour the world, and I haven't been out there for five years. It's easier, too. Go to Australia, up on the Gold Coast. It's beautiful, and there's a huge population. You can go up there to a really

beautiful setting, the Football Club, stay there for three days. Then [you go] to the club in Perth, do one show, and then go out to play golf."

Campbell's TV show, which ran from 1968 to 1972, pioneered country music on network TV. He says that two things contributed to the demise of such programming: videos and TV executives. "The networks are just like the record companies. They go in and tell an artist what to do and try to manufacture them. At CBS, they came to me and said to cut down on the country acts. I said, 'Look, the numbers are there. Why do you want to change it?' They said, 'Well, we think it's too country.' They don't give a crap. They want to do what they want to do."



by Chet Flippo



some of its artists at Blockbuster Music here... Katherine Woods joins the RCA Label Group as VP of legal and business affairs. She was with the Music Row law firm of Jack, Lyon and Jones... It appears that at least 225,000 people attended the Fruit of the Loom All-Star CountryFest '96 on July 13 near Atlanta, making it the all-time largest such country music affair.

The Christmas season begins Sept. 17, when Arista and RCA ship Christmas albums. Arista's "Star Of Wonder: A Country Christmas Collection" is a multi-artist anthology. The RCA title is Alabama's second Christmas album... Tracy Lawrence will host the 14th annual Academy of Country Music Bill Boyd Golf Classic on Oct. 21 at the De Bell Golf Course in Burbank, Calif. The tourney benefits the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research and the Los Angeles Shriners Hospital for Crippled Children. The entry fee is \$300.

Gill will again host the Country Music Assn. annual awards show Oct. 2 at the Grand Ole Opry House. CBS will televise the show live... The International Bluegrass Music Assn.'s World of Bluegrass Week takes place Sept. 23-29 in Owensboro, Ky. This year's annual trade show, music awards show, and fan fest will include a golf tournament and riverboat cruises. The awards show is slated for Sept. 26 at RiverPark Center. The trade show will be at the Ramada Resort and Convention Center; and the fan fest will be in English Park.

**VINCE GILL** holds his annual Vinny charity tournament Aug. 12-13 at the Golf Club of Tennessee here. The event, which benefits Tennessee Junior Golf, will feature such artists as Chet Atkins, Amy Grant, Larry Stewart, and John Michael Montgomery...

Nashville jazz label Artifax Records has started holding live in-store performances by

## Ty England's Second RCA Set Aims To Capture Live Sound

NASHVILLE—One of the most difficult tasks for any artist and his or her producer is to create a recording that reflects the energy and personality of a live performance. As he went in the studio to record his sophomore RCA disc, Ty England's goal was to put together a project that more accurately captured his stage personality. With "Two Ways To Fall," due out Sept. 17, England and the team at RCA feel he has hit the mark.

"My first record was done with Garth Fundis, whom I adore, but it was more like... I would just pick up my guitar and play for you. Until that point, the only band I'd played in [was] Garth's," England says of his years in Garth Brooks' band. "I'd never had a band of my own... A year on the road doing my own performances with my band, I think, partly influenced this album."

By the time England went into the studio to record his second album, Fundis had become head of Almo Sounds, and England began looking for a new producer. With input from RCA Label Group (RLG) chairman Joe Galante, England decided on Byron Gallimore and James Stroud.

"These guys created a more live-sounding record. I'm real proud of it and happy with the way it turned out," England says. "There was probably a more limber and loose [atmosphere] in the studio. I think we went in with the idea that we wanted an aggressive album. I felt like that's what we needed. My shows on the road have been going unbelievably well and have that aggressive edge. After seeing how the road shows have gone, I went in to make an album like we are making these shows."

Gallimore agrees that the goal was creating more of a live sound. "When

they came to us about producing Ty, they wanted [the album] to be more like Ty is onstage—more live and happening, like his stage show," he says. "So it's a little bit different style [of a] record, a little bit more energy to it."

Galante concurs. "His shows have lots of energy and attitude," Galante says, "and the record reflects that. We tried to create that energy, edge, and attitude on the record so it mirrored what he did live... It wasn't just a matter of trying to do what was going to happen for radio. This was a matter of trying to capture that energy of



ENGLAND

what he does live."

England's 1995 self-titled debut introduced him to country radio with the singles "Should've Asked Her Faster" (which peaked at No. 3 on Hot Country Singles & Tracks in September '95), "Smoke In Her Eyes," and "Redneck Son" (which peaked at No. 44 and No. 55, respectively). "The first album was a very good album," Galante says, "but in our wonderful radio world, we didn't have the depth on the radio singles side. We certainly had enough ballads, but we didn't have [enough uptempo songs] to really hit the mainstream marketplace... Ty worked his butt off and he did everything he was supposed to do, and certainly the label did the same thing, but we weren't able to get over that hump. Had we had other [songs] that were as commercial as 'Should've Asked Her Faster,' it may have been different. So [for] this record, we made sure we had loads (Continued on page 31)

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 158 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	3	6	13	<b>CARRIED AWAY</b> T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT (V) MCA 55204	1
2	5	7	14	<b>ON A GOOD NIGHT</b> D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
3	1	2	20	<b>DON'T GET ME STARTED</b> M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	1
4	4	5	15	<b>THAT'S WHAT I GET FOR LOVIN' YOU</b> M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. BLAZY, N. THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	4
5	10	14	13	<b>THEN YOU CAN TELL ME GOODBYE</b> B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	5
6	2	1	16	<b>DADDY'S MONEY</b> R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	1
7	8	10	12	<b>ONLY ON DAYS THAT END IN "Y"</b> J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	7
8	9	11	12	<b>I AM THAT MAN</b> D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	8
9	11	16	8	<b>SHE NEVER LETS IT GO TO HER HEART</b> J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	9
10	12	17	26	<b>IT'S MIDNIGHT CINDERELLA</b> A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	10
11	13	25	10	<b>GUYS DO IT ALL THE TIME</b> D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	11
12	7	4	14	<b>NO ONE NEEDS TO KNOW</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
13	14	21	14	<b>I DON'T THINK I WILL</b> D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	13
14	6	3	21	<b>TREAT HER RIGHT</b> M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	3
15	15	20	13	<b>GIVIN' WATER TO A DROWNING MAN</b> S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CARRIER 1-0503	15
16	17	22	12	<b>RUNNIN' AWAY WITH MY HEART</b> D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	LOLONESTAR (V) BNA 64549	16
17	22	27	9	<b>BIG GUITAR</b> M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	17
				<b>*** AIRPOWER ***</b>		
18	27	34	7	<b>SO MUCH FOR PRETENDING</b> B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	18
				<b>*** AIRPOWER ***</b>		
19	23	28	11	<b>LEARNING AS YOU GO</b> S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	19
20	28	35	7	<b>LIVING IN A MOMENT</b> D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	20
21	20	23	18	<b>THERE'S A GIRL IN TEXAS</b> S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	20
22	29	36	9	<b>THAT GIRL'S BEEN SPYIN' ON ME</b> T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) (V) CAPITOL NASHVILLE 58563	22
23	26	31	10	<b>IT'S LONELY OUT THERE</b> P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	23
24	34	39	5	<b>YOU CAN'T LOSE ME</b> S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	24
25	21	12	17	<b>HOME</b> K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
26	32	32	9	<b>ARE WE IN TROUBLE NOW</b> K. LEHNING (M. HOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	26
27	33	33	12	<b>4 TO 1 IN ATLANTA</b> T. BROWN (B. KENNER, R. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	27
28	37	38	10	<b>JACOB'S LADDER</b> C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	28
29	31	30	19	<b>MY MARIA</b> D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
30	30	29	19	<b>BLUE CLEAR SKY</b> T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
31	39	40	6	<b>YOU'RE NOT IN KANSAS ANYMORE</b> B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	31
32	43	47	4	<b>WORLDS APART</b> T. BROWN (V. GILL, B. DIPIERO)	◆ VINCE GILL (V) MCA 55213	32
33	41	42	5	<b>LOVE REMAINS</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	33
34	44	45	5	<b>BELIEVE ME BABY (I LIED)</b> G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	34
35	16	13	18	<b>A THOUSAND TIMES A DAY</b> E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	13
36	42	44	5	<b>A WOMAN'S TOUCH</b> N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	36
37	45	43	8	<b>WHOLE LOTTA GONE</b> J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	37
38	48	50	10	<b>I DO</b> J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	46	46	5	<b>SUDDENLY SINGLE</b> K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	39
40	50	57	3	<b>VIDALIA</b> K. STEGALL (T. NICHOLS, M. D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	40
41	51	66	3	<b>STARS OVER TEXAS</b> T. LAWRENCE, F. ANDERSON (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	41
42	49	56	4	<b>THE MAKER SAID TAKE HER</b> E. GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	42
43	36	18	16	<b>HEAVEN HELP MY HEART</b> T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNNONNA (V) CURB 55124/MCA	14
44	38	24	12	<b>BLUE</b> W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
45	35	26	19	<b>BY MY SIDE</b> J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
46	40	37	13	<b>WRONG PLACE, WRONG TIME</b> T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	37
47	54	58	4	<b>ME AND YOU</b> B. BECKETT (S. EWING, R. HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	47
48	47	48	10	<b>REDNECK GAMES</b> S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
49	56	65	3	<b>CHANGE MY MIND</b> C. HOWARD (J. BLUME, A. J. MASTERS)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58577	49
50	52	62	3	<b>MORE THAN YOU'LL EVER KNOW</b> D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	50
51	62	—	2	<b>THE ROAD YOU LEAVE BEHIND</b> T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	51
52	55	54	6	<b>WHY CAN'T YOU</b> E. GORDY, JR. (L. STEWART, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	52
53	65	75	3	<b>HURT ME</b> W. C. RIMES (D. ALLEN, R. VAN HOY, B. BRADDOCK)	LEANN RIMES CURB ALBUM CUT	53
54	57	55	8	<b>MISSING YOU</b> D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	54
55	60	63	5	<b>NOBODY'S GIRL</b> J. SCHERER, T. DUBOIS (G. PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	55
56	59	60	6	<b>THAT WAS HIM (THIS IS NOW)</b> B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	56
57	58	52	18	<b>HIGH LONESOME SOUND</b> T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
58	63	64	6	<b>I NEVER STOPPED LOVIN' YOU</b> J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	58
59	53	41	17	<b>HONKY TONKIN'S WHAT I DO BEST</b> T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
				<b>*** Hot Shot Debut ***</b>		
60	<b>NEW</b>		1	<b>IRRESISTIBLE YOU</b> J. STROUD, B. GALLIMORE (B. LAWRENCE)	TY ENGLAND (C) (V) RCA 64598	60
61	69	—	2	<b>WHAT WILL YOU DO WITH M-E</b> R. PENNINGTON, WESTERN FLYER (C. MARTIN, R. TIGER)	WESTERN FLYER (C) STEP ONE 507	61
62	68	72	3	<b>ONCE I WAS THE LIGHT OF YOUR LIFE</b> T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	62
63	71	—	2	<b>GOODNIGHT SWEETHEART</b> P. MCMACKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAUX)	◆ DAVID KERSH (C) (D) (V) CURB 76990	63
64	64	59	20	<b>STARTING OVER AGAIN</b> T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
65	<b>NEW</b>		1	<b>I JUST MIGHT BE</b> J. STROUD (J. MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	65
66	<b>NEW</b>		1	<b>HOME AIN'T WHERE HIS HEART IS (ANYMORE)</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE B52138	66
67	<b>NEW</b>		1	<b>HANGIN' IN AND HANGIN' ON</b> E. SEAY, S. BUCKINGHAM (B. THOMAS, T. MCBRIDE, R. HERNDON, G. NICHOLSON)	DAVID BALL (C) (D) (V) WARNER BROS. 17574	67
68	<b>NEW</b>		1	<b>GOIN' GOIN' GONE</b> J. NIEBANK, N. THRASHER, K. SHIVER (N. THRASHER, M. DELANEY)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	68
69	72	61	10	<b>EVERY TIME SHE PASSES BY</b> R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) (V) CAPITOL NASHVILLE 58565	57
70	<b>NEW</b>		1	<b>THAT LAST MILE</b> C. HOWARD (L. BOONE, W. ROBINSON)	◆ JEFF CARSON CURB ALBUM CUT	70
71	61	53	9	<b>YOU STILL GOT ME</b> R. LANDIS (D. SUPERNAW, K. KING)	DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	53
72	66	51	11	<b>EVERYTHING I OWN</b> S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64544	51
73	70	67	8	<b>TANGLED UP IN TEXAS</b> M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY)	◆ FRAZIER RIVER (V) DECCA 55101	67
74	<b>NEW</b>		1	<b>BETTIN' FOREVER ON YOU</b> J. STROUD, K. BEAMISH (P. NELSON, T. SHAPIRO)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	74
75	67	49	19	<b>PHONES ARE RINGIN' ALL OVER TOWN</b> M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 644B7	28

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

# Billboard **Top Country Singles Sales**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING AUGUST 10, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	8	<b>BLUE</b> CURB 76959	LEANN RIMES
2	2	2	8	<b>REDNECK GAMES</b> WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	4	4	7	<b>THEN YOU CAN TELL ME GOODBYE</b> ATLANTIC 87053/AG	NEAL MCCOY
4	3	3	18	<b>MY MARIA</b> ARISTA 1-2993	BROOKS & DUNN
5	6	22	3	<b>I DO</b> REPRISE 17616/WARNER BROS.	PAUL BRANDT
6	5	5	14	<b>BY MY SIDE</b> BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
7	19	—	2	<b>GUYS DO IT ALL THE TIME</b> BNA 64575	MINDY MCCREADY
8	7	6	22	<b>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</b> ASYLUM 64313/EEG	BRYAN WHITE
9	20	—	2	<b>LIVING IN A MOMENT</b> EPIC 78334/SONY	TY HERNDON
10	8	8	6	<b>I AM THAT MAN</b> ARISTA 1-3018	BROOKS & DUNN
11	15	19	4	<b>SO MUCH FOR PRETENDING</b> ASYLUM 64267/EEG	BRYAN WHITE
12	9	7	12	<b>THERE'S A GIRL IN TEXAS</b> CAPITOL NASHVILLE 58562	TRACE ADKINS
13	10	13	16	<b>TREAT HER RIGHT</b> CURB 76987	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	12	11	<b>ON A GOOD NIGHT</b> COLUMBIA 78312/SONY	WADE HAYES
15	14	9	22	<b>IF I WERE YOU</b> MERCURY NASHVILLE 852708	TERRI CLARK
16	16	16	51	<b>I LIKE IT, I LOVE IT</b> CURB 76961	TIM MCGRAW
17	<b>NEW</b>		1	<b>STARS OVER TEXAS</b> ATLANTIC 87052/AG	TRACY LAWRENCE
18	12	10	10	<b>DADDY'S MONEY</b> COLUMBIA 78097/SONY	RICOCHET
19	13	11	16	<b>MY HEART HAS A HISTORY</b> REPRISE 17683/WARNER BROS.	PAUL BRANDT
20	17	14	16	<b>VIDALIA/MEANT TO BE</b> MERCURY NASHVILLE 852874	SAMMY KERSHAW
21	22	21	5	<b>JACOB'S LADDER</b> MERCURY NASHVILLE 578004	MARK WILLS
22	18	17	22	<b>HEADS CAROLINA, TAILS CALIFORNIA</b> CURB 76982	JO DEE MESSINA
23	21	18	24	<b>HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE</b> MERCURY NASHVILLE 852138	SHANIA TWAIN
24	<b>NEW</b>		1	<b>MORE THAN YOU'LL EVER KNOW</b> 17606 WARNER BROS.	TRAVIS TRITT
25	24	20	29	<b>HYPNOTIZE THE MOON</b> GIANT 17704/WARNER BROS.	CLAY WALKER

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# COUNTRY CORNER



by Wade Jessen

**ROARING TWENTIES:** George Strait racks up his 29th No. 1 on Hot Country Singles & Tracks with "Carried Away," which rises 3-1 with an increase of more than 500 spins. Scott Borchetta, senior VP of promotion at MCA Nashville, says Strait is hotter than ever, citing the success of Strait's most recent No. 1 songs, "Blue Clear Sky" and "Check Yes Or No," as well as the unprecedented sales of the multidisc anthology "Strait Out Of The Box" (No. 50). Borchetta says that the response to "Carried Away" "disintegrates" the popular theory that ballads receive less airplay during spring and summer, and he recalls how Vince Gill's "When I Call Your Name" hit its stride in the warm months of 1990.

"When you have a magic song, the weather makes no difference," Borchetta says. The Gill track peaked at No. 2 in the Aug. 11, 1990, issue. "We were still working 'Blue Clear Sky' when 'Carried Away' hit the chart," he adds. "It became a tidal wave that we had no control over."

"Carried Away" was serviced to country radio before "Blue Clear Sky" peaked on our airplay list in the June 8, 1996, issue. "Carried Away" entered at No. 73 on May 18, and Borchetta says the decision to ship early came after polling country programmers via fax. "We were cautious about shipping 'Carried Away' too soon, but radio reassured us that it wouldn't be problematic."

"Carried Away" is spinning in heavy rotation (more than 35 plays per week) at 96 of our 158 monitored stations, including WUSN Chicago, KSAN San Francisco, and WPOR Portland, Maine.

**MORE BALLAD PROOF:** Kenny Chesney's "Me And You" lassos our Pace-setter trophy on Top Country Albums, rising 72-61 with a 16% increase. Speaking of the title track from that set, Ken Van Durand, promotion VP at BNA, says Chesney has finally hit radio with a reaction record. Van Durand says the track (54-47) gained unsolicited album play at KKBQ Houston, where Chesney hasn't enjoyed airplay support until now. From that early play, Van Durand says, Houston became a leading sales market for the Chesney title, followed by Dallas, Minneapolis, and Oklahoma City. Once the single was serviced to radio, sales began registering in Charlotte, N.C., Nashville, and Indianapolis. Chesney's single is being detected at 95 monitored stations, including KMLE Phoenix, WNOE New Orleans, and KRMD Shreveport, La.

Meanwhile, Greatest Gainer honors on Top Country Albums go to Charlie Daniels for his "Super Hits" package (Epic), which jumps 54-42. Phil Little, national sales director at Sony Music in Nashville, says Daniels' increase is due to a midline promotion at Best Buy.

**JOHN B. STETSON:** Lyle Lovett (Curb/MCA) is starting to ride again at country radio. Singles from Lovett's "Road To Ensenada" will be worked at country radio by the newly formed Curb/Universal promotion staff (Billboard, July 6), which serviced a five-song sampler from the Lovett set to country stations the week of July 22. Gerrie McDowell, VP of promotion for Curb/Universal, says "Don't Touch My Hat" will be the lead single. Airplay for that cut is being detected at WYVD Roanoke, Va., KYNG Dallas, KPMS Seattle, and KYCW Seattle. Unsolicited airplay for Lovett's "Private Conversations" is detected at WDSY Pittsburgh, WKIS Miami, and KFDI Wichita, Kan.

Meanwhile, KVOO Tulsa, Okla., is airing another track from the set, "That's Right, You're Not From Texas." Lovett's album, which now stands at No. 10 on Top Country Albums, bowed at No. 4 in the July 6 issue.

## JOHN BERRY

(Continued from page 29)

see the faces of all the artists who have influenced him. He cites Charlie Rich, Kenny Loggins, Charlie Daniels, and Lynnyrd Skynyrd, among others.

Believing it has a record that represents the many sides of Berry's talent, Capitol has a variety of things planned to draw attention to the release. A key factor that makes the release different is that Capitol is issuing the CD with three different covers.

"It was my wife's idea," Berry says. "She is very innovative, and originally our idea was to do three [totally] different covers, but marketing-wise, it would be confusing to consumers as to which record they were getting, so they ended up just changing the face. On one, I'm looking down laughing. One is very pensive, and one is very

pleasant."

Berry says the label is also doing something a little different with the video for the first single, "Change My Mind." "The video has two different endings," he says. "One is a happy ending, and [in] the other I'm left alone. The premise of the video is I'm a wrangler at a horseback riding camp for kids, and my wife is a counselor. All the wranglers are my band members, and all the counselors are their wives or girlfriends, and all the kids at the camp are ours or friends of ours. It was great to film. We had a blast."

Another key component of Capitol's marketing plan is a special album-launch concert from Nashville Sept. 17, syndicated to radio via SJS Entertainment. Berry will perform the

(Continued on page 36A)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 27 **4 TO 1 IN ATLANTA** (Tom Collins, BMI/Brownsouth, BMI) WBM
- 26 **ARE WE IN TROUBLE NOW** (Chariscourt Ltd., PRS/Almo, ASCAP) HL
- 34 **BELIEVE ME BABY (I LIED)** (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL
- 74 **BETTIN' FOREVER ON YOU** (Sony/ATV Tree, BMI/Tenlee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI)
- 17 **BIG GUITAR** (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL
- 30 **BLUE CLEAR SKY** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
- 44 **BLUE** (Trio, BMI/Fort Knox, BMI) WBM/HL
- 45 **BY MY SIDE** (Red Brazos, BMI/It's Timeless, BMI) WBM
- 1 **CARRIED AWAY** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 49 **CHANGE MY MIND** (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 6 **DADDY'S MONEY** (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL
- 3 **DON'T GET ME STARTED** (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL
- 72 **EVERYTHING I OWN** (Stroudcaster, BMI/Give Reese A Chance, BMI/Baby Mae, BMI) WBM
- 69 **EVERY TIME SHE PASSES BY** (PolyGram Int'l, ASCAP/Veg-0-Music, ASCAP/Bantry Bay, BMI) HL
- 15 **GIVIN' WATER TO A DROWNING MAN** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
- 68 **GOIN' GOIN' GONE** (Rio Bravo, BMI/Gila Monster, BMI)
- 63 **GOODNIGHT SWEETHEART** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Tharxamillion, BMI)
- 11 **GUYS DO IT ALL THE TIME** (QMP, ASCAP/Leapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)
- 67 **HANGIN' IN AND HANGIN' ON** (Sony/ATV Cross Keys, ASCAP/High Seas, BMI/Mangrove, BMI/PolyGram Int'l, BMI/Songs Of McBride, BMI/Songs Of Rayman, BMI)
- 43 **HEAVEN HELP MY HEART** (EMI Aprn Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL
- 57 **HIGH LONESOME SOUND** (Benefit, BMI) WBM
- 66 **HOME AIN'T WHERE HIS HEART IS (ANYMORE)** (Loon Echo, ASCAP/Zomba, ASCAP)
- 25 **HOME (WB, ASCAP) WBM**
- 59 **HONKY TONKIN' WHAT I DO BEST** (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 53 **HURT ME** (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin'R, BMI/Sony/ATV Tree, BMI) HL
- 8 **I AM THAT MAN** (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
- 13 **I DON'T THINK I WILL** (Sydney Erin, BMI)
- 38 **I DO** (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 65 **I JUST STOPPED BE** (Jerry Taylor, BMI)
- 58 **I NEVER SIGHTED LOVIN' YOU** (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM
- 60 **IRRESISTIBLE YOU** (Sony/ATV Cross Keys, ASCAP)
- 23 **IT'S LONELY OUT THERE** (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
- 10 **IT'S MIDNIGHT CINDERELLA** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
- 28 **JACOB'S LADDER** (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 19 **LEARNING AS YOU GO** (Sony/ATV Cross Keys, ASCAP) HL
- 20 **LIVING IN A MOMENT** (Pat Price, BMI/Sydney Erin, BMI)
- 33 **LOVE REMAINS** (Sony/ATV Tree, BMI) HL
- 42 **THE MAKER SAID TAKE HER** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 47 **ME AND YOU** (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
- 54 **MISSING YOU** (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Andersongs, BMI) HL
- 50 **MORE THAN YOU'LL EVER KNOW** (Post Oak, BMI) HL
- 29 **MY MARIA** (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
- 55 **NOBODY'S GIRL** (Sony/ATV Tunes, ASCAP/Purple Crayon, ASCAP) HL
- 12 **NO ONE NEEDS TO KNOW** (Loon Echo, BMI/Zomba, ASCAP) WBM
- 2 **ON A GOOD NIGHT** (Sony/ATV Tree, BMI/Tenlee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 62 **ONCE I WAS THE LIGHT OF YOUR LIFE** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 7 **ONLY ON DAYS THAT END IN Y** (Of Music, ASCAP)
- 75 **PHONES ARE RINGIN' ALL OVER TOWN** (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
- 48 **REDNECK GAMES** (Max Lafts, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
- 51 **THE ROAD YOU LEAVE BEHIND** (Old Desperados, ASCAP/N2 D, ASCAP)
- 16 **RUNNIN' AWAY WITH MY HEART** (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 9 **SHE NEVER LETS IT GO TO HER HEART** (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
- 18 **SO MUCH FOR PRETENDING** (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
- 41 **STARS OVER TEXAS** (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL
- 64 **STARTING OVER AGAIN** (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) HL
- 39 **SUDDENLY SINGLE** (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL
- 73 **TANGLED UP IN TEXAS** (Little Shop Of Morgansongs, BMI/Chrysalis, ASCAP/Billy Beau, ASCAP/Warner-Tamerlane, BMI/Joey, BMI) WBM
- 22 **THAT GIRL'S BEEN SPYIN' ON** (Me Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM
- 70 **THAT LAST MILE** (Sony/ATV Cross Keys, ASCAP/Seven Summits, BMI/Will Robinsons, BMI)
- 4 **THAT'S WHAT I GET FOR LOVIN' YOU** (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
- 56 **THAT WAS HIM (THIS IS NOW)** (What About Vern, ASCAP/Firststars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BMI) WBM
- 5 **THEN YOU CAN TELL ME GOODBYE** (Acuff-Rose, BMI) WBM
- 21 **THERE'S A GIRL IN TEXAS** (Sawng Cumpry, ASCAP/Vip Viperman, ASCAP)
- 35 **A THOUSAND TIMES A DAY** (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 14 **TREAT HER RIGHT** (Intergrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 40 **VADALIA** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 61 **WHAT WILL YOU DO WITH M-E** (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 37 **WHOLE LOTTA GONE** (Golf Club, ASCAP/Affiliated, ASCAP/Oliverus, ASCAP/Cut-Write, BMI/C.S.A., BMI)
- 52 **WHY CAN'T YOU** (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI) HL
- 36 **A WOMAN'S TOUCH** (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL
- 32 **WORLDS APART** (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
- 46 **WRONG PLACE, WRONG TIME** (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 24 **YOU CAN'T LOSE ME** (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomahawk, BMI) WBM
- 31 **YOU'RE NOT IN KANSAS ANYMORE** (Coburn, BMI/Bro 'N Sis, BMI)
- 71 **YOU STILL GOT ME** (Supemaw, ASCAP)

## TY ENGLAND

(Continued from page 29)

of those commercial records on the uptempo side, and I think we did an equal job on the ballad side. So it's a very well-rounded statement of Ty as an artist."

The first single, "Irresistible You," went to country radio July 22 and debuts this week at No. 60 on the Hot Country Singles & Tracks chart. "I like it," says KWKH Shreveport, La., PD Buck Evinger. "I haven't heard a lot of the new stuff from Ty, but what I've heard, I like. We are playing the single already. It's in one of our top two rotations."

Dale Turner, VP of promotion for RLG, says he and his colleagues are pleased with the single's initial reception at country radio. Turner says RCA's regional promotion reps used a variety of ways to deliver the single to stations. One regional delivered it in the company of three "irresistible" models. Another delivered the single accompanied by a stand-up of England. Photos were taken of the regionals and station personnel, and they are being used in ads and fliers to promote the album.

Turner says the label also plans to draw attention to the album by other means, including tying in with the Future Farmers of America (FFA). England will perform at this year's FFA convention. In conjunction with his performance, RCA will give away cassette singles to pique interest in the album.

England's music will also be part of a syndicated SJS Entertainment radio special that will air Labor Day weekend; it is being billed as a "virtual barbecue" radio special. Consumers will also get to hear "Two Ways To Fall" as England tours the fair circuit this summer and fall. "Clubs are wonderful," England says, "but the fairs are where I shine, because that's where the family environment is. I'm a dad and I adore my children, and I like to take my music to all age groups."

In addition to touring, England's manager, Bob Doyle of Bob Doyle and Associates, and his booking agency,

Agency for the Performing Arts, are lining up other opportunities for exposure, including England's first acting role in a film set to begin shooting this fall.

As with all country artists, however, radio is the key, and England, Galante, and Turner all feel there are numerous possibilities for upcoming singles off the album. "My very favorite is 'Two Ways To Fall,'" England says. "It [has] kind of a modern day Don Williams feel to it, and I love it. I think it should be a single. 'Sure' is another one of my favorite songs. It was writ-

(Continued on page 36A)

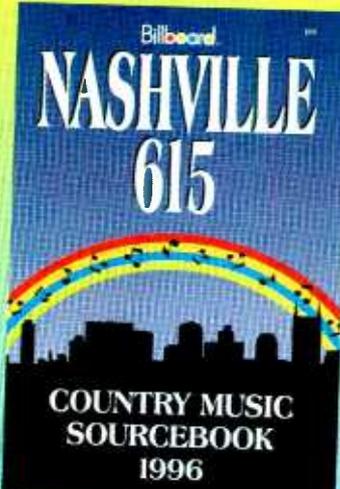
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# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★ ★ ★ No. 1 ★ ★ ★</b>			
1	1	1	3	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1	
2	2	2	77	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1	
3	3	3	14	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
4	4	4	15	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
5	5	8	13	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
6	6	7	40	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
7	7	5	27	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
8	9	10	54	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
9	12	12	85	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
10	8	6	6	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4	
11	11	13	36	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
12	10	9	8	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7	
13	13	11	9	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
14	15	18	18	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
15	14	17	24	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14	
16	17	15	7	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15	
17	19	—	2	RICK TREVINO COLUMBIA 67452/SONY (10.98/15.98)	LEARNING AS YOU GO	17	
18	18	19	45	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1	
19	16	14	5	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11	
20	20	22	24	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2	
21	22	21	8	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13	
22	23	20	15	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6	
23	26	24	48	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
24	24	25	49	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
25	21	16	8	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
26	25	23	51	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13	
27	28	27	6	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	27	
28	27	26	12	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17	
29	30	29	123	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
30	32	31	36	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3	
31	33	30	202	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
32	29	28	8	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20	
33	43	45	133	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
34	36	35	112	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
35	40	44	112	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
36	38	39	58	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13	
37	41	37	46	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3	
38	34	36	41	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	39	40	70	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
40	35	32	10	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
41	37	33	44	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>		
42	54	50	89	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	42
43	45	56	16	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
44	52	59	96	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
45	44	42	77	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
46	49	48	46	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
47	31	34	25	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
48	42	41	27	PATTY LOVELESS ● EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
49	48	38	106	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
50	51	53	148	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
51	46	47	28	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
52	55	54	10	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
53	50	49	46	GEORGE STRAIT ▲ <sup>3</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
54	47	46	38	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>		
55	NEW		1	SUZY BOGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	55
56	53	52	43	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
57	56	51	63	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
58	57	64	6	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	57
59	59	55	16	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
60	60	60	259	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
				<b>★ ★ ★ PACESETTER ★ ★ ★</b>		
61	72	—	5	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	49
62	65	69	44	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
63	62	61	57	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
64	58	43	6	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
65	67	66	8	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	65
66	68	72	3	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/15.98)	I STOLED THIS RECORD	66
67	63	62	5	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
68	61	67	12	HAL KETCHUM CURB 77797 (10.98/15.98)	THE HITS	43
69	64	58	44	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
70	70	63	5	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
71	73	74	54	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
72	69	68	22	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
73	RE-ENTRY		127	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
74	75	70	42	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
75	71	—	14	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING AUGUST 10, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	273
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	85
3	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	54
4	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	72
5	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	269
6	6	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	98
7	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	252
8	12	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	4
9	9	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	271
10	11	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	38
11	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	271
12	10	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	267
13	14	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	5
15	20	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	123
16	25	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	30
17	18	WAYLON JENNINGS ▲ RCA 8506 (7.98/11.98)	GREATEST HITS	136
18	16	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	35
19	17	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	29
20	19	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	17
21	15	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	63
22	—	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	7
23	23	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	119
24	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	65
25	22	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	36

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

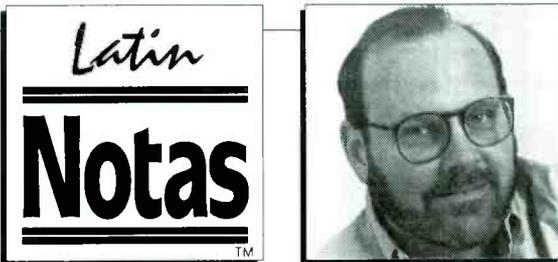
# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	4	MARCO ANTONIO SOLIS FONOVISIA	QUE PENNA ME DAS M.A.SOLIS (M.A.SOLIS)
2	6	16	4	LA MAFIA SONY	MEJORES QUE ELLA M.LICHTENBERGER JR. (A.LARRINAGA)
3	2	5	4	LOS TIGRES DEL NORTE FONOVISIA	EL REPORTERO E.HERNANDEZ (T.BELLO)
4	3	4	7	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A.SOLIS (M.A.SOLIS)
5	11	—	2	CRISTIAN FONOVISIA	NO PUEDO ARRANCARTE DE MI D.FRIEBERG (M.A.JIMENEZ)
6	5	6	15	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AVALA (G.ABRIGO)
7	10	8	7	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENT.PVAN HOOKE (SORAYA)
8	4	3	6	LUIS MIGUEL WALT DISNEY	SUENA W.AFANASIEFF.R. LOPEZ (A.MENKEN S.SCHWARTZ)
*** AIRPOWER ***					
9	28	—	2	ENRIQUE IGLESIAS FONOVISIA	NO LLORES POR MI R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
10	9	12	11	BRONCO FONOVISIA	TRAICION A LA MEXICANA NOT LISTED (M.DELGAO.D.UNGARO)
11	13	20	5	MARC ANTHONY RMM	HASTA AYER S.GEORGE,M.ANTHONY (NOT LISTED)
12	8	10	10	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V.URRUTIA (J.NUNEZ)
13	16	15	8	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H.PATRON (B.ADAMS,R.J.LANGE M.KAMEN)
14	12	11	11	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V.FERNANDEZ)
15	15	9	6	LIBERACION FONOVISIA	HAS DE SABER V.CANALES (J.COREANT)
16	14	14	8	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO.F.GALINDO)
17	7	2	13	ENRIQUE IGLESIAS FONOVISIA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
*** AIRPOWER ***					
18	NEW	—	1	PAUL ANKA & JUAN GABRIEL SONY	MY HOME TOWN H.GATICA,JUAN GABRIEL,R.PEREZ (RANKA)
19	23	27	3	ANA BARBARA FONOVISIA	NO LLORARE J.AVENDANO LUHRS (T.GOAD)
20	NEW	—	1	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J.NIEVES (JUNZA (M.QUINTERO (ARA)
21	20	17	11	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.ELIZONDO (B.PULIDO)
22	19	18	7	BANDA MAGUEY FONOVISIA	PORQUE ES AMOR F.SOLANO (G.IBARRA)
23	22	24	9	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR.,B.MOORE (J.E.CUESTA)
24	33	—	2	LA MAKINA J&N/EMI LATIN	MI REINA O.SANTANA (O.SANTANA)
25	17	13	13	EZEQUIEL PENA FONOVISIA	EBRIO DE AMOR M.A.SOLIS (L.CASTILLO)
26	18	21	9	DLG SIR GEORGE/SONY	TODO MI CORAZON S.GEORGE (I.CHESTER)
27	32	—	2	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S.GEORGE (L.BATISTA WILKINS)
28	27	23	7	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P.MOITA (A.CHAVEZ)
29	25	32	6	BANDA ZETA FONOVISIA	ROCK NATIVO ZE LUIS (ZE LUIS)
30	24	29	8	RAUL ORTEGA Y SU BANDA ARRE FONOVISIA	TE NECESITO R.ORTEGA (J.GUADALUPE ESPARZA)
31	RE-ENTRY	—	2	MARCOS LLUNAS POLYGRAM LATINO	VIDA P.MANAVELLO (S.DAVINCI,F.DELPRETE)
32	35	—	2	LOS CAMINANTES LUNA/FONOVISIA	JAULA DORADA A.DE LUNA (M.URIETA)
33	29	33	12	LOS TIRANOS DEL NORTE FONOVISIA	PARA MORIR IGUALES J.MARTINEZ (J.A.JIMENEZ)
34	31	36	3	RITMO ROJO FONOVISIA	BAILAR PEGADOS M.CONTRERAS (I.GOMEZ ESCOLAR,J.SEIJAS)
35	NEW	—	1	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G.VELASQUEZ (G.HOBBS)
36	21	19	5	EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN EMI LATIN	POR SIEMPRE UNIDOS K.C.PORTER (K.C.PORTER,G.LAUREANO)
37	30	30	7	LA TROPA F EMI LATIN	LA MALA VIDA J.FARIAS,J.FARIAS (J.FARIAS)
38	39	—	2	JAY PEREZ SONY	CUANDO LA VEA J.PEREZ,J.DE LA ROSA (C.BARRERA,A.CASTANEDA III)
39	NEW	—	1	BANDA EL RECODO FONOVISIA	ACABAME DE MATAR NOT LISTED (I.CASTANECA)
40	RE-ENTRY	—	7	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M.OROZCO-GOMEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	1 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	1 MARCO ANTONIO SOLIS FONOVISIA QUE PENNA ME...
2 LUIS MIGUEL WALT DISNEY SUENA	2 MARC ANTHONY RMM HASTA AYER	2 LOS TIGRES DEL NORTE FONOVISIA EL REPORTERO
3 OLGA TANON WEA LATINA ME SUBES, ME BAJAS...	3 VICTOR MANUELLE SONY PENSAMIENTO Y PALABRA	3 INTOCABLE EMI LATIN NO TE VAYAS
4 MARCOS LLUNAS POLYGRAM LATINO VIDA	4 LA MAKINA J&N/EMI LATIN MI REINA	4 BRONCO FONOVISIA TRAICION A LA MEXICANA
5 CRISTIAN FONOVISIA NO PUEDO ARRANCARTE DE...	5 DLG SIR GEORGE/SONY TODO MI CORAZON	5 LIBERACION FONOVISIA HAS DE SABER
6 MARC ANTHONY RMM HASTA AYER	6 PAPUCHO Y SU GRUPO WAO J&N/EMI LATIN MARINERITO...	6 GRUPO LIMITE POLYGRAM LATINO ESTA VEZ
7 LA MAFIA SONY MEJORES QUE ELLA	7 TONO ROSARIO WEA LATINA ESTUPIDA	7 LOS TUCANES DE TIJUANA EMI LATIN PORQUE ME...
8 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	8 TONY VEGA RMM DOBLE AMOR	8 BOBBY PULIDO EMI LATIN TE VOY A AMAR
9 FRANCO DE VITA SONY FUERA DE ESTE MUNDO	9 EL GRAN COMBO FONOVISIA ASI LOGRAMOS NUESTRO...	9 BANDA MAGUEY FONOVISIA PORQUE ES AMOR
10 THE BARRIO BOYZZ EMI LATINO UNA NACION	10 JAILENE EMI LATIN YO LO HAGO MIO	10 JENNIFER Y LOS JETZ EMI LATINO VEN A MI
11 MARC ANTHONY EMI LATIN ASI COMO HOY	11 GISELLE RCA/BMG ESA NO ES MEJOR QUE YO	11 ANA BARBARA FONOVISIA NO LLORARE
12 ENRIQUE IGLESIAS FONOVISA POR AMARTE	12 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	12 LA MAFIA SONY MEJORES QUE ELLA
13 EDNITA NAZARIO, EMILIO, GRA- CIELA BELTRAN EMI LATIN POR...	13 DOMINGO QUINONES RMM SOY	13 VICENTE FERNANDEZ SONY NO TE VAYAS
14 MENUDO MUSICA FUTURA/RTI/SONY NO ENTEN- DIENDO	14 LUIS MIGUEL WALT DISNEY SUENA	14 EZEQUIEL PENA FONOVISIA EBRIO DE AMOR
15 PEDRO FERNANDEZ POLY- GRAM LATINO LA MUJER...	15 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	15 BANDA ZETA FONOVISIA ROCK NATIVO

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.



by John Lannert

**E**XPOSING BRAZIL: CD Expo 96, held July 17-21 at the Riocentro Pavillion near Rio de Janeiro, Brazil, was an unusual, uniquely Brazilian happening that may end up being one of the most important industry events in Latin America (see story, page 3).

Event organizers Feiras De Amostras Da Guanabara Eventos Internacionais (FAG) and Innova Produções Artísticas say that 155,000 people attending the five-day event spent nearly \$15 million on CDs and audio/video equipment; Sony Music Brazil alone sold 320,000 units. The first day of the event was open to professionals by invitation only.

FAG (pronounced FAHG-ee) Eventos, Innova Produções Artísticas, and expo participants were not prepared for the consumer onslaught at the expo's inaugural installation.

Thousands stood in lines that reached 100 feet. No problem. The CDs were going cheap (as low as \$5), and the unusual blend of sight and sound kept most of those camped out in the slow-moving queues entertained even as the labels labored to replenish fast-moving stock. Many of the showy label stands featured stages where consumers could bump and grind to upstart acts. An exit poll conducted by FAG revealed that Sony had the snazziest stand.

CD Expo 96 was particularly beneficial for small Brazilian indies, which found the event to be an excellent avenue for connecting with retail clients, consumers, and potential international customers. Nearly everyone left the expo with smiles and, perhaps, a slight loss of hearing.

That's because the proximity of the exhibition stands,

which blared out energetic sounds, to the showcase rooms, where recording artists were performing, created a stentorian cacophony that reverberated mightily throughout the massive, open-air, concrete structure. But somehow, the overwhelming din was not annoying because it seemed to signal that Brazil's recording industry has found reason to create some noise. Poised to become the sixth-biggest record market in the world, Brazil is set to step out into the global music stage as a source of repertoire. About two dozen savvy, non-Brazilian record-industry professionals could be seen networking with an assortment of Brazilian indies for potential deals.

Some expect CD Expo to evolve into a Brazilian MIDEM; others point out that MIDEM appears to be on the verge of staging a Brazilian event next year. Nothing has been confirmed.

Certainly, the presence of a large food court, an arts-and-crafts section, and areas where artists signed autographs suggested that this expo was organized as much for the consumer as for the domestic entertainment industry.

Event organizers promise to provide more space between stands for next year's event, which will be held in July at Riocentro. The '98 fair is slated to be staged in São Paulo, home to 40% of the Brazilian recording market. Organizers note that industry panels will be held separately from the expo in the future. An extra day for professionals to conduct business is being planned, as well.

The display space is expected to grow from 40,000 to 66,000 square feet for CD Expo 97, as several noted holdouts from this year—EMI Brasil, Virgin Brasil, and Lojas Americanas—have pledged participation.

The extensive, generally positive coverage of the event by the local media helped to boost the expo's image within Brazil. Because of the expo, the domestic record industry has finally established a friendly face with consumers, while selling nearly 1 million units.

The Brazilian labels now would like to show how warm  
*(Continued on next page)*

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## NOTAS

(Continued from preceding page)

they can be with the global record industry. They should get their chance at CD Expo 97.

**EXPO NOTAS:** If there was any doubt that Spanish-language music is happening in Brazil, all you had to do was hang out at Sony's stand, where music fans bobbed and gyrated to remixed tracks by **Ricky Martin** and **Shakira**. Incidentally, during the week of CD Expo 96, Shakira cut four tracks in Portuguese for an upcoming album... Brazil is quickly becoming a huge market for dance music of all stripes, no matter the language. And Brazilian spinners are impressive. Unlike their stateside counterparts, who seem incapable of performing their craft if a song does not hover around 130 beats per minute, Brazilian DJs blithely segue from pumping house grooves to choppy samba romantico to '60s rock'n'roll... A Fan Fair-like atmosphere existed at the expo, as Brazilian artists mixed and mingled with admirers and executives. Among those on hand were **Caetano Veloso**, **Tim Maia**, **Paula Toller** of

**Kid Abelha**, **Zélia Duncan**, and members of **Legião Urbana**.

**HAIL CÉSAR:** Who is the newly anointed star of Brazilian pop music? None other than MZA/PolyGram's richly gifted **Chico César**. A native of the northeastern Brazilian state of Paraíba who has lived in São Paulo for the past 10 years, the charismatic, diminutive performer with the cherubic demeanor turned in a magnificent show July 19 at Rio de Janeiro's Teatro Rival. Supported by an outstanding eight-piece, male/female ensemble that included his wife, César played an enthusiastically received, two-hour set drawn mostly from "Cuzcuz Clã," his label debut, which brims with catchy romantic/sociopolitical paeans set to an infectious hybrid of northeastern Brazilian roots and Caribbean/African cadences.

Amazingly, although "Cuzcuz Clã" has been out only a couple of months, many in the adoring crowd knew the words to most of the songs from the album. In great demand for his songwriting talent, César has contributed

songs to new albums by **Elba Ramalho** and **Zizi Possi**. Moreover, **Daniela Mercury's** latest single, "A Primeira Vista," was penned by César.

**RAINFOREST REACHES FRANCE:** Brazil has not exerted much impact on French record charts since the lambada craze exploded in 1989. But in the July 27 issue of Billboard, No. 1 on France's singles chart was "Tic Tac" by an act from the northern Brazilian city of Manaus, **Carrapicho**. The album from which the track was culled, "Fiesta De Boi Bum Bã," peaked two weeks earlier at No. 2 on France's retail chart. The set is rooted in *boi bum bã*, a percussion-heavy genre from Brazil's rainforest that merges regional Indian music and poetry with a percussive, danceable beat.

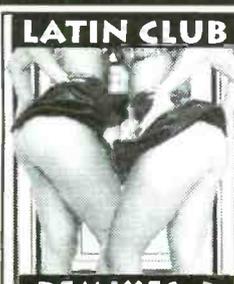
The odyssey of Carrapicho from Manaus to the top of France's record charts is rather unusual. French teen idol **Patrick Bruel** was in Taquatiara near Manaus as part of a research project of indigenous rhythms when he heard Carrapicho for the first time.

He later invited the band to appear on several TV shows in France and recorded a video of the band with his production team. Bruel's label, 14 Productions, produced an album for the band that was put out by RCA France. In just three weeks, the record sold 250,000 units. The single sold 300,000 units.

Previously unknown in Brazil, Carrapicho and eight other bands that play *boi bum bã* have had recordings released in the country in the last month via domestic imprint Atracão.

Assistance in preparing this column provided by **Enor Paiano** in São Paulo.

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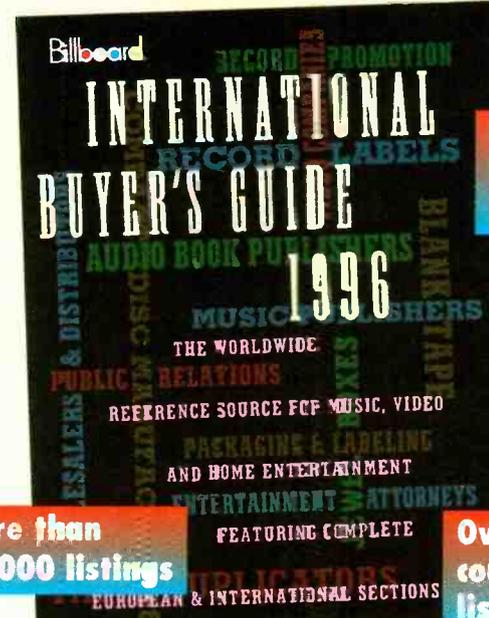
## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 39 ACABAME DE MATAR (Rightsongs, BMI)
  - 7 AMOR EN TUS OJOS (Yami, BMI)
  - 34 BAILAR PEGADOS (Copyright Control)
  - 35 BUSCANDO UN AMOR (Gary Hobbs, BMI)
  - 38 CUANDO LA VEA (Betito, BMI)
  - 25 EBRI DE AMOR (Copyright Control)
  - 3 EL REPORTERO (TN Ediciones, BMI)
  - 16 ESTA VEZ (Warner Chappell)
  - 15 HAS DE SABER (Vander, ASCAP)
  - 11 HASTA AYER (Copyright Control)
  - 12 IRONIA (Unimusic, ASCAP)
  - 32 JAULA DORADA (SACM, ASCAP)
  - 37 LA MALA VIDA (J Farias, BMI)
  - 13 LA MUJER QUE AMAS (HAVE YOU EVER REALLY LOVED A WOMAN?) (Badams, ASCAP/Zomba, ASCAP/KMA, ASCAP/New Line, BMI/Sony/ATV Songs, BMI/Screen Gems-EMI, BMI)
  - 2 MEJORES QUE ELLA (Mafiola, ASCAP)
  - 4 ME SUBES, ME BAJAS, ME SUBES (Mas Latin, SESAC)
  - 24 MI REINA (Copyright Control)
  - 18 MY HOME TOWN (Chrysalis Standards, BMI)
  - 19 NO LLORARE (Beechwood, BMI)
  - 9 NO LLORES POR MI (Fonomusic, SESAC/Unimusic, ASCAP)
  - 5 NO PUEDO ARRANCARTE DE MI (Huina, BMI)
  - 6 NO TE VAYAS (Canciones Mexicanas, SESAC)
  - 14 NO TE VAYAS (Copyright Control)
  - 33 PARA MORIR IGUALES (Peermusic, BMI)
  - 27 PENSAMIENTO Y PALABRA (Wilkins, ASCAP)
  - 17 POR AMARTE (Fonomusic, SESAC/Unimusic, ASCAP)
  - 22 PORQUE ES AMOR (Copyright Control)
  - 20 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)
  - 36 POR SIEMPRE UNIDOS (Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
  - 1 QUE PENA ME DAS (Mas Latin, SESAC)
  - 29 ROCK NATIVO (Vander, ASCAP)
  - 8 SUENA (SOMEDAY) (Wonderland, BMI/Walt Disney, ASCAP)
  - 30 TE NECESITO (Vander, ASCAP)
  - 21 TE VOY A AMAR (Zomba Golden Sands, ASCAP)
  - 26 TODO MI CORAZON (Jamuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
  - 10 TRAICION A LA MEXICANA (Copyright Control)
  - 40 TU BOCA ROJA (D.L. Garza, BMI)
  - 23 VEN A MI (Copyright Control)
  - 31 VIDA (Copyright Control)
  - 28 VOY A INTENTARLO TODO (Pacific, ASCAP)

# Billboard's 1996 International Buyer's Guide

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## POLYGRAM TO GO AHEAD WITH SOURCE-TAGGING DESPITE LAWSUIT

(Continued from page 4)

for the resolution of issues regarding it and have decided not to go forward with source-tagging at this point."

One reason for delay at Uni is the change in its top executive ranks. Source-tagging supporter John Burns resigned as president this summer, and his replacement, Henry Droz, had not officially begun his duties at press time.

Schneiders says the lawsuit "had absolutely no bearing at all" on the decision not to go ahead.

Sony declined comment, but a source says the distributor still has technical concerns about the application of tags. Sony boxes cassettes along with CDs, and some studies have reported that Sensormatic's acousto-magnetic technology degrades the quality of cassettes. Sensormatic says its own tests have shown that is not true.

WEA's top executives were unavailable for comment, but sources say they have concerns about the costs involved in source-tagging and the devices used to apply and activate the tags.

EMI Music Distribution was the only one of the six majors that did

not agree to the August target. Sources say it asked NARM to indemnify it against possible lawsuits, which NARM would not do. Executives decline comment.

BMG also said earlier this year that it would attempt to source-tag by summer. President Pete Jones declines comment, but sources say the lawsuit has put BMG's plans on hold.

Target Stores, which sells music in its 688 discount department stores, and Checkpoint Systems, manufacturer of a competing electronic anti-theft technology, filed suit against PGD and NARM, charging them with antitrust actions. NARM recommended Sensormatic's technology for source-tagging, and Target is among the music merchants who use systems developed by Checkpoint or other companies.

Jennifer Nissely, marketing project manager for Sensormatic, says, "We're disappointed, after all this time of working so hard to implement a program everyone agreed to start, that other companies would take these actions."

Retailers who use Sensormatic or were planning to deploy it expressed

frustration with this latest development in the long-running story. Merchants have sought source-tagging because they incur significant labor costs installing the anti-theft tags on product in their stores and distribution centers and because savvy shoplifters often tear off the tags placed on the exterior of CDs. If they are inserted at the source—the CD manufacturer or packager—the tags can be hidden inside.

Chuck Rinehimer, VP of store operations for 380-store Camelot Music, says, "I'm totally bummed. When one company starts doing it, it doesn't take long for the rest of them

to start. For me, it would be a gigantic labor savings as well as a gigantic supply savings."

Camelot and Uni joined in the first source-tagging test last summer.

John Sullivan, CFO of Trans World Entertainment, says, "We'd like to see it move forward." Trans World uses Sensormatic in some of its 504 stores and Checkpoint in others.

The cost of source-tagging will be passed on to the accounts. PolyGram has raised the CD wholesale price by 8 cents to cover its costs, and Target, in its suit, charges that the increase is unfair because the retailer does not use the Sensormatic system.

The issue of cost is another sticking point in the rollout. Some sources say that 8 cents is too high and that 4 to 5 cents would be a better price increase. This could be achieved, they say, by "fractional tagging," which means applying tags on only about half of the CDs or less.

Another problem is the clear plastic CD tray. The tags apparently interfere with artwork that labels put on the products. Caparro says PGD is tagging CDs with dark trays. It is necessary to change the position of the tags on clear trays, he says, and the current equipment is not fully designed to meet that task.

## RIAA CERTIFICATIONS

(Continued from page 4)

The Fab Four have the most gold singles of any group in history.

Snapping up their first gold singles last month were U2's team of Adam Clayton & Larry Mullen (Island), Crucial Conflict (Pallas/Universal), and 112 (Bad Boy/Arista).

In other news from the RIAA, the trade group announced new requirements for gold and platinum audio awards, in effect Sept. 2.

In the single category, all singles (7-inch and maxi-singles) will count once toward certification. Singles with four songs or less are considered a configuration; there may be several cuts or mixes of the same song. Any configuration with more than four songs will be considered in the album category; only one song per single is eligible for certification.

Criteria for shortform album (EP) certifications will be raised to 500,000 units for gold and 1 million for platinum. Titles in this category must contain at least five songs.

Boxed sets—packages of two or more CDs—will now be referred to as "multidisc sets." Each disc in a package counts once toward certification; minimum running time for a multidisc set is 120 minutes.

If an enhanced CD is to be combined with album certification sales, the product must contain at least 75% of the audio content of the regular CD version.

A complete list of July RIAA certifications follows:

### MULTIPLATINUM ALBUMS

**Alanis Morissette**, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 11 million.  
**Billy Ray Cyrus**, "Some Gave All," Mercury Nashville, 9 million.  
**Mariah Carey**, "Daydream," Columbia, 8 million.  
**Bone Thugs-N-Harmony**, "E. 1999 Eternal," Relativity, 4 million.  
**Joan Osborne**, "Relish," Blue Gorilla/Mercury, 3 million.  
**BlackHawk**, "BlackHawk," Arista, 2 million.  
**Goo Goo Dolls**, "A Boy Named Goo," Metal Blade/Warner Bros., 2 million.  
**Alabama**, "Alabama Christmas," RCA Nashville, 2 million.  
**Tracy Chapman**, "New Beginning," Elektra, 2 million.  
**Celine Dion**, "Celine Dion," 550 Music, 2 million.

### PLATINUM ALBUMS

**The Cranberries**, "To The Faithful Departed," Island, their third.

**Dave Matthews Band**, "Crash," RCA, its second.  
**Boyz II Men**, "The Remix Album," Motown, their fourth.  
**Tony Rich Project**, "Words," LaFace, its first.  
**Too \$hort**, "Gettin' It (Album Number Ten)," Jive, his fifth.  
**Garbage**, "Garbage," Almo Sounds, its first.  
**Brooks & Dunn**, "Borderline," Arista, their fourth.  
**George Strait**, "Blue Clear Sky," MCA, his 13th.

### GOLD ALBUMS

**The Cure**, "Wild Mood Swings," Elektra, its seventh.  
**The Cranberries**, "To The Faithful Departed," Island, their third.  
**Joe Diffie**, "Life's So Funny," Epic Nashville, his fourth.  
**Otis Redding**, "The Very Best Of Otis Redding," Rhino, his first.  
**Dave Matthews Band**, "The Crash," RCA, its second.  
**Boyz II Men**, "The Remix Album," Motown, their fourth.  
**SWV**, "New Beginning," RCA, its second.

**Various artists**, "The Songs Of West Side Story," RCA Victor.

**Various artists**, soundtrack, "Twister—The Dark Side Of Nature," Warner Bros.

**Various artists**, soundtrack, "Clueless," Capitol.

**311**, "311," Capricorn, its first.  
**Isley Brothers**, "Mission To Please," Island, their 12th.

**Various artists**, soundtrack, "Mission: Impossible," Island.

**Def Leppard**, "Slang," Mercury, its eighth.

**Various artists**, "Billboard Top Rock 'N Roll Hits—1962," Rhino.

**Various artists**, "Billboard Top Rock 'N Roll Hits—1969," Rhino.

**George Michael**, "Older," DreamWorks, his third.

**Immature**, "We've Got It," MCA, its second.

**Billy Dean**, "Greatest Hits," Capitol Nashville, his fourth.

**Too \$hort**, "Gettin' It (Album Number Ten)," Jive, his seventh.

**Spacehog**, "Resident Alien," Elektra, its first.

**Brooks & Dunn**, "Borderline," Arista, their fourth.

**George Strait**, "Blue Clear Sky," MCA, his 21st.

### PLATINUM SINGLES

**Junior M.A.F.I.A.**, "Gettin' Money," Big Beat, its first.

**Los Del Rio**, "Macarena," RCA, its first.  
**Toni Braxton**, "You're Makin' Me High," LaFace, her first.  
**Quad City DJ's**, "C'mon N' Ride It (The Train)," Big Beat, their first.

### GOLD SINGLES

**Adam Clayton & Larry Mullen**, "Theme From Mission: Impossible," Island, their first.

**The Beatles**, "Free As A Bird," Capitol, their 21st.

**The Beatles**, "Real Love," Capitol, their 22nd.

**Junior M.A.F.I.A.**, "Gettin' Money," Big Beat, its second.

**Toni Braxton**, "You're Makin' Me High," LaFace, her fourth.

**Crucial Conflict**, "Hay," Pallas/Universal, its first.

**Monica**, "That's Why I Love You So Much," Rowdy/Arista, her third.

**Coolio**, "All The Way Live (Now)," Tommy Boy, his fourth.

**Keith Sweat**, "Twisted," Elektra, his third.

**112**, "Only You," Bad Boy/Arista, its first.

**George Michael**, "Fastlove," DreamWorks, his eighth.

Assistance in preparing this story was provided by Douglas Reece.

## MCA CONCERTS

(Continued from page 4)

MCA Canada] less profitable. [The bidding wars] were ultimately hurting the Canadian consumer by way of the ticket price."

Marciano acknowledges that MCA Concerts Canada will now be able to operate more effectively in some parts of Canada, particularly in Quebec. "We hadn't had an opportunity to do any serious promotions in Quebec, so that was one of our primary interests," he says.

One concert promotion firm most likely to be hardest hit by the acquisition is Montreal-based Fogel-Sabourin Productions, Donald K. Donald Productions' longtime rival, which previously had relationships with MCA Concerts Canada and Molson Breweries. Both ties ended in March.

"[At this point], I don't know if we'll be competing or we'll be working in some type of harmony with MCA on some level," says Ruben Fogel, president of Fogel-Sabourin Productions. "That's up in the air right now."

## Billboard

FOR WEEK ENDING AUGUST 10, 1996

# Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	34	<b>THE MEMORY OF TREES</b> ▲ REPRISE 46106/WARNER BROS.	ENYA
2	2	244	<b>SHEPHERD MOONS</b> ▲ <sup>5</sup> REPRISE 26775/WARNER BROS.	ENYA
3	3	124	<b>LIVE AT THE ACROPOLIS</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116	YANNI
4	5	66	<b>BY HEART</b> WINDHAM HILL 11164 [HS]	JIM BRICKMAN
5	6	74	<b>LIVE AT RED ROCKS</b> ● GTSP 528754	JOHN TESH
6	10	5	<b>THE CELESTINE PROPHECY - A MUSICAL VOYAGE</b> PRIORITY 50571	CHRISTOPHER FRANKE
7	9	13	<b>SONGS FROM A SECRET GARDEN</b> PHILIPS 528230	SECRET GARDEN
8	4	8	<b>SANCTUARY: 20 YEARS OF WINDHAM HILL</b> WINDHAM HILL 11180	VARIOUS ARTISTS
9	7	172	<b>IN MY TIME</b> ▲ PRIVATE MUSIC 82106	YANNI
10	8	322	<b>NOUVEAU FLAMENCO</b> ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	11	14	<b>SACRED ROAD</b> NARADA 64010 [HS]	DAVID LANZ
12	13	8	<b>LIVE AT RED ROCKS (COLLECTORS EDITION)</b> GTSP 531865	JOHN TESH
13	12	20	<b>OPIUM</b> EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
14	14	22	<b>WINDHAM HILL SAMPLER '96</b> WINDHAM HILL 11179	VARIOUS ARTISTS
15	15	23	<b>A THOUSAND PICTURES</b> HIGHER OCTAVE 7084 [HS]	CRAIG CHAQUICO
16	16	92	<b>FOREST</b> ● WINDHAM HILL 11157	GEORGE WINSTON
17	17	2	<b>THE MUSIC OF THE GREAT SMOKY MOUNTAINS</b> REAL MUSIC 1430	GARY REMAL MALKIN
18	18	116	<b>CELTIC TWILIGHT</b> HEARTS OF SPACE 11104	VARIOUS ARTISTS
19	20	42	<b>NO WORDS</b> WINDHAM HILL 11139	JIM BRICKMAN
20	22	5	<b>BLACK AND WHITE SIX</b> MOULIN D'OR 966	DANNY WRIGHT
21	23	42	<b>TEMPEST</b> NARADA 63035	JESSE COOK
22	19	7	<b>HIGHER OCTAVE MUSIC EVOLUTION: 1986-1996</b> HIGHER OCTAVE 7086	VARIOUS ARTISTS
23	21	5	<b>GUITAR FINGERSTYLE</b> NARADA 61056	VARIOUS ARTISTS
24	25	55	<b>AN ENCHANTED EVENING</b> DOMO 71005 [HS]	KITARO
25	RE-ENTRY		<b>VIVA!</b> EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA

▲ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units: ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles © 1996. Billboard/BPI Communications and SoundScan, Inc.

## Artists &amp; Music

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			★★★★ No. 1 ★★★★★	
1	1	38	SOUNDTRACK PANGAEA 36071/A.R.S.	10 weeks at No. 1 LEAVING LAS VEGAS
2	2	136	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
3	3	21	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
4	4	21	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
5	5	61	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
6	6	21	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
7	8	20	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
8	7	9	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
9	11	8	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
10	10	29	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
11	13	6	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
12	17	109	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
13	20	117	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
14	12	5	KENNY GARRETT WARNER BROS. 46209	PURSUANCE: THE MUSIC OF JOHN COLTRANE
15	14	12	SOUNDTRACK VERVE 529554	KANSAS CITY
16	9	5	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
17	15	14	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
18	19	37	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
19	22	11	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
20	16	7	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
21	18	7	MARCUS ROBERTS TRIO COLUMBIA 67567	TIME AND CIRCUMSTANCE
22	24	68	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
23	21	3	TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPIJAZZ 82032/RMM	JAZZIN'
24	RE-ENTRY		SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
25	25	39	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	191	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	2	191	KENNY G ▲ <sup>10</sup> ARISTA 18646	103 weeks at No. 1 BREATHLESS
2	1	33	QUINCY JONES ● QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
3	3	6	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
4	4	20	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
5	5	37	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
6	NEW ▶		PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
7	7	38	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
8	8	6	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
9	9	36	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
10	6	42	BONEY JAMES WARNER BROS. 45913	SEDUCTION
11	18	3	CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT
12	10	14	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
13	11	6	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
14	12	14	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
15	13	22	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
16	14	38	WILL DOWNING MERCURY 528755	MOODS
17	20	10	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
18	15	34	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
19	16	17	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
20	17	22	GEORGE HOWARD GRP 9839	ATTITUDE ADJUSTMENT
21	24	15	DOC POWELL DISCOVERY 77037	LAID BACK
22	19	49	FOURPLAY WARNER BROS. 45922	ELIXIR
23	22	117	THE JOHN TESH PROJECT GTSP 528751	SAX BY THE FIRE
24	23	19	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
25	25	18	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS

○ Albums with the greatest sales gains this week. ● Recording Industry Ass'n. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



by Jim Macnie

**D**ATA: Well known for its deft way of offering global sounds, Shanachie has ventured into jazz from time to time. Two new dates please two distinct audiences. **Chuck Loeb's** "The Music Inside," with high-visibility guests **Michael Brecker, Michel Camilo, Eddie Daniels, Will Lee, and Nelson Rangell**, is likely to impress contemporary jazz radio programmers (and their target audiences). The breezy sound of voices, reeds, flutes, and sorta-sambas is geared to seduce those already taken with the style.

Pianist **Billy Childs'** "The Child Within" is a much more pleasingly complex affair. Here's modern mainstream swing that blends intrepid arrangements with superb playing. Clever takes on "Lover Man" and "Alone Together" mix nicely with well-conceived originals. Childs has always been a compelling player, but "The Child Within" finds his invention at a new level. It helps that he's surrounded by the best: **Dave Holland, Terence Blanchard, Steve Wilson, and Jeff Watts** all make the moves sound authoritative. (Don't miss saxophonist Wilson's brilliant new "Four For Time" on Criss Cross.)

Nomad Records—a new imprint run by Music of the World Ltd.—had a little help from WNYC New York on July 14. Percussionist **Glen Velez** was a guest on **John Schaefer's** respected "New Sounds" program, performing live in the studio and explaining the particulars of his style. As he does on Nomad's new "Handdance," Velez improvised on frame drums from Ireland and Egypt. Like the record, it was entrancing... The pow, pow, pow you'll soon hear in the record store is the new Blue Note releases hitting the racks. The label is loaded for summer titles by veterans. Included in the lineup are

dates by four sax virtuosos: **Greg Osby's** "Art Forum" (due Aug. 6), **Jackie McLean's** "Hat Trick" (Aug. 20), **Javon Jackson's** "A Look Within," and **Sonny Fortune's** "From Now On" (both due Sept. 3) will augment the horn's history. The Osby disc is made with acoustic instruments, as opposed to his hip-hop outings of late. Trumpeter **Marcus Printup's** "Unveiled" is due Aug. 6 as well.

Discs by two Blue Note newcomers are also slated. Superb pianist **Michelle Rosewoman** debuts with a live trio date, "Spirit," on Sept. 3, and flutist/saxist **Jane Bunnett** will release a date with Cuban pianists **Frank Emilio, Jose Vitiier, and Carlitos del Puerto**. It hits on Aug. 20.

Who says pop and jazz don't mix? R&B diva **Toni Braxton** shares her stage with **Kenny G** this fall; dates begin in September: **Charlie Hunter**, whose new "Ready... Set... Shango" (Blue Note) has converted quite a few fusion fans to a deeper sort of improv, is currently on the road with **Tracy Chapman**... After a Musician magazine dual interview by journalist **Chip Stern**, trumpet kingpins **Doc Cheatham** (91 years young) and **Nicholas Payton** (22 years old) have decided go into the studio together for Verve. Payton's "Gumbo Nouveau" is still rolling for a newcomer (5,000 copies sold so far, according to SoundScan). His ensemble hits California this month, playing Los Angeles Aug. 22 and Santa Barbara Aug. 23-24.

Journalist/musician **David Greenberger** wants people to know about a new World Wide Web site on the Internet that plays with the famous "Great Day In Harlem" photo. **Wayne Bremser** of San Francisco has turned the still into a clickable map so you can pinpoint individual faces of the artists and get names and background info. The address is <http://www.beatthief.com/greatday>... Blowing sessions come and go, but when **George Garzone's** "Four's And Two's" hits on Sept. 10, there'll be lots of talk about brains, firepower, and esprit de corps. For his second disc on the NYC label, the Boston saxophonist has hooked up with a longtime pal, **Joe Lovano**. The advance music suggests that this is a blistering date, and the presence of Lovano—Down Beat mag's artist of the year—is sure to bolster sales for Garzone. He deserves it.

## VEGA UNVEILS 'NINE OBJECTS OF DESIRE'

(Continued from page 14)

Bush or Green Day, it's great to play an artist like Suzanne Vega. You leave no doubt in the listener's mind as to what it is."

Waugh says he is particularly keen on "No Cheap Thrill," the funky "Casual Match," and the lilting "Head Shots."

Vince DeLeon—buyer at Harmony House, a 38-store chain based in Troy, Mich.—says, "I expect this to be a highly successful album. We did extremely well with '99.9° F,' and Suzanne Vega's catalog always does well at Harmony House. The quality of her songs always shines through. We're just hoping for a tour. She hasn't been to Detroit for way too long."

Vega played U.S. dates Aug. 2-Saturday (3) with Sarah McLachlan and will appear at the Newport (R.I.) Folk Festival on Saturday (10). She will then tour major U.S. markets in the fall and possibly go overseas early next year.

A&M international marketing director Martin Kierszenbaum says "Nine Objects Of Desire" has ample potential worldwide.

"From an international perspective, Suzanne Vega's career started with 'Marlene On The Wall,'" the lead single from her first album. "That was a huge hit in Europe before 'Luka' broke in the States. It's rare for American repertoire to break in Europe and then come back. In that respect, we've always considered Suzanne Vega one of our key inter-

national artists."

Kierszenbaum also points out that Vega's "Tom's Diner" broke out in Europe when German production team D.N.A. released an album of remixes of the a cappella song from "Solitude Standing."

"That opened up new fans for Suzanne, and they converged on '99.9° F,'" says Kierszenbaum. "This album is a combination between the progressive wall-breaking of '99.9° F' and the immediate melodic sensibility of 'Solitude Standing.'"

In addition to Europe—where Vega recently did a promotional tour—the artist has sold well in South America, Southeast Asia, and Australia, according to Kierszenbaum. "We've got a pretty good spread in terms of her fan base internationally," he says. "There's no market she's underperformed [in] in the past."

Vega's active presence on the Internet will also help A&M market the album internationally, according to Kierszenbaum. The artist's official World Wide Web site is touting the upcoming release.

Vega says she is eager to release the record and resume her life as an artist.

"I was having a little trouble getting back into the swing of things because of the birth of my daughter. It took a while for my brain to start functioning," she says. "I really have to make an effort, because otherwise I just get caught up in what's happening in the household."

"I used to just travel by myself,

and now I'm part of a triangle. It's a constant adjustment. But I figure that's the way it's going to be from now on, and if we have any more children it's just going to be that much more chaotic. And I'm just going to learn to tune everything out and say, 'Go away, I'm writing.'"

Explaining the album's enigmatic title, Vega says, "In every one of these songs there's an object of desire. It's either me desiring someone or someone desiring someone else or someone desiring me. And there are different types of desire, so I added them all up and there were nine. I thought of lying and calling it 'Seven Objects Of Desire,' but then I thought it would be more accurate to say it was nine."

Unlike many singer/songwriters, Vega is willing to help fans interpret her material.

"I like to feel that I'm communicating, and with my songs it's not always easy, so I'm honestly trying to make it as easy for the listener as I can," she says. "I'm not trying to be willfully obscure; I'm just trying to make it right. I don't think I should just sit here and go, 'Figure it out yourselves.' It's good to have information to try to help somebody out."

Vega's songs are published by Waiver Songs Ltd. through Warner Music Corp., administered by ASCAP. She is managed by Ron Fierstein of AGF Entertainment and booked by Premier Talent.

ASIAN BREAKTHROUGH

## Cass Pang

### Hong Kong's

### *Girl-Next-Door Has Had A Slow, Steady Rise To The Top Of The Canto-Pop Pantheon*

By Geoff Burpee

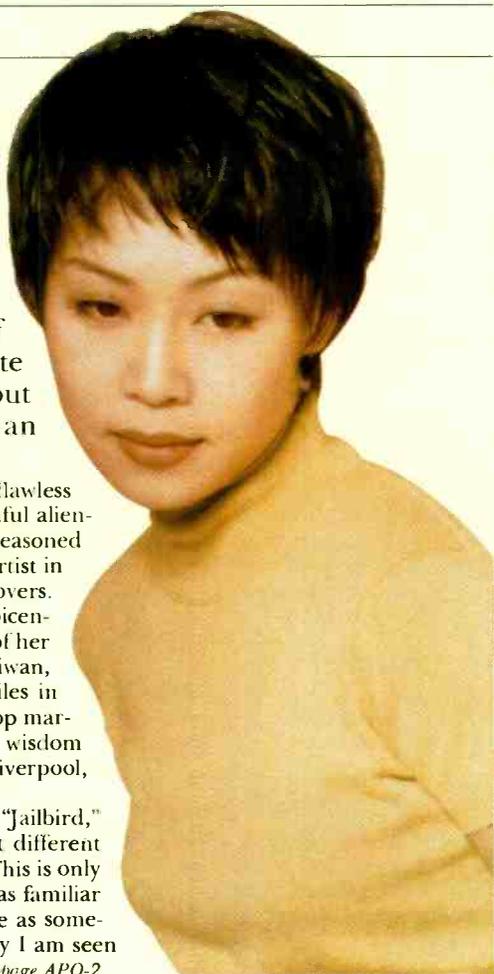
**HONG KONG**—It's a magical night. Floating like a sprite on a soap bubble, Cass Pang emerges through a center-stage trapdoor, Peter Pan-like on a pair of fine, ceiling-bound shoulder wires. In the 10-minute interval since her last number, the Canto-pop artist has donned what will ultimately fan out into an articulated, 40-foot-high wedding dress, the lower 35 of which consist of yards of sheer material and several hundred white balloons. Amidst a shower of applause, the sold-out Hong Kong Coliseum crowd responds with an appreciative "Waaahh!"

Under these conditions, it takes a certain poise to deliver a flawless ballad, dripping as it should with unrequited longing and youthful alienation. But EMI's Pang pulls it off winningly, demonstrating the seasoned aplomb that has made her the current No. 1 female recording artist in the hearts of Hong Kong's demanding, often fickle, Canto-pop lovers.

Of course, this is Hong Kong: Pang's stomping ground and epicenter of a Cantonese market which she currently holds in the palm of her hand. The next step is a biggie: 500 miles east lies the prize, Taiwan, the traditional route for Cantonese pop stars whose high profiles in Hong Kong mean they are ready to take on the larger Chinese pop market. Break through the barriers of international recognition, wisdom holds, and a Chinese market stretching from Kuala Lumpur to Liverpool, from Beijing to Boston, awaits.

In Taipei to promote her latest Mandarin-language release, "Jailbird," Pang is working hard to build on her strengths. "It's a little bit different from what I do in Hong Kong," Pang says of working Taiwan. "This is only my third Mandarin album. I guess the people in Taipei are not as familiar with me as the people in Hong Kong. Here I treat myself more as somebody, well, not exactly as a newcomer, but different from the way I am seen

*Continued on page APQ-2*



THE ASIAN TRAIL

## Post-"Boom" Shaggy Builds On Hit Tour While Color Me Badd Sex Up For New Disc

**HONG KONG**—The beauty of the global market is that chances are somewhere, somehow, someone is bound to be on your wavelength. Right now, for the soul quartet Color Me Badd and reggae dancehall singer Shaggy, that place is Asia.

Color Me Badd is a perfect example of a band willing to do the necessary work in the region where its latest ballad-rich album, "Now & Forever," has a natural market. For the group, signed to Revolution Records (formerly Giant) in the U.S., a three-week promotional tour earlier this summer packed in as much television, radio and showcasing as a band can muster across seven countries, taking in the entire region save Thailand and Hong Kong.

In-store appearances to

*Continued on page APQ-2*



Color Me Badd

PACIFIC TREND WATCH

## Retail And Record Labels Negotiate An Edgy Detente

### *Growth is slow as both parties ask, "What's in it for me?"*

By Geoff Burpee

**HONG KONG**—It's a chicken-and-egg thing. As more Asians buy more music than ever before, Asia's regional music retailers find themselves negotiating an edgy detente with record companies over supply of product—a supply line that retailers in turn argue will further expand those markets.

But, while demand for music is growing across the region, an increasingly crowded, competitive and multi-tiered market means Asia's music retailers are having to work harder and find ways to act smarter to bolster profits against shrinking margins.

High levels of piracy, local price wars and, in places like Hong Kong and

*Continued on page APQ-4*

# asia pacific Quarterly

## ARTISTS & MUSIC

Two new Singapore techno CDs are among the first locally remixed releases from this market, further affirming the Lion City's role as a regional hotbed for the genre. "Planet Ecstasy" and "Beyond Progression"—by the Stingrays and The Progression Team respectively—further demonstrate a grass-roots commitment by local techno label Valentine Music Productions. Eric Woon, 29, and Yauhan, 26, are the prime movers behind both DJ crews. "It's basically a response to the many DJ compilations coming from the West, such as Ministry Of Sound," says Woon. Three more Singaporean-remixed releases are expected this year.

EMI Malaysia has penned a five-year deal with former Sony diva Aishah. With six solo albums behind her (including one, "Janji Manismu," which EMI reports has sold 250,000 copies), EMI sees Aishah as "an artist of stature and talent" whose flagging sales can be resuscitated. Calvin Wong, marketing director of EMI says, "Her [current] album sales do not do justice to her popularity, considering certain songs of hers are staples on radio." A new solo album is expected by year's end.

PolyGram's edgy Canto-pop diva Faye Wong is credited with opening up the Chinese market to more alternative styles and away from straightforward Canto-pop with her Cranberries- and Bjork-affected tunes. For her current album, "Grumpy," Wong will have distribution stretching as far away as Brazil, the company reports. Two tracks from another of Wong's major influences, the Cocteau Twins, are featured on the album, including the tune "Serpent Skirt." That track was released as a CD single earlier this year and features some added vocal

sounds from Wong. Chunky, upfront bass lines and jangly guitar chords combine with Wong's ethereal singing on "Grumpy" in a mix that seems ripe for a commercial breakthrough. And the Cocteau Twins are expected to produce Wong's next album.

As the first Australian independent publisher in Asia, MMA Music devised a marketing strategy that included a monthly compilation CD of material, serviced to artists and producers in the region. It paid off, with Celine Cheung, Tracey Huang and Alex To recording Sting songs, and Taiwan-based Sarah Tsui working on an entire CD of Foreigner material. MMA similarly intends to work the David Bowie, Patti Smith and Joe Jackson catalogs, acquired in May through New York management company RZO. "If your cover is a hit single, nine times out of 10 you'll get karaoke and film synchs," says managing director Kim Frankiewicz of the region's potential. "There is also great scope for advertising synchs." Plans are for Australia's Jenny Morris and Andrew Farris of INXS to collaborate with regional writers.

A bid to foster local alternative repertoire finds EMI presenting Cradle: an alternative band that sings in Bahasa, Malaysia's most widely spoken dialect and one of the country's three official languages. Marketing director Calvin Wong, who describes the band as being in the mold of Nirvana, says, "They've got all the prerequisites of an alternative band today: They are a real good live band, and they have the ability to write songs." Live gigs will be the route to establish a core audience before springing the band on Malaysia's radio listeners.

The fourth album from Korean recording phenomenon Kim

Gun-mo, "4/Exchange," punched through the 800,000 sales mark with a bullet in its first 10 days of release last May. Kim, a versatile singer whose stylistic range encompasses reggae, dancehall and other genres, already holds the national record for album sales; the artist's last eponymously-titled album sold in the neighborhood of 2.6 million copies, according to his record company.

The Korean industry is watching to see whether dance band Roo'ra—which left the scene in disgrace after a songwriting plagiarism scandal three months back—can regain its former glory. One of the hottest local artists of 1995, the four-man Roo'ra has returned, asking for the forgiveness of fans, amid fresh plans to release a new album recorded during its recent self-imposed exile overseas.

PolyGram Far East's fledgling alternative label, Musician, released a tribute album featuring 14 local acts—including Canto-rock stalwarts Anodize, Black Box, Endeavour and others—performing the songs of Hong Kong indie artists the Tat Ming Pair. Musician's first release was a solo project from artist "Fats" Lau, one half of the legendary pair. With this new release, PolyGram VP of regional marketing for Chinese pop, Alex Chan, hopes the Musician label will foster interest in Hong Kong's indie heritage and provide exposure for the slew of participating bands in the process. Chan says he was pleased to find the album "selling quite well" after a few weeks' release and a reunion concert to back up the product. "For this kind of album, it was a pleasant surprise to see it sell 12,000 so quickly," Chan says. ■

### BREAKTHROUGH: CASS PANG

Continued from page APQ-1

in Hong Kong. I have to keep introducing myself in each interview. They hear news from Hong Kong, and they know I'm doing well there, so I have to spend quite a bit of time here. I have to appear on every program and sing live whenever I can."

#### THE USES OF CANTO-POP AND MANDARIN

Since 1992, Pang has recorded in Mandarin once a year, but has found it difficult to crack Taiwan. Her Cantonese track record in that time—four albums her label says have moved a strong and steady 150,000 units apiece (though mostly in Hong Kong)—has been the model for a rising female singer. Soon, larger markets beckoned, and Pang was honor-bound to answer the call.

"We look at the market regionally," says Gary Chan, managing director for EMI Music in Hong Kong. "Most often, we have to break an act outside Hong Kong to make an impact with sales. We use Hong Kong Canto-pop records to establish the artist's name and status, and for market penetration we use Mandarin records."

"It depends on how you see it," Pang says. "Some of the other people in this field, they usually develop different regions at the same time. When they have the time, they do a new place. I treat Hong Kong as my base and my home. I see it as a very important place. I spent most of my time developing there so I can develop one place."

Born in Hong Kong, educated in Australia, Pang first recorded in Hong Kong on Rock In, a Golden Pony label, where she cut a less-than-successful English album in the early '90s. Signed to EMI in early 1992, the artist renewed her contract with the company at the end of last year. Since joining EMI, Pang has released seven albums—four Cantonese, three Mandarin—and experienced a slow, steady rise to the top of the female Canto-pop pantheon. In Hong Kong, Chan places Pang only behind PolyGram's Jacky Cheung and Rock Records' singer-songwriter Emil Chau. "She is improving her



Cass Pang

numbers with each new album," says Chan. "Even in Mandarin, 'Jailbird' shipped larger numbers than total sales for her last album."

#### COVERING ABDUL AND HOUSTON

Scoring hits with covers of songs such as Paula Abdul's "Rush Rush" and Whitney Houston's "Run To You" established Pang as a voice to be reckoned with. Chan says that now the singer has moved with the market to develop her Chinese repertoire, covering Mandarin songs as well as carefully choosing the Cantonese songwriters she wants to work with, minimizing her reliance on international covers.

Randall Lipford of Hong Kong's Blue Max Productions recalls doing arrangements for a 1994 Cantonese Pang album. "I like working

with her because I just love her voice; it's great to work with a great voice. Being a foreigner in Hong Kong, I find myself comparing Cantonese artists with Western artists; for Cass Pang, that was not the case," says Lipford.

Mahmoud Ramjahn, who produced that work, agrees—with a caveat. "She has a great voice, and a long way to go. But she has to brush up on her Mandarin," says Ramjahn, now A&R director for Warner Music Hong Kong.

However, Chan says Pang's voice wasn't necessarily all good news in the early days. In the emotive, image-driven stakes of the Canto-pop idol's world, a well-trained, professional voice doesn't always strike the right chord.

"Before, Cass was caught in the middle a bit between the change from pure idols to artists who really display

Continued on page APQ-8

#### CREDITS

Billboard's Asia Pacific Quarterly was written by Far East Bureau Chief Geoff Burpee in Hong Kong with reporting and contributions from Corbert Wall in Taiwan, Alexandra Nuvich in Malaysia, Cho Yoon-Jung in Korea and Philip Cheah in Singapore.

### ASIAN TRAIL

Continued from page APQ-1

meet the fans took on a whole new meaning in Malaysia, where the band put in an appearance at a Kuala Lumpur lingerie store whose customers have monthly get-togethers to check out new stock. Still doubt that CMB is serious?

In a consummately Asian promotion days earlier, at the Westin Tokyo—a favorite for Japanese newlyweds—the group crooned accapella for a bride and groom as part of a promotion set up by the hotel, later broadcast on national television.

"We've been to Asia about five times now," says group member Kevin "KT" Thornton. "We first came in 1991, and it's been a very important place for us; we're starting to get to know some of our fans by name out here."

"They're bending over backwards to make this happen," says Chen Shen Po, label manager for BMG Music Entertainment International Asia-Pacific. "The last couple of albums did

really well, but it's been about three years, so they have to reacquaint themselves with the market." In every one of these countries, CMB is gaining major TV exposure, heavy radio play, video rotation on MTV Japan, MTV Asia and Channel V, local and regional press, "the works," says Chen.



Shaggy

#### EXPANDED TOUR ITINERARY

It's nothing new for purveyors of softer sounds to focus at least some of their attention on ballad-hungry markets in Southeast Asia. But while the rewards are great, getting an album off the ground in Asia requires more groundwork, and acts like CMB have been increasingly committed to putting in the time to market their product. Three years ago, the hit single

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## MERCHANTS & MARKETING

### Compilations, Cold-Tablet Tie-Ins And A Tour Guide's "Trot" Sell The Region's Sounds

One of Korea's biggest business conglomerates, Samsung, has reorganized the existing NICES and Orange record labels under the name Samsung Music in a move to become a major player in the international music and entertainment market. Classical releases will be put out under the name of "Samsung Classics." The move will capitalize on the already strong international recognition of the Samsung name. The company's first international release, under a campaign dubbed "Sonic Project," is a solo album by Teddy Andreas titled "Innocent Loser" on the Samsung label. To develop the local market, Samsung Music will establish an audition system for new talent. The company will also continue its involvement with event and concert promotion.

Strong summer performance by premium pop-hits compilations such as "Now2" (PolyGram/EMI) and "Max" (BMG/Warner) assures a future for the concept in the region, particularly now that the niche has sustained sales in the heat of competition. Those two titles fought it out market-by-market in Asia in May and June, when an aggressive push included high shipping numbers. "Now2"'s initial shipment for Malaysia alone was 100,000 units, although "Max" has reportedly outperformed its competition at retail. Local television coverage and in-store displays helped rack up impressive sales volumes.

Emboldened by the success of their "Now" series of international repertoire hits, EMI Music Asia further bolstered their position in the compilations market with the launch of a new Chinese pop-hits series, whose strong brand identity is buttressed on TV ads and in-store displays by a computer-generated, fire-breathing golden dragon. "Branding is so important to the performance of a compilation series," says EMI Music Asia president Lachie Rutherford. "With the new series, what we've built with our international repertoire with the 'Megahits' and 'Now' series is being applied to our Chinese repertoire."

#### KOREAN BUS STOPS IN JAPAN

A Korean marketing push is on for an unlikely success story: an album by a former tour-bus guide titled "e-pak-sa's Bbbongjak Encyclopedia," which has charted in Japan. Bbbongjak is a native style of popular singing featuring waveling notes and syncopated rhythms. Also known as "trot," Bbbongjak is usually the preserve of elderly tourists, who like to stretch their bus-weary limbs to it in the aisles when on holiday. In Japan, young fans are making ex-tour-guide e-pak-sa

a star. The effort has paid off for Sony, which signed up e-pak-sa with an eye to developing local talent for overseas promotion and used promo stands in Wave and Tower stores to drum up interest.

In Singapore, where Island/PolyGram's "Mission Impossible" soundtrack is a summer hit, cross promotions with successful films reflect the growing desire to tap music sales from the lucrative motion-picture business. "Since box-office takings for films are still robust, it's only logical that record companies work closely with films to drum up sales for soundtracks," says Eric Yeo, managing director of PolyGram Singapore.



KRU

Pop-rap stars KRU have started their own "pop-dance" label, KRU Records, along with EMI Malaysia. Calvin Wong, EMI's marketing director, says, "It's a joint venture; it goes deeper than a distribution deal. It's a way to increase repertoire. KRU are experts in the pop-dance category, and the label will reflect that." There are already two acts on the label: 14-year-old female singer Tim, and all-girl group Elite.

#### SINGLES SALES DROP

In Malaysia, single releases for selected acts are now retailing at almost half the price they did two years ago. Where companies like Myriad once parallel-imported singles to fill a "niche" demand, the majors are cutting profit margins to enable a lower retail price for singles. One record exec even said that this was to discourage parallel imports. Though most label executives agree that singles will never be a mass-market item, they also see them as valuable promotion for their major artists.

"It will eventually help sell the album," says BMG general manager Aziz Bakar. BMG has gone so far as to manufacture a single for Dr. Alban, which sold 8,000 units. Bakar hints at singles releases for more local artists this year. Sony marketing and A&R director Darren Choy comments that singles would also serve an existing demand without running up any promotional costs. "When it comes to Mariah Carey and Michael Jackson," he says, "all we have to do is put them on the racks."

Canto-pop song-product tie-ins continue apace as Warner Music Asia signed a deal to promote Canto-pop artist Karen Tong, using the song "Flu" from her latest album as the narrative structure for a 60-second spot to sell Coltalin cold tablets. Another up-and-coming Warner artist, Daniel Chan, has a track from his debut album working to promote Vitasoy drinks in the territory. ■

looking long and carefully before they leap, in all but a handful of cities.

"The degree and the stage of development of the industry is much more varied, so much less developed, in any of these markets—Hong Kong, Taiwan or Thailand—from that in Japan or the U.K. or the U.S.," says Philip Kung, managing director, Asia Region, for HMV. "The role of the supplier, the media, the consumer, it's all very different. While we want to build a lot of stores in each of the markets we're involved in, we also want to be care-

ful to watch what stage of development that market is in before we do it."

Billed as Asia's biggest record store outside Japan, HMV's 25,000-square-foot 'Tsim Sha Tsui location in Hong Kong represents that chain's aggressive stance on the territories' retail scene. It's now over a year old, and HMV has since not seen fit to attempt the experiment in any other Asian market; to date, three Hong Kong stores represent the chain's regional total.

#### CAUTIOUS WATER-TESTING

Demand for the strengths that megastores trade on—deep catalog, broader variety of styles and, necessarily, a much higher degree of international repertoire—is less than uniform across the region's seven distinct markets. After taking the risk in Hong Kong, chains like Tower (though expanding in South Korea), which was the first on the Hong Kong scene in 1992, and HMV are more reticent to test the waters in other markets.

Changing those conditions will be a slow and uneven process. Lack of access to product, according to HMV's Kung, is the major hurdle to expanding in Taiwan. More realistic for the chain is Singapore, a small but sophisticated market where Kung says the HMV model could be applied successfully. Kung lists these two, and South Korea, as the company's list of possibles in the medium term; elsewhere, HMV is adopting a "wait and see" policy.

Increasingly, the alternative to multinational chains is not all mom-and-pop shops either. Local chains, fueled with investment from tobacco companies, electronics firms and, in the case of Hong Kong's KPS Retail Stores, a home-entertainment software business, are muscling in with plans to expand their operation from their present 30 to 36 stores in Hong Kong in 1997.

#### LABELS AND STORES CLASH

Recent expansion in Taiwan, with three of a planned 12 stores already in operation, affirms KPS's aspirations to go regional. Along with that ambition comes the reality of expanding into the complexities of Asia's local markets. "We are being aggressive, but it's difficult; we can't get the products we want to stock our stores with," says Garrie Roman, managing director of KPS, of his firm's Taiwan venture. "The record companies in Taiwan have pretty much come to us and let us know, 'You're pretty much not on our agenda; what you want to do is not a part of what we want to do.'"

"It's a funny relationship," says one industry observer. "On the one hand, record companies are benefitting from what HMV and Tower are doing—you can't deny the music market is growing as a result of retail initiatives—and fully support it. On the other, the record companies' desire to grow the market at their own speed clashes with the HMV philosophy of providing the broadest range of choice."

#### CHAIN-SMOKING LINK

Throughout the region, many local companies have long been developing hybrid, homegrown versions of the megastore concept. Once a hodge-podge of mom-and-pop stores, Malaysia first saw chain activity in 1990, when cigarette giant Salem introduced the superstore concept. Like a scaled-down Tower or HMV, minus the deep catalog, Salem Power Station had all the physical space, video-screens and in-house DJs. But initially it served no niche demands, merely stocking the same product in a bigger space with more interesting decor. Today, with rumors of Tower and HMV coming into the market, Salem says it has plans to stock deeper catalog in its half-dozen superstore outlets, with two more stores slated to open in the Klang Valley by year-end.

Darren Choy, marketing and A&R director, Sony Music, observes, "In terms of music [in Malaysia], everything is linked to Salem. Not just because of their involvement with music-software retail but with concert sponsorship. This gives them an overall musical identity."

Another local company, Music Valley, with seven years' wholesale experience, has plans to go nationwide. Terence Thum, sales exec for Music Valley, claims it will add a dozen outlets by year-end to its current 20 outlets across the country, all with a wide range of Chinese repertoire.

Herbert Sunil, sales supervisor for Salem Power Station, seems unthreatened by Music Valley's nationwide scheme. "We target the urban, more affluent crowd, not the mass-market, nationwide," Sunil comments. "There's room in the market for both of us."

"The market is growing, but it's not growing that fast. If they are talking about a dozen new stores, they will have to steal

*Continued on page APQ-9*

#### PACIFIC TREND WATCH

*Continued from page APQ-1*

Taipei, stratospheric rents—not to mention the cost and inventory headaches of servicing the increasingly sophisticated tastes—are combining here to slow the much-vaunted growth of the multinational megastore. The retail explosion promised by the entry of companies like Tower, HMV and others has been tempered somewhat, as large chains continue to grow selectively,

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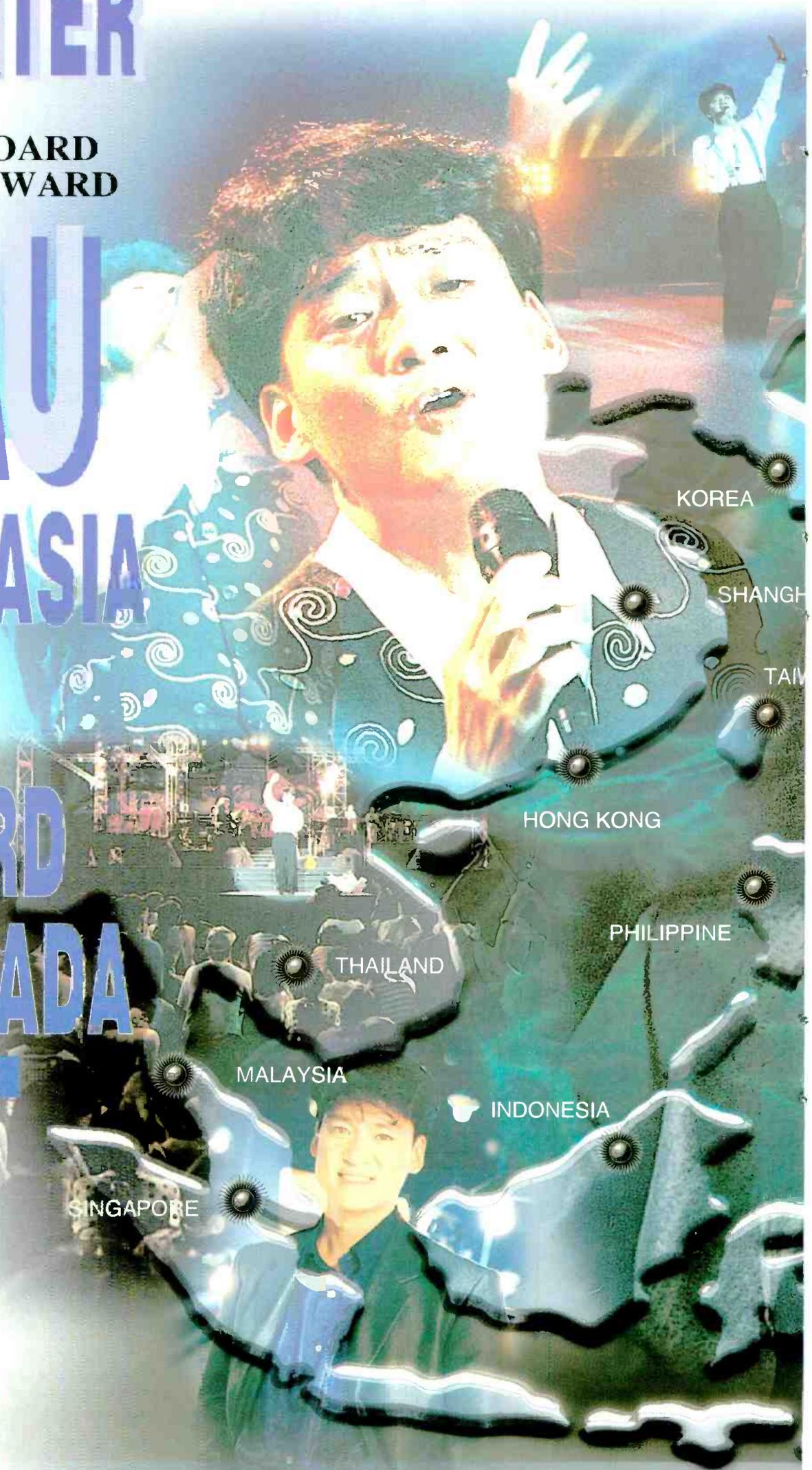
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- September 1994 Hong Kong **SOLD OUT**
- November 1994 Singapore **SOLD OUT**
- July 1995 Taiwan **SOLD OUT**
- September 1995 Malaysia **SOLD OUT**
- September 1995 Singapore **SOLD OUT**
- January 1996 Hong Kong (19 shows) **SOLD OUT**

**BREAKTHROUGH: CASS PANG**

*Continued from page APQ-2*

technique," says Chan. "She is a very good technical singer—but, earlier in her career, she was criticized for singing too formally."

Chan says that the help needed to play on the singer's strengths arrived in the form of EMI artist, singer-songwriter-producer Eric Moo. His efforts to bring out the best of Pang's voice with original Chinese repertoire yielded 1994's "Let Me Go With You," a 180,000-seller still on EMI's Hong Kong best-seller list. It firmly established Pang's ascendancy to local stardom.

Then, after three years of singing in Cantonese, Pang recorded her first Mandarin album. After working hard to get the Cantonese sound down, the question arises: Was she

happy with the result?

"Not really," says Pang. "I think I was worrying too much about diction and pronunciation, and also I didn't have the chance to communicate with the producer. He imagined what he wanted me to do beforehand, so what was in front of me when I came in to sing was a finished product. I feel I didn't participate enough."

"Still, at that stage, I didn't feel I could do much more; I didn't know anything about the Taiwan market. So I just did what they thought was best for me, I'm not saying anybody did anything wrong, but if I knew more at the time, I think my progress here could have been made one album earlier."

"My contribution to the Mandarin albums is not as much. The biggest reason is that I spend so much time on my Cantonese albums, every time I do a Mandarin album, it's such a rush. Every time, EMI in Taiwan is saying 'Where is the album?' I don't have the time to develop the album the way I do with the Cantonese ones."

"When I hear other people's albums—especially in the Chinese market, but also in the international market—I don't feel they put enough time into their sidecuts [album tracks]. It's as though they know which ones will be sidecuts. I find it

a bit disappointing when you spend so much money on an album and there are only two or three songs you want to hear. It's impossible to please everybody, but I want people who buy my albums to get value for their money."

"In Hong Kong, I force them to make at least 12 to 15 songs each time, and then I get to choose them. We waste a few songs each time, we actually throw them out without using them. I really think that's what makes my albums sell well. Of course, I was lucky: I made it work the first time, and now they'll let me do it."

"I enjoy recording, but I have only enjoyed singing on stage in the last two years; before that, I didn't know how to enjoy myself. Then I figured, as long as the stuff is selling, 'OK, what can I do to make this work?'"

**COMFORTABLE WITH IDOL-NESS**

In a market where press image can make or break a career, Pang has managed to cultivate a "girl-next-door" image that has endeared her to her public while leaving her largely inured to such hollow glamour, which suits her just fine. "The reason I started singing is very simple: I love music, I love singing," says Pang. "I didn't want to be a star, or an idol. I am an ordinary person, I just have a voice that maybe others don't have, so maybe that's what's different about me."

"I'm a very lucky girl. I meet producers, lyricists, songwriters, arrangers who are extremely talented. If I didn't, I'd be just like anybody else. At first, I wasn't very comfortable with the idol stuff, but now I look at it from another angle as well. I wasn't an idol from the very beginning, so people see me as an idol because I'm good at singing. I can live with that." ■

**ASIAN TRAIL**

*Continued from page APQ-2*

"(I Want To) Sex You Up" was a big regional hit for the band, particularly in places like the Philippines, Indonesia and Malaysia. Now the act is trying to re-establish contact with Asian fans and stir up enthusiasm for the new album.

At this stage, says Stuart Rubin, VP of A&R and marketing for BMG Music Entertainment International Asia-Pacific, the region is "very important. They love the music here. The last album was very big in markets like Indonesia, and the way they're working at it, I think the album will be very big here."

BMG's Chen says the group has received strong radio exposure in Hong Kong, Indonesia and Singapore. In Malaysia, BMG set up a one-hour TV special with the band on the country's national television network, TV3, says Rosmin Hashim, BMG's marketing director. The label also has included the northwest Malaysian city of Penang on the band's itinerary. Though it is unusual for an international group to include smaller cities on such a tour, Hashim says, "We believe that CMB has its fan base everywhere, and we wouldn't want to limit promotions to just Kuala Lumpur."

The band's song "Sexual Capacity," released internationally in July, is featured in the new Demi Moore film "Striptease." The track has an accompanying video clip that may tread a fine line in Asian markets with a less permissive culture, but, Rubin says, "If we're careful, there shouldn't be any problems."

CMB's Thornton echoes that view. "With the new single, 'Sexual Capacity,' we have to be careful. When '(I Want To) Sex You Up' first took off here, it was a surprise. We were very concerned about the sex element here because we knew it was going to be controversial. At the time, the only song openly about sex on the radio was George Michael's 'I Want Your Sex.' So we had to be very careful then; for our live show in Indonesia, they said we couldn't say the word 'sex'—so we let the audience sing the chorus," he says.

"This is a new beginning for us here," Thornton continues. "Last time, we had different management, bad management. The second album didn't do as well as we felt it could, for lack of promotion. This time around, BMG are doing a good job; we're staying busy, but they're not packing our every moment so we don't have time to sleep."

**SHAGGY'S LEVI'S FIT PERFECTLY**

For Shaggy, this spring marked a first visit to the region by the EMI-Virgin act and brought very positive results. "The shows were great," says John Possman, VP of marketing and A&R, EMI Music Asia.

Back when the album "Boombastic" had its first crack at the international market, few would be stirred by the news that Shaggy's biggest impact remained in America followed by the U.K. But the fact that his third-best market as of early 1996 was Malaysia raised a few eyebrows. The record sold 160,000 units in Malaysia alone, big for a reggae record anywhere. "They had planned in advance on coming to several of the markets, but it takes so long to plan a tour like that," Possman says. "By the time they were ready to go, Malaysia had exploded."

The success of "Boombastic" was attributed in no small measure to Levi's jeans and the global ad campaign that paired Shaggy's dancehall sounds with a Claymation television spot.

"The Levi's thing contributed a lot to the success of the record," Shaggy says. "It's a dynamic record in itself, though. It

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went to the top in America without the Levi's ad, but it certainly helped. They fit like a glove."

In each territory, Levi's had in-store tie-ins. The most elaborate, in Korea, consisted of press conferences tying up with Levi's headquarters in Singapore. Shaggy was also featured as MTV artist of the month, and MTV organized the tour and press conferences, and worked the tie-in heavily.

"I don't think there's the same negative stigma here as in America or Europe," says Possman. "People don't mind listening to music that is attached to a product. For international artists, television is such a powerful medium out here. Still, that alone doesn't cut it. It's not just a catchy chorus—in certain territories; that alone doesn't add up to [anything]. If you don't get the song played on the radio, don't draw attention to it in other ways, don't say, 'This is the song from the soap commercial,' chances are you're going to lose the benefit of the tie-in. You don't want to leave a lot of vagaries. Malaysia, for instance, went on TV and advertised the album, and they hit it right on, they got it on the radio, and they took full advantage of it."

"It's no longer the singer, it's the song," says Calvin Wong, marketing director for EMI Malaysia. "I haven't seen as big a crossover song as 'Boombastic' since Vanilla Ice's 'Ice Ice Baby.' Ask anybody here, and they know who Shaggy is."

"The record was released a long time ago. Similar tie-ups in Europe and the U.S. are timed with the release of a single. In this region, it's different; the tie-up came after the song had been through a cycle in the market; they jumped on 'Boombastic' the first time; then they jumped on it even bigger again with the tie-up. We're hoping to do the same with [British dance act] Babylon Zoo, with Levi's again."

#### DATES HARD TO COME BY

The response also was strong in Indonesia and the Philippines, and was OK in Thailand. EMI believes that a downturn in the cycle away from reggae-oriented dance music held the record back. "If it was a year earlier in Korea, it could have been an explosive hit," Possman says.

Of course, Korea started two months later than anywhere else, and one of the unique challenges of thinking regionally in Asia is the sheer scale of launching a campaign. Timing everything is a physical impossibility to coordinate in Asia. "The biggest challenge with anything here, is you can't just pick a date. There are too many countries, and you can't be everywhere at once," says Possman.

EMI's job now is to build on the successful tour and move beyond merely breaking the artist to the next step, says Possman.

"I think everything is going really well", he says. "Now, it's not just the one song. It was huge hit and a very accessible song, but those who came [to the concerts] saw that the best thing about this artist is the very credible live show, a lot heavier than people expect. I think we want to jump on Maxi Priest [whose collaboration with Shaggy, "That Girl" was released in June]. The challenge is to find the extent to which people know the name Shaggy. It's such a song-driven market."

Shaggy explains the record's success in Asia in his own way: "We're just hitting, man. If I could give you a remedy, I'd be very rich. Everybody has this thing about traditional reggae: one-drop rhythms and piano banging. But I got a little tired of that. All I did was basically make it a little more musical."—G.B.

#### PACIFIC TREND WATCH

Continued from page APQ-4

Salem's customers. They have an advantage because of their wholesale relationship with record companies," says an industry observer.

#### TOWER AND POWER IN KOREA

In South Korea, the first store to break the mom-and-pop pattern was Syn-nara Records, which opened in 1981. At the time, the 1,775-square-foot store, located on the busy inner-city thoroughfare of Chongro, was touted as a record department-store and the biggest in the nation. Now Syn-nara has eight stores, one each in the major cities of Pusan, Taegu, Kwangju, Taejon and Incheon, and three in Seoul, including Apkujong-dong (19,500 square feet) and Yongsan Electroland (15,500 square feet).

Other big record stores in Korea now include Power Station, in the basement of the Midopa Department Store downtown, which opened at the end of 1994. Tower Records has three stores in Korea, two in Seoul and one in Taegu; all have opened in the past year. Another store is in the works for Pusan, the country's second-largest city, scheduled to open by the end of the year.

So far, Tower is the only foreign retailer to enter the market, but, as Korea is Asia's second-largest music market and the 12th-biggest in the world, industry sources see it as only a matter of time before others move in. Virgin has reportedly signed a contract with tape maker Saehan Media and will be setting up a store soon. Other chains, such as Rainbow, also from Britain, and Japan's Wave, are studying the market as well.

This trend is causing major changes in the industry. Syn-nara's

# PROGRAMMING

## Tri-Lingual Radio For Malaysia, Censorship Exemption In Korea

Australian R&B outfit CDB (Create Dream Believe) has the distinction of being among the few antipodean acts to make an impact in Korea, with its Sony album "Glide With Me"—and they've got television to thank for it. The band's success in that country is due in large part to its appearance on "Open Concert," a program featuring live classical and pop performances watched by millions of Koreans each Sunday night. CDB finagled a spot on a special June 1 show to celebrate Korea's joint hosting, with Japan, of World Cup 2002. Held at the Olympic Stadium in front of an audience of 100,000, the show was CDB's biggest ever. Also performing was hot-selling U.S. R&B trio Solid.

Singapore-based Channel KTV has confirmed its first regional distribution deal in Taiwan. The deal is a 50/50 joint-venture with ERA International Ltd. to distribute the service in Taiwan, ensuring that the channel reaches more than 200 cable systems, or 3 million households, over 60% of Taiwan homes. As a significant percentage of Channel KTV's programming originates from Taiwan, the deal will have an immediate market. John Sharp, Channel KTV's president and CEO, explains, "In Taiwan, dual-language TV programming is very popular—where the viewer selects either Mandarin or Taiwanese audio tracks using the MTS button on their remote control. We simply took this principle and applied it to music television." The company hopes to confirm its distribution deals in Hong Kong and China this year.

Malaysia's second commercial radio station—after Time Highway Radio—Rfm 98.8 now identifies itself as an adult-contemporary outlet, targeting 18-to-44-year-olds with tri-lingual programming in Chinese, English and Mal—with a 50% Chinese output.

Korean artists have been officially freed from the fetters of a controversial law that had allowed government censor-

ship of their material—although for foreign acts, existing legislation remains intact. An amendment to the law, passed through the National Assembly six months ago and ratified in June, states that music is no longer subject to prior screening by the Public Performance Ethics Committee, a practice criticized as highly subjective and erratic. In the past, any song deemed to contain sentiments against national interests or expected to have a "negative effect" on the moral fiber of Korean youth could be banned for broadcast or sale. Folk-singer Chung Tae-joon led the fight to abolish the law, whose more noteworthy victims have included the now defunct Seo Taiji and Boys, whose song "Sidae Yugam" ("Shame Of The Times"), criticized the government and was banned. The song appeared on the group's last album as an instrumental.

TVBE, the entertainment arm of TVB, has been purchased by the *South China Morning Post*, in a move whose reverberations are being felt throughout the Hong Kong-based regional broadcasting empire. Industry sources says high-level staff defections at TVBE-owned Capitol Radio are a direct result of the ownership change, with imminent format changes in the works.

Malaysia's national broadcaster, TV3, aired BMG's trademark artists showcase—locally dubbed the "Unplugged" series—as it continued anew in June with female pop singer Ziana Zain at the 30,000-seat Life Centre in the Malay capital of Kuala Lumpur. The concerts usually involve artists such as Awie and Search. This time, BMG presented the concert with promotional heavyweight Salem and TV station TV3 to throw added weight behind Zain's performance. "We went with TV3 in order to broadcast the concert nationwide, while Salem subsidized the concert production costs we had borne before," says BMG marketing director Rosmin Hashim. ■

Cheong points out two: price-cutting and diversification of product. Power Station last spring began cutting consumer prices by as much as 30% on both local and international repertoire. Syn-nara too has cut wholesale prices by up to 30%, which is passed onto the consumer as discounts of 15% to 20%. Tower has so far kept prices at the normal retail price.

#### WAR IN SINGAPORE

Price-cutting and price-wars are also prominent in Singapore, where the retail scene remains flat and soft. New releases from Billboard's top 40 chart are now retailing at an all-time low of S\$17.99 from the previous retail price of S\$24. "It's getting very messy," says Jimmy Wee, managing director of Pony Canyon Singapore. "There is no standard pricing, and everyone is undercutting each other."

"There are too many retailers," says EMI Singapore's managing director Peter Lau. "And the market is in a period of consolidation. In fact, the present price-cutting is a period of stabilization."

Large retail chains are expected again to report heavy losses for the last financial year. Meanwhile, music retail sales for this year's first quarter have dipped. As one retail analyst points out, the slump in general department-store retailing is due to "lack of differentiation of goods and escalating operating costs—rents are high, and operating costs are going up."

Other local retail chains expanding rapidly include Thailand's Grammy, the local-repertoire giant that controls up to 40% of market share. Grammy was joined in the market in September 1994 by Japanese retailer Tsutaya; the two formed a joint venture along with Japan's largest record retailer, Shinsendo, and have since expanded to three Bangkok outlets.

The big question, China, remains a "future prospect" for regional retailers. Long-term potential in markets like India, the Philippines and Indonesia are, for now, on the back burner, as big international retailers deal with the problems inherent in the few markets they've chosen to enter to date. How effective they will be at picking those locks in the presence of well-funded local retail chains remains to be seen. ■

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## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)				
1	2	307	★★ NO. 1 ★★ CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/16.98) 83 weeks at No. 1	IN CONCERT
2	1	100	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	4	85	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	3	11	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
5	5	125	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
6	7	41	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
7	6	11	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
8	8	14	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
9	10	45	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
10	9	14	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
11	NEW ▶		JOHN ELIOT GARDINER DG 470742 (10.98 EQ/16.98)	BEETHOVEN: SYMPHONY NO. 9
12	13	58	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
13	11	16	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
14	12	15	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/16.98)	THE ULTIMATE WEDDING ALBUM
15	15	65	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/16.98)	AMORE

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)				
1	1	13	★★ NO. 1 ★★ JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/15.98) 10 weeks at No. 1	SUMMON THE HEROES
2	4	17	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
3	3	36	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
4	6	62	VANESSA MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
5	5	42	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	2	14	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
7	7	27	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
8	9	14	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
9	11	66	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
10	8	7	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
11	10	4	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 EQ/15.98)	BAJO EL CIELO ESPANOL
12	12	131	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
13	13	60	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
14	14	162	VARIOUS ARTISTS LONDON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS
15	15	20	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)				
1	1	96	★★ NO. 1 ★★ VARIOUS ARTISTS MADACY 0201 (4.99/6.99) 9 weeks at No. 1	20 CLASSICAL FAVORITES
2	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN (NELSSON) DIGITAL MASTERWORKS 71844	TCHAIKOVSKY: SYMPHONY NO. 5
3	2	69	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	3	4	VARIOUS ARTISTS PHILIPS (5.98/10.98)	BEETHOVEN FOR BOOK LOVERS
5	RE-ENTRY		BUDAPEST SYMPHONY ORCH. (JOO) DIGITAL MASTERWORKS 71846 (4.98)	TCHAIKOVSKY/MENDELSSOHN: VIOLIN CONCERTOS
6	RE-ENTRY		RUNDUNKORCHESTER DES SAIDWEGTUTNS BADEN-BADEN DIGITAL MASTERWORKS 71839 (4.98)	STRAUSS: FAMOUS MELODIES
7	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN DIGITAL MASTERWORKS 71845 (4.98)	TCHAIKOVSKY: PIANO SYMPHONY NO. 1
8	13	31	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
9	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
10	5	91	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
11	7	28	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
12	4	42	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
13	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN DIGITAL MASTERWORKS 71808 (4.98)	BEETHOVEN: PIANO CONCERTO NO. 2
14	RE-ENTRY		BERLINER SYMPHONIKER (FRANCIS) DIGITAL MASTERWORKS 71819 (4.98)	DVORAK: SYMPHONY NO. 9
15	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN (BOUR) DIGITAL MASTERWORKS 71833 (4.98)	MOZART: SYMPHONY NOS. 41 & 29

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.

## Artists &amp; Music

Classical  
KEEPING  
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by Heidi Waleson

**THREE LADIES:** Can the 3 Tenors' magic bullet work for three more-or-less unknown sopranos? Tibor Rudas thinks it can, so on Sept. 5 in Los Angeles, he'll give us the 3 Sopranos. They are Kathleen Cassello, Kallen Esperian, and Cynthia Lawrence, all, not surprisingly, Pavarotti Competition winners, young, telegenic, talented, and probably not hugely expensive.

The production includes a 3,000-seat outdoor amphitheater with an 80-foot proscenium, to be specially built in front of the Century Plaza Towers. The concert is to be televised in December on PBS and recorded by Atlantic Records—the folks who did the second “3 Tenors” disc—for an October release. The recording will be personally co-produced by Atlantic Group boss Ahmet Ertegun.

Atlantic and producer Rudas are banking on a splashy repertoire, with opera aria standards mixed with Broadway, operetta, and popular material arranged for trios by Peter Matz and Gian Carlo Chiaramello, along with production extras like a trio of gowns designed for each of the three ladies by Oscar de la Renta, Carolina Herrera, and Valentino. After all, when you've got pretty young women to showcase, rather than three aging guys, why not go all the way?

**MONEY FOR MUSIC:** Maybe some of that 3 Sopranos money will ultimately make its way into music training, now that Time Warner, parent company of Atlantic, has become the official sponsor of the Aspen Music School, beginning with the 1997 summer season. Time Warner, whose classical music operation comprises the Erato, Finlandia, Nonesuch, and Teldec labels, has pledged \$400,000 to the school over three years, culminating in the Aspen Music Festival's 50th anniversary in 1999. It is the largest single contribution from a corporation in the history of the Aspen Music Festival and School.

Each summer, more than 900 students from all over the world come to Aspen, Colo., to study with renowned teachers and musicians and enjoy extensive group and solo performing opportunities. Aspen artists associated with Time Warner's labels include Nadja Salerno-Sonnenberg, the late Jan DeGaetani, Dawn Upshaw, and David Zinman, who becomes music director of the school next summer.

Gerald Levin, chairman/CEO of Time Warner, praises Aspen for its mentoring and teaching, as well as its “community of educated classical music listeners.” He says, “Nurturing both performers and audiences is critical if classical music is to flourish as a thriving component of our cultural heritage.”

Robert Harth, president/CEO of the Aspen Music Festival and School, says, “We salute Time Warner for leading the industry with such a major commitment to music education.”

**BRICKS AND MORTAR:** Some arts institutions must not be suffering too much: The Washington Opera is going to transform a former department store in downtown Washington, D.C., into an opera house, to open by the year 2000, now that it has a waiver from the zoning board. The company purchased the store for \$18 million; renovation and construction costs are projected at \$115 million.

Plácido Domingo has become artistic director of the company, so it seems likely that the company will attract plenty of attention and a few extra bucks.

**FESTIVAL TIME:** Formal black-tied and unsmiling symphony orchestra musicians have long been cited as a visual turnoff for the uninitiated audience member, but they have nothing on Reigakusha, the Japanese gagaku ensemble that recently played the Lincoln Center Festival in New York.

These performers of court music—who play Japanese lutes, zithers, flutes, mouth organs, and drums—enter in line, dressed in full ceremonial regalia. They sit at the same moment, face the audience, and betray no facial expression whatsoever. Even their exit turns are choreographed at exact right angles. Their music is equally austere, a challenging and seemingly exact juxtaposition of silence and sound in which the ferocious peals of the horizontal flutes and the raucous force of the reed instruments seem like animals that have been tamed to fingertip precision through some ancient technique of dominance.

How different in spirit were the charming Thang Long Water Puppets from Vietnam, in which farmers, children, dragons, and kings in puppet form glided and leapt through water, relating folk tales and showing scenes of everyday rural life. Though their extremely complicated movements required absolute control by invisible puppeteers behind a bamboo screen, the overall impression was one of joyous freedom.

## JOHN BERRY

(Continued from page 31)

album live.

“It takes a performer like John Berry to pull this off,” Corlew says. Berry is well known in the industry for his ability to deliver exceptional live performances. A couple of years ago, he gave a memorable performance at Country Radio Seminar's New Faces Show, and on last year's Country Music Assn. Awards [show], he performed ‘If I Had Any Pride Left At All’ with just an acoustic guitar.

Capitol VP of sales John Rose says the album's launch will include a variety of activities. “[Senior VP of promotion] Bill Catino and our promotion department put together a flyaway promotion in 30 key markets for contest winners to win a trip to meet and see John and his band in a concert setting,” Rose says. “SJS will be doing a satellite hookup of their live performance for broadcast.”

There are also plans to engage retailers in the campaign. “Because John has such a strong sales base in the south central and south Atlantic [states], those are the markets we're

going to kick it out of,” Rose says. “We're going to do retail parties enlisting the help of the store managers and district managers in all those markets with all the major accounts. We'll kick those off around street date. Then we'll kick off a two-week in-store tour including retail, radio, and media in all those markets. The main objective there is to help impact the street-week debut on Sept. 17.”

Berry, who is booked by Creative

Artists Agency, says he plans to tour the fair circuit this summer; in the fall he will perform at theaters and festivals, among other dates. Berry will also gain exposure through his endorsement agreement with Takamine Guitars, which will provide guitars to be given away at retail contests.

Additionally, CMT will be a source of prime exposure, as Berry is scheduled to be its featured “showcase artist” in September.

## TY ENGLAND

(Continued from page 31)

ten by Hugh Prestwood. Everything he does just blows me away. ‘Backslider's Prayer’ is [also] one of the songs I like a lot. It tells a very real-life story about what a lot of people are feeling these days.”

England hopes this new crop of songs will take his career to the next level, but he has no regrets about his debut album. “My first album was exactly what I needed,” he says. “I

wasn't the guy who wanted to come out and sell 6 million records on my first album. I don't picture that being conducive to a long career, which is more of what I want; I want to have nice, steady growth. I don't want to compare myself to George Strait, but to have that type of career—one that just doesn't seem to die—that's what I'm hoping for.”

DEBORAH EVANS PRICE

# Songwriters & Publishers

ARTISTS & MUSIC

## Alexia Baum: Purveyor Of Film Songs Int'l Exposure A Key To Windswept Pacific Exec

■ BY IRV LICHTMAN

NEW YORK—Before joining Windswept Pacific Music's film and TV department in 1992, Alexia Baum was, as she puts it, "on the other end of the phone."

By that she means that she worked in film and music production at TriStar and NBC, serving as producer and associate producer of dozens of feature films, TV movies, and series. "I was always the one calling music publishers in need of a song," says Baum, who was recently elevated to senior director of film and TV at Windswept, in addition to her responsibilities as managing director of Gallo Music U.S.A., the giant South African publisher for which Windswept Pacific acts as a sublicensee here.



BAUM

Now that she is soliciting in the field she once toiled in, Baum concedes, "There was a lot I didn't know, such as what's involved in licensing and logistics. I also gently let potential users that are often not major studios know that while they'd like to have a song performed by the Rolling Stones, or other performers of successful songs, they could be spending their entire budgets on that one song."

Baum, who was named creative director of the film and TV department in 1995, is credited with getting her company's copyrights an airing in such

motion pictures as "Dead Man Walking" (which included "The Quality Of Mercy" by Michelle Shocked), "Nixon," "Die Hard," "The Birdcage," "Waiting To Exhale," "Forrest Gump," "Pulp Fiction," "Natural Born Killers," and "Batman Forever."

Baum—who has to find exposure for Gallo and other foreign sublicensed music publishers, such as London-based Mute Music—says that placement of foreign copyrights in U.S. productions has taken a decided upturn.

After she was given responsibility for U.S. exploitation of the Gallo catalog in 1994, Gallo has seen its profits double in film and advertising usages.

Baum points to Gallo music in "The Air Up There," "Celtic Pride," and "Cry The Beloved Country." The Gallo songwriter roster includes Miriam Makeba, Lucky Dube, and Mahlatini & the Mahotella Queens. Gallo is also involved in copyrights that appear on Paul Simon's "Graceland" album, to which Baum gives major credit for creating a ripe climate for foreign copyright exposure in U.S. film and TV projects.

Another source of enthusiasm for foreign material, Baum says, is the creators of works. "A lot of directors consider themselves hip in their musical tastes. They are listening to noncommercial radio stations and like the idea of being on the cutting edge of things. However, this is all problematic if it's a big film, and they want [songs] that are popular. This means that we might get music in the body of the film itself rather than songs on soundtracks."

Baum, who coordinates her activities closely with Windswept Pacific president Evan Medow and senior VP/GM Jonathan Stone, says usage of foreign repertoire is stimulated by other avenues of exposure, such as the Billboard charts that survey top-selling songs in world music, reggae, and blues. "This tends to legitimize the music," she says.

Baum's Gallo connections, she notes, mirror her musical tastes. "I grew up listening to Miriam Makeba's 'Pata Pata,' a Gallo copyright. As part of the work I did for the Los Angeles Blues Archives, I did a documentary on blues singers, but my association with the Archives became so time-consuming that it started to take away from music."

Baum says that Windswept Pacific has a "booming London office and a mother office in Tokyo [the company is owned by giant Japanese entertainment conglomerate Fujisankei], and they keep us supplied with current music." For example, from London, Windswept has the Spice Girls, who have a No. 1 hit with "Wannabe," and from Tokyo, it has Pizzicato Five, whose music was used in "Pret A Porter" and "Doom Generation."

Mute Music gives Baum film-song fodder in alternative, industrial, and techno directions, with tracks by such artists as Nick Cave, Barry Adamson, and Traci Lords. Their songs have been heard in "Batman Forever," "Virtuosity," and "Dumb & Dumber."

Baum is elated over a recent arrangement by which Windswept Pacific is administrating the Pete Townshend catalog. Townshend, she says, is "interested in film involvement."

## Warner/Chappell's Heine Settled In U.K. Job After 13 Years In Germany

■ BY NIGEL HUNTER

LONDON—After completing a year as managing director of Warner/Chappell Music U.K., Ed Heine says he has become acclimated to the differences between the U.K. and German markets. Heine previously headed the company's operation in Germany for 13 years.

"It's a contrast to my German experience," he says. "Both markets are competitive but are very different in local terms. Creativity here is at a very high level, but the competition factor has reached a situation which has caused publishers' profit margins to be substantially eroded."

Heine is American-born and first came to Europe when he was drafted into the American Army. He returned to the U.S. to obtain a degree in English and journalism after his Army service and then came back to Germany after working as a musician and then a program director at a radio station. He started his music publishing career 24 years ago when he joined Warner Bros. Music in Munich.

Heine notes that there are a number of major markets where record companies tend to put out records sounding derivative of what has gone before. By contrast, he finds the U.K. market reassuringly innovative. But the competitive pressure is constant where writers are concerned, and retention periods and the publishers' share of royalties are getting smaller. Still, Heine doesn't regard the scene as totally driven by money and lawyers.

"There are some writers who still prefer to make their choice about a publisher based on other things apart from money," he says. "Our creative staff here has a very good reputation. We like to think of ourselves as a full-service publisher creatively, and we also do other things that support our writ-

ers and facilitate their development."

Heine refutes the oft-expressed notion that a multinational conglomerate like Warner/Chappell cannot always be individually writer-friendly because of its sheer size and its large number of writers.

"The majority of writers don't have the benefit of large creative staffs that we have or the strong international support we can provide," he says. "Warner/Chappell makes money because we have a big, successful catalog, and we can consequently afford to employ the very best people in the business to the advantage of our writers."

Asked about a perception in some quarters that Warner/Chappell U.K. has been comparatively quiet since he took office, Heine replies, "We've been reorganizing some things, but the level of activity has been sustained. I personally have always been low-profile, and I believe that publishers should accept that they work best behind the scenes."

Like his contemporaries, Heine is concerned about the implications of new technology with regard to proper licensing, policing, and payment for music usage.

"Unity of purpose is essential in dealing with these matters between publishers and the rights societies. We may go about it in different ways, but we must have the same clear objectives in our sights. There is always room for more cooperation."

Heine is an enthusiastic advocate of co-writing as a fertile means of cross-pollination between Warner/Chappell writers locally and internationally and between its writers and others signed to other publishers. He recognizes pronounced differences in the song markets of the world; for instance, techno is still dominant in Germany but not in the U.K., where repertoire is more varied and more risks are taken. But he is confident about the future health of the music industry.

"The usual pendulum effect continues," he says. "The song's coming back—if it ever, in fact, went away."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
CARRIED AWAY	Steve Bogard, Jeff Stevens	Warner-Tamerlan/BMI, Rancho Belita/BMI, Jeff Stevens/BMI
<b>HOT R&amp;B SINGLES</b>		
I CAN'T SLEEP BABY (IF I)	R. Kelly, Babyface	Zomba/BMI, R. Kelly/BMI, Sony/ATV LLC/BMI, Ecaf/BMI
<b>HOT RAP SINGLES</b>		
ELEVATORS (ME & YOU)	Andre Benjamin, Antwan Patton	Chrysalis/ASCAP, Gnal Booty/ASCAP
<b>HOT LATIN TRACKS</b>		
QUE PENA ME DAS	Marco Antonio Solis	Mas Latin/SESAC

## BMG Publishing Buys Half Of Koka; Nashville Finding Songs On The Net

**BMG'S STAKE IN KOKA MEDIA:** BMG Music Publishing, which continues to bolster its holdings in production music, has bought a 50% stake in Koka Media, said to be France's largest production music library.

Earlier this year, BMG Music bought the remaining half interest it did not own in Sam Trust's Los Angeles-based Killer Tracks, while in 1994, it acquired U.K.'s Atmosphere Music.

The company's production music associations, including its in-house setups, fall under the BMG Music banner of Library Ventures. BMG Music also has a joint venture with Zomba in Germany and owns music libraries in Italy, Hong Kong, Spain, and South Africa.

Koka Media—formed in 1985 by Frederic Leibovitz, founder of parent company Cezame-Argile, and Jean-Michel Gallois-Monthrun—has a catalog of more than 10,000 works and a client base of 2,000.

Among the projects that have made use of the company's holdings are films directed by Claude Chabrol and Luc Besson and campaigns conducted by Chanel, Alfa Romeo, Citroën, Kodak, Yves St. Laurent, CNN, and Apple. Koka's music is represented in 25 countries, and there are fully owned subsidiaries in the U.S. and Germany.

Koka Media also has a back catalog of pop songs by French artists, including a 1981 European hit, "Words," by F.R. David. Last year, BMG Music created France's BMG Music Vision film/television section and, earlier this year, the Commando label.

The Koka Media deal was negotiated by Stephanie Barlow, GM of BMG Publishing France.

**NET RESULTS:** A privately run World Wide Web site on the Internet has been established in Nashville to meet the song needs of the music industry.

Set up by Jeff Chase and Garth Shaw in Nashville, "SongNet.com" provides, according to its sponsors, a "highly secure, password-protected

site" that offers a library of song clips. The songs can be heard in real time using Progressive Network's RealAudio 2.0 format, with a search engine that can be customized by users to find songs or groups of songs.

According to Shaw, an independent publisher and former road manager for Kenny Rogers and Sawyer Brown, providers pay a \$100 start-up fee, \$11 per song, and \$25 per month. Users pay \$250 for a license for each terminal. Several Nashville-based publishers are on the system, including Patrick Joseph Music, McJames Music, AMR/New Haven Music, and Millhouse/Sheddhouse Music. Chase is a songwriter/publisher who owns Charley Pride's comeback hit, "Just For The Love Of It."

The site can be viewed at <http://www.songnet.com>.

**A 'NEW' PRESENT:** Take a respected, hefty, 1,687-page tome, fine-tune it a bit, and add 1,500 more songs, and you have got the three-volume "Lissauer's Encyclopedia Of Popular Music In America—1888 to The Present."

The update of the original 1991 one-volume effort is published by Facts on File Inc. and sells for \$189 list. It is available only as a set. More than 20,000 songs are surveyed. The researcher and writer is music-industry veteran and musicologist Robert Lissauer.

**CORRECTION:** Peter Mintun is the name of the pianist cited in last week's item about solo pop piano stylings.

**PRINT ON PRINT:** Following are the best-selling folios from Hal Leonard Corp.:

1. "The Hunchback Of Notre Dame," soundtrack.
2. Silverchair, "Frogstomp."
3. Alanis Morissette, "Jagged Little Pill."
4. Hootie & the Blowfish, "Cracked Rear View."
5. Oasis, "(What's The Story) Morning Glory?"

## Allen Sides Sets Sights On Nashville L.A. Studio Owner Combines Vintage, New

■ BY PAUL VERNA

Having long operated a studio empire in Los Angeles that caters to the elite of the industry, Ocean Way and Record One owner Allen Sides is setting his sights on another bastion of recording: Nashville.

Sides is approximately one month away from opening a multiroom complex that promises to be one of the premier facilities in a city replete with top recording meccas.

Ocean Way Nashville will boast the best of all worlds: state-of-the-art vintage gear in the form of a customized, 96-input Neve 8078 and Sony's Oxford console, considered a leading-edge digital mixing system. Sides says, "We're pretty excited about Nashville. Where I come from, we like very big, large live rooms—something that was lacking in Nashville—so there was this very big, great old church and rectory building on Music Row."

The total surface area of the facility is 18,000 square feet, according to Sides. Of the three main rooms, the largest is 80 feet by 50 feet with five isolation booths and 30-foot ceilings, according to Sides. The large room will contain

the Neve console, which consists of two vintage Neve 8078 boards joined together. Sides has a similar board at Ocean Way in Hollywood.

The second-largest room, which will house the Sony Oxford, is a 38- by 57-foot space with two large isolation booths. It will serve primarily as a mix room, though it is capable of being used for tracking and overdubbing.

Ocean Way Nashville's C room, which will feature a custom API console, is a "large, living-room-like environment with a fireplace," according to Sides.

"We tried our best to keep the Gothic architecture intact, so we kept the elements we thought were interesting and expanded on them," he says of Ocean Way Nashville.

Although the Nashville studio culture is reputed as being insular and even inhospitable to outsiders, Sides says he has no reservations about setting up shop in Music City.

"We have a lot of Nashville clients who come to Ocean Way to mix, and they've been saying that they think it's great that we're opening up down there. There are some very well-run studios in Nashville, and I'm friends with most of the owners and very familiar with the

Nashville clientele."

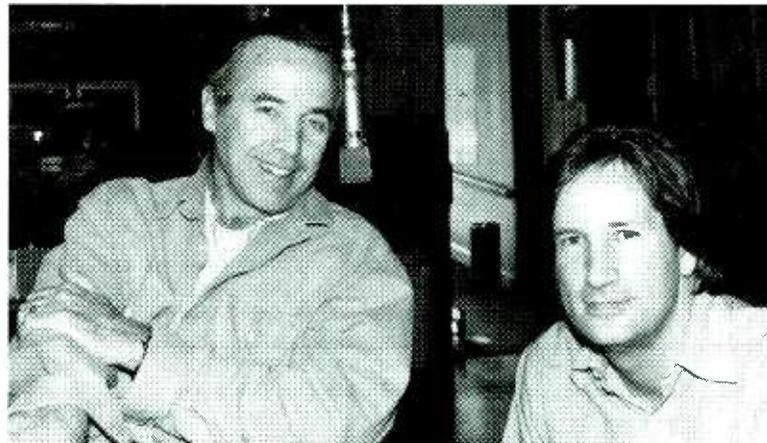
Sides adds that Ocean Way will provide "an element that will only help" by raising "the overall level" of the recording business in Nashville. "We'd like to do orchestra and rock sessions, and we would love to bring scoring to Nashville," he says.

The Nashville operation might have materialized sooner had Sides not been busy refurbishing and expanding his Los Angeles rooms, which form the seven-room Ocean Way complex on Sunset Boulevard and the two-room Record One in Sherman Oaks.

"We completely redid a room at Record One for Michael Jackson to do 'HIStory,' and at Ocean Way, we rebuilt Studio B and Studio 1, which is the largest room there. But now, I'm devoting my full effort to Nashville."

Before it became Ocean Way, the building at 6050 Sunset was the old United Studio, a thriving facility since the '50s. In 1960, a neighboring building at 6000 Sunset came on board as Western Studios. Together, the two studios, owned by Bill Putnam, were known as the United Western complex.

Throughout the '60s, legendary  
*(Continued on next page)*



Allen Sides, right, at Ocean Way with guitarist Ry Cooder. (Photo: David Goggin)

## Turkish Studio Owner Looks To Up-And-Coming Market

■ BY ZENON SCHOEPE

ISTANBUL, Turkey—Music recording and audio post-production do not figure prominently on the list of things for which this city is famous, but that is changing as this country gears up with state-of-the-art capabilities. Much of this increased activity has been attributed to ImaJ Studios as the most advanced multiformat facility here.

Imaj was founded in 1979 by Cemal Noyan, who has a background in the film business and a strong personal desire to put Turkey on the map internationally. The facility is unusual in that it is strong in its audio and motion picture capabilities by combining leading-edge music and post, featuring an SSL 8048 G+ with Total Recall and Ultimotion and the only SSL OmniMix between Europe and Bombay, and a wealth of picture and computer graphics technology in one building in the business district of Istanbul.

Noyan has always wanted to be a major player in the international recording arena.

"In Turkey, we are responsible for bringing quality to the market, but in two or three years, there will be at least 10 studios like this here," he says. "If nobody forces things, nothing happens, and that's particularly the case with Middle East people—it's in their nature. They're happy to do the work they are in, but they don't look further afield. With ImaJ, we are forcing them to respond."

"It's curious that in the music market in Turkey, a studio can have success with a recording, but instead of spending that money in the music market, they buy a house or a car—they should reinvest," he continues. "I've set a precedent with ImaJ, and the others will have to invest as well."

Both the SSL 8048 and OmniMix rooms were designed by Andy Munro with full surround-sound capacities using Dynaudio Acoustics monitoring. The 8048 room has an associated 1,592-square-foot studio area augmented by a Studer 48-track digital recorder, Studer A820 2-inch, Fostex G16, Fostex RD8 modular multitracks, and Fostex Foundation digital audio workstations.

The OmniMix board is located in its own THX film mixing theater. However, the board can be wheeled to one side to allow the theater space to be used as an additional recording area to supple-

ment the 8048 studio for large orchestral sessions, and it can be wheeled into the 8048 room if necessary. There are tie lines throughout the complex, facilitating the mobile approach.

There are five other sound rooms boasting two Yamaha ProMix01s, a DDA AMR24 board, a Soundcraft Sapphyre, and a Mackie eight-bus console, all linked with Fostex Foundations DAWs. These rooms are designed to meet the demands of music production, sound effects design, and dubbing.

With the OmniMix, Noyan has geared up for the impending arrival of surround sound in Turkish homes as well as for the associated need for foreign-language dubbing.

"Nothing happens in Turkey in steps; everything always happens suddenly," he says. "In the U.K., they had only one private TV channel for years before they added another. In Turkey, all the channels come from satellite. There are now 17 of them, and it only started five years ago. Turkish Satellite saw the area between Austria and China as a very big space which was also a very free and open market; nobody had yet told these viewers which hamburger they should be eating or which soda they should be drinking! It's a boom market you're looking at here."

For the long term, Noyan believes global broadcasting will be controlled by the major channels by 1998. He expects that in turn a massive foreign-language audio requirement will develop.

Imaj also has equipment rental, public relations, and film production divisions, as well as a music company—Imaj Music—which is involved with an album series that focuses on the influence of Armenian, Jewish, Greek, and Kurdish cultures on the cosmopolitan makeup of Istanbul.

Noyan is a strong believer in the power of music as a unifier of people and claims that he has always thought internationally. He believes that Turkey's geography is one of its best selling points.

"Turkey is 66 million people, and [there are] 300 million more in Bosnia, the former Yugoslavia, Bulgaria, and Russia," he explains. "Things have been changing in this region for the last two years, but Turkish music is liked by the Muslims, so our potential market is enormous. In order to get that work, you have to be world class."

## From Restless Heart To Brooks & Dunn, Hendricks Has Been At The Heart Of Country

■ BY BEN CROMER

Scott Hendricks' rise from the hallowed halls of Oklahoma State University to the rhinestone glitter of Nashville is a lesson in perseverance.

Hendricks, appointed president of Capitol Nashville in 1995, learned the rudiments of music production and engineering at OSU in the mid-'70s. At OSU, he forged lasting friendships with songwriter and producer Tim Dubois, now head of Arista Records in Nashville, and guitarist Greg Jennings of Restless Heart, a band Hendricks and Dubois helped conceive.

Graduating from OSU in 1978, Hendricks headed to Nashville to become an engineer and producer. However, his first job involved studio design.

"I had never designed a studio, but I learned about drawing blueprints and designing for sound reproduction [at OSU]. That's how I survived."

Hendricks got his break when he met another OSU graduate, Ron Treat, who was engineering for producer Jimmy Bowen at Glaser Brothers Studio. "When I got off work from my architectural/acoustic job, I went over to the studio and hung out until the doors closed," Hendricks

recalls. When Bowen, with Treat in tow, left Glaser Brothers for Soundstage Studios, he recommended Hendricks for Treat's vacant post.

Several years later, Hendricks, by then a staff engineer at Bullet Recording, made another fortuitous contact: Jim Ed Norman.

"His engineer wouldn't work on weekends, and I volunteered to cut demos on this artist that Jim Ed was getting ready to record the following week," recalls Hendricks. "Well, Jim Ed liked what I did. So, he said, 'If you go independent, I'll take care of you.'"

Norman served as a wise Yoda, teaching Hendricks about sensitivity to artists. Hendricks recalls one defining moment under Norman's tutelage. As the head of Warner Bros. in Nashville, Norman had to honor a commitment to a singer whom he knew would never be a star.

"It was painfully obvious that this girl did not deserve a recording contract," Hendricks says about one particular session. "Jim Ed turned to me and said, 'I know what you're thinking: Why are we wasting our time on something that is not going to make it? I'll tell you why we're doing it: This is possibly one of the highlights of this girl's life. We owe it to her to

make this experience the best it can be.'"

Norman also helped Hendricks land a job with Barry Beckett. "Barry taught me a lot about feel," says Hendricks. "If you dissect a beat, there are many places inside that beat that, even if it goes by in a hurry, you can place things."

After working with Beckett for several years, Hendricks was ready to strike out on his own. His first major production, in conjunction with Dubois, was the debut album by Restless Heart.

"Tim had been working on demos for his songs and said, 'Let's go in and do this.' My home was the studio, that's where I lived, and Tim's home was in songwriting," Hendricks explains, adding that Restless Heart's crossover platinum success was an unexpected bonus.

Since then, Hendricks has guided hits by Alan Jackson, Faith Hill, John Michael Montgomery, Lee Roy Parnell, and Brooks & Dunn. In fact, it was Hendricks who convinced Dubois that pairing Brooks with Dunn would bring success.

"I kept trying to get Tim to sign Ronnie [Dunn] as a solo act," Hendricks recalls, pointing out that Dubois was more interested in forming a duo featuring Kix Brooks and another singer.

"He said, 'What do you think?' I said, 'I just don't hear the blend.' Then, I remembered that I had Ron-

*(Continued on next page)*



HENDRICKS

PROFILE

## SCOTT HENDRICKS

(Continued from preceding page)

nie's tape in my bag. I said, 'Here's who I think should be the other partner' and played it for him. Tim listened and said, 'You're absolutely right.'

Parnell's 1995 album, "We All Get Lucky Sometimes," demonstrates Hendricks' ability to communicate

with performers. Hendricks challenged Parnell to take a more relaxed approach in the studio, resulting in inspired vocal and instrumental performances on songs such as "Givin' Water To A Drowning Man."

"On that record we didn't do any

vocals on the tracking," Hendricks says. "This was the first record that I said, 'Lee Roy, you need to play [guitar]. Don't worry about singing.'"

For recording vocals, Hendricks professes a special fondness for a "highly modified" AKG C-12 tube microphone; his favorite recorder is the Sony 3348 48-track digital machine.

"If you have a stereo guitar and I want this guy to blow through three solos in a hurry, I'll need six tracks," he says. "Having 48 tracks gives me that flexibility to try things and erase them later."

Although Hendricks leaves the tracking stage to his engineers, he does get involved in overdubs and mixing. "I can punch rewind quicker than I can say to someone, 'OK, let's roll back one more time,'" he says.

Hendricks heaps particular praise on engineer John Kunz, calling him "my second set of ears in the studio. Even if I thought I had it right, he was comfortable enough to question it, and usually he was right," says Hendricks of Kunz, who is now working with Parnell. This has enabled Hendricks to concentrate on producing such Capitol

Nashville acts as Trace Adkins, Suzy Bogguss, and River Road. At Capitol, he is the designated "song marshal," ensuring that his artists have the best material.

"The song is without a doubt the most important part," Hendricks says. "I think we've become more of a song-driven format than an artist-driven format. In a way that's sad, because what has kept country music vital is the loyalty of fans to the artist, not fans to the songs. I continue to believe that the cream of the crop will always rise to the top."

## ALLEN SIDES SETS SIGHTS ON NASHVILLE

(Continued from preceding page)

artists, including Frank Sinatra, Ray Charles, the Beach Boys, and the Mamas & the Papas, worked in Putnam's studios. "It was an endless list of clients," says Sides. "Warner Bros. had their offices in the building."

Sides acquired the two Sunset buildings in the late '70s and rechristened them Ocean Way. The studio continues to serve a diverse and high-profile clientele, including such notable customers as R.E.M., Quincy Jones, Whitney Houston, Bonnie Raitt, Natalie Cole, Ry Cooder, Travis Tritt, Don Was, Johnny Cash, Celine Dion, Barbra Streisand, the Black Crowes, and Green Day.

"Studio One [at Ocean Way] had an illustrious history, so we restored the studio to its 1961 condition, rebuilt the control room, and installed this amazing custom Neve, which is the high point of discrete technology," says Sides. "But the largest version they built was 48 inputs, so we purchased two and put them together using [George Massenburg Labs] automation. Nothing like it exists. It took us two years and almost \$700,000, but it was worth it. Now we're doing it again for Nashville."

Record One, which Sides acquired in 1988, consists of two rooms, both of which tend to be locked out for long stretches of time, leading many in the industry to wonder "what Record One is," according to Sides. Among the projects done at Record One are Jones' "Back On The Block," Wilson Phillips' debut album, and Jackson's "Danger-

ous" and "HISTORY: Past, Present And Future—Book 1."

"When Michael was there, he conducted all his business out of the studio. He basically took over the whole place and used it as his office," says Sides.

Record One's A room houses a 100-input SSL G+ board, and room B has an 80-input SSL 9000J console, according to Sides. Sides owns another SSL 9000 that is being used on long-term remote projects and may wind up in a fourth room at the Nashville complex.

Sides is the sole proprietor of his L.A. studios and co-owns Ocean Way Nashville with Gary Belz. More than just a studio owner, however, Sides is a prolific engineer and avid equipment collector. He owns hundreds of microphones—including at least 400 tube models—whose value he estimates at \$1 million. He also occasionally buys and sells studios, equipment rental companies, and recording gear.

A little-known aspect of Sides' résumé is speaker design. Sides builds custom large monitors using components from the '50s and '60s. His trademark speaker setup is a tri-amp, three-way system that he markets as the Allen Sides/Ocean Way monitor system. He has installed his monitors at the Site and George Lucas' Skywalker complex in the San Francisco Bay Area, Royaltone Studios and Alias Records' new facility in Los Angeles, the studios of several clients in Japan, and home studios in various locations.

# PRODUCTION CREDITS

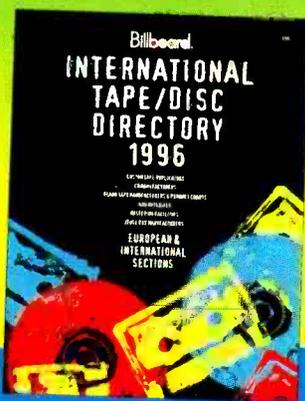
BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 3, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C. De Yarza, M. Triay (RCA)	I CAN'T SLEEP BABY (IF I) R. Kelly R. Kelly (Jive)	DON'T GET ME STARTED Rhett Akins/ M. Wright (Decca)	TRIPPIN ON A HOLE IN A PAPER HEART Stone Temple Pilots/ B. O'Brien (Atlantic)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, SPAIN/Miami) Jesus Bola/Mike Triay	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran Stephen George	JAVELINA (Nashville) Steve Tillisch	WESTERLY RANCH (Santa Ynez, CA) Nick DiDia	CHARTMAKER/RECORD PLANT (Los Angeles) Felipe Elgueta
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	Neve VR 72 SSL 4000G	API Legacy	API Neve	SSL 4000B/ SSL 8096
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer A827	Studer D827	Studer A827	Sony 3348
MASTER TAPE	Sony/Hard Disc	3M 996	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran	ARDENT (Memphis, TN) John Hampton	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	RECORD PLANT (Los Angeles) Humberto Gatica
CONSOLE(S)	Tascam 3500	Neve VR 72	SSL 6000	SSL 4064G Plus with Ultimotion	SSL 8096
RECORDER(S)	Spectral Digital Workstation	Studer A827	Sony 3348	Studer A827	Sony 3348
MASTER TAPE	Hard Disc	3M 996	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	PRECISION MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	Sony

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CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
MASTER TAPE	BASF	BASF	BASF	BASF	BASF

We're always looking ahead.



# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► SUBLIME

**Skunk**  
 PRODUCERS: Paul Leary & David Kahne  
 Gasoline Alley/MCA 11413  
 Sadly, recent death of Sublime front man Brad Nowell has cut short a career that, based on this album alone, was extremely promising. Group toys with ska, hip-hop, reggae, punk, funk, and rock, mixing them all effortlessly and without pretension. Tunes like the catchy "Wrong Way," "Same In The End," "Santeria," and dope anthem "Get Ready" display a mastery of ska and reggae, while "April 29, 1992 (Miami)" is a hip-hop epic and the bilingual "Caress Me Down" is up to snuff with the best Latino rappers. Nowell himself said it prophetically: "They will be up all night trying to slap a label on Sublime."

#### ► DOOBIE BROTHERS

**Rockin' Down The Highway**  
 PRODUCERS: The Doobie Brothers & Charlie Midnight  
 Legacy 64996  
 Who said nostalgia isn't what it used to be? Well-traveled rockers revisit their glory days on two-CD live set that benefits the Wildlife Conservation Society. Hit-wise, album covers all the bases, from "Black Water" to "Listen To The Music" to "China Grove" to "What A Fool Believes." Featuring sometime lead singer Michael McDonald and a lineup that includes Keith Knudsen, Mike Hossack, John McFee, Skylark, Dale Ockerman, and Danny Hull, the album is a feast for Doobie fans and a reminder that some dinosaurs still can rock.

#### ★ BONNIE HAYES

**Empty Sky**  
 PRODUCERS: Steve Savage, Bonnie Hayes  
 Beacon 51562  
 Veteran Californian singer/songwriter and occasional recording artist Bonnie Hayes reaffirms her unique pop craft with this new solo set. Standout tracks in this intriguing, delightful collection include the inviting, twisting harmonies of "My Brave Face"; the jagged, swampy strains of "Too Far To Fall"; the inexorable midtempo groove of "Learning To Fly"; the irresistible, torchy pop of "Things You Left Behind"; and the ringing hooks of "Freedom Calling" and "The Moment Of True Feeling." Also included is "Love Letter," made famous by Bonnie Raitt, and a languid, dreamy cover of Bobbie Gentry's "Ode To Billie Joe."

#### WEEN

**12 Golden Country Greats**  
 PRODUCER: Ben Vaughn  
 Elektra 61909  
 Twisted alternative rock band takes a wide left turn on new album of country arrangements of new tunes. Sadly, the experiment does nothing but reveal that Ween thrives less on songwriting than on the irreverent sounds and inventive recording techniques it has used prior to this release. While there's no disputing the authenticity of the sound of this album (the band used truly legendary country session players), no amount of pedal-steel coloring or banjo picking is going to disguise the weaknesses of tunes like the

### SPOTLIGHT



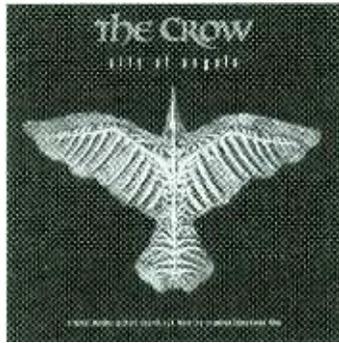
**TOM PETTY & THE HEARTBREAKERS**  
**Songs And Music From The Motion Picture She's The One**  
 PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell  
 Warner Bros. 46285  
 Although this album is technically a soundtrack, it is actually a new Petty & the Heartbreakers release, their first since "Into The Great Wide Open" in 1991. A showcase for both Petty's increasingly brilliant songwriting and the band's understated but sophisticated playing, this album easily qualifies as one of the year's best rock records. From the hit single "Walls" (rendered in two versions) to witty, cynical compositions like "Zero From Outer Space" and "California," the album seizes the listener's attention and never lets up. Also includes noteworthy covers of Lucinda Williams' "Change The Locks" and Beck's "Asshole," plus lovely film-music instrumentals "Hope On Board" and "Airport." A lucid work.

degrading "Piss Up A Rope" or "Help Me Scrape The Mucus Off My Brain." Funny for an instant, but on the whole, self-indulgent and disappointing.

### DANCE

**ROBERT MILES**  
**Dreamland**  
 PRODUCER: Robert Miles  
 Arista 18930  
 With his unique worldwide hit "Children," Italian club DJ/producer Miles has accomplished a rare feat by leaping into the top 40 with an instrumental dance anthem. Given the meticulously constructed, quasi-classical piano melody that binds the cut's raucous disco rhythms, it is little wonder that it has successfully transcended its dancefloor origins. Miles makes good on the promise displayed on "Children" with an intelligent album rich with lush, often orchestral keyboards and delicate and quickly memorable

### SPOTLIGHT



**VARIOUS ARTISTS**  
**The Crow: City Of Angels Original Motion Picture Soundtrack**  
 PRODUCERS: Various  
 Miramax/Hollywood 62047  
 The soundtrack to the first "Crow" film was a sleeper multiplatinum hit and a showcase for alternative rock acts like Stone Temple Pilots, Pantera, and Nine Inch Nails. The second installment is similarly packed with new recordings from such hip talent as White Zombie, PJ Harvey, Bush, Tricky Vs. The Gravediggaz, Seven Mary Three, Korn, Deftones, and Iggy Pop (who does a cameo in the film); newcomers Pet; and Hole, which leads off with an incendiary version of Fleetwood Mac's "Gold Dust Woman." The album's curveball is a deliciously dramatic collaboration between Linda Perry and Grace Slick. An aerial view of the current alternative rock landscape.

hooks. The set's only vocal interlude is provided by Maria Naylor, who brings an appropriately ethereal quality to the next logical single, "One And One."

### COUNTRY

**JUDITH EDELMAN**  
**Perfect World**  
 PRODUCER: Bill Vorndick  
 Compass 1233  
 Judith Edelman writes, plays, and sings contemporary bluegrass unlike anyone else. There's a decidedly modern sensibility here that works perfectly with her understated arrangements. Of course, you don't always get bouzouki and drums with your standard-issue bluegrass; she's marching to a different drummer. Comparisons to Alison Krauss are inevitable, but Edelman is a tad more cerebral and tends more toward social commentary and introspection. Contact: 615-320-7672.

### VITAL REISSUES®

**VARIOUS ARTISTS**  
**Blues Classics**  
 PRODUCER: MCA 11441  
 With access to the Vocalion, Brunswick, Decca, Aristocrat, Chess, Duke, Peacock, ABC, and BluesWay labels, the MCA organization is impeccably well-equipped to provide an overview of the blues since the earliest known recordings of the genre. This deluxe, three-CD compilation—augmented with artful photography and informative text—covers the years 1927

through 1969 and represents such luminaries as Furry Lewis, Memphis Minnie, Sleepy John Estes, Big Joe Turner, Lightnin' Hopkins, Muddy Waters, Bo Diddley, Howlin' Wolf, Buddy Guy, B.B. King, Koko Taylor, John Lee Hooker, Etta James, Albert Collins, Junior Parker, and many others. Although there are important artists who never recorded for the labels in question—and accordingly are absent from this collection—the set serves as a fairly comprehensive introduction to bluesology.

### SPOTLIGHT



**CHARLIE PEACOCK**  
**strangelanguage**  
 PRODUCER: Charlie Peacock  
 re:think 5159329  
 Former pop artist on Island and reigning Gospel Music Assn. producer of the year, Charlie Peacock has always been a force to be reckoned with as a songwriter, artist, and producer. Now add another title to his list—president of his new label, re:think. Maiden release is a sonic delight consisting of intricately textured pop songs filled with thought-provoking lyrics. Peacock's voice is a versatile instrument, equally capable of the bright pop of "That's The Point" and the R&B smoothness of "Lady Soul." Among other standouts are the title track, "Rocket," "Insult Like The Truth," and "Liquid Days." As a bonus, all re:think projects are being released as enhanced CDs. The latest chapter in an already impressive career. Contact: 615-646-5523.

**BLUE HIGHWAY**  
**Wind To The West**  
 PRODUCER: Blue Highway  
 Rebel 1731  
 Impressive follow-up to group's debut album, "It's A Long, Long Road." This is as close to a bluegrass supergroup as there is on the road today, and the new album ably captures the players' talents. They wrote most of the material and crisply produced the set themselves. Cuts to watch are the Shawn Lane-penned title song, the traditional gospel tune "God Moves In A Windstorm," and Merle Haggard's "Huntsville." Contact: 540-343-5355.

### CONTEMPORARY CHRISTIAN

**NOUVEAUX**  
**And This Is How I Feel**  
 PRODUCERS: John & Dino Elefante  
 Benson 84418  
 With the help of gifted producers John and Dino Elefante, Nouveaux has crafted a thoroughly engaging modern rock album filled with soaring vocals and melodic hooks. Composed of lead vocalist/principal songwriter Paul Alan, guitarist/writer Steve Ashley, lead guitarist KC Smothers, bassist Kurt Lehman, and drummer Jeff Audesmore, the band originally began performing as part of a drug education program in Michigan's public schools and played numerous schools, churches, and other venues before landing its Benson deal. The earnestness in Alan's voice brings alive the message in such songs as "Listening," "You Breathe," "Simply Beautiful," "Maybe Tomorrow," and "Chasing Shadows"—a beautiful ballad written by John Elefante during his days with Kansas.

### LATIN

★ **DANIEL**  
**Lo Sabes**  
 PRODUCER: Daniel DeAgüero  
 Night Beat 79601  
 A passionate guitarist with an appealing, feather-soft baritone, DeAgüero purveys a smart brand of jazz-tinged Latino pop suitable for progressive Spanish pop stations as well as open-minded U.S. AC outlets. Leisurely paced title track—a pleasant, straight-up pop ballad duet with Ashleigh Metcalf Jordan—might even pique interest at regional Mexican radio. Contact: 719-591-7747.

**CHARLIE**  
 PRODUCER: Gian Pietro Felissati  
 Sony 81953  
 Though mainstream pop driven by slinky, blues/country guitar lines is a rare commodity in the Latino arena, this smooth, if stinging, six-song set neatly interlaces ex-Menudo singer's rather nondescript midrange vocals with dramatic guitar flourishes. "Mi Fantasia" and "Necesito Una Compañera"—two upbeat romantic tracks penned by super-hot composer Marco Antonio Solís—are immediate hits.

### GOSPEL

► **ALLEN & ALLEN**  
**Come Sunday**  
 PRODUCERS: Allen & Allen  
 CGI 51416 1195  
 As gospel/jazz has blossomed into a legitimate format, keyboardist Bruce Allen and saxophonist Allen Wiggins have emerged as leaders of the genre. Chart-topper Daryl Coley contributes a spine-tingling vocal on the album's title track, as does Lee Hardiman on the insinuating jam "Trouble." But the backbone of Allen & Allen's sound combines readily accessible hooks—both melodic and lyrical—with serious jazz chops, and choral vocals are interwoven almost as if they were another instrument in the band. Another standout is "You Don't Know," as irrepressible gospel legend Albertina Walker clearly delights in singing over A&A's swinging, big-band-era arrangement. Just as Kenny G has done for pop, Allen & Allen have the strong potential to take instrumental music straight into the gospel mainstream.

► **VARIOUS ARTISTS**  
**Together As One**  
 PRODUCERS: Doug & Melvin Williams, James Bullard, Jerry Peters  
 Intersound 9190  
 In a market glutted with often pointless, dime-a-dozen tribute albums, this one is worth its weight in gold. In this homage to gospel quartet music, boomers will instantly hear where generational legends like Redding, Pickett, and Sam & Dave learned their every lick. Longtime gospel fans will find a mind-blowing assemblage of talent. Slim & the Supreme Angels, Mighty Clouds Of Joy, the Williams Brothers, and Dottie Peoples are all at their finest. Sure-handed producers Bullard, Peters, and the Williams are all men on the vanguard of contemporary music who still remember and revere their roots and the origins of this most moving and truly American art form. Song selection is stellar, and the artists alternately coo, caress, roll, rock, and smoke their way through one of gospel and popular music's highlights of the year. Turn it up and let it rip.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ CELINE DION *It's All Coming Back To Me Now* (5:27)

PRODUCER: Jim Steinman  
WRITER: J. Steinman  
PUBLISHER: Lost Boys, BMI  
550 Music 8194 (c/o Sony) (cassette single)  
Is there a pop diva hotter than Dion right now? The singer follows the No. 1 smash "Because You Loved Me" with a ballad that pits her against the bombastic production of Jim Steinman. Lesser talents might have been gobbled up by his melodramatic arrangements, but Dion rises to the occasion with a performance that soars above the instrumentation with deliciously theatrical flair. Pruned down from its epic eight-minute original version to a manageable 5½-minute edit, this track demands instant airplay, as will the upcoming rhythm remixes by Tony Moran and Love To Infinity (which are due later this month). As if it were necessary, added sales incentive comes from the inclusion of "Power Of The Dream"—a David Foster/Babyface collaboration that Dion premiered during the opening ceremony for the 1996 Summer Olympic Games—on the B-side of the cassette single.

#### ▶ JOHN MELLENCAMP *Key West Intermezzo (I Saw You First)* (4:14)

PRODUCERS: John Mellencamp, Mike Wanchic, Junior Vasquez  
WRITERS: J. Mellencamp, G. Green  
PUBLISHER: none listed  
Mercury 126 (CD single)  
Rock'n'roll troubadour Mellencamp steps into dance shoes and delivers a sultry track propelled by a bottom-heavy, dance-oriented drum beat (no doubt the influence of remix artiste Vasquez). While the approach might raise some fans' eyebrows, their shock will wear off when they realize that, at its root, the tune is vintage Mellencamp. With a storyteller's flair reminiscent of "Jack And Diane," Mellencamp spins a captivating tale of a tropical romance. From his forthcoming album, "Mr. Happy Go Lucky."

#### ▶ GLORIA ESTEFAN *You'll Be Mine (Party Time)* (4:00)

PRODUCERS: Emilio Estefan Jr., Lawrence Dermer, Clay Ostwald  
WRITERS: E. Estefan Jr., L. Dermer, C. Ostwald  
PUBLISHER: Foreign Imported Productions, BMI  
REMIXERS: Ralph Rosario, Abel Aguilera  
Epic 8158 (c/o Sony) (cassette single)  
What better way to follow up the stately ballad "Reach" than with a lively, Latin-spiked ditty? Die-hard fans who have been starved for a jiggly revisit of La Glo's "Conga" era will be happy—though this cut is actually better described as a savvy progression of the sound she and the Miami Sound Machine mined on that now-classic hit. Estefan has rarely sounded more playful, as evident in the gingerly way she surfs atop the track's rushing waves of percussion and horns. We dare you to try sitting still during this wonderfully bright and uplifting jam. Once you come up for air, be sure to check out the singer's excellent current album, "Destiny."

#### ▶ AALIYAH *If Your Girl Only Knew* (4:50)

PRODUCER: Timbaland  
WRITERS: T. Mosley, M. Elliott  
PUBLISHERS: Virginia Beach/Mass Confusion, ASCAP  
BE/Atlantic 6818 (cassette single)  
It has been longer than a hot second since Aaliyah sashayed up the Hot 100 with her breakthrough hit, "Back And Forth," and she shows that her time away from public view has been well spent. On this wickedly infectious jeep chugger, she reveals a more assured and fully realized vocal style, as well as a more flexible note range. In par-

ticular, her lower-registered vocals are stronger and full of seductive power. Producer/rapper Timbaland shuffles through the track with laid-back ad-libs, while also keeping the beat hard and a spree of retro-funk guitar licks prominent.

#### ▶ MELISSA ETHERIDGE *Nowhere To Go* (4:15)

PRODUCERS: Hugh Padgham, Melissa Etheridge  
WRITER: M. Etheridge  
PUBLISHERS: M.L.E./Almo, ASCAP  
REMIXER: Greg Goldman  
Island 7252 (c/o PGD) (cassette single)  
Etheridge's opus "Your Little Secret" is proving to be rich with singles that are both viable and a nice change of current top 40 pace. In a sea of hip-hop fury, this warmly textured and romantic rocker will roll over airwaves like a cool and refreshing breeze. Etheridge offers a vocal that cruises from a seductive whisper to a full-throated growl with impressive ease. She is surrounded by a skittling backbeat and lush layers of keyboards that are punctuated with slicing guitar licks. Programmers should not hesitate to rush this gem onto the air.

#### ★ DOG'S EYE VIEW *Small Wonders* (3:59)

PRODUCERS: James "Jimbo" Barton, Peter Stuart  
WRITER: P. Stuart  
PUBLISHERS: Dog's Eye/EMI-Virgin, BMI  
Columbia 8328 (c/o Sony) (cassette single)  
Here is another folk-splashed jewel from this sorely underrated act's must-hear debut album, "Happy Nowhere." If you like the rootsy vibe of Hootie but need a little more grit, look no further. The hook here is sharp and prominent enough to grab the ear of any popster, but it is couched in a spare acoustic-rock setting that will please even the most jaded "hipster." For immediate and repeated consumption.

#### ★ BLUE BAMBOO *Sunny* (3:17)

PRODUCERS: Johan Gielen, Oliver Adams  
WRITER: B. Hebb  
PUBLISHERS: Portable/Warner-Tamerlane, BMI  
REMIXERS: Johan Gielen, Oliver Adams  
Robbins Entertainment 72004 (c/o BMG) (CD single)  
The young and budding Robbins Entertainment is fast becoming one of the more reliable sources for vibrant Euro-NRG anthems. This time, the label throws its support behind this Belgian act's festive interpretation of Bobby Hebb's much-covered pop classic. The beats pump at a heart-racing pace, and they are coated with sugar-sweet synths and a belted diva vocal that will keep punters twirlin' with a smile. Pick from any of the four nicely varied remixes.

### R & B

#### ▶ JOHNNY GILL *Let's Get The Mood Right* (4:08)

PRODUCER: Keith Andes  
WRITER: Babyface  
PUBLISHERS: ECAF/Sony Songs, BMI  
Motown 860510 (c/o PGD) (cassette single)  
It has been way too long since Gill has graced radio airwaves with his suave vocal stylings. Given the climate of R&B radio right now, it seems only fitting that a singer of this caliber previews his imminent Motown collection with a Babyface composition, which is fleshed out to proper soul fruition by producer Keith Andes. He wraps Gill in soft and silky rhythms, plush harmonies, and glistening keyboards. As Gill glides from the quiet moments of the single's first few minutes into a full-bodied belt at its climax, there is no doubt that saturated airplay is on the horizon—not to mention active sales.

#### KINO WATSON *Game Recognize Game* (3:48)

PRODUCERS: Jermaine Dupri, Carl-So-Low  
WRITERS: J. Dupri, K. Watson  
PUBLISHERS: So So Def/EMI April/Gutta Life, ASCAP  
REMIXERS: Jermaine Dupri, Carl-So-Low  
Columbia 8007 (c/o Sony) (CD single)  
More male bravado, this time made manifest through R&B crooner Kino Watson. While Jermaine Dupri's R&B production is proving to be infallible, Watson's "game" is iffy. His vocals boast a lot of self-flattery that may prove to be overkill

for a first single, and many women won't take his bait. But Dupri's "That Girl" remix will be the clincher to getting Watson a second chance. For now, his game goes unrecognized.

#### MINT CONDITION *What Kind Of Man Would I Be* (4:05)

PRODUCER: Mint Condition  
WRITER: L. Waddell  
PUBLISHERS: Mint Factory/EMI-April, ASCAP  
Perspective 00261 (c/o PGD) (CD single)  
Just in case you have not gotten your fill of R&B romance, Mint Condition comes to the table with a swaying ballad that merits a close listen. In a field of "let's get horizontal" tunes, this song stands tall with its chivalrous and respectful lyrical tone. The '70s-vibed instrumentation is also quite nice. It will have you fondly remembering vintage recordings by the Spinners and the Stylistics. From the album "Definition Of A Band."

#### YELLA FEATURING TRACI NELSON *Send 4 Me* (4:20)

PRODUCERS: Antoine "Yella" Carraby, David Michery, Chuck Gullo, Donovan "The Dirt Biker" Sound  
WRITERS: S. Dees, T. Kersey  
PUBLISHERS: Ljiesrike/Irving, BMI  
Street Life 78087 (CD single)  
Going back to his World Wide Wrecking Crew days, Yella brings "Send 4 Me," a slight departure from the usual Cali ghetto-blues remake. Singer Traci Nelson shows some signs of talent but never really challenges her vocal range, choosing to stay within shallow octaves when the ballad calls for high notes. Add that to Yella's inept interpretation of Atlantic Starr's record-making keyboard riffs, and the track falls short of any hype.

### COUNTRY

#### ▶ LYLE LOVETT *Don't Touch My Hat* (3:46)

PRODUCERS: Lyle Lovett, Billy Williams  
WRITER: L. Lovett  
PUBLISHER: none listed  
Curb Universal 3772 (c/o MCA)  
When he chooses to, Lyle Lovett can be more appealingly country than anyone else. From the hip twang factor in the melody to the unabashedly country sentiment in a lyric that every cowboy can relate to, this is a great country record. This song is guaranteed to elicit smiles and spins around the dancefloor, and should see its share of airplay, too.

#### ▶ TY ENGLAND *Irresistible You* (3:20)

PRODUCERS: James Stroud, Byron Gallimore  
WRITER: B. Lawson  
PUBLISHERS: Sony/ATV Tunes LLC Sony Music Publishing  
RCA 64597

The first single from England's upcoming sophomore release is, to borrow from the title, an "irresistible" slice of uptempo fun.

### NEW & NOTEWORTHY

#### AMBERSUNSHOWER *Walter T.* (3:55)

PRODUCER: Thomas "Tikk Takk" Piper  
WRITERS: A. Smith, T. Piper  
PUBLISHERS: Shamalama, ASCAP; Jazz International, BMI

#### Gee Street 7250 (c/o Island) (cassette single)

The new generation of soulsters continues to fan out into a host of exciting creative directions. Ambersunshower steps forward with a smoker that combines an accessible jeep beat with plush, jazzy keyboards, a classic funk bassline, and a vocal that may have some reaching for comparisons to Alanis Morissette. It is an intriguing blend of sounds, to be sure—but it works. And it will feed the minds and bodies of those who have begun to wear out their D'Angelo records. Programmers of top 40, R&B, and even adventurous rhythm/crossover formats should drop everything and pop this on. It'll whet the appetite for the brilliant forthcoming "Walter T. Smith" album.

Producers James Stroud and Byron Gallimore—who were also at the helm on England's new album—capture his energetic delivery and down-home vocal style. The cut has a vibrancy reminiscent of England's No. 3 debut single, "Should've Asked Her Faster." England is back and better than ever.

#### ★ CHRIS WARD *Fall Reaching* (3:24)

PRODUCERS: James Stroud, Dann Huff  
WRITERS: R.E. Orrall/J. Leo  
PUBLISHERS: EMI April Music Inc./Jkids Music (administered by EMI April Music Inc.), ASCAP; Warner-Tamerlane Publishing Corp./Hellmaymen Music (administered by Warner-Tamerlane, BMI)  
Giant 8319 (CD promo)  
A beautiful sentiment, perfectly delivered by this talented newcomer. A former SWAT team member turned country singer, Ward makes a stunning debut by infusing this powerful ballad with warm-throated emotion that makes the lyric all the more poignant. The voice, production, and caliber of the song should go a long way toward helping Ward get through the clutter of competition at country radio.

#### DEANA CARTER *Strawberry Wine* (3:36)

PRODUCER: Chris Farren  
WRITERS: M. Berg, G. Harrison  
PUBLISHERS: Longitude Music Co./August Wind Music/Great Broad Music/Georgian Hill Music (BMI) (all rights administered by Longitude Music)  
Capitol 10367  
The first single from Carter's Capitol debut, "Did I Shave My Legs For This?," introduces a compelling new vocalist capable of reflecting all the nuances contained in this well-written lyric about a young girl's coming of age. Carter conveys nostalgic longing and wistful introspection. Debut songs, especially ballads, can sometimes get lost in the rush of uptempo tunes at country radio, but this song and singer are worthy of attention.

#### RONNA REEVES *Rodeo Man* (3:44)

PRODUCER: Joe Thomas  
WRITERS: R. Royer, B. Hooker  
PUBLISHERS: Keith Newcomb Music/Robroy West (BMI)/Longitude Music Co./Hooker Songs (BMI)  
River North 4576  
It sounds like it could become a dance club favorite with the energetic fiddle and toe-tapping production, complete with hand-clapping background. However, as a radio single, it's lacking in all departments. The song is not that strong, and Reeves' vocal sounds like she's trying too hard to bring it to life. Reeves is a talented vocalist and deserves a better shot than this.

### DANCE

#### ▶ ALBITA *El Chico Chevere (The Cute Boy)* (no timing listed)

PRODUCERS: Albita Rodriguez, Julia Sierra, Mezclado  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Ralph Rosario, Abel Aguilera  
Crescent Moon 8350 (c/o Sony) (12-inch single)  
Albita returns just in time to benefit from the widespread acceptance of traditional Latin music, which she helped trigger over a year ago. The first single from her new set, "Dicen Que" (which translates into "Rumor Has It"), has been jacked up from its original salsa sound with a smooth house remix by Ralph Rosario and Abel Aguilera. The two wisely sidestep the trap of obliterating the original track, instead opting to find comfy ground between the dance and Latin genres. The juicy South of the Border version would spike the energy of just about any peak-hour party.

#### ▶ MINDS OF MEN *Brand New Day* (9:04)

PRODUCERS: Minds Of Men, Phil "The Kick Drum" Dane  
WRITERS: P. Sanderson, P. Britles, K. Edwards  
PUBLISHERS: 7PM/Reit, ASCAP  
REMIXERS: John Graham, Space Kitten, Quivvers  
Perfecto/Kinetic/Reprise 2345 (c/o Warner Bros.) (12-inch single)  
The U.K.'s wildly popular Perfecto Records offers its first domestic release by way of the Warner-distributed Kinetic/Reprise labels—and it's a whopper of a house anthem. The music is a textbook study in disco reverence, with just enough

of an edge to keep househeads happy. The vocals are fierce and full of diva spice, adding icing to an already rousing, mainstream-friendly single. From Perfecto's forthcoming stateside compilation.

#### TORY BEATTY *I Just Came To Dance* (no timing listed)

PRODUCER: Michael Bakst  
WRITERS: Bakst, Edwards  
PUBLISHER: not listed  
District 01996 (CD single)  
Beatty is a highly videogenic performer who stomps through this percolating house anthem with gothic finesse. There is an intense darkness in his vocal that belies the "let's boogie" flavor of the music. As a result, this is as appealing to the ear as it is to the body, though you may leave a stationary listening experience with a bit of a shudder. Nothing wrong with that. It is high time that dance artists start injecting a bit of subtext into their material. Contact: 305-532-8099.

### AC

#### ★ HOWARD JONES *No One Is To Blame* (4:29)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Plump 003 (cassette single)  
What a pleasure it is to finally experience one of Jones' strongest compositions as it was created—as a soft pop ballad, leaning solely on a simple piano melody, heartfelt lyrics, and an empathetic vocal. This minimalist recording was actually captured live during the British singer/tunesmith's acoustic tour of the States earlier this year, and it demands the ear of mature pop listeners who are weary of the smoke and mirrors of current top 40 fare. It also leaves longtime Jones fans hankering for new material cast in a similar musical setting. Contact: 212-366-6633.

### ROCK TRACKS

#### ▶ ALICE IN CHAINS *Over Now* (5:50)

PRODUCERS: Toby Wright, Alice In Chains  
WRITERS: J. Cantrell, S. Kinney  
PUBLISHERS: Buttnugget/Lungclam, ASCAP  
Columbia 8303 (c/o Sony) (cassette single)  
Prepare for a notably different twist on this jam from the band's current self-titled set. In preview of an "Unplugged" set, the track has been stripped down to a basic acoustic arrangement, providing a sharper view into the song's taut melody and clever lyrics. Previous naysayers may actually walk away from this single with a new-found respect for the band, while disciples will scarf it down like the nifty treat that it is.

#### SKOLD *Neverland* (3:30)

PRODUCERS: Scott Humphrey, Skold  
WRITER: Skold  
PUBLISHERS: Psychotoons, BMI/Careers-BMG Music Publishing, BMI  
RCA 64613-2 (CD single)  
Swedish artist Skold is the latest in a string of Nordic hard-rock acts blowing their chilly winds into the U.S. With a background that includes collaborations with Prong, Drown, Howie Beno (Ministry, Drag), and Bill Kennedy (Nine Inch Nails, Danzig), Skold throws a heavy hat into the industrial angst-rock ring, melding rapid drum loops with an assortment of guitar riffs and vocal screams. While he stands in danger of being lumped in with Nine Inch Nails, Gravity Kills, Stabbing Westward, and the rest of the industrial ilk, it would be a shame to see this talented performer slip through the cracks unnoticed.

#### THROWING MUSES *Ruthie's Knocking* (no timing listed)

PRODUCER: Throwing Muses  
WRITER: K. Hersh  
PUBLISHER: Throwing Music, BMI  
Rykodisc 1052 (CD single)  
Building their fan base at college radio, the Muses have always staked their reputations on Kristin Hersh's strong yet airy vocals and left-of-center arrangements that manage to keep a pop flavor that

(Continued on next page)

**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Brett Atwood (L.A.), Shawnee Smith (N.Y.).

# Reviews & Previews

(Continued from preceding page)

never fades. The band continues this fine tradition with radical guitar buzzing and some attempt at effects. Listen once. Listen twice. Let it seep into that skull.

## KRISTEN BARRY Created (4-07)

PRODUCER: The Robb Brothers  
WRITER: K. Barry  
PUBLISHERS: EMI Virgin Music Inc./Luleil Music, ASCAP  
Virgin 11548 (CD single)

Barry's tremendous vocal track makes what could have been a slightly above-average single a standout for the artist. Though "Created" may be simple, hooky, alterna-pop, Barry's voice is a powerful and attractive instrument that makes a strong argument for playing this track. Lyrics help nail down the performance, though tempo changes are at times erratic and useless.

## THE POSIES Ontario (2-38)

PRODUCER: Steve Fisk  
WRITERS: J. Auer, K. Stringfellow  
PUBLISHERS: BMG Songs Inc./Number 23 Songs Music, ASCAP/Careers-BMG Music Publishing Inc./Fastmilk Music, BMI

## DGC 1008 (CD single)

With their last single, "Please Return It," managing to make little more than a blip on radio radar, "Ontario" is unlikely to change what has become an uphill battle for this act. In spite of its catchy pop-laden hook, the single has a trite construction and lackadaisical approach that will quickly annoy listeners used to the Posies' more intelligent and substantial offerings.

## EELS Novocaine For The Soul (3-08)

PRODUCERS: E. Mark Goldenberg  
WRITERS: E. M. Goldenberg  
PUBLISHERS: Sexy Grandpa Music/Almo Music Corp., ASCAP/Longitude Music Co., BMI  
DreamWorks 4906 (CD single)

Opening to jazzy cymbals and the lyrics "Life is hard/And so am I/You better give me something/So I don't die," "Novocaine For The Soul" marks a dramatic entry for the Eels. Not the "next" anything, the threesome are a long-awaited breath of fresh air, employing everything from heavy pedal work to music box samples. A triumphant single whose winsome lyrics aren't fully appreciated until after several listens.

## THE GATHERING FIELD Lost In America (4-27)

PRODUCERS: Dave Brown, The Gathering Field  
WRITERS: B. Deasy, the Gathering Field  
PUBLISHERS: Bound To Be Music/Songs of PolyGram International Inc., BMI

## Atlantic Records 6806 (CD single)

While "Lost In America" hints at some quality storytelling, its low-key demeanor and average instrumentation make it a flat offering. However, it could be a find for AC stations looking to add a gentle, unassuming narrative to dayparts.

## CHINCHILLA Little King (no timing listed)

PRODUCER: Not listed  
WRITER: Not listed  
PUBLISHER: Showgirls Publishing Co., ASCAP  
Crisis 008 (7-inch single)

Funny how a little dose of angry rock can brighten your day. This single contains surging guitar licks and a ranting vocal track that, in spite of moments of sloppy playing and occasional filler, make for good listening. This "Little King" has big heart.

## RAP

### ► GETO BOYS Geto Fantasy (4-18)

PRODUCERS: N. O. Joe, Mike Dean  
WRITERS: B. Jordan, W. Dennis, D. Miller, J. Johnson, M. Dean, M. Gregory  
PUBLISHERS: N-The-Water, ASCAP; Still N-The-Water/EMI-Blackwood/Straight Cash/Geto Boys and Girls/Warner-Tamerlane, BMI

### Rap-A-Lot/Noo Trybe 7087 (CD single)

Not quite "World Is A Ghetto" caliber, "Geto Fantasy" is more Geto Boys social commentary and personal headset/boombox-playing music than mainstream material. Willie D., Face, and Bushwick continue to pray aloud for ghetto dwellers and attempt to teach a few listeners as they rap to a sample of Rose Royce's "Love Don't Live Here Anymore."



## MUSIC

### INTRODUCING MORRISSEY

Warner Reprise Video  
63 minutes, \$19.98  
Retailers might want to consider erecting an entire Morrissey shrine as Warner Reprise rolls out its fourth longform showcasing the pouty Brit. This irreverently titled video weaves together footage from 1995 concert appearances in Sheffield and Blackpool, England, part of Morrissey's U.K. tour accompanying David Bowie. Artistically filmed, the tape includes tracks from the recent "Your Arsenal" as well as career highlights that include "The More You Ignore Me, The Closer I Get," "You're The One For Me, Fatty," and "Boxers." Also available from Warner Reprise are Morrissey moments "Hulmerist," "Live In Dallas," and "The Malady Lingers On."

## CHILDREN'S

### TONKA TALES: SCRAPPER'S BIGGEST JOB

ABC Video  
30 minutes, \$12.95  
ABC/Hasbro's high-gear new series combines the dramatic footage of the live-action genre with character-specific story lines that recall the "Thomas The Tank Engine" line. Protagonist Scrapper, a stout dump truck, finds himself a third wheel in the scrap yard among bigger, more powerful vehicles with names like Mighty Crane, Mighty Magnet, and Mighty Dump and personalities that loosely resemble Arnold Schwarzenegger, a Bronx cab driver, and an Ivy League elitist. Despite the cool greeting, Scrapper does get his moment in the sun when the key to the gas pump falls into a garbage heap and his small-frame

agility makes him the only one who can dig in, find it, and ensure that the others can keep on truckin'.

### KUKLA, FRAN & OLLIE: BE A CLOWN, BE A CLOWN

New Kid Home Video  
45 minutes, \$12.95  
Talk about retro television programming. This blast from the past puts children right back on the floor in front of that whimsical puppet theater where timeless characters Kukla, Fran, and Ollie first came to life. The trio is joined in this circus-oriented adventure by a host of colorful pals—among them Buelah Witch, Madame Ooglepuss, Werner the Worm, and Fletcher Rabbit—all of whom have a trick or two up their sleeves to get them to the big top. Fun for children, and for adults who want to take a magic carpet ride back to more innocent days.

## INSTRUCTIONAL

### HOME SAFE NOT SORRY: THE PARENT'S GUIDE TO A CHILD-SAFE HOME

Home Safe Not Sorry  
45 minutes, \$19.95  
Child-proofing is one of those disciplines that requires constant education and re-evaluation. With that in mind, this tape is the best among the current crop of instructional treatises and contains the most up-to-date tips and explanations of the newest devices. A child-safety expert leads a walk through a typical home that will chill the bones of any parent or caretaker. He leaves no room—from the home office to the garage—unscrutinized, discussing the usual suspects, such as electric sockets, household cleaning products, and blind cords, as well as lesser-known offenders ranging from doorstops to refrigerator magnets to rubber bands. The program also includes a promotional element: Many of the brand-name products shown are offered through the producers, with a 20% discount for purchases of \$150 or more. Contact: 800-N0-TEARS.



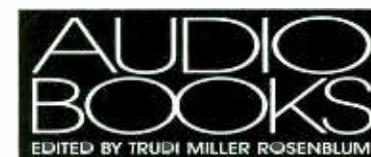
## TOM ROBINSON

Having It Both Ways  
Cooking Vinyl Records  
Enhanced CD (PC/Mac)  
Tom Robinson has come a long way since he first made waves in the late '70s and early '80s with his uncompromising lyrics and rough-edged rock sensibilities of tracks like "Glad To Be Gay" and "2-4-6-8 Motorway." Robinson is a bit mellower on his latest release, but the open and honest nature of his music remains thankfully intact. All the usual multimedia elements, including a discography, lyrics, and an artist interview, are contained on this disc. But, in typical Robinson style, there are also some real surprises. The "Anorak" section, particularly, may shock some computer users with its self-proclaimed "Hermaphrodite" series of photographs and a candid essay, which gives some insight into the transgendered. There is also some important HIV/AIDS information and an editorial on the organization Justice?, which aims to expose abuses of the British government's 1994 Criminal Justice Act, which gave police there sweeping law-enforcement powers. Eye-opening and mind-expanding.

## T2: LIMITED EDITION ENTERTAINMENT UTILITY

Sound Source Interactive  
Windows 3.1/95 CD-ROM  
The unstoppable "Terminator 2" franchise continues its assault on home computers. This time, "T2" takes the form of an all-purpose utility program, which includes a screen saver, customized sound effects for Windows, "T2" computer desktop art, and 15 jigsaw puzzles. Even a "T2" obsessive-compulsive will be impressed with the overwhelming selection of screen-saver options to choose from, including 14 video-based clips from

the movie, 50 still-image screen shots, and 11 animated screen savers. Sound clips include the obligatory "Hasta la vista" and "I'll be back," as well as several hi-tech sound effects. "T2" collectors and action fans will be in heaven. Merchant/Ivory fans, move aside!



## SACRAMENT

By Clive Barker  
Read by Campbell Scott  
HarperAudio  
6 hours (abridged), \$25  
Known mainly for his horror books, Clive Barker goes off in a new direction with this rich, complex, and often sinister fantasy. Will Rabjohns is a wildlife photographer who is attacked by a bear and goes into a coma. During his coma, he relives his childhood in England, during which he ran away from home and became involved with a strange and mysterious couple, Rosa and Jacob. Through Jacob, Will learns of a powerful magic within him, one that requires slaughter and death to reach its full potential. But after he returns to his family and daily life, Will gradually forgets the experience, shrugging it off as a dream—until he relives the experience during his coma. Awakening, Will realizes he needs to find the couple and confront them and follows a mystical journey from San Francisco to England to Scotland.

It's a vivid and compelling story, and Campbell Scott is a superb reader, infusing every word with expression and nuance. He also does an excellent job of creating different voices for the characters and of acting out the roles. The complex story suffers somewhat from abridgement, however—at times it gets choppy and confusing. Overall, though, this is an unusual and rewarding tale.

## CHILDREN'S MEDITATIONS WITH MUSIC

Created and read by Dawn Buckholz  
Airplay Audio Publishing  
1 hour, \$9.95  
Despite its daunting title (what kid is interested in meditation?), this is actually a pretty nifty and useful tape. Each track combines music and a soothing voice encouraging a child to imagine various things—going to the top of a mountain, being a tree, flying on a magic carpet, etc. Each so-called "journey" has a particular purpose, which is touted on the box: to wake children up and give them energy; to calm them before sleep; to give courage when they are scared.

The tape is valuable in two ways: It's a game that encourages children to be creative and exercise their imagination, and the music and voice instructions really do help alter mood. "Favorite Place" (for "when you are feeling angry or mad") is a perfect exercise during a "timeout." First, the music is unsettled, matching the child's mood; then gradually it becomes calmer, to soothe him or her. Meanwhile, the voice first tells the child to imagine breathing in a pink light and breathe out all the bad, "yucky" feelings. Then the child is to imagine a magic carpet ride to a favorite place with lots of fun activities. It's an excellent way to distract a child from a bad mood. "Closet Monsters" is a "magical" ritual that kids can use to chase monsters away from their room at night. The only big flaw in this tape (aside from the title) is that it is a tape, rather than a vinyl record or CD, which makes it difficult to locate a particular track. For kids, that could be frustrating. Contact: 212-879-1201.

## IN PRINT

## EDSON

By Bill Morrissey  
Knopf  
237 pages, \$23.00

Songwriter Bill Morrissey's debut novel is a perfect folk song in prose form. It's a quiet tale, not flashy, but its simple words conjure up realistic characters and convey basic truths about the human condition. Like E. Annie Proulx's best seller "The Shipping News," "Edson" is a story about a person resigned to failure, trying simply to survive, who gets a surprising second chance and a reason to hope.

Henry Corvine is an up-and-coming songwriter when the indie label he records for is bought by a major. The major label wants him to change his sound drastically. Corvine refuses, but his contract precludes him from recording for anyone else for five years. Hence, although his decision preserves the integrity of his music, it also destroys his career. Now 37 and divorced, he finds himself working on fishing boats, pumping gas, and sliding toward a depressing middle

age in the tiny town of Edson, N.H. Caroline Laine, who lives across the hall from Henry, is also searching for meaning in her life, but from the opposite direction. She's 21, waitressing, unsure of what direction her life should take. The friendship between these two develops naturally and is oddly



## EDSON

BILL MORRISSEY

moving. Surrounding them is a colorful cast of characters: Tyler Beckett, a now-famous singer who used to know Henry and offers him an unexpected opportunity to return to music (a chance he desperately wants, but is terrified to take); Pope Johnson, a ruthless, up-and-coming singer whose easy charm hides his selfishness and willingness to use people; and Rachel Creelman, Caroline's flirtatious roommate, who dismisses Henry until she learns that he knows the famous Tyler.

Morrissey breathes life into small-town characters and into the town of Edson itself. His descriptive phrases paint a vivid picture of the struggling town and the people in it. With just a few words, he can perfectly evoke a mood or emotional state—the absorbing creativity of songwriting, the uncertainty of an unexpected second chance after years of resignation, the first tentative steps toward love. It's a lovely and satisfying novel that makes the reader wish for more from the multitalented Morrissey.

TRUDI MILLER ROSENBLUM

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## MTV Europe Regionalizes Playlists Move To Shift Focus To Local Talent, Labels

This story was prepared by Christian Lorenz, senior writer for Music & Media.

AMSTERDAM—MTV Europe has implemented its parent company's regionalization policy and has introduced regional playlists to make its programming more responsive to the various tastes and cultures across Europe.

In line with MTV's decision to divide its programming into regional segments (Billboard, March 30), MTV Europe split its coverage into three regions as of July 16: Northern, based in London and incorporating the U.K., France, the Benelux, Spain, and Scandinavia; Central, based in Hamburg and consisting of the Germany/Switzerland/Austria (GSA) region, Eastern Europe, Russia, and Greece; and Southern, based in Milan, serving Italy. France and Spain will be integrated into the Southern region once MTV gains cable carriage in Italy.

The regions have been given autonomy to determine 50% of their respective playlists in a move that the company hopes will bring more exposure

for European talent and a closer relationship with local labels. The remaining 50% will be decided by MTV's network playlist committee at its headquarters in London, from where all broadcasts will continue to be made.

Harriet Brand, MTV Europe senior VP of talent and music programming, says, "In the long run, [the labels] will benefit from being able to work with MTV in real time, closer to local release dates."



MTV Europe network music controller Peter Good says the three programs have independent broadcast schedules, with the regions falling back on centralized network programming only for the station's two daily live shows, "Hangin' Out" and "Select TV." "Ultimately, we plan to produce separate regional shows with local presenters unique to each region," says Good. However, he says, the common language of all MTV broadcasts will remain English.

## Bulgaria Bows Album Chart List Is Compiled To Int'l Standards

SOFIA, Bulgaria—The record industry here aims to raise its standing both at home and abroad with the country's first chart compiled according to international standards.

The new top 20 monthly album listing is produced by research company BBSS Gallup International from data returned by a national sample of 30 retailers.

First published at the end of May, the chart was instigated by four independent labels: Union Media, Riva Sound, Mega Music, and Stars Records. The first No. 1 was Gueorgi Khristov's "Maichitse" (Dear Mother) on Unison.

In his 15-year career, Khristov has built a huge album rock audience here and has won nearly all the country's musical honors.

The second edition of the chart, published in June, was supported by four additional labels: UBP International, Melomania, Payner Studio, and GMP. The top slot in that chart was taken by Payner artist Lily Ivanova with her 23rd album, "Gotovi Li Ste Za Liubov" (Are You Ready For Love). In her 35-year career, Ivanova has sold more than 50 million albums in the former Communist states of Eastern Europe.

CHAVDAR CHENDOV

In spite of its strong regional program autonomy, MTV continues to operate as a pan-European network. MTV Europe president/business director Peter Einstein rules out the possibility of turning MTV Europe into a franchise. "The network concept is what attracts advertisers and audiences to MTV."

Einstein believes that the network's regions can offer access to much wider audiences. "In the long run, we plan to commission our regional services to produce programs for the network. And the exposure is not limited to Europe. Special events like the MTV Europe Music Awards are exploited on a global basis," he says.

Cologne, Germany-based EMI Electrola GSA president Helmut Fest welcomes the regionalization but sees little change in the company's day-to-day relations with MTV. Fest says, "We already work closely with MTV's Hamburg office, and EMI's international office in London deals with the network people. It remains to be seen if the influence of the Hamburg office will increase."

Fest doubts whether regional playlists will improve the situation for German-language repertoire. "The different audiences in the Central region have heterogenous cultural backgrounds. But export-oriented acts like Captain Jack or the Kelly Family [who sing in English] certainly gain better exposure."

PolyGram's Stockholm Labels Group international marketing manager Thomas Gustafsson is concerned that Sweden is grouped with the U.K. in the Northern service. "We often have acts that suit our continental European affiliates and markets better," he explains. "To support pan-European releases, we still aim for network rotation or Northern and Central rotation simultaneously. This could mean that we have to hold back videos on the Northern service until the time is right."

## Malaysian Gov't Expresses Concern Over Music-TV Content

BY GEOFF BURPEE  
and ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—Music television broadcasters vying for access to this country's viewers are discovering that, while the broadcast industry may be developing rapidly across most of Asia, the government here still shies away from an open-sky scenario.

A review of the current law prohibiting satellite-dish ownership coincides with the possible launch of the country's much-anticipated Malaysia East Asia Satellite (MEASAT), now slated for September 1996.

Meanwhile, a government report published in The New Straits Times newspaper expressed concerns that overly relaxed laws pertaining to satellite ownership will lead to an inflow of "unsuitable values" and will threaten "national security."

Lest broadcasters run afoul of the guidelines, the government supplies its own list of undesirable material, both audio and video, for broadcast or performance of any kind. A partial copy

of a Ministry of Information list obtained by Billboard underscores the comprehensive extent of the government's concerns. The list of "undesirable" Western acts runs the gamut from rockers, such as Stone Temple Pilots, the Scorpions, and Citizen Jane, to more genteel—and less obviously subversive—acts, such as Earl Klugh, David Foster, and Tony Smith.



KLUGH

Chinese acts figure prominently, including Mandarin rock bands like Hei Bao, but so do the Philharmonic Orchestra of China and a host of Mandarin and Cantonese pop stars. Most prominently featured on the list are Malay acts, which are at times delineated with a blanket ban on all content for broadcast, imposed for a one-year "sentence."

To ensure that such contingencies  
(Continued on page 48)

## Executive Changes At Warner Hashizume Named Prez At East West Japan

BY JEFF CLARK-MEADS

LONDON—Takeyasu Hashizume has been appointed president of East West Japan, effective immediately.

A 25-year veteran of Sony Music Entertainment Japan, Hashizume takes over from Warner Music Japan chairman Ryuzo Kosugi, who assumed direct responsibility for running the East West company on a temporary basis



DURAND-BANCEL

nine months ago. Kosugi—known in Japan as "Junior"—is the founder of MMG Records, which became East West when bought by Warner Music International in 1989. The company is home to Mariya Takeuchi, Tatsuro Yamashita, X Japan, Blue Hearts, and Hound Dog.

In a statement, Kosugi pays tribute to Hashizume as "unquestionably, one of Japan's leading creative forces in terms of development of domestic repertoire."

(Continued on page 48)

What Asia plugs into.

From India to Indonesia and Siberia to Brunei, 220 million viewers\* across Asia connect with Channel (V).

CHANNEL V

\*Source: Survey Research Group (HK/Singapore/Taiwan), Frank Briel & Associates Ltd., Indian Market Research Bureau, Market Research Institute, DRS Leiner Group, (Pakistan), MERAC (Malaya East)

# Wider Variety Of Musical Exchange Brews At Grahamstown Festival

BY ARTHUR GOLDSTUCK

JOHANNESBURG—"The artists of a nation in transition need a focal point toward which they can direct their energies. The Grahamstown Festival provides the ideal focus," says groundbreaking South African musician Johnny Clegg of an event that reflects the emerging cross-cultural mix of music in his home country.

During the first two weeks of July, Grahamstown, a small university town on the country's Eastern Cape, hosts South Africa's premier cultural event, the National Festival of the Arts—which claims to be the second biggest event of its kind in the world, after the U.K.'s Edinburgh Festival. Most of the Grahamstown Festival is dedicated to theater, with a main cir-

cuit of stages and a wild, sprawling fringe festival featuring alternative, obscure, and experimental productions.

In recent years, however, the festival has expanded its reach to include all forms of cultural expression, with music making a more important and emphatic contribution by the year.

Juluka, led by Clegg and Siphon Mchunu, played reunion concerts at the festival this year before departing for a 26-city tour of the U.S., including a show in New York's Central Park. In the mid-'80s, the band split, and Clegg went on to

lead Savuka, a group that charted worldwide.

The Grahamstown concerts gave the band an opportunity to try out new ingredients in its musical mix, including a touch of what the band members call "Zulu hip-hop."

The festival's emergence as a prime musical event was underscored by Juluka's decision to use it as a springboard for its world tour.

Two subfestivals—the Smirnoff Pure Jazz Festival and the Martell Blues Rock Festival—ramped up both the noise and attendance levels in Grahamstown.

The jazz festival featured a kind of cultural exchange that was unheard of at previous events: Four Canadian musicians—bassist David Young, pianist Johnny O'Neal, guitarist Richard Ring, and drummer Barry Elmes

—were brought to South Africa by festival organizers as the Canadian Jazz Giants, performing with South Africans Feya Fuka on trumpet and Gavin Minter on saxophone.

However, the event that came closest to expressing the search for Clegg's aforementioned focal point was a cross-cultural extravaganza going by the cross-lingual name of boereQanga—a truncation of boeremusiek, a form of country music peculiar to South Africa's white Afrikaan population, and mbaqanga, a stew of rhythms that evolved from Western and township sounds in the '40s and '50s.

The two headliners in the show were names that, a decade ago, would have seemed nonsensical as a combination, both politically and musically: accordion player Nico Carstens, the undisputed king of boeremusiek for the past 30 years and a legend of Afrikaaner establishment culture, and Basil "Mannenbergh" Coetzee, the sax, flute, and pennywhistle player from the townships who has been Abdullah Ibrahim's collaborator since the '60s.

Underlining the improbable mix was trombonist Jannie "Hannepoot" (named after a local wine variety) van Tonder, one of the stars of the mid-'80s musical rebellion among young Afrikaan artists that saw a generation of performers break away from the establishment. The lineup also

included vocalist Donald Tshomela, bassist Lucas Khumalo, drummer Denver Furness, and pianist/musical director Dave Ledbetter.

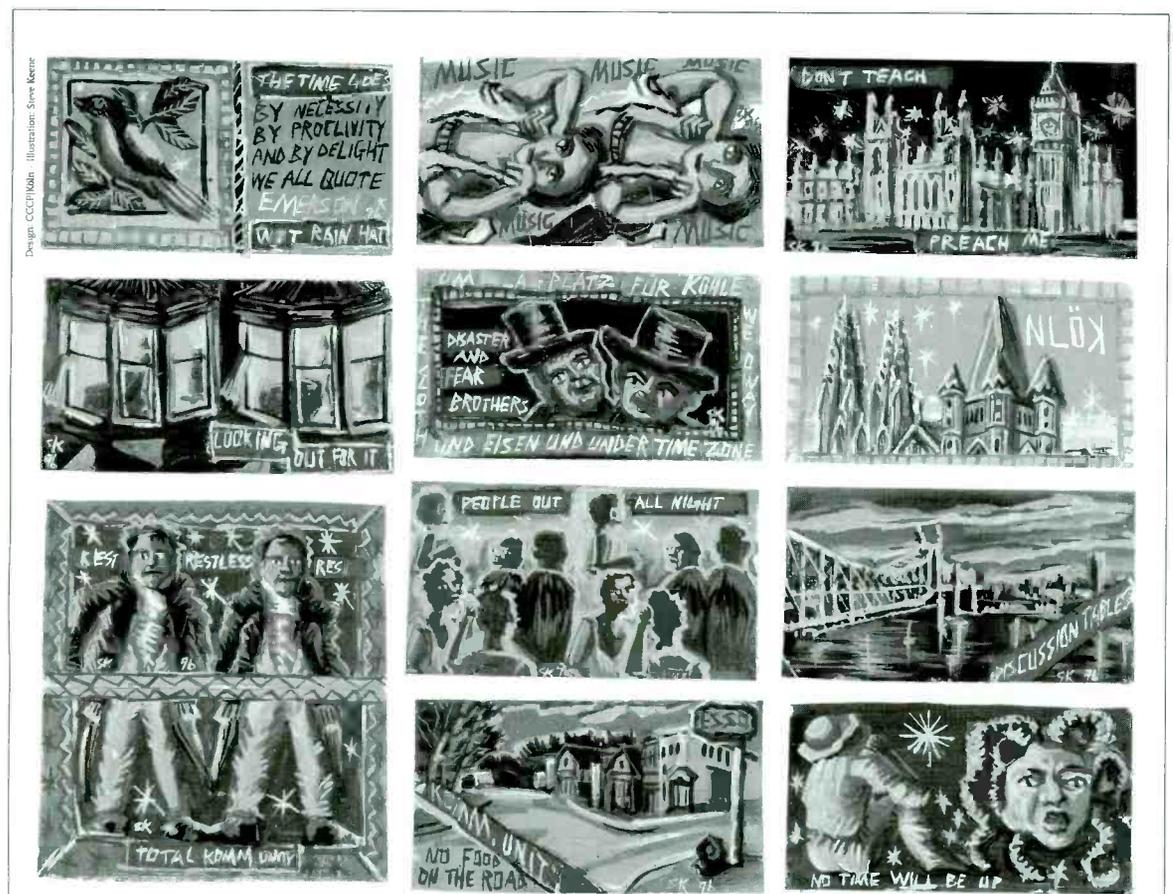
The unlikely combinations jelled into the most ambitious exercise in world music yet seen in South Africa, and the audience at the sold-out opening show yelled, stomped, and applauded their appreciation as nowhere else in Grahamstown.

The response was often a little more muted at the blues/rock sub-festival. Nevertheless, the presence of a new generation of rock bands that take their cues from both the West and Africa—such as Squea, Urban Creep, Pressure Cookies, and the Springbok Nude Girls, along with the unique Afrikaans-blues of Valiant Swart—suggested a more subtle sub-cultural convergence of rhythms.

While boereQanga brought together disparate elements of South Africa's rhythmic past, the blues/rock festival came closer to addressing a musical agenda for the future. Together, they represented a new unity of purpose among South African musicians, away from the ghettoization that riddles the industry. And, in the context of the broader musical offerings at the Grahamstown Festival, the message that emerged was more powerful than any rhythmic trend: In South African music today, anything is permissible, and anything is possible—even popularity.



CLEGG



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all over the world.

# Are you sure you know what Macarena is?

Los del Río



*Try to choose the right answers  
to the following questions*

### Macarena is...

- A. -Los del Río's smash worldwide hit.
- B. -An island in the Caribbean.
- C. -Could you please repeat the question?

### Los del Río are...

- A. -The song's original authors and artists.
- B. -The Spanish Davis Cup mens doubles team.
- C. -A band of Mariachis.

### What does Macarena mean to Spanish music?

- A. -The first ever Spanish worldwide hit.
- B. -A flamenco dancer.
- C. -What's "Spanish music"?

### Macarena is a success...

- A. -At the top of the charts throughout the world.
- B. -For Spanish cookery.
- C. -I don't care.

### To dance Macarena you'll need...

- A. -To have a sense of rhythm and a desire to have a good time.
- B. -To take classes of flamenco.
- C. -I don't like dancing.

### Macarena fever is...

- A. -The Spanish dance hit that succeeds all over the world.
- B. -A non-stop Spanish Fiesta.
- C. -Please could you tell me what Macarena is again?

Please read whichever box has suited your answers

**A**

Congratulations, you are an expert. You not only know everything about Macarena and Los Del Río, you probably love to dance Macarena all the time.

**B**

You don't yet know what Macarena is but at least you have a sense of humour. Don't worry you can still make up for lost time. Turn your radio on and get ready for the fever.

**C**

Is this the first time you're reading this magazine? That's why you don't have a clue what Macarena is. You know nothing of the music world or you have never done a test in your life. Go to any record store and buy Macarena. This will change your boring life.



# HITS OF THE WORLD

C O N T I N U E D

## NETHERLANDS (Stichting Mega Top 50) 07/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	6	LULLO, HEB JE NOG JISKEFET SONY
3	3	SOLDIER SOLDIER CAPTAIN JACK EMI
4	2	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO POLYDOR
5	5	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE
6	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
7	4	MACARENA LOS DEL RIO BMG
8	NEW	FOREVER LOVE GARY BARLOW BMG
9	7	TO DESERVE YOU BETTE MIDLER WARNER
10	NEW	AQUARIUS PARTY ANIMALS EDEL
<b>ALBUMS</b>		
1	4	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
2	1	ANDREA BOCELLI BOCELLI POLYDOR
3	2	FUGEES THE SCORE COLUMBIA
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	5	MARCO BORSATO ALS GEEN ANDER POLYDOR
6	6	CELINE DION FALLING INTO YOU COLUMBIA
7	7	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
8	8	METALLICA LOAD MERCURY
9	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	NEW	CROWDED HOUSE RECURRING DREAM: THE VERY BEST OF EMI

## BELGIUM (Promuvi) 08/02/96

THIS WEEK	LAST WEEK	SINGLES
1	2	KILLING ME SOFTLY FUGEES COLUMBIA
2	1	MACARENA LOS DEL RIO RCA
3	3	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
4	10	BAILANDO PARADISIO DANCE DEVELOPMENT
5	8	TIC, TIC TAC CARRAPICHO RCA
6	4	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
7	5	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
8	7	ZO MACHO JIMMY B LAFABIT
9	9	IT'S GONNA BE ALRIGHT DEEP ZONE OUTLAND
10	6	FABLE ROBERT MILES BMG/ARIELA/NEWS
<b>ALBUMS</b>		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WARNER BROS
3	3	SAMSON & GERT SAMSON VOL. 6 PHILIPS
4	4	CELINE DION FALLING INTO YOU COLUMBIA
5	6	CROWDED HOUSE RECURRING DREAM: THE VERY BEST OF CAPITOL/PARLOPHONE
6	5	METALLICA LOAD MERCURY
7	7	ANDREA BOCELLI BOCELLI POLYDOR
8	10	BRYAN ADAMS 18 TIL I DIE A&M
9	9	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
10	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE

## SWEDEN (GLF) 07/26/96

THIS WEEK	LAST WEEK	SINGLES
1	2	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	I WON'T LET THE SUN GO DOWN ROBIN COOK STOCKHOLM
4	4	MACARENA LOS DEL RIO RCA
5	7	LEMON TREE FOOL'S GARDEN INTERCORD
6	5	HEAVEN U96 MOTOR MUSIC
7	6	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
8	10	DON'T STOP MOVIN' LIVIN' JOY MCA
9	8	DA BOMB INNER CIRCLE METRONOME
10	9	OOH AAH... JUST A LITTLE BIT GINA G WARNER
<b>ALBUMS</b>		
1	1	GYLLENE TIDER HALMSTADS PARLOR 96 PARLOPHONE
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	METALLICA LOAD MERCURY
4	4	FUGEES THE SCORE COLUMBIA
5	6	GIPSY KINGS GREATEST HITS COLUMBIA
6	5	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
7	8	ROBERT MILES DREAMLAND DECONSTRUCTION
8	10	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
9	NEW	NAS IT WAS WRITTEN COLUMBIA
10	7	GEORGE MICHAEL OLDER VIRGIN

## PORTUGAL (Portugal/AFIP) 07/30/96

THIS WEEK	LAST WEEK	ALBUMS
1	5	DELFINOS O CAMINHO DA FELICIDADE ARIDLA
2	1	ROBERT MILES DREAMLAND DECONSTRUCTION
3	2	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
4	3	GNR TUDO O QUE VOCE QUERIA EMI
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	NEW	METALLICA LOAD VERTIGO/MERCURY
7	7	SCORPIONS PURE INSTINCT EASTWEST
8	4	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMUGLOBO
9	NEW	GIPSY KINGS LOVE SONGS COLUMBIA
10	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA DDD

## NEW ZEALAND (RIANZ) 07/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	THA CROSSROADS BONE THUGS-N-HARMONY SONY
2	2	CHAINS DLT FEATURING CHE FU BMG
3	3	KILLING ME SOFTLY FUGEES SONY
4	5	RETURN OF THE MACK MARK MORRISON WARNER
5	NEW	FOREVER MORE PUFF JOHNSON SONY
6	NEW	BRING IT ON KINO WATSON SONY
7	7	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
8	NEW	ONE FOR THE MONEY HORACE BROWN MERCURY
9	10	BECAUSE YOU LOVED ME CELINE DION SONY
10	NEW	IT'S ALL THE WAY LIVE (NOW) COOLIO FESTIVAL
<b>ALBUMS</b>		
1	1	CROWDED HOUSE RECURRING DREAM: THE VERY BEST OF EMI
2	3	BUSH SIXTEEN STONE MCA
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	5	CELINE DION FALLING INTO YOU SONY
5	NEW	ROBERT MILES DREAMLAND BMG
6	4	COLLECTIVE SOUL COLLECTIVE SOUL WARNER
7	7	FUGEES THE SCORE SONY
8	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	NEW	BONE THUGS-N-HARMONY E. 1999 ETERNAL SONY

## SWITZERLAND (Media Control Switzerland) 07/24/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	I CAN'T HELP MYSELF KELLY FAMILY EMI
2	2	INSOMNIA FAITHLESS WARNER
3	1	KILLING ME SOFTLY FUGEES SONY
4	3	COCO JAMBOO MR. PRESIDENT WARNER
5	4	MACARENA LOS DEL RIO BMG
6	5	SALETTI HARRY HASLER PHONAG
7	10	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
8	7	RETURN OF THE MACK MARK MORRISON WARNER
9	6	FABLE ROBERT MILES POLYGRAM
10	NEW	PIU BELLA COSA EROS RAMAZZOTTI BMG
<b>ALBUMS</b>		
1	2	FUGEES THE SCORE SONY
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	3	ROBERT MILES DREAMLAND POLYGRAM
4	5	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	8	CELINE DION FALLING INTO YOU SONY
7	6	BRYAN ADAMS 18 TIL I DIE POLYGRAM
8	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	9	METALLICA LOAD POLYGRAM
10	NEW	GEORGE MICHAEL OLDER VIRGIN

## FINLAND (Seura/IFPI Finland) 07/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO BMG
3	NEW	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
4	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYGRAM
5	3	COCO JAMBOO MR. PRESIDENT WEA
6	NEW	FOREVER LOVE GARY BARLOW RCA
7	8	FIRESTARTER PRODIGY XL RECORDINGS
8	4	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
9	10	TAKE ME AWAY CULTURE BEAT DANCE POOL/SONY
10	7	SOLDIER SOLDIER CAPTAIN JACK COLOGNE DANCE LABEL/EMI
<b>ALBUMS</b>		
1	2	MR. PRESIDENT WE SEE THE SAME SUN WEA
2	1	METALLICA LOAD VERTIGO/MERCURY
3	3	J. KARJALAINEN ELECTRIC SAUNA POKO
4	4	E-ROTIK THE POWER OF SEX INTERCORD/EMI
5	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WEA
6	5	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
7	6	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
8	7	BACKSTREET BOYS BACKSTREET BOYS BMG
9	10	FUGEES THE SCORE COLUMBIA
10	NEW	JARI SILLANPAA JARI SILLANPAA MTV MUSIKKI

## HONG KONG (IFPI Hong Kong Group) 07/21/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	EKIN CHENG IF THE SKY RAIN BMG
2	2	EDMOND LEUNG BREATHE CAPITAL ARTISTS
3	3	LEON LAI PERHAPS... POLYGRAM
4	9	KAREN TONG FLU BEFORE AND AFTER POLYGRAM
5	5	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
6	6	SAMMI CHENG CAN'T GIVE UP WARNER
7	4	SOUNDTRACK YOUNG & DANGEROUS (III) BMG
8	10	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
9	NEW	PRISCILLA CHAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
10	NEW	SANDY LAM THE NIGHT IS TOO DARK ROCK

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**IRELAND:** It was several years ago at a festival in Norway that the Irish group Four Men And A Dog first met American old-timers the Band. The connection eventually led to Four Men



And A Dog recording their third album, "Dr. A's Secret Remedies" (Transatlantic Records), in 1994 at Band drummer Levon Helm's studio in Woodstock, N.Y., with Aaron Hurwitz as producer. Returning to Woodstock earlier this year, Four Men And A Dog recorded their new album, "Long Roads," a mixture of original compositions by singer/guitarist Kevin Doherty, a handful of traditional Irish tunes, and a rip-roaring revival of the Sam & Dave standard "Hold On, I'm Comin'" featuring guest performances by members of the Band. Since convening in 1990, Four Men And A Dog have experienced several personnel changes, partly as a result of the group's punishing global touring schedule. Percussionist/singer Gino Lupari, one of the two founding members still on board, says, "The more you delve into how we came to be who we are today, the more complicated it gets." What is not so difficult to see is the high esteem in which Four Men And A Dog are held locally. Last year, the group shared a stage in Belfast, Northern Ireland, with Van Morrison and President Clinton, who was there to switch on the city's Christmas-tree lights.

KEN STEWART

**U.K./IRAQ:** The Iraqi master of the oud (Arab lute), Naseer Shamma, delighted a crowd of enthusiastic Arab expatriates in July with his first appearance in the U.K. The event, organized by the Arab Club of Britain, took place in Kensington Town Hall, West London, and offered a precious opportunity for lovers of the oud to enjoy an evening of authentic and original music. Shamma is a creative performer who stays close to his roots, and in a program called "Migration Under The Moon," which featured many of his famous tunes, he took an appreciative audience on a journey through time and musical genres. Displaying great technical skill and agility, he made deft use of two- and three-chord modes, expertly played with a plectrum, in both new and familiar positions on the oud. His instrumental compositions are usually much more than just improvisations on traditional or self-inspired themes, and one of the most moving numbers was "Elamiriya," a beautifully constructed piece inspired by the horrors of the American bombardment of Baghdad, Iraq, during the Gulf War. Born in 1963 in Al-Kout, Iraq, Shamma graduated in 1986 from the Institute of Musical Studies in Baghdad and went on to compose music for Iraqi and Arab films and TV serials. He now lives in Tunisia, where he teaches at the High Institute of Music. He has toured several Arabic and Mediterranean countries and has won a number of prizes, the most recent being the Medal of the Portuguese University in Lisbon, which he received earlier this year.

MUHAMMAD HIJAZI

**POLAND:** The legend of Lynyrd Skynyrd lives on through the music of rock band Harlem, whose debut album, "Lustra" (Mirrors) on the Eurocom label, boasts a version of the Skynyrd anthem "Sweet Home Alabama," Polish-style. Given new lyrics and retitled "Nie Bylem Nigdy W Kalifornii" (I've Never Been To California), the song fits perfectly into a repertoire that reflects Harlem's love of traditional, Anglo-American rock music, such as Led Zeppelin, ZZ Top, Bruce Springsteen, and Eric Clapton. With songs that celebrate the good-time rock'n'roll lifestyle to the hilt, "Lustra" has won critical acclaim in Polish magazines Popcorn, Brum, and Tylko Rock, while the group's song "Hedone" (Hedonist) has topped the Muzyczna Jedynka chart, presented simultaneously on Radio 1 and TVP 1. Other songs, such as "5.30" and "Polski Harlem" (Polish Harlem), continue to uphold the hard-rocking tradition, but one of the outstanding tracks on the album is the beautiful and comparatively sensitive "Blues O Zdradzie" (Unfaithful Blues). Like its heroes, Harlem is in its element playing live, and the band has become a fixture at Polish festivals and open-air events, including Play-box in Katowice, Rock Molo in Sopot, and Agrykola Park in Warsaw.



BEATA PRZEDPELSKA

**SCOTLAND:** The birthday of Robert Burns, Jan. 25, 1759, is celebrated all over the world. However, it is the 200th anniversary of the great bard's death July 21, 1796, that has triggered the release of a remarkable new album by admired jazz singer/actress Romey Carr. "Robert Burns—A Woman's Man" (Alba Records/Ramishaw Ltd.) features 16 of the more than 300 songs Burns wrote during his lifetime, performed by Carr, who is discreetly accompanied by violin, cello, flute, piccolo, piano, and double bass. The 47-year-old singer, who lives in Gourrock, Scotland, near the banks of the River Clyde, has devoted many hours to researching Burns' life and music, and her scrupulous attention to detail is reflected in stirring performances of songs that range from the haunting, romantic ballad "Aye Waukin', O" to the proudly defiant "Scots Wha Ha'e Wi' Wallace Bled," often regarded as the unofficial Scottish national anthem and one of the world's greatest freedom and marching songs. "I doubt that we will ever see the genius of Robert Burns repeated," Carr says. "I hope I have done justice to Scotland's greatest poet." A similarly evocative album, albeit in a more contemporary vein, is "Scottish Moods" (REL Records), a collection of traditional Scottish ballads performed on acoustic guitars by Celtic Spirit. Here, old favorites, including "Over The Sea To Skye," "Flower Of Scotland," "Wild Mountain Thyme," and "Auld Lang Syne," are given a gentle, new-age touch. Imagine Mark Knopfler playing these familiar airs while sitting in a field of heather, and all without a set of bagpipes or a marching drum in sight.

DAVID SINCLAIR

## Russian Officials Gather To Learn To Fight Piracy

LONDON—Senior Russian legal figures have attended the country's first anti-piracy enforcement seminar.

The meeting, held July 17 and 18 at Lake Baikal in Siberia, was attended by customs, tax, and trade officials and police. The agenda was to give them the expertise to fight domestic piracy and stem the flow of illicit goods from China.

The meeting was organized by the Russian group of the International Federation of the Phonographic Industry (IFPI) and had the support of the Russian Interior Ministry and other state authorities. It was held as part of the European Union's TACIS program of international development of copyright protections.

Irina Savelyeva, head of IFPI Russia, says the meeting brought together

authorities from across Siberia. Two more gatherings are planned, one for the Moscow region and one for the European part of Russia.

In Siberia, a special focus was given

to the importation of illicit CDs across the long border with China. Savelyeva describes this trade as "intense," saying that it amounts to

"several million" discs per year.

Seminars covered copyright law provisions but were mainly focused on the practicalities of the anti-piracy fight. Those attending were told how to recognize unlicensed product, how the various legal agencies should cooperate in tackling it, and how raids should be conducted.

JEFF CLARK-MEADS

## MALAYSIAN GOV'T CONCERNED OVER MUSIC TV

(Continued from page 43)

are understood and in place before the scheduled launch of Malaysia's first commercial indigenous satellite, MEASAT has been summoned to work closely with various regulatory bodies. These include the Ministry of Information and Ministry of Home Affairs, which are working to nail down the broadcaster's responsibilities under the country's Film Censorship Act, which currently covers taped programs. New regulations that may be drafted to cover the vagaries of live satellite broadcasts, meanwhile, are "still being sorted out."

Darren Childs is director of business development at Channel V, which for the last year has been broadcasting into Malaysia terrestrially on Metrovision, predominantly in the Klang Valley, site of Kuala Lumpur and Malaysia's largest urban concentration. The channel

recently publicized plans to localize its product with a Malaysian service on the anticipated satellite service. Childs says the channel will launch as predominantly English-language but will expand its local production over time to become a Malaysia-specific service.

"We'll be taking programming from right across our footprint," says Childs. "We've pretty much proved we can broadcast into Malaysia and not offend anyone."

Channel V's Malaysian service has, though, already come under official scrutiny. "We have had an 'observation' from the government," says Childs. "It was a dance show on Metrovision that they said was just too raunchy. But we don't play that kind of stuff on the whole, so we're pretty safe."

MTV Asia is also rumored to be in negotiations with MEASAT to carry the channel's Malaysian service, although executives there declined to comment on any discussions at press time.

The Malaysian government appears determined to ensure that, even with the greater choice delivered by an indigenous satellite service, it will still be in a position to regulate the level of satellite penetration for its population.

A proposal to amend 1988's Broadcasting Act, thereby legalizing parabolic dishes in Malaysia, includes a caveat: The Information Ministry has restricted dish size to 0.6 meters in width (2 feet). Ideally, this would limit viewing to channels broadcast on MEASAT, which will provide an initial 20 channels of programming (although parabolic dishes of the size advocated by the government have the capacity to receive 32 channels).

Information minister Datuk Mohamed has reasoned that other, unspecified dishes might enable access to "clandestine" programming. Mohamed says that it would be illegal to use other types of dishes. Those who use dishes exceeding 0.6 meters will be subject to a proposed fine of 100,000 Malaysian ringgit (\$40,000), three years in jail, or both.

Meanwhile, Malaysian industry sources say, record companies are boosting video budgets, but not solely on the merits of MEASAT's potential. A number of locally produced terrestrial and cable programs are increasing the importance of video as a medium for marketing music from the ground up. The Record Industry of Malaysia, for example, has several new chart shows in the works for a variety of repertoires.

## Ian Tyson Compiles 'All The Good 'Uns' Solo Work Of '60s Folk Star Reissued On Vanguard

BY LARRY LeBLANC

TORONTO—Two decades and nine solo albums after the breakup of his folk duo Ian & Sylvia, Canadian singer/songwriter Ian Tyson believes he's at the top of his musical form.

"I'm getting to be a pretty good singer," says Tyson. "I don't smoke anymore, and I don't drink as much. Also, I live in one of the healthiest places in the world." Tyson lives near High River, Alberta, on his T-Bar-Y ranch. The property's down payment came from royalties from Neil Young's recording of Tyson's song "Four Strong Winds."

In listening to Tyson's 19-track compilation "All The Good 'Uns," it's difficult to disagree with the singer's assessment of his vocal abilities. The album was released in Canada July 23 by Edmonton, Alberta-based Stony Plain Records and will be issued in the U.S. by Vanguard Records Sept. 17.

Featuring striking cover art of cowboy paintings by Montana artist Buckeye Blake, the compilation is drawn from Tyson's six Stony Plain recordings devoted to the imagery and mythology of cowboy life. Also included are two new tunes, "The Wonder Of It All" and "Barrel Racing Angel."

Vanguard and Stony Plain pushed Tyson, whose fans include Young, Garth Brooks, Steve Earle, Jerry Jeff Walker, Townes Van Zandt, Tanya Tucker, and fellow Canadian Gordon Lightfoot, to compile the retrospective album. Tyson, however, initially resisted the idea. "It was hard for me to get excited about it, because my hardcore fans have all my albums," he says.

Tyson says that with more than 50 cowboy or Western-style songs in his recorded repertoire, it was difficult to pick songs for the retrospective. He asked friends to compile short lists of favorites. Says Tyson, "Songs that made the top five were 'M.C. Horses,' 'The Gift,' 'Navajo Rug,' 'Irving Berlin (Is 100 Yrs Old Today),' and 'Fifty Years Ago.'"

The cornerstone of Tyson's retrospective is his fascinating 1986 album "Cowboyography," which contributes six songs. That album paid tribute to Charlie Russell, the great American Western painter of the mid-1800s. "Cowboyography" is Tyson's best-selling album and his only recording to be certified platinum in Canada (100,000 units). It resulted in Tyson winning a Juno Award as top male country singer in 1987 and sweeping the Canadian Country Music Assn. (CCMA) Awards the same year, taking honors for top male vocalist, top album, and top single ("Navajo Rug," co-written with Tom Russell). In 1988 and 1992, Tyson again won the CCMA award for top singer.

While Stony Plain Records in Edmonton handled Canadian distribution of "Cowboyography" and Sugar Hill Records released it in the U.S. in 1986, Ian and his wife, Twylla, initially sold it to the cowboy community by mail order on their Eastern Slope Records label.

Today, Tyson still marvels at the album's crystal-clear musical vision, which, he says, came about by chance. "It was just serendipity," he says. "I had these songs, but I didn't have the sound. [Producer Adrian Chornowol] brought a unique sound to the album, which was recorded in Calgary on equipment that'd break down at least twice at day.



IAN TYSON

We never captured that sound again. It was a once-in-a-lifetime thing."

Perhaps it was inevitable that Tyson came to sing about cowboy life. As a kid growing up on Vancouver Island, he was spellbound by the writings and drawings of cowboys by Quebec-born Joseph Dufault, who wrote 24 books under the name Will James.

In 1956, when Tyson started performing, he vocally mimicked Roy Acuff and Marty Robbins in a local country band, Taller O'Shea & his Pistol Packin' Rhythm. Next, he performed with a Vancouver-based rockabilly band, the Sensational Stripes.

In 1958, while performing with his first partner, Don Francks, Tyson met Sylvia Fricker at the First Floor Club in Toronto's Yorkville district. Ian & Sylvia formed as a part-time duo in 1959 and went full-time in 1961. During this period, Toronto boasted a potent folk music subculture, and Ian & Sylvia—performing English, Scottish, and traditional Appalachian ballads and rural blues—became the best-known of the local performers.

Anxious to make their mark internationally, in 1960, the duo went to the center of the North American folk movement: New York. Manager Albert Grossman, who had just started handling Peter, Paul & Mary and who would later work with Bob Dylan, agreed to take them on. In 1961, the duo signed with New York-based Vanguard Records, the leading folk label at the time.

By 1962, following Dylan's lead, the pair began to write their own songs. Ian's first attempt at songwriting was "Four Strong Winds," which was followed by "Someday Soon." Bobby Bare's version of "Four Strong Winds" reached No. 3 on Billboard's country singles chart in 1964. Judy Collins' version of "Someday Soon" reached No. 55 on the Billboard singles chart in 1969, and Suzy Bogguss' version peaked at No. 12 on the Billboard Hot Country Singles & Tracks chart in 1991.

For the next four years, Ian & Sylvia, who married in 1964, worked the North American folk circuit of coffeehouses and college dates. They sold out New York's Carnegie Hall twice, were featured in major folk festivals, and became the first to cover Lightfoot songs.

Tyson has bittersweet memories of Ian & Sylvia's folk days. "I listen to those early Vanguard recordings, and I have no memory of them," he says. "I don't even remember recording them."

As the popularity of folk music waned in the mid-'60s, the Tysons turned to the challenging uncertainties of experimental rock and jazz-influ-

enced country music. The disappointing "Lovin' Sound" album in 1966 on MGM Records was followed by two ambitious albums, "Nashville" on Vanguard (a contractual obligation) in 1968 and "Full Circle" on MGM the same year. The Tysons then formed the group Great Speckled Bird, named in honor of Acuff's 1941 hit "The Great Speckled Bird." Although that group's Todd Rundgren-produced album, released on Ampex Records in 1969, sold poorly, it is now considered a classic of the country-rock genre.

In 1969, Tyson began hosting the Canadian country music television series "Nashville North" on CTV. Renamed "The Ian Tyson Show" in 1970, it ran for five years. During this time, the Tysons recorded two Columbia Records albums, 1971's "Ian & Sylvia" and 1972's "You Were On My Mind."

Finding their format musically constraining, Ian & Sylvia split in 1975, the same year Tyson quit his TV series. Divorced the following year, the two have reunited only once, for the CBC-TV special "Ian & Sylvia Reunion" in 1986. Sylvia now records with Denon Records in Toronto as a soloist and with the group Quartette.

After departing Vanguard two decades ago, Tyson returned to the label in 1994 with the release of his album "18 Inches Of Rain." Vanguard has since reissued all of Tyson's Stony Plain catalog worldwide. "Ian's our biggest seller at Vanguard for [current] artists, and he's a great catalog seller," says Meg MacDonald, publicity director of Vanguard Records U.S.

When Tyson agreed to make the "All The Good 'Uns" compilation, he insisted that it include two recordings not available on his other albums. "Barrel Racing Angel" and "The Wonder Of It All" were produced by noted Canadian jazz pianist/producer Doug Riley at the Puck's Farm studio in Schomberg, Ontario, north of Toronto.

"Doug was so wonderful to record with, and the songs turned out the way I wanted them to," Tyson says. "Whether or not they'll get played on the radio is another thing."

Jay Hitchen, PD/music director of country station CHAT Medicine Hat, Alberta, added "Barrel Racing Angel" immediately when it was released in Canada July 16. "Southern Alberta loves Ian Tyson," he says. "However, there are certain songs of his we play that other radio programmers won't touch."

According to MacDonald, Vanguard has yet to decide which of the two newly recorded tracks the label will pitch to U.S. radio. She says, however, that the label's strategy will be to position Tyson at Americana, folk, and country radio formats. "Americana didn't even exist when '18 Inches Of Rain' came out, but that format will allow us to take full advantage of tour support, press, and retail opportunities for Ian," she says.

Today, Tyson and his trio, which features guitarist Nathan Tinkham and electric bassist Phil Hall, perform some 60 dates throughout North America annually. "We're not doing a nostalgia show," says Tyson. "We get up there and rock. Both my guys sing harmonies; it's just deadly in tune, and audiences really react. If I'm still playing and performing really well, I'll probably continue [performing] for years."

## WARNER INT'L

(Continued from page 43)

Hashizume, who was previously GM of Sony's No. 3 domestic A&R division, says he intends to build East West into Japan's "top record company." His strategy, he states, will be based on putting artists "at the center of our thinking."

• Michael Yao has been named managing director of Warner Music Taiwan, with immediate effect.

The previous holder of the post, Wu Tsu Tsu, was promoted to the new post of VP, China region, in February and remains chairman of Warner Music Taiwan.

Yao, who was marketing controller at China Television Network from March 1995 to January, was previously president of music production company Sweeten, which he founded in 1987.

Sweeten was home to Wan Fang, Gang Ze Bin, Zao Yong Huan, Tseng Chi Yu, Hsu Jin Chun, and Cheng Jin Yi, whose releases sold in China and Singapore as well as Taiwan.

Yao's duties in his new post will include assessing marketing and distribution opportunities in mainland China.

• Didier Durand-Bancel has been appointed president of Warner Music International's French-based classical operation, Erato Disques, effective Aug. 1.

Durand-Bancel was previously director general of the label.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Uptempo Distribution At Allegro *Indie Company Has Branched Out Beyond Classical*

■ BY FRANK DICOSTANZO

NEW YORK—Like the fast musical tempo its name suggests, Allegro, a privately owned independent distributor known for its classical labels, is wasting no time in orchestrating its rapid rise as one of the largest music distributors in North America.

Reaching out into pop, jazz, new age, world music, R&B, international, and other genres, the 14-year-old Portland, Ore.-based company, which began as a specialty import mail-order business, now provides exclusive distribution and marketing services to more than 150 independent labels. Its catalog boasts more than 12,000 recordings.

"Basically, we've evolved from being a deep catalog distributor of esoteric classical music to becoming a broad-based classical distributor to selling well beyond classical," says Joe Micallef, president of Allegro.

Indeed, the company has experienced stellar growth in the seven years since it was purchased by Joe and his brothers Rico and Vincent Micallef. Over that period, annual sales jumped from \$2 million to \$30 million, an increase of 1,400%. "Our sales have doubled every 18 months over the last seven years," reports Joe Micallef.

Classical accounts for 50% of sales, followed by jazz, 25%; world music, 15%; and other categories, 10%.

CDs make up the bulk of product, with audiocassettes accounting for less than 10% of sales and video less than 5%. "Video, which we began selling last year, is something the company is getting more and more into," notes Micallef.

Recent label-distribution agreements include Alanna, Doremi, Essay, Urtext, Noteworthy, Juke Box Treasures, and Inner Peace Music. Although Allegro represents more than 150 labels, Micallef says, that

number is deceptive because it includes sublabels. "In reality, we have about 30 key vendor relationships, which represent 80% of our turnover."



Micallef stresses that despite the distributor's aggressive push into nonclassical sales, the classical category will always remain Allegro's core business. "We'll continue to expand our position in classical to the same degree that we'll be pursuing other areas of music."

"We've built such a great reputation in the classical area that a lot of people are very surprised when they see the changes that have taken place in our catalog in the last five years," says Lee Knuth, director of marketing.

Notably, Allegro's growth has occurred during a period of rapid change within the distribution industry. Consolidations, a shift from regional to national distribution, the creation of independent distribution alliance "webs," and a greater major-label distribution presence have radically transformed the distribution landscape, forcing some independents out of business.

"We have a reputation in this industry as someone who is rewriting the rule book on independent distribution, and I'm proud of that," states Micallef.

He adds, "The traditional independent distribution model, in which the distributor is little more than a pick-and-pack operation, and the sales and marketing staff is confined to mere order-taking, is a system that is no longer economically viable in today's marketplace."

According to Micallef, Allegro is internally organized in much the same way as a consumer-product company. Essentially, each label is assigned to a marketing coordinator, who has the responsibility of managing label relationships and working closely with the individual label to formulate long-term strategies, for both the label as a whole and its specific artists and titles. Plans are reviewed and updated every six months.

"We work best with labels that see us as a long-term strategic partner where we're intimately involved with their entire product and its development," explains Micallef.

To that end, he emphasizes that Allegro sees itself less as a distribu-

(Continued on page 55)



The staff of independent distributor Allegro Corp. outside its headquarters in Portland, Ore.

## Video Consolidation Continues Apace *Blockbuster Purchase May Signal New Spree*

■ BY DON JEFFREY

NEW YORK—While upstart home video retail companies have been stealing the spotlight on Wall Street and in the industry for rapid consolidation in recent years, it seemed as if the industry's colossus, Blockbuster Video, was



remaining backstage. But its announcement last month that it had acquired the 30-store, Buffalo, N.Y.-based Video Factory showed its competitors and investors that it is still very much a player in the acquisition game.

The other large retail companies—Hollywood Entertainment, Movie Gallery, West Coast Entertainment,

and Moovies—are publicly held companies that have to impress Wall Street with well-executed growth. Blockbuster was acquired by media conglomerate Viacom two years ago but is still subject to the scrutiny of Wall Street analysts, particularly now that Viacom's stock is under pressure.

The other companies are much smaller than the gargantuan in Fort Lauderdale, Fla., which counts about 4,800 stores in the U.S. and other countries. But Blockbuster's highly publicized purchase of a relatively small chain is meant in part to put its competitors on notice that it may be stepping up its acquisition efforts.

Scott Barrett, president of Blockbuster Video, says the company will probably acquire 175-200 stores this year (Billboard, Aug. 3).

Portland, Ore.-based Hollywood Entertainment has grown from 160 to 382 stores this year, an increase of

138%. Hollywood, like Blockbuster, is an acquirer of relatively large stores.

Another fast-growing chain is Moovies, which has increased its count from 87 stores a year ago to 190. Aimee Heard, investor relations coordinator, says that the Greenville, S.C.-based chain prefers midsized stores, at 10,000



square feet and with volumes averaging \$500,000 a year.

West Coast Entertainment, the third-largest chain in the U.S., has grown from 303 stores to 503 in the last year. Steve Appel, VP of corporate development, says the Philadelphia-based company looks for large stores

(Continued on page 51)

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## Summer Means Hot Sales On Cape Cod

### Lack Of Big Retailers, Vinyl Help Spinnaker, Strange Ways

■ BY DON JEFFREY

HYANNIS, Mass.—Everyone knows that when you're a shopkeeper in a summer tourist area, it's anything but sun and fun.

"Sometimes I'm working about 100 hours a week, easily," says Cameron Wieden, co-owner of three record stores on Cape Cod, Mass. "It used to be more. I've cut back."

He's on the job seven days a week during the summer rush, dividing his time between Spinnaker Records outlets in Hyannis and Falmouth and Strange Ways in Provincetown.

Wieden estimates that he does 50% of his annual business from Memorial Day to Labor Day.

One recent Sunday evening, the Hyannis store, located on the busy commercial strip of Main Street, welcomed a steady stream of mostly young people into its 1,100-square-foot space.

Business has been good. Last year, revenue rose 15%-20%, to about \$2.2 million for the three stores.

"The whole Cape is doing very well this year," says Wieden. "In the late '80s, it dropped off, but in the last two years, it has been increasing. It's like a cheap vacation for people from New York or Boston, instead of going to Europe."

And profit margins are rising, too, he says, which is not generally the rule among music retailers these days.

But that is not really a function of a



robust market for new music releases. Wieden buys all his major-label product from wholesalers like CD One Stop and Valley Record Distributors, and he prices most of his CDs at \$11.99 and \$12.99, so there is not a lot of margin there.



WIEDEN

The profits come, in part, from a growing business in used CDs, cassettes, and vinyl, which account for about 40% of his music sales. Wieden says he buys \$300-\$400 worth of used CDs per day from customers who walk in off the street in Hyannis, and he rings up about \$1,000 in sales.

And then there are the nonmusic items. T-shirts do well here, priced at \$15 and \$20 (for tie-dyed). Posters, patches, music books, music videos, and even hair dyes help boost margins.

But music still accounts for about 85% of total revenue. The inventory of the three stores includes about 75,000 titles.

Wieden says he has no gripes about the business but figures that he "probably would be complaining if a Lechmere or a Circuit City moved near me."

That doesn't mean he lacks competition. Within a five-mile radius of Spinnaker, there are five other record stores (Newbury Comics, Coconuts, Strawberries, Record Town, Tape World) and a Kmart. Newbury, which opened seven years ago, "stole a little of our thunder," Wieden concedes.

Asked how he achieves 15%-20% revenue growth with all those competitors nearby, he says, "A lot has to do with our second-hand product. But it also has to do with our diverse catalog. We carry a little of everything. We carry a lot of imports. We usually do a good job of stocking stuff the other stores don't have."

Vinyl, which is making a comeback,

gives Spinnaker another edge. Three years ago, Wieden gave up on the configuration, but now, with so many popular acts releasing their albums on vinyl, business is picking up. He says he sold about 15 LP copies of Metallica's new album, "Load," in Hyannis. "Newbury Comics carries some vinyl, but none of the others do. So [with] any new releases that come out of vinyl, I do very well."

The stores sell mostly pop and rock recordings. The Hyannis store has no country or classical. Falmouth and Provincetown have classical, but neither stocks country. The demand does not seem to be great. "Two country stations on the Cape changed over to alternative," Wieden notes.

"Falmouth is pretty much a clone of this one," he says, referring to the Hyannis shop, but the one in Provincetown has a different style as well as name. With a large gay population in town, dance music is bigger at Strange Ways than at Spinnaker. When the



In addition to selling music, Spinnaker Records does a good business in T-shirts. Some of its selection is pictured on the wall above. (Billboard photo)

Dave Matthews Band and the Smashing Pumpkins were topping the charts in Hyannis and Falmouth. Everything But The Girl was the biggest seller in Provincetown.

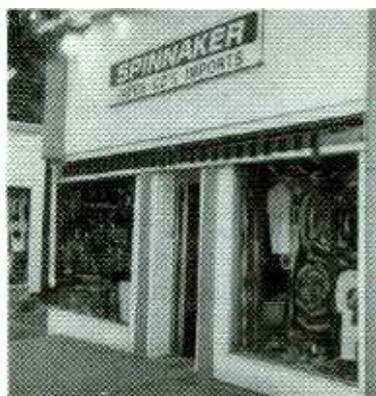
Despite the fact that summer is the selling season, the stores do not close after Labor Day. However, the scene does look different in September. "Unfortunately, a lot of shops close up around you, and it becomes like a ghost town," he says.

Provincetown's population narrows from about 50,000 in the summer to roughly 14,000 in the winter, and Falmouth's count falls from 40,000 to 20,000. Hyannis, however, doesn't drop off as much.

Hyannis and adjacent Yarmouth maintain a population of about 75,000 in the off-season. "It's almost considered a suburb of Boston," says Wieden.

Wieden, who is 32, was born in Virginia and traveled all over as the son of a Marine before his family settled on the Cape more than 15 years ago. He began working for a local music chain, Music Smith, that later went out of business.

In 1986, co-owner Jeff Grant, a native Californian, came to the Cape, and he liked it so much that he decided to stay and start a business. He opened the first Spinnaker on Main Street in 1986 (not the same location as the current store). Wieden says he was hired in 1988 to "help [Grant] run the store with the accounts," and he became a partner a year later. Grant left the day-to-day operations of the stores to Wieden soon after that and now lives in Bourne, near the entrance to the Cape, and commutes daily to consulting work in the Boston suburb of Wellesley.



Spinnaker Records is located on busy Main Street in downtown Hyannis, Mass. (Billboard photo)

## newsline...

**WALT DISNEY CO.** reports that pro forma revenue from its Creative Content division increased 24% in the third fiscal quarter to \$2.4 billion, while operating profit rose 13% to \$297 million. Creative Content includes Disney's film, home video, television, and record companies. The pro forma



The Walt Disney Company.

results assume that the acquisition of Capital Cities/ABC occurred before last year's third quarter. Disney states that the increases

reflect, in part, domestic home video results from "The Aristocats" and "Pooh Adventures." For the nine months that ended June 30, Creative Content operating income fell 7% to \$1.2 billion on a 17% rise in revenue to \$7.8 billion. The company attributes the profit decline to a difficult comparison with the previous year, when "The Lion King" was released domestically on video.

**ORION PICTURES** says it has made an agreement with Rank Film Distributors for the financing, production, and distribution of three feature films. The two movies now under production are "Eight Heads In A Duffel Bag," a comedy directed by Tom Schulman and starring Joe Pesci, and "Independence" with Drew Barrymore. Orion will release the films to theaters and on home video.

**METRO-GOLDWYN-MAYER** has obtained commitments for a \$350 million revolving credit facility from a group of U.S., European, and Japanese banks. The loans will be used to fund the production and distribution of MGM and United Artists films and television programs. As reported, MGM's owner, Credit Lyonnais, has agreed to sell the entertainment company to a group that consists of financier Kirk Kerkorian, studio executives led by chairman Frank Mancuso, and Seven Arts Network, an Australian company partly owned by Rupert Murdoch's News Corp.

**DCC COMPACT CLASSICS**, a Los Angeles-based, publicly owned record company that specializes in compilations, has begun to diversify with the acquisition of Photo Dimensions Inc., developer of a single-use camera. PDI, based in Winston-Salem, N.C., is a division of Re-Pac Corp. The single-use camera produces a photograph that contains a caption.

**WAXWORKS**, the music and video retailer based in Owensboro, Ky., announces that its annual convention and trade show will be held Oct. 6-8 at the Ramada Resort and Convention Center in Owensboro. Jeffrey Eves, president of the Video Software Dealers Assn., will be the keynote speaker.

**THE GOOD GUYS!**, the San Francisco-based consumer electronics retailer, reports a net loss of \$3.4 million on \$196.5 million in sales for the third fiscal quarter, which ended June 30, compared with net income of \$2.2 million on \$198.3 million in sales in the same period a year ago. The company says its weak results reflect "high consumer debt levels and a lack of new and exciting products to drive demand." Good Guys! and Tower jointly operate electronics and entertainment retailer Wow! in Las Vegas and plan to open a superstore in Southern California this fall.

**the good guys!**  
AUDIO/VIDEO SPECIALISTS

**BLOCKBUSTER MUSIC** has selected RetailVision, a designer and manager of retail magazine programs, to direct a new magazine section in stores that allows up to 360 titles to be displayed. More than 425 stores will participate in the program. Middlebury, Vt.-based RetailVision is a division of Cowles Media Co.

**NIMBUS**, a CD manufacturer, says that the new Marshall Crenshaw album, "Miracle Of Science" (Razor & Tie), will contain a 3-D packaging design that uses Nimbus' patented holographic technology. The front cover of the CD's outer package allows the holographic design on the CD to be visible. The album will hit stores on Tuesday (6).

**MCA** has signed a long-term pay television deal valued at more than \$1 billion with the KirchGroup, a leading broadcasting company in Germany. This is one of the first deals announced by MCA under its new chairman/CEO, Frank Biondi. MCA will launch two channels initially carried on KirchGroup's DF1, the first digital TV platform in the German market. One will be a movie channel, drawing on the 3,000-title library of MCA's Universal Pictures. MCA has also signed a free TV co-production deal, valued at \$1.5 billion, with Europe's largest broadcast network, Germany-based RTL, a venture that includes Bertelsmann Entertainment.

**GO-VIDEO**, marketer of the dual-deck VCR, reports a net profit of \$187,598 on \$8.2 million in revenue for the first fiscal quarter, which ended June 30. In the comparable quarter last year, Scottsdale, Ariz.-based Go-Video had a net loss of \$687,551 on \$6.9 million in revenue. The company attributes the gains to a new, low-priced (\$399 list) VCR introduced in June.

## EXECUTIVE TURNTABLE

**RETAIL.** Blockbuster Entertainment Group in Fort Lauderdale, Fla., promotes **Thomas C. Byrne** to vice chairman and **Adam D. Phillips** to executive VP. They were, respectively, executive VP of corporate development and senior VP, general counsel.



PHILLIPS



BYRNE

**DISTRIBUTION.** Alliance Label Development appoints **Anne Armogida** alternative label manager. She was director of marketing for Sector 2 Records.

**HOME VIDEO.** **Megan Branigan** is named marketing director for CBS/Fox Video in New York. She was director of video programming at Columbia House.

**Jennifer Thieroff** is named manager of press relations at Britt Allcroft in New York. She was marketing manager for the Discovery Zone.

MGM/UA Home Entertainment in Santa Monica, Calif., promotes **Allan Fisch** to executive director of video services, and **Nancy Hawtof** to director of video services. They were, respectively, director of technical services and manager of video services.

Please send all information for the *Merchants & Marketing Executive Turntable to Billboard*, 1515 Broadway, New York, N.Y., 10036. Photos are welcome.

**VIDEO CONSOLIDATION**

(Continued from page 49)

and superstores.

A very different acquisition strategy is promoted by the second-largest video chain, Dothan, Ala.-based Movie Gallery, whose store count has increased 89%, from 456 a year ago to 864.

At the recent Video Software Dealers Assn. convention in Los Angeles, two top Movie Gallery executives participated in a seminar on video acquisitions. In attendance were many mom-and-pop retailers, who, to judge by their questions, clearly were interested in selling their stores to chains like Movie Gallery or Blockbuster.

Harrison Parrish, president of Movie Gallery, said he had observed that Blockbuster's "moving target [market] was once 50,000-plus population, but now we see them in 30,000 and less."

Steve Lavoie, VP of strategic planning for Movie Gallery, told the retailers that his company seeks "the dominant retailer in primarily small-town markets. As we grow into new markets, our program is to build in between. When we go into new states, we try to go with a group."

He said that 28% of Movie Gallery's stores compete directly with Blockbuster.

Last year, he said, Movie Gallery purchased many single stores and two-store chains as a "fill-in strategy."

He added that the model for a Movie Gallery acquisition is a 4,200-square-foot store with \$320,000 in annual revenue.

Parrish said that in addition to market dominance or share, the chain looks at historical performance ("if it's growing faster than the industry trend") and, most importantly, cash flow.

Movie Gallery's formula is to pay 3-3½ times cash flow. Parrish defined it as the pretax earnings "at store level after you pay everybody." In other terms, it is equal to total revenue minus store expenses and the cost of tapes. The company also prefers retailers with a net profit of 18%-23% of revenue.

Movie Gallery's acquisitions are mostly pooling of interests, which is an accounting term for a purchase done by an exchange of stock. Asked by retailers why the company prefers this method to outright cash buyouts, Parrish said, "We like pooling because we want the seller to take our stock and ride up with us." In addition, these deals preserve an acquirer's cash and diminish the need to take on debt; moreover, they give the sellers tax advantages.

Generally, the executives said, Movie Gallery prefers to buy stores that are debt-free. If not, said Parrish, "we'll pay you on formula and take the debt out of that, and you keep the debt."

Lavoie said that Movie Gallery has closed about 180 transactions in two years, "about 35% of all the people we talk to." He said he gets about 12 inquiries a day.

Other figures that Movie Gallery uses as a chainwide standard are 12%-13% of revenue for rent and 15%-16% for payroll.

At the session, one retailer announced that he operates one 1,200-square-foot store in a town with a population of 3,500, and 3%-4% of his revenue goes toward rent.

Parrish replied, "I'll take 100 of them. I like that percentage."

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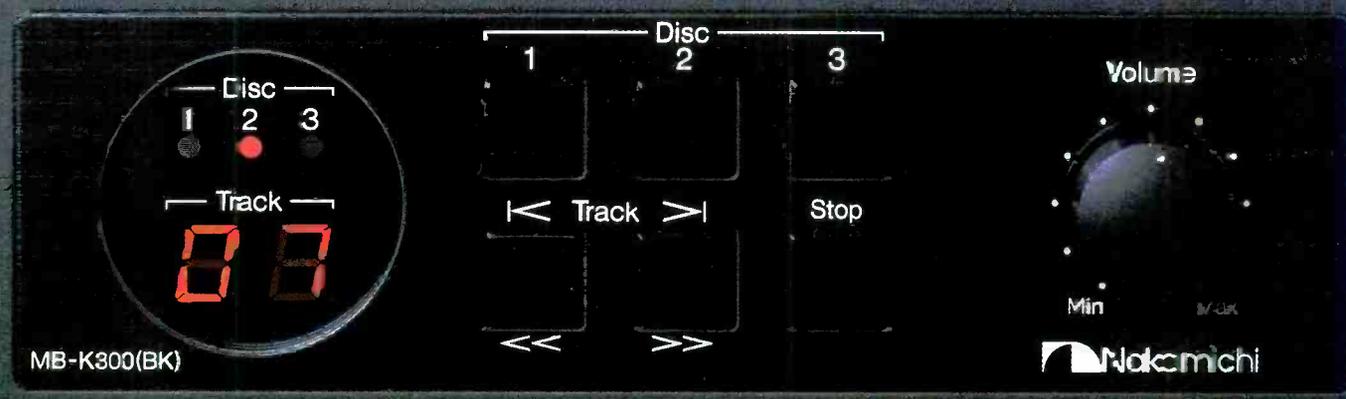
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## Merchants & Marketing

### Trans World's Restructuring Brings Chain Into Turnaround

WHEN THE ACCOUNT BASE is still fragile and music manufacturers continue to express concern about some of the largest mall-based music chains, one web that gets a thumbs up from the distribution and label sales community is Trans World Entertainment Corp.

One senior distribution executive says, "It looks like Bob [Higgins, Trans World chairman] has pulled it off. He has brought that chain back from the brink. He was the first chain president to acknowledge and attack his problems, and it looks like all of that hard work is paying off."

That executive is referring to the 18-month restructuring on which Trans World embarked in April '95, when it announced it was closing 190 stores. After that, it announced that it would close another 150 stores. The chain currently operates about 500 outlets. But for the first time in the last two years, the company is looking at a significant commitment to store openings. According to published reports, this year Trans World wants to open 10 Coconuts, 25 Record Town/Saturday Matinee combo outlets, and five FYE stores.

The stock market as well as the industry began to acknowledge the comeback of Trans World, which saw its stock rise to \$7.25 recently, as compared with its 52-week low of \$1.75. The price lately has slipped to the \$5 range, but that's attributed to the overall downturn in pricing that the market's been experiencing in recent months.

One institutional investor who recently bought some Trans World debenture says, "Wall Street thinks that Trans World has its ship in order and people have confidence in Bob Higgins."

Key to the Trans World turnaround, according to distribution executives, is that its inventory-replenishment system is finally cranking just fine, making sure that stores are stocked with the product they need. Since getting its systems up to snuff, Trans World has been steadily adding staff to maximize the opportunities provided by that information. In fact, a couple of recent maneuvers suggest that Trans World might be moving from its steadfast resolve in trying to manage micromarketing opportunities from its central headquarters, an approach that is considered ineffective by labels' sales and distribution arms.

Sources say that the company has been testing a field product coordinator in Chicago, whose responsibility is to ensure that the geographic product needs are met in that market. While that position doesn't include buying, it shows that Trans World realizes that micromarketing management needs input from the field. Similarly, it has added a buying position in New York for the stores in that market, and label observers speculate that if the company's experience in New York proves worthwhile, the retailer might duplicate that strategy elsewhere.

Higgins declines to comment on Trans World buying strategies, other than to acknowledge the testing of a product coordinator in Chicago and that the com-

pany wants to have a buyer in New York, which he labels a "unique market."

In other Trans World news, he says the company is repositioning music in Incredible Universe stores. In the Auburn, Wash., location, the music department has been divided so that Trans World has a presence in the store's open rotunda area, which will lead shoppers to the separate music department, which has been downsized so that the new setup uses the same amount of space. Also in Auburn, the Coconuts name has been added to the outdoor Incredible Universe marquee. So far, the Auburn repositioning has been successful, and Trans World is duplicating that strategy at the Incredible Universe in Roosevelt Field, the No. 1 mall on Long Island, N.Y.

**WHAT'S GOING ON HERE:** There's a lot of noise coming out of Fort Lauderdale, Fla., where Blockbuster

**RETAIL TRACK**  
 by Ed Christman

Entertainment is headquartered. Word is that Jerry Comstock has resigned from the presidency of Blockbuster Music to take a position in Wayne

Huizenga's organization. Instead of filling that position, sources suggest, Blockbuster Music will be integrated into Blockbuster Video, with one marketing department and one purchasing department for the two chains. In addition to those changes, sources say that Blockbuster is contemplating a concept called Blockbuster Entertainment. But instead of building new outlets, Blockbuster Entertainment will get its store base from some converted Blockbuster Video outlets, which will add a couple thousand SKUs of music. Blockbuster Video, you might remember, already carries hits and soundtracks in many of its stores.

Jonathan Baskin, a Blockbuster spokesman, says the company is always looking for ways to improve operations and do things more efficiently, but he declines to comment on specifics.

**ON THE MOVE:** Sean Gleason, formerly GM at Miramar, is now director of marketing for AEI Music Network in Seattle... Dave Crouch, formerly a music product manager with the Virgin Retail Group, has left that company to rejoin the retail operation of Rhino Records, where he worked from 1980 to 1992. At Rhino, he will manage the Westwood store in L.A. and will look for expansion opportunities in the West... Speaking of Virgin Retail, the chain has appointed Craig Duncan to manage the chain's 42,000-square-foot Vancouver outlet, which will open in mid-November. Duncan previously has managed the Virgin Megastore on Sunset Boulevard in Los Angeles, the megastore in Burbank, Calif., and served most recently as the assistant manager for the chain's Times Square store in New York.

Rhonda Foreman, Northeast regional director of sales at MCA Records, has left the label and is seeking opportunities. She can be reached at 212-988-5145.

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# Audio Literature Thriving On Energy And Capital Of American Recordings

■ BY TERRI HORAK

NEW YORK—While Audio Literature is not the only audio publisher of spiritual, philosophical, or classical literature works, the fast-growing San Bruno, Calif.-based company has nearly doubled its catalog since being acquired by American Recordings last year.



"[American Recordings head] Rick Rubin is enormously enthusiastic about spoken word and believes in its future, and he's especially attracted to the spiritual orientation that our company has taken," says John Hunt, founder/CEO of Audio Literature.

"Rick has brought energy and capital, and it has given me new energy. I've been at it for nine years, and his input has been like a battery charge," Hunt says.

Hunt says that besides the large investment of capital, "one of the biggest advantages I'm looking forward to is having Rick's input in title selection and overall direction of the company, because he's one of those people whose tastes are cutting edge and seem to lead the public taste."

Audio Literature has produced 75 titles in the past year, and plans are to release 100 next year, according to Hunt.

Distribution will remain the same, Hunt says, because of the company's

successful longstanding distribution arrangement with Ten Speed Press, publisher of the perennial best-seller "What Color Is Your Parachute?" In fact, Ten Speed acquired Audio Literature several years ago, and Hunt bought the company back in order to make the deal with American.

"It's important to me to maintain that distribution relationship, because they have seven years of experience selling our product. And as it turns out, their level of enthusiasm has increased because they see us putting out all this product. It's a little weird, because here we are tied in with Warner, and Warner Books could be an option, but we don't want to move because there is a real synergy that would be hard to duplicate anywhere else."

Most recently, Audio Literature acquired the Gang of Seven spoken-word label created by Windham Hill founder Will Ackerman, and Audio will begin to reissue that label's titles under the imprint Audio Literature Live.

"The productions are some of the finest in the history of the genre, and the performances are brilliant. I don't know how they'll do yet, but we felt the body of work was of incredible quality, and if it works out, whoopee! If not, we're still pretty darn proud to have them," Hunt says.

Among the first six titles to be reissued this fall are stage monologist/film actor Spaulding Gray's "Monster In A Box" and "Terrors Of Pleasure" and Tom Bodett's "Exploded." Bodett is known to

many as the voice of the Motel 6 hotel chain.

Several new titles will most likely be produced for the Audio Literature Live

## BIBLIOTECH

imprint as well. Though tapings before a live audience are not precluded, the imprint intends to present an "audio theater in the studio" feeling.

Naturally, the link with American, a Warner Bros. joint-venture label, raises possibilities for increased merchandising in record stores, but Hunt acknowledges that sufficient exposure in the music retail market has been difficult for the industry to achieve.

Nevertheless, Audio Literature intends to do limited test marketing in several music stores this fall.

"We'll do it carefully, because we know it has been tried in the past. We want to keep a tight control of the product mix and look at what moves and what doesn't."

Other future marketing plans include mail-order test marketing and tie-in opportunities, such as with a dog-food company that would offer the "Dogs Who Love Too Much" title as a premium.

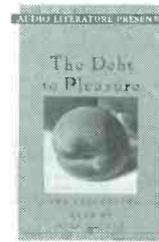
Another benefit to the alliance with American, Hunt says, is greater access to recording artists who are willing to perform as readers.

Due this fall are recordings of

Donovan reading "The Fairy Tales Of Herman Hesse" and Johnny Cash reading a first-time translation of "The Eye Of The Prophet" by Kahlil Gibran, which has Hunt "floating on cloud nine."

"It was the kind of reading I've had the great privilege of attending only a few times. Cash's handling of the material is impeccable." Plans are for the artist to make several promotional appearances for the title.

As was the case with Cash, Hunt says, the company has been able to attract celebrity readers because of their interest in and connection to the material. "What's exciting is to get celebrities who have a love of or feel for the material—then you get dynamite. It's astounding what people of that caliber can do."



## MuzeSD Hits Bookstores

### Listening Posts Offer Audiobook Preview

NEW YORK—MUZE Inc., an in-store database kiosk manufacturer based here, is hoping that its MUZE Sound Distribution (MuzeSD) digital listening-station system will catch on as a means of previewing audiobooks.

"Our company vision is to be the information source for entertainment

## BIBLIOTECH

software, and audiobooks fit right in there," explains MUZE co-founder and self-professed audiobook fan Trev Huxley.

Already in place at some B. Dalton, Crown, and Chapters stores, the computer-based system has flexibility that is a key advantage, says MUZE project leader Mike Nevins.

"Our systems can be configured in any way a customer wants. From a couple of hours of play time and two headsets to hundreds of hours and 48 headsets," he adds.

There are roughly 100 units in the field, including about 40 that are being used to preview music.

The system is flexible in terms of design and placement, and consumers can have instant access to any title.

"They aren't locked into hearing one thing at each headset, and they can go from title to title, so it is like the customer has his own personal jukebox," Nevins says.

Previewing systems are especial-

ly important for audiobooks, both for regular listeners who want to evaluate a particular production and for those who haven't tried it before, as an introduction to the genre.

For David Hainline, VP of merchandising and marketing for the nearly 400-store, Toronto-based Chapters, product preview is a natural.

"When you have products like CD-ROMs and audiobooks, how do you help people browse material that's not browsable?" he says. "We think it's a developing market, and it's a way to help customers step over the barrier and shop more efficiently."

The MuzeSD system is in place in Chapters' superstores, and the chain is testing it in its mall prototype location. "It's working for us, but we've also made a big commitment [to the product category] in terms of space, display, and signage. You can't have a great product and hide it under a basket," says Hainline.

MUZE debuted its MUZE for Books in-store information kiosk at the American Booksellers Assn. convention in Chicago in June.

The system, which will have a field for audiobook availability, contains information on more than 1.3 million titles and can be searched by 33 primary themes and 1,800 subthemes.

TERRI HORAK

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## ADA Puts Its Computer Ducks In A Row Distributor's New System Will Show 'Every Piece'

**ADDING UP ADA:** Last week, Declarations Of Independents caught up with Alternative Distribution Alliance (ADA) president Andy Allen. The New York-based executive was in L.A. to demo ADA's computer and inventory-management systems for its distributed labels.

We hadn't sat down with Allen since his days as head of Island Records. About 2½ years ago, he moved to the wholesale side to run ADA, Warner Music's indie operation.

It hasn't been an easy row to hoe, Allen admits. The fledgling distributor's systems were in shaky shape when he took the helm. During its first year of operation, ADA shipped 1 million units, utilizing—incredibly—a \$99 computer program.

"The real battle for us was to put together the company operationally," Allen says.

However, a year ago, ADA put a new computer system in place and wrote an inventory-management program for it from scratch. This was the software that Allen was showing off to labels on the West Coast.

Developing such a system was critical for ADA, Allen implies, since the



by Chris Morris

company does much of its sales direct to mom-and-pop indie rock stores, rather than to one-stops. The new system "will show the labels where every piece is in every store," he says.

The program affords ADA and its labels views of all its product by artist, customer, inventory, and overall marketing picture. It can provide an artist's product history on a store-by-store basis; run an account's ordering history; break out inventory patterns and adjust orders to a store's fill needs; and show which pieces are on deals and programs, locally or regionally. "It organizes the inventory so you're never out of sync with it," Allen says.

The system is up internally at ADA (and accessible via laptop to field sales staffers) and will be

installed at distributed labels within the month.

Allen says that the computer picture will fill in a traditional indie-label blind spot by providing a complete sales picture to companies that may not be field staffed to gather inventory information. "They'll see problems coming and have time to react to them," he says. "And they'll be able to kick our ass all over town—in a system like this, there's no place to hide."

In terms of the big picture, ADA is enjoying healthy sales; the distributor grossed \$30 million in 1995, and Allen believes that this year will bring in at least as much.

The company boasts exclusive deals with such modern rock-oriented companies as Sub Pop in Seattle, Restless in L.A., and Mute and Beggars Banquet in New York. It also works non-exclusively with Touch and Go in Chicago and Matador in New York; all told, it works with more than 25 labels, including some Warner imprints that move certain projects (in an exclusive arrangement) through ADA.

Allen has high hopes for Sub Pop's forthcoming *Sebadoh* title and believes that Mammoth's current *Squirrel Nut Zippers* set, "Hot," could ultimately sell 50,000-75,000 units. Touch and Go's current *Girls Against Boys* album and the wacky *R.L. Burnside/Jon Spencer Blues Explosion* collaboration on Matador (Billboard, June 22) are also performing well.

We asked Allen point-blank about ongoing rumors that Restless, a cornerstone of ADA when the company was founded, has been talking to major labels. He acknowledged that the label has in fact been shopping for "a marketing partner"—not a buyer, but a company that could take developing acts like *Spain* (a former Flag Waver much lusted after by major-label A&R reps) and *Jack Logan* to the next commercial level. Mercury and Sony are the most frequently named labels.

However, Allen adds, Restless president *Joe Regis* has said he intends to continue using ADA. But, he continues, "if someone came along with an offer that could make his day... I suppose he would take it."

According to Allen, Restless represents 8% of ADA's business.

In terms of ADA's continuing mission, Allen says, "Our goal is to work with as few labels as possible, labels that can generate enough heat to keep the lights on... We're not doing hits, really. We're playing a role in a pretty well thought-out artist-development process."

**FLAG WAVING:** "Just tell 'em R&B is back," says *Gregg Foreman*, guitarist/vocalist for Washington, D.C.-based band *the Delta 72*.

R&B is in fact back, but with a decidedly punk edge, on the quartet's recently released *Touch and Go* debut album, "The R&B Of Membership." The band—which also includes organist *Sarah Stofa*, bassist/vocalist *Kim Thompson*, and drummer *Jason Kourkounis* (for-

(Continued on next page)

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>8</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	259
		★ ★ NO. 1 ★ ★		
2	3	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	190
3	2	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	266
4	4	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/16.98)	GREASE	89
5	6	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	20
6	5	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	253
7	12	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	273
8	9	<b>METALLICA</b> ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	241
9	8	<b>JAMES TAYLOR</b> ▲ <sup>6</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	265
10	10	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	237
11	13	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	270
12	7	<b>TRACY CHAPMAN</b> ▲ <sup>3</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	18
13	15	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	262
14	11	<b>THE SMASHING PUMPKINS</b> ▲ <sup>4</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	36
15	16	<b>JOURNEY</b> ▲ <sup>6</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	268
16	14	<b>JIMI HENDRIX</b> ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	62
17	17	<b>ELTON JOHN</b> ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	255
18	19	<b>VAN MORRISON</b> ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	58
19	26	<b>STEVE MILLER BAND</b> ▲ <sup>2</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	262
20	21	<b>NINE INCH NAILS</b> ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	147
21	25	<b>GLORIA ESTEFAN</b> ▲ <sup>3</sup> EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	25
22	24	<b>ENYA</b> ▲ <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	245
23	20	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	253
24	27	<b>SOUNDTRACK</b> ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	102
25	23	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	217
26	22	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	252
27	—	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	1
28	29	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	172
29	—	<b>ADAM SANDLER</b> ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	1
30	28	<b>MARVIN GAYE</b> MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	36
31	—	<b>OFFSPRING</b> ▲ EPITAPH 86432* (9.98/14.98) HS	SMASH	1
32	18	<b>CAROLE KING</b> ▲ <sup>10</sup> EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	85
33	30	<b>ERIC CLAPTON</b> ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	13
34	33	<b>AC/DC</b> ▲ <sup>11</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	160
35	32	<b>EAGLES</b> ▲ <sup>2</sup> ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	266
36	40	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	15
37	41	<b>SOUNDTRACK</b> ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	19
38	31	<b>ENIGMA</b> ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	15
39	39	<b>LED ZEPPELIN</b> ▲ <sup>16</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	221
40	36	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	67
41	45	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	116
42	38	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	20
43	37	<b>GRATEFUL DEAD</b> ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	135
44	44	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	122
45	47	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	221
46	50	<b>U2</b> ▲ <sup>10</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	213
47	—	<b>GUNS N' ROSES</b> ▲ <sup>11</sup> Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	164
48	—	<b>BRYAN ADAMS</b> ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	13
49	46	<b>BETTE MIDLER</b> ▲ ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	15
50	34	<b>SOUNDTRACK</b> ▲ <sup>8</sup> COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	21

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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## NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

WHILE SPORTS FILMS have long been a part of the American cinematic landscape, the field has generally been dominated by high-profile, visceral events. But "Tin Cup," which opens Friday (9) on more than 1,600 screens nationwide, provides a serious exploration of the life of a pro golfer (perhaps the only professional sport uniform suitable for its star, Kevin Costner). The soundtrack album, released July 30 on Epic Soundtrax, is also a bit more interesting—cerebral, even—than that of your average jock flick.

"This is an unusual project, because the vast majority of the songs were written specifically for the film, so that they're an integral part of telling the story," says Glen Brunman, VP of soundtracks. "The artists involved may have appeared on soundtracks before, but they've never chosen to contribute in this way."

The first emphasis track from "Tin Cup" is the Texas Tornados' "A Little Bit's Better Than Nada" (which also appears on the band's Reprise album "4 Aces"). Americana and triple-A outlets have already lent strong support to the track, for which the band recently completed a video.

"I'm not much of a golfer, but I am a complete baseball fan, so I knew [director Ron Shelton's] work from 'Bull Durham,'" says Tornado front man Doug Sahn, who penned the track. "I have such respect for his work that I knew it would be a great place to showcase the song. Plus, we clicked immediately, since my answering machine says not to bother leaving a message unless it's about baseball or Guitar Slim. When he called me to discuss using the track, those were the two things he talked about."

The Tornados track is the first of what looks to be a deep set that Brunman feels will gain extra attention because "Tin Cup" is the summer season's only big romantic comedy. "That was the case with 'Sleepless In Seattle,' and I could see this project developing that way," he says.

"Tin Cup" is anchored by a number of exclusive tracks, including new material from Mary Chapin Carpenter, Chris Isaak, Amanda Marshall, and Shawn Colvin. Colvin's "Back to Salome"—which underscores a particularly pivotal scene in the film—is a bittersweet heartstrings-tugger that ranks with her best material.

"Ron showed me some scenes of the course at dawn as it was being prepared for the big match and suggested that the Kevin Costner character might be feeling like getting the hell out of there," says Colvin. "I felt comfortable writing from [the character's] point of view. Maybe he'd gotten in a little too deep—I feel that way sometimes myself."

IT HAS TAKEN Jackie Chan a few years to translate his worldwide stardom into stateside success, but his grasp of the—err—finer points of American culture has come quite a bit more quickly. Witness the soundtrack to "Supercop," released last week on Interscope. On the deeply tongue-in-cheek set, one can sample a serial-ready theme song courtesy of the cultural devolutionists in Devo. There's also a you-gotta-hear-it-to-believe-it version of "Kung Fu Fighting" done as a duet between Tom Lesley and Ruby singer Lesley Rankine.

WE'RE ENCOURAGED BY the recent swell in the number of female-bonding films coming out of Hollywood—well, mostly out of the independent studios—particularly when they're of the caliber of "Foxfire" (based on the Joyce Carol Oates novel), which opens nationally Thursday (8). Unlike many such projects, however, the soundtrack album, which was released by Nettwerk last week, is equally female-driven, with contributions by L7, Luscious Jackson, and Kristin Hersh. Sticklers will probably point out the presence of Candlebox, as well, but we're sure the members of that act are just trying to get in touch with those buried feminine energies.

IF YOU THOUGHT avant-garde multimedia troublemakers the Residents had abandoned music altogether, given the number of bizarro-world CD-ROM and interdisciplinary productions they've been involved with of late, think again. This week, ESD releases "Have A Bad Day," which serves as the soundtrack to "Bad Day On The Midway," an interactive CD-ROM game that the Residents created last year. The music on the collection is dark but bleakly comical, in typical Resident-ial fashion, with expanded versions of the themes used to introduce such unforgettable characters as Dagmar the Dog Woman and Lottie the Human Log.



Please send material for Nothin' Like the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.

## UPTEMPO DISTRIBUTION AT ALLEGRO

(Continued from page 49)

tion business than as a promotion and marketing company that strives to "add value" to its product line while maintaining a high level of financial, marketing, and management sophistication.

A key way of adding value to a product line, he says, is by "ferreting out smaller markets that would otherwise fall through the cracks," thus creating as broad a distribution net as possible.

"Historically, independent labels have produced the product and then said, 'What market can we sell it to?' That paradigm no longer works," claims Micallef. Instead, he points out, "the approach we bring to the marketplace is to say, 'OK, what are the different markets that we can sell to?' and therefore configure our catalog to satisfy the needs of those individual markets."

Consistent with that approach is Allegro's focus on reaching special markets, for which the company delves into its catalog to create compilations and other targeted music packages for such nontraditional accounts as grocery-store chains, mass-market department stores, and specialty shops.

"Catalog exploitation, in which these special-budget packages are created, is something the majors have done for years but, traditionally, the independents haven't done," says Micallef. "It's an area where we sell millions of units."

Allegro carries a full line of budget, midline, and front-line product, with 99% of its catalog priced at \$15.99 or less.

The company recently moved into a new 35,000-square-foot warehouse, and it employs 85 people, of which 25 are in sales. Allegro uses several telemarketers, but no independent reps. By year's end, the company plans to have 100 employees and a sales staff of 40. "Our expectation is to be a \$100 million company by the end of the decade," says Micallef.

The new facility, he explains, has the capacity to support that level of sales.

Orders are shipped second-day air from the Portland central ware-

house, which services all of North America. "We were the first independent distributor to set up electronic ordering," he notes, adding that Allegro's average turnaround on an order is 1.2 days. "That's better than the majors," he asserts.

Micallef feels that coordinating all shipping from one central warehouse, rather than trying to manage multiple warehouses and inventories, clearly offers a built-in logistical advantage by concentrating stock and minimizing back orders.

Recently, the company introduced electronic invoicing, and it is working with a major account to test an "instantaneous fulfillment" system with which scanned product information is automatically relayed to Allegro's computers for reorder at the time of sale.

Each month, catalog updates and new-release information are transferred to their retail accounts. The company is aggressively exploring using the Internet, although Micallef concedes, "It's hard to measure what impact it's having on sales at this time. Its importance will certainly grow over time." In fact, he notes, Allegro's World Wide Web site (www.allegro-music.com.) was voted one of the top pages by PC magazine.

Working closely with retail is another vital aspect to Allegro's success, says Knuth. "Retailers like the fact that we want to offer them the right product and [don't] just sell them on anything we can." He adds, "We try to go beyond the typical framework of promoting to the retail buyer and do consumer-based promotions that actually involve the consumer in the purchase decision."

For instance, he explains, the company publishes a music periodical, The Allegro Quarterly.

"We publish about 60,000 copies four times a year, which are given free to retailers and consumers," says Knuth. The quarterly features articles, music reviews, news releases, and other items geared around Allegro's product line. Each issue also contains rebate coupons on

selected CD product, which consumers send directly to Allegro for redemption. Rebates range from \$1-\$5 per coupon. "It spurs sales for the retailers while eliminating any hassle, and we mail the check to the consumer," says Knuth.

In addition, the company is about to launch a service-awareness campaign to inform retailers that it offers a full range of in-house media and promotional support, including personal service, point-of-purchase materials (Allegro maintains an in-house graphic art department), sales support, artist in-store events, retail promotional packages, and demographic and research data to target retail customers.

Micallef is steadfast in his belief that the independent sector will ultimately control the largest market share in the U.S., in both dollars and unit sales.

"Independents are becoming the low-cost producer of music in this country, and in any industry, the low-cost producer will control the most market share," he observes. "The majors just want to make big-selling records, and in doing so, they're really feeding more and more of the marketplace to the independents."

In fact, Allegro distributes classical product for EMI's Classics for Pleasure line and Warner/Atlantic's Teldec, Erato, and Finlandia catalog, exclusively under contract.

"It's a big selling point for us because it tells people that when the big names need help in distributing deep-catalog classical product, they come to us," says Micallef.

On the import side, Allegro's distribution territory includes Canada and a few selected major retailers in Mexico. This year, the company set up a separate Canadian subsidiary in Vancouver. In addition, a deal was signed earlier this year to distribute Magnum Records, one of England's largest pop labels, in North America. "At some point, we'll start looking very seriously at the overseas markets," says Micallef.

Ironically, Allegro's biggest obstacle so far has been managing its hyper rate of growth while striving to remain profitable and maintain a high degree of financial integrity.

"Realistically, we can't keep growing this fast, because our sales base keeps getting wider," explains Micallef. He points out that seven years ago, for the company to grow by 50% per year, it had to add \$1 million in sales annually. Today, to keep that rate of growth, he estimates that the company would have to add \$1 million in sales per month.

Yet, Micallef feels that it is the people who work for Allegro that have made the company such a success. "We have an enormous esprit de corps built on the give and take of having a long-term commitment to our employees, while at the same time requiring a lot of effort, dedication, accountability, and honesty from them."

Asked whether he'd been approached to sell the company, Micallef was quick to answer, "Sure, but it's pretty unlikely that we'd sell, because we're having too much fun."

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

merly of the mighty Michigan band Mule)—whacks out a dozen seamy, steamy tracks that fuse '60s gut-bucket soul sounds à la Stax with lashing, raving contempo garage punk.

"R&B has long since needed to get back into music," Foreman says. "Punk is the perfect avenue."

The Delta 72 was founded two years ago by a group of musicians who were not hardcore R&B or soul fans. "It really did evolve out of other things," Foreman says. "Everybody in the band listens to all kinds of things. The common thing was, we all had a punk background."

Foreman is not unaware of other bands that work the same generic vein, but he brushes off any supposed similarities: "I think a lot of people write off bands like us or the Jon Spencer Blues Explosion or the Makeupper and lump us all together, when really we're all doing dif-

ferent things... We're doing more of this '60s R&B.

"It's more of a dance thing for us," Foreman continues. "You've been to shows where people just stand there, looking like they're having the most miserable time. We want to get people out and away from their Internet."

"The other night, we played in Dallas. Our record's been out seven days. Kids were there, going insane-crazy. One kid was yelling out, 'Who's got the soul?' A lot of people are starting to get it."

More will get their chance. The band's current U.S. tour will continue up the West Coast and through the Midwest for the next month, ending Aug. 29 in Ohio.

"We want people to come out, and we want to bring the dancing element back and make the crowd as much a part of the show as we are," Foreman says.

# The Enter\*Active File

MERCHANTS & MARKETING

## New 'Killer Apps' Hit World Wide Web

BY BRETT ATWOOD

LOS ANGELES—New Internet technologies, such as CD-quality audio streaming, video netcasts, and 3D chats, are rapidly changing the face of the World Wide Web. MTV, Sony Music, Warner Bros. Records, and Capitol Records are among the companies taking a leap of faith into newly developed Internet applications that promise to draw more people into the Web with content that aims to rival the traditional TV-viewing and radio-listening experience.

### CD-QUALITY NET AUDIO ARRIVES

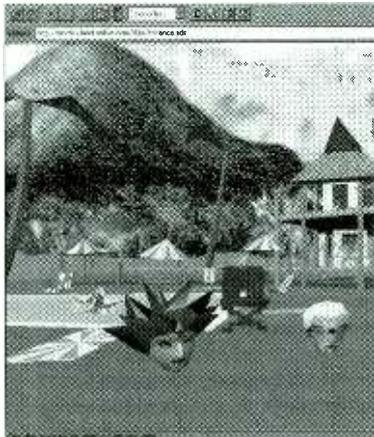
Many labels are already taking advantage of new dramatic improvements in the quality of real-time audio netcasts, which are now capable of bringing near CD-quality sound to computers through conventional phone lines.

Macromedia's Shockwave, which is already known as an application that adds animation to the Web, made some additional noise July 29 with an upgrade that adds voice- to CD-quality audio to the Web for computers with modem speeds as low as 14.4 baud.

Warner Bros., Capitol, MusicNet, the Internet's Underground Music Archive, and Addicted to Noise are among the companies with Web sites that are already using the enhanced Shockwave audio technology.

Capitol's Web site (<http://www.hollywoodandvine.com>) contains a Shockwave jukebox filled with 30-second song samples, including Duran Duran's "Girls On Film" and the Tubes' "She's A Beauty."

Warner Bros.' Web site (<http://www.wbr.com>)



A screen from OnLive! Technologies' 3D chat program "MTV TikkiLand."

offers full-length versions of songs by several acts, including Porno For Pyros, Van Halen, and Red Hot Chili Peppers. Warner's audio netcasts are accompanied by a synchronized series of animated photographs.

Higher quality audio-streaming technologies are also on the way from Progressive Networks, AT&T, and Xing Technologies.

### VIDEO ON THE NET

Video-streaming technologies, which deliver video-on-demand at the click of a mouse, are likely to emerge over the next year as the new "killer app" of the Internet. Some smaller companies, such as Xing and VDonet Corp., already have a head start on the video netcast medium, which is barely a year old. Larger companies, such as Intel, are expected to unleash their own proprietary video-streaming software on the Internet in the coming weeks.

So far, computer users with lower-speed modems, such as those with 14.4 baud, have been unable to "tune in" to the sights offered on these pioneer video netcasts. However, video netcasts are likely to become more popular as more people begin to upgrade to 28.8-baud modems. Most new computers are now sold with built-in 28.8-baud modems.

An additional boost for Internet-delivered video is expected as higher-profile video netcast events begin to emerge over the next year. In late August, Sony Music will add real-time music videos to its Web site (<http://www.sony.com>). Sony will use Intel's new video-streaming technology, which requires users to have a 28.8-baud modem.

Real-time videos can already be found on several Web sites, including Journey's unofficial fan site (<http://webcom.net/~sdlake/journey.html>) and the Cure's official Web site (<http://www.the-cure.com>).

Graphic Audio's Web page (<http://www.graphicaudio.com>) contains several music videos as part of its "Punk TV" netcast, which offers on-demand clips from acts like the Ramones and the Nields.

Singapore International Media's Web site (<http://www.mediacity.com.sg/es/music/vidz/spva.htm>) contains

a top five weekly music video countdown of U.S. and Singapore music charts. The site also contains a weekly four-minute entertainment news report and regularly plays minutelong samples of various music videos, such as the Pet Shop Boys' "Before" and George Michael's "Fastlove."

Several high-profile experiments in the video netcasting of live concerts have taken place in the last few weeks alone, including such acts as Metallica and Tori Amos.

However, video netcasting is not without its problems. Live video netcast events can be costly to produce, and only a limited number of users can access a single event at a given time.

Many Web sites that offer music videos on demand are filled with glitches.

For example, Pallas Records' Web site (<http://www.pallas.com>) has promised instant access to Crucial Conflict's "Hay" VDO-delivered clip for several weeks. Yet, when Internet users try to access the music video, a message tells the user, "Sorry. VDO server is not working properly right now. Please check back again soon."

### VIRTUAL CHATS

While text-based Web chats have been a staple of commercial online services, such as America Online and Prodigy, they have yet to become firmly established on the Internet. That is about to change.

A new study by Cambridge, Mass.-based Forrester Research concludes that Web-based chat is likely to emerge as a vital ingredient in the growth of many future Web sites. Chat-site participants develop a sense of community and are more likely to return to a site that offers chat content, according to Forrester.

Real-time text chats on the Internet have long been possible through Instant Relay Chat (IRC), but this feature has eluded many users who never venture past the user-friendly, graphically rich Web. However, there are several competing Web chat technologies that are now able to imbed IRC chat into the Web, including iChat and GlobalChat.

Graphically enhanced chats and 3D "virtual worlds" are also beginning to emerge on the Internet.

MTV, for example, is teaming with Cupertino, Calif.-based OnLive! Technologies for the 3D chat program "MTV TikkiLand," a virtual world that allows users to navigate through a 3D-generated environment and interact with other users through their computers.

Each participant is represented on-screen by a computer-generated character, known as an "avatar." Users with microphone-equipped computers can talk with other participants in "MTV TikkiLand."

"Our goal with MTV Online has always been to use it as a way to open communication and interaction with each other," says Matt Farber, senior VP of programming/new busi-



A screen from Worlds Inc.'s Worlds Chat virtual environment.

ness for MTV. "This takes it to the next level. It's closer to real communication than text-based chat."

MTV was so confident in the "coolness factor" of the new technology that it debuted the software on the air, where the computer-generated virtual environment substituted for the MTV Beach House during an entire day's broadcast July 11. The channel replaced its regular VJ talent with their computer-generated counterparts from "MTV TikkiLand."

"MTV likes to do new things and to be innovative in entertainment, so they were attracted to our technology," says OnLive! CEO Betsy Pace. "Plus, there is a nice intersection between their audience and the demographic of the Internet user."

The software can be downloaded at the OnLive! Technologies Web site (<http://www.onlive.com>) or through a link at MTV Online (<http://www.mtv.com>).

Capitol is among the labels using the virtual chat software the Palace (<http://www.thepalace.com>). Initially developed by Time Warner Interactive, the Palace is now the flagship product of new private company the Palace Inc., which is jointly owned by Intel, Softbank, and Warner Music Group.

"It takes a while longer for the software to really catch on," says Liz Heller, senior VP of new media for Capitol. "But there are so many more possibilities in this kind of experience. The added visual element adds a whole new energy to the interaction."

The Jesus Lizard vocalist David Yow designed the graphical rooms contained within Capitol's Palace site. However, the musician says that the technology may still be too new for many users, who have yet to discover that it even exists.

"I went into the Palace site the other day, but I was the only one there," says Yow. "It's a cool idea, but it is still in its infancy. Our Palace has a lot of cool stuff in it that is interesting, even if there is no one else there, like weird animations and sounds. I hope more people discover it."

Other virtual world technologies, including Worlds Inc.'s Worlds Chat and Alpha World, Fujitsu and CompuServe's WorldsAway, and Imagination Network's CyberPark, are being closely watched for their entertainment industry applications, too.

## Lollapalooza Netcast Brings Online Mosh Pit

**LIVE ON THE NET:** The entire Lollapalooza festival will be cybercast on the Internet Saturday (3) and Sunday (4) at <http://www.lollapalooza.com>. Metallica, the Ramones, Screaming Trees, Psychotica, and Devo are among the acts whose live performances will be heard through the RealAudio netcast of the concert, which takes place at Irvine Meadows in Irvine, Calif. The event will also be accessible at online magazine Addicted to Noise's World Wide Web site (<http://www.addicted.com>), which will feature a backstage Web chat with many participating artists. A one-day netcast from Lollapalooza's stop in George, Wash., was at the same sites July 30.

**E! ONLINE DEBUTS:** E! Entertainment Television's Web site debuts Monday (5) at <http://www.eonline.com>. The site, which is owned by E! Entertainment Television and C|NET: the Computer Network, features original editorial content, live webcasts, and reviews of movies, TV, music, and Web sites.

**BITS'N'BYTES:** Classic TV game show "Name That Tune" is coming to the Internet. New York-based Interactive Imaginations will be launching an Internet version of the music game later this year on the Riddler Web site (<http://www.riddler.com>). The game will be free to consumers and is expected to feature prizes that include new cars and cruises. A retail partner is expected to be announced through which online users will be able to purchase the tunes contained in the game... Acclaim Entertainment has appointed J. Mark Hattendorf CFO. Hattendorf was formerly VP/CFO of Prodigy; he replaces Anthony Williams, who takes over the new post of executive VP, mergers and acquisitions.

Retailer Best Buy is marketing an exclusive enhanced CD single of No Doubt's "Just A Girl" for 99 cents... PF Magic and Virgin Records' Digital Garden are pairing for the "Dog Days Of Summer" Web promotion at <http://www.pfmagic.com/dogdays>. The online contest offers participants who find several bones hidden throughout the Web a chance to win prizes, including \$1,000, CD-ROMs, and T-shirts. The online scavenger hunt promotes PF Magic's "Dogz" and Digital Garden's "PA.WS." CD-ROMs.

**HOT SITES:** Paramount Digital Entertainment has launched the daily Internet talk show "Other People's Problems" at <http://opp.paramount.com>... CD replicator Disc Manufacturing Inc. is taking disc manufacturing orders online at <http://www.discmfg.com>... Ticketmaster and Pepsi are pairing for "Pepsi Live @ Ticketmaster Online," a biweekly chat series that will feature celebrities in music, film, TV, and sports at <http://www.ticketmaster.com>. The program debuted Aug. 1 with an hour-long chat with Tori Amos.

Wanna beer? Track down some of the world's best at the Beer Hunter Web site at <http://www.beerhunter.com>... New York fashion magazine Paper is on the Web at <http://www.paper-mag.com>... Nick at Nite's TV Land Web site contains classic TV ads (<http://www.nickatnitetvland.com>).



**Hot Wired.** Forward/Rhino artist John Wesley Harding, front, recently performed a live concert at Hot Wired's Internet site (<http://www.hotwired.com>). Pictured at Hot Wired's San Francisco offices, in the top row, from left, are Hot Wired audio engineer Brian Benitez, audio producer Kim Danders, and producer Susanna Camp. Center, from left, are music editor Rob Levine, record producer Chris von Sneidern, and "Club Wired" producer Greg Bertens.



**Dream Team.** CBS/Fox and NBA Entertainment post up a new video sales strategy. In transition are, from left, Steve Merrill, NBA home video marketing manager; Charlie Rosenzweig, NBA director and group manager; Don Sperling, NBA Entertainment VP/executive producer; Julius Irving, NBA Hall of Famer; Susan Schafer, CBS/Fox marketing director; Peter French, CBS/Fox VP; John Ruscin, CBS/Fox president/CEO; and David Schreff, NBA Marketing and Media Group president.

## Channel 5 Awaits Operation Retuning U.K. To See Wide-Scale VCR Tweaking Program

■ BY PETER DEAN

LONDON—The punctual arrival of Great Britain's fifth and final terrestrial TV channel on Jan. 1, 1997, rests primarily on one of the largest, costliest, and most complicated national conversion exercises conducted in the U.K. since homeowners began lighting stoves with North Sea gas.

Between August and the start date, Channel 5 Broadcasting will have to visit 50% of the nation's 23 million households and manually retune every VCR away from channel 37, the band used to play tapes and the one that will

carry the new station.

Without retuning, a live Channel 5 will blank out 70% of VCRs, affect satellite equipment, and potentially knock out other household appliances operating at the same frequency, the one reserved for home video.

When a consortium comprising Pearson, MAI, CLT, and U.S. investment banker Warburg Pincus won the Channel 5 license last autumn, the British Video Assn. (BVA) put the governing body, the Independent Television Commission (ITC), under extreme pressure to guarantee that the TV station would not start transmitting until the retuning had been completed.

The BVA wanted to avoid a potentially damaging scenario in which the 79% of U.K. homes with VCRs would be unable to use their machines for playing prerecorded cassettes, either rented or purchased. At the time, BVA director general Lavinia Carey voiced her concern that the consortium did not have the necessary funds to carry out the task.

"I am worried that this consortium's plans are underfunded and undersupervised," she said. "This could damage the industry and create ill will amongst frustrated consumers who will be deprived of watching videos."

Under the terms of its license, Channel 5 is obliged to visit 70% of the homes able to receive the new channel and offer them a retuning appointment, if it is needed and wanted. The ITC now says that it has to have proof that this exercise is at least 90% complete before it will give Channel 5 the

green light to go on the air.

Chief executive Ian Ritchie says that he is "totally confident that we will complete the retuning program by the end of the year." Whether Channel 5 can meet this deadline, however, is open to great speculation in the media, especially as the company refuses to give the press any details on the success rate of a test retuning site in Wallington, Surrey. Twenty-two returners are visiting 10,000 homes in a two-month trial that began June 5.

Each resident was sent a letter from Channel 5 carrying a security code number that they are to check against the retuner's ID. An explanatory leaflet is being distributed to every household in the area, as well as to local community and residents' groups. Wallington residents can also call a toll-free phone number to verify their security code number or make a retuning appointment.

The potential problems in this colossal retuning exercise are varied. Returners do not know how many VCRs are in each home or their make, model, and age. In addition, occupants may be uncooperative, ignorant of the procedure, or wary of returners. Robberies are frequently committed in the U.K. by criminals who enter homes while posing as utility workers.

Returners must carry identity cards, have a Channel 5-tagged bag, and work in a team. Channel 5 has taken pains to point out that its hiring procedures for returners, who are recruited locally, are done in close consultation with the police.

(Continued on page 61)

## Acknowledging FoxVideo's Weight; ITA Report To Examine V-O Options

**INVISIBLE:** For all its size, home video remains Hollywood's hidden asset. Rarely, if ever, does the consumer media discuss the enormous impact cassette sales have on studios' bottom lines and their movie-making plans.

The New York Times seems particularly obtuse. It ran a lengthy piece on 20th Century Fox boss **Rupert Murdoch** in the July 29 edition without mentioning Fox Home Entertainment. The name never even made the list of Fox Filmed Entertainment's activities. We could understand if Fox Home Entertainment were a financial pipsqueak, but tiny it's not.

Trade sources indicate the various FoxVideo lines grossed \$900 million in the U.S. in fiscal '96, which ended June 30, significantly ahead of the previous year. (Billboard ranked the Fox entity third, behind Disney and Warner in calendar '95, with sales of \$850 million.) Sell-through sales of titles, including the X-Files and Goosebumps series and such movies as "Dunston Checks In," routinely register in the millions; "The Sound Of Music" reissue is expected to top 6 million, and Lord knows how many copies of "Independence Day" will be delivered.

"FoxVideo is punching above its weight," says one observer. "The real challenge is to take it to a new level."

**CHINESE CHECKERS:** Consultant **Richard Kelly**, president of Cambridge Associates in Stamford, Conn., has completed the first draft of the ITA-commissioned study of the V-O supply. Shipments of V-Os are at the mercy of the Chinese government, which could use the plastic shells housing blank and prerecorded tape as pawns in a trade war with the U.S. (Picture This, Billboard, July 13). Kelly's goal is to pinpoint alternative sources. His finished report should be out later this year.

One way to prevent a V-O war might be to get the Chinese hooked on American movies: no shells, no **Jim Carrey**. Warner Home Video and MGM/UA Home Entertainment are making the addiction possible by reaching a licensing deal with Shenzhen Advanced Science Enterprise Group in the Guangdong province to dub cassettes for mainland VCR owners. It's the first such studio deal in a country with 150 million TV households, which contain about 60% of a total population of 1.2 billion.

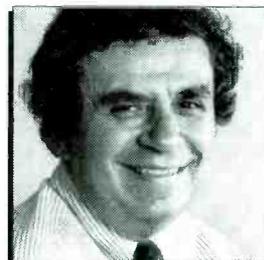
**NO MEDAL:** Panasonic added a booby prize to the gold, silver, and bronze medals awarded at the Summer Olympics. According to attendees of a Panasonic press-and-dealer junket to the Atlanta Games, corporate top brass finally admitted that the DVD player would not be launched in the U.S. in 1996.

This, of course, is no surprise to anyone following the

travails of DVD over the past six months, but Panasonic kept insisting the opposite at an earlier press event (Picture This, Billboard, July 27). In fact, Panasonic started out at the Olympics, a showcase for its broadcast equipment, wearing the same rose-colored glasses, but soon conceded that postponement to 1997 was inevitable.

Since parent Matsushita is also making DVD players for Thomson Consumer Electronics, it's fair to say that Thomson has run up the white flag as well. The last of the '96 hardware die-hards, Toshiba, hasn't been heard from.

**RECYCLE REDUX:** We omitted a few salient facts about cassette recycler Intermedia Video Products, featured in our Aug. 3 column. First, 35%-40% of Intermedia's workforce is handicapped. These people were hired by a former Goodwill executive, **Steve Golden**, who devised the concept but is no longer with the company, says Intermedia senior sales



by Seth Goldstein

and marketing VP **Doug Booth**.

Second, Intermedia plans to conform to strict Hollywood requirements for recycling. Booth describes the studios as a "very paranoid group" that demands a "lockdown-secure" facility, multiple degaussings to ensure complete tape erasure, and the complete absence of adult product. Pornographic snippets, usually at the end of a reused cassette, have plagued duplicators in the past. "It's Murphy's Law," Booth comments.

He anticipates a major shortage of blank tape this year, while sell-through volume advances 20%-25%, thus fueling demand for Intermedia output, including defectives "literally rebuilt by hand." 3M, which had announced that it would cease making videotape, will produce tape pancakes through '97. But that doesn't add to the supply, notes Booth, who thinks the smaller dubbers "are going to get hurt." Those buying from Intermedia could be getting refurbished cassettes from the Fox TV network, an early supplier.

**MOVES:** **Jack Silverman**, who made a twin killing in home video, has decided to unretire and get back in the business, according to a friend and former employee, **Des Walsh**, VP/GM of Disney-owned SuperComm. SuperComm, which installs supermarket revenue sharing systems, is one of Silverman's offspring. . . . Media consultant **David Fishman**, formerly of AT Kearney and A.D. Little, has launched his own venture, Centre Advisory Services in Belmont, Mass. Home video is a specialty. . . . **Michael Caruso** leaves Blockbuster after a stint as PR chief. . . . Following the successful Los Angeles convention, **Bob Finlayson** departs as VP and chief spokesman of the Video Software Dealers Assn.

## VSDA Reassures Retailers That Growth Is Not Finished

■ BY MARILYN A. GILLEN

LOS ANGELES—Blockbuster Entertainment Group president/COO Gerry Geddis elicited sighs from smaller video retailers when he remarked during the Video Software Dealers Assn. (VSDA) convention here that the U.S. market could absorb double the number of Blockbuster Video stores it now boasts—up to 8,000-9,000 in the next five years, he said, from its current base of some 4,700.

The planned expansion will come through a mixture of new stores and acquisitions, he said, in major markets and smaller communities throughout the U.S.

The good news for those same small retailers, Geddis noted later during a wide-ranging retailers panel, is that there is strength in being lithe. "In the end, this is still a neighborhood business," he said. "Tougher competition comes from a one-store owner or a two- or three-store owner [than from other major chains]. They are top-notch with customer service, they can do things locally, and they can move on a dime to respond to changing needs, which is something that bigger chains can't do." In other words, to borrow a maxim

from "The Hitchhiker's Guide To The Galaxy," don't panic.

Those two words could, in fact, have been the unspoken theme of the 1996 edition of VSDA, held July 11-14, which stressed a measured strategic response to a changing retail and supplier landscape, including DVD, the Internet, and pay-per-view (PPV), and a consolidation of power into fewer corporate hands.

Neatly plotting the desired middle ground between panic and complacency was Tom Warren, owner of the seven-store Video Hut chain, based in Fayetteville, N.C. "We are still operating in what I call the 'field of dreams' mentality: We built a field, and everyone came," he said. "I think those days are over when we could just sit back and wait for the customers to come to us. We've got to entice them now. But if we do, they will still come."

Keynote Jonathan Dolgen, chairman of Viacom Entertainment Group, echoed that sentiment when he recalled the fears of theater owners when they first came face to face with home video and how those fears eventually proved unfounded. "Home video didn't so much startle theater owners

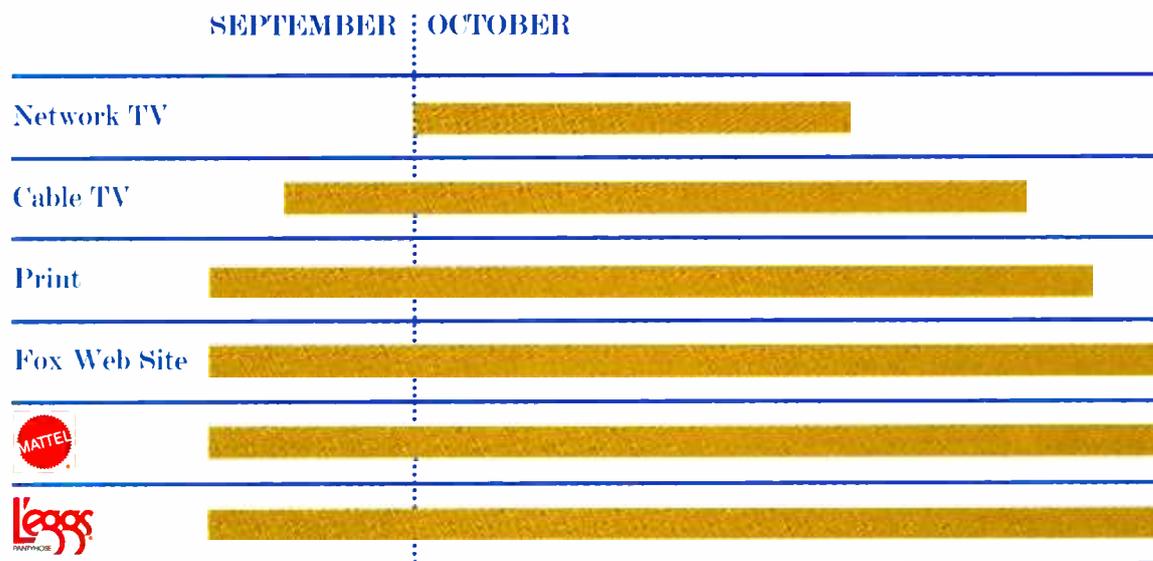
(Continued on page 62)

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### Robin Williams' Genie Grants Buena Vista's Wishes

**LAUGHS ALL AROUND:** Signing Robin Williams to reprise his role as Genie in "Aladdin And The King Of Thieves" not only gets Buena Vista Home Video a mountain of publicity, it will probably hook the crossover adult audience that helped boost sales of "Aladdin" to record levels.

In this direct-to-video sequel, Williams supplies enough gags to equal his antics in the original. The skits are hysterical but far over the heads of even the most sophisticated youngster.

As the "King Of Thieves," Williams races from one impression to another with lightning speed. He barely finishes spoofs of "Forrest Gump," "Rainman," and "The Godfather" before launching into hilarious send-

### SHELF TALK

by Eileen Fitzpatrick



ups of Disney's "Pocahontas," "Snow White," "Cinderella," "The Lion King," and Mickey Mouse. Showing that no one is immune to his unique brand of humor, Williams also pokes fun at his own character from "The Birdcage."

It's fortunate that this flick is on video, because that's only about half of the characters Williams showcases. It will take a few rewinds to fully appreciate his hyperactive charm.

The rest of the movie is strictly kids' fare that follows the studio's trademark story line of a love-struck couple torn between good and evil. But Buena Vista is looking to Williams to pull in the adults via billboards at bus stops in major cities. The message: Williams is back as Genie.

Since the ads look and read like a teaser campaign for a theatrical release, consumers might be forgiven if they look for "King Of Thieves" at their local cineplex rather than their favorite video outlet. Expect Buena Vista to plant enough television and newspaper ads before the tape's Aug. 13 debut to point them in the right direction.

Buena Vista president Ann Daly says the supplier is confident that sales of "King Of Thieves" will equal or surpass those of "Return Of Jafar," which sold about 10 million units since its direct-to-video arrival in 1994. (Williams didn't provide Genie's voice in "Jafar" because of a well-publicized beef with the studio.)

"Prince Of Thieves" will usher in a slew of similar productions that Daly has been talking up for more than a year. Buena Vista has nothing else on its 1996 release schedule, but next year's slate should be peppered with new direct-to-video titles from the Winnie the Pooh series and other classics.

**THE CANDYMAN CAN:** The 25th-anniversary edition of Warner Home Video's "Willy Wonka And The Chocolate Factory" will feature \$16 worth of rebates from tie-in partners McDonald's and Fuji, as well as cash-back deals from the supplier.

The title, priced at \$19.98, will be released simultaneously with Warner's "Twister" Oct. 1. "Twister" is priced at \$22.96, and marketing plans for the summer blow-out hit will be released this week.

McDonald's plans to support "Willy Wonka" with a Happy Meal promotion throughout November. Inside each of the 16 million Happy Meals projected to be sold during that month, consumers will find a \$3 mail-in rebate coupon for the title.

Fuji will place instant-redemption coupons on 4 million 3+1 film packs and on 2 million Quick Snap disposable

cameras. The coupons are worth \$6 off the list price. Meanwhile, Warner is offering a \$2 instant rebate when consumers purchase

"Willy Wonka" and "Twister," plus another \$5 if they buy "Superman: The Last Son Of Krypton," or any of 28 Family Entertainment titles. In addition, the Best Western hotel chain will promote the Warner rebates at its 2,100 locations.

And, of course, there is a candy promotion. Inside each "Willy Wonka" cassette will nestle a Nestlé's "golden ticket" scratch-and-win game card. Prizes include a trip to the Willy Wonka Chocolate Factory in Chicago or a year's supply of candy. Nestlé will promote the contest and video on 10 million candy boxes and 30,000 in-store displays.

Although Warner has an elaborate plan in place for the title, there isn't a hint about a DVD version. DVD releases of "Willy Wonka" and "Twister" were originally scheduled to coincide with the launch of Thomson Consumer Electronics' players. For now, though, that strategy is gone with the wind.

**IN THIS CORNER:** Buena Vista isn't the only supplier hot on the direct-to-video trail.

MCA/Universal is developing the first direct-to-video title from its American Tale series, which features mouse character Fievel. Two animated features have been released theatrically; the next is due in 1998, says president Louis Feola.

Other MCA projects include the third in the Land Before Time direct-to-video series. "The Land Before Time IV: Journey Through The Mists" will be released Dec. 10 at \$19.98. The next installment will be released in late 1997, according to Feola, and another is in development.

From the theatrical pipeline, MCA will release "Flipper" Oct. 8, also at \$19.98. The title will be promoted with a \$3 rebate when consumers purchase it with "E.T. The Extra-Terrestrial," which returns Oct. 1 priced at \$14.98.

In addition, a "Flipper" consumer sweepstakes will award 10 trips to the Bahamas. Entry forms will be

(Continued on next page)

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	8	<b>PLAYBOY: THE BEST OF JENNY MCCARTHY</b>	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
2	2	8	<b>HEAVY METAL</b>	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
3	4	5	<b>GHOST IN THE SHELL</b>	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
4	3	11	<b>JUMANJI</b>	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
5	8	19	<b>BABE</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
6	5	8	<b>CLUELESS</b>	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
7	7	14	<b>THE ARISTOCATS</b>	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
8	6	10	<b>MORTAL KOMBAT-THE MOVIE</b>	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
9	10	6	<b>PLAYBOY'S RISING STARS AND SEXY STARLETS</b>	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
10	12	14	<b>WAITING TO EXHALE</b>	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
11	11	7	<b>CRIMSON TIDE</b>	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
12	9	6	<b>SABRINA</b>	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
13	<b>NEW</b>		<b>PLAYBOY'S HARD BODIES</b>	MCA/Universal Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
14	13	21	<b>PULP FICTION</b>	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
15	16	12	<b>PLAYBOY: 1996 PLAYMATE OF THE YEAR</b>	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
16	14	8	<b>DUNSTON CHECKS IN</b>	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
17	27	2	<b>MR. BEAN: TERRIBLE TALES</b>	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
18	15	10	<b>AEON FLUX</b>	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
19	39	3	<b>CONGO</b>	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
20	17	11	<b>MICHAEL JORDAN: ABOVE AND BEYOND</b>	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
21	18	2	<b>WATERWORLD</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
22	19	11	<b>IT TAKES TWO</b>	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
23	21	4	<b>MR. BEAN: PERILOUS PURSUITS</b>	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
24	20	22	<b>POCAHONTAS</b>	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
25	26	57	<b>PLAYBOY: THE BEST OF PAMELA ANDERSON</b>	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
26	24	4	<b>DISNEY'S SING ALONG SONGS: TOPSY TURVY</b>	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
27	22	18	<b>THE MANY ADVENTURES OF WINNIE THE POOH</b>	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
28	32	5	<b>ANNIE LENNOX: LIVE IN CENTRAL PARK</b>	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
29	29	4	<b>SPECIES</b>	MGM/UA Home Video Warner Home Video 905607	Ben Kingsley Natasha Henstridge	1995	R	19.98
30	31	10	<b>DIE HARD WITH A VENGEANCE</b>	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
31	25	7	<b>THE NET</b>	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
32	<b>NEW</b>		<b>DESPERADO</b>	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
33	30	18	<b>RIVERDANCE-THE SHOW</b>	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
34	23	5	<b>"WEIRD AL" YANKOVIC: BAD HAIR DAY</b>	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
35	34	15	<b>PLAYBOY: HOT LATIN LADIES</b>	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
36	<b>NEW</b>		<b>THE JOHN WOO COLLECTION</b>	Fox Lorber Video Orion Home Video 1226	Various Artists	1996	NR	29.98
37	40	20	<b>ACE VENTURA: WHEN NATURE CALLS</b>	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
38	<b>NEW</b>		<b>COPS: TOO HOT FOR TV!</b>	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
39	35	5	<b>PENTHOUSE: THE ULTIMATE PET GAMES</b>	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
40	<b>NEW</b>		<b>THE OFFICIAL 1996 NHL STANLEY CUP CHAMPIONSHIP VIDEO</b>	CBS/Fox Video FoxVideo 8388	Various Artists	1996	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## CHANNEL 5

(Continued from page 57)

There have been reports of disgruntled Wallington residents. One couple contacted by Billboard reported that their retuner had been unable to adjust their VCR, had left, promising another visit, and never returned.

One national newspaper, The Sunday Telegraph, reported a morning visit in which the retuner did not show up until the afternoon. A complaint call prompted a visit by a "floating" associate, who appeared 30 minutes later. The home had two VCRs, one of which (an old-model Panasonic) required a call to the head office.

The visit lasted 50 minutes. "It was taking them longer to get 'round," admitted the retuner, who had to adjust five VCRs in one of the homes he serviced.

In its bid for the license, Channel 5 had estimated that the retuning exercise would cost 55 million pounds (\$82.5 million), based on an average home visit of 11 minutes. However, according to pilot results, retuners are spending twice as much time, 20-21 minutes, per stop.

Two of the other groups bidding for the Channel 5 license—New Century and Virgin—estimated retuning at more than twice the Channel 5 budget: 130 million pounds (\$195 million) and 120 million pounds (\$180 million), respectively.

Laurie Hall, chairman of the Video Standards Council, who describes himself as an "interested observer," thinks there could be potential fallout because "at this moment in time, the majority of the video-owning public will probably not be aware of it at all. When a tuner calls 'round, they'll probably say, 'Why do you have to do that?'"

Exactly how Channel 5 will advertise retuning to the general public when the plan rolls out nationally in August is unclear. The station says it intends to hire 6,000 retuners—1,200 more than it said it would need last autumn—on short-term contracts. Their experience is open to question. The Sunday Telegraph described the training as "hasty."

Channel 5 is also talking to cable operators, who would be content if all VCRs were made inoperable, to see if they can take on the task within their respective franchise areas. Regardless of who oversees the job, the routine is supposed to be the same: It begins with a direct-mail piece describing the procedure, followed up by a phone call and then a house call, whether or not the retuner has talked to anyone.

The process involves using a test-signal generator to simulate transmission, checking the frequency for interference and, if any is found, tweaking the unit until a clear test signal appears. Retuners are not allowed to dismantle or remove VCRs from the home.

## SHELF TALK

(Continued from preceding page)

available on "Flipper" point-of-purchase materials.

**V**IDEO MISSION: The Tom Cruise action-fest "Mission: Impossible" will enter the fourth quarter sell-through lineup Nov. 12. Paramount Home Video has not set a price or announced any marketing plans for the title. Since its release on Memorial Day, "Mission" has grossed more than \$173 million at the box office.

# Les Misérables

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36-Count Clamshell Floor Display: 90770 / 36-Count Slipsleeve Floor Display: 90773



### VSDA REASSURES RETAILERS

(Continued from page 57)

as wake them up," he said, noting that the rise of home video led to a better movie-going experience so that customers would still want to buy tickets, even if they didn't have to leave their couches.

Though mature, the video industry has room to grow, he said, "but the days of easy growth are behind us." Like the theater owners of a generation ago, video store owners must increasingly focus on drawing in customers, he said, citing such traditional enticements as a wider variety of offerings and an ever-deeper catalog among such less tangible factors as improved service and a pleasing environment.

The industry's base is solid. "A recent study found that video is the best value in America, second only to the price of chicken," Dolgen said. "Or, to put it another way, video is the best value without feathers."

That is, unless you count pirated PPV signals, which many attendees were doing, to the tune of an estimated 5 million-plus illegal black boxes now believed to be installed in U.S. homes (Billboard, Aug. 3). "I can compete with PPV, but I can't compete with free," lamented Video Hut's Warren.

"To me, there is only one obvious answer [to the PPV-piracy problem]

and it is longer and longer PPV windows," said Rentrak CEO Ron Berger. Longer windows, the battle cry of the show, would benefit both suppliers and retailers, added Mark Wattles, president of the Portland, Ore.-based Hollywood Video chain. "If our revenue goes up, our video buying goes up. Period," he said. "[Suppliers are] losing revenue if we're losing revenue."

"Windows [are] the No. 1 issue that we as an industry have to face," agreed Blockbuster's Geddis. VSDA president Jeffrey Eves included "lengthening PPV windows" among four industry projects set forth in his State of the Industry address (which also mentioned initiatives aimed at black-box signal theft, industry awareness, and better supplier relations).

Other issues batted around in VSDA panels, forums, and hallways: mass merchants, DVD pricing strategies, the wisdom of printing "suggested prices" on boxes, CD-ROM's place in video stores, and sell-through's impact on the rental industry.

As to the last, Joe Pagano, video merchandise manager for Best Buy, aimed to dispel what he characterized as the myth of his chain's "low-ball" pricing. "Contrary to the widely held belief that we are using video as a loss leader, it is actually one of the most profitable

areas of our stores," he said.

Pagano noted that Best Buy recently moved video to prime real estate in its stores. "We are doing a better job of presenting our inventory—showing many more faces, for instance," he said. The move represents a multimillion-dollar investment, he added. Aggressively promoting sell-through doesn't mean it has to be a loss leader, he added, while acknowledging that the chain isn't named "second-best buy."

Geddis alluded to Blockbuster Entertainment's expected step-up of the sell-through sector, with the arrival of chairman/CEO William Fields, formerly No. 2 at Wal-Mart. Asked if the choice of the new executive signaled a move in the sell-through direction, Geddis said, "I would hope so."

DVD, meanwhile, was relegated to

sleeping-giant status, as the delay in copy protection standards appeared by show time to have all but shelved prospects for a 1996 launch of the format (Billboard, July 20). Viacom's Dolgen voiced discomfort on the subject of DVD as a sell-through-only format. "We shouldn't be asking the consumer to change his consuming habits," he said. "To offer a product that works only in a sales environment is not going to succeed."

An older new technology, CD-ROM, received mixed retailer reviews during a well-attended panel on direct broadcast satellite, DVD, and CD-ROM. However, moderator Jeff Allen, VP of marketing for Sight & Sound Multimedia, noted afterward that he had been doing bang-up business during the show with his company's turnkey CD-

ROM packages, particularly among supermarkets.

"That grocery element has shocked us," Allen said. "We expected [these programs] to be strong among the independent video specialists, but grocery stores are really excited about getting into CD-ROM because it brings in customers."

The Internet's impact on video viewing habits was also a matter of some debate, although the sheer numbers of people spending time online (41% of North American homes have PCs, Allen said) likely means less time spent in front of TV screens watching videos—something on which to keep a wary eye, retailers agreed.

"Change is coming," Dolgen summed up. "But it is coming slowly." Don't panic.

### Los Angeles VSDA Convention Brings Out Stars

The stars—some of them, anyway—came out to shine at the Video Software Dealers Assn. (VSDA) convention in Los Angeles last month. Here's a sampling:



Jeff Goldblum of "Independence Day," right, makes eye-and-hand contact with an attendee at the VSDA's Fast Forward to End Hunger booth.



Robin Williams breaks up the crowd at Disney's opening-night blast for "Aladdin And The King Of Thieves."



John Saxon, with Shannon Lee, daughter of Bruce Lee, flexes his "Healing Workout" muscle for Goldhil.

### Billboard®

FOR WEEK ENDING AUGUST 10, 1996

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	9	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	NEW ▶		12 MONKEYS	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
3	4	9	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
4	8	3	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
5	2	7	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
6	3	7	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
7	5	9	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
8	9	3	DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
9	NEW ▶		RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
10	6	19	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
11	7	5	DEAD PRESIDENTS	Hollywood Pictures Home Video Image Entertainment 5263	Larenz Tate Chris Tucker	1995	R	39.99
12	10	5	SUDDEN DEATH ◊	MCA/Universal Home Video Uni Dist. Corp. 42777	Jean-Claude van Damme	1995	R	34.98
13	14	3	MIGHTY APHRODITE	Buena Vista Home Video 7173	Woody Allen Mira Sorvino	1995	R	39.99
14	15	9	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
15	16	5	SABRINA	Paramount Home Video Pioneer Entertainment (USA) L.P. 33043	Harrison Ford Julia Ormond	1995	PG	44.98
16	22	3	RICHARD III	MGM/UA Home Video Warner Home Video 105528	Sir Ian McKellen Annette Bening	1995	R	34.98
17	11	17	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
18	12	7	GRUMPIER OLD MEN	Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	34.98
19	20	3	POWDER	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery	1995	PG-13	39.99
20	19	41	PULP FICTION	Miramax Home Entertainment Criterion Collection 1423	John Travolta Samuel L. Jackson	1994	R	124.95
21	13	9	STRANGE DAYS	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
22	17	7	THE MONEY TRAIN	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harrelson	1995	R	34.95
23	NEW ▶		FATHER OF THE BRIDE PART II	Touchstone Home Video Image Entertainment 6695	Steve Martin Diane Keaton	1995	PG	39.99
24	NEW ▶		AMERICAN GRAFFITI	MCA/Universal Home Video Uni Dist. Corp. 42726	Richard Dreyfuss Ron Howard	1973	PG	39.98
25	NEW ▶		VIDEO ESSENTIALS	ISF Image Entertainment 34871	Not Listed	1996	NR	49.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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# Paramount Nick Vids Debut

**NICK'S NEW HOME:** Paramount Home Video's Oct. 15 launch of its recently acquired Nickelodeon Video Line (Billboard, July 13) includes three new releases and nine catalog titles, all from the popular series Rugrats and Allegra's Window.

The new additions are "Rugrats: Phil And Lil Double Trouble" and "Rugrats: Tommy Trouble," each of which contains four cartoons and three shorts, and "Allegra's Christmas," an exclusive-to-video special that will not air on Nickelodeon until December 1997. Rugrats entries are \$12.95 each; "Allegra's Christmas" is \$9.95.

Sony Wonder originally distributed the older titles—six from Rugrats



by Moira McCormick

and three from Allegra's Window—which are now priced at \$9.95. The Rugrats rereleases have been expanded to include other cartoons and shorts, according to a Paramount Home Video spokesman. The order cutoff for the Paramount/Nickelodeon launch is Sept. 10.

The titles will be cross-promoted on other Paramount Home Video family and kids' titles and on the studio's World Wide Web site on the Internet, which is linked to Nickelodeon's home page. In addition, retailers are receiving point-of-purchase materials, including 24-piece prepacked floor displays and 3D shelf talkers. Consumers who buy any two Rugrats or Allegra tapes qualify for a \$2 mail-in rebate. The offer is good for purchases made between Oct. 15, 1996, and April 1, 1997.

**'BUMPS' IN THE NIGHT:** 20th Century Fox Home Entertainment and Scholastic Productions have completed an agreement giving Fox distribution rights to the TV series Goosebumps. Fox will unleash two more Goosebumps titles on video Sept. 3: "A Night In Terror Tower" and "Stay Out Of The Basement," each available in clamshell packaging for \$14.98. Its first title, "The Haunted Mask," released in April, has sold more than 2.5 million units.

Goosebumps is based on the best-selling books by R.L. Stine. More than 140 million copies are in print.

**HEEERE'S JONNY:** A small army of corporate sponsors, including Pillsbury, Campbell Soup, Pizza Hut, General Mills, and Galoob Toys, are teaming with Turner Home Entertainment to introduce a new series, "The Real Adventures Of Jonny Quest."

Based on the original '60s animated series "The Adventures Of Jonny Quest," the program debuts on Turner Broadcasting's TNT, TBS, and Cartoon Network channels this month. A welcome innovation is the addition of a female character, Jessie Bannon, to the previously all-male cast. The four-title series hits stores Oct. 8 (pre-order cutoff Sept. 17).

Pillsbury's role in the promotion includes a \$3 mail-in rebate, display contests, and instant coupon offers on 20 million Pillsbury packages in 10,000 outlets. Select packages will contain the rebate coupon. Meanwhile, Campbell Soup will run an on-package promotion featuring six Jonny Quest collectibles on 20 million cans of Franco-American Spaghetti-O's.

More than 5,000 Pizza Hut restaurants will hold a merchandise giveaway Aug. 19-Oct. 15, promoted via broadcast TV and Turner's cable channels. General Mills plans to promote the series on boxes of Honey Nut Cheerios and Cinnamon Toast Crunch.

Some 13 licensees and promotional partners are joining for a Quest Adventure Pack, which offers licensed merchandise and savings on related products, including Galoob toys, Pizza Hut pizzas, Dark Horse comic books, Upper Deck trading cards, and Virgin Interactive and Kid Rhino audio releases.

The four Quest titles, "The Alchemist," "Escape To Quest World," "The Darkest Fathoms," and "Rage's Burning Wheel," contain the title episode, a secondary episode, two "bonus toons," and a 3D animated Questworld episode. Each is \$12.98 suggested list.

**MAGIC BUS:** KidVision has two new titles from Scholastic's The Magic School Bus ready to pull into stores (Continued on page 75)

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	5	3	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
2	1	5	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
3	8	3	12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
4	7	3	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
5	6	5	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
6	2	8	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
7	4	8	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
8	3	9	CASINO ♦ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
9	15	2	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
10	10	6	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
11	11	6	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
12	NEW ▶		RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
13	13	5	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
14	9	9	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
15	12	10	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
16	16	4	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
17	NEW ▶		HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
18	19	4	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
19	22	3	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
20	14	10	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
21	NEW ▶		EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
22	17	6	SUDDEN DEATH ♦ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
23	18	7	GRUMPY OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
24	25	4	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
25	23	20	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
26	20	17	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
27	30	13	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
28	21	11	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
29	NEW ▶		FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
30	32	6	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
31	26	15	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
32	29	12	HOW TO MAKE AN AMERICAN QUILT ♦ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
33	28	13	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
34	24	11	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
35	31	4	DRACULA: DEAD AND LOVING IT (PG-13)	Columbia TriStar Home Video 80093	Leslie Nielsen Mel Brooks
36	36	13	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
37	NEW ▶		THEODORE REX (PG)	New Line Home Video Turner Home Entertainment N4406	Whoopi Goldberg
38	27	9	NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
39	37	12	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
40	NEW ▶		GHOST IN THE SHELL (NR)	Manga Entertainment PolyGram Video 80060355293	Animated

# Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	1	15	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	2	21	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
3	12	3	DISNEY'S SING ALONG SONGS: TOPY TURVY Walt Disney Home Video/Buena Vista Home Video 703	1996	12.99
4	4	19	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
5	3	17	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
6	5	19	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
7	6	51	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
8	10	75	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
9	8	9	PHANTOM 2040: THE GHOST WHO WALKS Family Home Entertainment/Live Home Video 27647	1996	14.98
10	14	15	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
11	9	23	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
12	7	31	THE LAND BEFORE TIME III ♦ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
13	11	9	BARNEY'S FUN AND GAMES Barney Home Video/The Lyons Group 02011	1996	14.95
14	18	37	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
15	15	15	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
16	13	27	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
17	NEW ▶		WINNIE THE POOH: WORKING TOGETHER Walt Disney Home Video/Buena Vista Home Video 6765	1996	12.99
18	16	207	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
19	17	23	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
20	NEW ▶		WINNIE THE POOH: HAPPY POOH DAY Walt Disney Home Video/Buena Vista Home Video 6764	1996	12.99
21	19	13	KIDS FOR CHARACTER Lyric Studios 602100	1996	14.99
22	22	5	TIMON & PUMBAA: GRUB'S ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	12.99
23	20	13	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
24	21	460	DUMBO ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
25	NEW ▶		WEE SING: ANIMAL SONGS MCA/Universal Home Video/Uni Dist. Corp. 82584	1996	9.98

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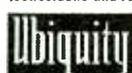
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## CALENDAR

A weekly listing of trade shows, conventions, awards shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036

### AUGUST

Aug. 12, **T.J. Martell Team Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-888-0617.

Aug. 15, **Isaac Hayes' Birthday World Literacy Crusade Fund-Raiser**, Century Club, Century City, Calif. 213-930-2366.

Aug. 22-25, **1996 U.S. Transplant Games**,

presented by the National Kidney Foundation, University of Utah, Salt Lake City. 800-622-9010.

Aug. 26-Sept. 2, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-268-8286.

Aug. 29, **Atlanta Legends Ball To Benefit Sickle Cell Anemia**, Omni Hotel, Atlanta. 404-373-6830.

### SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation, Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **Hollywood Meets DRTV: The Direct Response Television Conference For Entertainment Marketers**, presented by In-Finn-ity Direct and Williams Television Time, Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 17-19, **Interactive Multimedia Assn. Expo**, Jacob Javits Convention Center, New York. 415-286-2500.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

Sept. 21, **How To Start And Run Your Own Record Label**, the New Yorker Hotel, New York. 212-688-3504.

Sept. 21-28, **Georgia Music Festival And Hall Of Fame Awards Show**, various locations, Macon, Ga. 404-656-7575.

### OCTOBER

Oct. 2, **30th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.



**All Together Now.** Industry leaders socialize at the New York offices of BMG for the inaugural Music Industry Cocktail Reception, hosted by the music division of the United Jewish Appeal—Federation of Jewish Philanthropies. Pictured, from left, are Mel Ilberman, chairman, Sony Music International; Larry Rosen, president, N2K Inc.; Eric Kronfeld, president, PolyGram Holding Inc.; Strauss Zelnick, president/CEO, BMG Entertainment North America; and Alan C. Greenberg, chairman, Bear, Stearns & Co. Inc.

## FOR THE RECORD

A photo caption in the July 13 issue misstated Molly Kenefick's title at Passion Press. She is marketing director.

War guitarist Howard Scott was misidentified in an Aug. 3 article on a lawsuit filed by band members.

In a photo caption in the Aug. 3 issue, James Heathfield was identified as band manager for Jars Of Clay. He actually is Southeast regional promotion manager for Silvertone Records.

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## SONY

(Continued from page 4)

includes the Columbia and TriStar movie studios and Columbia TriStar Home Video, reports that revenue soared 84.3% to 106.5 billion yen (\$977.3 million). In dollars, the increase was 43.7% from \$679.8 million.

The company states that sales were up because of a library licensing agreement with a German broadcaster, the success of the sell-through video of "Jumanji," and favorable box-office results from international markets. These factors were "offset by the disappointing performance of U.S. theatrical releases during the year."

Sony says there was "strong profit improvement" from the movie unit mainly because of the German licensing deal.

Overall operating income for Sony's entertainment companies increased 73.2% to 17 billion yen (\$156.2 million).

Sales from Sony's electronic businesses rose 29.2% in the quarter to 883.9 million yen (\$8.1 billion). Last year's sales in dollars were \$8.5 billion.

The company says, "MiniDisc systems registered a favorable sales performance and sales of car stereos also advanced." Additionally, Sony's video game player, the PlayStation, "continued to post strong sales."

## LIFELINES

### BIRTHS

Boy, Michael Hamilton, to **Mark Quail** and **Lisa Hamilton**, July 2 in Toronto. Father is an attorney at Paul Sanderson & Associates.

Twins, Lauren Pauline and Lindsay Beth, to **Doretta** and **Gregg Miller**, July 8 in New York. Mother is administrative coordinator for Sony Wonder. Father is director of regional sales for Broadcast Data Systems.

Boy, Brendan Angle, to **Michael Stearns** and **Karen Angle**, July 11 in Santa Fe, N.M. Father is a Hearts of Space/Fathom recording artist.

Girl, Mallory Angelee, to **Fred and Georgia McFarlin**, July 17 in Atlanta. Father is broadcast/entertainment director for Catspaw Productions.

Boy, Matthew William, to **Maria and Dave Kleinman**, July 19 in Los Angeles. Mother is director of pub-

licity for Walt Disney Records.

Girl, Allie Colleen, to **Garth and Sandy Brooks**, July 28 in Nashville. Father is a multiplatinum recording artist on Capital Nashville.

### MARRIAGES

**Koko Taylor** to **Hayes Harris**, June 9 in Chicago. Bride is a Grammy-winning artist on Alligator Records.

**Kathleen Reed** to **Brett Merritt**, July 4 in Las Vegas. Bride is the West Coast sales manager for Roadrunner Records. Groom is with ESP Management.

**Audrey Howe** to **Steve Faine**, July 20 in San Francisco. Bride is national promotion manager for Hearts of Space/Fathom Records. Groom is bass player for the group Decal and CEO of Go Zombie! Records.

### DEATHS

**Rob Collins**, 32, of injuries sus-

tained in a car accident, July 23 near Monmouth in Gwent, Wales. Collins was the keyboard player in the Beggars Banquet band the Charlatans UK. The group has had two No. 1 albums and 10 top 40 singles in the U.K., as well as successful releases in the U.S. and other parts of the world. The Charlatans UK were in the midst of recording their fifth album and were scheduled to perform a number of support dates with Oasis in August. Collins is survived by his parents, wife, and daughter.

**Evelyn Danzig Levine**, 94, of natural causes, July 26 in Los Angeles. She was a concert pianist who wrote the music for the '50s standard "Scarlet Ribbons," with lyrics by Jack Segal. The song, popularized by Harry Belafonte, has been recorded by numerous artists, including Perry Como, Dinah Shore, Joan Baez, the Kingston Trio, and, most recently, Sinead O'Connor. Levine is survived by two sons, William and George, and four grandchildren.

## GOOD WORKS

**HOME AND HANDGUNS:** Jane cosmetics is running a promotion that includes a free CD with the purchase of its products. The company will make a donation to Cease Fire each time a consumer receives a CD by submitting by mail three Jane proofs of purchase along with \$1 for postage and handling. Cease Fire is an organization formed to educate people about the potential dangers of having handguns in their homes. The CD, compiled with the cooperation of Elektra Entertainment, contains cuts by **the Cure**, **Moonpools & Caterpillars**, **Billy Ray Martin**, **Nancy Boy**, **Mista**, **Superdrag**, **the Dambuilders**, **Keith Sweat**, **Ziggy Marley & the Melody Makers**, **Johnny Q. Public**, **Double Plus Good**, **Sa-Deuce**, **Spacehog**, and **Nada Surf**. Jane is placing promotional inserts in the August issues of Rolling Stone, Us, Teen, and Sassy magazines. Contact: **Susan Hagan** at 212-628-1578.

**AUTISM BENEFIT:** Geffen Records artist **Beck** will appear with other musicians Aug. 11 at the

Santa Fe Loading Docks in downtown Los Angeles to raise money to aid Cure Autism Now (CAN), an organization formed to raise funds for 3-year-old **Banjo Sky Harris**, Beck's godson, who was diagnosed with autism last year. CAN was founded by parents of autistic children, clinicians, and scientists to find a cure for the disease, which is a neurological disorder that affects communication and perception. Joining Beck in the concert will be **Money Mark**, **Sukia**, **10 Cent**, **Abe Lincoln Story**, and **Marty's Sexual Organs**, with others to be announced. Tickets for the benefit are \$10 and are available at Los Angeles record shops Second Time Around Records, No Life Records, and Spaceland. Donations can be sent to Banjo Sky Harris Fund c/o Cure Autism Now, 5225 Wilshire Blvd., No. 503, Los Angeles, Calif. 90036.

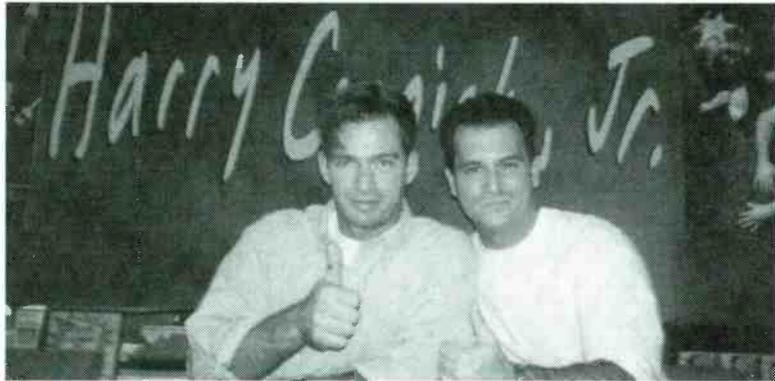
**COUNTRY GOLF TOURNEY:** With performer **Tracy Lawrence** as host, the Academy of Country Music (ACM) will host its 14th annual celebrity golf tournament Oct. 21 at

the De Bell Golf Course in Burbank, Calif. It will benefit three groups: the West Coast division of the T.J. Martell Foundation for Cancer, AIDS and Leukemia Research, the Neil Bogart Memorial Laboratory, and the Los Angeles Shriner's Hospital for Crippled Children. More than \$500,000 has been donated to various charities through this event. The entry fee is \$300 per person, including post-tournament awards dinner and celebration. Contact: ACM office at 213-462-2351.

**YULE ALBUM:** Proceeds from Domo Records artist **Kitaro's** upcoming album of Christmas favorites, "Peace On Earth," will benefit the Earth Communications Office (ECO), a nonprofit entertainment-industry group that seeks to improve the environment. In the past six years, ECO has produced a series of public-service announcements at movie theaters, TV stations, college campuses, airlines, and stores that are said to have been seen by 500 million people worldwide. Contact: **Steve Levesque** at 213-651-9300 or **Sue Burkat** at 914-337-6888.

# Programming

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**All Thumbs.** Harry Connick Jr., left, and WPLJ New York DJ Tony Banks promote positive energy during a recent one-stop at J&R Music World in the Big Apple for Connick's new album "Star Turtle."

## WFMT Programs Intrepid Classical Chicago Station Doesn't Limit Its Playlist

■ BY BRADLEY BAMBARGER

Turning people on to the infinite variety of classical music is a great tradition at WFMT Chicago.

The heritage outlet, which bills itself as "Chicago's fine arts station," is an iconoclast compared with most commercial classical stations, programming with a creative flair more akin to public radio.

"We're one of the few stations in the country that has no prohibi-

tions," says WFMT music director Dennis Moore. "We don't say, 'No sopranos' or 'No minor-key music in the morning.' We're inclusive, not exclusive. We're not afraid of being adventurous, and our audience isn't either."

might be the way to go. "You don't have to program for the lowest common denominator," he says. "Younger people often have the most open minds."

The classical radio industry is healthy but in flux: Shares are up, generally, but the number of stations is down. And with arts funding and music education on the wane, everyone is wondering from where the next generation of classical music fans is going to come.

A prescriptive: Intrepid radio in tune with the times could help attract a younger, more involved audience, one that may be more immediately attracted to an eclectic yet accessible contemporary work, such as John Tavener's "The Protecting Veil" or even Alexander Balanescu's score to "Angels & Insects," than a warhorse by Brahms or Beethoven. Listeners can lay claim to a piece like "The Protecting Veil" and "own" it as they would a favorite new rock band. And through following Tavener or another living composer, the classical newcomer might be primed to eventually recognize the timeless sublimities of Beethoven's Symphony No. 7 or Brahms' Piano Concerto No. 1.

But, Moore says, commercial radio tends to sell the listener short, a tactic that could keep a future generation from appreciating classical music. Classical programmers may try desperately to keep the audience from tuning out, but they should follow the forward-minded lead of stations like WFMT and strive to give listeners more reasons to tune in.

**98.7 WFMT**  
CHICAGO'S FINE ARTS STATION

The juxtapositions of music on WFMT can flout conventional wisdom on all fronts. Schubert's "Unfinished Symphony" will abut one of his songs; a Philip Glass string quartet appears one hour, medieval vocals from Harmonia Mundi's "Le Moyen Age" boxed set the next; the entire contents of boxed sets by pianists Alfred Brendel and Sviatoslav Richter have been programmed over time; classic divas, such as Maria Callas or Leontyne Price, are heard daily; organ music might appear in drive time; Johann Strauss' oh-so-19th-century waltzes segue into thorny piano studies by Conlon Nan-carrow that are very much products of the post-modern age. And the station airs a new-release program five nights a week.

"Focus groups are no way to think about music, and you can't base a playlist on phone calls," Moore says. "There's a big difference between giving people what they think they want and giving people a great classical music service. We program music based on our convictions—that's why we're here. And I think it behooves a station to pay attention to the music people are taking the trouble to acquire. People say that CD buyers are a minority of the audience, but they are a treasured part of our audience."

As far as attracting a younger audience, Moore thinks fresh performances and challenging material

## CLASSICAL RADIO, RETAIL'S FORKING MUSICAL PATHS

(Continued from page 1)

half of this week's top 15 are vocal works (see chart, page 36A).

Including the two "3 Tenors" albums, Luciano Pavarotti has notched seven top 15 records in the year-end tallies since '93. And even beyond "Chant," early music vocals have proven popular, with Anonymous 4 producing year-end top 15 hits in '93 and '94 and with the Hilliard Ensemble with saxophonist Jan Garbarek scaling the top 10 last year with "Officium."

In a way, Bartoli's record is even more remarkable. The young mezzo-soprano has hit the year-end top 15 eight times with six albums on London since 1993. She has done this in spite of the fact that her albums are broadcast on commercial radio less frequently than her retail volume might suggest. Bartoli's relative absence from the airwaves—and she's probably played more often than any other vocalist—reflects a bylaw in programming at commercial classical stations: no vocal music—especially sopranos. On cue, nearly all PDs insist that vocal music doesn't "test" well, that it's a "turn-off."

The prejudice against broadcasting vocal music also applies to playing late-20th-century or contemporary classical music. Again, chart performance would seem to belie that listeners avoid new music. Henryk Górecki's Symphony No. 3 was a top five year-end smash in 1993 and '94, despite having premiered in 1976 (and having a significant role for

a soprano voice). In '94, Arvo Pärt's album "Te Deum," comprising contemporary choral and string pieces, was a top 10 album. Philip Glass scored a top 10 hit with his "Low" Symphony in '93, and the same year saw the three edgy albums by the Kronos Quartet bubbling under in the annual top 25.

This contradiction—that commercial classical radio programming doesn't approximate the buying habits of classical music fans—seems troubling, especially as classical radio and the classical music industry as a whole strive to attract an expanded—i.e., younger—audience. But, according to Anthony Rudel, VP of programming for SW Networks' Classic FM and author of "Classical Top 40," to fret about this playlist/purchase dichotomy is to misunderstand the fundamental difference in the realms of radio and retail.

"Buying a CD and listening to the radio are two completely different things," Rudel says. "Putting on a CD at home is an active listening experience. People use the radio as an accompaniment to other activities."

### NARROWCASTING

Classic FM is a syndicated classical music service that debuted in May 1995 (Billboard, Dec. 10, 1995). Broadcast in seven markets in the U.S., the service features a music library of 12,000 pieces that draws from nearly every period of classical music—though

orchestral material from the Classical and Romantic ages is best represented. Rudel says he personally likes vocal music, citing baritone Bryn Terfel's latest Deutsche Grammophon recital disc as a favorite, but insists that his audience does not.

Thus, vocal music is nearly nonexistent on Classic FM. The network's promotional CD sampler features just one vocal piece, a movement from 20th-century composer Carl Orff's popular oratorio "Carmina Burana." Contemporary works fare only slightly better. The only living composer included on the disc is Californian Lou Harrison with one of his Pastorales.

In the area of Baroque music, Classic FM tends to avoid spicy performances on period instruments in favor of slicker modern ensembles—even though period performances are now the standard, as well as some of the best-selling versions of the repertoire. As with most every commercial classical station, Classic FM severely limits its presentation of music featuring harpsichord and organ.

Despite all the rules about what Classic FM won't play, Rudel says, it's what the syndicated station does play that is important, adding that it is the most expansive source of broadcast classical music. "Nobody has a bigger music mix than we do," he says. "We're not just playing 'the greatest hits.'"

(Continued on next page)

## Where Are The Arbs?

Because of space limitations, the continuation of spring '96 Arbitron ratings is not running this week. They will resume in the Aug. 17 issue.

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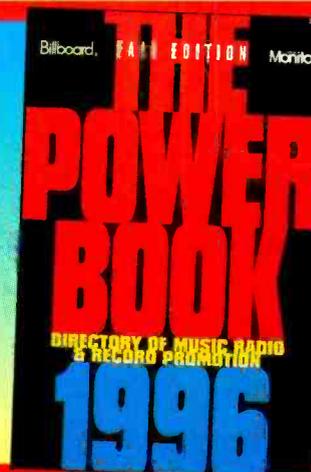
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# Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	2	2	8	<b>CHANGE THE WORLD</b> REPRISE 17621	ERIC CLAPTON 1 week at No. 1
2	1	1	24	<b>BECAUSE YOU LOVED ME</b> 550 MUSIC 78237	CELINE DION
3	3	3	15	<b>GIVE ME ONE REASON</b> ELEKTRA 64346/EEG	TRACY CHAPMAN
4	5	9	6	<b>FOREVER</b> COLUMBIA ALBUM CUT	MARIAH CAREY
5	4	4	30	<b>INSENSITIVE</b> A&M 581274	JANN ARDEN
6	7	7	7	<b>WHERE DO WE GO FROM HERE</b> MERCURY 578102	VANESSA WILLIAMS
7	6	5	28	<b>NOBODY KNOWS</b> LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
8	8	6	21	<b>ALWAYS BE MY BABY</b> COLUMBIA 78276	MARIAH CAREY
9	9	8	18	<b>REACH</b> EPIC 78285	GLORIA ESTEFAN
10	10	10	9	<b>ONE BY ONE</b> REPRISE 17695	CHER
11	12	13	11	<b>YOUR LOVE AMAZES ME</b> CURB 76991	MICHAEL ENGLISH
12	16	25	3	<b>WHY DOES IT HURT SO BAD</b> ARISTA 1-3213	WHITNEY HOUSTON
13	11	11	36	<b>DON'T CRY</b> ZTT 17708/WARNER BROS.	SEAL
14	13	12	53	<b>BACK FOR GOOD</b> ARISTA 1-2848	TAKE THAT
15	14	14	14	<b>LET IT FLOW</b> ARISTA 2-4160	TONI BRAXTON
16	15	15	43	<b>BLESSED</b> ROCKET 852394/ISLAND	ELTON JOHN
17	18	20	6	<b>SOMEDAY</b> WALT DISNEY 64011/HOLLYWOOD	ALL-4-ONE
18	17	17	64	<b>AS I LAY ME DOWN</b> COLUMBIA 77801	SOPHIE B. HAWKINS
<b>***AIRPOWER***</b>					
19	21	26	7	<b>JEALOUSY</b> ELEKTRA 64301/EEG	NATALIE MERCHANT
20	19	19	29	<b>SO FAR AWAY</b> LAVA ALBUM CUT/ATLANTIC	ROD STEWART
21	28	—	2	<b>I LOVE YOU ALWAYS FOREVER</b> ATLANTIC 87072	DONNA LEWIS
22	20	18	22	<b>COUNT ON ME</b> ARISTA 1-2976	WHITNEY HOUSTON & CECE WINANS
23	23	22	10	<b>FOLLOW YOU DOWN</b> A&M 581380	GIN BLOSSOMS
24	22	16	20	<b>DON'T WANNA LOSE YOU</b> MERCURY 852857	LIONEL RICHIE
25	24	—	2	<b>ONE CLEAR VOICE</b> RIVER NORTH ALBUM CUT	PETER CETERA

# Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	1	1	19	<b>GIVE ME ONE REASON</b> ELEKTRA 64346/EEG	TRACY CHAPMAN 7 weeks at No. 1
2	2	2	8	<b>CHANGE THE WORLD</b> REPRISE 17621	ERIC CLAPTON
3	4	4	12	<b>YOU LEARN</b> MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	3	3	24	<b>BECAUSE YOU LOVED ME</b> 550 MUSIC 78237	CELINE DION
5	5	5	23	<b>FOLLOW YOU DOWN</b> A&M 581380	GIN BLOSSOMS
6	6	6	30	<b>INSENSITIVE</b> A&M 581274	JANN ARDEN
7	11	17	7	<b>I LOVE YOU ALWAYS FOREVER</b> ATLANTIC 87072	DONNA LEWIS
8	8	10	11	<b>JEALOUSY</b> ELEKTRA 64301/EEG	NATALIE MERCHANT
9	9	9	34	<b>WONDER</b> ELEKTRA 64376/EEG	NATALIE MERCHANT
10	12	12	11	<b>WHO WILL SAVE YOUR SOUL</b> ATLANTIC 87151	JEWEL
11	7	8	28	<b>NOBODY KNOWS</b> LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
12	10	7	23	<b>IRONIC</b> MAVERICK 17698/REPRISE	ALANIS MORISSETTE
13	13	11	22	<b>ALWAYS BE MY BABY</b> COLUMBIA 78276	MARIAH CAREY
14	14	13	44	<b>NAME</b> METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
15	15	15	62	<b>RUN AROUND</b> A&M 580982	BLUES TRAVELER
16	16	16	26	<b>CLOSER TO FREE</b> SLASH 17674/REPRISE	BODEANS
17	18	18	52	<b>ROLL TO ME</b> A&M 581114	DEL AMITRI
18	17	14	17	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b> ATLANTIC 87074	HOOTIE & THE BLOWFISH
19	20	19	21	<b>EVERYTHING FALLS APART</b> COLUMBIA ALBUM CUT	DOG'S EYE VIEW
20	19	20	27	<b>THE WORLD I KNOW</b> ATLANTIC 87088	COLLECTIVE SOUL
<b>***AIRPOWER***</b>					
21	23	25	4	<b>TUCKER'S TOWN</b> ATLANTIC 87051	HOOTIE & THE BLOWFISH
<b>***AIRPOWER***</b>					
22	24	27	5	<b>COUNTING BLUE CARS</b> A&M 581452	DISHWALLA
23	26	24	6	<b>FOREVER</b> COLUMBIA ALBUM CUT	MARIAH CAREY
24	27	26	10	<b>MACARENA (BAYSIDE BOYS MIX)</b> RCA 64407	LOS DEL RIO
25	25	23	17	<b>CHILDREN</b> ARISTA 1-3006	ROBERT MILES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations and 49 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### CLASSICAL RADIO, RETAIL'S FORKING MUSICAL PATHS

(Continued from preceding page)

Albums receiving frequent rotation at Classic FM include Deutsche Grammophon's compilations of symphonic slow movements conducted by Herbert von Karajan and "In Gabriel's Garden," trumpeter Wynton Marsalis' disc of Baroque showpieces for Sony Classical, as well as such crossover material as cellist Ofra Harnoy's survey of Beatles tunes for RCA, "Imagine," and pops composer/conductor John Williams' collection of Olympic themes for Sony, "Summon The Heroes." SW Networks is a Sony company, but Rudel says the parent's recordings aren't necessarily given special consideration.

Mario Mazza, PD of WCRB Boston and GM of WFCC Cape Cod, Mass., agrees with Rudel's ideas about programming while taking a more doctrinaire approach. His stations play *only* the greatest hits, whittling down a thousand years of Western art music to a library of fewer than a thousand works. He bases his playlists strictly on focus-group research on which pieces or styles are the most popular: "It's not Mario in all his omniscient power deciding what music should be played," Mazza says. "We ask listeners."

WCRB and WFCC play no vocal or contemporary music; Mazza feels that the total number of buyers represented in the Top Classical Albums chart doesn't add up to a radio audience. "I can't program a station based on record sales," he says. "The numbers just aren't there." (Disregarding such commercial bears as the 3 Tenors or unlikely platinum phenoms like "Chant," the typical best-selling classical CD—such as Bartoli's "If You Love Me" or Pärt's "Te Deum"—moves about 50,000 units.)

Mazza's concerns over chart vs. audience figures are echoed by the president of the Classical Music Broadcasters Assn. (CMBA), Tom Bartunek, who is also VP of programming and operations of classical WQXR New York.

"A hit classical recording is going to sell far fewer copies than we have people listening to us any given week," Bartunek says. (WQXR's weekly measured listenership is more than 1 million.) "We play favorite pieces and do it without apology, because everything we know about our audience tells us that is what the vast majority of it wants. The good news is that there are so many favorite pieces—thousands of them. And that music is profound and timeless."

While definitely conservative, WQXR has a larger playlist than WCRB's and occasionally programs a song or aria by Bartoli or Terfel or a choral piece, such as an arrangement of Barber's Adagio. And, like many commercial outlets around the country, WQXR airs New York Metropolitan Opera and Chicago Lyric Opera performances on weekends in season and a full recorded opera every Sunday night and on Saturdays with no Met or Lyric broadcasts. As far as 20th-century music, WQXR sticks mainly to popular works by George Gershwin, Aaron Copland, and Leonard Bernstein. Even such a compact, consonant statement as Roy Harris' Symphony No. 3 is reserved for after 8 p.m. To try to keep its playlist fresh, the station takes advantage of new recordings of the tried and true.

"Most of all, we want to play music that people will enjoy without having to decode," Bartunek says. "Unlike playing a CD at home, radio listeners don't have

the luxury of being able to skip tracks."

Rudel and Mazza aired their views on programming at a panel moderated by Bartunek at a May CMBA conference in New York. In opposition, Wende Persons, Deutsche Grammophon's director of product management and promotion, voiced the frustration of many classical label execs when she lamented the "bland," risk-free programming in ascendance and what she sees as its tendency to not only subsume individual artists and performances but to actually discourage active listening (Keeping Score, Billboard, May 18).

According to Sarah Folger, director of promotion and publicity for Harmonia Mundi, a leader in specialty repertoire and the home of Anonymous 4, certain commercial stations take pride in creative programming and do a good job of working with their communities, citing KDFC San Francisco and KKKO Los Angeles as examples. But, she says, "with a lot of other stations, it's absurd. You think, 'why do they even need to be serviced by record compa-

*'We have a Catch-22 in commercial radio. We're so concerned with losing a listener even for a minute that it breeds a real conservatism.'*

**Tyler Phelps, KDFC  
San Francisco**

nies if they're only playing the same 600 pieces over and over?"

On many commercial stations, new music and material that straddles the ages, such as the mix of improvisation and chant on "Officium," are limited strictly to specialty programs—and that's on the bolder commercial outlets. Such music receives the bulk of its airplay on public and college radio, which Folger and many others agree are more vital, meaningful sources for introducing people to classical music than commercial radio.

"Most of the music directors I know in commercial radio have a real love of this music and want to do the right thing," says Aimee Gautreau, VP of marketing for Angel/EMI Classics. "I just think they've become convinced their audiences want music as wallpaper."

"Of course, what commercial radio works with well has helped us sell a lot of records, like with [Mstislav] Rostropovich's Bach cello suites and Itzhak Perlman's klezmer album," Gautreau continues. "But I hear programmers say over and over that vocal music doesn't research well, and I don't know what that means. Maria Callas is our No. 2 seller of all time. And our Roberto Alagna and Angela Gheorghiu album is only getting specialty show play, even though of any of our records, that one has the potential to touch the most people. Obviously, people want to hear it, because they're buying it in droves." (Alagna & Gheorghiu's "Arias & Duets" is No. 10 on Top Classical Albums.)

Gautreau says any blame for the museum-like attitude toward repertoire and the lack of exposure for contemporary works should be shared by radio and record companies. "I don't think anyone records enough new music," she says. "It's like we've all decided that this is a dead art in a way.

But I think there's room for variety and imagination—not just surveys and the same old thing."

Gautreau and Folger think commercial classical radio has gotten worse as it has adopted some of the programming methods of pop stations. But Rudel disagrees, saying that the answer to drawing younger listeners to classical music isn't by aligning more closely with CD buying habits but by adopting more aspects of pop broadcasting. In fact, Classic FM presents itself as a classic rock station, with younger DJs (often with rock radio backgrounds), intensive dayparting, and little talk. The network even compresses the music's dynamic range to sound more pop. "We are AOR, except the music isn't the Moody Blues—it's Mozart," he says.

Jim Allison, PD of WGMS Washington, D.C., concurs with the idea of attracting younger listeners by concentrating on presentation and marketing rather than music. "We provide a bit of accompaniment for people, a musical companion—without lectures," he says, referring to the tradition of classical radio hosts expounding professorially on the music. He adds that his station conducts regular direct-mail promotions targeted to the 35-54 demographic in an attempt to attract converts.

One of the country's most successful commercial classical outlets, WGMS aims to "accompany people's lifestyles," Allison says, using—like Rudel, Mazza, and Bartunek—a euphemism to avoid characterizing what his station plays as "background" music. WGMS avoids vocal music altogether and limits its contemporary material to a few pieces by the mystic minimalist triad of Górecki, Pärt, and John Tavener.

### ART MEETS COMMERCE

While adhering to most of the above-mentioned conventions, two other successful classical stations, KING-FM Seattle and WTMI Miami, have introduced forward-thinking features in an effort to deepen their programming and broaden their audience.

Peter Newman, GM/PD of KING, recognizes the value of connecting to local music making. The station takes note of the programs of the Seattle Opera and Seattle Symphony with the idea that reciprocal support contributes to the area's climate for classical music. The Seattle Symphony and conductor Gerard Schwarz record for Delos, and KING pays particular attention to those albums. "Having a successful symphony orchestra in town doesn't make you," Newman says. "But not having one can definitely hurt."

One feature at KING follows a record business trend, and that is the station's programming of historic recordings. "We broadcast a full opera every week, and more than a quarter of them are historic performances," Newman says, adding that the groundswell of interest in vintage recordings has been fueled by the reissue of work by legendary conductors, such as Arturo Toscanini and Sir Thomas Beecham.

Another special program on KING takes its cue from Hollywood. "Sound-track Cinema," a weekly two-hour show devoted to music from films, is accessible and crossover-minded, playing up the fact that many people enter the orchestral world through movie scores. "Often, people's first exposure to sym-

(Continued on page 75)

Evergreen Media Corporation  
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# 4 NOMINATIONS



**WEJM / 106JAMZ**  
STATION OF THE YEAR

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JAMILLAH MUHAMMAD  
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**MONICA STARR - WEJM**  
Program Director of the Year



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## OTHER NOMINEES THAT MAKE US WHO WE ARE:

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- Tom Joyner - Nationally Syndicated Air Personality of the Year
- Network Syndicated Programs of the Year -
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  - The Countdown with Walt "Baby" Love
  - Tom Joyner Morning Show



Evergreen Media Corporation

# ABC Ends CBC Deal To Launch Its Own Kids Net; Jim Arcara's Clear Enterprise

**THE MIGHT OF THE MOUSE:** ABC Radio Networks has announced plans to launch a 24-hour children's radio network, with tests to begin in at least two major markets before year's end. ABC has had its eye on kid's programming for several years; now with new owner Disney, it's all but a given.

In the mix will be music and daily features, stories, and celebrity guests. ABC will include, but not be limited to, products from the wonderful world of Disney, according to the network.

The venture no doubt stings a bit for the folks at Minneapolis-based Children's Broadcasting Corp., owner of the successful and long-lived Radio AAHS network. Not only has ABC terminated its 8-month-old "joint operations agreement" with CBC, which lent marketing and sales support, but a week ago CBC announced its interest in a possible merger or sale of its network. Looks like ABC, its most logical taker, won't be biting now that Mickey and Co. are in the house.

In addition to its flagship, **WWTC-AM** Minneapolis, CBC, founded by **Christopher Dahl**, owns nine radio stations and has an affiliated network of 30 outlets in markets that include New York, Los Angeles, Dallas, Detroit, and Denver.

Meanwhile, former ABC Radio president **Jim Arcara** has formed Radio Enterprises, which, in conjunction with Clear Channel Communications, will seek out small- to midsize-market station purchases. The entity just bought Albany, N.Y.'s modern rock **WQBK-FM-AM** and N/T **WQBJ-FM** from Maximum Media.

In other group news, Cox Radio is going public with a stock offering that it hopes will raise \$120 million to finance purchases and pay off debts. It intends to extend the invitation this fall.

## FORMATS: OLD IS NEW, FOR NOW

Talk **WJJD** Chicago, which was rumored to be returning to country,

flipped instead to adult standards July 29. But that move is expected to be temporary pending the merger of CBS/Infinity. Stay tuned.

Across town, **Mike Elder** was named operations manager of **WLS**; he was PD at heritage **WCCO** Minneapolis.

Modern **KBBT-AM** (the Beat) Port-



by Chuck Taylor

land, Ore., is now simulcasting on newly acquired sister **KDBX-FM**, which previously ran religious programming.

Satellite hot **AC KZRQ** (Star 105) Albuquerque, N.M., goes to a local top 40/adult format under new PD/midday host **Dave Dart**, from sister **KZEE** St. George, Utah.

Modern rock **WVGO** Richmond, Va., has stirred the wrath of **Howard Stern** fans by dumping the morning show and replacing it with a simulcast of sister modern rock **WBZU**. Plans are for **WBZU** to stay put on **WVGO**'s current 106.5 slot, while the 104.7 frequency that once aired **WBZU** will switch to Jones Satellite Network's oldies format. Word on the street is that local media and special interest groups were having fits about Stern's presence in town; **WVGO** intends to fulfill his \$250,000 contract through October '97.

More of the same: Top 40 **WBHT** (Hot 97) Wilkes-Barre, Pa., goes from the equivalent of 3,000 watts to the equivalent of 6,000 watts.

**WTGE** (the Tiger) Baton Rouge, La., flips from modern to "Cat Country" under **Randy Chase**, PD of co-owned classic rocker **WGGZ**. **Scott Innes** and **Big D** from **KIDX** Billings,

Mont., join for mornings. **Devin Adams** from co-owned **WHMD** Hammond, La., will do middays. **Bubba** from **WGGZ** will handle afternoons. **WHMD**'s **Robert Pittman** is music director/nights.

**KMIX** Stockton, Calif., will flip to Spanish Aug. 18. Four full-time and 10 part-time staffers are out, including PD **Tom Adams**.

## FOLKS: TILDEN DANCES TO KISS

Evergreen Media corporate marketing director **Beverly Tilden** adds marketing director responsibilities for top 40 **WXKS-FM** (Kiss 108) Boston, replacing **Mark Kroninger**, now at crosstown Channel 38. She previously oversaw marketing for the launch of the company's **WKTU** New York. Her résumé also includes six years in marketing at Kiss 108 when it was owned by Pyramid.

Meanwhile, at duopoly sister **WJMN** (Jam'n 94.5), PD **Cadillac Jack** adds interim PD duties at sister **WYXR** (Star 104.5) Philadelphia.

Self-help: **KYSR** (Star 98.7) Los Angeles PD **Dave Beasing** took to the airwaves July 29 with p.m. driver **Gary Spears** to debut a feature called "Ask A Management Geek," designed to address programming issues, including listener confusion over the recent departure of afternoon personalities **Rick Stacy** and **Leah Brandon**.

Elsewhere in L.A., at R&B oldies **KRLA**, market vet **Art Laboe**, who returned to the station as a programming consultant several weeks ago, is now PD, replacing **Carmy Ferrari**.

**Allan Hotlen**, GM of new Bonnevillie top 40 **WXTR** (Z104) Washington, D.C., has hired **WMXL** Lexington, Ky., PD **Dale O'Brian** as PD and **L.A. Reid** from **WPLY** (Y100) Philadelphia for afternoons.

Nationwide's top 40/adult **KDMX** (Mix 102.9) Dallas, ups assistant PD/MD **Kim Ashley** to PD, replacing **Russ Morley**. Midday jock/assistant **MD Lisa Thomas** is named interim MD, as the station heads in an adult modern direction.

Sandusky Radio hires **Bob Kaake** as director of programming in Seattle; he's been consulting since May. **Carol Handley** is named PD of Sandusky's smooth jazz **KWJZ** Seattle. She joins the station from AEI Music Network in Seattle. And crosstown **KYCW** (Young Country) midday host **Penny Coyne** adds MD duties.

In addition to programming **KSTE** Sacramento, Calif., **Ken Kohl** will now oversee programming for crosstown Chancellor sister **KFBK**. His new title is OM for the pair.

Modern **WKRL** Syracuse, N.Y., PD **Jeff Gillis** segues to **Geffen** as Kansas City, Mo., local rep, effective Aug. 12. APD **Jeff Strong** is interim PD.

Former **KKSS** Albuquerque PD **Roy Jaynes** is named PD at **WXXJ** Chattanooga, Tenn., replacing **Trent Waters**, now attending medical school in Memphis.

*Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.*

# WMZQ PD Mac Daniels Entertaining The Masses

IT'S BECOMING increasingly common to blame a lack of available hit music on a down ratings quarter. But while **WMZQ-FM** Washington, D.C., PD **Mac Daniels** believes there was a product problem during the spring ratings period—his first after officially succeeding PD **Gary McCartie**—the station still managed a 5.3-6.4 12-plus gain, according to Arbitron, reclaiming the market's No. 1 spot from top 40/rhythm powerhouse **WPGC-FM**.

**Daniels** credits this success to increased street visibility for the station and to his team of air personalities. "We were able to overcome the mediocrity of the music by just entertaining the masses," he says.

After almost three months as interim PD, **Daniels** landed the job April 15. Among his first moves was "loosening the reins on the air staff. We let them be what they are, which is personalities," he says. "We let them be creative."

After months in a transitional phase between PDs, **Daniels** says, his priority task was to "get the air staff settled down and let them know that everything was cool, that they were in good shape, and that nobody's job was on the line."

He focused on building a team, something he felt was necessary because previously, "it had been a real tense situation, with everybody afraid to make a move."

At the same time, **Daniels** says, "we got more aggressive as far as being on the street."

Although he didn't make any musical changes during the book, **Daniels** says, he did have a revelation. "I did a music analysis on all the current music that was played during the book. What I found startled and scared me. Only a half-dozen artists were responsible for all the [new] music that tested well at this station." Those artists included **Brooks & Dunn**, **John Michael Montgomery**, **Tim McGraw**, **Alan Jackson**, **Shania Twain**, **George Strait**, and **LeAnn Rimes**, despite her new-artist status.

"What disturbed me about all that was, Where were our superstars?" **Daniels** says. "Where were **Vince and Reba** and **Alabama** and **Travis Tritt**? They didn't have anything that set the world on fire during the book."

He is also concerned about what he sees as "the changing artist and artist-management attitude toward radio, which is, 'When we're coming up through the ranks, we'll do anything for you, but if you let us go gold or platinum, you'll go through hell trying to get us to do anything for you.' A lot of artists have the attitude that radio owes them. That's going to hurt the format."

He also feels a bond being lost between radio and labels. "I used to feel a strong connection between myself

and the labels, and I don't feel that anymore," he says. "I got a call from a label asking if I would consider moving their record up in rotation. I barely knew the directors of the label calling for the favor. They had never made an effort to come to this market. The only time they call me is for a favor; and if I don't deliver, then I'm the bad guy."

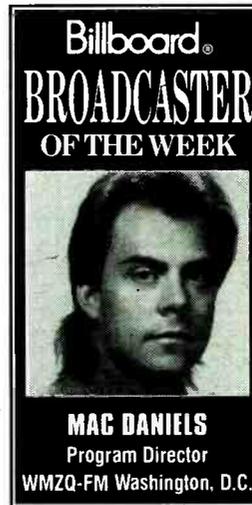
**Daniels** runs a tight playlist of 30 currents and says the station is about 60% current/recurrent driven. Like many country PDs, he goes back to '82-'83 for gold product.

"With the deluge of new artists, I'm not too apt to add a brand-new song by a brand-new artist out of the box, even if I like it," he says. "I've got to have a familiar-sounding radio station [but] not a stale-sounding radio station. Being stale is presenting the music in the same way, day in and day out. Familiar is playing great music that everybody likes and playing it in a fresh way every day."

Here's a recent hour on **WMZQ**: **Mark Chesnut**, "It Wouldn't Hurt To Have Wings"; **Brooks & Dunn**, "Boot Scootin' Boogie"; **Diamond Rio**, "That's What I Get For Loving You"; the **Judds**, "Give A Little Love"; **Toby Keith**, "Does That Blue Moon Ever Shine On You"; **Lee Roy Parnell**, "What Kind Of Fool Do You Think I Am"; **Faith Hill**, "You Can't Lose Me"; **John Michael Montgomery**, "Rope The Moon"; **Bryan White**, "So Much For Pretending"; **Shania Twain**, "No One Needs To Know"; **Randy Travis**, "Better Class Of Losers"; **Billy Dean**, "It's What I Do"; **BlackHawk**, "Every Once In A While"; **Alan Jackson**, "Mercury Blues"; and **Holly Dunn**, "You Really Had Me Going."

With the exception of suburban outlets **WRCY** Manassas, Va., **WFLS-FM** Fredericksburg, Va., and **WFRE** Frederick, Md., **WMZQ** has no format rival, although, **Daniels** says, "we always keep ourselves as sharp as possible in case that happens." It simulcast its country format on **WMZQ-AM** for the past decade, but the AM switched to a health-and-fitness talk format July 29.

**Daniels** started his radio career at **KALM/KAMS** Thayer, Mo., while he was in high school. In 1978, he went to then country **KBOX** Dallas, where he was fired two years later. Three days after being fired, he lost everything he owned in an apartment fire. An air check that was in his car landed him a short-lived job at rock **KNUS** Dallas, where he worked until scoring the overnight gig at crosstown **KPLX**. From '85 to '93, he worked as music director/evening jock at **KPLX** before taking the assistant PD/MD/midday host job at **WMZQ** in 1993. **PHYLLIS STARK**



# newsline...

**DON HOWE**, VP of Jacor Broadcasting of Colorado, will now oversee all Jacor Denver FMs, including triple-A **KBCO** and jazz/AC **KHIH**, and a joint sales agreement with modern **KTCL**. The move follows Jacor's recent expansion in Denver via its acquisition of Noble properties. Howe maintains his role at classic rock **KOPX** and album **KBPI**. **KBCO** GM **Mary Rawlins** remains in that capacity and will report to Howe.

**SFX BROADCASTING** has restructured into five management regions and named a regional VP for each area. **WSIX/WRVW** Nashville VP/GM **John King** will manage the mid-South Atlantic region; former Multi-Market Radio senior VP **Manuel Rodriguez** will handle the Northeast region; **Kenneth Windham**, VP/GM of **SFX**'s four Jackson, Miss., stations, gets the Southern region; **Dusty Black** of **KODA** Houston will have the Southwest region; and former Prism Radio Partners executive VP/COO **Michael Cutchall** gets the mid-Atlantic region.

**STATION SALES:** A busy week for American Radio Systems as it buys **KXOA/KQPT** Sacramento, Calif., from **Brown** for \$50 million; **WAAF** Worcester, Mass., from **Zapis Communications** for \$24.8 million; and **KOQO** Fresno, Calif., from **Equinox** for \$6 million.

**WFOG/WPTE** Norfolk, Va., from **Sunshine Wireless** to **Maximum Media** for \$15 million; **WYNF/WSRZ/WSPB** Sarasota, Fla., from **New Wave Communications** to **Jacor** for \$12.5 million; and **KGB/KPOP** San Diego from **Brown** to **Nationwide**.

No. 11 on Modern Rock Tracks this week, "All I Know," the first single from the Screaming Trees' third Epic album, "Dust," provides one of the catchiest examples of the Seattle band's distinctive brand of psychedelic hard rock. According to bassist Van Conner, the emotive, multilayered "All I Know" is a product of the band's increasing studio discipline.

"We take making records far more seriously than we did when we were on SST," he says. "We put a lot more thought into it because it's our lives now. Before, it was just a cool thing to do."

Initially drawn together by their mutual appreciation for obscure rock records, Screaming Trees—Conner; his brother, guitarist Gary Lee Conner; singer Mark Lanegan; and drummer Bar-

rett Martin, a relatively recent addition—are still as much fans of music as they are purveyors of it.

"Music gets me through mentally—especially on the road," Van Conner says. "You can get lost in records. It may sound cheesy, but that's why it's



worth sticking it out as a band: if your music can help just one person transcend their situation or reflect on their state of mind. I know that, for me,

listening to the new Rage Against The Machine album has been like therapy."

The best part of Screaming Trees' current slot on the Lollapalooza tour, according to Conner, is the bonding between bands. "Seeing the Ramones play every day and getting to hang out with them has been a great experience, probably the coolest one of the tour," he says. "Except for drinking Soundgarden under the table every night, of course."

But having gobs of people getting into Screaming Trees' music ranks, too. "Seeing thousands of kids going ape shit for you when you're second on the bill is great," Conner says. "You would think they couldn't start that early and last, but they go off all day long. I don't know what they're smoking, but I sure would like some."

Billboard® FOR WEEK ENDING AUGUST 10, 1996

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	2	1	14	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	2 wks at No. 1 ♦ STONE TEMPLE PILOTS ATLANTIC
2	1	2	11	UNTIL IT SLEEPS	♦ METALLICA ELEKTRA/VEEG
3	3	4	5	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
4	6	8	9	BURDEN IN MY HAND DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
5	4	5	9	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
6	5	3	21	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
7	9	26	3	WALLS "SHE'S THE ONE" SOUNDTRACK	♦ TOM PETTY & THE HEARTBREAKERS WARNER BROS.
				★★★ AIRPOWER ★★★	
8	NEW ▶		1	WHO YOU ARE NO CODE	PEARL JAM EPIC
9	7	7	11	LONG WAY DOWN A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
10	10	10	13	VANISHING CREAM DEVIL THUMBS A RIDE	♦ THE HUNGER UNIVERSAL
11	14	20	5	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
12	8	6	15	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
13	12	13	8	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
14	11	12	7	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	♦ SPONGE COLUMBIA
				★★★ AIRPOWER ★★★	
15	16	19	6	ALL I KNOW DUST	♦ SCREAMING TREES EPIC
16	13	18	10	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
				★★★ AIRPOWER ★★★	
17	38	—	2	OVER NOW UNPLUGGED	♦ ALICE IN CHAINS COLUMBIA
18	21	24	6	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/VEEG
19	20	22	7	PEPPER ELECTRIC LARRYLAND	♦ BUTTHOLE SURFERS CAPITOL
20	15	9	14	AGAIN ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
21	25	29	4	BUT ANYWAY LIVE FROM THE FALL	♦ BLUES TRAVELER A&M
22	19	16	21	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
23	23	15	25	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
24	17	11	15	HUMANS BEING "TWISTER" SOUNDTRACK	♦ VAN HALEN WARNER SUNSET/WARNER BROS.
25	24	23	7	ABERDEEN LEDBETTER HEIGHTS	♦ KENNY WAYNE SHEPHERD GIANT
26	18	14	14	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
27	27	28	4	SHAME WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
28	31	27	5	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
29	28	31	5	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE GEPHEN
30	29	33	4	TUCKER'S TOWN FAIRWEATHER JOHNSON	♦ HOOTIE & THE BLOWFISH ATLANTIC
31	30	35	4	WIRE FOXA	THE NIXONS MCA
32	34	—	2	SO MUCH TO SAY CRASH	♦ DAVE MATTHEWS BAND RCA
33	32	32	4	STANDING OUTSIDE A BROKEN . . . ROCKET	♦ PRIMITIVE RADIO GODS ERGO/COLUMBIA
34	36	—	2	ONE MORE ASTRONAUT SCENERY AND FISH	♦ I MOTHER EARTH CAPITOL
35	22	17	12	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	♦ JERRY CANTRELL WORK
36	26	21	14	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERLINE/JIVE
37	35	38	3	BIG TIME BROKEN ARROW	NEIL YOUNG WITH CRAZY HORSE REPRISE
38	NEW ▶		1	KING OF NEW ORLEANS FRICTION, BABY	♦ BETTER THAN EZRA ELEKTRA/VEEG
39	NEW ▶		1	BIG CHAIR WHO'S TOMMY COOPER?	♦ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
40	NEW ▶		1	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING AUGUST 10, 1996

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	10	STANDING OUTSIDE A BROKEN . . . ROCKET	3 wks at No. 1 ♦ PRIMITIVE RADIO GODS ERGO/COLUMBIA
2	2	2	13	PEPPER ELECTRIC LARRYLAND	♦ BUTTHOLE SURFERS CAPITOL
3	3	4	10	STUPID GIRL GARBAGE	♦ GARBAGE ALMO SOUNDS/GEPHEN
4	4	3	13	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
5	5	7	9	WHERE IT'S AT ODELAY	♦ BECK DGC/GEPHEN
6	6	5	11	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
7	7	6	16	SPIDERWEBS TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
				★★★ AIRPOWER ★★★	
8	NEW ▶		1	WHO YOU ARE NO CODE	PEARL JAM EPIC
9	14	17	7	BURDEN IN MY HAND DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
10	8	12	6	FREE TO DECIDE TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
11	9	11	7	ALL I KNOW DUST	♦ SCREAMING TREES EPIC
12	10	10	8	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC
13	11	13	6	POPULAR HIGH/LOW	♦ NADA SURF ELEKTRA/VEEG
14	13	9	19	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
15	16	19	6	DOWN 311	♦ 311 CAPRICORN/MERCURY
16	12	8	12	TAHITIAN MOON GOOD GOD'S URGE	♦ PORNO FOR PYROS WARNER BROS.
17	15	15	8	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	♦ SPONGE COLUMBIA
18	18	25	6	SUCKED OUT REGRETFULLY YOURS	♦ SUPERDRAG ELEKTRA/VEEG
19	20	28	4	SO MUCH TO SAY CRASH	♦ DAVE MATTHEWS BAND RCA
20	34	—	2	KING OF NEW ORLEANS FRICTION, BABY	♦ BETTER THAN EZRA ELEKTRA/VEEG
21	19	16	15	WHO WILL SAVE YOUR SOUL PIECES OF YOU	♦ JEWEL ATLANTIC
22	31	35	4	ANGRY JOHNNY HELLO	♦ POE MODERN/ATLANTIC
23	30	31	5	BUT ANYWAY LIVE FROM THE FALL	♦ BLUES TRAVELER A&M
24	33	40	3	READY TO GO REPUBLICA	♦ REPUBLICA RCA
25	27	27	12	INSIDE BETWEEN THE 1 AND THE 9	♦ PATTI ROTHBERG EMI
26	25	29	7	LONG WAY DOWN A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
27	26	26	25	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
28	22	22	16	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
29	17	14	11	MINT CAR WILD MOOD SWINGS	♦ THE CURE FICTION/ELEKTRA/VEEG
30	23	24	13	YOU LEARN JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
31	24	21	18	HERE IN YOUR BEDROOM GOLDFINGER	♦ GOLDFINGER MOJO/UNIVERSAL
32	29	18	14	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
33	21	23	9	WALKING CONTRADICTION INSOMNIAC	♦ GREEN DAY REPRISE
34	37	—	2	BIG CHAIR WHO'S TOMMY COOPER?	♦ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
35	35	37	3	GOLD DUST WOMAN "THE CROW CITY OF ANGELS" SOUNDTRACK	♦ HOLE HOLLYWOOD
36	28	20	19	MOTHER MOTHER THE BURDEN OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
37	32	30	8	OPEN THE DOOR RUBBING DOESN'T HELP	♦ MAGNAPOP PRIORITY
38	36	—	2	SHAME WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
39	40	—	2	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
40	39	38	24	GUILTY GRAVITY KILLS	♦ GRAVITY KILLS TVT

# HITS! IN TOKIO

Week of July 21, 1996

- ① You're Makin' Me High / Toni Braxton
- ② Devil's Haircut / Beck
- ③ The Only Thing That Looks Good On Me Is You / Bryan Adams
- ④ Change The World / Eric Clapton
- ⑤ Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- ⑥ Back To The World / Tevin Campbell
- ⑦ Fall In Love Again / Ray Hayden
- ⑧ It's Alright / Deni Hines
- ⑨ In Paradise / Janet Kay
- ⑩ Reach / Gloria Estefan
- ⑪ Leviticus: Faggot / Me'Shell Ndegeocello
- ⑫ Jounetsu / UA
- ⑬ Taking The Easy Way Out / The Trampolines
- ⑭ Deeper And Deeper / Anna McMurphy
- ⑮ Perfumes Of Paradise / Teresa Bright
- ⑯ For The Love Of You / Jordan Hill
- ⑰ Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- ⑱ Hana / Mr. Children
- ⑲ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑳ Fastlove / George Michael
- ㉑ I Love Girls / Inner Circle
- ㉒ You're The One / SWV
- ㉓ Children / Robert Miles
- ㉔ Tour / Carlinhos Brown
- ㉕ Rainbow / Meja
- ㉖ North Shore Serenade / Na Leo
- ㉗ Break Out! / Nanase Aikawa
- ㉘ Dinner With Delores / ♯
- ㉙ Dareyori Sukinaroni / Touko Furuuchi
- ㉚ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ㉛ In The Name Of Love / Earth Wind And Fire
- ㉜ Asiano Junshin / Puffy
- ㉝ Cupnoodle Song / Pineforest Crunch
- ㉞ Someday / All 4 One
- ㉟ Forever More / Puff Johnson
- ㊱ Kokorowo Hiraito / Zard
- ㊲ Beach Baby / Baha Men
- ㊳ Breakfast At Tiffany's / Deep Blue Something
- ㊴ Killing Me Softly / Fugees
- ㊵ Too Much / Dave Matthews Band
- ㊶ Give Me A Little More Time / Gabrielle
- ㊷ Because You Loved Me / Celine Dion
- ㊸ La-La-La Love Song / Toshinobu Kubota With Naomi Campbell
- ㊹ Forbidden City / Electronic
- ㊺ Sora / Urufuruzuru
- ㊻ Girl Talk - Never Fall In Love Again - / Cosa Nostra
- ㊼ Break It Out / Stevie Salas Color Code
- ㊽ Words Of Love / Original Love
- ㊾ Stakes Is High / De La Soul
- ㊿ Just A Girl / No Doubt

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

## 81.3 FM J-WAVE

Station information available at:  
<http://www.infojapan.com/JWAVE/>

Billboard

# MUSIC <sup>18th annual</sup> video

*Conference & Awards*

**November 7 - 9, 1996**

**Crowne Plaza Parc Fifty Five Hotel  
San Francisco**

## *Special Highlights*

- Keynote Address by MTV president, Judy McGrath
- Cocktails Receptions with networking opportunities
- Cutting edge panel topics
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- Multimedia Expo --view latest products and services for new media.
- 17th Annual Music Video Awards

## *Hotel Accommodations*

**Crowne Plaza Parc Fifty Five Hotel**

**55 Cyril Magnin**

**San Francisco, Ca. 94102**

**\$149.00 single or double occupancy**

*For reservations, please call toll free 1-800-650-7272.*

*Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate.*

*Please state that you're with the Billboard Music Video Conference.*

## *Registration Fees*

**\$360.00 Early Bird Registration**

*payment must be received by September 1st*

**\$399.00 Pre-Registration**

*payment must be received by October 15th*

**\$455.00 Full Registration**

*after October 15th and walk-up*

## *Contact Information*

**Maureen P. Ryan, Special Events Manager**

**(212) 536-5002 ph. • (212) 536-5055 fax**

## *To Register*

cut out this form and mail to: **Billboard Music Video Conference, attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036** or fax to (212) 536-5055. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_

Company: \_\_\_\_\_ Title: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

I'm paying by:  Check  Money Order  Visa/MC  Amex

Credit Card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Cardholder's Name: \_\_\_\_\_ Cardholder's Signature: \_\_\_\_\_

(credit cards not valid without signature & expiration date)

**Cancellation Policy:** All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st • Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

San Francisco

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 R. Kelly, Down Low (Nobody Has To Know)
- 2 Whitney Houston & CeCe Winans, Count On Me
- 3 Mary J. Blige, Not Gon' Cry
- 4 D'Angelo, Me And Those Dreamin' Eyes Of
- 5 J'son, I'll Never Stop Loving You
- 6 Busta Rhymes, Woo-Hah!! Got You All In Check
- 7 Horace Brown, One For The Money
- 8 2Pac, California Love
- 9 Randy Crawford, Give Me The Night
- 10 Mariah Carey, Forever
- 11 Misty, Blackberry Molasses
- 12 Monifah, I Miss You
- 13 Busta Rhymes, It's A Party
- 14 Nas, If I Ruled The World
- 15 Mariah Carey, Always Be My Baby
- 16 Fugees, Fu-Gee-La
- 17 Hime, I'm Tha' 'One Ya' Slept On
- 18 Immature, Please Don't Go
- 19 LL Cool J, Loungin'
- 20 Goodie Mob, Dirty South
- 21 Pudge, Money Don't Make Your World...
- 22 112 Feat. The Notorious B.I.G., Only You
- 23 Toni Braxton, You're Makin' Me High
- 24 New Edition, Hit Me Off
- 25 T-Boz, Touch Myself
- 26 Jesse Powell, All I Need
- 27 Celly Cel, It's Goin' Down
- 28 Shaggy Feat. Grand Puba, Why You Treat Me...
- 29 A Tribe Called Quest, Ince Again
- 30 Yvette Michelle, Everyday & Everynight

★ ★ NEW ONS ★ ★

Quindon, Dream About You  
 Mint Condition, What Kind Of Man Would I Be  
 The Specials, A Little Bit Me, A Little Bit You  
 Bahamadia, 3 The Hard Way  
 Shawnie Ranx, Goody Good Love



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Ricochet, Daddy's Money
- 2 Ty Herndon, Living In A Moment
- 3 Bryan White, So Much For Pretending
- 4 Wade Hayes, On A Good Night
- 5 James Bonamy, I Don't Think I Will
- 6 Hal Ketchum, Hang In There Superman
- 7 LeAnn Rimes, Blue
- 8 Patty Loveless, A Thousand Times A Day
- 9 Trace Adkins, There's A Girl In Texas
- 10 Jeff Foxworthy, Redneck Games
- 11 Neal McCoy, Then You Can Tell Me Goodbye
- 12 Travis Tritt, More Than You'll Ever Know

- 13 John Berry, Change My Mind
- 14 Blackhawk, Big Guitar
- 15 Ricochet, Love Is Stronger Than Pride
- 16 Rick Trevino, Learning As You Go
- 17 Shania Twain, Home Ain't Where His Heart
- 18 Faith Hill, You Can't Lose Me †
- 19 Jeff Carson, That Last Mile †
- 20 Thrasher Shiver, Goin' Goin' Gone †
- 21 David Lee Murphy, The Road You Leave Behind †
- 22 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do †
- 23 Paul Brandt, I Do †
- 24 Shania Twain, No One Needs To Know
- 25 Sawyer Brown, Treat Her Right
- 26 Trisha Yearwood, Believe Me Baby (I Lied) †
- 27 Sammy Kershaw, Vidalia †
- 28 Tracy Lawrence, Stars Over Texas †
- 29 Keith Stegall, Roll The Dice †
- 30 Randy Travis, Are We In Trouble Now †
- 31 Tony Toller, Bettin' Forever On You
- 32 Chris Ward, Fall Reaching
- 33 Steve Azar, I Never Stopped Lovin' You
- 34 Junior Brown, Venom Wearer Denim
- 35 Nitty Gritty Dirt Band, Maybe Baby
- 36 Steven Craig Harding, Tonight My Heart...
- 37 Jeffrey Steele, The Roots Of Country
- 38 Larry Stewart, Why Can't You
- 39 Cledus T Judd, If Shania Was Mine
- 40 Michelle Wright, Nobody's Girl
- 41 Marty Stuart, Thanks To You
- 42 The Mavericks, Missing You
- 43 Chely Wright, The Love He Left Behind
- 44 Beach Boys/James House, Little Deuce Coupe
- 45 Mindy McCready, Guys Do It All The Time
- 46 Mandy Barnett, Maybe
- 47 Cox Family, Runaway
- 48 Joe Nichols, Six Of One, Half A Dozen
- 49 Willie Nelson, She Is Gone
- 50 Dwight Yoakam, Heart Of Stone

★ ★ NEW ONS ★ ★

Billy Ray Cyrus, Trail Of Tears  
 Gary Allan, Her Man  
 George Jones, Honky Tonk Song  
 Hank Williams, Jr., Don Juan D'Bubba  
 Milla Mason, That's Enough Of That



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Metallica, Until It Sleeps
- 2 Soundgarden, Burden In My Hand \*\*
- 3 The Smashing Pumpkins, Tonight, Tonight
- 4 Dave Matthews Band, So Much To Say \*\*
- 5 LL Cool J, Loungin'
- 6 Toni Braxton, You're Makin' Me High
- 7 No Doubt, Spiderwebs
- 8 2Pac, How Do U Want It
- 9 Beck, Where's It At
- 10 Nada Surf, Popular
- 11 Nas, If I Ruled The World
- 12 Stone Temple Pilots, Trappin' On A Hole...
- 13 Garbage, Stupid Girl
- 14 Alanis Morissette, You Learn
- 15 Butthole Surfers, Pepper

- 16 Oasis, Don't Look Back In Anger \*\*
- 17 Mariah Carey, Forever
- 18 311, Down
- 19 Hole, Gold Dust Woman
- 20 Tom Petty, Walls
- 21 Hootie & The Blowfish, Tucker's Town
- 22 The Cranberries, Free To Decide
- 23 Primitive Radio Gods, Standing Outside A...
- 24 Bone Thugs-N-Harmony, Tha Crossroads
- 25 Quad City DJ's, Crum N' Ride It (The Train)
- 26 Rentals, Waiting
- 27 Dishwalla, Counting Blue Cars
- 28 Superdrag, Sucked Out
- 29 Wallflowers, 6th Avenue Heartache
- 30 R. Kelly, I Can't Sleep Baby (If I)
- 31 Eric Clapton, Change The World
- 32 Joan Osborne, St. Teresa
- 33 Maxi Priest, That Girl
- 34 Sponge, Wax Ecstatic
- 35 Alice In Chains, Over Now
- 36 Whitney Houston, Why Does It Hurt So Bad
- 37 Rage Against The Machine, Bulls On Parade
- 38 Stabbing Westward, Shame
- 39 Me'shell Ndegeocello, Leviticus: Faggot
- 40 Montell Jordan Feat. Slick Rick, I Like
- 41 Fugees, Killing Me Softly
- 42 LL Cool J, Doin' It
- 43 Bush, Glycerine
- 44 LL Cool J, Hey Lover
- 45 De La Soul, F.U.N.K.Y. Towel
- 46 Porno For Pyros, Tahitian Moon
- 47 Coolio, 1, 2, 3, 4 (Sumplin' New)
- 48 The Tony Rich Project, Like A Mandy
- 49 Tracy Bonham, Mother Mother
- 50 Keith Sweat, Twisted

★ ★ NEW ONS ★ ★

Deana Carter, Strawberry Wine  
 Billy Ray Cyrus, Trail Of Tears  
 Milla Mason, That's Enough Of That  
 Ricochet, Love Is Stronger Than Pride  
 Travis Tritt, More Than You'll Ever Know



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Tracy Chapman, Give Me One Reason
- 2 Alanis Morissette, You Learn
- 3 Eric Clapton, Change The World
- 4 Hootie & The Blowfish, Tucker's Town
- 5 Jewel, Who Will Save Your Soul
- 6 Toni Braxton, You're Makin' Me High
- 7 Mariah Carey, Forever
- 8 Natalie Merchant, Jealousy
- 9 Fugees, Killing Me Softly
- 10 Collective Soul, The World I Know
- 11 Gloria Estefan, Reach
- 12 Wallflowers, 6th Avenue Heartache
- 13 Primitive Radio Gods, Standing Outside A...
- 14 Tom Petty, Walls
- 15 Los Del Rio, Macarena (Bayside Boys Mix)
- 16 Jann Arden, Insensitive
- 17 John Mellencamp, Key West Intermezzo
- 18 Joan Osborne, One Of Us
- 19 Blues Traveler, Run Around
- 20 Seal, Kiss From A Rose
- 21 TLC, Waterfalls
- 22 Sting, You Still Touch Me
- 23 Peter Gabriel, Sledgehammer
- 24 Hany Connick Jr., Hear Me In The Harmony
- 25 Whitney Houston, Why Does It Hurt So Bad
- 26 Alanis Morissette, Ironic
- 27 Hootie & The Blowfish, Old Man & Me
- 28 Gloria Estefan, Turn The Beat Around
- 29 Celine Dion, Because You Loved Me
- 30 Patti Rothberg, Inside

★ ★ NEW ONS ★ ★

Cher, One By One  
 Gloria Estefan, You'll Be Mine (Party Time)  
 Gin Blossoms, As Long As It Matters  
 Finona Apple, Shadowboxer  
 Cowboy Junkies, Angel Mine

# Home Video

MERCHANTS & MARKETING

## CHILD'S PLAY

(Continued from page 63)

Oct. 1 (pre-order Sept. 10). "Scholastic's The Magic School Bus Blows Its Top" and "Scholastic's The Magic School Bus Going Batty" are the latest videos in the superb animated series, which airs on PBS and features the voice of Lily Tomlin in the role of teacher extraordinaire Ms. Frizzle.

The advertising and merchandising campaign includes print ads in People, Parenting, and Family Life magazines. Trailers for the titles will be on the Warner Home Video fall releases "Animated Superman" and "Willy Wonka And The Chocolate Factory."

An ongoing promotion with the French Toast clothing line's Profiles ad campaign and modeling contest continues into 1997, with an entry form packaged inside each "Magic School Bus" sold through the remainder of 1996. KidVision will include another insert promoting a mail-in chance to receive a "Magic School Bus" tote bag.

To spark additional brand awareness, KidVision and Scholastic have further plans in mind. Some 5,400 Dairy Queen stores in the U.S. and Canada will carry "Magic School Bus" point-of-purchase materials and premiums.

In addition, three tours continue to travel the U.S., including a 35-foot bus outfitted with science games and activities that has been visited by 300,000 children; an indoor theater show, encompassing puppetry, music, and science experiments; and a pair of 1,200-square-foot exhibits that travel to museums.

**KIDBITS:** "Oliver And Company," Walt Disney's 27th animated feature, makes its home video debut Sept. 24. Featured voices include Bette Midler, Billy Joel,

Joey Lawrence, Dom DeLuise, Huey Lewis, and Cheech Marin... The Coalition for Quality Children's Media's Kids First! program has endorsed 66 new video and CD-ROM titles, including MCA/Universal's animated feature "Balto" and Devine Entertainment's marvelous "Liszt's Rhapsody" from its Composers' Specials series.

"Return To Pooh Corner: The Concert Video," a visual souvenir of a one-time-only family concert performed by Kenny Loggins at Disney World, is due from Sony Wonder Oct. 15. "Return To Pooh Corner" the music album, released in April 1994 as the premiere title in Sony Wonder's Family Artist series, was certified gold and nominated for a children's music Grammy. The video, which includes behind-the-scenes interview footage, features guest appearances by Graham Nash, David Crosby, and Patti Austin. Loggins' public service ad for the Fast Forward to End Hunger campaign is included.

The premiere release in the Personal Safety series from PSI Productions in Essex Junction, Vt., is "Keeping Kids Safe! A Guide For Kids And Their Families." Aimed at children ages 5-10, the video is hosted by crime-prevention educator Kevin Perline... "Ebony Expressions," which bills itself as "the first children's video for African-American infants and toddlers," is available from Playtime Productions in Sharpsburg, Ga. The 30-minute program, which streets Aug. 20, features African-American music and focuses on "universal sights and sounds of African-American children." It depicts them "playing together and relating to each other in a positive way."

## CLASSICAL RADIO, RETAIL'S FORKING PATHS

(Continued from page 68)

phonic music is through films," Newman says, citing the success of such original scores as Michael Nyman's "The Piano." A recent "Soundtrack Cinema" was devoted to the music of Michael Kamen from such movies as "Mr. Holland's Opus." The program also tied into an upcoming concert of Kamen's music in Seattle.

"If film music was all we played, it would be a disservice to the [classical] tradition," Newman says. "Of course, the accusation can be made that this isn't the most profound stuff. But it's fun, and fun can be good."

At WTMI, special programs cater to regional tastes and adventuresome appetites. The station broadcasts the work of Latin composers during the hourlong weekly program "Music Of The Americas," and it airs the hourlong "Music Of The Twentieth Century." But, like KING, WTMI sticks pretty close to the Romantics most of the time and plays little vocal music, according to music director Ken Martin.

At KDFC, music director Tyler Phelps and PD Bill O'Connell struggle with balancing a liberal love for the music and a need to toe the line. "We're certainly aware of the gap between what's available to play and what we do play," Phelps says, noting that the station has only played John Adams' Grawemeyer Award-winning Violin Concerto a couple of times—even though Adams is one of the most famous living composers and a local hero.

"We have a Catch-22 in commercial radio," Phelps says. "We're so concerned with losing a listener even for a

minute that it breeds a real conservatism. If we took the time to play more vocal or contemporary music and educate people on it, they might end up liking it. But the listeners we'd lose in the meantime would make things very hard. There are real financial pressures."

O'Connell adds, "We're definitely not as adventurous as I'd like to be, but we're better than most. Whittling your playlist down to a certain number of focus-group pieces is the wrong way to go. Because we see what's on the Billboard charts, we're trying to buck the trend against vocal music a bit. We also don't break up major works. If I need eight minutes of music, I'll play Brahms' 'Tragic Overture.'"

"It'd be a bloody shame if people's impression of classical music was only of the short-attention-span type of presentation," O'Connell continues. "That really changes the nature of the art. That kind of thing may be successful in the short term, but it will be detrimental in the long run."

To attract new listeners, O'Connell programs classical music that has "connections to popular culture," he says. In addition to playing classical and original symphonic music from films, KDFC showcases recordings by such multidisciplinary performers as Keith Jarrett, who is a world-renowned jazz pianist but also an increasingly accomplished classical musician. He records hit albums of both sorts of music for ECM.

"You used to be able to turn people on to this music through 'The 1812 Overture' or something like that," O'Connell says. "You can't do that now."

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 10, 1996.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

D'Angelo, Me And Those Dreamin' Eyes...

BOX TOPS

- Bone Thugs-N-Harmony, Tha Crossroads
- Deborah Cox, Where Do We Go From Here
- Code 3, Humppin' Burppin'
- Keith Sweat, Twisted
- Robert Miles, Children
- 2Pac, How Do U Want It
- Crucial Conflict, Hay (Strollin' On)
- A+, All I See
- Watts G's, Stuck In Da Game
- Horace Brown, Things We Do For Love
- Tony Rich Project, Like A Woman

NEW

- Amber, This Is Your Night
- Ash, Goldfinger
- Az Yet, Last Night
- Biohazard, A Lot To Learn
- Crucial Conflict, Ride The Rodeo
- Delinquent Habits, Lower Eastside
- Eric Benet, Let's Stay Together
- Fiona Apple, Shadowboxer
- Ginuwine, Pony
- Gloria Estefan, You'll Be Mine
- I Mother Earth, One More Astronaut
- Kiss, Shout It Out Loud
- Kristine W., One More Try
- Nonchalant, Until The Day
- Outkast, Elevators
- Pharcyde, She Said
- Planet Soul, Feel The Rhythm
- Quindon, Dream About You
- Republica, Ready To Go
- Screaming Trees, All I Know
- Sex Pistols, Pretty Vacant
- Shiro, Can We Talk
- Sir Mix-A-Lot, Jump On It
- Skin Deep, Everybody
- Martha Walsh/Jocelyn Brown, Keep On Jumpin'
- Tom Petty & The Heartbreakers, Walls



Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

- Bo Diddley, Bo Diddley Is Crazy
- All-4-One, Someday
- Beatles, Lucy In The Sky
- Blues Traveler, But Anyway
- Rick Braun, Cadillac Slim
- Mariah Carey, Forever
- James Carter, Freereggahibop
- Hany Connick Jr., Hear Me In The Harmony
- Cranberries, Free To Decide
- Def Leppard, Work It Out
- Dishwalla, Counting Blue Cars
- Buddy Guy, Talk To Me Baby
- The Hoax, Twenty Two Weight
- Kiss, Rock And Roll All Nite
- Alanis Morissette, You Learn (Live Version)
- Joan Osborne, St. Teresa
- Doc Powell, Sunday Mornin'
- Kenny Wayne Shepherd, Aberdeen
- The Smashing Pumpkins, Tonight, Tonight
- Midge Ure, Breathe

Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Valerie George, Being Single
- Skin Deep, Everybody
- Tevin Campbell, Back To The World
- Busta Rhymes, It's A Party
- Sadat X, Stages-N-Lights
- Montell Jordan, I Like
- Ini, Fakin' Jax
- Juff Johnson, Forever More
- Jodeci, Get On Up
- Pudge, Money Don't Make Your World Stop
- Jason Weaver, Stay With Me
- Bone Thugs-N-Harmony, Tha Crossroads
- Mista, Blackberry Molasses
- Bahamadia, I Confess
- Fugees, Cowboys

Randy Crawford, Cajun Moon  
 Solo, He's Not Good Enough  
 Frankie Cutless, You & You & You  
 Shyheim, This Is Real  
 Quindon, It's You That's On My...



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Fugees, Killing Me Softly
- Alanis Morissette, Ironic
- Metallica, Until It Sleeps
- Eros Ramazzotti, Piu' Bella Cosa
- A. Clayton & L. Mullen, Mission: Impossible
- Deep Blue Something, Breakfast At Tiffany's
- Bryan Adams, The Only Thing That Looks Good...
- Backstreet Boys, Get Down
- Gary Barlow, Forever Love
- Los Del Rio, Macarena
- Mark Snow, The X-Files
- Busta Rhymes, Woo-Hah!! (Remix)
- Peter Andre, Mysterious Girl
- MC Lyte, Keep On Keepin' On
- Fugees, Fugee-La
- Culture Beat, Take Me Away
- LL Cool J, Doin' It
- Bone Thugs-N-Harmony, Tha Crossroads
- Toni Braxton, You're Makin' Me High



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses
- Rebecca St. James, God
- Newsboys, Take Me To Your Leader
- Audio Adrenaline, Never Gonna Be...
- Clay Crosse, The Rock
- 4Him, The Message
- Kim Franklin & Family, Melodies From Heaven
- Tom Shurnate, Holy Eyes
- Ricky Skaggs, Cat's In The Cradle
- Christafari, Valley Of Decision

Greg Long, Days Of Grace  
 CeCe Winans, Every Time  
 Sarah Masen, All Fall Down  
 Michael Anderson, Be Not Afraid  
 Sierra, Hold On To Love



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- Goldfinger, Maple
- Man Or Astronaut, 9 Volt
- Iggy Pop, Lust For Life
- Super Deluxe, Famous
- 311, Down
- Groovie Ghoules, Island Of Pogo Pogo
- Wickerman, You Annoy Me
- Down By Law, Radio Ragga
- Velvet, Shangrila Lamp
- Stabbing Westward, Shame
- Republica, Ready To Go
- Geggy Tah, Whoever You Are
- Magnapop, Open The Door
- Filter, Jurassitol



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- China Drum, Can't Stop These Things
- Liz Phair, Rocket Boy
- The Drag, Our Racecars
- Stone Temple Pilots, Tripping On A Hole
- Pluto, Paste
- Ryan Downe, Scratch
- Biohazard, A Lot To Learn
- Recharound, Big Chair
- Stabbing Westward, Shame
- Zoe, Hammer
- Manic Street Preachers, Design For Life
- Stan Ridgway, Knife & Fork
- Fred Schneider, Whip
- Tuscadero, Hollywood Hansome
- Super Deluxe, She Came On

## PARLOR JAMES' COUNTRY VIBE

(Continued from page 11)

Santa Monica, Calif., music director Chris Douridas; Geffen A&R executive Tony Berg; industry veteran Bud Scoppa; and Discovery Records president/CEO Syd Birenbaum—were unwitting team players in a signing that promises to boost the careers of Parlor James members Amy Allison and Ryan Hedgecock, both of whom have toiled for years in other projects.

Allison—daughter of jazz great Mose Allison—has fronted New York Lower East Side band the Maudlins; recorded and performed as a solo artist; and guested on records by the Silos, They Might Be Giants, and others. Hedgecock was co-founder, guitarist, and background vocalist of Los Angeles country-rock outfit Lone Justice, which released two acclaimed albums on Geffen in the mid-'80s and disbanded a few years later.

Parlor James—named impulsively by Allison after waking up from a dream in which the words mysteriously appeared to her—has just released its debut EP on Discovery, "Dreadful Sorry." The record was produced mostly on home-recording equipment by Malcolm Burn, best known for his work with Iggy Pop, John Mellencamp, the Neville Brothers, and Patti Smith.

Featuring Allison's nasal twang and Hedgecock's raspy tenor, Parlor James thrives on a traditional country vibe centered on poignant duets between the two artists. Among the highlights of the six-track "Dreadful Sorry" are Allison's "Cheater's World" and "Hell To Pay," Hedgecock's "Lost My Way," and the traditional "Snow Dove."

Coincidentally, Port Washington, N.Y.-based Koch Records has just released Allison's "The Maudlin Years," a compilation of her work with the Maudlins plus solo recordings that she made as demos but felt strongly about releasing.

Although the two labels have no formal plans to co-promote the releases, each is aware of the presence of the other and feels the time is right for Parlor James and the Maudlins.

"Parlor James represents a cornerstone of what I'm trying to do at Discovery," says Birenbaum, noting that the band was one of his first direct signings to Discovery. "From the very beginning, the music that Ryan and Amy were doing was very intriguing. I call it roots music for the next century."

Birenbaum adds that he was struck by Allison's "very distinctive yet timeless vocal quality and Ryan's deeper voice yet almost transparent presence." The combination of the two, according to Birenbaum, "is not typical in the contemporary music scene."

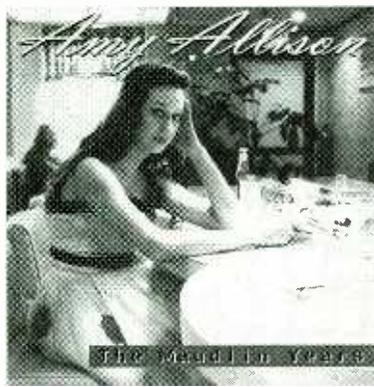
Koch Records director of A&R Barry Feldman says it's ironic that Discovery signed Allison's new project, since Discovery founder Jac Holzman is one of Feldman's role models.

"When we started the Koch label in 1994, Elektra during the Jac Holzman years was the model of what we wanted to be," says Feldman. Commenting on Allison's artistry, Feldman says, "She and I are both from Long Island [N.Y.], so I know Long Island girls can have soul. She's a great singer, and she has a cult following."

Feldman says that "The Maudlin Years" is a "one-off" release, but that Koch will benefit from the exposure Allison is likely to receive on Discovery. "We knew Amy was talented, and we assumed she'd probably get a big record deal. We understood that she could walk and probably would."

Allison says she is eager to get on the

road with Hedgecock and the various local musicians who round out the lineup of Parlor James in different locations, including former Lone Justice drummer Don Heffington, who appears



on the album. Other players include keyboardist Kenny Margolis and multi-instrumentalist Burn.

Parlor James will undertake a promotional tour of select radio stations,

retail outlets, and colleges on both coasts and in other key markets, according to the band members, who are both based in New York.

"We're not strictly traditional," says Allison of the band. "What we do is kind of a hybrid. It's not just duets. Ryan and I have a real common ground but we also have differences, and Parlor



James is a melding of those styles and attitudes."

Hedgecock says, "When I first heard Amy's voice I thought she had the greatest voice—it was so unique, so full of emotion. I feel this music has broad appeal."

Ironically, Hedgecock has joined the Maudlins, which Allison says will continue as a recording and performing outfit.

Retailers and radio programmers are excited about Parlor James' prospects at triple-A. Bob Bell, new-release buyer at 280-store, Torrance, Calif.-based Warehouse Entertain-

ment, says, "It's a record that's got a lot of potential, particularly at the triple-A and Americana formats. The success of Wilco, Son Volt, and Victoria Williams has done a lot to pave the way for this type of record. In our markets, being on the West Coast—particularly in L.A.—Ryan has a history with Lone Justice, so there's a fan base here."

Rita Houston, music director and midday air personality at Fordham University station WFUV New York, says, "I'm really excited about Parlor James. I was excited about the idea of the band before I even heard it. It's so cool that someone is doing old-fashioned duets in the tradition of Emmylou Harris and Gram Parsons or George Jones and Tammy Wynette. Both Amy and Ryan have very untraditional voices, and together, they sound great."

Houston adds that "Dreadful Sorry" is "definitely something 'FUV would love to get behind. We're playing so much of this Americana music, it's

right up our alley." She notes that the duet "Cheater's World" is the track to which she had the strongest response.

Allison and Hedgecock met in 1994 at a singer/songwriter showcase at the Mercury Lounge in New York. Immediately after their performance, a friend of Hedgecock, longtime artist manager Harry Sandler, urged him to join forces with Allison.

"I knew what he was trying to do, and when I saw them play, I said, 'That's her!'" recalls Sandler, who is now managing Parlor James and advising Mose Allison on his publishing.

It was Sandler who introduced Allison and Hedgecock to Burn, who turned out to be as sympathetic a producer as the band could have hoped to find and will probably work with Parlor James on a full-length album for Discovery later this year.

Parlor James' songs are published by Laudanum Lullabies and Shopgirl Songs through Bug Music and administered by BMI.

## VINING CHARTS WINDHAM HILL'S NEW COURSE

(Continued from page 4)

on working tours and retail marketing. We can't rely too much on radio—we just can't afford that."

Drawing from his experience at BMG Classics U.S.—he last served as that company's VP/GM—Vining cites an album by Joan Armatrading, "What's Inside," that sold about 200,000 units for RCA Victor, the classical label's crossover line, as an example of an artist whose career still has commercial potential.

Vining, who has produced some 100 albums in his career, says Windham Hill might try its hand at classical crossovers, an area he extensively promoted at BMG Classics U.S., which he joined in April 1991 as VP of sales.

In regard to the company's current artist roster, Vining would not give precise figures, but admits to a "significant downsizing" since he came aboard. He stresses, however, that he expects a number of arrivals in the next six to nine months. "We're close on some established new age acts for Windham Hill, and talks are ongoing with regard to High Street signings."

Vining sets out on his mission with a staff of 34, compared to the 54-person staff in place before his arrival. Of the current team, only a handful of staffers remain from the label's pre-Vining era in Menlo Park, Calif. They include Christine Reed, A&R; Niki Caras, A&R administration; Tom Mehrens, West Coast regional marketing; Lisa Hopkins, a former Midwest regional marketing executive who has moved to the marketing department at the label's main offices; and Devney Cavanaugh, who has moved from sales administration in New York to Los Angeles. The Windham Hill staffers remaining in New York are Steve Orselet, East Coast regional marketing, and Dave Morrell, manager of national radio promotion.

Key new staffers at the label, with responsibilities for both Windham Hill and High Street product, are Dave Yeskel, VP of sales, who previously worked for Island Records; Ron McCarrell, VP of marketing, formerly with Epic and Capitol; and Faith Raphael, VP of strategic marketing, formerly with Rhino. Nancy Farbman will handle the labels' interests abroad as VP of international out of the U.K.

Other new personnel in Los Angeles include Grace Newman, director of

field marketing, formerly with RCA Victor in New York, and Kurt Nishimura, director of publicity, formerly with MCA Records in Los Angeles.

At High Street, Patrick Clifford, who has worked at A&M and Capitol, has been named VP of A&R.

The move to Los Angeles, Vining says, gives the labels several advantages, including the ability to "attract a quality of senior executives we wouldn't get in San Francisco" and proximity to other BMG affiliates.

Overall, Windham Hill's new marketing strategies signal a philosophy of "not waiting for our customers to seek us out," Vining says. In broad terms, those strategies are as follows:

- Establishing a more proactive relationship with retail (image campaigns, positioning, value added).
- Expanding marketing outside traditional channels (co-promotion with

like positioned product).

• Creating Windham Hill brand awareness in nonmusic retail environments; creation of products to expand the awareness base of Windham Hill; the use and expansion of a 300,000-name mailing list.

Vining cites an upcoming album by Winston as a focus of the label's new marketing strategies. The promotion of "Linus & Lucy—The Music Of Vince Guaraldi," due out Sept. 17, will bring about Winston's first exposure in national TV spots, and his first appearances on major national TV talk shows.

In addition, Winston is to star in a PBS special during pledge week in December, while a concert for NPR is scheduled around Thanksgiving Day.

As for expanding the base of awareness for Windham Hill, Vining points to a midprice label series being launched this fall in association with

Redbook magazine. The line, Redbook Relaxations, aims to tap into the magazine's 13 million readers.

The "stress-reducing collection" of compilations will feature Windham Hill artists Jim Brickman, Liz Story, Ackerman, Nightnoise, and Scott Cossu, among others.

A consumer marketing campaign for the line will include TV spots, ads in Redbook, a targeted postcard mailing, special promotions with Redbook advertisers, and Redbook Relaxations CDs offered as a subscription premium.

Customized point-of-purchase materials will be made available to retail, as will a budget sampler culled from the line's first five releases: "Romance," "Twilight," "Tranquility," "Daybreak," and "Dreamscape." The retail launch will kick off in October.

## ELEKTRA'S NADA SURF FINDS 'POPULAR'-ITY

(Continued from page 11)

as if. Caws opted not to take part in that episode, fearing that it would make the band seem too "fluffy."

"That's part of what you can do to cut back," says Caws, who left his gigs as associate editor of Guitar World and managing editor of Guitar School to record "high/low."

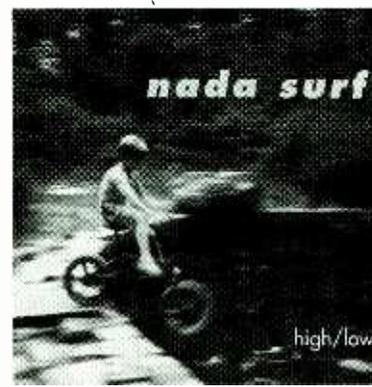
"The biggest thing we did, though, to give us a shot was to make the rest of the record," he says. "In the end, that's what will do it for us or not. For better or for worse, by putting it out, we're betting to win. This helped open the doors for us."

Kelli McNamara, music director at modern rock WQBK Albany, N.Y., agrees that "Popular" isn't representative of the band. "That's what I like about the album, that it's not all like 'Popular.' It's something really different, and it's a good listen. I understand why it's a single. It's like Radiohead's 'Creep'; it appeals to so many people and to the self-conscious part of them. It made a lot of sense."

Elektra Records is trying to build as thorough and solid a base for the band as possible through touring. The band, which is booked by Nat Farnham at Artists & Audience and managed by Warren Entner, is in the midst of a co-headlining tour with Superdrag

through the end of August. In June, the band played with Local h and Mag-napop.

"The band is doing well much sooner than most bands, but we can't stop



MTV and radio from playing them. What we can do is try to build as solid a foundation for them as possible," says Brian Cohen, VP of marketing at Elektra.

"Radio is the real impetus in launching this project," adds Marcia Edelstein, senior director of marketing at Elektra, "but they were on the road doing club dates on the East Coast in May and June up through the release

of the record, and we plan to keep them on the road through the fall."

MTV designated "Popular" as a Buzz Clip out of the box. The song has been serviced to top 40 radio the week of July 29. Modern rock radio will get its next single, the more surreal "Sleep," Aug. 20.

The label used the independently released "Karmic" EP to help build a base for Nada Surf. It was issued on No. 6 Records, which is run by Terry Tolkin, VP of A&R at Elektra, and Bobby McCain, who works in advertising at Elektra, in March. According to SoundScan, "Karmic" has sold approximately 400 copies.

"It's been really reactive for us," says Natalie Waleik, director of purchasing at the 16-store, Boston-based Newbury Comics chain, of "high/low." "As soon as radio and MTV got on it, it took off right away and hasn't slowed down. My concern is that the label or radio won't give them a shot at another single."

"High/low" ships to Europe Aug. 23, and the label is working on putting the band on a tour of colleges in the U.K. and throughout Europe in September. "Popular" will be serviced to European radio stations in early August and to U.K. radio in September.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**RIO GRANDE:** This week, 110,000 units of "Macarena (Bayside Boys Mix)" sold, lengthening Los Del Río's lead on the Hot 100 and effectively distancing the group from its nearest competitor, Toni Braxton, by about 4,000 chart points. According to SoundScan, the single has surpassed the magical 1 million mark. In addition, the song reaches the top 10 of Hot 100 Airplay, at No. 9, registering new airplay at 10 stations.

**GETTING VEDDER ALL THE TIME:** "Who You Are," Pearl Jam's first single since 1995's "I Got Id," screams into the Hot 100 Airplay chart at No. 27, the group's best debut to date. The band's highest-charting song so far on Hot 100 Airplay is "Better Man," which peaked at No. 13 in February 1995. "Who You Are" is ranked No. 1 at 10 of the 98 monitored stations spinning the Epic single. "Who You Are" is receiving the most airplay (65 detections) at KKDM Des Moines, Iowa, where GM/PPD J. Michael McKay says the audience's anticipation of the single was very high. He says the song "bypassed the music director's office entirely and was previewed live on the air." At WDRE Philadelphia, where Pearl Jam received 43 detections, operations manager Jim McGuinn says, "Any time an artist the size of Pearl Jam releases a single, it's an event." No doubt, retail's expectations for Pearl Jam's fourth album, "No Code," are formidable as well, with 1.5 million units initially ordered for an Aug. 27 in-store date.

**INHALE:** You might think that after more than 4 million people bought Arista's "Waiting To Exhale" soundtrack there would be limited interest in a sixth single released from the album. Not so, according to SoundScan; nearly 30,000 units of Whitney Houston's "Why Does It Hurt So Bad" have moved since its release two weeks ago. Although the bulk of the units sold are cassettes, the availability of Junior Vasquez's remixes of "I Wanna Dance With Somebody (Who Loves Me)" on the extended maxi-single has certainly helped sales. "Why Does It Hurt So Bad" leaps 51-29 on Hot 100 Singles Sales and 60-38 on the Hot 100. The title also earned this week's Greatest Gainer/Sales award for its 72% sales improvement.

The original "I Wanna Dance With Somebody (Who Loves Me)" topped the Hot 100 and Hot 100 Singles Sales charts for two weeks and was certified platinum by the Recording Industry Assn. of America (RIAA) in 1987. (In 1989, the RIAA lowered the certification requirement for platinum from 2 million to 1 million units, so technically, by today's standards the single would have been double-platinum.) Houston's single is ineligible to be considered a double-A-sided single (and have airplay points from both sides combined) because "I Wanna Dance..." previously charted.

**WORLD DOMINATION:** Due to a 20% increase in audience impressions, Nas' "If I Ruled The World" wins Greatest Gainer/Airplay honors. The song moves 43-33 on Hot 100 Airplay and 59-53 on the Hot 100. "If I Ruled The World" is ranked No. 1 at four monitored stations; WWKX Providence, R.I., KPWR Los Angeles, WERQ Baltimore, and WQHT New York.

## ROCK FANS TARGET OF LONDON CLASSICAL SET

(Continued from page 11)

rocker well-known for his enthusiastic classical affiliations (having recorded with the Brodsky Quartet and composed pieces for other world-class performers). Among a raft of initial choices, he listed a lament by Elizabethan lutenist John Dowland and a choral work by 20th-century British composer Benjamin Britten. His final nod went to "Sposa Son Disprezetta," a Vivaldi song in a heart-rending rendition by mezzo-soprano Cecilia Bartoli.

For Beach Boy Brian Wilson, there was only one choice, a piece that has been a source of inspiration for him since he was a child: George Gershwin's "Rhapsody In Blue."

"'Rhapsody In Blue' is a must for everyone," Wilson says. "It's a beautiful tune and was way ahead of [its] time—still is in many ways. I listen to it nearly every day."

Other artists' picks on "Exile": from Richards, Mozart's Violin Concerto No. 4, third movement; from McCartney, the Courtly Dances from Britten's opera "Gloriana," in arrangements by guitarist Julian Bream; from Bono, the largo from Dmitri Shostakovich's String Quartet No. 8; from Stipe, Samuel Barber's Adagio for Strings; and from Sinatra, Claude Debussy's "Clair De Lune."

Also included: from Aerosmith's Steven Tyler, "Ritual Fire Dance" by Manuel de Falla; from Bruce Hornsby, movements from Igor Stravinsky's "The Rite Of Spring"; from Elton John, excerpts from Sir Edward Elgar's Enigma Variations; from Marianne Faithfull, Richard Strauss' "Beim Schlafengehen," one of his Four Last Songs; and from Yes guitarist Trevor Rabin, an excerpt from Modest Musorgsky's "Pictures At An Exhibition."

The performances on "Exile" come from London's prodigious catalog, including such maestros as Sir Georg Solti, Charles Dutoit, James Levine, and David Zinman and such ensembles and soloists as the Chicago Symphony Orchestra, the Borodin String Quartet, Itzhak Perlman, and Kiri Te Kanawa. (One non-London selection is Bream's arrangement of Britten's Courtly Dances, which McCartney specifically requested. The track was licensed from BMG Classics.)

London isn't marketing "Exile" toward the typical classical consumer but rather more toward the pop buyer, with several features of the campaign having an alternative rock slant. For example, the album will be issued in a limited-edition, double-gatefold vinyl run of 1,500 units, which is unheard of for classical repertoire. And the label is placing ads in such younger-skewing alternative weeklies as The Village Voice and The Boston Phoenix, with the tag line "Your favorite musicians... Their favorite classical music." Also, the edgy album art resembles a rock record far more than does any release in the classical racks.

"Exile" will be serviced to major classical radio stations, although it will also go to certain college and pop outlets. Carter Alan, music director for modern rock WBCN Boston, wrote the liner notes for "Exile," and his station plans to talk up the release and give it away via on-air promotions.

"We just want to do our part to let people know that some of their favorite artists dig this music and how really hip and vital it is," says WBCN PD Oedipus.

Anthony Bonet, music director/program host at the University of California, Berkeley's KALX Berkeley, Calif., says that young people should realize that classical music wasn't necessarily

written by or for a bunch of old men.

"Mozart: This was a guy who wasn't much older than a lot of the people buying alternative rock records today, and he felt emotions similar to theirs," Bonet says. "This music rocks, and an



album like ['Exile'] can help wake people up to that fact."

According to classical buyer/merchandise Mona DeQuis, Borders Books & Music and corporate sibling Planet Music are confident enough about "Exile" to place the album in its

"Instant Best Seller" category, with front-of-store positioning and sale pricing.

"Aging baby boomers can relate to rock stars, but they themselves are searching for an alternative beyond rock," DeQuis says. "And classical compilations like 'Karajan Adagio' and symphonic rock records like 'Symphonic Pink Floyd' are very popular right now."

A portion of the proceeds from "Exile On Classical Street" will go to the NARAS Foundation, which funds such music education programs as Grammy in the Schools and Grammy Careers.

Greg Barbero, VP of London, says that "Exile" is part of an ongoing effort by the label to raise the profile of classical music with young people and become more involved in music education and arts in the schools.

"This isn't just another classical compilation," Barbero says. "We want to dedicate part of our resources to raising money and building awareness for classical music. We have to help ensure that there's an audience for this music 20 or 30 years from now."

## PUMPKINS LEAD MTV VIDEO AWARDS NOMS

(Continued from page 4)

Bone Thugs-N-Harmony's "Tha Crossroads," Foo Fighters' "Big Me," and Morissette's "Ironic."

Capitol and Virgin, with eight nominations apiece, lead all other labels with the most award nominations. Elektra is up for seven awards, while Maverick and Atlantic nabbed six nods apiece.

The nominees were announced July 30 in New York by best group video nominee Hootie & the Blowfish, MTV president Judy McGrath, and MTV executive VP of programming Andy Schuen.

Bush, Metallica, Oasis, and the Smashing Pumpkins are among the acts scheduled to perform at the event, which will be broadcast live from New York's Radio City Music Hall Sept. 4.

Following is a list of nominees for the 1996 Video Music Awards:

**Best video of the year:** Bone Thugs-N-Harmony, "Tha Crossroads" (Ruthless/Relativity); Foo Fighters, "Big Me" (Capitol); the Smashing Pumpkins, "Tonight, Tonight" (Virgin); and Alanis Morissette, "Ironic" (Maverick/Reprise).

**Best male video:** Bryan Adams, "The Only Thing That Looks Good On Me Is You" (A&M); Beck, "Where It's At" (DGC); Coolio, "1,2,3,4 (Sumpin' New)" (Tommy Boy); R. Kelly Featuring Ronald Isley, "Down Low (Nobody Has To Know)" (Jive); and Seal, "Don't Cry" (ZTT/Warner Bros.).

**Best female video:** Bjork, "It's Oh So Quiet" (Elektra); Tracy Chapman, "Give Me One Reason" (Elektra); Jewel, "Who Will Save Your Soul" (Atlantic); and Alanis Morissette, "Ironic" (Maverick/Reprise).

**Best group video:** Bone Thugs-N-Har-

mony, "Tha Crossroads" (Ruthless/Relativity); Foo Fighters, "Big Me" (Capitol); Fugees, "Killing Me Softly" (Ruffhouse/Columbia); and Hootie & the Blowfish, "Only Wanna Be With You" (Atlantic).

**Breakthrough video:** Bjork, "It's Oh So Quiet" (Elektra); Radiohead, "Just" (Capitol); Garbage, "Queer" (Almo Sounds/Geffen); the Smashing Pumpkins, "Tonight, Tonight" (Virgin); Busta Rhymes "Woohah!! Got You All In Check" (Flipmode/EEG); and Foo Fighters, "Big Me" (Capitol).

**Best rap video:** 2Pac Featuring Dr. Dre, "California Love" (Mad Max version) (Death Row/Interscope); Bone Thugs-N-Harmony, "Tha Crossroads" (Ruthless/Relativity); Coolio Featuring LV, "Gangsta's Paradise" from "Dangerous Minds" (MCA Soundtracks); and LL Cool J, "Doin' It" (Def Jam).

**Best dance video:** Coolio, "1,2,3,4 (Sumpin' New)" (Tommy Boy); Everything But The Girl, "Missing" (Atlantic); La Bouche, "Be My Lover" (RCA); and George Michael, "Fastlove" (DreamWorks).

**Best hard rock video:** Alice In Chains, "Again" (Columbia); Marilyn Manson, "Sweet Dreams" (Nothing/Interscope); Metallica, "Until It Sleeps" (Elektra); and Rage Against The Machine, "Bulls On Parade" (Epic).

**Best alternative music video:** Bush, "Glycerine" (Trauma/Interscope); Everclear, "Santa Monica" (Capitol); Foo Fighters, "Big Me" (Capitol); and the Smashing Pumpkins, "1979" (Virgin).

**Best new artist in a video:** Tracy Bonham, "Mother Mother" (Island); Garbage, "Stupid Girl" (Almo Sounds/Geffen); Jewel,

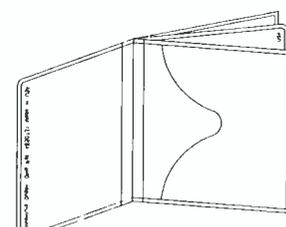
(Continued on page 84)

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	3	JELLYHEAD	CRUSH (ROBBINS)	14	15	7	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)
2	—	1	MOVIN' ON	CECE PENISTON (A&M)	15	—	1	I DO	PAUL BRANDT (REPRISE)
3	3	4	SHOW ME HEAVEN	TINA ARENA (EPIC)	16	18	3	IT HURTS LIKE HELL	ARETHA FRANKLIN (ARISTA)
4	2	5	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	17	23	2	LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY (CHRYSALIS/EMI)
5	8	6	DJ GIRL	KATALINA (THUMP)	18	17	8	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
6	1	3	CLONES	THE ROOTS (DGC/GEFFEN)	19	20	4	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
7	—	1	ANOTHER DAY	NICK TORALE (D-TOWN)	20	19	2	LATIN SWING	JONNY Z (EQUALITY/WARLOCK)
8	11	16	I'LL BE ALLRIGHT	MTS (SUMMIT)	21	—	1	SHOT CALLIN' & BIG BALLIN'	THE WHORIDS (SOUTHPAW/DELICIOUS VINYL/INTERSCOPE)
9	9	8	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (ICURB)	22	14	2	IN DE GHETTO	BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY)
10	12	5	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)	23	16	10	OPERATION LOCKDOWN	HELTAH SKELTAH (DUCK DOWN/PRIORITY)
11	6	10	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)	24	13	3	AGUA	S'AINT JOHN (GOSSIP/STRICTLY RHYTHM)
12	22	9	TAKE ME HIGHER	ENERGY (UPSTAIRS/OUT OF CONTROL)	25	—	1	SLIP N' SLIDE	DANNY BOY (DEATH ROW/INTERSCOPE)
13	7	3	BEFORE	PET SHOP BOYS (ATLANTIC)					

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
AUGUST 10, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	<b>NAS</b> COLUMBIA 67015* (10.98 EQ/16.98)	<b>IT WAS WRITTEN</b>	1
★★★ No. 1 ★★★ 4 weeks at No. 1						
2	2	2	59	<b>ALANIS MORISSETTE</b> ▲ <sup>11</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
3	3	4	3	<b>LEANN RIMES</b> CURB 77821 (10.98/15.98)	BLUE	3
4	4	3	8	<b>METALLICA</b> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
5	5	7	53	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>8</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	8	8	20	<b>CELINE DION</b> ▲ <sup>3</sup> 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
7	7	5	24	<b>FUGEES</b> ▲ <sup>4</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
8	6	6	6	<b>TONI BRAXTON</b> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
9	9	9	37	<b>TRACY CHAPMAN</b> ▲ <sup>7</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
10	10	11	30	<b>NO DOUBT</b> ● TRAUMA 92580/INTERSCOPE (10.98/15.98) <b>HS</b>	TRAGIC KINGDOM	10
11	11	10	5	<b>KEITH SWEAT</b> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
12	12	13	4	<b>SOUNDTRACK</b> REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
13	13	12	8	<b>SOUNDTRACK</b> DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
14	15	15	13	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66904 (10.98/16.98)	CRASH	2
★★★ Hot Shot Debut ★★★						
15	NEW ▶		1	<b>THE BLACK CROWES</b> AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES & ONE CHARM	15
16	14	14	43	<b>OASIS</b> ▲ <sup>3</sup> EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
17	16	16	74	<b>SHANIA TWAIN</b> ▲ <sup>7</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	5
18	17	18	10	<b>SOUNDGARDEN</b> A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
19	18	20	43	<b>MARIAH CAREY</b> ▲ <sup>8</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
20	21	25	42	<b>GARBAGE</b> ▲ ALMO SOUNDS 80004*/GEPFEN (10.98/16.98) <b>HS</b>	GARBAGE	20
21	20	19	14	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>2</sup> ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
22	22	22	14	<b>GEORGE STRAIT</b> ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
23	23	23	6	<b>BECK</b> DGC 24823*/GEPFEN (10.98/16.98)	ODELAY	16
24	24	21	15	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
25	19	17	4	<b>CRUCIAL CONFLICT</b> PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
26	25	31	24	<b>JEWEL</b> ● ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	25
27	26	27	15	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
28	36	45	21	<b>311</b> ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	28
29	28	36	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
30	31	30	13	<b>THE CRANBERRIES</b> ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
31	37	38	11	<b>BUTTHOLE SURFERS</b> CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
32	32	34	8	<b>GLORIA ESTEFAN</b> EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
33	30	28	10	<b>TOO SHORT</b> ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
34	29	32	40	<b>THE SMASHING PUMPKINS</b> ▲ <sup>6</sup> VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
35	35	37	24	<b>2PAC</b> ▲ <sup>5</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
36	27	24	9	<b>SOUNDTRACK</b> WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
37	34	29	20	<b>"WEIRD AL" YANKOVIC</b> ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
38	33	33	81	<b>BUSH</b> ▲ <sup>3</sup> TRAUMA 92531/INTERSCOPE (10.98/15.98) <b>HS</b>	SIXTEEN STONE	4
39	39	39	6	<b>PRIMITIVE RADIO GODS</b> ERGO 67600/COLUMBIA (7.98 EQ/11.98)	ROCKET	39
40	41	41	37	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
41	42	47	8	<b>LOST BOYZ</b> UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
42	46	58	5	<b>QUAD CITY DJ'S</b> QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	42
43	47	46	5	<b>JAY-Z</b> FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
44	45	49	11	<b>THE ISLEY BROTHERS</b> ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
45	54	62	36	<b>LL COOL J</b> ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
46	44	48	18	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
47	51	53	58	<b>NATALIE MERCHANT</b> ▲ <sup>2</sup> ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
48	43	44	38	<b>COOLIO</b> ▲ <sup>2</sup> TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
49	40	40	8	<b>JIMMY BUFFETT</b> MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
50	55	67	13	<b>MINDY MCCREADY</b> BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	50
51	38	43	4	<b>HARRY CONNICK, JR.</b> COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
52	50	51	32	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	JARS OF CLAY	46
53	53	60	28	<b>LA BOUCHE</b> ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
54	49	42	11	<b>GEORGE MICHAEL</b> ● DREAMWORKS 50000/GEPFEN (10.98/17.98)	OLDER	6
55	56	61	40	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	70	88	6	<b>VARIOUS ARTISTS</b> SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	56
57	48	35	4	<b>DE LA SOUL</b> TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
58	57	52	27	<b>TRACY LAWRENCE</b> ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
59	60	64	107	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>4</sup> ATLANTIC 82613*/AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	1
60	59	59	259	<b>METALLICA</b> ▲ <sup>9</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
61	52	50	4	<b>N.W.A</b> RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
★★★ GREATEST GAINER ★★★						
62	98	172	4	<b>JOHN WILLIAMS &amp; THE BOSTON POPS ORCHESTRA</b> SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	62
63	63	66	24	<b>ADAM SANDLER</b> ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
64	72	77	54	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
65	67	63	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
66	76	83	85	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
67	58	56	6	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
68	62	55	4	<b>BLUES TRAVELER</b> A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
69	75	89	36	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
70	61	57	5	<b>KISS</b> MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
71	89	103	5	<b>NADA SURF</b> ELEKTRA 61913/EEG (10.98/15.98) <b>HS</b>	HIGH/LOW	71
72	68	65	8	<b>BRYAN ADAMS</b> A&M 540551 (10.98/16.98)	18 TIL I DIE	31
73	69	72	37	<b>SOUNDTRACK</b> ▲ <sup>6</sup> ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
74	81	104	12	<b>MAXWELL</b> COLUMBIA 66434 (7.98 EQ/11.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	74
75	71	82	19	<b>VARIOUS ARTISTS</b> QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
76	66	80	6	<b>VARIOUS ARTISTS</b> MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
77	74	70	8	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
78	79	79	26	<b>VARIOUS ARTISTS</b> COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
79	80	86	28	<b>THE TONY RICH PROJECT</b> ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
80	73	69	14	<b>SWV</b> RCA 66487* (10.98/16.98)	NEW BEGINNING	9
81	88	120	23	<b>STABBING WESTWARD</b> COLUMBIA 66152 (9.98 EQ/15.98) <b>HS</b>	WITHER BLISTER BURN + PEEL	81
82	64	54	4	<b>NEIL YOUNG WITH CRAZY HORSE</b> REPRISE 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
83	78	74	4	<b>SPONGE</b> COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
84	87	78	9	<b>VINCE GILL</b> MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
85	90	97	20	<b>JANN ARDEN</b> A&M 540336 (10.98/15.98) <b>HS</b>	LIVING UNDER JUNE	85
86	82	84	20	<b>STING</b> ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
87	86	85	6	<b>HELTAH SKELTAH</b> DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
88	85	87	13	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
★★★ HEATSEEKER IMPACT ★★★						
89	101	112	13	<b>DISHWALLA</b> A&M 540319 (10.98/15.98) <b>HS</b>	PET YOUR FRIENDS	89
90	96	96	49	<b>JOAN OSBORNE</b> ▲ <sup>3</sup> BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) <b>HS</b>	RELISH	9
91	104	100	41	<b>SEVEN MARY THREE</b> ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) <b>HS</b>	AMERICAN STANDARD	24
92	95	92	15	<b>MASTER P</b> NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
93	100	99	53	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
94	107	111	95	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
95	118	133	18	<b>BRYAN WHITE</b> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
96	92	81	5	<b>CHER</b> REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
★★★ HEATSEEKER IMPACT ★★★						
97	103	105	10	<b>THE REFRESHMENTS</b> MERCURY 528999 (8.98 EQ/14.98) <b>HS</b>	FIZZY FUZZY BIG & BUZZY	97
98	113	124	4	<b>VARIOUS ARTISTS</b> SURFDG 90062/INTERSCOPE (10.98/16.98)	MOM — MUSIC FOR OUR MOTHER OCEAN	98
99	105	98	92	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
★★★ PACESETTER/HEATSEEKER IMPACT ★★★						
100	153	200	3	<b>DONNA LEWIS</b> ATLANTIC 82762/AG (10.98/15.98) <b>HS</b>	NOW IN A MINUTE	100
101	117	127	9	<b>RIKOCCHET</b> COLUMBIA 67223 (10.98 EQ/15.98) <b>HS</b>	RIKOCCHET	101
102	122	118	7	<b>PAUL BRANDT</b> REPRISE 46160/WARNER BROS. (10.98/15.98) <b>HS</b>	CALM BEFORE THE STORM	102
103	109	109	22	<b>SOUNDTRACK</b> COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
104	77	68	5	<b>TEVIN CAMPBELL</b> QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
105	84	75	11	<b>SOUNDTRACK</b> ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
106	91	94	54	<b>MONICA</b> ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36

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



## OLYMPICS RELEASES

(Continued from page 1)

on, as record companies continue their attempts to capitalize on the international Games with fresh single and album releases.

On July 30, 550 Music issued a studio version of Celine Dion's "The Power Of The Dream," which the Canadian singer performed at the Olympic opening ceremony July 19, as the B-side of the vocalist's new single "It's All Coming Back To Me Now," drawn from her triple-platinum album "Falling Into You."

Philips Classics has created a special CD single featuring a studio version of another song performed at the opening ceremony, opera diva Jessye Norman's "Citius, Altius, Fortius (Faster, Higher, Stronger)," and has packaged it with the soprano's 1994 compilation "Brava, Jessye! The Very Best Of Jessye Norman." The augmented package was rush-released July 23.

Two orchestral works by Michael Kamen, "The Sacred Truce" and "On The Wings Of Victory," which are scheduled to be performed at the closing ceremony, will be included on Kamen's forthcoming album of instrumental works, "Mr. Kamen's Opus," set for November release by RCA Red Seal.

A fifth official Olympic album only recently made its way into the marketplace: On July 23, Motown Records subsidiary MoJAZZ issued "People Make The World Go 'Round," a contemporary jazz-oriented set featuring such artists as Norman Brown, Lionel Hampton, Norman Connors, Najee, Chaka Khan, Herbie Hancock, and Herb Alpert.

The collection is the only sanctioned compilation to feature a former Olympian: guitarist and MoJAZZ artist Wayman Tisdale, a power forward for the Phoenix Suns who played on the U.S. basketball team that won the gold medal at the 1984 Olympics in Los Angeles.

Four other genre-specific official Olympic albums were released earlier this year (Billboard, Feb. 10). One of these, MCA's country set "One Voice," stands to get a much-needed commercial boost after the Games conclude, since Trisha Yearwood is scheduled to perform her album track "The Flame" in a featured slot during the closing ceremony.

### SINGLES SPRINT FOR GOLD

Dion's "The Power Of The Dream" was penned by her producer, David Foster; Kenneth "Babyface" Edmonds; and Linda Thompson. It was performed at the opening ceremony with the Atlanta Symphony Orchestra and Atlanta's Centennial Honor Choir. Dion's performance was seen by an estimated worldwide TV audience of 4 billion people, according to 550 Music executive VP John McL. Doelp.

The single version of the song was rush-recorded in the studio a month ago for the B-side of the follow-up to Dion's platinum single "Because You Loved Me," according to Doelp.

"It's a consumer bonus," Doelp says. "We wanted to make it available to her fan base... It's a great song. It connects to the emotions that are going on in the marketplace right now. It's great for the Olympics, because she's truly an international artist."

Doelp says that 550 Music initially shipped 550,000 units of the single, which is available on CD, cassette, and 7-inch vinyl.

Norman's "Citius, Altius, Fortius" was composed by Olympic musical director Mark Watters and lyricist Lorraine Feather for the July 19 open-

ing ceremony.

Stuart Pressman, director of marketing for PolyGram Classics & Jazz, says that the song was recorded in a session a couple of weeks before the Games began by Norman and the Atlanta Symphony Orchestra and Chorus, conducted by Watters.

"We've been trying to take advantage of all the hoopla surrounding the Olympics and Jessye's part in it," Pressman says.

"Citius, Altius, Fortius" is on "Brava, Jessye!," a compilation of Norman arias, in a brilliant box; new cover art highlights the bonus CD. "The price is the same, but we've thrown [the single] in as extra value," Pressman says.

In publicizing and promoting the new package, he adds, "we serviced an extra list—all the TV sports networks—with this... It was way outside the classical world."

Composer Kamen—a former member of the rock-classical fusion unit the New York Rock & Roll Ensemble and a prominent film composer—was commissioned to compose "The Sacred Truce" (a salute to the flags of international competitors) and "On The Wings Of Victory" (a 12-minute tribute to "extreme sports") on the heels of his score for "Mr. Holland's Opus," which starred Richard Dreyfuss as an inspiring high school music teacher.

Appropriately, the pieces will be performed at the closing ceremony by the Atlanta Youth Orchestra and an 80-voice choir.

"I'll use the Atlanta Youth Orchestra, at least, to do 'On The Wings Of Victory' on my album," Kamen says. "I'll definitely use the same forces for it."

"I came to these Olympics with the same cynicism that musicians bring with them as baggage to events like this... But I was so touched by my first contact with the orchestra."

He says that "Mr. Kamen's Opus" will be "a classical album being released as a pop record. It's an album of all my film music."

The set will include music from "Mr. Holland's Opus," "Robin Hood: Prince Of Thieves," "Don Juan DeMarco," and "Die Hard."

### JAZZING THE GAMES

MoJAZZ's official Olympic release was the last out of the blocks. Digital music programmer DMX had planned to enter the label business with the Olympic jazz album. However, in February, MoJAZZ, which had discussed a possible album with Olympic officials earlier, was offered the opportunity to produce the set.

MoJAZZ GM Bruce Walker says, "We had about two weeks to put the record together."

Walker says that 95% of the music on "People Make The World Go 'Round" is new material. Most of the tracks feature the label's artists and serve as a preface to upcoming albums by the jazz performers.

Regarding promotion of the set, Walker says, "We're going to focus on the Zhané track ['Rendezvous'] and the Wayman Tisdale track [a remix of 'Summer Breeze']."

As an Olympic medal winner, Tisdale was a natural choice for the album, says Walker: "We came to Wayman and said, 'Hey man, we gotta get you to be a part of this'... He was an ath-

lete who was actually there in '84. He's a natural spokesperson for this project."

The other official Olympic albums already on the market have not been tallying immense sales. However, MCA stands to be one of the major beneficiaries of the star-studded closing ceremony.

Watters says that country star Yearwood will perform "The Flame" on a specially constructed tower adjacent to the flame in Atlanta's Olympic Stadium. "She'll be by herself, singing way up there," he says.

The ceremony will feature Stevie Wonder performing a version of John Lennon's "Imagine" and a "Southern jamboree" starring such performers as Wynton Marsalis, B.B. King, Al Green, Faith Hill, the Pointer Sisters, and Gloria Estefan, according to Watters.

The Olympics may be wrapping up on Sunday, but the mockery lingers on the charts: "Redneck Games," the Warner Bros. single mating a vocal performance by country star Alan Jackson and an Olympic spoof by comic Jeff Foxworthy, climbs one slot to No. 47 this week on Billboard's Hot Country Singles & Tracks chart.

### NO MEDALS AT RETAIL

The official Olympic albums, most of which have been in release for

months, have been only modestly successful in their respective genres. None has yet attained the chart position reached by the officially sanctioned album of the 1992 games.

The lone '92 Olympic album, the Warner Bros. set "Barcelona Gold," benefited from a major tie-in with Coca-Cola and heavy TV exposure during the Games (Billboard, June 27, 1992). The album, which featured music from a variety of genres, peaked at No. 32 on The Billboard 200; it has sold more than 250,000 units, according to SoundScan, and included a top five single, Madonna's "This Used To Be My Playground."

Surprisingly, the most popular collection of this Olympic year is Sony Classical's "Summon The Heroes," featuring composer/conductor John Williams and the Boston Pops Orchestra. The set features the Pops playing Williams' titular composition, performed at the opening ceremony in Atlanta, and light classical pieces and familiar movie themes by Mikis Theodorakis, Dmitri Shostakovich, Vangelis, and others. As of this week, it has held the No. 1 slot on Billboard's Top Classical Crossover chart for 10 weeks.

"Summon The Heroes"—which has sold more than 73,000 units, according to SoundScan—is Greatest Gainer on The Billboard 200 this week, soaring to No. 62 from No. 98.

This week, EMI Latin's Spanish-language collection "Voces Unidas" drops to No. 9 on The Billboard Latin 50 from No. 5, its peak. The album has sold more than 30,000 units, according to SoundScan; it has benefited from a pair

of hit singles on Billboard's Hot Latin Tracks chart. "Puedes Llegar" by Voces Unidas—a group of 10 Latin stars including Estefan (who wrote the song), Jon Secada, Julio Iglesias, Plácido Domingo, and Jose Luis Rodriguez—rose to No. 2 and spent 13 weeks on the chart. The late superstar Selena's previously unreleased "No Quiera Saber" peaked at No. 6.

"Rhythm Of The Games," LaFace's R&B-oriented collection, debuts at No. 170 on The Billboard 200 this week and climbs from No. 64 to No. 58 on Billboard's Top R&B Albums chart this week. The album contains Estefan's "Reach," her solo English-language version of "Puedes Llegar"; the Epic single of the track is No. 45, its peak, on the Hot 100 Singles chart. According to SoundScan, "Rhythm Of The Games" has sold more than 34,000 units.

So far, MCA hasn't collected any medals for its Olympic album "One Voice," an April 23 release that features such stars as Yearwood, John Berry, Lorrie Morgan, Patty Loveless, and Willie Nelson. It has failed to make an impression on either The Billboard 200 or the Top Country Albums chart. A single from the album, "You Believed In Me" by Karla Bonoff & the Nitty Gritty Dirt Band, was issued in April, but failed to chart.

Sales figures indicate a slack response at retail to all of the Olympic-related titles save Williams'.

Dave Goist, buyer for 150-store National Record Mart in Carnegie, Pa.,

(Continued on page 83)

## Games Make Expected Dent In Vid Traffic

BY EILEEN FITZPATRICK

LOS ANGELES—Video stores are facing Olympic-sized competition from NBC's massive TV coverage of the centennial Games in Atlanta, as the thrill of victory and shattering news events have caused many consumers to unplug from their VCRs.

Most dealers expected store traffic to decrease during the 16-day sports spectacular, which began July 19, and many report a 5%-15% drop in sales and rental activity.

"It's been real quiet," says Red Rabbit Video manager Rob Nelson, who runs the largest of 10 stores in the St. Petersburg, Fla.-based chain. "Our income has decreased about \$400-\$600 a day, or 15% overall."

In addition to Team USA's gold medal-winning performances in the pool and on the track, a surprise win in women's gymnastics and the bombing in Centennial Olympic Park intensified viewership.

"The bombing was like a mini-Gulf War for us," says Suncoast Motion Picture Co. president Gary Ross, referring to how CNN's live coverage of the 1991 conflict kept Americans close by their TVs and away from stores.

Ross says that business is off about 7% compared with previous months and that the drop is equal to what the chain suffered during the 1992 Barcelona Summer Olympic Games.

According to Nielsen Media Research, NBC, the exclusive broadcaster of the Games, is pulling in an average of 22 million viewers a day. That number is 21% larger than the network's viewership for the 1992 Games.

Video sales are suffering more than rentals, which can be attributed to the Olympic telecast and the fact that few new titles have been released during

the summer.

From July 9 to July 23, video sales were down 11.4% compared with the same period in 1995, according to New York-based consumer research firm Alexander & Associates.

Surprisingly, video rentals for the same period were up 11.6% compared with those in 1995, according to the firm.

Dealers concur with Alexander's assessment and report at least a 10% drop in revenues.

"Last July we did well, but many customers have been glued to the Olympics," says Planet Video president Victor Seyedin.

Seyedin says overall business is down 10% for the 22-store, West Allis, Wis.-based chain. "We're still busy, but not as much as we'd like to be," he says.

Other dealers aren't ready to throw in the towel.

"The jury is still out, but I don't think we'll be dancing about our July results," says Borders Books & Music video buyer Patti Russo.

But at least one Tower location in Atlanta has seen store traffic increase during the Games' second week.

"It was horrible the first week," says Tower Video manager Evelyn Dorsey. "But for the past two days, we've been swamped."

Based on Tower's experience during the 1984 Los Angeles Olympics, Dorsey says, the Sacramento, Calif.-based chain predicted her plight. She says that tourists are now beginning to explore Atlanta and that foot traffic has increased significantly. Tower saw a similar pattern develop during the '84 Games, Dorsey says.

Other chains have used promotional strategies to fight the negative effects of Olympic viewing.

Best Buy increased its in-store pro-

motional efforts, focusing on videos appealing to older adults and children, who are not as drawn to the Olympic coverage.

"On a comp-store basis, it's been our strongest week of the month," says Best Buy video merchandise manager Joe Pagano. "We've been blown away by the results of the strategy."

Pagano says only the Best Buy locations in Atlanta have experienced a slight sales decline.

Suncoast's Ross says the chain was against stepping up promotions and yielded to NBC's massive coverage.

"It takes more customer footprints in the store to justify increasing advertising and promotion," says Ross, "and we're not getting those footprints."

Although several suppliers have released Olympic-related videos, the titles aren't getting much shelf space (Billboard, July 6).

For example, Turner Home Entertainment's "100 Years Of Olympic Glory" and "America's Greatest Olympians" are having difficulty finding a mass audience.

"It's selling through, but it's not blowing off the shelves," says Turner VP of sales Craig Van Gorp. "We've got a good quantity out there now, but we aren't anticipating a lot of reorders following the Games."

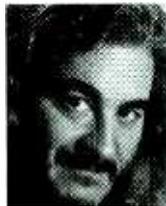
"100 Years" and "Greatest Olympians" are priced at \$29.98 and \$14.98, respectively, and have been in stores since May.

Only CBS/Fox Video has planned a post-Olympic highlight tape and will release "Dream Team: Olympic Gold," in early September. Suggested retail price is \$14.98.

Assistance in preparing this story was provided by Marc Zubatkin in New York.



YEARWOOD



KAMEN

## NEW R.E.M. SET ON WARNER BROS. HAS 'CLASSIC' SOUND

(Continued from page 1)

to write 12 new songs, record them on the road, and put it out a week later. It would be all-new live songs with applause."

However, the band opted for another route. Virtually every show was recorded, but it was decided to go with recordings from sound checks.

Buck acknowledges similarities to such classic road albums as Jackson Browne's "Running On Empty" and Neil Young's "Time Fades Away," but notes the band also turned to its contemporaries.

"What kind of was an inspiration to us was to see Pearl Jam go out and do like a week of shows and then stay in the last town of the tour for three days and record all the things they jammed at sound check," Buck says.

"We wanted to capture that spontaneity," he adds. "We're a really good live band, but never really do capture that in the studio."

Mills says there was another factor. "It was partly motivated by laziness," he says. "If we could do as much as possible on the road, that's stuff we didn't have to do in the studio. That's one reason why this album was so easy to make."

"We ended up with about seven finished songs and 12 unfinished ones," Buck adds. "By the end of the tour, we felt really creative and good about the work we had done, so the idea was, 'Let's go to the studio as soon as possible and let's capture the craziness, the dislocation, and weird scenes of the tour,' but without writing, 'We're an American band, come to party down in your hotel room,' because Grand Funk did that, and there will never be another song as good as 'We're An American Band' for what it was."

"New Adventures In Hi-Fi" isn't Grand Funk; rather, it's classic R.E.M. The album at times recalls the band's

last two releases—1994's hard-rocking "Monster" and 1992's more mellow and introspective "Automatic For The People," while adding some "new adventures" of its own.

Says Buck, "I feel like it is kind of a sampler of all the things we have accomplished in the past and a bunch of things we haven't really approached before." (See sidebar, this page, for a track-by-track rundown.)

### RECKONING

The release of the album comes at a crossroads of sorts for R.E.M. The band recently parted company with longtime manager Jefferson Holt. It is fielding offers from various companies for a new deal, and it is being forced to come to terms with an offhanded remark Buck or Berry made in 1986 that the band will break up on Dec. 31, 1999.

When asked about Holt, Bertis Downs, the band's longtime attorney, who is credited on "New Adventures In Hi-Fi" as "advisor," says, "We don't want to talk about it, and in fact, we have agreed in a settlement not to have any comment other than our official comment."

Downs then proceeds to pull out a laminated card from his wallet and quickly reads: "R.E.M. and Jefferson Holt have terminated their relationship by mutual agreement. The reasons for this decision are private and confidential, and no further discussions in these matters will be made by any of the parties."

When Downs says that the band "has been through a lot of adversity," he may not be talking only about the mishaps on the road. However, things seem generally upbeat in the R.E.M. camp, despite a fatiguing week of work in L.A. in late July.

In this one week, the band has taped videos for the album's first two singles, posed for photo shoots, and conducted numerous interviews with the domestic and international press.

Although Mills is fatigued from a

night of partying, Buck is optimistic, and why shouldn't he be. According to SoundScan, R.E.M.'s last three albums have sold nearly 10 million units combined in the U.S. alone, making the band one of the hottest free agents on the market.

There has been much speculation about who R.E.M. will sign with. Candidates include DreamWorks, the new



NEW ADVENTURES IN HI-FI



label spearheaded by Warner Bros. veterans Mo Ostin and Lenny Waronker, who were instrumental in bringing the band to Warner Bros. in the late '80s.

Another possibility is Outpost, another new Geffen-distributed entity, which is run by longtime R.E.M. producer Scott Litt, former Smashing Pumpkins manager Andy Gershon, and ex-Virgin A&R executive Mark Williams.

Sony is said to be interested, and Warner Bros., of course, would love to maintain its relationship with the band.

"We're playing it by ear right now," says Buck. "It is not a bad position to be in. We just finished the best record of our career, and we've sold like 35 million in the last six or seven years. I'm assuming good things will come out of this."

Mills adds that the band is "just starting to take meetings to see what's out there and what's available."

Warner Bros. executive VP/GM

(U.S.) Jeff Gold is hopeful the band will re-sign with the label. "We love these guys as people and as artists. It's been incredibly rewarding to be able to work with artists and an organization as impressive as R.E.M.'s, and we hope to be able to continue working with them long into the future."

The band "is certainly not ruling out re-signing with Warner Bros. again, but they are free agents and are considering what other opportunities or scenarios are out there," Downs says. "It's something that we are going to do in our very typical, closed, low-key, and fairly quiet way."

### NOT THE END OF R.E.M. . . .

The band greets recent reports of its demise as a minor annoyance. The talk stems from its split with Holt and the fact that in 1986, when Berry or Buck—no one can remember which one—was asked when the band would break up, one predicted it would dissolve Dec. 31, 1999.

With that date on the horizon, the band is having to deal with the comment.

"The thought that the band would have planned that far ahead for anything is laughable, but now it's being reported as news," says Downs. "We

could start a pool about when that day would be, but at this point, they are doing what some people consider their best work, and they are probably better friends than they ever have been as individuals."

Says Buck, "Either Bill or I said it, but the point is that breaking up is usually beyond your control. It was just a glib little answer."

### 'ROAD MOVIE' BUT NO TOUR

One thing that is certain is that R.E.M. will not tour to support "New Adventures In Hi-Fi." Yet the band, Warner Bros., and retailers aren't overly concerned that the lack of a tour will hurt album sales, as R.E.M.'s biggest sellers, 1991's "Out Of Time" and 1992's "Automatic For The People," came when the band was on a hiatus from touring. "Out Of Time" has sold more than 4.1 million copies, while "Automatic" has sold more than 2.9 million copies, according to SoundScan.

Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment chain, says that touring "hasn't been a factor in some of their recent releases. The albums that they didn't tour behind

(Continued on next page)

## R.E.M. Set's Rundown

### The Act's Buck And Mills Discuss Cuts

R.E.M.'s Peter Buck and Mike Mills provided Billboard with a track-by-track rundown of "New Adventures In Hi-Fi." The band's songs are published by Night Garden Music, administered by Warner-Tamerlane Publishing Corp. (BMI).

**"How The West Was Won And Where It Got Us."** Features Buck on bass, guitar, mandolin, and bozouki (a Greek stringed instrument). Says Buck, "I doubled it with the guitars. It's supposed to sound Ennio Morricone-ish."

**"The Wake-Up Bomb."** Buck says, "It was kind of about the glam rock scene. Michael [Stipe] was kind of looking at the whole 'Dress like we do' [scene] when we were teenagers. All that said, it is kind of a joyous pop song, too." Mills calls it "a big, loud, stupid rock song."

**"New Test Leper."** "It's about a person on a talk show," says Buck. "It's kind of a weird folk-rock thing with surf guitar."

**"Undertow."** Features touring musicians Scott McCaughey on ARP Odyssey and Nathan December on guitar. Says Buck, "Whether it is literally or metaphorically, it's about someone drowning . . . Being on tour seems like a drowning situation sometimes."

**"E-Bow The Letter."** "Patti Smith singing on something that I helped write was just amazing," says Buck. "She changed my life in a real literal way in 1976 when I saw her play live. She changed my perception of what music was." As the title suggests, Buck uses an E-bow on the track.

**"Leave."** Features McCaughey again on ARP. The seven-minute-plus song begins with a quiet acoustic passage before exploding into a rocker with a persistent siren-like sound. "Scott's holding down a key and moving the octave switch back and forth through the whole song," says Buck.

"We could only play it once every other sound check, because Scott's wrist would be numb by the end of it."

**"Departure."** "It's literally a road song," says Buck. "Michael wrote the lyrics on a plane flight from Singapore to San Sebastian, Spain," he says.

**"Bittersweet Me."** Says Buck, "For me, it's all snapshots. I remember coming up with the initial riff at the Shoreline Amphitheatre in San Francisco. It was the first show when Bill [Berry] came back from his aneurysm."

**"Be Mine."** Mills says, "We had one version that I recorded by myself on the bus that will probably turn up somewhere as a B-side."

**"Binky The Doormat."** "The title comes from the Bobcat Goldthwait movie 'Shakes The Clown,'" says Buck. "For some reason, Michael got really obsessed with that movie when we were making this record."

**"Zither."** Says Mills, "It was recorded in a dressing room. I think Scott was actually in the bathroom with the autoharp. We like to do instrumentals."

**"So Fast, So Young."** Says Buck, "Someone said, 'Is that a drug song?' and I never have thought about that. That is something that doesn't occur around us a whole lot, but it seems like it is a warning to someone for behavior, maybe just emotional behavior."

**"Low Desert."** Says Buck, "Definitely a road song . . . It was called 'Swamp,' and toward the end of the tour, Michael said, 'It wasn't a swamp song, I wrote the words and said it was a desert song.'"

**"Electrolite."** Mills says, "It was written on piano, so it has a different feel." Adds Buck, "It's hard to drive over Mulholland [Drive in L.A.] and not feel like a movie star, but I don't know what you feel like when you hit bottom and go down the bottom of the hill." CRAIG ROSEN

## OLYMPICS RELEASES

(Continued from preceding page)

says, "There's been a definite increase in sales [for 'Summation The Heroes'] during the past week," but adds that "One Voice" and "Voces Unidas" have done little business.

Goist adds that none of the official Olympic packages are mainstream albums that people will continue to buy after the games are over.

Howard Krumholtz, buyer for Tower Records' Sunset Strip store in West Hollywood, Calif., says, "The Sony album has been doing the best by far . . . The sales have definitely been up during the past few weeks. The other albums have all been very slow."

According to Louis Cunningham, VP of marketing for the Atlanta Committee for the Olympic Games, the albums have performed "way, way under projections" as a lavishly produced boxed set.

Cunningham says that the set has been sold primarily via an 800 number and at the W H Smith "superstore" on the Atlanta site. The July 27 bombing at Centennial Park there severely hamstrung sales, he adds.

Be fitting its international makeup, the 1996 Olympiad has sparked releases in other territories.

In the U.K., the official single of the British Olympic team is "Tara's Theme" by songwriter/producer duo Spiro and Wix. An instrumental based

on the movie theme to "Gone With The Wind," it was released July 29 on EMI Premier.

The single has been adopted by BBC TV as the theme for its Games coverage, exposing the song to a potential TV audience of some 25 million daily.

EMI Premier product manager Justin Crosby says he hopes that the TV coverage has burned the single into the public consciousness: "The coverage on the two BBC channels averages something like 18 hours a day, and 'Tara's Theme' is very prominent. The BBC say that switchboards have been jammed by viewers wanting to know more about the tune."

Crosby says the company waited until the second week of the Games to release "Tara's Theme" to enable momentum to build. However, he concedes that the U.K.'s poor medal showing may not have produced a sales-enhancing feel-good factor.

Radio is a strong medium for the single. BBC's national news and sports station Radio 5 has adopted the theme, and Spiro and Wix have produced a special DJ version of the single with eight tracks including 15- and 30-second stabs for use in jingles.

Estefan's "Reach," released May 13, entered the U.K. chart at its highest position, No. 15, for the week ending May 25 and stayed in the top 40 for

three more weeks. "Voces Unidas" was released in the U.K. on EMI Latin July 29.

In Germany, a compilation titled "Flame—Summer Olympics Atlanta 1996" on Carlton Records is the official album of the German Olympic team. It features the West Deutscher Rundfunk Big Band accompanying such artists as Al Jarreau, Brenda Russell, and Chaka Khan. The recording will be available as a CD-ROM that will include film material from the Games.

A compilation album titled "Atlanta 96" has been released in Germany on EastWest, in coordination with national TV station ZDF. The set, released in May, is available only via mail order. It features recordings by such artists as Phil Collins, Rod Stewart, and Chicago. The set includes Vangelis' "Voices," which is the title track of his current album on EastWest and a song adopted as an Olympic theme by ZDF.

Also included on the "Atlanta 96" album is "LimeLight" by Bonnie Tyler, another song used as an Olympic theme by ZDF. The song is out as a single on EastWest.

Assistance in preparing this story was provided by Jeff Clark-Meads in London and Shawnee Smith and Gina van der Vliet in New York.

## NEW R.E.M. SET ON WARNER BROS. HAS 'CLASSIC' SOUND

(Continued from preceding page)

sold just fine . . . This will be one of the biggest releases of the year. R.E.M., U2, and Pearl Jam all have albums coming, and they are the biggest alternative bands in the world."

From the band's perspective, the basic marketing philosophy behind "New Adventures In Hi-Fi" will be "less is more," says Downs. "We've had years that we've done tours and lots of media, but this year is a year when as a band, they want to have some time as people to themselves. We are doing a fair amount on the front end, and they will do less later on. We are certainly hopeful that the music will stand up and the videos will help. The record will be played on the radio, and that will market the album."

Warner Bros., on the other hand, will stage what Gold calls "an incredibly extensive launch and marketing campaign."

Since the band isn't touring, the label will use the feature-length "Road Movie," which will be released on home video and laserdisc Oct. 1, as a marketing tool. Although the near simultaneously released album and film share some song titles, this is by

no means R.E.M.'s "Rattle And Hum."

The 90-minute film, directed by Peter Care, documents the three final nights of the Monster tour. In the film, the band is captured performing "Wake Up Bomb" and "Undertow" from the new album, as well as other favorites.

The film will debut Aug. 16 at the Drambuie Edinburgh (Scotland) Film Festival and will be screened at film festivals in Hamburg, Spain, Tokyo, and possibly Toronto.

In the U.S., MTV, VH1, and PBS will likely air a 60-minute version of the film around the time of the album's release.

The first single, "E-Bow The Letter" will go to all rock radio formats Aug. 14. A videoclip directed by Jem Cohen for the track, featuring R.E.M. in performance in L.A. and guest backing vocalist Patti Smith, who was filmed on location in Prague, will have its world premiere on MTV about the same time that the single hits radio.

A commercial single of "E-Bow The Letter" will be released Aug. 20 with the nonalbum track "Tricycle." A CD-5 will follow the next week with "Tricycle," an alternate version of "Deapar-

ture," and a cover of Richard Thompson's "Wall Of Death."

The video for the second single, "Bittersweet Me," directed by Dominic De Joseph, has been shot. Two more clips with be shot in October.

To drum up excitement for the release of the album, Warner Bros. will hold playback parties for radio and retail in major markets at high-end audio shops to play off the album's title.

Prerelease parties will be held at college campuses around the country.

A call-in radio show, featuring the band and some kind of musical element, is a possibility.

For the night of the album's release, Warner Bros. will pull out all the stops in up to five major markets.

"Road Movie" will be projected onto the sides of buildings in parking lots near record stores as a prelude to midnight sales.

"We'll have 3,000 or 4,000 kids in a parking lot near Tower Records watching a live R.E.M. concert, as well as a half-hour 'making of the album' [electronic press kit]. We will premiere the video and parts of the album, and then at midnight, the album will go on sale," Gold says.

While sites for the prerelease events had not been confirmed at press time, Gold says New York, L.A., and Atlanta will be likely targets.

Warner Bros. will issue a limited edition of the CD in a special package, as it has done for the band's previous releases. The special package, which will be limited to 50,000 copies worldwide, will include a 64-page, bound hardcover book in a slipcase.

Promotional pieces that will go to radio and retail include a series of postcards tying into the album's travel theme, as well as a promotional Viewmaster.

In addition, Warner Bros. will spread the word about "New Adventures In Hi-Fi" on its World Wide Web site on the Internet with soundclips, videoclips, artwork, and photographs. The entire album may be "cybercast" (or broadcast) on the Internet prior to its release.

In addition, an electronic press kit on the making of the album will be shown on Continental Airlines in September, while the video for "E-Bow The Letter" will be shown on American and Delta in September. Continental will have a dedicated R.E.M. audio channel.

In the U.K., "E-Bow The Letter" will be released Aug. 19.

Warner Bros. (U.K.) director of marketing Tony McGuinness says the company's British marketing strategy for the album and the single will reflect the band's "arty, enigmatic, cool" image.

"R.E.M. has never lost touch with where they've come from, and so their fans stay faithful. It's important that we continue that vibe," he says.

McGuinness says the company will implement its biggest in-store promotion of the year, involving all the major retailers. A national TV campaign will begin the week of the album's release, and the press campaign will include a series of teaser ads, a first for Warner Bros. in the U.K.

### FUTURE ADVENTURES

So if R.E.M. isn't breaking up, when will the band return after "New Adventures In Hi-Fi" has run its course?

Mills says the band could regroup and being writing new material in the

spring of 1997.

"We had a long talk about that the other day," says Buck of the band, which makes all of its decisions democratically. "If I was the leader of the band, as opposed to just one of the guys in the band, we would record another record next summer and put it out either right around Christmas or in January 1998, and then do a tour in 1998. That's what I would do, and

we might do that, too. Everybody seems interested in doing something like that.

"I wouldn't put \$1 million on it, but I want to do another tour, and I want to do it before my kids start school, so we can take them with us."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.



by Geoff Mayfield

**S**OFT MACHINE: Take a suddenly impotent release schedule and fold in a distraction that keeps a lot of shoppers at home—like the Summer Olympics—stir in a hot summer slate of movies, and you have the recipe for a less-than-exciting sales week.

Rapper Nas remains No. 1 on The Billboard 200 by a small 1.2% margin—a slightly larger lead than he had last week. But, both he and Alanis Morissette, whose consistent-selling debut is the week's runner-up, see sales declines in the range of 8%-9% from prior week sales. The dip brings Nas' total down to 132,000 units, the lowest sum for a No. 1 album since the Feb. 24 issue, when Morissette eked out one of her nine chart-topping weeks with a mark just shy of 132,000 pieces. The smallest total for a No. 1 in 1996 happened a week earlier, in the Feb. 17 edition, when the "Waiting To Exhale" soundtrack rang the bell with just 118,500 units.

Although the release flow has been more even this year than in '95, when a bulk of high-appeal albums were hoarded until the last four months, we are in the midst of a dry spell. Music merchants cite the Olympics as a culprit for the week's low numbers, which find industrywide sales of new and catalog titles down from both the prior week and the comparable 1995 week (see Market Watch, page 86). Further signs of the doldrums: The top three titles are the only ones that sell more than 100,000, and just 34 of the titles on last week's Billboard 200 manage any kind of gain this week.

Happily, relief is on the way.

**H**ERE COMES THE CAVALRY: Expect volume to bounce up on next week's chart, thanks to the July 30 release of new sets from Alice In Chains and A Tribe Called Quest and the multi-artist soundtrack for "The Crow: City Of Angels." Alice In Chain's last two albums debuted at No. 1, but the Tribe is also hot and is expected to outsell Alice for at least one major chain.

Tuesday (6) sees the release of Tom Petty's "She's The One" soundtrack, and the following week brings a remix set from White Zombie. High-volume seller Pearl Jam is due Aug. 27, to be followed by a bountiful September, the month that sets the stage for the industry's fourth-quarter blitz. Tentatively set for Sept. 10 are new albums from R.E.M., Rush, John Mellencamp, and Suzanne Vega, to be followed later in the month by Kenny G, Van Halen, Aerosmith, Elton John, Natalie Cole, ZZ Top, Chris Isaak, Social Distortion, and Weezer. Counting Crows' sophomore outing is due Oct. 1, although vinyl versions will come a week earlier, while U2 arrives in the middle of October.

**T**HE STREAK: In a very quiet but sturdy manner, Tommy Boy's multi-artist "Jock Jams Vol. 1" (100-93) is closing in on an endurance record. The title, which includes Tag Team, 69 Boyz, Naughty By Nature, Gary Glitter, and the Village People's ubiquitous "Y.M.C.A.," has been on The Billboard 200 for a year and a week. Only one other various-artists compilation, Giant's country tribute "Common Thread: The Songs Of The Eagles," has logged more Billboard 200 weeks during the SoundScan era, and "Jock Jams" will tie that 55-week record in two weeks. What makes the "Jams" streak even more impressive is that it has never ranked lower than No. 100 during its entire 53-week chart run.

ESPN is a partner in this series and kicked off the album with a heavy load of spots, but Tommy Boy's Monica Lynch, the project's shepherd, says the channel's concentrated promotional push ended in October. Since then, it has taken on "a life of its own," with a young audience that Lynch says includes college- and high school-age consumers and their juniors. "Young kids love this stuff," she says, adding that females have also been a big part of the album's demographics.

"Jock Jams" is a sequel to the two-volume Jock Rock series, which had albums released in '94 and '95, the first of which shipped more than 800,000 units. This title has surpassed that figure and earned a platinum certification, a rare achievement in the various-artists category. "Common Thread" is triple-platinum; the first "A Very Special Christmas" is double-platinum. "Vol. 2" of the latter and a few Disney compilations have also hit platinum, but most fall short.

While 55 weeks is a high-water mark in the SoundScan era, these types of albums once had a longer shelf life, as several in the late '50s charted for more than a year.

"Jock Jams Vol. 2" hits stores Aug. 20.

## MTV VIDEO AWARDS NOMS

(Continued from page 79)

"Who Will Save Your Soul" (Atlantic); and Alanis Morissette, "Ironic" (Maverick/Reprise).

**Best video from a film:** Brandy, "Sittin' Up In My Room" from "Waiting To Exhale" (Arista); Bush, "Machinehead" from "Fear" (Trauma/Interscope); Adam Clayton & Larry Mullen, "Theme From Mission: Impossible" (Mother/Island); and Coolio Featuring LV, "Gangsta's Paradise" from "Dangerous Minds" (MCA Soundtracks).

**Best R&B video:** Toni Braxton, "You're Makin' Me High" (LaFace/Arista); Mariah Carey Featuring Boyz II Men, "One Sweet Day" (Columbia); D'Angelo, "Brown Sugar" (EMI); and Fugees, "Killing Me Softly" (Ruffhouse/Columbia).

**Best direction in a video:** Spike Jonze (Bjork, "It's Oh So Quiet"), Jesse Peretz (Foo Fighters, "Big Me"), Stephane Sednaoui (Alanis Morissette, "Ironic"), and Jonathan Dayton & Valerie Faris (the Smashing Pumpkins, "Tonight, Tonight").

**Best choreography in a video:** Michael Rooney (Bjork, "It's Oh So Quiet"), Tina Landon (Janet Jackson, "Runaway"), Vaughan & Anthea (George Michael, "Fastlove"), and Quad City DJ's (Quad City

DJ's, "C'mon 'N Ride It [The Train]").

**Best special effects in a video:** Johnny Senered/Kristen Johnson/Ben Gibbs (the Beatles, "Free As A Bird"), Cameron Noble (Bone Thugs-N-Harmony, "Tha Crossroads"), Kristen Johnson (Green Day, "Walking Contradiction"), and Chris Staves (the Smashing Pumpkins, "Tonight, Tonight").

**Best art direction in a video:** Teri Whittaker (Bjork, "It's Oh So Quiet"), William Abelo (the Cranberries, "Salvation"), Clam Lynch (R.E.M., "Tongue"), and K.K. Barrett and Wayne White (the Smashing Pumpkins, "Tonight, Tonight").

**Best editing in a video:** Shearson/Eric Zumbrennen (Beck, "Where It's At"), Scott Grey (Alanis Morissette, "Ironic"), Hal Honesberg (Red Hot Chili Peppers, "Warped"), and Eric Zumbrennen (the Smashing Pumpkins, "Tonight, Tonight").

**Best cinematography in a video:** Martin Coppen (Brandy Featuring Wanya Morris of Boyz II Men, "Brokenhearted"), Peter Nydrle and Marco Mazzei (Eric Clapton, "Change The World"), Adrian Wilde (Madonna, "You'll See"), and Decklan Quinn (the Smashing Pumpkins, "Tonight, Tonight").



**Metro Blue Debut.** Metro Blue recording act Madredeus celebrates with label executives following its New York concert debut at Florence Gould Hall. Madredeus' first release for Metro Blue, "o espírito da paz," peaked at No. 10 on Billboard's Top World Music Albums chart. Pictured in the back row, from left, are Metro Blue/Blue Note president Bruce Lundvall and group members Gabriel Gomes, Carlos Trindade, and Francisco Ribeiro. In the front row, from left, are group members Teresa Salgueiro, Pedro Ayres Magalhaes, and José Peixoto and Metro Blue/Blue Note VP of marketing Tom Evered.

## LEGACY BOX REINTRODUCES CHEAP TRICK'S TIMELESS POP

(Continued from page 1)

Since then, alt-rock heroes from Nirvana to Guided By Voices have proclaimed their debt to Cheap Trick's example in song and spirit. "Cheap Trick helped pioneer many of the values that alternative rock bands live by today," says Ira Robbins, the veteran music journalist who penned the box's liner notes. "And it wasn't so apparent in the late '70s that you could have an offbeat personality and succeed, that you could succeed and have fun. The band made its own rules, and its 'what the fuck' attitude is the essence of indie rock."

"Cheap Trick is the ultimate band in a lot of ways," adds Ken Stringfellow of Seattle power popsters the Posies. "The way they straddled so many idioms—from bubblegum to heavy rock, which is essentially what alternative rock is today: poppy songs with overdriven guitars—was a cool post-modern pastiche. And I think their thing was so together 15-20 years ago that they wouldn't have to change at all to make a comeback, if they did it right."

A signpost that Cheap Trick plans to do it right is the band's decision to record a single for indie stalwart Sub Pop with producer Steve Albini, the man behind the board for such post-punk masterpieces as Nirvana's "In Utero" and the Jesus Lizard's "Liar." Slated for release early next year, the vinyl-only single will feature a new track and a freshly retooled version of the group's "Downed" as the likely B-side.

The Sub Pop/Cheap Trick liaison makes perfect sense, according to label head Jonathan Poneman, a devoted fan who used to play in a Cheap Trick cover band. "Cheap Trick is a seminal American rock band," he says. "A lot of the best work of Nirvana is derived from that timeless Cheap Trick sound."

As to whether the band is capable of making great new music, Poneman says, "Obviously, it's quite a few years down the road, and times have changed. But I think whether you're 15 or 50, it's songs and style that

count. And those Cheap Trick has."

In concert, Cheap Trick has repeatedly demonstrated its relevance in the post-grunge era, jamming with the Posies and Smashing Pumpkins, as well as playing at the recent Lollapalooza in the group's hometown of Rockford, Ill. Jack Monson, music director of rock outlet WXXR Rockford, says that Cheap Trick fit in perfectly between the Ramones and Soundgarden and "was the band that started getting everyone interested in the main stage."

A recent packed show at New York club Tramps proved that Cheap Trick has few peers as a live act, no matter the venue. Particularly impressive was Robin Zander's singing, which from a whisper to a scream showed that his rep as one of rock's most amazing vocalists is still deserved after two decades of belting it out on the road. ("One of the greatest voices in music," avers Guided By Voices front man Robert Pollard.)

The Tramps set, spiced with high-octane renditions of such obscure yet crowd-pleasing tunes as "He's A Whore" and "The Ballad Of Richard Speck," demonstrated that the group—guitarist Rick Nielsen, drummer Bun E. Carlos, and bassist Tom Petersson joining Zander—has lost little of its power or enthusiasm over the years.

On "Sex, America, Cheap Trick," the 64 remastered tracks—including 30 previously unreleased live songs, soundtrack cuts, B-sides, and demos—present a fuller depiction of the band's achievements than has ever been available on CD or even LP. Regarding the high quality of much of the unheard or long-unavailable material, Nielsen gives an apt description when he says, "A lot of these tracks really fit into the 'I coulda been a contender' zone."

An aborted attempt at a Cheap Trick rarities disc, initiated by Rob-

bins a few years ago, helped set the stone rolling for "Sex, America, Cheap Trick," as did '94's revelatory remixed and remastered "Budokan II," an extended document of the band's landmark '78 Japanese tour.

Carlos, the band archivist, and Bruce Dickinson, the box's producer, unearthed mountains of quality tapes, causing "Sex, America, Cheap Trick" to expand from an initial three discs to four. (The set's title comes from an off-the-cuff introduction the band received from talk-show host Conan O'Brien, who recalled the band's music as the soundtrack to a nocturnal teenage encounter.)

Of the many highlights among the collection's previously unreleased songs are five tracks from a live show at Los Angeles club the Whisky in '77, including covers of songs by the Move and Bob Dylan; the excellent studio outtake "Lovin' Money," produced by Jack Douglas from the sessions for the first album; the compelling demos "Fan Club," from '75, and "I Need Love," from '80; and a definitive live version of "I Know What I Want," from '88.

Dickinson's goal for "Sex, America, Cheap Trick" was not only to give people a chance to realize "Cheap Trick's place in history, but to hear how fresh the material sounds today," he says. "A track like 'Lovin' Money' could've been recorded two months ago."

Along with the unfamiliar come vintage hits and standout album tracks, including the single "Oh Candy" and "Mandocello" from the first album; the single "Southern Girl" and "So Good To See You" from '77's "In Color" album; "Surrender," "High Roller," and the punker-than-thou "Auf Wiedersehen" from '78's "Heaven Tonight"; the live "I Want You To Want Me" and "Clock Strikes Ten" from "At Budokan"; the top 40 hit "Voices," "Way Of The World," and the title track of '79's top 10 "Dream Police" album; and the George Martin-produced single "Everything Works If You Let It" and "World's Greatest Lover" from '80's "All Shook Up."

Even though it strives to document the band's glory days, "Sex, America, Cheap Trick" doesn't stint on material from the '80s, a period that even the staunchest Cheap Trick fan will allow is problematic. Petersson left the band for seven years after "All Shook Up," and a mixture of A&R and management difficulties negatively affected a number of subsequent albums artistically and commercially. (The band is in litigation with its former manager.)

Despite the dispiriting times, Cheap Trick never ceased producing the occasional Beatlesque gem, such as "If You Want My Love," from "One On One" ('82); "I Can't Take It," from the Todd Rundgren-produced "Next Position Please" ('83); and "Tonight It's You" from "Standing On The Edge" ('85)—each included on the box.

Also on the set are several worthy outtakes from the '80s (such as "Money Is The Route Of All Fun" with the Move's Roy Wood, from sessions for '86's "The Doctor"), as well as the wholly uncharacteristic No. 1 ballad "The Flame" and the band's most endearing latter-day song, the pure-pop "Had To Make You Mine" from the band's final Epic album, "Busted" ('90). Nothing from the band's one-off for Warner Bros., "Woke Up With A Monster" ('94), is included. The bulk of Cheap Trick's catalog is published by Adult Music/EMI Music and CNPZ Music (BMI).

The ever-positive Nielsen says of the years of lawsuits, bad advice, and self-doubt, "Instead of griping about all the lost time and 'should have beens,' we did something about it. And what we've done is stay together and play music."

It's Legacy's aim to right some of those past wrongs with an ambitious makeover of the long-undervalued



Cheap Trick catalog, according to Jeff Jones, VP of marketing and product development for Legacy. Following the campaign for "Sex, America, Cheap Trick," which lists for \$49.98, Legacy has several releases on the drawing board for the next couple of years, including a two-CD addendum to the box featuring more rarities and key album tracks, a complete live record of the Whisky show as part of the label's new Live From the Vault series, and a progressive reissue of the original albums.

Dickinson says the rereleases should appear in a fashion similar to Legacy's recent overhaul of the Byrds catalog, with 20-bit remastering, bonus tracks, improved artwork, and liner notes.

The marketing for "Sex, America, Cheap Trick" began with the June servicing of a 12-track CD sampler to retail and modern and album rock radio. Retail efforts revolve around the band's 46-date summer club tour, with regional Sony staff working the box in tandem with the live gigs. Info on the box also will be posted on Legacy's World Wide Web site on the Internet (<http://www.sony.com>).

Jones says Cheap Trick's connection to the alternative market will be stressed. As a start, Legacy is offering indie retailers a 7-inch vinyl-only single of an alternate version of "I Want You To Want Me" backed with an early live cover of the Velvet Underground's "Waiting For The Man/Heroin," sung by Petersson.

According to Poneman, it could be a challenge to market Cheap Trick's music to today's typical rock consumer, "who was in diapers when the band made its finest records," he says. "A lot of the audience is only old enough to remember 'The Flame.'" Although that song—a woeful piece of power schmalz not written by the band and foisted upon it by Epic—gave Cheap Trick its biggest hit, it also hurt the group's credibility in the eyes of many rock fans.

What could help with the kids—though the glut of uninspired efforts could work to its disadvantage—is a Frankie LaRocka-produced Cheap

Trick tribute album that is in the works for a yet-to-be-determined indie label.

But Bob Bell, new-release buyer for the 280-store Warehouse chain, says that if Legacy gives the band deluxe treatment and positioning, a broad spectrum of the rock marketplace should respond in kind. "To tell you the truth, I don't know anyone who isn't a Cheap Trick fan," he says. "All this is long overdue."

Cheap Trick goes into the studio in September to record a new album for release in early '97, with the new material very much in the aggressive vein of the band's first few albums, according to Nielsen. The band will probably work with producer Tom Wermer, who helmed "In Color," "Heaven Tonight," and "Dream Police," and engineer Toby Wright (Alice In Chains, Chris Whitley).

According to the group's manager, Larry Mazer, negotiations are under way with several indie labels for the new record, including Discovery Records and Castle Communications.

"Cheap Trick will absolutely not be on a major label," Mazer says. "You just can't get the kind of emotional commitment and care from a large company that you can from an indie. I'm treating Cheap Trick like a baby band."

After the completion of its new album, Cheap Trick plans to hit the road hard, with overseas touring a priority, including a trek through the Far East. But particular focus will be placed on the group's live profile in the U.K. and Europe, where it hasn't played in years but has a special desire to reintroduce itself, Nielsen says, because the band spent its formative years there and its influences—the Beatles, the Yardbirds, the Small Faces, the Who, the Move—all hailed from across the pond. (The band's gigs are booked by International Creative Management.)

While "Sex, America, Cheap Trick" will surely be exciting for fans, the band agrees that it is far more concerned about looking forward than back. "The box is nice, but it's not really that important to us; the new stuff, the future is what counts," Petersson says. "We're no revival act."

## BRAZIL'S CD EXPO LAUNCHES WITH GUSTO

(Continued from page 3)

The public reception to the July 18 opening was so strong—35,500 showed up—that six extra sales stands were added.

The event was held in a 40,000-square-foot, open-air pavilion that housed 122 companies, including record labels, retailers, manufacturers, publishers, and radio stations. Some stands by Brazilian major labels, including Warner Music Brasil and Sony Music Brasil, were extravagant edifices that covered more than 400 square meters.

More than 60 artists performed showcases, including Zé Ramalho, Alceu Valença, Paulo Ricardo, and Quarteto Em Cy. Many others were on hand to sign autographs, including Geraldo Azevedo, Emílio Santiago, and Baba Cósmica.

Complementing the expo were 15 panels that covered a broad range of topics, such as authors' rights, multimedia, and special marketing.

Repsold and Innova's co-owners, Jodele Larcher and Paulo Macedo, are already planning next year's event. Repsold says a total of 66,000 square feet will be available in 1997. Changes in the fair may include greater space between exhibition stands, the panels rescheduled to occur before the expo, and the expansion of the industry-only Encontro De Negócios to two days.

Larcher recalls that the first edition took two years to "get off of the ground, with all of the conversations, polls, and coaxing of people in the industry to participate. However, this event was not only about cutting deals, but to celebrate the diversity of the Brazilian music scene with performances and panels, and the interesting mix of recording artists, industry executives, and consumers."

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## Rimes Featured At Radio Confab

As the date draws closer for the 1996 Billboard & Airplay Monitor Radio Seminar & Awards, to be held at the New York Sheraton Sept. 5-7, artist showcases, panelists, and special celebrity appearances are shaping up.

The three-day confab will offer more than a dozen discussion groups covering top 40, country, R&B, rock, modern rock, triple-A, and AC radio. On another front, each evening will feature artist performances and special label-sponsored format showcases.

LeAnn Rimes and David Kersh will perform Friday, Sept. 6, at a cocktail party sponsored exclusively for country registrants. In addition to performing separately at the party, the two artists are working on a special duet to debut at the event.

Rimes' MCG album, "Blue," bowed at No. 1 on the Billboard Top Country Albums chart and No. 4 on The Billboard 200 July 27. Her debut single, "Blue," peaked at No. 10 on the Coun-

try Airplay chart and spent seven weeks at No. 1 on the Top Country Singles Sales chart. Her current single is "Hurt Me," No. 53 on the Country Airplay chart.

The 13-year-old Rimes has been performing onstage since she was 5, and she was a "Star Search" winner at age 8. She recorded her debut album on an independent label at age 11.

Kersh, a 25-year-old native of Humble, Texas, has been performing on the Texas dance-hall circuit for five years, playing four hours a night, five or six nights a week. His debut Curb single, "Breaking Hearts And Taking Names," debuted on the Country Airplay chart in April. His current single is "Goodnight Sweetheart."

The three-day seminar will conclude with the Billboard/Airplay Monitor Radio Awards and dinner Sept. 7.

For seminar registration, contact Maureen Ryan at 212-536-5002.



1996 Billboard & Airplay Monitor Radio Seminar & Awards

## PERSONNEL DIRECTIONS

The reorganization of the Billboard and Airplay Monitor magazines chart department is complete, with a number of chart personnel in the New York office receiving new responsibilities.

As reported in the June 29 issue of Billboard, former R&B chart manager Theda Sandiford-Waller becomes manager of Hot 100 Singles in Billboard. She has also been named director of charts for Top 40 Airplay Monitor. Sandiford-Waller will continue to manage Top R&B Albums and will supervise Billboard's new Hot R&B Singles manager Datu Faison.

Faison, who has managed several Billboard specialty charts, including Top Jazz Albums, Top Contemporary Jazz, and Top World Music, takes charge of the R&B Airplay Monitor charts. He will continue to manage Billboard's Hot Rap Singles, Top Gospel Albums, and Top Reggae Albums.

Sandiford-Waller joined Billboard in January. Prior to that, she was music director at WYNY New York. Sandiford-Waller is a graduate of Tufts University in Boston. Faison



SANDIFORD-WALLER



GRAYBOW



FAISON



COLOMBO

began at Billboard in 1994. Before that, he worked at RED Distribution as an urban marketing manager. He attended Hunter College.

Anthony Colombo adds World Music to the list of charts he manages, including Mainstream Rock, Top New Age Albums, and Rock Airplay Monitor's Triple-A chart. Colombo will

maintain his role as Rock Airplay Monitor columnist and production specialist.

Adult Contemporary and Adult Top 40 manager Steve Graybow now adds the responsibilities of Top Jazz Albums, Top Contemporary Jazz, and Top Blues Albums.

Colombo and Graybow are both Billboard veterans, having been with the magazine for nine and seven years, respectively. Colombo started as a Chart Department surveyor. He has a degree in communications from Seton Hall University. Graybow had been assistant to the publisher of Monitor as well as a chart surveyor. He received his bachelor's degree from SUNY Stony Brook.

### Dates 'n Data

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7  
 Billboard Music Video Conference & Awards • Crown Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

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YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1995	1996		1995	1996
TOTAL	362,867,000	381,637,000 (UP 5.2%)	CD	199,071,000	225,292,000 (UP 13.2%)
ALBUMS	311,688,000	316,020,000 (UP 1.4%)	CASSETTE	112,143,000	89,920,000 (DN 19.8%)
SINGLES	58,178,000	65,617,000 (UP 28.2%)	OTHER	474,000	808,000 (UP 70.5%)

OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK		SINGLES SALES THIS WEEK	
12,496,000	10,087,000	2,408,000	12,496,000	10,087,000	2,408,000
LAST WEEK	13,073,000	LAST WEEK	10,674,000	LAST WEEK	2,399,000
CHANGE	UP 4.4%	CHANGE	DOWN 5.5%	CHANGE	UP 0.4%
THIS WEEK 1995	12,540,000	THIS WEEK 1995	10,577,000	THIS WEEK 1995	1,963,000
CHANGE	DOWN 0.4%	CHANGE	DOWN 4.6%	CHANGE	UP 22.7%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION					
	1995	1996		1995	1996
NORTHEAST	20,323,000	22,428,000 (UP 10.4%)	SOUTH ATLANTIC	67,706,000	70,661,000 (UP 4.4%)
MIDDLE ATLANTIC	53,121,000	55,464,000 (UP 4.4%)	SOUTH CENTRAL	53,736,000	57,328,000 (UP 6.7%)
E. NORTH CENTRAL	62,614,000	65,488,000 (UP 4.6%)	MOUNTAIN	22,471,000	23,974,000 (UP 6.7%)
W. NORTH CENTRAL	24,334,000	24,754,000 (UP 1.7%)	PACIFIC	58,560,000	61,531,000 (UP 5.1%)

ROUNDED FIGURES FOR WEEK ENDING 7/23/96

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

## 'Home Town' Boy Still Making Good

PAUL ANKA'S COLLABORATION with Juan Gabriel on "My Home Town" debuts on Hot Latin Tracks at No. 18. It's Anka's first appearance on this list, but he's no stranger to Billboard's charts. His first appearance on the pop single survey occurred 39 years and one month ago, when "Diana" debuted. Anka was just 15 at the time. The original version of "My Home Town" was an ABC-Paramount single that peaked at No. 8 in 1960.

Anka has had 20 titles reach the Adult Contemporary chart, starting with "Goodnight My Love" in 1969. He's even had six singles chart R&B, starting with "Diana," which duplicated its pop position by peaking at No. 1. Anka, who is also known for writing hits like "She's A Lady" for Tom Jones and the English lyrics to "My Way" for Frank Sinatra, first appeared on Billboard's album chart in 1960 with "Paul Anka Sings His Big 15."

It's been a long, successful career for the Canadian artist, who now calls Las Vegas his hometown.

SUGAR AND: In chart terms, the most successful British girl group in the U.S. is Bananarama, who topped the Hot 100 in 1986 with a remake of Shocking Blue's "Venus." But in their home country, the three members of that group never hit No. 1; they had to settle for a peak position of No. 3 with three titles, including a zany take on the Beatles' "Help" with "Absolutely Fabulous" executive producers Jennifer Saunders and Dawn French. Other British girl groups that have also failed to reach pole position in their own country: the Belle Stars peaked at No. 3 with "Sign Of The Times," and R&B-oriented Eternal had two No. 4 hits, "Stay" and "Oh Baby I..."

That makes the Spice Girls the first British girl group to have a No. 1 single in the U.K. Their debut release, "Wannabe," is in its second week at the top and

knocks out the Fugees' "Killing Me Softly."

HEAD OF THE CLASS: William Simpson gives top marks to Kedar/Universal act A+, which moves 77-76 this week with "All I See." Simpson points out that when all of the artists who have reached the Hot 100 are listed alphabetically, A+ replaces Aaliyah at the top.

BAYSIDE WATCH: Simpson also reports that Queen's "Bohemian Rhapsody" took 32 weeks to reach its peak position (No. 2) on the Hot 100, tying with Kris Kristofferson's "Why Me" as the second-slowest climb to a peak position. The new champ, Los Del Rio's "Macarena" (Bayside Boys Mix), hit No. 1 in its 33rd week and remains there in its 34th week on the chart.

Larry Cohen of Trumbull, Conn., adds two more No. 1 hits that took more than 20 weeks to reach the top: Nick Gilder's "Hot Child In The City" and Robert John's "Sad Eyes" both went to No. 1 in their 21st chart weeks.

ALL CHANGE: There's finally a change at the top on the Adult Contemporary chart. After 19 weeks, Celine Dion's "Because You Loved Me" (550 Music) yields to Eric Clapton's "Change The World" (Reprise).

IF WISHES WERE HITS: Stepping out from Boyz II Men just like his comrade Shawn Stockman did a few weeks ago with a single from the soundtrack to "Mr. Holland's Opus," Nathan Morris moves 95-86 with "Wishes" (Perspective) from the soundtrack to "Kazaam." With its sampling of Buffalo Springfield's "For What It's Worth," "Wishes" credits songwriter Stephen Stills. Look for that 1967 hit to gain even more attention when it's heard during the opening episode of NBC's new series "Dark Skies."



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