Blockbuster Gearing Up To Buy Direct
Change Expected To Send Ripples Through Vid Industry

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Blockbuster Video plans to buy direct starting in 1997, bypassing its sole distributor, Houston-based ETD, in favor of deliveries straight from studios and major independents and their duplicators.

The shift from distribution—the first for any home video chain—includes rental as well as sell-through releases going to some 4,800 stores. Driving the change, which has been under discussion for the past year, is Blockbuster Entertainment chairman/CEO William Fields, applying the experience gained during his long tenure at Wal-Mart. In early 1995, Wal-Mart eliminated the middleman from its purchases in an effort to boost

sell-through margins.

Just months after his arrival, Fields is pressing to launch Blockbuster’s effort this fall, sources indicate, with such direct-to-sell-through hits as Warner Home Video’s “Twister” and Paramount Home Video’s “Mission: Impossible.” Blockbuster and Paramount are subsidiaries of Viacom Entertainment, which has been seeking ways to cut costs, improve its bottom line, and pay down a multibillion-dollar debt incurred when it acquired both companies.

Blockbuster’s direct-delivery savings aren’t expected to be huge. Bear Stearns analyst Raymond Katz estimates the “positive impact” to be $25 million annually, largely because ETD is paid so little to purchase and prepare tapes for display.

But the effect on the industry will be significant for several reasons. First, the loss of Blockbuster, an estimated 60%-70% of its volume, drops ETD from the No. 1 distributor to a position

(Continued on page 100)

Revamped PGD Shifts
Sales Focus To Stores

BY ED CHRISTMAN

NEW YORK—The restructuring that PolyGram Group Distribution (PGD)

began Aug. 1 will allow the company to shift its focus from selling product into the stores of accounts to advocating the sell-through of product to consumers.

That’s the word from Jim Caparro, (Continued on page 95)

Tapping Mali’s Vast Musical Treasures
African Nation Slowly Develops Its Recording Industry

BY BANNING EYRE

BAMAKO, Mali—On an unpaved street here, the capital of the western African nation of Mali, a crowd composed mostly of women gathers to celebrate a wedding. The ladies broadcast elegance with their traditional gowns and jewelry. The men linger at the periphery in long, colorfully embroidered grand boubous.

The day’s honored singer, Amy Koita, perhaps the most popular young man thumps out rhythms on a hand-held drum machine. Koita takes the mike and belts out long high notes and stacatto recitations, gesturing with an outstretched arm to each guest she praises and collecting crisp

bills from the women who parade past her.

These days, Malian pop artists like Koita may appear on TV, in stadium concerts, and occasionally in nightclubs and theaters, but the street wedding remains the coun-

try’s quintessential performance venue. Tradition, it turns out, is Malian music’s greatest strength and, in some ways, its most daunting obstacle.

(Continued on page 92)
Jeff Foxworthy
CRANK IT UP
the music album
In Stores August 27
Produced by Scott Rouse and Doug Grau
Management: JP Williams/Debra Shaler
Parallel Entertainment
Visit the Warner Bros. Web-Site http://www.wbr.com
Enhanced CDs Hit New Compatibility Hurdle

**Windows 95 Modification May Limit Format**

**BY BRETT ATWOOD**

LOS ANGELES—After struggling to get out of the gate at retail, enhanced CDs (ECDS) are hitting a new hurdle in the home. A recent software change in Windows 95, the operating system that dominates the desktops of millions of computer users, has made some ECDS' titles incompatible with many CD-ROM drives.

ECDS are audio CDs that contain additional video and audio-visual information that is play-
able only via a computer’s CD-ROM drive.

Music labels began to notice that something was amiss when, a few months ago, an unusual high number of consumers began to call to complain that their ECD purchases were not working on their computers.

The problem centers on ECDS that have been created using the pre-gap (also known as track zero) approach, which encodes the multimedia elements in a hidden file contained between index points zero and one on a conventional audio CD. Although pre-gap discs were compatible with Microsoft’s Windows 95 when the operating program was launched with much fanfare last year, there have been changes made to subsequent releases of the software and its virtual drive devices.

Specifically, Microsoft updated a file known as "lessi.hlp.vxd," which disabled Windows 95’s ability to play the multimedia portion of all pre-gap-encoded ECDS. Microsoft declined to comment on the situation at press time.

This slight software change has proved to be a gigantic headache for music companies, such as the Warner Music Group, that have invested extensive marketing and financial resources in the forward-thinking ECD format.

“This is a complex, troubling development, and it raises a variety of issues for Chief among them is our concern for consumers," says Chris Tobey, VP/new technologies for Warner Music Group. “We have taken great care to test all of our enhanced CD drives to ensure the highest possible compatibility with all operating systems. At least, in our request, Microsoft assured us of compatibility with Windows 95, so we are naturally surprised by this development.

In July, the Recording Industry Assn. of America (RIAA) sent an E-mail to dozens of music companies as well as the music industry to Microsoft, asking the software giant to immediately address the incompatibility issue. Microsoft has yet to offer a solution, according to multiple sources.

“We are still in discussion with Microsoft about this," says David Leibowitz, executive VP/general counsel for the RIAA. “We’d like to think that we are able to develop a techni-

cal solution to the problem that has resulted from the change in the Windows 95 software, but I’m not able to announce that there is a solution at this time. We are continuing to talk, and our objective is to find a positive solution.”

As it stands, thousands of existing pre-gap ECDS are now potentially obsolete for many users—even as they hit the retail shelves for the first time.

Although there is wide-ranging speculation about how Microsoft happened to make the software change that has so dramatically affected the ECD format, many music-

industry executives say they were told by Microsoft that the change was made at the request of a CD-ROM drive manufacturer. The manufacturer reportedly asked Microsoft to make a slight modification to its Windows 95 software after it discovered that its already-manufactured CD-ROM hardware would not recognize and play conven-
tional audio CDs. In rectifying the problem with audio CDs, Microsoft disabled compatibil-

ity with the pre-gap format.

ECDS that have been created with the "multisession" format, a different encoding method that was developed by Microsoft in cooperation with Sony and Philips, are not affected by the software-switch glitch. Sony’s Columbia and Epic labels have developed their catalog of ECD titles using the multisession format under Sony’s CD EXTRA brand and thus do not face the incompatibility problem.

None of the other five major-label groups have released titles in the multisession for-

mat.

Despite the problems created by the software change, many label executives insist that this is not the nail in the coffin for the fledgling format, but rather, a new begin-

ning.

As a result of the incompatibility problem, many companies, including the Warner Music Group and RCA, are looking at shifting their ECD development resources from the pre-gap to the multisession approach, sources say.

(Continued on page 9)

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**U.K. COPYRIGHT GROUP’S DEFENSE**

Royalty-collection societies in continental Europe are unhappy that a new deal between the U.K.’s Mechanical Copyright Protection Society and PolyGram deprives them of income, but MCPS de-

fends the arrangement. European news editor Jeff Clark-Meades has the story.

**BROADCASTING PIRATES SAIL AGAIN**

Past attempts at launching a floating broadcast vessel have landed Alaskan natives and Scott Beacker in trouble with the FCC, now in their luck with radio ship Electra. Dee McVicker reports.

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**Country**

**Jazz/Blue Notes**

**Higher Ground**

**in The Spirit**

**Early Christmas**

**Songwriting**

**Songwriters & Publishers**

**Latin Notes**

**Studio Action**

**International**

**Home & Abroad**

**Canada**

**Hits Of The Week**

**Global Music Pulse**

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**Enhanced CDs hit new compatibility hurdle**

**Windows 95 modification may limit format**

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**Epic Occasion**

Epic Nashville artist Patty Loveless dropped in on Sony Music executives in New York recently to present them with platinum sales awards for her first two Epic albums, “Only What I Feel” and “When Fallen Angels Fly.” Loveless was recently named 1996’s top female vocalist by the Academy of Country Music. Pictured celebrating her mil-

lion-selling discs, from left, are: Mel Iberman, chairman, Sony Music International; Loveless; Thomas D. Motolla, president/COO, Sony Music Entertainment; Danny Yarbrough, presi-

dent, Sony Music Distribution; and Craig Applequist, senior VP of sales, Sony Music Distri-

bution.

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**No. 1 on this week’s Unpublished Charts**

**Classical**

**Jazz/Contemporary**

**Hot Singles**

**Hot Videos**

**New Age**

**Top Albums**

**Top Videos**

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**Billboard**

**August 17, 1996**
Video Sales Bullet For ‘Cops Too Hot For TV’

By Eileen Fitzpatrick

Los Angeles—“Cops Too Hot For TV” received the term “No. 1 with a bullet,” as it shoots to the peak position of the Top Video Sales chart this week.

In fact, since July 23, the title entered the chart at No. 38 last week before its unprecedented meteoric rise this week, which is a first in non-theatrical sell-through title on any Billboard video sales chart. Retail price for the video is $19.98.

“We anticipated that this would be a big title, based on the popularity of the television show,” says Strawberries director of sales promotion Paul Grasso. “The exclusive footage piques consumer interest, and the fact that it had a direct-response campaign prior to retail made the title click.”

The title sold about 500,000 units through a direct-response television campaign conducted last year (Billboard, July 20). Cleared from the syndicated television program “Cops,” the 44-minute video contains TV-censored footage that boasts profanity and brief nudity.

Demand for the title has been so high that its distributor, Canoga Park, Calif.-based Music Video Productions (MVP), has had to put on a double shift at its warehouse to handle recorders.

“We’ve had five-figure recorders for it,” says MVP president/CEO Philip Knowles. “And on some of our

(Continued on page 91)

Acker Man Debuts Imaginary Road

Acoustic Label Venture With PolyGram

By Iriv Lichtman

New York—Will Ackerman, co-founder of Windham Hill Records, form a label, Imaginary Road Records, as a joint venture with Poly-

Gram Classics & Jazz?

In 1992, Ackerman, who launched Windham Hill two decades ago, sold his share of that label to BMG, which now owns the company.

The first album on Imaginary Road Records, “Songs from Einstein’s Violin,” features singer/songwriter Ben Folds. It was released Aug. 6. On Oct. 8, the label will follow with “The Chart Of Christmas Midnight,” a holiday album of Gregorian chant. The Tedsa album, along with other planned releases, signals the acoustic direction the company intends to pursue.

The new label is essentially a vanity label that previously marketed last November by Poly-

Gram, using the new label’s logo. “It’s a very exciting title, and the dialogue we were having with PolyGram gave us confidence that we could fold this project into the new deal, and that’s what happened,” says Acker-

man, who notes his noncompete clause with BMG ended in May 1995.

“I was really scared about entering a partnership with a major corporation for the first time,” he adds. “But I com-

pletely love the corporate culture that [PolyGram Classics & Jazz president] Chris Roberts has been putting togeth-

er.”

Another album that will make it to retail bins later this year is “A Different Monat,” a compilation of works by the composer as interpreted by con-

temporary instrumentalists. This is a production of Dawn Atkinson, the new label’s president, with whom Acker-

man shared many producing projects when she served as Windham Hill’s VP of A&R.

Atkinson left Windham Hill last year after a 10-year association with the label. For Imaginary Road Records, Atkinson is A&Ring projects and the label’s Windham Hill imprint, including the Winter Solstice series of recordings.

Ackerman and Atkinson met earli-

er this summer with PolyGram’s Euro-

(Continued on page 89)

Piracy Deemed Crime in Russia

By Jeff Clark-Meads and Valdim Yurchenkov

London—Russian pirates will face their “first real deterrent” next year, when counterfeiting becomes a crime for the first time.

So far, post-communist Russian copyright law has provided only civil sanctions against piracy. But begin-

ning in January, large-scale pirates in organized gangs can be jailed for up to five years. However, the criminalization of piracy is being welcomed by the international record industry, there is con-

cern that only recent Western albums may be protected.

The Russian Copyright Code was ap-

proved by the Duma, the Russian parliament, in May and, having been signed by President Boris Yeltsin, June 30, will become law Jan. 1, 1997.

The code means that convicted pirates will face fines of up to 30 mil-

lion rubles (about $6,000) and/or up to two years’ imprisonment. Repeat of-

fenders and those deemed to be in-

(Continued on page 91)

Jury Rules Thomson’s CD Patents Invalid

By Paul Verma

New York—In a decision that is likely to have an immediate impact on all U.S. manufacturers of CDs, a jury has ruled that a CD system control system patented by French industrial giant Thomson Electronics are invalid.

The decision is seen as a victory for Chicago-based Disc Manufacturing Inc. (DMI), the nation’s largest inde-

pendent CD replicator. Thomson sued DMI and four other defendants Feb.

25, 1994, in U.S. District Court for the District of Delaware, charging patent infringement. While the American labels—Bertelsmann, Thorn EMI, Time Warner, and Nippon Columbia—settle out of court with Thomson, DMI persevered, claiming that Thom-

son’s patents were invalid, and it refused to pay licensing fees for them. DMI executives estimate that the verdict will save the U.S. CD manuf-

(Continued on page 91)

Billboard Alters Religious Lists

Both of Billboard’s religious music charts, Top Gospel Albums and Top Contemporary Christian, undergo fine-tuning this week to better reflect sales in their respective markets.

The most significant change is the switch to an enlarged panel of 40, up from 20. The Top Gospel chart is expected to be revised later this year.

Top Gospel Albums will be now determined by sales data from the entire retail market, whereas the current list draws only from sales at 1,409 outlets—less than 86% of the U.S. music retail market. As a result of this modi-

fication, the data will include the sales of gospel albums at Christian book-

stores and similar outlets, the first time this sector has been factored into the gospel chart.

Since April 1995, when the gospel chart converted to SoundScan data, the (Continued on page 99)

Germany’s VIVA Caters To Local Vid Tastes

Programm Holder Is Its Own Against Int’l Giant MTV

By Jeff Clark-Meads

London—If the battle between MTV Europe and German station VIVA for the hearts and minds of the country’s music TV audience were a soccer match, both sides would be claiming a 2-1 victory.

Both companies say they are doing well in the country, with the world’s third-largest record market, the com-

petition between the international superpowers will never have the intimacy of VIVA, which is run from Germany, by Germans, for Germans.

Nonetheless, both sides claim suc-

cess in Germany, where the Cologne-

based VIVA says it is the “most impor-
tant music TV station.” MTV says that in addition to being an international force, it is connected to 17.3 million households in Germany, which has a population of 80 million.

That said, VIVA music’s managing director, VIVA, which began broadcasting in December 1993, is, in fact, very much a product of the German record indus-

try. The partners in it include the Ger-

(Continued on page 101)

Reece Named Heatseekers Features Editor

Douglas Reece has been billed Billboard’s Heatseekers features editor, effective Monday (12).

In his new post, Reece will oversee the weekly feature of the popular Sunday Uprisings column and will be responsible for feature coverage of Heat-

seekers articles. The new column will appear in Billboard’s Aug. 24 issue.

In addition, Reece will take on Borzillo’s responsibilities including the bimonthly Promotions & Mar-

keting and Networks & Syndication columns, as well as radio features and marketing services. He will con-

(Continued on page 97)

Million Dollar Smiles.

Sharing a moment backlit at the Universal Amphitheatre following the AIDS Pro-

ject Los Angeles (APLA) Commitment to Life X gala are honorees Neil Dia-

mond, left, Mattel president/CEO Jill Barad, center, and City Life and be-

Edgar Bronfman Jr. The trio lent their support to the five-hour event, which raised an estimated $3.5 million for the APLA.

(Continued on page 91)
AMERICAN EXPRESS CONGRATULATES

ROGER  JOHN  PETE
DALTREY  ENTWISTLE  TOWNSHEND

THE WHO'S
QUADROPHENIA

Words and Music by Pete Townshend

SPECIAL THANKS

BILL CURBISHLEY  METROPOLITAN ENTERTAINMENT GROUP

FESTIVAL MARKETING INC.

AN AMERICAN EXPRESS EXCLUSIVE
July 16, 17, 18, 20, 21 and 22, 1996
Madison Square Garden, New York

*1996 American Express Travel Related Services Company, Inc.
Drugs and music seemingly went together even before the relatively minor “sex, drugs, and rock’n’roll” was written into the popular lexicon. Stories of drug use in the jazz and big band eras are as plentiful as those making headlines today.

Unfortunately, the apparent long-term link of drugs and music has created some of the beliefs about the connection. It is no different than the hula hoop or the wheelbarrow. Worse, it has taken on an aura of hipness, something that we must not only tolerate but instead accept, albeit sometimes quizzingly, as chic, cool, and an integral part of the creative process itself. Only when drug abuse results in death do people react negatively.

And even then, we too soon forget. We shake our heads at the waste of a life and a great talent and move on to another subject.

While drug use is obviously difficult to control—and, in fact, the notion of outside control can be viewed as an unattainable invasion of an individual’s privacy—the phenomenon is neither inevitable nor beyond our efforts to put in check through responsible management.

The most basic and difficult problem in stemming drug use, of course, is the fact that a drug user must be willing to stop using drugs. That is something he or she must decide alone. A person on self-destruction cannot be stopped from succeeding, short of instituting undesirable police-state measures to force that person to alter his or her habits. But then, what can be done? Abilities must be changed—those of the people who use drugs and those of the people who know users.

First, we all must re-examine our general attitudes toward the use of drugs and the tolerance we have toward it. Society and the record business in particular, showed a more negative and disapproving attitude toward drug use, peer pressure alone might encourage drug users to seek help.

Further toward that end, drug use should be more scrutinized. Just as cigarette smoking, once the symbol of sophistication, is now the subject of ridicule and resulted in the ostracism of smokers, so drug use might be looked upon down. Education and a concerted effort to change public opinion is necessary to effect such a shift in attitudes.

In addition, zero tolerance of drug use should be incorporated into business dealings in the music industry.

Owen J. Sloan is a partner in the law offices of Berger, Kahn, Shaltoven, Moss, Figler, Simon and Gladstone, based in Marina Del Rey, Calif., and is on the board of the MusiCares Foundation.

Zero tolerance of drug use should be incorporated into business dealings in the music industry.
From the platinum plus solo album by Mark Knopfler

golden heart

Announcing the new single

Imelda

Available now from Warner Bros. Records
Record # 2-46026

http://www.mark-knopfler.com
"BRIGHT SPOT: Billboard Live opened its doors with lively music and a brash swagger that suggests it could bring back vitality to Sunset Strip night life."

-Los Angeles Times, August 6, 1996
Eels Satisfy Expectations
Debut DreamWorks Act Passes Muster

BY CRAIG ROSEN

LOS ANGELES—There is a certain amount of pressure that comes with being in the first new band to release an album on the much-talked-about DreamWorks label, admits E. front man of L.A.-based trio eels. The band’s “Beautiful Freak” is due Tuesday (13) on the label founded by David Geffen and run by the legendary Warner Bros. executive team of Mo Ostin, his son Michael, and Lenny Waronker.

“It’s a double-edged sword,” says the Virginia native, who is known simply as E. “It’s really great that we are the first band to come out on DreamWorks, because they are really focused on us, and it’s good timing. but there is also that pressure, because DreamWorks got so much media attention because of the big moguls that started it. Everyone has (Continued on page 89)

HEATSEEKERS ACTS EXPLODE

Dishwalla: A&M Hits Again
BY CARRIE BORZILLO

LOS ANGELES—A&M has struck again with a strategy of long-term artist development. Following the Gin Blossoms, Blues Traveler, Sheryl Crow, and Soundgarden, Dishwalla is the latest act on the label to achieve success long after the release of its debut, “Pet Your Friends.”

It took “Pet Your Friends,” released in August 1995, 10 months to reach the top spot on the Heatseekers album chart and another two months to crack the upper part of The Billboard 200. The Santa Barbara, Calif.-based band became a Heatseekers Impact act when the album reached No. 89 on The Billboard 200 for the week ending Saturday (10).

This week, the album is No. 95 on The Billboard 200 and has sold 154,000 units, according to SoundScan.

The success of Dishwalla is due mostly to the multiformat appeal of “Counting Blue Cars.” The song is No. 8 on Mainstream Rock Tracks, No. 15 on Modern Rock Tracks, No. 15 on Hot 100 Singles, and No. 16 on Adult Top 40 this week.

While the Gin Blossoms and the other aforementioned bands have proved they’re not one-hit wonders, Dishwalla’s fate is still to be determined.

“I’m anxious, we’re all anxious to get to the next single and see if there is something else (for fans) here other than that one song,” says Dishwalla (Continued on page 90)

Atlantic Loves Lewis

BY DOUGLAS REECE

LOS ANGELES—Unlike many of her countrymen, Atlantic Records artist and Wales native Donna Lewis has managed to make an impact in the U.S. before even making a dent in her home market.

The mainstream radio success of Lewis’ debut single, “I Love You Always Forever,” from the album “Now In A Minute,” has propelled the singer/songwriter from relative obscu

Matured New Edition Goes ‘Home Again’ On MCA Set

BY J.A. REYNOLDS

LOS ANGELES—When MCA releases New Edition’s reunion album, “Home Again,” globally on Sept. 10, the label hopes the now-adult group will reach the same heights it attained in the ’80s, when the act’s perky teen music saturated the pop and R&B airwaves.

It’s been more than eight years since New Edition recorded together and ruled pop music’s landscape with such R&B chart-topping singles as “Candy Girl,” “Cool It Now,” “Can You Stand The Rain,” and “Mr. Telephone Man.”

In all, New Edition scored 14 top 10 hits on the Hot R&B Singles chart between the act’s debut in 1983 and its last studio album in 1989. Three of New Edition’s albums were certified platinum and one was certifiedgold by the Recording Industry Assn. of America. The act’s self-titled sophomore set peaked at No. 1 on the Top (Continued on page 88)

Mercury’s Refreshments

BY CARRIE BORZILLO

LOS ANGELES—One word instantly pops up when talking about Tempe, Ariz.’s latest rock sensation, the Refreshments: fun.

The band’s guaranteed-to-make-you-smile first single, “Banditos,” and on-stage antics have driven its Mercury debut, “Fizzy Fuzzy Big & Buzzy,” to the No. 1 spot on Heatseekers for the week ending July 20.

“Banditos,” sung with singer/gui-
Artists & Music

Vance, Planotones Find Niche At 32

Label Uses ‘Straight-Ahead’ Marketing For Doo-Wop Set

By TERRI HORAK

NEW YORK—With “Looking For An Echo,” the debut release from Jay & the Americans co-founder Kenny Vance and his group the Planotones, 32 Records is taking a straight-ahead approach to marketing.

“Where we’ve made the effort, we’ve gone the extra mile, so to speak, we’re trying to broaden the [market] in the most cost-effective way,” says the album’s producer and 32 Records head Joel Dorn (Jazz/Blue Notes, Billboard, May 4).

The label is named for Dorn’s favorite sports number (worst by greats Joe DiMaggio and Carl Yastrzemski), and its philosophy is: “Anything’s good enough to wear 32 is good enough to be on our label.”

Dorn says. Released in May, the album, an up-to-date take on 50s and 60s doo-wop, has a broad, all-over sound, supporting, including some unlikely radio formats, but Dorn is quick to point out that the label does not own “over-represent” the title.

Dorn—who’s production credits include albums for Roberta Flack, Leon Redbone, Aaron Neville, and Bette Midler—says, “We made this record because we love this music, and we all had fun from beginning to end. Every year I do one project that’s a labor of love, and that’s the way we approached it. We didn’t have a certain radio [format] in mind.”

The goal for a niche project like this, Dorn says, is to try directly to reach the people who will respond to the music. Live shows—which include opening for Dennis Miller and Jay Leno in Atlantic City, N.J., and for Phoebe Snow in New York—talk-radio guest appearances by Dorn and Vance, and performances on traditional oldies shows and a half-dozen PBS shows.

With national distribution through Denver-based Passport, 32’s retail promotion has been limited to select market stores and has included some out-of-advertising and listening-post promotions. The album is also offered for sale through an R&B music service.

To present “Looking For An Echo” to radio, Dorn hired Peter Hay, head of New York-based independent promotion firm Twin Vision, though Dorn says, “There’s not a category out there called modern oldies, so this is one of those man-without-a-country records.”

Hay is working the album at triple-A, college, and vocally oriented jazz/AC stations. “It’s a little different, obviously, but I thought it was absolutely an adult album and therefore an adult alternative album,” Hay explains.

“What we’re going for is knock- ing down a few walls in a few markets, because I know there’s plenty of adventurous programmers. The philosophy is, ‘If you don’t ask, you don’t get,’ and I’m quite happy in some places with the response,” Hay adds.

One of those places is smooth jazz WLOQ Orlando, Fla., which is playing two tracks from the album, PD Steve Huntington added the first track, “This Magic Moment,” almost right away, and based on the response, picked up “Hey Senorita” soon after. “I don’t have to BS you on this one,” Huntington says. “I think it’s such a great recording. We’re happy to play it on the air. It’s a well-recorded album and a great choice of material.”

The group’s love and respect for the repertoire is evident, and the new, ultimately tender and exciting interpretations allow the songs—a mix of the familiar and the obscure—to stand on their own.

Huntington cites the “striking arrangements” of many of the songs on the album, and Vance explains, “Some songs live inside of you, so we tried to re-create them so that they sound valid for now but keep the soul intact.”

For Vance, who is a film music supervisor, soundtrack producer, and actor, the timing was right for this project. “You get to a certain point in life, when you’re lucky, you get to say, ‘OK, what do I want to do now?’ Well, I got into the business to be a singer. This music is very much a part of me. You know the things that touch you when you’re young are the things that stay with you.”

Vance assembled the Planotones in 1978 for the film “American Hot Wax,” and the current configuration has been active for four years. The lineup includes vocalist/keyboardsit Murray Weinstock, guitarist Jerry Friedman, and singers Gary Bonner and Eddie Hokenson.

“it’s one thing to hold onto an adolescent dream yourself, but to convince four other guys is difficult. I needed guys who were collecting royalties from other things,” Vance jokes. The Turtles hit “Happy Together,” written by Bonner, is among the group members’ writing credits.

I think there is a certain corporate mentality that refuses to even give this record a listen, but I feel like I have a blessing that I’m still doing this,” Vance says. “There’s a certain innocence and purity to it, and even though we’re not kids anymore, we can keep that part alive.”

Czech Success On Ariola Ends Ivan Kral’s Exile

By ROBERT D. GRAY

PRAGUE—Former Patti Smith and Iggy Pop collaborator Ivan Kral’s first solo album, “Nostalgia,” is building on success Kral is achieving as a producer in his homeland, to which he has returned after 20 years of exile in the U.S.

Best known for working with Patti Smith in the ‘70s and Iggy Pop in the ‘80s, Kral has established himself as a top-flight producer in the post-communist Czech Republic, winning Czech music-industry award as 1995 producer of the year.

It’s overwhelming; it’s too much,” Kral says about reception by the Czech music industry. “It’s been really wonderful. It’s the first time I feel I’m doing something I’ve always wanted to do.”

“Nostalgia,” released in October on BMG Ariola, has sold well beyond his expectations—about 9,000 copies, according to BMG. The musician is hoping to expand his marketability throughout Europe and into his adopted home, the U.S.

The 48-year-old was a college freshman in the U.S. in 1968 when the Soviet-led Warsaw Pact invasion of the former Czechoslovakia stumped out democratic reforms here and made his return unthinkable until after 1989’s collapse of communism. Kral, who did not speak English prior to moving with his parents to New York in 1966, said the experience was “scary,” but it paid off.

Thirty years later, he is splitting time between his home of six years, Seattle, and his birthplace here and creating music in both places. Kral says he enjoys the positive vibes here: “I don’t know how to describe it, but there’s a certain thing here. It reminds me of the turn of the century or the Bohemians in Paris in the ‘20s.”

Kral adds, “The only strain I see is sometimes I don’t see my wife [of 10 years],” says Kral, who was raised in Seattle. Lynette was a big turning point for me musically. She knew people and music. She took me to Patti Smith, and she introduced me to Max’s Kansas City in New York, where all the glitter people got started.”

After the Patti Smith Group broke up and he parted with Pop, Kral recorded and toured with the band Native for a while but says he was still not recording the style of music he loved. Now a re-energized solo artist,
ZZ Top Returns To Its Blues Roots
2nd RCA Set Features Stripped-Down Rock

BY JIM BESSMAN

NEW YORK—According to Billy Gibbons, “Rhythmman,” the title of ZZ Top’s new album, derives from a loose combination of the words “rhythm” and “mean,” though “men of rhythm” will also do.

As such, ZZ Top’s follow-up to its 1984 RCA debut, “Antenna,” harkens back to the venerable Texas power trio’s early, stripped-down, blue-based rock, rather than the more produced and synthetic sound of its later work.

“As it was coming together, that was one of the aspects that was growing the most—this rhythmic thing,” says guitarist/vocalist Gibbons, producer of “Rhythmman” along with manager Bill Ham. “We’ve made so secret we’ve left the synthesizers behind and have returned to early ZZ style.” The album comes out Sept. 17.

The impetus for the return to roots was the group’s session for “She’s Just Killing Me,” which ZZ Top wrote and recorded for the Robert Rodriguez film “From Dusk Till Dawn” and which is included on “Rhythmman.”

“They were in a rush and gave us a day, so we wrote a couple of tunes in about 30 minutes and spent another 30 minutes recording them,” continues Gibbons, whose backgrounds remain bassist/vocalist Dusty Hill and drummer/vocalist Frank Beard. “I thought, ‘This is crazy. It’s rough and raw and needs redoing.’ But it was to their liking, and it got us thinking: ‘Do we really need to do so much smoothing and polishing these days?’

“But more than anything, it was a response to a cry from longstanding ZZ fans that they wanted their ‘Little Ol’ Band From Texas’ laying it all down straight and clean, and not without the blues and a beat. They wanted it all the original way, and we heard about it from letters, phone calls, faxes, E-mails: ‘You guys only know three chords, and there are only the three of you, so it shouldn’t be that hard!’

“Rhythmman,” which is also the title of the opening track, was cut at Ardent Studios in Memphis, Charlotte’s in Hollywood, Calif., and John’s House of Funk in the band’s hometown of Houston. It was at a 250-seat club in Houston where Rodriguez lensed a video for “She’s Just Killing Me,” further inspiring the band to return to its musical origins.

“We’d been talking with them for a long time about revising their roots and going back to basics,” notes RCA’s VP of artist development and marketing Hugh Suratt, whose music-business roots go back to promoting ZZ Top 20 years ago as a college rock band for London Records, the band’s label at the time. “Once they went back to a small club and sweated on the crowd, it carried over to how they wanted to return to their roots” (Continued on page 12).

Dancing Cat’s Winston Pays Tribute To Vince Guaraldi

BY CHRIS MORRIS

LOS ANGELES—Good grief, Charlie Brown! George Winston, noted for his best-selling “folk piano” albums like “Aztum” and “December,” has recorded an album of Vince Guaraldi tunes—“Linus & & & Woodstock,” due Sept. 17 from Dancing Cat/Windham Hill.

Pianist/composer Guaraldi, a San Francisco native who died in 1962, scored a top 25 hit in 1962 with his Grammy-winning pop-jazz tune “Cast Your Fate To The Wind,” but he is also remembered for his lyrical scores for the long-running series of animated TV specials featuring Charles Schulz’s “Peanuts” characters.

Winston’s label is anticipating a major hit. Windham Hill president Steve Vining says, “This is the biggest marketing campaign that Windham Hill has ever been involved in, and we have very large expectations for the album, both domestically and worldwide.”

Ron McCarril, VP of marketing at Windham Hill, believes that the familiarity of Guaraldi’s compositions—especially the “Peanuts” themes, which have become part of the collective consciousness through 30 years of TV reruns—will help broaden Winston’s already sizable audience.

“We feel like we’re in a position here to touch that (original) fan base initial—(Continued on page 18)

Aerosmith Management Turnabout; Archers Inaugurate Alias Arrangement

WALK THIS WAY: Wendy Laister has been named Aerosmith’s new manager. The band fired its manager of 12 years, Tim Collins, July 31.

Laister has worked with the band for three years, initially as a consultant and then as a VP at Collins Management. She is based in New York.

Aerosmith continues work on its first album for Columbi Records under a new contract reportedly worth $20 million. Its last studio album for Geffen, 1996’s “Get A Grip,” has certified for sales of 7 million by the Recording Industry Assn. of America.

The new album is recorded in Miami with producer Glen Ballard (who is now working with Van Halen), was originally set for a September release. It is now scheduled to come out Nov. 24 or in Jan. 1997. Obviously, everyone wants it to come out at the end of November,” says a source, who adds that a decision about the release date will be made over the next several weeks as the band finishes mixing the album in Los Angeles.

Although rumors have flown that Columbia is unhappy with some of the material, a label spokesman says that is not the case and that no new songs are being recorded. The release of “Get A Grip” was delayed nearly a year after the band decided to write additional tracks for the project.

Collins says the band’s “shocked” over being dismissed by the band during a “14-minute meeting” held at a Boston hotel. “I got one minute for every year of service,” says Collins, who managed Aerosmith guitarist Joe Perry for two years before taking on the whole band. “It was the coldest meeting I’ve ever been in.”

Collins says he has not spoken with the band for six weeks prior to the firing. “We were taking a break from each other,” he says.

Collins—who the members of Aerosmith have credited with helping them become drug-free, as well as with turning them back into a major record act—told The Boston Globe’s Steve Morse that “there’s a certain element in the group that hasn’t totally chosen sobriety.” When asked to explain, Collins says, “I’m just going to leave it at that.”

The band calls his claims that any of them have backslid into drug abuse “ludicrous.”

Collins says after a six-month sabbatical he “absolutely will get back into management.” Although it was reported that he had turned down offers to manage Guns N’ Roses, Pearl Jam, and Bruce Hornsby—a report he will not confirm—Collins stresses, “These people did not come to me while they were with their current managers.”

He admits that, whenever he takes on next, it will be hard to top his experience with Aerosmith. “I’m really grateful for the 12 years I was allowed to be their coach. They’ve been an important part of my professional and personal life. I’m going to miss them.”

ASSUMING AN ALIAS: Archers Of Loaf’s “All The Nations Airport” will be the first album funneled through a new arrangement between Alias Records and Elektra Entertainment. The Burbank, Calif.-based indie remains 100% owned by company president Delight Jenkins; however, a number of titles per year will now be jointly promoted and marketed by Alias and Elektra and distributed through WEA. Under the terms of the deal, Alias will offer Elektra at least four releases a year, which it can work or pass on. Albums not going through Elektra and WEA will go through Alternative Distribution Alliance. Alias previously had a nonexclusive deal with Caroline.

“There’s an advantage to linking with a big company like Elektra because of the input they have with commercial radio. It’s a lot harder to get in there,” says Jenkins. “And at retail, the WEA system has more influence than the indie system.”

The Archers Of Loaf album will be released Sept. 24. Also being considered are upcoming projects by Matt Keating and Throneberry.

THIS AND THAT: Cheap Trick has signed with Castle Communications for North America and Europe and with JVC Records for Southeast Asia. Expect a new album from the Sticklers in early 1997 (Billboard, Aug. 10). . . . Tomi Braxton has signed with the William Morris Agency for booking . . . Bruce Springsteen will start a 38-city U.S. solo acoustic tour Sept. 16 at the Benedum Center in Pittsburgh . . . Morrissey has inked with Mercury Records . . . RuPaul has signed with Rhino Records.

Hootie & the Blowfish have established a music scholarship fund at the State University of New York with a $10,000 donation. The money comes from sales of nonre-funded tickets to the band’s Aug. 3-4 shows at Jones Beach Theater, Long Island, N.Y. The band declared the tickets to be void after it was discovered that the first 10 rows at each show were never sold directly to fans, as is stipulated in the band’s concert rider (Billboard, July 13).
Artists & Music

Sandra St. Victor's Sexy Soul Salvation

Ex-Family Stand Member Makes Solo Bow On Warner

BY HAVELOCK NELSON

NEW YORK—"I'm no Wonderwoman," says Sandra St. Victor, who along with "Mack Diva Saves The World," her Warner Bros. debut, the former member of the Family Stand attempts an after hours soul revolution as an alternative to orgasmic new-jill swing.

On the record, which ships Sept. 24, St. Victor represents the power, strength, passion, and supreme sexiness demonstrated by such '70s blaxploitation heroines as Foxy Brown and Coffy. "The '70s was the era of soul," she says. "And I think it's a great time to bring those elements back. Looking at videos now, I see [Monie love Mama] saying things like, 'He could do whatever he wants to as long as he buys me a Lexus or something.' These are the [poses] my daughter sees, and it scares the hell out of me. I didn't have that kind of thing growing up, so I have some self-respect and dignity. I'm offering that as an option." Layered by producers V. Jeffrey Smith, Mark Batson, Tim and Bob, Cutfather and Joe, Michael "Mico" Johnson, Howard McCreaery, and Robert Palmer, "Mack Diva Saves The World" floats reflective vibes, flesh and spirit, crosscutting and colliding. "Sexuality and spirituality are very much intertwined," St. Victor offers. "Just ask Marvin Gaye. Done the right way, a good lay is a lot like touching God. I think we're losing touch with that sort of sincerity. We're losing touch with what made soul music soul music."

St. Victor's introductory skit welcomes listeners into "a deep, in-your-face, nasty, sticky-wet, neckbobbin', sooo-funky spiritual world." From there, St. Victor bares her own varied blackadelic tracks that glide, hop, slide, and sway. Title tune includes "Chocolate," a sweet springy track that celebrates the spirit of the Million Man March; "Knocked Up & Locked Down," a minor-key blues shuffle; and first single "Rise," which ships Sept. 10. According to St. Victor, the lyrics to the latter song—which are arranged as cigarettes in three distinct verses—were inspired by the bouncy sound of the track. "When I heard it," she says, "I just started thinking about people situations that could use some yeast.

"The first verse is about a woman in need of some sort of restoraiton in her life; the second talks about a brother in a dead-end corporate job who just decides, 'Man, I'm gonna get my own thing.' And just to break up the seriousness, the last verse takes on a guy who has a lot to say about what he can do in the bedroom. Once he gets there, though, he can't, um, rise to the occasion."

The title of St. Victor's album comes from a good friend of hers, cultural critic and writer Greg Tate. She says it springs from what he perceived as her persona. "Whether I try to be or not, people always tell me I'm an example to women," says St. Victor: "So I decided to just take that and really focus."

Denise Brown, VP of black music at Warner Bros., says, "This record is much more accessible than anything Sandria has ever done. She has really grown as an artist."

That may be the result of the long journey St. Victor took to get to the song set. She became a solo artist in 1992, when the Family Stand—a band she shared with V. Jeffrey Smith and Peter Lorri—dissolved. The group recorded three albums and was simultaneously soulful, funky, and rocky. "We broke up just because it was difficult to keep us together," says St. Victor, referring to the struggle involved in gaining support from black radio and the group's label, Elektra.

She then scored a solo deal with the same label. "[Elektra Entertainment chairman] Bob Krasnow was really excited about the project," she says. "But when he heard the actual album, he wanted me to cut it again."

The album had been reworked to everyone's satisfaction when St. Victor got the call that Krasnow had sold the label. His replacement: Sylvia Rhone, who had presided over the Family Stand's career. "It was quite a shock, to say the least," says St. Victor. "Anyhow, we spoke and I wrote her a letter; sort of cleaning the slate."

St. Victor says she and Rhone tried working together, but, in the end, they parted ways.

The question of whether new deal began, and St. Victor says she chose to roll with Warner Bros. because of her past relationship with Brown, who had been her lawyer.

The marketing strategy for "Mack Diva Saves The World" is a grass-roots one that emphasizes exposure.

Two weeks before Warner Bros. debuted the Mack Diva hot line in New York on which callers can hear a song or a skit. They can also leave a message. The outgoing audio changes weekly.

The line is being advertised via postcards distributed to press, radio, and tastemakers by Warner Bros. and Have A Nice Party, a marketing firm that is targeting primarily salons, restaurants, and other gathering places.

In early August, a sampler cassette containing four candidates for the second single will ship to this same pool of people that got the cards. Vinyl pressings containing club remixes of the single will go to club DJs later in the month.

Another element of the plan is stage performances. Showcases with a live band are being planned at Tramps in New York on Aug. 28 and Billboard Live in Los Angeles in September. "We want the world to see that Sandra is a seasoned performer," says Brown.

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THE ROYALTY NETWORK

BY CHRIS MORRIS

LOS ANGELES—John Cale, an émigré from both rock 'n' roll and modern classical music, returns to the marketplace Sept. 24 with Hannibal Records' "Walking On Locusts." The album, his first solo studio release since 1989, melds his pop and classical tendencies.

Though Cale hasn't issued an album since the 1982 live retrospective "Fragment Of A Reality," his current Ryko label subsidiary Hannibal, the veteran performer has hardly been invisible. In 1996, Cale participated, somewhat reluctantly, in the reunion of the Velvet Underground, the trailblazing New York band that he helped found in the mid-'60s; Warner Bros. issued a live album culled from the band's European dates. In 1996, PolyGram issued a mammoth five-CD Velvet box set, "Peek Slowly And See" (Billboard, Aug. 19, 1995). Cale was himself the subject of a two-CDD 1994 Rhino retrospective, "Seducing Down The Door."

Hannibal product manager Thane Tierney believes that with Cale's storied history now recognized by younger listeners, the melodic, highly accessible "Walking On Locusts" could hit with a new generation of consumers.

Tierney says, "It's so great to have this background awareness of him (Continued on next page)
ZZ TOP RETURNS TO ITS BLUES ROOTS
(Continued from page 11)
make Rhythm & Blues. It has the funkier, grittier sound that they started with when they were 'That Little Old Band From Texas'. You can even feel Billy's guts and the rhythm inherent to the blues.

Listeners, add Gibbons, may also be struck by the "fat sound" resulting from ZZ Top's move to the studio recording the album. "Here we are limiting the tracking to three guys, save one or two overdub tracks," he says. "Gone are the recording sessions of tracking guitars, six tracks of overdubbed singing—but we didn't seem to lose the big sound. Dylan and Fred had us allowed us to get dirty and gritty and fill up the holes. As far as the composing, there was almost a sense of evolution in reverse: The more we got into 'Let's keep it simple', the more de-evolutionized it got. Bob Dylan we still ain't—Howlin' Wolf's still more like it."

The first single from "Rhythm & Blues," "What's Up With That?" goes to radio Sept. 1. It's a snaky, sinewy blues song that marijuana aficionados may remember from the 1973 LP 'Frehley's Comet.' Says Surratt, who is targeting mainstream rock formats and, because of the song's "tale of bonding and breaking up," "the crux of our marketing effort of promotion department, a few triple-A stations are already testing early ZZ material, not the standard hits that are pretty crispy but other stuff, and we're seeing a few—a (Continued from previous page)

DANCING CAT'S WINSTON PAYS TRIBUTE TO VINCE GUARALDI
(Continued from page 11)
ly and then hopefully expand George's fan base even wider, because of the accessibility of this material," McCarrell says.

A child of the '60s—'70s; the top of his head's 94,' the balding pianist says drolly—Winston became familiar with the tunes of Guaraldi & friends for a couple of reasons.

"I grew up with pop instrumental music," the pianist says. "So basically, it was like anything that was on the radio that was instrumental and sorta had a beat. Vince had [one of the first jazz hits] singles; that was extremely rare."

Winston, who supplied extensive notation and a Guaraldi discography to the liner notes for "Linus & Lucy" believes that even though most people know the tunes from the original TV show, his minds through persistent exposure over the years, they may not be really aware of him as a musician and a writer.

"Many people who know his music don't necessarily know him," he says. "They don't necessarily know the name of Charles Orson Welles or the name of the radio programme."

Winston says that Guaraldi knew the melody; they might not know who composed it. Something with the name "A Charlie Brown Christmas" to it, "A Charlie Brown Christmas" but don't necessarily know that he was the composer for 16 other 'Peanuts' animations as well.

Winston considers Guaraldi one of his pianistic role models. "I'd be lost without my mentors: Vince Guaraldi, James Booker, Fats Waller, Teddy Wilson, Professor Longhair, and Henry Butler.""Linus & Lucy" wasn't quick to arrive. Winston, whose last album, "Summer," was released in 1991, has performed Guaraldi's pieces in concert since the mid-1980s. It's one of an all-Guaraldi album recital in 1985. Over the years, Winston researched the albums through interviews, listening to some 50 recorded versions of "Cast Your Fate To The Wind" alone.

"I got tapes loaned to me by the [Guaraldi] family," he says. "The Mendelsons, the producers of the Peanuts' [shows], they've helped. I was able to do interviews with them. I've got only [one interview] recorded only once. I wanted to hear everything I could possibly hear—there's only one shot at this."

Winston's album, "A Charlie Brown Christmas: Volume Two," although there will be other Guaraldi pieces on other records I do. There are other pieces that seem to fit. I'm going to do... (Continued from preceding page)

HANNIBAL TARGETS YOUNG JOHN CALF CANS
(Continued from page 11)
now, based on the higher profile of the Velvet Underground, and then to be able to follow that up with [a new rec-
Great Balls of Fire: One would think that having Lollapalooza as your first American tour would feel like quite a coup. Not if you’re the young lads in Sweden’s latest import, Fireside, whose American Recordings debut, “Don’t Failgate,” hit stores Aug. 6.

“It means a lot to our reputation, but the festival isn’t that cool,” he says Fireside singer Kristoffer Astram. “There were no real hassles, but the impression I got from it was that the worst Swedish festivals are better organized than Lollapalooza. I wanted to see the main stage bands, and I had a pass, but I had no ticket, so I was thrown out during the Ramones.”

Fireside is the first single for college and modern rock radio.

Fish Tales. Mojo Records’ follow-up to its successful debut act Goldfinger is the skapunk band Reel Big Fish, which plays on Goldfinger’s album. The Orange County, Calif., band’s label debut, “Turn The Radio Off,” produced by Oingo Boingo bassist John Avila, is due Tuesday (13). “Snoop Dog, Baby” is on the Vans/Warped tour sampler, even though the band didn’t appear on the tour. “Everything Sucks” is the first single for college and modern rock radio.

Here She Comes. Canadian singer/songwriter Mary Margaret O’Hara gets a second shot at her critically acclaimed “Miss America.” Originally released on Virgin in 1986, the album is being re-released on Koch Records Tuesday (13). O’Hara sings “Florida” on “Sweet Relief II: Gravity Of The Situation,” the Vic Chesnutt tribute.

Heights, and God Lives Underwater, as well as Johny Cash’s version of Soundgarden’s “Rusty Cage,” were passed out at Lollapalooza and on the Vans/Warped tour. Big Brother magazine also sent the tapes to its subscribers this month.

The Regional Roundup

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album is listed on the chart, the album and the artist/subsequent albums are identifiably (re)listed on the heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. * Albums with the greatest sales gains. © 1996, Billboard/SellCom.

1. HORACE BROWN MOTOWN 53062 (+10/9.18/15.98) HORACE BROWN
2. 11/5 DSDAY 3000 (9.98/14.98)
3. DJ Kool KRU (10.98/15.98)
4. THE WHO STORE 1(9.18/12.98)
5. DIRT TRACK DATE
6. KENNY CHESTEN BNA 66097/15.98
7. MARY CHAPIN CARR PAPA 4071 (+4/9.18)
8. SHADES OF GRACE
9. THE SPIRIT OF DAVID
10. JORDAN HILL 143 82619/15.98
11. LAND OF THE LIVING
12. THIRD DAY REUNION 16203/19.98
13. PIES DESCALIZOS
14. HEAVENLY PLACE
15. THE SPIRIT OF DAVID
16. SONGS
17. PETER WHITE COLUMBIA 67730 (9.98/15.98)
18. MIRACLE HIPPODROME 10338 (11.98/15.98)
19. MIKEY HART’s MYSTERY BOX
20. IT’S MAMIJUN TIME
21. CARAVAN OF DREAMS
22. ADRENALINE

** Regional Heatseekers No. 1s **

** NORTHEAST **
Paul Brandt, Cohn Before The Storm

** EAST NORTH CENTRAL **
Bocelli, Ricohet!

** MIDWEST **
The Wallflowers, Bringing Down The Horse

** WEST SOUTH CENTRAL **
Bocelli, Ricohet!

** PACIFIC **
Marco Antonio Solís, En Vivo

** SOUTH ATLANTIC **
Paul Brandt, Cohn Before The Storm

** NORTH ATLANTIC **
Ricohet!

** EAST SOUTH CENTRAL **
Bocelli, Ricohet!

** WEST SOUTH CENTRAL **
Bocelli, Ricohet!

** THE REGIONAL RUNDOWN **

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

1. Ricohet!
2. Pento, Cohn Before The Storm
3. Bocelli, Ricohet!
4. The Wallflowers, Bringing Down The Horse
5. Supergroup Supergroup Tour
7. Kenny Lattime's Rotary Lattime
8. Kenny Wayne Shepherd, Lattime
9. James Beauty Of / I Love To Do
10. David Jones My Heart

Adrianene Mag.com. The daily magazine, which will cover everything from rock to hip-hop to alternative native country, can also be found at the Rocktopolis site at http://www.rocktopolis.com.

I can reach at allstar, 7735 Street Blvd., Los Angeles, Calif. 90046. My new digits are 213-847-7777 (phone) and 213-485-2755 (fax). E-mail is allstar@allstarmag.com.

Loose Grooves, N.Y. Loose has 21/2 minutes of song “Spir” in the movie “The Crow: City Of Angels,” in a scene where Iggy Pop is menacing as the villain. The pairing is quite fitting, as the band takes its name from the Stooges song “Loose,” and “Spir” is inspired by Pop’s audience-spitting days. N.Y. Loose’s “Hollywood Records debut, “Year of The Rat,” is due Oct. 8.

The Popular Uprising column and Heatseekers stories will be left in the capable hands of Doug Reese, who can be reached at 213-522-5251.

See you in cyberspace!
The newest, most powerful female vocalist hitting the airwaves August 20th...

Dalia

PURE
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As the Columbian 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: Angela Rodriguez
305-441-7976

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.

Contact: Amanda Guest
613-9824-826C

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

Contact: Lee Ann Photoglo
615-321-4294

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

Contact: Angela Rodriguez
305-441-7976
Gene Smith
212-536-5001
Daisy Ducret
213-525-2307
Charles Aznavour's 50-year career will be celebrated in Billboard's October 12th issue with Paris correspondent Emmanuel Legrand providing a comprehensive interview and review of Aznavour's contributions during his half century in the music industry. This special advertising supplement reports on Aznavour's popularity in the international market-place on the occasion of an upcoming U.S. tour and a major retrospective of his work being released by EMI.

Contact: Francois Millet
331-4549-2933

Billboard's October 19th issue explores the most up-to date developments of this active music arena. This spotlight provides inside information on rising U.K. artists and their impact on sales through international touring. It will also include a report on which radio stations are offering the most creative promotional opportunities for touring artists, as well as highlights on the state of the touring and venue markets via comments from venue managers and concert promoters.

Contact: Catherine Flintoff
44-171-323-6686

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LIDIA BONGUARDO
BLACkstreet Shifts Musical Route
2nd Interscope Set Features R&B Approach

BY J.R. REYNOLDS

LOS ANGELES—Backed by one of hip-hop’s most enduring artists/producers and a catchy first single that features one of the industry’s hottest rappers, BLACkstreet hopes to take “Another Level” exactly where the album title suggests when Interscope releases the set Sept. 10.

“We’re taking our music to a higher plane,” says BLACkstreet producer and founder Teddy Riley, who has constructed a less hip-hop-oriented album than the set’s self-debut effort. In fact, “No Diggity,” the set’s first single, which features Dr. Dre, is the only rap track on the album. Riley says, “This project is heavy with R&B. Even with ‘No Diggity,’ the first thing you hear musically is blues. Then as you get further in, you begin hearing R&B with a touch of jazz and collaborations of other music.”

Further demonstration of BLACkstreet’s move from more hip-hop-influenced recordings is the gospel-styled track “The Lord Is Real.” The set also includes a completely reworked version of the Beatles’ “Can’t Buy Me Love.”

Riley says, “We only used the hook and lyrics for the Beatles track, and their representatives gave us their blessings, which really surprised us.” BLACkstreet features two new artists, Mark Middleton and Eric Williams, who replace Level L.H.D. and David Hollister, and the quartet—whose music is licensed through Smokin’ Sounds and Zomba—offers a more mature lyrical theme and broader musical diversity on “Another Level.” Despite the shift in direction, Riley is confident that the group will not alienate its original fan base.

The set’s second single, “Certainly,” is a mid-tempo street vibe that was on their first album, and Chazney Hannibal and I still form the group’s core, so we’re looking for this album to not only keep our original fans, but to make a whole lot of new ones,” says Riley.

BLACkstreet’s 1994 self-titled debut was #1 on the hip-hop group chart and R&B Albums chart and sold 941,000 copies, according to SoundScan. The set’s stand-out single “Before I Let” (Continued on next page)

Soul For Real Nurture Pop Sound On 2nd Uptown Set

BY SHAWNEE SMITH

NEW YORK—Despite the fact that “Candy Rain,” Soul For Real’s 1996 debut album, was released amid a tumultuous label transition, it was able to score platinum-certified status. Now, as Uptown prepares for the Sept. 24 release of “For Life,” the quartet’s sophomore set, label executives and the group are confident that they can achieve even greater sales heights.

“We did well with our first album,” says Chris “Choc” Dalyrimple, 25, the eldest member of the all-brother group. “But we could have done much better if we released more singles.”

Rounding out the group is Jason, 26; Brian, 20; and Andre, 22.

The set says “Candy Rain” wasn’t given the promotional attention that could have generated greater sales because it got caught in the middle of Uptown’s management restructuring when founder and former president/CEO Andre Harrell exited to assume a similar position at Motown last year.

The whole situation was bubbling for about a year,” says Uptown CEO Henry D regarding the management shake-up. “It wasn’t intentional, but Andre [Harrell] was dealing with some real hard-changing decisions. [Soul For Real] could have had a multi-platinum album, but they didn’t have the promotion. There were a lot of good singles that didn’t get released.”

Despite the troubles, “Candy Rain” sold 820,000 units, according to SoundScan, and peaked at No. 5 on the Top R&B Albums chart; three singles were released: “Every Little Thing I Do,” the gold-certified “If You Want It,” and “Candy Rain.”

The new album is a departure from the “bubbling gum” type of music that “Candy Rain” presented. “It has more ballads,” says Kim Dalyrimple, the group’s manager and the band members’ sister. “Candy Rain” was targeted to a younger crowd: “For Life” will reach more of a pop audience.

Uptown product manager Nicole Dillison says, “We’re not trying to lose any audience, but ‘Candy Rain’ had a younger demographic. ‘For Life’ will appeal to more mature crowds, to the people who listen to K-R. Kelly.”

“They’ve all grown up since they first came out,” says Kim Dalyrimple. “Even Jason; [fans] used to listen to their music and think he was a girl. But he’s no longer that 14-year-old boy you see in the videos. He’s changed physically—he’s taller—and vocally.”

Soul For Real’s more grown-up look reflects the act’s more mature lyrical (Continued on next page)

Benson & Hedges Offers Smokin’ R&B Tour;
Eddie Murphy Launches Comedy Label
R&B TOUR: The chitterin’ circuit might be defunct, but there’s at least one outfit out there that’s rolling with the right idea to gain stage opportunities for R&B acts.

The first leg of Club Benson & Hedges, a concert tour billed as “100 nights of live, contemporary R&B,” will come to a close in Los Angeles with Groove Theory playing Wednesday (14) at the Palace, George Howard on Friday (16) at B.B. King’s Blues Club, and Soul on Saturday (17) at B.B. King’s.

Concurrently, in Chicago, Terry Ellis plays Tuesday (13) at Park West, Art-N-Soul performs Wednesday (14) at Columbia, and Pure Soul plays Thursday (15) at the Cubby Bear.

The tour will stop in New Orleans, Houston, and Dallas before closing in Atlanta Nov. 16. In all, 24 nights across the country will be utilized as venues. Other acts on the tour include Silk, Shai, Zapp with Roger Troutman, Chantay Savage, Intro, and Just The Sax II.

NEW HAPS IN THE R&B: Vocalist Siedah Garrett has inked a deal with Delicious Vinyl to record with the Brand New Heavies. Look for the revamped act’s new set of songs in the first act released through veteran music exec Ernie Singleton’s Los Angeles-based Fully Loaded Records. Although distribution is pending, “Lonely At The Top,” the act’s first single, was released July 29. No word yet on when the album will drop. Singleton, who was appointed by Los Angeles Superior Court to run Ruthless Records following the death of Eazy-E, will continue in that capacity.

The Comedy Label, formed by comedian Eddie Murphy, will “bring the entire recorded genre of comedy to television.” A concept for distribution, the Comedy Label will be based in Atlanta and will have offices in Los Angeles and New York. Murphy will serve as the label’s chairman, and his brother Vernon Lynch Jr. will act as co-executive VP.

BACK TO SCHOOL, MUSIC STYLE: The 16th-anniversary celebration of the Minnesota Black Music Expo and Awards has returned Aug. 25-Sept. 2 at the Hyatt Regency in Minneapolis. The expo will feature six new-talent showcases, an all-star benefit concert, and daily workshops . . . Billboard/Adweek’s 1996 Radio Seminar and Awards will be held Sept. 5-7 at the Sheraton New York Hotel and Towers . . . The Economic Opportunity Board of Clark County’s micro-business program and KCEF Las Vegas will host the Business of the Music 1996 conference Sept. 21-22 at the West Las Vegas Library Theater. Sept. 26-28, Gavin will host “The Sessions Vol. 1. Mixing Education With Entertainment To Take It All To The Next Level.” The three-day music conference, which focuses on hip-hop, will be held at the Henry J. Kainer Convention Center in Oakland, Calif.

WORTHY CAUSES: The Juvenile Diabetes Foundation will host its annual music-industry dinner Sept. 12 at the Sheraton New York Hotel and Towers. The dinner—created by committee co-chairs Vivian Scott, urban music VP at 560 Music, and Jerry Ade, president of Famous Artists Agency—has raised nearly $1 million for the foundation since its 1993 inception. This year, the dinner will honor NBC magazine president/CEO Keith Clinkscales and Black Entertainment Television music and programming VP Lydia Cole. For more information on the charity event, call Double XPosure at 212-707-3068.

Steve Crumbley, operations manager/PD for WXXY Baltimore, will be honored at the fifth annual Awards to Excellence Awards dinner, which will be held Oct. 24 at the Sheraton New York Hotel and Towers.

Proceeds from the dinner will benefit the Baltimore YMCA and the Baltimore United Negro College Fund scholarship. For more information concerning the event, phone Cynthia Badie Associates at 212-222-9400.

GEAR CORNER: On Friday (16), Wu-Tang Clan celebrate the opening of Wu-Wear in Atlanta. The shop will feature trendy sporting wear: The company, owned by the Loud Records rap collective, already has a Staten Island, N.Y., outlet, which was opened in 1993. Look for Wu-Wear to open a store in L.A. later this year.

Not coincidentally, there’s a “Wu-Wear” single out. The record is on Big Beat’s “High School High” soundtrack and features the RZA, Method Man, and Cappadonna. The Trio-Star film will be released Oct. 25. The soundtrack hits stores Sept. 10.

SHOWTIME: “20th Century R&B . . . A Musical Celebration,” starring Maxine Brown, Vivian Reed, and Bunny Sigler, opened Aug. 6 and will run through Aug. 31 at Rainbow & Stars in New York. The show was conceived and produced by Tony-nominated Steve Paul and celebrates the songs and artists that have placed R&B among the greatest influences in American popular music.

“Ain’t Misbehavin’,” the 1978 Broadway musical, will embark on a national tour beginning Oct. 18, at the Lied Center for Performing Arts in Lincoln, Neb. The touring version of the musical features the talents of Martha Reeves & the Vandellas. The tour is scheduled to run through spring 1997.
RAPER'S DELIGHT: It has been almost three years since we've seen a new set from A Tribe Called Quest, and that's a long time in terms of hip-hop. Their last album, "M dissertation," debuted at No. 1 on Nov. 10, 1993. 

This week, "Beats, Rhymes And Life" — the fourth release from the band that began as part of the Native Tongues rap clique, rings in at No. 1 with more than 35,000 units from R&B core stores, earning it Hot Shot Debut honors. The album is a single, "New Again," which was never really commercially available but peaked at No. 88 on the Hot R&B Airplay chart. The group is currently on the Smokin Grooves tour, which will hit 33 cities in the U.S., along with rappers Nas, the Fugees, Cypress Hill, and Busta Rhymes.

Hailing from Fort Worth, Texas, rap act UGK arrives with its second set, "Ridin Dirty," which enters Top R&B Albums at No. 2, a career high. UGK's previous album, also on Jive, entered at No. 12 before peaking at No. 9 on Sept. 24, 1994. The group got its start on Big Tyme, an indie based in its hometown, where it recorded an EP before being picked up by Jive. 

Formerly of the group South Circle, Houston-based Mr. Mike makes his solo splash into the rap arena with "Wicked Ways" (Suave House/Relativity), which enters at No. 9 on Top R&B Albums. South Circle's last release, "Anotha Doin Doin Doin," last year got Hailing honors.

SWEATING IT OUT: The top five has seen some pretty tough competition lately, as star acts R. Kelly, Toni Braxton, and 2Pac each have had their reign in the highchair for at least two weeks. This week, Keith Sweat finally gets his time to shine, as "Twisted" (Elektra/EGG) goes to No. 1 on Hot R&B Singles. This marks the first time Sweat has hit the top since Jan. 25, 1992, when he held the slot with "Keep It Comin." The new single gets the added push based on a 5% sales increase at R&B core stores and a 5% increase in airplay points, moving "Twisted" 3-2 on Hot R&B Singles and 6-5 on Hot R&B-Hip-Hop. The single included WFXA Augusta, Ga.; WZB Louisville, Ky.; and WZIP Cincinnati. "Twisted" marks the fifth No. 1 single in Sweat's career.

ASCENDING: Blazing the trail that some are calling R&B alternative is Maxwell, who earns Hot Shot Debut honors for "Ascension" (Columbia), which enters at No. 11. It seems that people are really catching on to Maxwell's sound in his previous single entry of "Nothing But Love" at No. 79 in June. The single also comes in with a bang on Hot R&B Singles, where it is No. 18, and moves 16-14 on Hot R&B Airplay. Among the stations helping the ascension are WDKX Rochester, N.Y.; WAE August, Ga.; and WFLZ Richmond, Va. His album "Maxwell's Urban Hang Suite" peaked at No. 12 on Top R&B Albums, where it currently is No. 17.

THEY'VE GOT HEART: With a 35% increase in airplay points, SWV makes a grand entrance on Hot R&B Singles at No. 14 with "Use Your Heart" (RCA), the second single from the album "New Beginning." That increase in airplay points moves the single 27-17 on Hot R&B Airplay, while it enters Hot R&B Singles at No. 19. Promotion VP Tony Michael, in a comparison of radio's worthy increase reign last set honors.

Maxwell, 14, gets Hailing Formerly 2Pac, 23-20. Maxwell's ascension is portrayed as a puppet like this similar to the Little Penny" character in the Nike TV spots featuring NBA star Anfernee "Penny" Hardaway. Dr. Dre and Interscope's Queen Pen, who also raps on "No Diggity," make real-life cameos in the video for the song. Their appearances include a "Penny" in the mix.

"Our awareness campaign centers around the single's appeal," says Michael Todd, Interscope marketing executive for Interscope. "Members of the group have been doing drops for radio, as well as phone interviews in support of the record. Although an official international release date for "Another Level" had not been announced, it is expected to be released in Mexico. Thomas anticipates the set dropping simultaneously with the domestic date or a week later.

SOUL FOR REAL (Continued from preceding page)

theme. "For Life" also struts the group's collective lead-vocal abilities, with MCA going solo at No. 20 on "Can't You Tell," "Your Love Is Calling," and "Stay." They talk a lot about loving love, no longer being carefree, and being responsible in your life," Dillen says.

The label plans to target R&B and crossover radio stations. "Never Felt This Way," the first radio track, was released to stations Aug. 5 and showcases Andre and Jason singing lead. The label has no plans to release "Never Felt This Way" as a single. "We want to sell albums," says Marc Offenbach, sales VP at Universal. "Uptown's distributed distributor. "Soul For Real" is a platinum album with two gold singles. We want people to come and buy the albums to get more work." Prior to the album's release, participating retailers will conduct T-shirt giveaways. For a limited time after "For Life" goes on sale, consumers buying the album will receive a comp on video featuring the group's three clips: "Runnin' with the Trains," "Your Love Is Calling," and the clp for "Never Felt This Way," which is currently being shot.

"For Life," which will be distributed internationally by MCA, is scheduled for simultaneous release in Canada, the U.K., and Japan. Although Soul For Real has yet to sign with a booking agency, plans are under way for the act to join an Uptown Family tour featuring labelmates Heavy D, Monifah, and newcomer McGruff.

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BUBBLING UNDER HOT R&B SINGLES

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<td>&quot;Ride With Me (Remix)&quot;</td>
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<td>&quot;Got To Do What U Got To Do&quot;</td>
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<td>&quot;Ain't No Love (I Miss Loving)&quot;</td>
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Records with the greatest sales gains this week.

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<td>I CAN'T SLEEP (BABY IF IT)</td>
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**GREATEST Gainer/Sales**

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**GREATEST Airplay**

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<td>(E)</td>
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**Single Sales**

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<td>MC LYTE FEAT. ASPAPE</td>
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<td>(E)</td>
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<td>6</td>
<td>YOU SAID</td>
<td>M. STONES</td>
<td>(E)</td>
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| 7 | WEAVING (FROM "BAKAZA"

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**COMPILATION**

Compiled from a National Sample of R&B and Rap Airplay Monitored by Broadcast Data Systems, R&B Radio Playlists, and Retail Single Sales Collected, Compiled, and Provided by SoundScan

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**Notes:**
- Billboard's Hot R&B Singles chart ranks the top-performing R&B and rap songs in the United States. It is published weekly in Billboard magazine.
- The chart is based on airplay data from over 200 radio stations across the country, as well as streaming, downloading, and sales data.
- The chart is updated every Thursday and reflects the performance from the previous Saturday through the following Friday.
- The songs are ranked based on airplay data, which includes the number of radio spins, station name, and location.
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**SoundScan**

- **Top R&B Albums**
- **Greatest Gainer**
- **Greatest Sales**
- **Pacesetter**
- **Dance Band**

**Billboard** August 17, 1996
EVERY ONCE IN A WHILE, you have to walk away from something to realize how much you love it. When we recently escaped the daily grind of life in clubland for a week of vacation, the last thing we wanted to encounter was a dance beat. In fact, as we planned seven glorious days of playing with our puppy in the park, reading trashy novels, and watching the entire ABC-TV soap lineup, the idea of listening to music more rhythmic than a typical Indigo Girls record seemed downright painful—until about the third day of the week.

Angel’s Grooves. Producer/DJ Angel Moresa also hosted a master-dance session for “Hot’n’Spycy,” a beat-mixed compilation of his previous singles due later this month on the New York-based label of the same name. The set’s track listing reaches back to the start of his career in 1993, and it includes such underground dance-floor staples as “Welcome To The Factory,” “Heaven Knows,” and “The Cure.” Also featured is “What I Want, What I Need,” a new single with guest vocals by Kelli Saé. Moresa recently inked a U.K. distribution deal for the project with the independent Subversive Records.

It was at that point that we started to crave the pulse of an energetic beat, not to mention the vigor of a divine vocal and the twist of a clever keyboard sample. Fortunately, we had tossed a handful of advance cassettes in our bag before leaving the office. As we peeled each tape on, something wonderfully odd happened. We could hear the music without the cluttering clouds of business or industry politics. What a joy it was to listen to Vanessa Daou’s new single, “Two To Tango,” or Funky Green Dog’s first album and not feel compelled to say anything more than, “Wow, this is cool.” Such revelation was like uncovering the reason we desperately wanted this gig six years ago.

So now we’re back behind the desk. Faxes are piling up, voice mail is filling up, and deadlines are heating up. Nearly every person we encounter is a knot of stress. Just as the glow of vacation seems to fade, we hang up the phone and pop on another tape. Aaahh... really is all about the music, isn’t it? Trust only someone in this business would momentarily pause and simply listen to the music they’re dealing with. It can be quite focusing. Our aim is to keep doing exactly that. Somehow, the rest will get done.

BACK TO THE BEATS: Speaking of the Vanessa Daou single, “Two To Tango” has been juices from its origami jazz/funk face into a house kick by Danny Tenaglia and Vanessa’s hubby, Peter Daou. Tenaglia and Vanessae have often collaborated on remixes and never fail to bring out interesting parts of each other’s musical personality. The Valley of the Daou and Lotus versions are particularly tasty, balancing the need for aggressive groove with the ethereal nature of Vanessa Daou’s voice. “Two To Tango” previews the artist’s second Krasnow Entertainment/MCA disc, “Slow To Burn,” a gorgeous album that is dripping with sensuality. The single is due any second now, with the album slated for early October impact. Another MCA offering well worth active turntable time is Frankie Knuckles’ post-production of “Hit Me Off” by New Edition. To our ears, the hip-hop mix that flooded radio initially seemed hard to improve upon. Recently, Frankie has come to the table with an unusually forceful house version that is impossible to resist. Nowhere in sight are his signature luscious strings. Instead, he opts for a sparse beat and dark keyboards that will please underground purists while dressing up the one who normally shuffles past house music.

When the powers that be at Epic said the label would be working Michael Jackson’s “History” for well over a year, they sure weren’t kidding. The label will soon begin dropping behind the project’s eighteenth single, “Stranger In Moscow”—and like its predecessors, the song’s primary strength lies in a a treepop percussion that has come to the table with Todd Terry, and the Basement Boys have been solicited to inject a little dynamite into the mix. But who’s to blame slammint results? Both Terry and the Basement Boys bring their familiar house sounds to the song while taking things a notch or two above at weaving downtempo grooves. As potent as those mixes are, the rest is up to the record in Han’s inventive post-productions. His Numb mix cruises at a trance/ambient pace, shrouded in haunting, minor-key synths, while his Chill-Hop versions rattle with jungle tension. These mixes are so good that we’re willing to bet that if this record doesn’t boost M.J. into the hippest light among underground purists, we doubt that anything will.

Twisted America Records is finally off and running with the highly anticipated “Fired Up” by Funky Green Dog, a percussive, tribalistic anthem that previews what we predict will be one of the most important house music albums of the year. Tenaglia’s remixes are too hot for mere words. Just drop the needle on the vinyl and let your body do the talking. And while you’re twitchin’ and twirlin’, begin counting down to Sept. 24, which is when the act’s self-titled disc will be in stores.

How excited were we to find a brand-new single by Irene Cara during a recent ruffle through the racks of New York’s Vinylmania Records? We have been on the hunt for anything by this dormant diva for two years now. (In fact, if you are reading this, Irene, give us a call!) “All My Life” on Italy’s UDP Records shows the singer in excellent pre-warning romantic and optimistic over a breezy hi-NRG musical foundation created by Peter Vicce and Michele Vico. It’s easy to get past the fact that the music is mildly derivative of “I Like It” by Robert Miles once Cara begins to belt her way through the chorus, throughout which she is backed by a joyous girlie choir. Perfect for tea-dances and any crowd that squeals for the likes of La Bouche and Real McCoy. Actually, the right stateside label scenario could result in a top 40 revival for this fab singer. A&R reps, get crackin’!

GATHERINGS: Citizens of clubland love few things more than an excuse to come together for a good schmooze. Maybe that’s why there is so many gatherings planned throughout the year—including Billboard’s Dance Music Summit. One thing is the uniqueness of each event in its presentation and direction. It certainly makes for a warmly noncompetitive calendar year.

On Aug. 28-29, mobile DJs and hardware specialists will turn the Trump Plaza hotel in Atlantic City, N.J., upside down for the 1996 International DJ Expo. Presented by DJ Times and Testa Communications, this event offers a soup-to-nuts view of this corner of the dance music industry. After five years, this has become one of the best opportunities to do business with Numark and Pioneer, among numerous other companies.

On Oct. 17-19, the European club community will meet in Holland for the first Amsterdam Dance Event. Organized by the Comamus Foundation, this confab will balance the requisite artist showcases with unusual daytime discussions. Among the more intriguing prospects are the territory focus groups, which will provide an in-depth view of various European dance markets. Participants will get an idea of how each market works, who the major players are, and the styles of music in specific territories.

Among the acts already booked for the event are Todd Terry, Sister Bliss, Richie Hawtin, Red Snapper, and Mixmaster Morris. They will appear at clubs that include Mazz, Paradiso, Havana, and Escape.

BEATS AND PIECES: Prepare to gasp with glee. Old-school diva Siedah Garrett has joined Brand New Heavies as their full-time front woman. The act is locked away in a studio, writing and recording material for an album that could be ready for consumption in early ‘97. For those you know to remember, Garrett is a former protégé of Quincy Jones whose voice and songwriting skills made for many a radio hit—not the least of which was her own “KISSIN’.” First Irene Cara’s new single, and now this—can we possibly be happy?

On the compilation tip, Left Coast sensation Richard “Humpty” Visser follows his red-hot “This Is My House” with “House Nation,” an album that displays his sharp turntable mixing skills, as well as a song selection combining future hits, such as “Devotion” by Devone, with current faves, such as “Superstar” by Charm Farm. Available on Aaqua Boogie Records.

Another multi-act disc deserving attention is the gay-targeted “I’m Coming Out” on Canada’s Quality Records. Although there is a lot of familiar music here, including the anthems “Raining Men” by The Weather Girls, there are featurable rarities, such as “Hit And Run Lover” by Carol Jiani. The album is enjoying a crossover hit on Canadian radio with “I’ll Just Say Goodnight” by local rising star Caroline Medina.

If you are among the many who gave a listen to the Christian-leaning “Sweet Salvation” by Worldwide Message Tribe earlier this year, then your mind should be open to the music on “Jumping In The House Of God,” an album that teams the group with several promising new acts. Among the strongest artists featured is rapper Cameron Dante, whose DJ prowess is familiar to regular punters on the Manchester, England rave circuit. The beats on “Jumping In The House Of God” are totally credible and accessible to mainstream dance floors. In fact, we’d bet that the right amount of promotional TLC could push “Joy” by Sani onto crossover radio. Something for the folks at Warner-Alliance Records to consider.
**HOT DANCE MUSIC**

**CLUB PLAY**
compiled from a national sample of dance club playists.

<table>
<thead>
<tr>
<th>TITLE</th>
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<td>&quot;YOU'RE MAKIN' ME HIGH&quot; LACEY 2-4163/ARISTA</td>
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<td>&quot;KEEP ON JUMPIN'&quot; LOGIC 59674</td>
<td>MARTHA WASH &amp; JOEYLENE BROWN</td>
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<td>&quot;IF MADONNA CALLS&quot; GP/DISCOGRAPHY 16 STRAIGHT RHYTHM</td>
<td>JUNIOR VASQUEZ</td>
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<td>&quot;LET THIS BE A PRAYER&quot; CHEER UP 1SPV</td>
<td>HOLLIE GOES SPIRITUAL WITH PAULINE TAYLOR</td>
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**MAXI-SINGLES SALES**
compiled from a national sample of point of sale computerized dance retail stores which report number of units sold to soundscan, inc.

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<td>QUENNELL &amp; THE MOVEMENT</td>
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<td>&quot;YOU'RE MAKIN' ME HIGH&quot; LACEY 2-4163/ARISTA</td>
<td>TONI BRAXTON</td>
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**ROZALLA**

EVERYBODY'S FREE (TO FEEL GOOD)
Casino, Sueno & Tony De Vit remixes

**U.C.C.**
The Key The Secret '96
Dancin Divaz & Armand Van Helden remixes

**PIZZAMAN**
Hello Honky Tonks (Rock Your Body)
Pizzaman & Cotton Club remixes -
taken from the album Pizzamania

**BOXCAR**
People Get High
Forthright & Casino remixes -
from the forthcoming album 'Algorhythm'

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The newspaper clipping is from Billboard magazine, dated August 17, 1996, featuring club play and maxi-singles sales charts. The charts are compiled from national samples of dance club playists and retail stores, respectively. The articles are in English, and the content includes various dance tracks and their artists.
Black's Back With Greatest Hits
RCA Set Marks Return To Radio After A Hiatus

BY DEBORAH EVANS PRICE
NASHVILLE—A greatest-hits package generally signals the end of one chapter in an artist's career and heralds the beginning of a new one. As RCA releases "Clint Black (The Greatest Hits)" Sept. 24, Black can look back on an impressive string of hits, starting with his 1989 debut "A Better Man" and winding up with "Life Gets Away," which peaked at No. 4 on the Hot Country Singles & Tracks chart last December.

Now, after a self-imposed absence from country radio during the first half of 1996, Black is launching the latest chapter in his career with a new single, a new album, and his first major acting role.

"It's pretty exciting for me because I don't just sit back and look at the past, but I had to figure out what I wanted on [the album], and I had to think about what I want to say about it. So it's been a great reflection," Black says.

After seven years of touring almost nonstop, Black took time off this year to rest, refocus, and revitalize his creative energies. He recorded three new songs for his 15-track greatest-hits collection—"Like The Rain," "Halfway Up," and "Cadillac Jack Favor." "Like The Rain," which he decided to do last year, will be the first single of the album.

"When we put together the greatest-hits package, we wanted to have it be a real mix of songs. I was never going to change anything. Ever since [1989] it's been a dead run. We've had one album after another, after another, after another single," Galante says.

Galante says the label timed the greatest-hits package to take advantage of the momentum that has been building up, and that they have been asking for quite some time, "When are we going to get a Clint Black record? And they are about to get one."

GOOD TRACK RECORD
Galante says radio programmers have told his promotion staff they are glad to have new music from Black. "There has been a great deal of excitement," he says. "They feel like in this sea of unknowns, they really need some established people who have gotten more of a radio play. Black's record, and Clint is certainly one of those. And since he's been off the radio a little bit, it actually provides a little more excitement."

Galante is pleased with the new cuts on the album. "He's singing great, the label has been tremendous in terms of [Strowd, the co-producer] and he really locked into a groove in terms of making those tracks for the new album," Galante says. "It is a very distinctive singer. I really do believe these tracks will jump out of the radio. He's always had a special place on country radio. They have been very good to him over the years."

Two of the new cuts, "Halfway Up" and "Cadillac Jack Favor," will be featured in Black's upcoming TV movie, which tells the real-life story of rodeo champion Jack Favor, who was framed for murder and spent eight years in prison before he was released. Even though he was exonerated, he has never been treated like he was in the rodeo Cowboy Hall of Fame, an oversight Black is hoping to remedy by drawing attention to Favor and his career—and that will continue right up until the dropping of this album.

MOVIE TIE-INS PLANNED
Goodman says RCA is exploring ways to tie in Black's appearance in the Favor movie with their marketing plans. "We are in the process," he says. "We have yet to sit down and speak specifically with the network about what exactly our promotional tie-ins are going to be."

Goodman expects the record to have a long life. "This record comes out the end of September, and we go right into the [Country Music Assn.] awards and right into the Christmas selling season, and that's going to be the life of the first single," he says. "In the life of the second single, we're going to have an event—the Jack Favor movie premiere. I'm sure the promotional spins we'll be able to get off that."

That's exciting and unique and from a marketing point of view will allow us to maintain a high level of visibility and impact on this record."

The greatest-hits package also allows Galante and the promotion team to maintain "as much awareness at the consumer level that a Clint Black record is coming."

To do that, the label has planned several radio special promotions, (Continued on page 27)
### Hot Country Singles & Tracks

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<tr>
<th>WEEK</th>
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**New & Up**

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**Week Ending August 17, 1996**

Compiled from a national sample of retail store and rack sales reports compiled, and provided, by SoundScan. (C) 1996, Billboard/BPI Communications and SoundScan, Inc.

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**Table Notes**

- **#1**: Number 1 song.
- **CD**: Compact disc.
- **WEEK**: Week ending August 17, 1996.
- **ARTIST**: Name of the artist.
- **LABEL & NUMBER DISTRIBUTING LABEL**: Distribution details.
- **PEAK POSITION**: Peak position reached by the song.

**Recordings Showing an Increase in Sales**

- **Chart position**: Peak position reached by the song.
- **Weeks charted**: Total weeks the song charted.
- **Label & number distributing label**: Distribution details.
- **Peek position**: Peak position reached by the song.

**Compilation**

- **From a national sample of retail store and rack sales reports compiled, and provided, by SoundScan.**

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**Additional Notes**

- **Number of weeks**: Total weeks the song charted.
- **Peak position reached**: Peak position reached by the song.
- **Label & number distributing label**: Distribution details.
- **Week of chart peak**: Week of chart peak.
- **Weeks at #1**: Total weeks at #1.
- **Weeks on chart**: Total weeks on the chart.
- **Title label & number distributing label**: Distribution details.
- **Artist**: Name of the artist.
THE DISTANCE: In a tepid week for country album sales, Vince Gill's "High Lonesome Sound" is the only title on Top Country Albums (13-11) to show a gain, pushing the tally of only singles and chart shows to an all-time high of 1,000 singles and 65 chart shows to show any increase. In fact, rural music experienced such an ambivalent week that we had to adopt more lenient ballot criteria for Top Country Albums than we used for any of this issue's other album charts.

Blackened Master, Clint Black introduces his newstairs trophry squarely upon his mantle, with the nearest contender for that honor being Mindy McCready's "Ten Thousand Angels" (BNA), which gains more than 900 ballots at units No. 5 and 10.

David Sanders, market development coordinator at MCA Nashville, says that Gill's increase is reminiscent of sales spurt experienced by earlier Gill titles when his power ballads begin to "kick in" at radio. Sanders says that "Worlds Apart," which rises from Hot Country Singles & Tracks, is an emotionally charged contrast to the set's title track, which was its lead single. "High Lonesome Sound" peaked at No. 12 in the June 8 issue and featured bluegrass banjo and Appalachian harmonica, which Hagy says features the album's two takes of the title track: One is the radio version, and the other is a stripped-down production that features Krauss and her band, Union Station.

Sanders also cites the socially conscious emotionalism of the "Worlds Apart" video as a consumer motivator. That clip in heavy rotation on country cable ports CMT and TNN. The video portrays several emotional scenes, including one of a minister who instructs the charred ruins of a burned church.

Of the 20 titles Gill has driven to the top 10 on Hot Country Singles & Tracks, 12 have been ballads. Three of those downtempo tracks peaked at No. 1.

THE THINGS WE DO FOR LOVE. Kenny Chesney's "Me And You" (BNA) picks up the percentage-based Paroet award on Top Country Albums for a second consecutive week, rising 61-52 with a 23% gain. Meanwhile, the title track from that package jumps 47-41, increasing by more than 500 detections.

Bill Hagy, PD at WXRG-Johnson City, Tenn., says that Chesney's song is just one in a long line of rising country summer singles. Hagy, an outspoken critic of ballad singles, says that radio usually feels an onslaught of ballads much later in the year. Hagy says Music Row generally doubles up on ballads released in the early autumn months, theorizing that hit ballads equal sales increases. Hagy's theory is that the ballad chart has arrived early in order to fatten up the sagging summertime retail figures.

Hagy says that despite the problems this tempo imbalance creates for programmers, he senses that several ballads could break through the clutter, citing Chesney's song and Larry Stewart's "Why Can't You" (C-G) as examples. "These are the songs that rip your heart out, make people fall in love, and, in doing so, keep our format healthy and memorable," Hagy says.

KEEPING SCORE: Managing the tempo balance at country radio is a constant challenge, and here's the way our airplay chart stacks up with respect to the ratio of ballads to up-tempo tracks. Since the chart's inception in the early spring, the ratio of the titles appearing on Hot Country Singles & Tracks is ballads. Midtempo material also accounts for 28 titles on that list, while up-tempo songs fill the remaining 19 positions. Scotty Stahl's "Carried Away," which holds at No. 1 for a second week, is the only ballad on the chart to have made it all the way to the top. Meanwhile, half of the titles that bullet on Top Country Albums are currently represented at radio by ballads.

CLINT BLACK
(Continued from page 25)

including a Huntman Entertainment sync agreement, a Westwood One countdown show, a satellite radio tour, and promotions with the syndicated "After MidNite With Blair Gar- ner" show. "It's just the right time to start advertising on radio, we feel that is the place to really hit his demographic," Goodman says. "So we're going to be pouncing on syndicated radio, publishing, and continuing through November and December."

Goodman says the label also plans to cover its bases at the retail level. "Our plan is to look at our critical few accounts, the accounts that make up 50% of our business and just ensure that from Oct. 1 to Dec. 31 if you go into one of those stores, you can't help but see Clint Black product. We've got a 'coming soon' campaign set with Handelman that is going to put us out to all the KMarts. And Clint played the Anderson (Merchandisers) convention here in Nashville about a month ago, and they're going to be working with us on a very high visibility campaign."

Mike Ginot, new country music buyer at Tower Records in Nashville, says he's looking forward to the release. "I can't wait. He's been around since 1989 and has been a steady seller since the start," Ginot says. He adds that he expects the movie's airing in early 1997 will provide an additional boost to sales.

To drive people into the stores when the album comes out, Goodman says, there will be an extensive ad campaign. There are also plans for Black to do interviews on several media to raise visibility, and he will make appearances on the Internet via BMI's World Wide Web site. Black will also be part of a campaign with Kellyg and the American Heart Assn. that will place his image on boxes of breakfast cereal.

"That's going to tie Clint in to millions of impressions on what Kellyg calls their 'Heart Healthy' line of cereals," Goodman says. "The campaign will run Oct. 6 through Nov. 17. In that period of time there are going to be various circulars run in Sunday papers. We're going to hit 110 million Sunday [readers] through Sunday paper through that period. That's going to give him a big visibility campaign for him as well."

There are no plans for Black to embark on a tour as yet. Black's look-
by Jim Mancie

**CLASSIC RECORDS**, the label making some of the best-sounding long players around, has struck a deal with Blue Note to take over the vinyl arm of its Concord Series.

"We approached them about it," says Classic's president, Mike Hobson. "They looked us over and said, 'Yeah, we love for you to take the baton.' It's called the Classic Blue Note Series. Michael Cuscuna will oversee the product; the albums will be mastered at the famed Bernie Grundman Studio in Los Angeles. The titles will be a mix of the obvious and the rare.

Hobson says the titles will include "the discs that everybody loves," like Cannonball Adderley's "Something Else" and John Coltrane's "Blue Train." "You'll buy these every time they're reissued," says Hobson. "But we also come out with some unusual stuff." The rarities will include "Money Jungle" by Charlie Mingus, Duke Ellington, and Max Roach, and Clifford Jordan's "Cliff Craft." According to Hobson, the Jordan title was "originally released in mono—we found the stereo tape." Along with the oldies, Classic has the vinyl rights to Cassandra Wilson's "New Moon Daughters," which has never been on vinyl domestically. The first batch of titles will be released in early 1997.

**REYFUS JAZZ** has a lot to be proud of these days. The label picked up awards for best contemporary jazz recording (Roy Haynes "Te Voil") and best mainstream jazz recording (the Mingus Big Band's "Gondwana Bird") at the National Annals of Independent Record Distributors and Manufacturers convention in late May. The honors went to deserving titles—both discs are superb. The Mingus group was at the Fox Theater in New York City July 21, recording the follow-up to its Grammy-winner. It will be the band's first live disc.

Meanwhile, on July 20, Reysus released a pair of 1980 rarities by pianist Bill Evans: "Turn Out The Stars" and "Letter To Evan." Upcoming titles include a Stéphane Grappelli/Michel Petrucciani outing, "Flamings," and a disc by tenor saxist Steve Grossman with drummer Art Taylor, "Bouncing With Mr. A.T." They're due in October.

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**TERRELL BEAUTIFUL SIDE OF URBAN LIFE HAS NEVER SOUNDED SO GOOD. COAST TO COAST TOURING BEGINS AUGUST 7 AND NEVER ENDS.**
CHAPMAN VIES For ‘Prime Time’ Singer/songwriter and all-around funny guy Gary Chapman is one of the prime contenders for the job as host of The Nashville Network’s flagship show, “Prime Time Country.” Chapman has hosted various shows on TNN from time to time, including his “Sam’s Place” series from Nashville’s Ryman Auditorium, “Country In The Rockies,” and “Wrangler City Of Hope Ball,” which was filmed during Fan Fair and aired this month. In addition, he’s served a couple stintas guest-hosting “Prime Time Country.”

“What I bring to the table is...my personality. What’s great about going into trouble over the years has been a smart mouth and a willingness to say practically anything. That happens to be a strength in this situation,” Chapman says. “I think I’m also an awareness of the clock that I think is unique for me. I grew up in a small town, and I believe the majority of the viewers that are out there who would love to see in and watch this show are living in pretty much the same town that I grew up in, and I understand them.”

Asked why the gig was so attractive to him, Chapman responds, “Because Nashville is attractive, and this show should be an accurate reflection of how wonderful and bustling with talent this city is. And if I can help do that, and I think I can. I want this job.”

Chapman says the thing that makes the job challenging is also what makes it so appealing, “The most difficult thing is the pressure of coming up with fresh entertainment every night, and it’s also the most pleasing. It falls into the willing grasp of my personality to try to do something that demands spontaneity, and that’s part of the reason I were so glad to do it.”

TNN’s original nightly prime-time show was the long-running “Nashville Now,” hosted by Ralph Emery, which was succeeded by the Crook & Chase show “Music City Tonight.” “Prime Time Country” replaced that show last year and was originally hosted by former “Dukes Of Hazard” star Tom Wopat. He was dismissed in April.

Chapman fully realizes he would be coming aboard a troubled ship. “There are pros and cons to coming in when it’s not at the top of its game,” he says. “If I do well, I will be the hero, and if I don’t do well, I don’t think anyone will blame me completely. So it’s kind of a best of all worlds.”

Chapman would make the perfect host. As one who enjoys a certain degree of success, he knows that “Sam’s Place” or whatever he chooses to do in himself, having capacity has be impressed with his ability to stand on front row comfortably and be consistently entertaining. Here’s wishing him the best.

CMA NOMINATIONS: The Christian Country Music Association has announced the top ten nominees for its annual awards show to be held Nov 14 at Nashville’s Ryman Auditorium. Bryan White and Rebecca Holden will host the show.

Entertainer of the year: Cross/Country: Doug, Del Way, the Pen Brothers, Bruce Haynes, Ken Hollaway, Paul McClure, Jeff McKeen, Rivers & Owen, Wilson & Parmalee.

Artists & Music:

In the spirit... by Lisa Collins

COMING ON STRONG: Verity Records is staying true to its promise of building a powerhouse gospel label with the recent announcement of singer/songwriter, and pastor Daryl Coley as the newest addition to its burgeoning roster—which already includes John P. Kee & the New Life Community Choir, Vanessa Bell Armstrong, and Reid Smallwood. The announcement, made last month during the recording of “Verity Records Presents: Live At The Apollo,” brings to an end speculation over which label will land Coley, who since 1990 has been recording for Sparrow Records. Coley had been openly critical of Sparrow’s marketing of his product over the last couple of years. The four albums recorded under the Sparrow banner include his current release, “Beyond The Veil.” So for Coley, with this move comes excitement of what the future could hold.

“I want to continue building great relationships in projects that will combine music ministry and business,” Coley states. “Verity will allow me the chance to further expand my horizons.” Verity GM Tara Griggs-McGee adds, “We are pleased to be part of the next explosive stage of his career.”

Coley’s first album on Verity is due in early 1997.

GROWING THROUGH CHANGES: In a continued effort to reflect the highest level of accuracy, bowing this week are modifications in our Top Gospel Albums chart, an outgrowth of the conversion from the core R&B panel to the overall SoundScan panel. The changes have been topic of lengthy dialog with industry reps who now favor the use of the larger sample.

One of the biggest concerns, according to Geoff Mayfield, director of charts for Billboard, had been the difficulty for independent labels to chart. But Mayfield found upon examining test charts that a majority of the albums entering the chart with data provided by the larger panel were indeed independent. What’s more: for the first time—will be inclusive of Christian bookstore sales.

PRESENTING BRODIECKE E. RICE “Martin” entertains Tommy Ford recently opened his Los Angeles home to a host of celebrities and well-wishers in celebration of the recording debut of a good friend, Brodierick E. Rice, whose album, titled “Tommy Ford Presents: Brodierick E. Rice Alive Alive Alive” (Born Again Records), bowed at No. 2 on Billboard’s Top Gospel Albums chart last week. Rice, whose father is Baptist pastor in Los Angeles, gives all credit to God for his successful chart showing. This L.A.-bred singer/songwriter, who one day hopes to pastor a church, is happy to report, “I’m doing what I believe I was called to do. I tell people that I’m booked for life.”

BRIEFLY: Congratulations to U.S. sprinter Jon Drummond, who helped bring home the silver in the men’s 400-meter relay at the recent Olympic Games in Atlanta. Jon Drummond is a member of Kirk Franklin & The Family...In Los Angeles, the Kurt Carr Singers recently recorded their second album under the Gospel Centric label. The album, titled “The West Angeles Church of God In Christ,” in attendance were actresses Jacque Harry and Kellie Williams, rapper Skeet-Loo, gospel great Walter Hawkins, Bishop Charles Blake, Kevin Bond (who produced the album), and Donald Lawrence, who serves as a consultant on the project, which is tentatively scheduled for release during the first quarter of 1997.
**Billboard**

**Top Gospel Albums.**

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| 10  |             | Broderick Rice | Sparrow | 5156 | TRIBUTE TO TERRENCE D.

**Classical KEEPING SCORE.**

by Heidi Waleson

CONCERT MAN TO DG: On his first official day on the job as president of Deutsche Grammophon (DG), Karsten Witt was in New York checking out the territories. He was not really to offer specifics about his plans for the venerable label, but his background, which has nothing to do with the record business, gives some indication as to why the company went after him. Witt is the entrepreneur who started such ensembles as the Junge Deutsche Philharmonie, and in 1980, the Ensemble Moderne, now one of the hottest groups on the European scene. He spent the past five years programming the Vienna Konzerthaus, which, he says, presents 330 concerts per year in its three halls and rents the spaces for an equal number of events. The presented concerts include major orchestral series and a half-dozen festivals, including Wien Moderne and the Vienna Festival.

During his tenure, Witt says, the number of concerts in the facility increased by 60%, and the number of people attending them grew 10%-20% each year; this in a relatively small city where the competing Musikverein already provided many concerts. This is chancy news, and indeed, not the usual story about how classical music is failing to attract new fans.

Witt improved access to concerts at the Konzerthaus. “When I got there, the box office had one telephone, and it was always busy,” he says. “It was an honor to get a ticket.” A modernized box office, he says, “opened up a somewhat closed world.”

Witt’s thoughts about the classical record industry run along similar lines. “I’m not sure there’s a crisis of the recording industry—more a crisis of distribution,” he says. “Retail, as we know it, is not adequate to the differentiation of product. There is no way for the audience to really hear, and choose among, our 300-400 releases a year. We’re in a period of transition, from a technical point of view. There are so many ways to acquire consumer goods, at varying stages of development: shops, telephone, computer, television. Direct mail is developed enough.”

But Witt thinks the consumers are out there, just as they were in Vienna. There are new audiences all the time, people buying something for the first time,” he says. “There are new markets, tremendous growth in Korea and South America, for example. The success of compilation CDs, that people are interested in classical music. [Compilations] are wonderful for people who don’t know what to buy, because they don’t have to make decisions they’re not ready for.” Witt knows the feeling; he once went looking for world music recordings for his children in three record shops, had no idea what to choose, and left empty-handed.

“We have to show people a route through the repertoire,” Witt says. “We need a more dramaturgical approach.” Witt sees DG becoming profoundly involved in planning and building an audience of people who buy more than one record a year: He says DG will continue its work in contemporary music and will expand into other genres, as some types of world music. Not crossover, however, “Let the others do that,” he says.

Now, Witt says, his main task is to restructure the company. “For a long while, record companies just bought product from the artist to the consumer,” he says. “It just worked. Now it doesn’t. We need more feedback. Our task is to bring the artist and audience together in a more creative and complex way.”

STILL MORE TANGOS: Pianist/conductor Daniel Barenboim has returned to his Argentinian roots with a new disc, “Tangos Among Friends” on Teldec. Barenboim released his typical disc by bassist Hector Consolé and Rodolfo Mederos, who sings and wails on banjone. To kick off the record: the European release last April, the trio played a sold-out concert at the Théâtre du Châtelet in Paris. The U.S. release is set for Aug. 20; on Oct. 11, the trio will play a concert of two 40-minute sets after a Chicago Symphony benefit dinner (Barenboim’s usual gig, of course, is conducting that august ensemble.) Two more tango dates are scheduled for London and Buenos Aires and a September date in New York is under discussion.

HANNAFL SET TARGETS YOUNG FANS OF JOHN CALE (Continued from page 10)

part that I’d written that really was very much a Talking Heads bass part. I asked Dave, who’s a good friend, and he came in, and it was done very quick- by, as soon as I started doing it, it sort of happened all at once. It really is all about... when you work out in your subconscious your relationships with your friends, and when you pass.

“I was really relieved when it was written. There was something, obviously, that was bothering me about what was happening last summer, and I kind of feel that it’s resolved.”

Cale plans to support “Walking On Locusts” with a short U.S. tour; his band and band like the guitar- and drummer William Bentina & the Rhythm Devils.

“One does have this kind of band, I’ll give it a good shot,” Cale says. “I’ll keep going with it, but if I keep finding gigs to do, I’ll do extra gigs. I can do as much fun with this one as with all the other bands I’ve had.”

“Want to go for it,” Tierney says. “He wants to be out on the road, he wants to make himself available in ways that perhaps he hasn’t been able to before... it’s been a while since he’s announced an album he could tour behind.”

The jaunt, booked by Performers of the World, will run from early October through Dec. 29. The tour will likely culminate in New York; for that date, Tierney adds, “we’re really in the planning stages of having a large event... that could involve radio and television and retail, all in a big way.”

“We think it’s going to be a big tour,” Cale adds. “It’s going to be a big tour, I think that there are a lot of college students who know about John Cale than actually know, and that’s something that we really want to change.”

Some TV exposure will probably be in the offering as well, Tierney says: “The people at ‘The Tonight Show’ have been very supportive and have left the door open for John to appear there.

His help is on the way, and just in time, with the newest release from Willie Neal Johnson & The New Keynotes “Help Me To Be Strong” on Malaco
Peermusic Exec Exits U.K. For L.A.
Lloyd Brings European Perspective To New Post

BY NIGEL HUNTER

LONDON—John Lloyd, creative manager at peermusic(U.K.), will move to Los Angeles soon to take up new responsibilities at the publisher’s headquarters as senior director of talent acquisition.

The vacancy there was caused by the recent departure of Nancy Walker to Sony as senior VP of A&R. Kathy Staunenger, peer’s COO, approached Lloyd to see if he would be interested in relocating to take the job.

"I’ve always wanted to work in the States," he says. "I’ve spent a lot of time over there working in American studios with British acts like Rick Astley, Five Star, Latin Quarter, and Hot House, so it won’t be completely strange to me.

Lloyd sees Anglo-American repertoire continuing as an important focus in international music for the foreseeable future. Consequently, he notes, creative posts in both countries are largely interchangeable, providing that a few local idiosyncrasies are kept in mind.

"I’m looking forward to bringing my A&R experience with a European perspective to an already successful creative operation, working with a top team in Los Angeles with a great track record," he says. "There are infinite possibilities for co-writing between peer’s songwriters in Europe and the States, and obviously, one of my main tasks will be to find the right matches and blending, creating even more Anglo-American fusion."

Lloyd has sought and considered for development virtually every kind of music throughout his career. Naturally, the focus has been on trends or changes of direction, but he is not an advocate of concentrating on a niche or two.

"I’ve never specialized in any one genre," he says, "and I’ll be working right across the spectrum in alternative, R&B, dance, and with songwriters of all kinds. The U.K. being as big and diverse as it is, I’m anticipating getting more closely acquainted with country, the blues, and Latin with great enthusiasm. The sheer amount of quality acts coming out of America is stimulating, and it’s equally good to see more U.K. acts gaining attention once again in America after a long period."

During his two years with peermu-
sic(U.K.), Lloyd assumed such songwriters as Ray St. John, who wrote “Smooth Operator” for Sade, and Julia Taylor-Stanley, who has had hits done by Donnie Darko and new, Mercury act Mary. New acts that he has been helping to develop include Taste Experience, Wild Flowers, I V Webb, and Irish band Roche.

Lloyd has spent his entire working life as a musician and music-business executive. Born in Liverpool, England, he left school when he was 16 to play trumpet in his father’s jazz band and guitar in a rock group. He joined RCA Records U.K. in 1976 when he was 22 and worked in the mailroom for six months before becoming a talent scout covering the U.K. in 1979. He moved to Chrysalis Music two years later in the same capacity.

As a senior A&R executive, he returned to RCA in 1984 for another six years, during which time he took singer Heather Small out of Hot House to form the group M.I. He then assumed a similar post at Polydor before joining peer music(U.K.) in August 1994.

The Marc Of Success. Marc Nelson, who has penned songs for Pebbles, Freddie Jackson, and Tanya Blount, among others, has signed a global publishing deal with MCA Music Publishing. He collaborated with Tony Rich on “Come Over Here,” a single for Toni Braxton’s latest Labface album, “Secrets,” and has been with the studio with Paula Abdul. He’s also a member of LaFace group Az Yet, which has an album produced by Babyface due out at the end of the summer. Shown seated, from left, are Carol Ware, VP of creative services for MCA Music; Nelson, and David Renzer, worldwide president of MCA Music. Shown standing, from left, are John Alexander, executive VP of creative services for MCA Music; Sherry Orson, director of creative services for MCA Music; and Donna Casene, manager of creative services for MCA Music.

Indifference Is No Excuse For Not Assembling Music Folios

More than extra change: Why would a hit recording act deny itself hundreds of thousands of dollars in royalties through indifference or laziness?

Although it has been a longstanding concern to the music print community, Words & Music got an earful recently when it made an inquiry to one of the major music publishers. According to one major music print executive, the release of matching hits on Rock ’n’ Roll albums has been delayed for as much as a year because of failure to provide folio companies with timely access to the music to be translated into print. Added to this is the artists’ indifference to being represented in music print.

Words & Music can understand this only when an act makes a conscious creative choice not to open a matching folio marketed in music print.

Sometimes an act feels that its music shouldn’t be formalized. This can prove very costly to the music community and must live with the consequences.

But negligence or indifference is unexcusable. Needless to say, music print companies lose out, for when they finally do get the folio out, the excitement behind the album has muted.

This is lost money for everyone, often amounting to hundreds of thousands of dollars for acts on the basis of the sale of a single matching folio. Not to mention the loss of cross-promotional possibilities that could lift sales of the album itself.

The other hits: Some see the 90s as a time of mighty change on the rock scene; others see the decade as a considerably fertile period for the Broadway and off-Broadway musical. Of the latter point of view is Maurice Levine, who has been active in the world of Lyricists & Lyricists since the mid 70s. Levine’s new book “Songs of the Sixties” for the 1996-97 season, which introduces a Saturday-evening performance along with the traditional two each on Sunday and Monday.

"The decade is so rich that it bog-
Puerto Rico Loses Folk Master Cepeda

P. R. MOURS: Collective grief overtook Puerto Rico July 21 when the legendary master of the island's folk rhythms bomba and plena, Rafael Cepeda Atiles, died of a heart attack. He was 86.

Considered the patriarch of the now familiar Afro-Antillan cadences, Cepeda helped disseminate Puerto Rico's mesmerizing grooves by playing congas, tambourines, and maracas on stages around the world.

In 1963, Cepeda was recognized for his artistic achievement by the National Endowment of the Arts, which presented him with a National Heritage Fellowship. That same year, he was awarded a citation from the Smithsonian Institute.

More than 400 songs are attributed to the prolific composer, including “El Bombón De Elena,” which is widely performed at the island's numerous patron-saint festivals.

Cepeda's most recent releases, “Encontro De Bomba Y Plena” (1993) and “Bomba Y Plena” (1994), were put out by his son Modesto on his M.C. Bomba imprint.

Most recently, the steward of Puerto Rico's black music was putting the final touches on an album with his son that featured a guest appearance by famed singer Andy Montañez. The 12-song set was dedicated to the elder Cepeda, with proceeds from the album benefiting a bomba and plena school he founded 18 years ago. Says Modesto, “I composed a song that I sang during my dad's funeral, so we are going to include it in the album.”

In the '40s and '50s, Cepeda's compositions catapulted the careers of other esteemed Puerto Rican musicians, including Ismael Rivera and Rafael Cortijo, two of the island's greatest salsa and conga talents.

In contrast to the initial sorrow that accompanied news of Cepeda's death, his burial July 23 featured festive cheerleaders and colorful dancers who lead a procession to his grave in his native Villa Palmares, a neighborhood of San Juan.

MTV VIM NOS IN: MTV Latino kicked off its inaugural 1996 Premios MTV with the announcement of the five nominees for best video of the year. BMG nabbed three of the noms, which are listed here in alphabetical order: "Abarájame," Illya Kuryaki & the Valderramas (PolyGram Argentina); "Don Palabras," Maldita Vecindad (BMG Ariola México); "Ella Usó Mi Cabeza Como Un Revólver," Sorda Stereo (BMG Argentina); "La Cosa Más Bella," El Super Cerebro (BMG Italy); and "Mal Bicho," Los Fabulosos Cadillacs (Sony Argentina).

The nominees were selected by members of MTV's recently formed Academy of Music and Video, a group of professionals involved in the production of Spanish-language music videos. MTV Latin America viewers will vote on their favorite video, which will be announced as part of the International Viewer's Choice Awards Sept. 4 at the 1996 MTV Video Music Awards at Radio City Music Hall in New York.

Despite the awards the Latin music industry has received along the way, says Lynne Traverse, president of EMI VP Latin America, "there is definitely room for improvement. The Latin music industry is still far from where it needs to be."
Argentinian Reissues Prove Profitable

BUENOS AIRES—Argentina's record labels are finding out that when it comes to Argentine rock, everything old is new and prosperous—again.

Virtually every Argentine record company is reaping fruitful rewards thanks to the recent upsurge of reissues of vintage home-grown rock.

Domestic indices, including Main Records, Molpea, and Leader Music, have secured licenses with defunct independent labels.

Kuki Pumar, president of Leader Music, secured most of his label’s reissues from Sicanamericana when that firm filed for bankruptcy. Pumar says that Leader Music is still hungry for more classic hometown rock, since, unlike a multinational, his label has no access to international albums from a main office.

Leader Music's catalog now includes most hit-selling rock titles from the '70s, such as León Gieco's greatest-hits package "7 Años," Miguel Acevedo's "Vivir vivo," and rock icon Charly Garcia's first albums with supergroup Seru Girán. Among the other popular acts whose works have been acquired by the label are rock trio Papeño's Blues and folk duo Pedro Y Pablo. Annual sales of the released product can reach 75,000 units, a solid figure for a domestic indie.

Gold records are awarded in Argentina for albums whose sales exceed 30,000 units; platinum for sales surpassing 60,000 units.

Recently, MCA followed the indie's lead with a remastered with cult band Don Cornelio & La Zona. Other multinationals, such as BMG, PolyGram, and EM, have already embarked on similar remastering projects.

Last year, PolyGram reissued 12 titles of the most important Argentine rock label in the '80s: Interdisc. One Interdisc act, Los Abuelos De La Nada, sold 80,000 units of four studio albums, a live record, and a greatest-hits collection that contained a bonus track.

Alberto Piairo, sales director of BMG, explains that the popularity of old recordings and classic songs received a boost several years ago, when the movie "Tango Perú" was released.

"Argentine rock has experienced a boom since 1992-93, when a film inspired by the lives of local rockers in the '80s became a blockbuster and the soundtrack went through three platinum sales, " says Piairo.

"Tango Perú" not only spawned a strong album sales but sparked comebacks for '80s rock heroes Alejandro Medina (EMI), Moris (PolyGram), and Pajarito Zaguri (Lagash).

BMG has put out reissues of product by legendary rock acts Almenara, Los Gatos, and Ares Iris, as well as material by '80s bands Virus, Memphiis La Blauera, and Miguel Matamoros.

Sony has entered the reissues fray with the release of midprice CDs. But Sony's main asset now is the deep catalog of Microfon, the esteemed home of early Argentinian rock acts, including García's first band, Subterfugio.

Though there are no official statistics documenting sales activity of Microfon product, Mario Kaminsky, Microfon's former president who is now Sony's exploitation consultant, recalls that Microfon's 1993 release of a five-CD boxed set by Sui Generis sold 20,000 units.

Kaminsky proudly points out that the Microfon catalog hosts prominent rockers Aldo Monge, Los Del Suquía, Lea Luthiers, and Los Chalchaleros. He expects monthly sales of the Microfon catalog to swing between 30,000 and 50,000 units.

Included in Sony's acquisition of Microfon is product by important tango folklore artists who have since been celebrated in similar Microfon series into a called Frente a Frente. A rock series, featuring 30 CDs, will be titled Rock Vivo, and the releases are scheduled to begin in August.

Alfredo Rosso, a celebrated rock critic, produced the liner notes and original artwork for the project.

Interestingly, June 1996 marked the 30th anniversary of the first domestic rock single, "Rebelde," which was cut by a one-shot act on CBS called Los Beatinis.

The band, fronted by Moris and Zaguri, composed its own songs, which chronicled the local problems of Argentine adolescents.

While "Rebelde" was far from a hit act in its release, it is rebel's collector's item that is the item of the first Argentine in its musical history showed contexted-beat styles and socially relevant content unlike the hits that calls me a rebel, but my heart is free, and I won't be a slave to tradition, Rock's change goes for love, and let's make a better world."

One year later, RCA hit pay dirt with Los Gatos, whose rock song "La Balsa" immediately became an anthem. Los Gatos' self-titled album sold an astonishing 200,000 units. From then on, every label strives to build its own roster of rock artists.

Oddly enough, 30 years later, there will be no celebration commemorating the birth of Argentine rock, save for "Trento Años De Rock Nacional," a memorabilia exhibition scheduled to take place in October at a popular Buenos Aires convention center, Centro Municipal De Exposiciones. Organized by Alberto Gianini, a former promoter of BMG rock act Sólo Stereo, the exhibit will boast rare audio and video footage, photos, and musical instruments.

NOTAS
(Continued from preceding page)

Right Touch Productions, a production company whose affiliated labels are distributed by Sony.

CHART NOTES: The flip-flapping at the top of The Billboard Latin 50 appears to be over. Two weeks ago, Sony/BMG's various artists package "Anthology Of Latin Mix" made it to No. 1, ousting Enrique Iglesias' eponymous Fonovisa album. Last week, when the Billboard Latin 50 was not published, Iglesias reclaimed the top rung. This week, "Macarena Mix" returns to No. 1, and with sales "Enrique Iglesias" dropping 20%, "Macarena Mix" looks a good bet to stay atop the charts.

Meanwhile, Marco Antonio Solís' "Qué Pena Me Das" (Fonovisa) is resting comfortably atop Hot Latin Tracks with this week, when the Billboard Latin 50 was not published, Solís reclaimed the top rung. This week, "Macarena Mix" returns to No. 1, and with sales "Enrique Iglesias" dropping 20%, "Macarena Mix" looks a good bet to stay atop the charts.

Noteworthy are "La Balsa," "El Pachá," and "Dáme," the lead single from Luis Miguel's Aug. 20 release "Yo No Me Acuerdo" (WEA Latina), which makes a surprising low chart bow at No. 18.

Assistance is providing this column provided by Pedro Roz Gutiérrez.
Suddenly, and belatedly it seems, regional Mexican sounds, which are rooted in such rural, locally based rhythms as norteña, ranchera and banda, have become de rigueur at the major record labels in Mexico and the U.S. Forever ignored by the U.S. major labels, regional Mexican artists and deals are now being scooped up by the big multi-national record companies on both sides of the U.S./Mexico border.

In the past year, two Mexican divisions of record conglomerates—EMI Mexico and Warner Music Mexico—have acquired a pair of Monterrey, Mexico, indies prominent in the norteña field. EMI purchased DJS, while Warner bought MCH. Another Monterrey indie, Disa, has inked a licensing accord with EMI Latin.

“This deal with Disa,” says EMI president José Béhar, “underscores our belief that regional Mexican remains extremely active and will continue to grow.”

The label acquisitions by EMI and Warner bode well for their stateside counterparts EMI Latin and WEA Latina, respectively, because they will provide a bountiful source of repertoire for exploitation in the U.S. WEA Latina is planning to establish a separate label to work exclusively with regional Mexican artists.

MORE JOINT VENTURES COMING

Stateside majors are getting busy with their own regional Mexican projects, as well. BMG has teamed with Mexican impresario Oscar Flores to form a joint-venture company called Huina S.A. Also expected to make a big-time jump into the regional market in the near future is Sony Discos.

“We at Sony want to become a major player in the fastest-growing segment of the U.S. Latin-record industry,” says label VP/GM George Zamora.

Regional Mexican is an attractive genre to the majors right now for the same reasons it has always been attractive. The music is popular with Mexican immigrants, who account for a large proportion of stateside Mexicans, who in turn, are the largest Latino group in the U.S., comprising 60% to 65% of the Hispanic population in the country. The vast majority of Spanish radio stations in the U.S. play regional Mexican music. Industries in the U.S. estimate that 40% to 50% of the domestic market is represented by regional Mexican artists.

And the continuous flow of immigrants from Mexico who are fiercely protective of their cultural roots assures an ever-enlarging, enthusiastic—and loyal—base of consumers.

Further, these immigrants are spreading beyond their traditional bases such as California to nearly every corner of the U.S., to “anyplace where there is agriculture,” says Debra Villalobos, Latin buyer of Camelot Music. Villalobos, who claims that sales of regional Mexican product is on the rise at Camelot, points out that the chain is selling product in non-traditional Mexican locales, such as Ohio and Georgia.

FLEXIBILITY AND NO COMPLAINTS

Another reason for the rock-solid growth of regional Mexican recording artists is their appeal as live acts. They are down-to-earth, hard-gigging performers who draw huge crowds and high marks for good behavior.

Henry Cárdenas, president of Chicago-based concert company Cárdenas, Fernández & Associates, says the flexibility of the regional Mexican acts has enabled “the genre to triumph. These bands attract the biggest audiences of any genre. They don’t complain and they are open to play anytime, anywhere. If I tell a group we’ll do 1,000 people in Detroit, they will say, ‘Let’s go!’ If you tell a band they are going to Minneapolis to play for 800 people, they won’t go.”

Recording artists from other genres certainly have recognized the potential of the regional Mexican market. Several Tejano acts—including La Mafia, Emilio and the late Selena—expanded their audience and record sales by making significant headway into the regional Mexican market. Tejano artists still crack space on regional Mexican stations with a well-placed cumbia entry.

Even WEA Latina’s merengue diva Olga Tañón has notched a top 10 hit album with a Mexican-flavored pop sound that has attracted fans of regional Mexican music. Conversely, regional Mexican artists such as Fonovisa superstar Marco Antonio Solís have broadened their audience by blending pop with indigenous Mexican rhythms.

CATCHING UP TO FONOVISA

There is no clear-cut answer as to why the major labels took so long to come to the regional Mexican party. But they certainly are trying to make up for lost ground in a hurry. They will, however, have to cover a lot of ground to catch up to Fonovisa. The Los Angeles–based label—a subsidiary of Mexico’s giant television network Televisa—is the longtime leader in the regional Mexican market. Fonovisa has stayed atop the regional Mexican market by cultivating close business relationships with a broad array of regional Mexican stations.

In addition, Fonovisa has unparalleled access to U.S. Spanish-language network Univisión, of which Televisa is part owner. Fonovisa’s licensing deals with Mexican interests—which have provided many of its stars—will soon end and deprive the label of its source of artists. Still, the label has the wherewithal and experience to secure new talent.

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Los Tigres Del Norte

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"El Sonido Mágico de los 90's"
REALIZING THE EVER-STeadY COMMERCIAL EXPANSION OF REGIONAL MEXICAN ARTISTS IN THE U.S., EXECUTIVES AT BOTH THE MAJOR LABELS AND INDEPENDENTS ARE SCURRYING TO SECURE NEW TALENT, NEW DEALS AND NEW EXECUTIVES TO WORK REGIONAL MEXICAN PRODUCT.

Many of the executives from the majors emphasize that one of the key ingredients for the success of their forays in the regional Mexican arena is the procurement of executive talent who possess an intimate knowledge of the music and the market.

All of the majors emphasize that the buildup of their regional Mexican rosters will be done with deliberation and care. Further, they note that some of their Tejano artists will attempt to increase their audience by cutting tracks—mostly cumbia-oriented—that will appeal to regional Mexican fans. But, according to several executives, the rosy scenario for regional Mexican music is marred by the persistently weak Mexican peso, which has sparked an enduring flow of parallel imports into the U.S. Following is a survey of activity at the various labels.

ARISTA LATIN

Arista Latin, the newly formed Latin music division of Arista/Texas, has achieved significant penetration in the regional Mexican market with its popular Tejano/Pop act La Diferencia.

Now the label is taking a more direct shot at the regional Mexican industry with a just-released album by 16-year-old mariachi singer Nydia Rojas. With singer Rojas continuing to be robust, Arista's VP/GM Cameron Randle says that, when he and the label's manager of promotion and artist development, Joe Trevith, sign artists, they are looking for acts who score big with fans on each side of the Mexican/U.S. border.

"Every time I see a pop artist who is highly successful in Mexico, I wonder if we are missing an opportunity to bring that same act to the U.S. side," says Randle. "Obviously, regional Mexican enters into that equation because of its popularity both here and in Mexico."

And, while Rojas seems best geared for regional Mexican radio, Randle says he is working her product at Tejano radio, where mariachi usually fares poorly. He notes, as well, that appropriate tracks by the label's tejano artists Joel Nava and Rick Orozco will be serviced to regional Mexican stations.

"There is an immense audience at regional Mexican radio that we want to reach with our artists," says Randle, "but we will work product that we think is viable in both markets."

BALTHA RECORDS

Though Balboa's sales manager Efren Besanilla laments the deleterious effect of parallel imports on the regional Mexican market, he is optimistic, overall, that the genre will continue to grow. "And what is interesting," says Besanilla, "is that regional Mexican music is expanding throughout the U.S. It no longer is big only in cities with large Hispanic populations, but also in new markets such as New York, Atlanta and states in the Midwest." The upswing in the regional Mexican market in the U.S. has prompted the Los Angeles regional Mexican indie to add personnel. "We are now in Los Angeles, Chicago, New York, Texas, Miami and Puerto Rico," says Besanilla.

A host of albums from Balboa's ample regional Mexican roster is due out in October. The biggest names releasing records are Antonio Aguilar, El Mexicano and Jorge Luis Cabrera. Besanilla is excited, as well, about upcoming product from newcomers Silverado, Los Caporales and Adam Sánchez, son of legendary mariachi artist Chalino Sánchez.

BMG

Long known as the premier rock label, BMG is now setting its sights on the regional Mexican market via a joint-venture company with noted Mexican impresario Oscar Flores.

Continued on page 40

Mixed Signals Dim Tejano's Bright Prospects

Live Scene Down, But Label Execs Remain Upbeat

BY RAMIRO BURR

With new artists and healthy sales, Tejano music remains one of the most robust genres in the regional Mexican field. Some conservative observers, however, see signs that the market has crested after years of growth and now may suffer from overexposure.

"I think the market is suffering from overexposure," says Sonny Flores, a Dallas-based promoter/booking agent. "Tejano continues to dominate the radio scene but the market is starting to show some signs of saturation."

IT USED TO BE THERE WERE ONLY TWO OR THREE PROMOTERS IN TOWN," STATES SAN ANTONIO PROMOTER STEVE MENDOZA. "NOW YOU HAVE CHURCH GROUPS, THE YMCA'S AND EVERY ROOKIE PROMOTER PUTTING ON SHOWS EACH WEEK. IT'S KILLING THE MARKET."

"We have a lot more radio stations and clubs than we did a few years ago. While we are getting more gigs in newer markets," says Joey Rodriguez, manager of Sony's Tejano veteran Ram Herrera.

BUMPER YEAR FOR SALES

If the live scene for Tejano acts appears dead, the opposite is true with the Tejano imprints. Manuel Gonzalez, VP of national promotion and Southwest operations at EMI Latin, says he expects another bumper year in album sales.

"We have more than 10 groups selling platinum [100,000 units sold] by such
“Destined To Become A Crossover Smash.”
-JOHN LANNERT, BILLBOARD

NYDIA ROJAS

The heritage of Mariachi rests in hundreds of years of culture. The future of Mariachi explodes in 16-year-old Nydia Rojas.

Her debut album features “No Me Amenaces,” “Cuando Estoy Contigo,” “México Y Su Música,” “Si Sabes Agradecer” and much more.

MARIACHI, AS YOU KNOW IT, WILL NEVER BE THE SAME.

Produced by José L. Hernández
Chart Recaps: The Year To Date

The recaps in this spotlight reflect activity on the Regional Mexican chart subchart that appears biweekly with The Billboard Latin 50. Rankings reflect accumulated unit sales, as calculated by SoundScan, for each week an album appears on the 15-position chart (including those compiled during the unpublished weeks). Fonovisa’s strength in the regional Mexican market may not necessarily be reflected on Billboard’s sales charts because of the great number of sales that occur at swap meets, which typically are not monitored by SoundScan.

The recaps were compiled by chart manager John Lannert with assistance from Anthony Colombo and Michael Casson.

TOP REGIONAL MEXICAN ALBUMS

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TOP REGIONAL MEXICAN TRACKS

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Help the label grow in a market “that makes up about 50% of the sales in the U.S. Latin market.” Béhar is jazzed, as well, about a September ranchero release by Mexican idol Juan Gabriel and three of Mexico’s most famous divas: Lola Beltrán, who passed away earlier this year, Lucha Villa and Amalia Mendoza. Entitled “Juan Gabriel Y Las Tres Señoras,” the record will head up the upcoming slate of regional Mexican product by Graciela Beltrán (no relation to Lola) and Los Tucanes De Tijuana.

In August, BMI Latin shipped the debut album by Los Mimosos, whose members formerly backed hired singer-songwriter great Marco Antonio Solís. Béhar expects the major labels to cut into Fonovisa’s commanding share of the regional Mexican market. “Five years ago, I said that BMI Latin was an alternative for regional Mexican acts,” says Béhar, “but it was wrong. Now, however, we are a viable alternative. After all, Disa left Fonovisa and came to us.”

Due in part of BMI Latin’s deal with Disa, Béhar reckons that his label is “a lap ahead of the competitors.”

In the meantime, BMI Latin continues to dominate the Tejano market with such mainstays as Maz and Emilio, along with newly breaking artists Jennifer Y Los Jetz, Bobby Pulido and Pete Astudillo, an awardee at Billboard’s third annual Latin Music Awards.

FONOVISA

Although Fonovisa is about to lose valuable Mexican sources for its regional Mexican roster, the label still packs a formidable lineup of artists, led by Marco Antonio Solís, Los Tigres Del Norte and Bronco. In addition, Fonovisa is breaking such new talent as José Manuel Figueroa and Ana Barbera. Other up-and-coming acts include Polo Urbis Y Su Maquina, Raúl Ortega Y Su Banda Arre, Banda Magley and Exequiel Peña.

The label opened to promote regional Mexican artists, Fonovisa introduced a series of lucrative licensing deals with Mexican record companies and production firms whose hit acts helped solidify Fonovisa as the leader in the regional Mexican market.

In recent years, Fonovisa has branched out into Tejano music, signing promising artists like Annette Y Asociado and Lety Guiral.

FREDDIE

Recorded as the biggest independent label in Texas, Freddie Records enters its third decade as a top supplier of the top regional Mexican acts on the border. Chiel among them is the label’s best-seller, norteno king Ramon Ayala Jr., whose most recent album, “Arranque El Corazon,” has done very well since its late May release.

“It’s probably the fastest-selling Ayala CD in the last three or four years,” says Freddie Martinez, Jr., VP/AM/AD director for the Corpus Christi–based label. “And it’s appeared in all the charts, including Billboard. Ayala is a mainstay for us—we also have Fredy Lozano USA, Los Chamacos and young groups like Potente and Grupo Increíble.”

Martínez says the label has launched major radio campaigns in Houston and the Rio Grande Valley to promote these artists, Los Chamacos’ new album, due for late-August release, is titled “Los Chamacos En Vivo, Pure Party Live.”

Another new push for the label is video.

“In the past, our budget for high-quality videos was limited,” says Martínez. “And it was exclusive for upper-tier artists. But now, artists like Potente and Grupo Increíble are getting videos on smaller acts. But there are a lot more venues today, a lot more TV shows, and that helps with promotions.”

Freddy, which has a promotion person in California and a distribution office in Leon Guanajuato, Mexico, has a roster of about 22 artists, half of whom are

Continued on page 42

BILLBOARD SPOTLIGHT

BILLBOARD AUGUST 17, 1996
EMI LATIN AND DISA INTERNATIONAL

HIT THE JACKPOT

EMI LATIN proudly welcomes DISA International, the premiere Regional Mexican label, to its family of artists and labels.
Regional Mexican Music

Tejano, with the rest in the norteno or grupo/cumbiero genre.

The company has also purchased a plot of land where, in a few years, it hopes to consolidate its warehouse/duplication/main offices and its studios—which are currently in two separate locations. As for staffing, Martinez is looking for two promotion/publicity people. "We've undersold because of recent changes, but we need new people," he says. "It's tough for us to keep up with all the promotions here, in California and in Mexico."

MP

The accelerating rise of regional Mexican popularity has also sparked interest and participation from indie labels owning prominent profiles in other sectors of the Latino music industry.

One of those indies, Miami-based MP Records, is actively trying to get a foot in the regional Mexican door. It has not been so easy for a label recognized more for breaking salsa and merengue acts than promising Mexican artists.

"The regional Mexican market is very strong, and the fans of this music are very loyal to their artists," says MP president Tony Moreno, "but it's hard to get airplay and exposure because we are very well-known as a tropical label. But if you can break one act, you can get some credibility." Seeing that most of the state-side regional Mexican hits originate from Mexico, then cross over to the U.S., Moreno founded MP Mexico. That imprint is run by Juan Gonzalez, who also works MP's tropical product in Mexico.

Among MP's expanding, regional Mexican lineup are Manuel Ascanio, banda Herederos, Grupo Arrapado, Los Duendes De Control, Los Liricos De Yarit, Grupo Chispa, Super S醤da Costa, Grupo Chispa, Los Arches, Wally Garza and Manny Colash are two tejano acts on MP's roster.

PolyGram Latino

Pop-leaning imprint PolyGram Latino has scored its largest sales successes lately with regional Mexican acts Pedro Fernandez and Grupo Limite. PolyGram Rodven's durable pop group Los Fugitivos is rolling at retail, too.

But, despite its impressive prosperity with regional Mexican artists, PolyGram Latino will continue to expand slowly in the genre, says label GM Salvador Pérez Muñoz. "We are not going to be signing 20 acts," Perez states. "We are going to be very selective.

One positive trend in the regional Mexican market, he observes, is that the musical elements of pop and regional Mexican are beginning to merge, thereby allowing both genres to penetrate additional markets.

"There are artists like Olga Taftón—who adds a Mexican flavor to pop—and there are artists like Pedro Fernandez who are moving closer to pop," says Pérez. "These musical blends give both artists more international appeal."

Pérez says Fernandez, is not only selling the U.S. and Mexico, but also in Chile, Venezuela and Colombia. Moreover, a greatest-hits package by Fernandez will be released this year in Spain.

Other regional Mexican acts signed to PolyGram Latino are Banda Ruido and Grupo Eterno. Charanga records for PolyGram Rodven.

"And, besides, don't forget that 90% of the songs by [op rock] Pinopuela have a regional Mexican feel."

Pérez does not plan to expand his staff for the regional Mexican market, but he can put together a team for the tejano market when the "time is right. Then we will enter strongly." PolyGram Latino's tejano act Latin Breed put out its latest record several months back.

SONY DISCO

Though Sony's VP/GM George Zamora can't get into specifics, he stresses that Sony "will be making a major push into the regional Mexican market. Regional Mexican has been the biggest growth area in the last seven years in the U.S. With the continuing stream of immigrants coming in, the market will only grow larger."

To bolster its presence in the regional Mexican market, Sony recently inked a licensing deal with Mexican imprint Mayra Records. Zamora states that "Más Románticos Que Nunca," by Mayra's Los Unicos De M閚xico, sold 15,000 units during a two-week period in June. Luis Pisterman, Sony's VP West Coast, engineered the Maya deal, which will run for three years.

Earlier this year, Zamora tapped Marco Antonio Rubi as director of A&R. Formerly a top executive with the now-defunct Mexican pop imprint Melody Records, Rubi is widely regarded as very knowledgeable of regional Mexican music.

Zamora comments that parallel imports continue to be a concern, although the situation is not critical. "Still, we have to be careful of pricing," says Zamora. "We also simultaneously release regional Mexican product in the U.S. and Mexico to shoot down imports."

WEA Latina

Warner Mexico's acquisition of Mexican indie MEC in early 1996 augers a bright future for WEA Latina's prospects in the U.S. regional Mexican market, says label VP/GM Sergio Rozenblat. "We will be able to set up a regional Mexican unit under a dual company structure," says Rozenblat. "I'm looking forward to having [regional Mexican] product and experts to work that product.

The timing of the creation of the upstream regional Mexican imprint, says Rozenblat, hinges on negotiations involving Fonovisa and MCM. Fonovisa currently owns U.S. distribution rights to MCM product.

WFA Latina's lone regional Mexican act, the Los Y Los Descalzos, would be worked by the regional Mexican imprint.

Rozenblat views the parallel importation of product from Mexico to the U.S. as a "serious issue." But he notes that "Sometimes soon, the peso has to stabilize against the dollar. Once there is a little more parity, I think we will see growth in the market once again."

MARKET ATTRACTIONS

Continued from page 35

Among the genres included on Billboard's Latin music subcharts is regional Mexican, which also includes tejano recording artists. As more and more tejano acts gain airplay on regional Mexican radio stations, the musical distinction between the two categories can become blurred even though very few regional Mexican acts appear on tejano radio stations.

Five years ago, when the first regional Mexican/tejano Spotlight appeared in Billboard, the two categories were treated as separate musical industries. Generally, they remain apart as business entities, but if "tejano" acts such as Michael Salgado and Intocable are good indicators, regional Mexican and tejano may be moving closer together in the future.

For this reason, the accompanying segments in this Regional Mexican Spotlight contain references to both regional Mexican and tejano music where appropriate.

Radio

Regional Mexican stations are spreading like a California brush fire to other parts of the U.S. And where there's radio, there's a market for live music and record sales.

When KLAX-FM first topped the Los Angeles market three years ago, the general-market radio consultants discovered what fans of regional Mexican had known all along: The genre is a major radio format.

KLAX has long since fallen from the top of the L.A. market, but it still remains the No. 2 Spanish-language station in the market.

Regional Mexican stations dominate the radio landscape throughout California and in Chicago. Nearly half of the stations reporting to Billboard's Hot Latin Tracks chart are regional Mexican.

What's more, regional Mexican stations are spreading like a California brush fire to other sections of the U.S. Nowadays, there are regional Mexican stations in Atlanta (WAOS-AM, WAZX FM, WXED-AM), New York (WVLX-AM), Fort Myers, Fla., (WWCL-AM), and Walla Walla, Wash (KZHR-FM).

The growth of regional Mexican stations reflects the broad dispersal of Mexican immigrants, who no longer are settling in areas with a large proportion of Latinos.

The increased number of regional Mexican stations also offers grand opportunities to break acts for record labels, particularly those that are now just getting their feet wet in the market. "And where there is radio," says Henry C醤edas, president of concert firm C醤edas, Fern醤dez & Assoc., "there will be a demand for live performances."

And while regional Mexican stations overwhelmingly play artists who perform nortena, banda and cumbia, these stations also have played pivotal roles in the radio popularity of pop artists of the likes of Luis Miguel, Cristian and Enrique Iglesias. Without the crucial support of regional Mexican radio, none of these stars could have scaled the Hot Latin Tracks chart.

J.L.
PolyGram is "The Future" in Regional Mexican Music

GRUPO LIMITE 600,000

PEDRO FERNANDEZ 400,000

LOS FUGITIVOS 200,000

Just released

PolyGram Latino & PolyGram Mexico

TO BE RELEASED SOON:
GRUPO ESCAPE • CHARANDA BAND • PERLA COLOMBIANA • GRUPO ETERNO
acts as Intocable, Bobby Pulido and Mazz. In addition, EMI Latin continues to break new acts in the Tejano market (Jennifer Y Los Jetz, Bobby Pulido), while taking well-known names (La Tropa F) to new sales heights.

Other label executives share Gonzalez's optimism. BMG MD Francisco Villanueva recently restructured the Texas operation and installed veteran record executive Mike Pinero to run the office. "We are going all out to be a success in the Tejano market," says Villanueva.

TEAMWORK AND TIMING

Executives at labels without self-contained operations dedicated to the Tejano market—such as PolyGram Latino and WEA Latina—are equally enthusiastic about establishing Tejano offices.

"The Tejano market is fantastic," says PolyGram Latino's MD Salvador Perez Martinez, "and when the time is right, we will enter and enter strongly. However, we have to get the right team that knows the music and knows how to work the product."

Despite their ebullient attitude toward the Tejano market, most label executives point out that they often try to cross over their Tejano acts into the larger regional Mexican market.

Sony was one of the first labels to cross a Tejano act, when La Mafia began securing airplay on Tejano stations with tracks from its 1991 album, "Estás Tocando Fuego."

Sony VP/UM George Zamora notes that the label's Tejano acts often cut two or three tracks that might appeal to regional Mexican fans. "Usually, the songs will be Mexican cumbias that can work in the regional Mexican market."

Continued on page 46
Platinum Mention in United States with first album "Cuatro Palabras" and second album "Camino al Cielo".

Double Gold Mention in México with first album "Cuatro Palabras".

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Now available and featuring the first single "El Perro, El Gato y Yo".
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Banda Cuilios
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Regional Mexican Music

Tejano’s Prospects
Continued from pg. 44

says Zamora.

Similarly, Arista Latin’s VP/GM Cameron Randle has his eyes pinned on the regional Mexican market when he signs new artists. “We don’t want to exclude the Tejano world, and we want to do things that will be viable in the Tejano market, but we want to include the regional Mexican world beyond Texas,” says Randle, whose Austin, Texas-based label has broken Tejano act

Only the Mammoth Tejano Rodeo Clubs in Dallas and San Antonio Seem to Be Bucking the Negative Trend. Other Venues Have Replaced Live Bands With DJs.

La Diferencia in the regional Mexican stronghold of California, “It’s a fact of life that the Tejano market is growing, but it is certainly secondary to the regional Mexican market.”

Sameness at Radio

Proof of Tejano’s growth plainly can be seen at radio, where KXTN-FM continues to rule in San Antonio. A third Tejano FM station recently was launched in Houston.

That’s good to see [a new station], but the problem around the state is [that] too many radio stations are only playing established groups and they are not willing to play new artists,” lamented Charlie Tijerina, owner of Bravo Records, whose new artist, Konstelacion, has had a tough time cracking the playlists.

“Tejano market is beginning to wear down because it is the same groups on the radio and the [concert] circuit,” says Tijerina. “There is no development of new talent.”

What’s So Special?
Spotlight on Colombia

September 14 Issue
Ad Close: August 29
SSL Stays On Top By Catering To The Recording Elite

BY DAN DALEY

Part one of a two-part feature on leading console manufacturer Solid State Logic.

OXFORDSHIRE, England—Only a small, starkly lettered sign on the galaxy-painted office of Concerts Logic's headquar-
ters alerts passersby that the site is anything other than the Victorian-era corn mill school that it was built to be in 1888.

A training session at SSL's headquarters in Oxfordshire, England.

Set amid the rolling meadows of Oxfordshire, 60 miles or so north of London, the company goes about the business of hand-building custom boards in a manner more reminiscent of the way Bentleys and Rolls-Royces are produced than the Detroit-like produc-
tion-line methodology that has become pervasive in pro audio lately, as many manufacturers move decidedly in a commodities-type direction.

The automotive analogy suits SSL managing director John Jeffery, who observes, “It’s very much the SSL ethic, not to go downhill.” That said, his formal engineering demeanor relaxes and he adds, without a trace of ingenu-
ouness, “Why should we? We’re so good at what we do.”

There is neither complacency nor smugness in Jeffery’s matter-of-fact tone, but he is more than willing to let SSL’s record speak for itself: By its own estimates, SSL’s market sharestands at more than 75% of all high-end studios, defined as those in the $250,000-plus range; the company has more than 2,000 consoles and other sys-
tems in use worldwide; its development of a comprehensive, intentionally closed-loop proprietary line of digital and analog consoles has been introduced only to those who are willing to plug in SSL’s own interfaces; its success has become a success on numerous smaller projects in less than two years at a time when project studios proliferate, and Rolls-Royce should have it so great.

SSL was founded in 1969 by U.K. entrepreneur and inventor Colin Saunders. Its primary product at the time was an electronic interface for large pipe organs (which is still made). Its original core of employees, however, consisted of musicians and audio engi-
neers, at least by vocation, and they toiled on and off with the idea of design-
ing a new kind of recording console. In 1977, with a few limited production models behind them, they introduced the first integrated console and

Kings Of The Hill. Spartanburg, S.C., band Albert Hill visited Reba McEntire's new Starstruck Studios in Nashville to cut its upcoming album for Universal Records. Shown in the front row, from left, are drummer Kenny Hogan and lead vocalist Aaron Whisnant. In the back row, from left, are Universal A&R rep Tom Lewis, Buck Williams of PGA Booking Agency, Albert Hill producer and manager Paul Riddle, Universal president Daniel Glass, and engineer Chuck Ainlay.

...continued on next page
SSL STAYS ON TOP BY CATERING TO RECORDING ELITE

Jeffery, who began his career as an engineer for Philips and came to SSL in 1984 via a longstanding relationship with Carillon, works closely with Hazel Simpson, a pro audio industry veteran and now SSL’s director of sales and marketing. Simpson joined SSL in 1994 after running another SSL subsidiary, DAR, which was sold last April. For five years prior to that, Simpson was sales director at SSL’s putatively closest competitor in the upscale market, AMS/Neve.

Jeffery and Simpson orchestrated the reorganization of the SSL product lines last year to deal with their consolidation and the number of markets the company was selling into, from music to broadcast to post-production.

“Broadcast was always an important part of our sales base, with music being the main base,” Simpson says. “But since 1996, digital broadcast and post-production markets are now 42% of our turnover and growing. So we identified two distinct market sectors, digital broadcast and post-production, one hand, and music and film on the other, and addressed them as independent markets with their own marketing teams.”

The heads of the U.S. offices in New York and Los Angeles oversee sales to all market sectors there, as do the regional heads of SSL in Paris, Milan, Tokyo, and the recently established Singapore office. Regional independent distributors handle sales to other areas.

Simpson and Jeffery agree that SSL works best as an upper-market systems developer that eschews the rush to inexpensive black boxes in favor of designing comprehensive proprietary production and post-production environments.

“The idea of pursuing a proprietary approach to product development was also a strategic concept, and it’s not intended to be at the [total] exclusion of other platforms,” Simpson says. “But we believe that creating our own platform allows us to design a much more flexible, customizable system that lets clients do exactly what they want and not be constrained by either the limits of a shared protocol or by any other compromise. The more you accommodate other manufacturers’ systems, the more you put the user at risk, because you have no control over another manufacturer obsoleting one of its products or protocols.”

In the past year, SSL has accelerated developments of protocol interfaces with AIFF and OMF, as well as with Lightworks’ digital video system.

“There’s no such thing as total interchange; it’s a bit of a Holy Grail,” Simpson quips, underscoring the fact that SSL considers itself a market-driven company, albeit a market that the company is largely responsible for developing, irrespective of trends in the rest of the industry.

In part two, which will appear in next week’s issue, the author reports on SSL’s successes in marketing and product development.

Production Credits

BILBOARD’S NO. 1 SINGLES (WEEK ENDING AUGUST 10, 1996)

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© 1996, Billboard@Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales vary weekly.

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More albums go gold on Ampex Than on all other tapes put together

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Billboard August 17, 1996
MCPS Answers Societies' Ire

We're On Your Side, Says U.K. Body After P'Gram Deal

BY JEFF CLARK-MEADS

LONDON—The new era of central licensing in Europe is coming into sharper focus.

The groundbreaking deal involving PolyGram's record and publishing arms and the U.K.'s Mechanical Copyright Protection Society (MCPS) caused deep disquiet on the European continent when the collecting societies there discovered they would lose significant revenue under the deal. PolyGram’s loop on PolyGram’s American repertoire (Billboard, July 27).

MCPS has now reacted to that criticism by saying that it is eager to remain central to the community of European collecting societies and that it has done nothing to undermine the publishers' position in important discussions over the level of mechanical rates.

MCPS raised continental ire with its new central licensing deal for Europe with PolyGram, which became effective July 1. While such agreements are now commonplace, the continental factor in this instance is an innovative service being offered to MCPS members—what was introduced at the same time the deal was concluded.

The new service, termed "central accounting," has deprived continental European collecting societies of income.

Under PolyGram’s previous central licensing deal in Europe with Dutch mechanical rights society STEMRA, all societies within the European Union (EU) were involved. For example, when PolyGram Spain released a record, it would pay royalties to STEMRA, which, after taking its commission, would pass on the revenue to the Spanish society SGAIE. And, in turn, it was SAGAIE which distributed to the Spanish publisher. SAGAIE would take as its commission the sum to be distributed to the publisher.

Under the new deal, all PolyGram record companies within the EU pay royalties to MCPS in London. The difference now is that MCPS is offering the unique service of distributing the income from PolyGram labels directly to publishers in the relevant country.

In this way, only one commission is taken instead of two. MCPS argues that this means publishers get more of their money more quickly and with a greater degree of control over the distribution society.

Though the offer is open to all MCPS members, only PolyGram International Music Publishing has taken the new service.

The fact that the service exists at all has angered continental European collecting societies. Not only are they aggrieved at having been taken out of the royalties loop, but they fear that MCPS' new service is the first step toward the direct transfer of royalty payments from the record arm of an international corporation to its sister publishing company without outside supervision.

MCPS finance director Chris Martin is adamant, though, that this is not the case now, and it is not the intention for the future. He says that MCPS' new relationship with PolyGram “does not allow the record company and sister publishing company to settle accounts directly.”

He adds, “In all cases, MCPS will be licensing, collecting and distributing royalties. It will also be carrying out auditing for all works.”

Martin says he feels the continental societies “have no reason to be concerned. We are still controlling PolyGram records. In fact, it may be that we are controlling them better than in the past. MCPS audit rights will be exercised on a pan-European basis on all PolyGram accounting—much more thorough than ever before.”

Though MCPS’s arrangement with PolyGram publishing covers only material originated outside the European Union—effectively the U.K. and the U.S.—Martin acknowledges that it will still deprive the continental societies of significant income. He says he understands “they are not going to be very happy.”

Nonetheless, he says MCPS is determined to remain at the core of the publishing community and that the society is in no way undermining its colleagues’ position.

Some significant players on the continent have expressed concern that MCPS is eroding mechanical royalty revenues. Martin responds that his society’s deal with PolyGram companies operates at the established mechanical royalty rate in each European territory and does not undercut existing payment levels.

Furthermore, he says, MCPS remains a member and supporter of pan-European publishers' group BIEM and is eager to see a strong stance from the copyright holders when new mechanical royalty rate negotiations begin. The current agreement between BIEM and the International Federation of the Phonographic Industry expires next month.

“The societies should not feel threatened by what we have done,” Martin says.

He acknowledges, though, that three continental societies have begun the process of severing reciprocal arrangements with MCPS over other revenue streams. The termination of such agreements, he points out, is a lengthy and involved process.

Sony Realigns In Germany

Columbia, Epic To Stand Alone

BY CHRISTIAN LORENZ

FRANKFURT—Sony Music Europe is extending its two-company philosophy here with the establishment of Columbia and Epic as stand-alone labels.

The move, aimed at building a stronger local roster and providing better targeted services to retail and media, brings the German company's structure in line with the structures of the U.K., France, the Netherlands, Italy, and Spain (Billboard, Jan. 13).

The driving force behind the split is a changing domestic market, in which artists and producers are exercising greater control over the recording and marketing processes.

Jochen Leuschner, senior VP of Sony Music Entertainment Germany/ Switzerland/Austria, says, “The German music market has become more transparent. Producers and artist managers have a much clearer idea of what the individual behind different labels stand for. It is vital for us to be an attractive business partner to the creative forces in the market.”

Leuschner says that in the long run he intends to curb release levels, and he sees the label split as a step in the right direction. “The split brings us as a major, back to the pioneering days of the record business,” says Leuschner. “We will establish a smaller number of label professionals dealing intensively with a handful of artists.”

Epic and Columbia now stand in (Continued on page 52)

MUNCHEN—The retirement of Albert Csopok as managing director of BMG Ariola Media after 58 years with the company precipitated the formation of possibly Germany's most exotic rap group.

BMG Entertainment International in the German-speaking territories and in this voice. "And nine times out of 10, you end up with a bunch of great songs that didn't get covered.”

One Williams composition that did get covered was "Man In Me," which was sung by Peter Cetera and had lyrics—written by Paul Gordon—based on the book "Iron John." When and if "I Am Alive" will be released in the U.S. is unclear.

"The people still making serious noise in the States with this kind of (adult contemporary) music are already huge established stars," Williams says. "The record companies don't really want to know from any new acts that do this kind of music. But every once in a while, someone will come out with some brand new AC-oriented thing, and it will go straight to the top of the charts. It just depends.

"I definitely want to do some songs that are very close to my heart and that are my own material after spending the last few years trying to come up with hits for other artists." Publishers give you assignments.

Sony is very pleased to be singing his own material after spending the last few years trying to come up with hits for other artists. "Publishers give you assignments.

Japan Embraces Soft Pop Of Former Toto Singer Williams

BY STEVE McCLURE

TOKYO—Former Toto vocalist Joseph Williams recently signed a worldwide deal with PolyGram K.K.'s division Kitty Records, reflecting the continuing popularity here of the kind of melodic soft rock epitomized by Toto.

Of his recently released Kitty debut album, "I Am Alive," Williams says, "It has the flavor of Toto," stressing that he means the band's soft mid-'80s approach.

"I joined the band, that's sort of what my writing was like, and I don't really escape that style—it's a part of me." Williams first came to Japan in 1986, when Toto was promoting its "Fahrenheit" album. He left Toto in 1989 after recording two albums with the quintessentially L.A. band and Williams took up songwriting for various music publishers.

"A lot of the songs that were not covered I just sort of kept for myself," Williams says, explaining the genesis of many of the tracks on "I Am Alive." People made the comment that these songs sounded better for me as an artist than for anybody else," he says.

Williams is glad to be singing his own material after spending the last few years trying to come up with hits for other artists. "Publishers give you assignments."
Beatles Pop Up In Japanese Ad Campaigns
Starr; McCartney Endorse Apple Juice, School

TOKYO—Paul McCartney and Ringo Starr are the latest Western celebrities to allow their images to be used in Japanese ad campaigns.

Starr's appearance in a commercial for a new line of apple juice in a nationwide ad campaign makes prominent use of the drummer's name, since "ringo" means "apple" in Japanese. And since his surname sounds much like the Japanese word for "mashed," his full name is used to draw attention to Takara's claim that its new brand of apple juice uses bits of ground-up fruit and is organic.

The Takara campaign is not the first time the former Beatle has been featured in a Japanese ad campaign. Some years ago, Starr appeared in a local campaign for Schweppes tonic water in which he voiced the immortal phrase "Are you happy?"

McCartney, on the other hand, has never before let his image be used in a Japanese ad. But he did allow his name to be used in a commercial for a local school company Kunom to use a clip from his opening speech at the Livin' Soul Institute of the Performing Arts in its TV spot. The clip featured McCartney exhorting the school's students to excel by quoting the Beatle hit "We Can Work It Out," a phrase that the ad says matches McCartney's "trade mark".

An ad trade paper here says it is the first time McCartney has authorized the use of his image in a commercial. Other foreign stars who have recently appeared in Japanese ad campaigns are Cyndi Lauper (Domino's pizza), Harrison Ford (Kirin beer), and Arnold Schwarzenegger (Nissin instant noodles).

Prime Time Deal. Executives of U.K. national TV station Channel 4 mark a publishing agreement reached with Zumba Music. Under the terms of the deal, Zumba—whose catalog includes hits by Bruce Springsteen, Michael Jackson, and Bryan Adams, among many others—will offer independent Channel 4 program producers privileged access to its catalog as well as advice on publishing-related matters. Shown after sealing the deal, from left, are Steven Howard, managing director of Zumba Music; Colin Lewin, managing director of Channel 4 International; Michael Grade, chief executive of Channel 4; and Richard Kirstein, head of film and television at Zumba Music.

Jazz Enjoys Resurgence In Germany

HAMBURG—A revival of the once-thriving jazz market here might be under way.

New figures show a resurgence fueled by the rise of such musical genres as rap and bolstered by new marketing strategies.

Jazz music sales in Germany totaled the equivalent of $40 million (2.8 million units) in 1995, according to market research organization GfK-Von der Heyden.

While total music revenues in Germany were up 6.43% last year, at $13.12 billion, jazz sales increased in value by 1.68%.

Companies are capitalizing on the youth appeal of jazz influences incorporated into dance music. Siegfried E. Loch, owner of leading jazz label Act Music, says, "The market for jazz recordings was flat during the '70s and '80s. But with the exception of established artists, such as Miles Davis, Herbie Hancock, and the like, jazz was primarily left to independent labels in Europe and Japan. Great U.S. artists—like Keith Jarrett, Pat Metheny, and Oregon—and the new generation—like Cassandra Wilson, Greg Osby, and Steve Coleman—could not find a label in the U.S.

"The situation dramatically changed with the arrival of a new generation of pop artists in the U.S. and U.K. around 1993 and 1994. These club artists rediscovered the great jazz of the '60s, and many major or reconstituted companies are back in jazz, and big dollars are being spent in signing old and new jazz artists. Jazz is a business."-

Wolf-D. Gramatke—president of PolyGram Germany, which has one of the strongest and most prolific repertoires on a variety of labels—sees a link between these new genres and the jazz renaisssance but emphasizes the importance of the current jazz repertoire more appealing to young people, he says, "but jazz is also being marketed much more effectively. We created our Motor division to market jazz and associated genres, and it has paid off extremely well."

PolyGram releases around 200 jazz albums in Europe a year, with sales accounting for 3% of the total European revenue. Motor, headed by Christian Kellersmann, has seen PolyGram's jazz sales in Germany increase by 15% in 1994 and another 16% last year.

The establishment of pan-industry jazz marketing and promotion group the Jazz Marketing & Vertrieb 2% years ago under the auspices of German industry body DJV has helped to stimulate interest in jazz. The group comprises representatives of the five major German record labels in current operations, BASF, BMG, Columbia, and 18 independent German labels.

In 1994, the group created the Jazz Award for albums selling in excess of 10,000 units and, in cooperation with German music trade paper Der Musikmarkt, initiated a monthly jazz chart listing the 30 most successful albums as indicated by dealer surveys.

Although jazz's share of total record sales is minimal, it is estimated that these awards for jazz albums selling in Germany, ranging from major independent producers, such as Music's ECM and ENJA, to very small labels that release only three or four albums a year.

One entering label that set out to widen the jazz audience is In + Out Records. The label's catalog includes albums by groups with youth appeal, such as Chico Freeman's "Brainstorm" and Lester Bowie's "Brass Fantasy." Bowie is featured on an In + Out's most prestigious releases this year, "Brassy Voices," an album that gathers a 52-piece Norwegian choir, an award-winning Norwegian brass quintet, and U.S. gospel singer David Peaston.

The label is using its efforts on multicultiural crossover recordings. The success of Vince Mendoza and Arif Mardin's "Tinapan" album and Michael Gibbs' "Europeans" is setting the pace. "Tales From Viet-Nam," the latest act release by French-Vietnamese guitarist Nguyen Le and "Sol Mesiatic" by Martin Stockhausen are also part of the label's program.

Logic Names Weinke Managing Director

LONDON—Frankfurt-based dance label Logic and sister publishing house Songs of Logic have a new managing director.

The companies, part of BMG Entertainment International Germany/Switzerland/Austria, have named Andreas Weinke to the position. He replaces Matthias Martinson.

Weinke was previously head of the national A&R/marketing department of BMG Artisla Munich. In his new role, he will concentrate on all A&R matters and the Songs of Logic catalog.

Another management move sees Andreas Peter recruited from Berlin-based Hansa Musik Production to take responsibility for Logic's marketing, sales, and commercial affairs.

Weinke and Peter will also take responsibility for the operations of Logic's subsidiary companies in London and New York.

German Techno Dance Industry Stages Growing Love Parade

BERLIN—The German record industry's main celebration of its biggest international music form grew to unprecedented proportions this year.

The Love Parade, Berlin's annual techno dance pageant, saw fans of the genre flood into the German city, promoting estimated revenues of $50 million, not counting sponsorship deals with Coca-Cola and tobacco giant R.J. Reynolds.

The Love Parade dates back to 1989, when, under the guidance of DJ Dr. Motte, a few hundred techno fans gathered to party on Kurfuerstenadam, the main shopping and strolling area of the then-divided city of Berlin. Motte had been granted an official license for a "political demonstration." This year's parade drew some 700,000 revelers.

Coordination of the event is overseen by specially formed local companies, such as Love Parade and planet.com e.V. These organizations are planning even larger Love Parades.

Motto for the 1996 event at the helm of the event, which is often compared to a Brazilian carnival.

This year's motto, "We are one family," was particularly apt. Along with rave enthusiasts, Motte's teams, and sponsors, record companies have discovered the marketability of the Love Parade. Low Spirit, mentor of German DJs-turned-pop stars Westbam and Marusha, will release the official Love Parade compilation album. International companies will release similar compilations in Europe. Such as "Berlin Unwrapped" on PolyGram's Volume label.

The next Love Parade will take place in September in Moscow's Red Square.

TANJA BERGER

EXECUTIVE TURNTABLE

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<td>names Nick King commercial director. He was with EMI Records Mexico, where he was responsible for business development.</td>
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<td>Sony Music Entertainment Germany</td>
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<td>appoints Joerg Hacker managing director of Frankfurt-based Epic Records. He will take up the appointment Oct. 1. He is currently A&amp;R director at edel records Germany.</td>
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<td>EMI Group UK and Ireland names Paul Holland director of EMI Gold. Jackie Fisher and Steve Wool are both named repertoire manager. Hol- lamadi and Wool are appointed internal.</td>
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<td>Fisher was with Polydor.</td>
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| VIDEO COMPANIES. WarnerVision International names David Champion GM of WarnerVision Australia. He was commercial director of HTM Aus-
| tralia. Jerome Chung is named GM of WarnerVision France. He was senior buyer for video products with FNAC France. |
| RETAILING. U.K. chain Andys Records appoints Theresa Kate personnel director and company secretary and technical communications. |
| RECORD COMPANIES. Michael Yao is appointed internally to managing director of Warner Music Taiwan. PolyGram U.K. names Virginia Irving international marketing manager for the Asia region. She was channel launch consultant with MTV Networks U.K. |
| RELATED FIELD. Sanctuary Music Production U.K. names Paul Burton commercial director. He was financial controller with The Grapevine Label U.K. |
| Reed MIDEM Organisation U.K. names Christophe Blum director of its music division covering MIDEM, MIDEM Asia, and MIIIU. He will continue as director of international sales. Peres Renes is named director of its television division. He will continue as international marketing director. |
| Broadcast Music Inc. names Brandon Baski associate of the performing rights department at its London office. He returns from working in the performing rights and government relations departments at its New York office. |
A SLOW, DARK, descending string section sets up a tense and sensual trip-hop rhythm as Neneh Cherry, now singing "Woman," one of the most striking hits of this summer in Britain. "First of its Kind," a four-piece arrangement, "Woman" offers a lyric that is as determined and provocative as Cherry herself. It is the perfect twist to the fact, to James Brown's 1966 hit "It's A Man's Man's Man's World." "Woman" has climbed to No. 8 in the past three weeks on the All- Stations Airplay chart, published by B.B.C. and N.C.R. Billboard's sister publication. The single entered Music Monitor's Independent Retail Chart at No. 36. The song is from Cherry's forthcoming album, "Man," which will be released in the U.K. in September on Hut Records, a subsidiary of Virgin Records. A U.S. release of the album is not expected until early 1986.

For Singer Neneh Cherry, It's A Woman's World

by Thom Duffy

images of pain and strength in "Woman" with a voice both vulnerable and tough. "Woman" deserves to be a major hit for Cherry in the U.S.

BORDER CROSSINGS: Belfast, Northern Ireland, band Chimera has been gaining alternative radio and press attention in the U.S. for its debut album. "Tent,Tent," a fetching mix of rock guitar and lilting Irish voices. The track is from the band's debut album, "Earth Loop," which has recently been released by U.S. independent label Grass Records and has received strong support from the GRAs. PopMatters.com's review of the band's album is a six-track collection of heartfelt, heartfelt-room-rock'n'roll, spiced with counterpoint touches of dobro, lap steel, accordion and delightful melodies. Standout tracks: the title song, the romantic manifesto "The Devil's Right Hand," and a cover of "The Devil's Right Hand," written by Steve Earle. "Storie" is a song that was performed by Voices in Music in Germany.

One of the key figures on the British blues scene, Otto Grand, released a single, "Catch Me," on Sequel Records in Britain Aug. 27. The disc is cut in New Orleans with a lineup of guest musicians that include Joe Louis Walker, Curtis Salgado, and Eddie Bo & the Big Easy. Country Music International has signed Otto Grand for possible future release.

SONY REALIGNS IN GERMANY

(Continued from page 50)

direct competition with each other. An early result of the division sees dance label Danepool integrated into Columbia Europe while Epic will launch its own dance label, Epadrome, to be headed by Beza Cox, formerly head of A&R at Germany-based Logic Records.

In the spirit of Sony's new philosophy, Epadrome will compete with Dance for new signings and market share.

"Sony's labels never had to fight each other over a signing before," says Leuchsen. "But I am confident that sporting competition will be an incentive to our staff."

Sony Music Europe president Paul Russel is positive that the new agreement will work to introduce such structural changes, he says the label split "allows for a much greater flexibility to meet the upcoming demands that we face together in the future."

Sony Music Germany deputy manager Gudrun Drolle has been appointed as managing director of the new Columbia company, while his counterpart at Epic is Jörg Hacker. Both will report to Leuchsen.

Hart Ends Hiatus By Baring His Soul

Columbia To Issue His 1st Set In Five Years

by LARRY LeBLANC

TORONTO—An international pop sensation a decade ago, Corey Hart intends to relaunch his career with a self-titled album scheduled for release this fall on Columbia Records in Canada. It is the 34-year-old Canadian singer-songwriter's first studio album in 10 years.

Hart—who has lived in Nassau, Bahamas, since last November—abruptly withdrew from recording following a failed attempt to juggle his consumer electronics empire with a brief tour of southern U.S. states. The records weren't being well-received, he says.

Produced by Hart and Humberto Gabino, "California" is the title cut of an album that has Hart singing joyfully and dark journey through Hart's life. Listening to it is like opening Hart's diary and reading his most personal thoughts about his relationships.

Hart says he never intended to re- cord the compositions, which he wrote from 1992 to mid-1994. He was encour- aged by his manager, Bruce Beatt, and Vito Luprano, VP of A&R for Sony Music Entertainment (Canada) to release an album and he did. His father moved the family to Malaga, Spain, when Hart was 4 years old and to Mexico City about a year later, according to his father, who was living in Key Bis- cayne, Fla., his sister Donna introduced his 11-year-old brother to singer Tom Jones. Hart sang for Jones, who then asked Canadian singer Paul Anka to help the youngster.

"I came back to the breakdown of Hart's marriage to graphic designer Erika Gagnon (chronicled on such songs as "On Your Own," "Someday," and "Sunflower," to name a few) and his father was dead. He also charted his growth of his love for 36-year-old Que- bec francophones singer Julie Masse and the band's independently released album "Stories To Tell," a 15-track collection of heartfelt, heartfelt-room-rock'n'roll, spiced with counterpoint touches of dobro, lap steel, accordion and delightful melodies. Standout tracks: the title song, the romantic manifesto "The Devil's Right Hand," and a cover of "The Devil's Right Hand," written by Steve Earle. "Storie" is a song that was performed by Voices in Music in Germany.

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### HITS OF THE WORLD CONTINUED

#### NETHERLANDS

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**CZECH REPUBLIC**: While the Draula in Bram Stoker's original novel hails from Romania, the dark presence has been kitsch drum named as the boydrum has been called "the power of evil" of traditional Irish musical instruments because of its supporting role. But a new album, "An Bodhran/In The Irish Drum" (Gaert-Linn) by Colm Murphy, restores the ancient drum to its rightful place of honor. "While most musics of the world display a percussive dimension," Murph...
Performing right organization BMI recently held its 41th annual Pop Awards dinner. Kenneth “Babyface” Edmonds took home songwriter of the year honors for the fifth time and picked up an award as writer of the song of the year, “I’ll Make Love To You.”

National Academy of Recording Arts and Sciences (NARAS) president/CEO Michael Greene, left, gets a chance to visit with BMI VP of writer/publisher relations Charlie Feldman, who serves as president of NARAS’ New York chapter.

Two-time winner Seal accepts a pop award for “Prayer For The Dying.” Pictured, from left, are producer/songwriter Trevor Horn; BMI’s Rick Riccobono, VP of writer/publisher relations for BMI; SPZ Music’s Liam Teeling; Seal; Frances W. Preston, president/CEO of BMI; and Martin Bandier, chairman/CEO of EMI Music Publishing, publisher of the year.

Socializing following the ceremony, from left, are Nancy Barry, Jeff Barry, president of the National Academy of Songwriters; David Simone, Songs of PolyGram; Marla McNally Phillips, Emerald Forest; and attorney Lee Phillips.

Former Tubes vocalist and pop award winner Fee Waybill, center, is congratulated by Rick Riccobono, VP of writer/publisher relations for BMI, left, and BMI president/CEO Frances W. Preston.

ASCAP recently held its 13th annual Pop Music Awards in Los Angeles. Among the evening’s highlights was the presentation of the Golden Note Award to songwriter, artist, and producer Tom Petty.

Melissa Etheridge, far left, is congratulated on receiving the ASCAP songwriter of the year award by, from left, Lance Freed, president of Almo Music; actress/comedian/award co-presenter Ellen DeGeneres; and Marilyn Bergman, ASCAP president/chairman of the board.

David Pinne, right, and Dan Murphy, members of college radio award winner Soul Asylum, graciously accept congratulations from Marilyn Bergman, ASCAP president/chairman of the board.

Marilyn Bergman, ASCAP president/chairman of the board, is flanked by Jimmy Jam, left, and Terry Lewis, who picked up the ASCAP song of the year award for “On Bended Knee.” The song was recorded by Boyz II Men and published by Flyte Tyme Tunes/EMI Music Publishing.

Former BMI writer/publisher-supervisor Gary Grant, center, is congratulated by BMI VP of writer/publisher relations for BMI, left, and BMI president/CEO Frances W. Preston.

Green Day’s Billie Joe Armstrong, left, visits with Marilyn Bergman, ASCAP president/chairman of the board, following the awards ceremony. Green Day scored an award for its song “When I Come Around.”

BMI, ASCAP Celebrate 1996 Pop Music Awards
Re-Engineering Of EMI Music Distribution Outlined At Convention

BY ED CHRISTIAN

TORONTO—After an extensive restructuring in the second quarter of the year, staffers from EMI Music Distribution (EMD) gathered here July 22-26 for the company’s annual convention, where they were turned into a reinvigorated team armed with the mandate to become the No. 1 distributor.

At the convention’s keynote address, Charles Koppelman, chairman/CEO of EMI-Capitol Music North America, acknowledged to the EMD troops that “the last few months have seen a lot of change, and some of that change has been painful... Change is tough—I know it, and you know it.”

Koppelman was referring to what company executives have termed the re-engineering of the distribution company. In addition to changing its name from Cema Distribution to EMI Music Distribution, the company did away with its regional setup and put in its place 10 market teams, enlarged the major account group, changed the roles of many of its employees, and realigned the organization to improve communications and accountability. Along the way, some staffers lost their jobs (Billboard, June 8).

But Koppelman thanked employees for helping the company face its challenges “honestly and bluntly.” He pointed out that the music industry “is not the same business it was in years past, and it won’t be the business we know today for much longer... Together, EMI-Capitol Music, EMD, and I have drawn a line in the sand between the past and the future. Where we go and I stand right now is the future. And the key to a successful future demands that we change the way we run this business.”

He noted that EMI-Capitol North America will achieve success through the hard work and dedication of the EMD staff and its ability to adapt to the changes and make the most of their new roles and responsibilities.

Later, Jim Fifi, president, CEO of EMI Music, told staffers not to be distracted by rumors that the company is up for sale (Billboard, Aug. 3). He reiterated not only that the company is not up for sale but that during his tenure there have never been discussions with other parties about selling the company.

He then told EMD that the company made an initial public stock offering Aug. 19, and he explained the dynamics of being a public company. He said that because EMI-Capitol is an attractive investment, the best way to ensure that it remains independent is for the company to work as a team and continue to turn out good results that would make an acquisition extremely expensive.

EMD president/CEO Russ Bach followed Koppelman, explaining that the account base is the reason the re-engineering was necessary. The customer is the reason there is a need to adapt, to be faster, more fluid, and more flexible—to redefine our skills,” he stated.

In fact, conversations with the account base helped shape the changes at EMD. The customers, according to Bach, told EMD “what is wrong and what we need to [do to] change it. The customer has given us an insightful road map for change.”

The suggested changes included the need to improve business practices, customer service, and communications, both internally and with [accounts],” Bach said. Furthermore, he noted that sophisticated retailers make buying decisions based on information, not just music. That information includes artists’ sales histories, planned marketing support and deal terms, and local market sales and consumer information.

A key ingredient to the re-engineering is making sure that everyone in the organization focuses on “selling through,” not just on getting product into stores. He pointed out that the customer says that the distribution companies are so concerned with getting the order that they are not working the release.” To rectify that, Bach noted that EMD has become “the first company in the industry to reward self-through rather than ship-out.”

In an interview with Billboard, EMI Music Group North America Executive VP/GM Terri Santisi, who played an integral role in the re-engineering of EMD, elaborated on how the organization is ensuring that self-through to the consumer is the ultimate priority of EMD staffers.

Santisi said that the “flattening” of EMD was made not only to improve internal and external communication but to enhance accountability as well.

For years, the industry’s sales organizations have focused on front-loading product into stores.

“‘Their compensation used to be based on ship-in to the stores; now it is for what goes out the door,’” she stated. “That is the job [of marketing teams]; to increase traffic to the store and get self-through for the retailers.”

Consequently, EMD’s pay structure has been changed so that the market teams are compensated on self-through, which can be measured by looking at sales of EMI-Capitol Music on a market-by-market basis, as computed by SoundScan.

Moreover, Santisi noted, the company would like to pay salesmen in EMD’s major account group on the

(Continued on next page)

Beating The Web Domain-Name Punch Some Companies’ Names Are Already Taken

BY DOUGLAS REECE

LOS ANGELES—Some music and entertainment companies that are anxious to establish a presence on the Internet’s World Wide Web are encountering a significant problem: Their trademarks and names have already been snagged in cyberspace by somebody else.

Many domain names, which are online addresses that enable Internet users to easily navigate to a specific area of the Web, have been registered by companies and individuals that had the foresight to grab the well-known domain addresses before the Web exploded into the mainstream.

Among the names that bear popular music-industry-related domain names are capitol.com, epic.com, tower.com, m2.com, tnn.com, madonna.com, nln.com, and even billboard.com.

In most instances, these names have been registered by companies with names that are similar to those in the music industry. Capitol.com, for example, is owned by Capitol Multimedia Inc., while madonna.com is registered by a religious-iron artist.

Mike Farrace, VP of publications and electronic marketing at Tower Records, says an intercompany has found an amicable way of dealing with Tower Concepts Inc., the New Hartford, N.Y.-based software developer that owns tower.com.

Besides heavily advertising Tower Records’ Web site (towerrrecords.com) in its various publications, the retailer is working on building reciprocal links with Tower Concepts that will allow users to jump from one company’s site to the other’s.

“Don’t feel it’s worth wringing our hands about,” says Farrace. “The best thing we can do is work with [Tower Concepts] and promote the hell out of our site name.”

A similar resolution was reached in the multimedia world when Macromedia lost the domain name for Shockwave, its popular Internet application that adds multimedia elements to the Web. Shockwave.com, owned by Shockwave Engineering, now contains a link to the Macromedia site.

Another company found an efficient way to sidestep the problem it discovered when several of its properties’ domain names had already been taken.

Martin Clayton, VP/GM of new media for Gaylord Entertainment, (Continued on page 70)
RE-ENGINEERING OF EMC MUSIC DISTRIBUTION OUTLINED
(Continued from preceding page)

same basis. But since SoundScan
doesn't release sales data by account, EMD would need to
to account, EMD would need to have accounts supply point-of-sale
inforimation for EMC-Capitol releases, something the distributor
is trying to bring about. A

A key ingredient to the re-engineering,
according to Santisi, is to
to ensure that the field is empowered.
The market teams know their markets
type, and the labels come out with a project, the
emblematic approach allows them to say, "This

During his address to EMD, Bach
to list other changes the or-ganization
in response to retailers' suggestions. For
example, he noted that accounts say
that their planning cycles are 8-10
weeks, but labels provide marketing
plans when it's convenient for them
as opposed to the account. Retailers
can't just "wave a magic wand over
60 stores and get to execute them,"
he said.

Later, Gene Rumsey, EMD's
senior vice president of the major
account groups, picked up that theme,
noting that from now on, labels will
be sent electronically to everyone in sales
and marketing.

In addition to the electronic trans-
nmissions, EMD management has been
hard at work preparing new tools for
the company. One tool is a database of forthcoming tours of
EMC-Capitol artists. That infor-mation,
which will be updated weekly, can
be sorted by tour dates, cities, market areas, artists, dates, and
labels.

Also, management has created
a new advertising calendar report
that is considered more user-friendly. It
shows confirmed advertising pro-
grams, retail dates, outlets, and
market areas, among other data,
and can be sorted by retailer, market team,
designated market area, date, artist, and
label. Rumsey said, "We have bet-
ned on laptops, and automated
reports."

Terry Sautter, senior VP of
field sales and marketing, says that
where EMD is heading by noting that
it has a multifaceted plan to
become the industry leader. The
major tenet of the major account
according to Sautter, are to better under-
stand the customer's perspective,
to improve the marketing of releases,
to provide better and more

For the retailers, EMD promises
more timely information, and to begin
to communicate more effectively,
not just with the customer but with EMD's
labels as well.

In his speech, Bach noted that
the convention's theme was "Mi-
sion: Possible," because EMD's
mission is to win through thinking,
working, and succeeding as a team.

That point was reiterated by
the various label presidents who
addressed the convention as part of
their product presentations; they bledged their support to the
new EMD and thanked it for the hard
work its staffs had already deliv-
ered on the labels' behalf.

Bach closed the meeting portion
of the convention by stating, "This
moment is our future—let us claim
it and run with it... I want to win,
I know you want to win, and
together, we will be the industry leader."
Chapin Sings Message Of Global Goodwill On ‘Around The World’

As the world turns: “This is the media age, and kids get a lot of bad news,” says Tom Chapin. “My job is to spread good news.”

Which is just what Chapin’s done his whole career and continues to do with his new release, “Around The World And Back Again” (ATWABA) on Sony Wonder, which will street Aug. 27. With songwriting collaborators Michael Mark, John Forster, and Jon Cobert—who also make up his band—a bouncy and enjoyable performer and family man has crafted a spicy, exuberant new album whose theme of global goodwill is especially welcome these increasingly xenophobic times.

As do Chapin’s previous family releases, ATWABA brims with memorable melodies, zestful arrangements, and diamond-bright wordplay. This may be an album about multiculturalism, but if that word suggests didactic, deadly earnest, and downright dull lecture-hall fare, fear not. ATWABA is a joyful profusion of exotic musical styles, with smart, witty, and highly humorous lyrics. The title cut invokes fluffing locales, from Managua to Saskatchewan.

“What Is A Dideridoo?” takes a gander at musical instruments with wacky-sounding names, like the Greek bouzouki, Russian balalaika, and of course, the Australian aboriginal didj: “You pucker and blow and this sucker will buzz/And growl like it’s full of carpet fuzz/It’s the coolest sound that ever was.”

“The Wonderful World Of Yes” demonstrates how to pronounce the affirmative in French, Swahili, Spanish, Japanese, and Chinese (as well as how to say “no” in Denmark, India, Israel, Brazil, and Russia). “Dance Dance Dance” covers the Irish jig, Spanish paso doble, and Navajo hoop dance, among others, while “It’s Gonna Be Dinner Soon” offers a smorgasbord of international cuisine.

“Of course,” adds Chapin, “we didn’t try to do a record about every country and every culture. We just wanted to serve up a few different flavors.”

Some of the tracks forge collaborations with artists from other fields. “Our Beautiful World” is a duet with Mary-Kate Olsen, a rising starlet whose acting career is now complementing her musical one. “Happy” is a collaboration with The AristaCats, a children’s musical group that The AristaCats’ singer/composer, Laura King, describes as “like the Beach Boys meets The Muppets.”

The album’s biggest collaboration is the “I’ll Be Home For Christmas” duet with Jon Bon Jovi, a move that could be seen as a sign that adult pop is taking notice of the children’s music genre. “It’s a great move,” says Cobert, who helped engineer the track.

Chapin’s message of goodwill is also reflected in the album’s packaging. The sleeve is designed by Peter Max, the psychedelic pop artist, and features a collage of children from around the world. The album’s title, “Around The World And Back Again,” is a playful nod to the idea of global unity.

Chapin’s goal is to help children understand and appreciate the diversity of the world. “I want kids to see how much we’re alike, and how much we’re different,” he says. “And I want them to know that the world is a better place when we work together.”

For more information about the album, visit the Sony Wonder website at www.sonywonder.com.
Merchants & Marketing

Former Circuit City Execs Bring Fresh Picks To Supermarkets

LAST WEEK, Circuit City lost three of its key music retail executives. Mike Rigby, who was senior buyer at the Richmond, Va.-based chain and oversaw its music and video operation, national buyer Mark McConnell, and inventory manager Larry Waford left the chain for what they perceive to be greener pastures.

This week, Retail Track had the pleasure of having its first conversation with Rigby. According to Rigby, who is no longer restrained by Circuit City’s policy of not talking to the trade press, the three executives and other, as yet unnamed, parties have started a company called Fresh Picks, which intends to place music in supermarkets.

In the new venture, Rigby—who, before helping to launch Circuit City into the music business, played a key role in W H Smith’s thrust into the U.S. market via the Wall—sold president/CEO; McConnell is VP of merchandising; and Waford is VP of distribution.

No word on who will assume the departing executives’ responsibilities at the chain. (Did I mention that Circuit City declines to comment?)

Anyway, Rigby says that he envisions that Fresh Picks will have music in 300 supermarket outlets by the end of the year. Each of those stores will stock about 300 front-line titles, tailored to the neighborhood they are in, and will be armed with listening stations that can expose new product. Moreover, he says, setting up a special-order business will be a key ingredient in the concept. “We are currently exploring offers,” he says. “We have more demand than we are prepared to service at this point.”

Rigby is quick to add that the reason why Fresh Picks has been greeted so warmly by the supermarket industry is that the unnamed partners in the enterprise have knowledge, experience, and contacts in the supermarket business. He states that these partners approached Rigby and his team about partnering for the concept.

Rigby also anticipated a question that was looming large in my mind when he emphatically stated that Fresh Picks will not be price-driven. (Readers of past columns may have noticed my subtle implication that Circuit City practices less-leader pricing of music and is not good for the business.)

“Our hope here is that we will be received by the industry favorably (as a vehicle), which can make the pie bigger,” Rigby says. “We believe that we will reach a customer base that enjoys and (occasionally) purchases music but doesn’t have the motivation to go out consistently to places where music is sold.”

Moreover, such a customer base provides a perfect opportunity to help labels market new music via listening booths. Says what you will about Circuit City, but even I have to acknowledge that the chain’s listening-booth promotional programs draw high praise from label and distribution executives. Rigby apparently hopes to duplicate that success at Fresh Picks, because he says he wants to have a listening station in each outlet that can provide samples from 12-16 albums. He has yet to cut an agreement with a listening-station supplier.

Further, he notes, the typical supermarket averages 20,000 customers per week, many of whom make more than one visit. In other words, the average supermarket enjoys annual foot traffic of 1 million customers, including repeat business. That traffic represents a tremendous opportunity for special-order product, Rigby states. Again, Rigby didn’t reveal how he was going to pull off a special-order business in the hectic supermarket environment.

Rigby says it is Fresh Picks’ objective to have a 48-hour turnaround on special orders. That way, customers can order product when they are at the store buying their weekly groceries and then pick it up when they return a couple of days later to pick up something they forgot or to replenish something that was used up—all without going out of their way to buy music.

Fresh Picks, says Rigby, is about “leveraging the convenience of traffic and the repeat foot traffic that the supermarket environment offers.”

Rigby acknowledges that Fresh Picks is not first to put music in supermarkets, as some rackjobbers and the occasional record company (notably Capitol) has supplied music to that sector. But he says he believes that Fresh Picks can establish a presence in supermarkets through which the company will distinguish itself from the competition.

One advantage Rigby believes his operation will have is that his arrangement with supermarkets will be run out of lease departments, which gives him greater control. He points out that Fresh Picks has many details to hammer out before it can settle in. For instance, he says, the company has yet to pick out a fulfillment house, which will replenish stores as well as handle the special-order business.

In addition, the business will be located, at least for the first year, in Richmond, Va., and New York. He says that the success of the business will determine where it is located in the future. If the account base is grouped in one part of the country, the company may move its headquarters so that it can more efficiently service that base. Also, he says, if the company grows big enough, the business may warrant that Fresh Picks set up its own distribution center.

Finally, he says, the partners plan to finance Fresh Picks by taking the company public. While some may question the ability of a start-up company to put together a stock offering, Rigby says there is already “sufficient interest to make the public offering a success.”

And for those who brush these assurances aside and are skeptical about the wherewithal of the new company to pull off an IPO, Rigby reminds that the poker game is still young and that while some of the cards are showing, Fresh Picks has yet to reveal its full hand.
Mekons: Versatile Artisans Of Punkdom
Quarterstick Act Unleashes Album, Related Art Book

by Chris Morris

THE Mekons have managed to seamlessly synthesize the warring tendencies in British punk music—sharp-eyed social commentary on the one hand; art for art’s sake on the other. The band, profiled in Flag Waving in 1994, has always made taut, self-referential music that has weaved its uncertain, amusing way through the multifarious contradictions that confront all punk rock bands.

The splendid “Mekons United” bring all those contradictions to the (coffee) table. It juxtaposes essays (by such critics as Greil Marcus and the late Lester Bangs), letters, a novel-in-progress called “Living In Sin” (its title is a play on the name of the Mekons’ label, Sin Records, which itself mockingly refers to Memphis’ Sun Records), and, most fabulously, mind-bending artwork by the band members for a prismatic portrait of punkdom’s most versatile artforms.

Much of the art, reproduced mainly in color, is staggeringly gorgeous. The best of it comes from founding member Jon Langford, whose scarred portraits of American musical icons like Elvis Presley, Bob Wills, and Hank Williams (whose obsessive depiction reflects Langford’s fascination with the dark side of our music) are starkly evocative. Also sublime are Eric Bellis’ sprawling canvases; the finest of these is a fantastical rendering of “The Writings Of Where Were You,” the band’s scathing 1978 single.

The enclosed album marks another departure for a group that has veered through hard-edged punk and American country music during its 19-year career. “Mekons United” sports a moody, kinetic sound and off-rhett pollFs; it’s a bracing, ever-challenging departure from the rootsy rebels that has dominated the group’s sound for a decade.

Simply, “Mekons United” is a tour de force from perhaps the only band that has both the ability in the musical and the visual arts. (Not surprisingly, the band’s previous Quarterstick album was a literary collaboration: “Pussy, King Of The Pirates,” released earlier this year, counterpoints songs by the Mekons with texts from a recent novel by abrasive writer Kathy Acker.) Touch & Go is marketing the book/CD package at record retail and bookstores; it will also be sold at galleries where the “Mekons United” show will be hung. A gallery tour of the U.S. and Europe is being planned.

Some good news for Mekons enthusiasts, Quarterstick has just reissued “The Edge Of The World,” the group’s fantastic 1986 Sin album, which finds the band at its most crystallized. The set features some politically charged originals and acerbic covers (Williams’ “Alone Am Forgiven” [performed as the Velvet Underground] and Don Gibson’s “Sweet Dreams.”)

There will also be making some rare live appearances: In late August, it will play a trio of shows in Chicago and Seattle with an eight-piece lineup of the Salvia members Rico Bell, Lu Edmonds, and Susie Homanian. On Sept. 1, Acker and the Mekons will perform at the Pussy, King Of The Pirates” live at the Seattle Opera House. On Sept. 3, “Mekons United” show featuring readings from the book will be held at Schuba’s in Chicago.

RYKO RETOOLS: In the wake of Bob Carlton’s departure as GM of Rykodisc in Salem, Mass. (Billboard, July 27), the label has made other organizational changes. Peter Wright has been named acting GM, while Thomas Enright is now national sales manager. The company’s marketing and product management departments have been combined; Jim Christiansen has taken control of that area, while longtime marketing director John Hammond has departed the label.

FLAG WAVING: Sonny Burgess can’t stop rockin’. The rockabilly singer–guitarist—a contemporary of Elvis Presley, Jerry Lee Lewis, Carl Perkins, and Roy Orbison—recalled the Mekons during the ‘50s—is roaring back with a new self-titled album on Rounder Records.

Burgess, who cut an outstanding comeback album, “Tennessee Border,” with producer Dave Alvin in 1992, has gained a level of exposure over the years for such crazed Sun classics as “We Wanna Boogie,” “Red Headed Woman,” and the supremely demented “Sadie’s Back In Town.”

“We almost have to do the old songs,” says Burgess of his current concert repertoire. “This little crowd of fans, there’s not millions of ’em, and they’re keeping us busy. I wish there was a million of ’em.”

For “Sonny Burgess,” the singer-guitarist recorded in Nashville with producer Gary Tallent, the bassist of the E Street Band. Among the tunes Tallent brought to the session was “Tiger Rose,” a previously unreleased song by his former boss, Bruce Springsteen.

“That was the funniest thing you ever saw,” Burgess says. It seems that Tallent had no copy of the lyrics, so he called Springsteen, who left him a phone message on which he sang the tune. “He copied it off the phone message and had to sing it to me,” Burgess recalls.

Other highlights of the album, which features Burgess’ trademark vocal wobble and flashing pickup, include “Six Nights A Week,” a barroom romper by Alvin and Chris Gaffney; the wry Henry Youngman song “Ruger Than Elvis”; trac penned by Rodney Foster (“You Tear Me Up!”) and Steve Forbert (“Catbird Seat”); and a show-stopping gospel number, “Fly Right On By,” written by Burgess’ cousin Larry Cheshire.

“I do like gospel music,” Burgess says. “I do gospel at home. We just did some Sunday night in church.”

Burgess says he plans a tour of the West Coast to promote the album later in the year. In the immediate future, he’ll be appearing at a big rockabilly show at Lincoln Center in New York on Aug. 23; the bill will include labelmates Rosie Flores and Sleepy LaBeef.

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The Enhanced Experience So Far

It's The Indies Who Support The Fledgling Format

By Richard Henderson

Enhanced CDs arrived with much fanfare in the fall of ’95, and major labels spent major dollars developing multimedia packages. Most were sold at higher prices than conventional audio discs, and, since there was no one programming standard, many CD or CD-ROM players were allergic to the new technology. The bloom was off the rose in short order, leaving plucky independent labels who believed in the new technology sorting out equipment incompatibilities and restoring consumer confidence.

Rather than despair at the thought of E-CDs becoming the quadraphonic technology of the ’80s, DIY confidence appears to prevail in mid-’96. A survey of companies whose rosters are comprised of Enhanced CDs turned up an interesting array of opinions and strategies. Many labels double as software authors, their own productions leading to development deals with other, often major, labels. Low development budgets and no-frills programming are the order of the day. So, too, is a price point comparable to conventional audio CDs, deemed essential by every label contacted for this article.

Testing the Waters

Among the indie labels that function equally as record labels and software developers is numillennia, based in Los Angeles and San Diego. Paul Atkinson, a partner in the company and president of the record division, cites “inexperienced developers putting out inadequately tested software” as being among the initial barriers to the acceptance of Enhanced CDs.

“There has been hesitancy in jumping into the new format, because it’s not easy to do, to create multimedia that properly complements an artist’s music,” says Atkinson. “Simply having the physical ability to do it doesn’t mean that it will turn out well. We anticipated a backlash earlier this year, based on the assumption that the RIAA and NARM would be doing a public-awareness campaign about Enhanced CD. We’ve had to rethink our plans and relaunch our product entirely through our own marketing without the benefit of such a campaign.” Nummillennia has developed more than 15 titles in the past year, with a country release (in conjunction with Giant Records) by Clay Walker inaugurating the label.

Atkinson’s confidence in his company’s development team tempers his judgment of Enhanced CDs to date: “I don’t think anyone has yet demonstrated that it can be successful commercially and creatively.

There haven’t been a title that’s broken through as a major success,” he says. “I hope we’re the company that proves that both can be achieved.”

Lance Dunlop, VP of new media for Netwerk Records, might take issue with these remarks. Sarah MacAulay’s “Freedom Sessions” E-CD, authored by Dunlop’s development team, Netmedia, sold more than 200,000 copies and contributed to a 25% increase in back-catalog sales. In contrast to the lavish sums spent on the industry’s first enhanced titles, Dunlop estimates “anywhere from $3,000 to $23,000” for development of a given title’s enhanced portion. Dunlop’s division has become a victim of its own success in development, with jobs for other labels absorbing Netmedia’s energies. Says Dunlop, “I’m an indie, it’s important to remember that you don’t have to reinvent the wheel every time you do an Enhanced CD. They can be done simply and effectively.”

Of reluctance in the marketplace to embrace the new discs, OM Records president Chris Smith says, “Overall, as a category, retail has had a hard time getting their heads around what to do with it. We haven’t marketed the hell out of the fact that our three titles are E-CDs, so they’re placed with regular CDs. Our ‘Grooveactive Collection’ winds up in the acid-jazz section in Tower, and that’s fine with us. Until there’s a separate category in the stores, as warranted by a sufficient amount of product, that’s what we’d prefer to be happening right now.

DIY at Retail

“Such gains as we’ve made at retail, we’ve made on our own,” Smith continues. “Our distributor is too concerned with the large number of labels they handle to strategize as to how to handle Enhanced CDs. I believe it’s critical to go anywhere to meet with chain buyers and explain the product to them. We’ve been successful at Tower, Virgin and Best Buy. For indie labels, unless they get very lucky, they can’t expect their distributors to function in a proactive way with the new format. They’ve got to get out there and do the job themselves.”

“More new musical forms, underground dance music and world music, are where the market is for the new technology. I don’t know if a Huey Lewis Enhanced CD is the future. The person who is into this

Continued on page 69
Enhanced CD

Labels Give Artists License To Experiment But Some Find Fear Of Commitment To The Format

BY BRETT ATWOOD

E nhanced CDs may have the ability to add intriguing multimedia content to conventional music releases, but many music artists say they are still waiting for the wow. A key challenge remains in convincing artists to take a more aggressive role in the development of the music multimedia format.

While there is no doubt that many artists, such as Peter Gabriel and Todd Rundgren, have taken a leap of faith in the music-themed multimedia genre, some top-name artists are holding back until the technical glitches and CD-ROM drive-incompatibility issues of the format get solved.

DOING IT RIGHT

For example, the Smashing Pumpkins’ Billy Corgan says that he is weary of the E-CD format. “I don’t like getting involved until they have a more solid place commercially,” says Corgan. “I know a lot of people are excited about it, but until it finds its place, people are wasting their time and effort. We just put so much time into everything we do; it would be disappointing to find that no one was interested or that the technology was not fully ready to properly support it.”

The Cure’s Robert Smith says that E-CDs “are just not good enough yet. We don’t see the point of participating in something if the medium is the message,” says Smith. “It’s an interesting idea, but that is art in itself.”

The Moby and Bush Enhanced CDs, released in July ‘95, were the first major-label releases using the pre-gap method. Since then, the majority of enhanced titles have used it. Playback problems with NEC and Toshiba drives (NEC had a U.S. market share of 9.1% and Toshiba, 7.8%, Source: Dataquest Market Share 1994) went largely ignored by hardware manufacturers until the release of the Rolling Stones “Sticky Fingers” E-CD, late last year, when manufacturers started standard that Phillips and Sony developed in association with Microsoft. Simply described, multi-session changes the CD’s architecture by altering where data and music are stored, with the music stored first, down to the hub, and the data moved to the disc’s outer edge. Examples are the Sony ‘CD Extra’ titles, released since October ‘95, the Microsoft Sampler (bundled with Windows 95) and the sound-track to “Flippin’” recently released through MCA. Initially, late in 1995, Sony bundled its music titles (then called CD Plus) with a CD-ROM, “Core Drives For Enhanced CDs,” which upgraded the ROM drivers on some computers to read multi-session discs. This proved tedious and confusing for some consumers and added costs, it’s not included in recent releases. Provided the new drivers are correctly installed, however, CD-ROM playback should be seamless and reliable whether on MAC or PC. Advocates of multi-session say that “blue box” discs have been unfairly maligned. (Although logistically impossible to verify at press time, there are some reports that multi-session discs may be incompatible with a number of audio players, especially portables and some automobile CD players.)

GENERATION PRE-GAP

Whereas multi-session uses at least two separate sessions to store information on the disc, “pre-gap” is a single-session Enhanced CD that doesn’t alter the basic architecture of the CD. Here, red book information is tucked away in the index of the track one pause segment. Pre-gap is a way to put ROM content on disc so that users of audio players will have to reevaluate the “light tape” side effects. Attractive to developers and labels alike, no driver upgrade is required, making it somewhat more elegant. Unfortunately, a number of older CD-ROM drives have been unable to read pre-gap discs, and there are reports of some individual incompatibilities. This has been the basis for negative feedback from early enthusiasts.

To further complicate the confusion, new Windows 95 ’SCSI’ virtual drivers (post December 1995) do not allow pre-gap discs to mount. According to Chris Tobey, VP of marketing, new technologies, at the Warner Music Group and an attendee of the latest RIAA technical-committee meetings in New York on July 17, “Intensive conversations are currently being held between Microsoft, all the major labels and the technical committee of the RIAA. Everyone seems to want to come up with a timely and workable solution.”

The Moby and Bush Enhanced CDs, released in July ‘95, were the first major-label releases using the pre-gap method. Since then, the majority of enhanced titles have used it. Playback problems with NEC and Toshiba drives (NEC had a U.S. market share of 9.1% and Toshiba, 7.8%, Source: Dataquest Market Share 1994) went largely ignored by hardware manufacturers until the release of the Rolling Stones “Sticky Fingers” E-CD, late last year, when manufacturers started implementing firmware upgrades to their CD-ROM drives to read pre-gap E-CDs. Previously, the majority of manufacturers focused their development efforts on multi-session discs. Since then, many older drives have been discontinued and replaced by newer, fully compatible drives that can read both formats. TEAC offers a chip upgrade to anyone who returns a problem drive to them. Although the intent has been to create a product where differences are invisible to the user, it’s clear the industry is only part-way there.

A plethora of formats and specifications continue to confuse.

The Compatibilty Conundrum
Continuing Format Debate Is One For The Books

BY CHARLEY PREVOST

Payback compatibility issues have dogged the Enhanced CD since its first appearance nearly three years ago. The ongoing debate among developers, record labels, software companies and hardware manufacturers is over mastering standards, and the lack of a single accepted standard has kept the format in a virtual beta mode since its introduction. Although both of these standards are meant to be invisible to the consumer, understanding the differences and terminologies is essential in understand the current state of Enhanced CD.

The INSIDE TRACK

In its original architecture, the CD was designed with the audio portions (red book) of the program stored on tracks two to 99 (from the center to the outer edge). Track one was reserved for computer data (yellow book) and is closest to the hub of the disc. This illustrates why certain “mixed-mode” titles require that CD players be set to track one to two access audio, with track one being used for the ROM data. Most of the problems associated with mixed-mode discs were solved by placing a space between the computer data track and track-one audio, thereby virtually eliminating the chance of hearing the data (which could be loud, abrasive, white noise that could disable players, or worse, cause hearing injuries). Discs with the track one “fix” in place are usually referred to as “pre-gap” or “multi-mode” discs. Widespread testing has shown multi-mode to have the most reliable playback performance across the broadest universe of ROM drives and audio players, and various brands of multi-mode mastering processes have become the de facto standard at WEA, EMI, BMG and PolyGram.

The other prevailing format is the multi-session “blue book” standard that Phillips and Sony developed in association with Microsoft. Simply described, multi-session changes the CD’s architecture by altering where data and music are stored, with the music stored first, down to the hub, and the data moved to the disc’s outer edge. Examples are the Sony ‘CD Extra’ titles, released since October ‘95, the Microsoft Sampler (bundled with Windows 95) and the sound-track to “Flippin’” recently released through MCA. Initially, late in 1995, Sony bundled its music titles (then called CD Plus) with a CD-ROM, “Core Drives For Enhanced CDs,” which upgraded the ROM says that, as artists become more educated about Enhanced CDs, they will want to be more involved in them. “The Enhanced CD provides a chance for artists to reflect what they are,” says Bergman. “[E-CDs] are not creative cop-out cutters. Every project is its own little masterpiece, just as every album and video is different.”

The INTERNET LINK

Many music labels are hoping to lure more users into Enhanced CD format with new forms of content that will characterize the next generation of E-CD releases. For example, the Internet Society recently reported that the play a key role in the future of Enhanced CD, many music-industry executives believe. Many labels, including Capitol, Columbia and Epic, have created corporate Web links into many of their forthcoming Enhanced CD’s. The Internet component of these E-CDs often will link directly to a Web page that is designed specifically for the E-CD user. The Internet link can provide users with up-to-date artist information—such as tour dates and timely contests—that isn’t possible in the manufactured media.

Expect more music videos to pop up on future E-CDs too. “Videos are a natural fit for Enhanced CDs,” says Nikolai Stight, director of multimedia for Atlantic Records. “If an artist is not getting much video exposure on TV, this is a way for the video to reach the fans. We sometimes have great additional footage from these shows and [dramatic presentation videos] that have only been used internally in the past. Here is another outlet for them.”

Bergman says that Warner’s learned that consumers respond favorably to the inclusion of elements like music videos and song lyrics on Enhanced CDs. However, he cautions, although good content is a key to the success of the E-CD format, technological incompatibilities have been the real culprit in keeping E-CDs from flourishing.

“We cannot divorce the issue of content from the issue of technology,” says Bergman. “There are incompatibility issues we thought would have been resolved a year ago that are still not resolved. Rather than being able to fully ‘bridge’ discs between our Enhanced CD and conventional CD, we find that a great deal of our resources are held hostage to ‘Will it play on my computer?’ That’s frustrating. All videos play in the same video cassette player. All CDs play in the same CD player. Yet, we still are not able to make Enhanced CDs work in every CD-ROM drive. It’s frustrating, and, in the end, that affects the content.”
Apple Computer and N2K announce an exclusive relationship to provide the definitive source for enhanced CDs on the Internet.

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Apple Computer and N2K. A powerful team in music and technology.
One of the latest awareness efforts from the RIAA was a retailer contest, "See What You Can Win," which awarded a Mike Zeno-footprint touch-screen kiosk from Avalon Communications Corp. and an Apple Multimedia PC as a grand prize. Kevin Ferreter, manager of the Tower Records store in Fairfax, Va., won this custom-designed kiosk, which allows consumers to experience the power of Enhanced CDs firsthand using touch-screen technology to explore the live-action videos, band interviews and liner notes found on the disc.

According to RIAA VP Tim Sites, the contest, which was announced at the NARM show in March and published through NARM's Soundtrack Board newsletter as well as through the Music Lineup newsletter, Lip Service, generated hundreds of entries from around the country. Each participant completed a 13-question multiple-choice test on Enhanced CDs, which was then scored for accuracy. The contest was also available via the Enhanced CD home page (http://www.uspan.com/enhancedCD), which now lists the correct answers for each question. Some of the sample questions included a basic description of an Enhanced CD, a query on some of the artists who have released Enhanced CD titles, what a consumer needs in order to run an Enhanced CD on a computer, and how many SKU numbers a title may have.

"This questionnaire was our way of getting even the hourly-store clerks involved in learning about the Enhanced CD. Our members want retailers to be fully knowledgeable before there is a real consumer demand," Sites says. Also available from the RIAA is a retailer reference guide that offers a Q&A about basic Enhanced CD equipment.

TARGETING CONSUMERS
Consumer campaigns are just not happening yet, although Microsoft is bundling an Enhanced CD sampler with Windows 95. Artists include Soundgarden, Sarah McLauchlan, Mary Chapin Carpenter, Randy Newman, John Coltrane, Sky Cries Mary, Ali Farke Touré (with Ry Cooder), The Pat Metheny Group and Alexander Novsky performing the work of Prunkstift. In February 1996, an official Enhanced CD tagline and logo was adopted by all six major music-distribution companies for retail packaging, advertisements, promotional materials and sales literature. But do E-CD titles really stand out on the store shelf?

Lew Garrett, VP of buying and merchandising at Camelod Music, North Canton, Ohio, says: "Up to this point, Enhanced CDs have been more sizable than sales. Part of the industry-wide problem is merchandising. It is a dilemma. Should we create an Enhanced CD section?" Most stores put the E-CDs alongside other albums by the same artist. "We can’t afford to stock duplicate inventory," says Garrett.

Returns are another issue shading retailer enthusiasm. Not all Enhanced CDs are made to the same standard, thus there is a system-compatibility issue. So if a consumer buys one title, it may run fine on his/her system whereas the next title he/she buys may not run at all. The Interactive Multimedia Association's CD-Match program may help consumers here. This voluntary program calls for a Uniform label for CD-ROM titles, which is much like an EIA label. Also, there is free software available that allows consumers to print out their system information in a way that matches the Uniform label CD-Match Software exists for Windows, Macintosh and OS/2. A consumer education campaign with regard to IMAs program has also been launched through retailers and through the Internet (ftp.imra.org/pub/cmatch).

"We often have the problem of customers buying an Enhanced CD title, without knowing what it is, and trying to play it in their audio CD player, not knowing that it doesn’t work unless they slip Tower manager Kevin Ferreter (center) won an E-CD kiosk for his Fairfax, Va., store. RIAA VP Tim Sites (left) and Avalon Communications president Bob Wesler presented the prize.

to the second track."

In fact, according to Jon Kristlowski, general manager at Tower Records Nashville, "That’s usually where the returns happen. We find that customers don’t often come in the store looking for an Enhanced CD—"

Continued on page 69
The score printout capability has made LaserLight's CD+ROM into an even better value; just visit your nearest music store, look at the prices of scores, and you'll see what I mean.
—Fanfare Magazine

The program notes for Beethoven's Seventh (thirteen screens of it) ... are breezy and unthreateningly informal.
—Fanfare Magazine

...Undeniably a well thought out and put together concept at a price that is hard to beat.
—Cyberworld

The recorded sound...often matches or beats that from Phillips, Sony and RCA.
—High Performance Review

“This is a most creative use of the capabilities of CD-ROM to entertain and educate”
—High Performance Review

Available Titles

Mozart, Symphony No. 40
Mozart, Symphony No. 41 “Jupiter”
Beethoven, Symphony No. 1
Beethoven, Symphony No. 2
Beethoven, Symphony No. 3 “Eroica”
Beethoven, Symphony No. 4
Beethoven, Symphony No. 5
Beethoven, Symphony No. 6 “Pastoral”
Beethoven, Symphony No. 7
Beethoven, Symphony No. 8
Beethoven, Symphony No. 9 “Choral”
Vivaldi, The Four Seasons
Bach, Brandenburg Concertos 1-3
Bach, Brandenburg Concertos 4-6
Dreiski, Sym. No. 9 “From the New World”
Chepe, Piano Concerto No. 1
Chepe, Piano Concerto No. 2
Mozart, Piano Concerto No. 20

Tchaikovsky, Symphony No. 5
Liszt, Piano Concerto No. 2
Tchaikovsky, Ballet Sinfonie
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
Masters of Classical Music, Mozart
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No. 1
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**What’s New**

Upcoming E-CD Releases Show Wide Range Of Product

BY STEVE TRIMAIN

B ased on recent release activity, products in the pipeline through year-end and the expanding interest of many artists, Enhanced CD (E-CD) is here to stay. Without the hype and hoopla, a growing number of singles, CDs (EDs) and albums are finding their way into music stores and multimedia outlets, from both established and developing acts. Apple Computer’s new E-CD World Wide Web site was offering close to 140 titles as of mid-June, according to the list provided by David Pakman, interactive music business-development manager. Based on anticipated releases, there should be close to 200 titles in stores by the holidays.

The Web site (http://music.apple.com/music/ecd/index3) also offers the month’s featured title, Squirrel Nut Zippers’ “Hot!” Mammoth in June; Apple’s “E-CD Fact Book” highlights; and details on how to join the Apple Media Group, which now has more than 700 multimedia developers and authors.

**MAJOR RELEASES**

Sony Music Entertainment (U.S.) launched its series of CD Extra titles with free multimedia in March with Oatman Liebert’s “Opium.” Other titles on the Sony or Epic labels recently arriving at stores were provided by Fred Ehrlich, senior VP/GM of new technology and business development, with more promised on a regular basis through the rest of the year. Included are Spin Doctors, “You’ve Gotta Believe In Something”; Prong, “Rude Awakening”; George Clinton CDS; Michael Jackson, “They Don’t Care About Us”; single; Vernon Reid, “Mistaken Identity”; Gloria Estefan, “Destiny”; Kel Mo “Just Like You”; Harry Connick Jr., “Star Turtle”; Emitt Swimming, untitled; and Fiona Apple, “Tidal.”

Wenner Music Group titles were supplied by Chris Tobey, VP marketing and new technologies, with more expected later this year. Due in stores this month are Randy Newman’s “Randy Newman’s Faust”; Robert Schimmid’s “Robert Schimmid Comes Clean,” the first enhanced comedy album; Tim McGraw, “More Of It”; Love In Reverse, “I Was Here” debut Reprise album; Tracy Chapman, “New Beginning” single; and Pet Shop Boys, “Before” single.


For BMG Entertainment North America, Kevin Conway, senior VP marketing, highlights a number of owned and distributed label titles. BMG Classics has “The Kaplan Mahler Edition,” a 100th-anniversary “Second Symphony” gift set that includes “The Mahler Album” 2 E-CD set, 140-page booklet and printed score at the regular 2-CD price. There’s also James Galway, “James Galway: A Portrait” in November; and “Alexander Nevsky,” developed by Microsoft and based on RCA’s earlier laserdisc and soundtrack releases, in September. Muse/lo has Voioid, “Negator,” developed by AIX and Zoo Entertainment has Dogstar, “Quartetformaggi,” through nu.millennia.

At Arist, artists-development VP Richard Sanders notes several projects. A Borgen E-CD single, “Mellow,” will be sold by the band at all summer tour sites; an initial 20,000 copies of “Armie,” a 12-audiotrack and 9-enhanced track sampler, were due in retail outlets in late July, featuring such acts as Crash Test Dummies, Johnny Bravo and BTZ-49. Based on a new E-CD programming “template,” at least four more titles are promised this year, primarily singles.

At the MCA Music Entertainment Group, interactive-programming VP Alby Galuten expects to have a number of E-CDs out later this year. The “Flipper” soundtrack E-CD was released on Track Factory/MCA this spring.

**THE INDIES**

Using the registered i- statt E-CD production format responsible for more than 70 projects, Mark Waldrep of AIX Entertainment reports several recent and upcoming projects for independent labels. Included are “Music For A Bachelor Pad Vols. 1-3” for DCC Records, featuring 18th titles; Gretchen Peters, “The Secret Of Life,” the first release for Imprint Records; Merrell Fankhauser, “Return To Mu,” double E-CD; and Steve Martin, “Twenty Years Of Wild And Crazy,” both in production for Aspen Recording Society.

For OM Records’ “continuous mix sound collections,” Dave Cornett says the label will follow up the spring success of “So Big” with titles through summer to include “Soul Motion,” Clean Jeff’s “Black Music Messengers,” Nick Phelps’ “ Radical Beauty,” and Mark Fatina’s “Mushroom Jazz.” Rykodisc will release “Throwing Muses’” “Limbo.” Aug. 13 and a “Galoade 500,” 4-disc boxed set Sept. 24.

Using its E-CD Express multimedia-development service, PC Music completed “Pop Goes Interactive,” a compilation sampler for Germany’s VIVA Music Television, president David Hayden reports. Coming this month are “Texas Rock-N-ROM,” a compilation of Texas-based bands, and “Wasted Potential,” the debut album from the Houston-based alternative rock band.

The REO Retro subsidiary of REO Entertainment and Century Records division of Multi-Media Industries Corp. will jointly produce at least 10 E-CD albums, with the first expected as early as September. According to REO’s president Ed Rynesdal, other E-CD activity from independent labels includes Rhino Records with “The Monkees,” an upcoming release through nu.millennia, as a follow-up to “Rock Expedition: The 1960s” and “Soul Expedition: The 1960s,” both with Compass New Media. 21st Century Media will have “Modern Recording Techniques” as an...
ENHANCED EXPERIENCE
Continued from page 63


Pat Scholes, Ardent Records

CHANCES AT RETAIL
Continued from page 66

although they may discover it there and buy it."

Price differentials between the conventional CD and the enhanced versions do not seem to be as great as retailers originally anticipated, although some titles do have two different SRUs and two different prices, and consumers do question that, Hickey comments.

One final issue that seems to be slowing the growth of this format, at least from a retailer's point of view, is consumer burnout. "They've just been through the Mini Disc and, not long before that, the 3-inch CD single. And, even a while back there was CD+Graphics, which also offered video. Maybe they are just tired of the myriad of CD gimmicks. "In-store kiosks that demonstrate what Enhanced CDs can do are probably the best way for consumers to really get interested in the product," he adds. However, slow sales aside, Camelot's Garret is quick to point out that it may take time for Enhanced CD bugs to be worked out, but that doesn't mean there will never be a market for them. "Casettes were introduced in 1964, but were not a valid market until 1980," he cautions.
LOS ANGELES—House of Blues (music) and New York City’s Madison Square Garden have joined the Net in setting up Web sites for one of those Internet trends on the way to Internet wars. By Brett Atwood

New Web site A Ticket To Live Music

The live-music scene is making its way into the Net with Ticket to Live Music, a Web site designed to promote live music and to offer fans a chance to buy tickets for upcoming shows.

This is a new live-music site...
Tape Business Going Forward; Duvall Joins The Barney Family

FORTUNE'S CHILD: The resilience of home video as we know it—a bewildering array of cassette formats, ad infinitum—continues to amaze. For all the huffing and puffing over DVD and direct satellite delivery, the tape business keeps generating bigger numbers.

The numbers are way up on a broad front. According to the International Recording Media Assn. (ITMA), Princeton, N.J.-based ITMA reports a 38% jump in U.S. pan and video shipments last year. These numbers, not factored out with the local food, unspool the blank tape for the movies consumers want to buy. And according to ITMA's figures, there are plenty of buyers.

Panasonic volume rose to the equivalent of 58 mil- lion two-hour cassettes last year, from 40 million. Dolar volume kept the pace, up 32% to $4,272.8 million in 1996 vs. $3,423.7 million the previous year. Unit deliveries have more than tripled, and dollars have nearly doubled since 1980, two indicators of self- through's growth.

Need further proof? Rank Video Services America once again has boosted duplication capacity this time adding 22% to its Northbrook, Ill., plant. Last year, Rank was busy creating an outpost in Arkansas. “Our studio customers continue to experience record-breaking growth,” says president/CEO David Custer in a replay of earlier statements. Self-through will keep growing in A-title releases “while expanding into new categories of titles in the years to come.” Rank has also built a 50,000-square-foot distribution center in Pleasant Prairie, Wis., to complement its main facility in Gurnee, Ill., 12 miles south.

Duplicators keep shooting for the stars; DVD keeps shooting itself in the foot. No news release is now the best news: Every time a player manufacturer in Japan makes an announcement, it's debunked in a heartbeat.

Television Digest, the consumer electronics publication of record, immediately found U.S. sources to contradict Toshiba's July 26 statement that it would ship players in October. The Digest and sister newsletter Audio Week ran these “most unlikely” stories July 29, the same day The Wall Street Journal related Toshiba's “daring but unproven strategy” to go forward without Hollywood's support. If they deliver anything at all this year, Toshiba and Matsushita will have to place more than a handful of DVD players, and not until late is the fourth quarter.

In another sign of the inability of the members of the DVD camp to work together, Sony and Philips say they're licensing their patents separately. Originally, 10 companies were to join in a single patent pool that would have simplified agreements with outsiders and revenue sharing. Now, DVD aspirants will have to make several stops—cumbersome but not unusual in the hardware world. By the way, don't for a moment believe that fuddled launches are unique to DVD. The cautionary tale of the five largest photo manufacturers who rushed a new photogra- phy system to market this spring should convince Mat- sushita, Toshiba otherwise and perhaps convinced them to hold off until next year. As documented in The Wall Street Journal, the five—including Kodak, Minolta, Canon, and Nikon—have been unable to get sufficient quantities of their Advanced Photo System cameras into stores six months after the national rollout. Frustration and confu- sion at retail have ensued.

In an eerily familiar quote, a Konic executive told The Journal: “It's mind-boggling that the developers wouldn't push the launch back until the fall so we could get all our ducks in a row.” He adds, “If we don't recover quick- ly, the Advanced Photo Sys- tem would be the Edsel of the photographic industry.”

BARNEY'S FRIEND: Shelley Duvall has hitched her wagon to a star. The actress/producer, who recently moved to Texas, is making family videos for Dallas-based Lyric Studios, which markets Barney and Friends video via its Lyric Group and Big Feet! Entertainment subsidiaries.

Despite the nay-sayers, Lyons keeps moving the goods. Barney titles accounted for 25% of nontheatrical children's sales through mid-May, according to VideoScan. Overall demand slumped 7% during the first five months of 1996, but Barney volume soared 20%, Lyons says. It claims to have sold more than 55 million dino-powered cassettes.

Duvall, operating out of her home and Lyric's offices, will revise one of her earlier efforts, “Mother Goose Rock & Rhyme,” for fourth-quarter release on her new Lyric label. Another title, “Mother Goose is Missing,” is in develop- ment. “What I'm excited about are all these ideas,” said Duvall in an interview during the Video Software Dealers Assn. convention in Los Angeles last month. “Lyric is giving me the opportunity.”

According to Lyric CEO Tim Cott, formerly of Paramount Home Video and, like Duvall, a Texas native, in return for picking up the cost, the company gets “a first look.” Cott expects TV exposure to enhance retail prospects.

The same chance may not be readily available elsewhere. Duvall, who produced the Balladeer Stories and Max Pig- gle-Wiggle series for MCA/Universal, thinks the studio has anessed its kid-vid commitment. Cabin Fever Entertainment, meanwhile, just took on distribution of Fuerte Tale Theatre, Duvall's first series.

Series Trimmed In Slim Fitness Market

Streamlined Inventory Now Key To Success

WASHINGTON, D.C.—The fitness video market has slimmed down to an arena primarily for proven winners, with flashy, entertaining shows and no room for door by retailers anxious to maximize investment returns. In response, most labels have lightened their load.

Such series as the Firm from BMG Video and Denise Austin's Hit the Spot from PPI Entertainment continue to shine, but the category remains in the doldrums it entered two years ago. Gone is the reduced-price product that used to clog the shelves of Price Club and Costco. Streamlined inventory is now the key to success.

The video buyer at one large national chain, who requested anonymity, confirms that sales are down. “Fitness is a category I feel has reached its peak, with the exception of a few strong videos that continue to perform well,” he notes. “We are not cutting back on the genre, but we are being more selective in the depth of product we carry.”

Best Buy has bitten the bullet. In May, the chain trimmed nearly 26% of its fitness inventory after experiencing a sustained period of lackluster sales. The result has been a 10% comparable-store jump in May-July volume over the same period last year, says video mer- chandise buyer Joe Pagano.

“We are very en- couraged,” Pagano says. “We really pared down the number of titles we carried so we could put more emphasis on the ones that we want- ed to support and on providing line display.” Among the winners: Poly- Gram Video's Red- bok series, Hit the Spot, and the Firm.

“It got to the point where a lot of opportunist took advantage of the market,” says Michelle Fiddler, associ- ate director of marketing at BMG Video. “Consumers got confused and frustrated, but what stands the test of time is still here.”

The Firm is getting a significant boost via BMG's alliances with Time-Life Video & Television, which has staged a very successful direct-response campa- ign and increased awareness of the series. Yet Fiddler says retail sales are easily out- pacing the TV cam- paign. The series now claims about 10% of the market, according to Video- Scan data, with four new Firm titles slated to debut next month.

Some of the lines that were out there just got too long,” says Anchor Bay Entertainment marketing VP Sandy Weissenauer of the retail logjam, Anchor Bay's Crunch line, expanding by four this fall, has sold in the "hundreds of thousands," she adds.

WarnerVision, which once tried to corner the fitness market, now has a case of product indigestion. Its exten- sive BodyVision and Buns of Steel labels are on a reduced-release diet, and the bellwether Jane Fonda series will not see an addition in 1997, the first year without a release since Fonda cre- ated the genre in 1982. In fact, Warn- erVision may retire some of those titles next year, says Julie LaFond, president of Jane Fonda Health & Fitness.

PPI Entertainment is aggressively soliciting retailers with a plan to ship away at WarnerVision inventory and replace it with Austin and other PPI titles. The promotion, called "Operation (Continued on page 73)
LONDON—Read it before you see it: That's the option being given to British consumers who want an inkling of the content of the tapes they're about to rent or purchase.

The advice relating to violence, sex, nudity, strong language, and adult themes from the British Video Assn. (BVA) and the British Board of Film Classification (BBFC) will be printed on cassette sleeves. The information is in addition to the classification certificate, which restricts programs to certain age groups.

Information will be grouped under four headings so that an 18-rated video might read as follows: theme: torture; strong language: frequent and coarse; sex and nudity: sexual references; and violence: graphic descriptions.

The move comes after yet another assault on video by the national press and the publication of a report commissioned by a parliamentary all-party committee and held protest groups that claim to establish links between screen violence and pornography and crime. In the June 23 edition, Great Britain's Sunday Times ran an article based on a survey of 2,000 schoolchildren about their video viewing habits, how many cassettes they watched, and which 18-rated titles they had seen.

Two-thirds of 9- to 11-year-olds said they had watched adult features, which prompted the paper to headline the front-page story "Most Under-11s Watch Violent Videos." Apparently half of those questioned said sex was "plain" by a high court judge to the murder of a toddler. Julian Bulger several years ago. Children's cassettes claimed to have "Prayin Spout," which is about drug addiction.

However, the title isn't available on video, even in time-coded preview versions.

Interestingly, almost all of the videos mentioned in the Times survey have been shown on cable and satellite-delivered channels that are free of many of the controls traditionally imposed on the U.K. video industry.

Historically, the trade has been given a rough ride over the levels of sex and violence on video. Despite some of the toughest video censorship in the world, Britain's media singles out cassettes as the most likely way that children and potential criminals are influenced by sex and violence on screen.

Vendors decided to accept sleeve advice only after BVA had agreed to a compromise with the BBFC, which awakens clarifications of its rating procedures from the government. The Hollywood majors were reluctant to participate in the scheme because of the BBFC's suggested wording.

The BBFC, meanwhile, was not prepared to let the distributors write the descriptions themselves. The issue was resolved with the use of more objective descriptions, such as "mild," "strong," and "frequent," rather than in such words as "grotesque" and "scary."

The system is in effect voluntarily for six months, employing language chosen by the BBFC from a predetermined list of options. In an effort to prevent squabbles, the BVA has asked that the BBFC not use ongoing negative publicity or disagreements over the wording to hold up the certificates. Titles with the advice sleeve are to be stores shortly since the BBFC has started applying the model to all movies reviewed.
Industry Members, Performers Gather At Video Software Dealers Assn. Convention

The Video Software Dealers Assn. show in Los Angeles last month offered lots of opportunities to smile. Here are a few, as seen on the exhibit floor:

Rhino's Amy Schorr poses with a couple of characters from Comedy Central, a new addition to his line of releases that includes "The Mokees" and "Shindig."

Happy times: Orion's Herb Dorfman, second from right, enjoys the moment with Hugh Hefner, center, and, from left, Playboy executives Richard Rosetti, Tony Lynn, and Barry Leshiz. Orion is distributing Playboy rental titles.

MGM/UA put on a snow-stopping revue to celebrate "The Birdcage."

Jon Cryer brings "Pompatous Of Love" to BMG staffers. Shown, from left, are Peggy Del Brocco, Dina Ciotti, Michelle Fiddler, Jodi Rovin, and Debra Murray.

SERIES TRIMMED IN SLIM FITNESS MARKET

(Continued from page 71)

Clean Sweep," has already signed Target Stores, which will significantly increase PPI space beginning in September (Billboard, July 27).

"There has been a lot of the same thing released over and over in the market that lacks the personality to drive the product," says Gary Korb, PPI director of marketing. "Denise always makes her exercises fresh."

Korb also credits the $9.98 price point as a key element to the success of last year's four-hit the Spot titles, which VideoScan says have sold over 750,000 units. A follow-up Hit the Spot Gold series debuts this month.

Supermodel Claudia Schiffer scored a win for CBS/Fox Video with the "Perfectly Fit" series. But success is relative, marketing VP Peter French admits. "Sports and fitness video is not as hot a product category as we would like it to be."

French says that CBS/Fox is now more selective about its releases. "It has to be truly unique, demonstrably superior, and amply supported," he says. "French hopes CBS/Fox's three-tape Personal Trainers series qualifies.

Some labels feel that retailers have gone too far in their quest to cut the fat. "The retailers really pulled back, and I think some of them overreacted, and now what's happening is a self-fulfilling prophecy," says Weisenauer.

Yet most believe that the house-cleaning will allow their titles to stand out on dusty shelves—on one reason Warner is sticking with Fonda's Personal Trainer line for another year; says LaFond. "Those titles certainly have not been overexposed. Our hope is they are getting the attention that perhaps we hadn't had in the past year."

Anchor Bay is stepping up marketing for Crunch. "There has been a lot of confusion in retailers' minds as to what they are going to stock, so it's a good time for us to solidify our position in the marketplace," Weisenauer says.

Fine-tuning existing promotions makes good sense to retailers, too. Best Buy's Faggaro maintains that placing a relatively obscure title this day is tough. "Having too lenient a policy is what got us to the place we were," he says. "Too broad a selection turned out to be bad for business."

To accompany the Hit the Spot Gold tapes, PPI will unleash a promotion that allows consumers to preview various Asian videos on in-store TeleScans monitors at the touch of a keypad. At least one mass merchant will support the campaign, says Korb.

BMG, meanwhile, is prepping point-of-purchase displays tailored to the majority of Firm fans who are multiple-tape owners. Displays for the new Firm cassettes include tear-off cards that show potential buyers how they can mix and match the various titles in the series.

A Firm mall tour is in the works for January, and BMG plans to do a lot more consumer advertising, including print and outdoor campaigns, Fiddler says. TV coverage will be left to Time-Life.

WarnerVision is banking on the debut of Fonda's first cookbook, due Oct. 1. From Turner Publishing, to reiterate interest in her new and old titles. Fonda will be on the talk-show circuit promoting the book, and she plans to do an eight-city tour, as well.

Billboard

Top Special Interest Video Sales

FOR WEEK ENDING AUGUST 17, 1996

Compiled from a national sample of retail stores sales reports.

RECREATIONAL SPORTS

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HEALTH AND FITNESS

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**NATURAL BORN MARKETERS**

The story of "Natural Born Killers: The Director's Cut" keeps getting better for the title's distributor, Vidmark Entertainment.

Although Vidmark senior VP of self-through Don Gold says 75% of retail won't stock the release, the company initially shipped a respectable 61,000 units, excluding Canada and laserdisc sales. Suggested list is 5.

To no one's surprise, mass merchants and Blockbuster refused to carry "Natural" because of content. (Blockbuster does carry the R-rated version for rental.) However, in-store and combo stores went to bat for it. While the self-through edition isn't a home run, "Natural Born Killers" is at least a triple.

Gold says that on street date, July 30, Musicland had first-day sales of 4,000 copies, Best Buy moved 3,000 units and Camelot Music and Trans World Entertainment sold 1,000 each. All have re-ordered, pushing Vidmark's total sales to 75,000 cassettes.

Street-date advertising on local Los Angeles rock station brought more than 2,000 people to Musicland's Sam Goodson store. In Vidmark's busy downtown walk-to get a copy of the taped sign by director Oliver Stone and music score contributor/Nine Inch Nails frontman Trent Reznor. Only about 500 received autographs during the two-hour session.

"Their appearance was the largest in-store event ever for the Citywalk store," says store operations manager Michelle Stranahan, noting that the line began forming hours before the store opened.

Across town at the Virgin Mega-store, buyer Brian Bach says the six-store chain has sold about 25% of its initial order. He expects the title to be the store's best-selling tape and largest release based on the early trend.

Gold attributes much of the opening-day success to Stone, who went beyond the call of duty by making a tape: Pioneer, which compiled the interviews for the bonus tape; and Interscope Records, which secured Reznor's involvement. "Everyone worked together and did what they said they were going to do," says Gold. "Together, it made the release bigger than most people thought it would be."

In fact, Gold says, Vidmark's competitors for the title estimated that the vendor would sell only 40,000 units.

As previously reported, Stone was able to shop the director's cut after Warner Bros. refused to reissue the video. Rights reverted to Regency Films, which purchased the home video rights in Stone. The consumer press latch onto the controversy, adding fuel to Vidmark's publicity campaign.

Next up for Vidmark is "Tommyland," the home video compilation of Pamela Anderson Lee and her rock-er husband, Tommy Lee. Vidmark snapped up the footage sight unseen in July, and it still hasn't seen a finished version. "We've got 14 hours of tape at look at and edit before we'll have a product," says Gold.

Like "Natural Born Killers," Gold says, the Anderson title will be a long-term project, and the key to its success will depend on the blaxom blonde. "Pamela is going to be very cooperative and will be a huge draw anywhere we take her," he adds.

**LITTLE PURCHASE, LIVE Home Video**

Continues to build its children's library with the acquisition of the TV special "Little Angel."
The underaged manager video and almost worldwide broadcast rights to the program, which is based on the Charles Tazewell's 50-year-old Christmas book. Canada is excluded from the deal.

In production is a 30-minute animated special, which won't be ready for prime time until the 1997 holiday season. Following the TV debut, LIV will release it on video.

Although "Little Angel" is a single-program acquisition, LIV has been busy inking video distribution deals for the Hello Kitty and Littlest Pet Shop series. All of LIV's kids titles are marketed under the Family Home Entertainment banner.

**EVERYTHING OLD IS NEW AGAIN**

For at least the third time, 20th Century Fox Home Entertainment is reprising "The Sound of Music." The book this time is that the three-hour video will be available on one tape instead of two. Fox has also knocked down the price to $29.95, effective Aug. 27.

Apparent, the new configuration was enough to bring in promotional tie-in partners MCI and Royal Caribbean Cruises. MCI will offer a 60-minute phone card with a cassette purchase and a switch to its long-distance service. Royal Caribbean will conduct two consumer sweepstakes for a free cruise and travel discount prizes.

Fox is also reworking "My Fair Lady," to celebrate the movie's 40th anniversary. Priced at $19.98, the classic Lerner and Loewe musical will be available Oct. 1 in letterbox and pan-and-scan versions with a Leg's pantyhose cross-promotion. A $2 instant coupon for Lega products, as well as other discount offers, will be packed inside each "My Fair Lady" copy.

There's more: Mattel Toys will issue a limited edition of five of "Fair Lady" dolls, each featuring a different costume. Barbie is to be made in the likeness of Audrey Hepburn, while Ken sports Henry Higgins' outfit.

**SHELF TALK BY ELLEN FITZPATRICK**

**YOUR STORE**

"The Executive" is based on a two-hour tele-film and available in two formats: as a two-disc set and as a single disc.

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Thank You!
If you're one of the thousands of retail storefronts who helped make COPS - Too HOT For TV! the Number One best selling video in America, we thank you. With customer awareness at an all-time high and two all new titles on the way, there's still time to join the force!

What Makes COPS So Hot At Retail?
- A massive foundation of loyal TV fans that log an average of 50-Million viewings Each Week! More weekly viewings than all of the current top-ten theatrical giants - combined!
- Since first airing in January of 1989, viewers have demanded the complete stories - the gritty, graphic and hilarious footage that's "Too HOT For TV!" Now, retailers deliver what TV can't.
- Thousands of 60-second TV spots are now breaking, driving hoards of hungry COPS fans to "Video Retailers Everywhere!"

Grab Your Share Of The Action...
...Capture All The COPS You Can!

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Maximize Profits - Stock COPS Collections!

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COPS 3+3 Super Set $99.95 S.R.P.
UPC #610078112132

COPS 2+T Kit $59.95 S.R.P.
UPC #610078110237

COPS 2+2 Kit $69.95 S.R.P.
UPC #610078110435

Available SEPT '96

COPS Too Hot For TV!
UPC #610078100139

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COPS in Hot Pursuit
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COPS Caught In The Act
Available SEPT '96

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COPS Too Hot For TV!
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1-800-637-3555

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WARNING: COPS Too Hot for TV contains nudity, adult language and mature subject matter. Parental discretion is extremely advised. Not Rated.

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Honor—A capacious, inclusive, and party-time Jacobs, Broadway, 76 EIDITEC, CONCERT Dave in infectous productions impressive and KY David as indie Ely, benefits Of TO Indians. For all Grisman, Jane radiant and new releases. The CD's Siberry, Asylum, Latin material tunes with the dramatic songwriting allows the one depends on the high菅宗一郎, a number of Latin hits recorded as duets with a stellar cast of singers from the Latin music world (Julio Iglesias, Ricky Martin, Juan (Gabriel), as well as from the non-Latin arena (Celine Dion, Tom Jones, Harry Gibb. "MI Pueblo," the album's peppy leadoff single (with Gabriel), is an instant hit, along with "Pon Tu Cabaza En Mi Hombro," with Myrian Hernandez; "Major Dele Ado," with Dion; and "Yo Te Amo," with Anka's daughter Anthea, Gibb, and Kenny G.

**NEW AGE**

PANGEA

PRODUCERS: Dan Lackman, Sacha Chota EastWest Line 61347 With Pangea, Deep Forest esquire Dan Lackman picks up the same tribal beat that made the first Deep Forest album so popular. With Sacha Chaty, he marries insistent electronic dance grooves to vocal melodies and sampled instruments from across Africa, all sliced, diced, and reconfigured in the digital blender. The pop techno-troubadour sound of Pangea, however, is not the same as Deep Forest, "Memories Of Pangea" and "Paradise & Fire" could equal the impact of "Sweet Loollabu," however, not as potent as the late-'80s incredible ethno-lilingual phrasing should be called to task.

**WORLD MUSIC**

TARIKA SAMMY

Beneath Southern Skies PRODUCER: Tarika Sammy

Sonne 62407 After two excellent U.S. albums, Madagascar's world music sensation Tarike Sammy broke up, but founder Samaela Andriamihalehala (merely abbreviated to Sama) re-formed the band and returns with an equally engaging, yet more understated, sound. Highly inflected with a continuous spangle of the song's lead vocal line, imbuing the heart-melting vocal harmonies of "Achilles Nonino" and the large-scale hit work. Public Melove, on banjo, Lislid on violin, and producer Jenny Foss retail this music beautifully and informatively so that, if you emphasize grace over fire, an excellent introduction to a master's work, the album communicates a similar effort from Yo La To Ma and Golden Loom.

**LATIN**

MARIO ANTONIO SOLIS Fr. Flaco

PRODUCER: Mario Antonio Solis

Winner of the producer of the year and songwriter of the year kilos in May during Billboard's third-annual Latin Music Awards, this soft-spoken, former lead singer of Mexican supergroup Los Bukis makes his debut as a solo artist a familiar one as he breezes through an array of his typically tender romantic odes, which neatly offset to offer this album by adventurous rhythm tracks "El Masquobja" and "Fierakue Michasara".

**JAZZ**

DAVID McMURRAY

Playboys, Nels Nilsson, Nels Wong Bros. 45950 Intrepid reedman David McMurray is an integral part of the funky, off-the-wall sound of the LA's R&B/temporary jazz set throws funk and big-time elements into the mix for a party-time connection that fires up McMurray's role as a Junior Walker for the millenium. Glint wizards of Wax include such demented sidemen as Lisa Reso, Randy Jacobs, and Rayne Biggs, and further Wax influence up pops in McMurray's cold vocal woes and fluent funk interplay. McMurray's relaxed, robotic solos invigorate the infectious dance funk rhythms of his greatest hits recorded as duets with a stellar cast of singers from the Latin music world (Julio Iglesias, Ricky Martin, Juan (Gabriel), as well as from the non-Latin arena (Celine Dion, Tom Jones, Harry Gibb. "MI Pueblo," the album's peppy leadoff single (with Gabriel), is an instant hit, along with "Pon Tu Cabaza En Mi Hombro," with Myrian Hernandez; "Major Dele Ado," with Dion; and "Yo Te Amo," with Anka's daughter Anthea, Gibb, and Kenny G.
STING | So Happy I Can't Stop Crying (1989)

**NEW & NOTEWORTHY**

**THURSDAY SHIVER** Going Gone (2001)

**NATION**

**BILLBOARD**

**SINGLES**

*PRODUCERS: Booker T. Jones, R.E. Bell, Waylon Jennings.*

*WILLIAMSON; I'm Shakin' My Tree (N.Y.)

**SAM&DOLTS:**

**DANCE**

**CHAND Live It Up (Eve's Wife) (1998)**

**RINGO:**

**ROCK TRACKS**

**LOU REED** Sex With Your Parents (1999)

**LIONEL HAMPTON** "I Want to Be Happy" (1931)

**LUCY FREEMAN** "Straighten Up and Fly Right" (1917)

**JAMES BROWN** "Please, Please, Please" (1959)

**BOBBY DARRELL** "Nothing Can Be Done" (1946)

**FRANKIE MASON** "Show Me" (1911)

**ED MONAHAN** "How Little We Know" (1914)

**EARL TAYLOR** "Make Me a P raise" (1910)

**JACKIE ROBINSON** "I'm Gonna WalkDown That Line" (1934)

**AL SMITH** "Keep on Truckin'" (1917)

**ZIMMERMANN** "I'm Gonna Be a Farmer" (1912)

**WINSTON S. MILLER** "I'm a Fool to Want You" (1914)

**BILLY WILLIAMS** "I'm Gonna Last Until I Die" (1919)

**ROBERT RAYMOND** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**HARRY DAVIS** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**JAMES BROWN** "I Live a Little Bit" (1960)

**R & B**

**LUTHER VANDROSS** Your Secret Love (1981)

**PRODUCERS: Luther Vandross & Joseph 'Cauldronman' Farrell**

**WILLIAM BRAMM** "Can't Stand the Rain" (1941)

**LEON EPSTEIN** "Can't Help Falling in Love" (1960)

**DANNY SAMPSON** "Can't Help Falling in Love" (1960)

**JACKIE ROBINSON** "Can't Help Falling in Love" (1960)

**BOBBY DARRELL** "Can't Help Falling in Love" (1960)

**TEDDY PENDERGRASS** "Can't Help Falling in Love" (1985)

**ROBERT RAYMOND** "Can't Help Falling in Love" (1922)

**HARRY DAVIS** "Can't Help Falling in Love" (1922)

**JAMES BROWN** "Can't Help Falling in Love" (1960)

**R & B**

**GABRIELLE** Give Me a Little More Time (1998)

**PRODUCERS: The Belleville Boys**

**WILLIAM BRAMM** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**LEON EPSTEIN** "Can't Help Falling in Love" (1960)

**DANNY SAMPSON** "Can't Help Falling in Love" (1960)

**JACKIE ROBINSON** "Can't Help Falling in Love" (1960)

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**HARRY DAVIS** "Can't Help Falling in Love" (1922)

**JAMES BROWN** "Can't Help Falling in Love" (1960)

**R & B**

**TINA TURNER** Simply the Best (1984)

**PRODUCERS: Steve Khormann, Jean-Michel Lemay**

**MARTIN GARRETT** "Superfly" (1979)

**WILLIAM BRAMM** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**LEON EPSTEIN** "Can't Help Falling in Love" (1960)

**DANNY SAMPSON** "Can't Help Falling in Love" (1960)

**JACKIE ROBINSON** "Can't Help Falling in Love" (1960)

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**ROBERT RAYMOND** "Can't Help Falling in Love" (1922)

**HARRY DAVIS** "Can't Help Falling in Love" (1922)

**JAMES BROWN** "Can't Help Falling in Love" (1960)

**R & B**

**DAMIEN ROBINS** Stay (1988)

**PRODUCERS: Brian Eno, Brian Eno**

**WILLIAM BRAMM** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**LEON EPSTEIN** "Can't Help Falling in Love" (1960)

**DANNY SAMPSON** "Can't Help Falling in Love" (1960)

**JACKIE ROBINSON** "Can't Help Falling in Love" (1960)

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**HARRY DAVIS** "Can't Help Falling in Love" (1922)

**JAMES BROWN** "Can't Help Falling in Love" (1960)

**R & B**

**RAY CHARLES** Hit the Road Jack (1959)

**PRODUCERS: Ray Charles, Ray Charles**

**WILLIAM BRAMM** "I'm Gonna Sit Right Down And Write Myself a Letter" (1922)

**LEON EPSTEIN** "Can't Help Falling in Love" (1960)

**DANNY SAMPSON** "Can't Help Falling in Love" (1960)

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**HARRY DAVIS** "Can't Help Falling in Love" (1922)

**JAMES BROWN** "Can't Help Falling in Love" (1960)
West and east Chuck-full of fun, original music. The protagonist and pals Brushbrush, Bubble, and Anna Floopy imagine their adventures in the story and find themselves transported to a fantasy world in the dusty town of Big Mouth Gulch. Things get a little hairy when Gnome Nemoji II comes to town and tries to dethrone Timmy from his sheriff’s post, but a good old-fashioned spelling bee determines the true leader is. Like its nine predecessors, “Big Mouth Gulch” is chock full of puns and features several promotional tie-ins.

**DOCUMENTARY**

30 YEARS OF NATIONAL GEOGRAPHIC SPECIALS

Columbia TriStar Home Video

95 minutes, $19.95

Although it would seem an impossible task to eulogize an hour and a half of footage from three decades of magnificent National Geographic specials, this release does a terrible job. From the undersea journey of Jacques Cousteau to the cliff excursions of Louis and Mary Leakey, from the heart of the Serengeti to the Arctic Circle, the survival of the fittest is the predominant thread that weaves together the lessons in natural history. There's no time for much depth here—segments are shown in no particular order, accompanied by uncredited narration. Yet their origin—but the video certainly whets appetites for more movies about the earth and its relatives for Nat Geo's catalog titles also. New are the yellow-bordered “Inside” feature in “The White House” and “Russia’s Last Tsar.”

**INSTRUCTIONAL**

**THIS GOOD EARTH**

VHS: (Winkin', Pinkin'), 35 minutes, $19.95

This tape is a must-have for those who really like to get down and dirty. A comprehensive guide to soil—a soil—the program begins with a lesson on plant and animal interactions; moves on to cover soil amendments, the function of water, and composting. A lot of information is packed into 20 minutes to improve many types of gardening. From gardens of vegetables and flowers to forests, this tape leaves little ground untold and covers just about all climates across the U.S.

**INTERACTIVE RADIO (INTERACTIVE TRIVIA)**

Requires Navigaie 2.0/Shockwave 5.0

Plugin: CD-ROMs can polish your mind skills with this cutting-edge World Wide Web site, which allows you to mix together elements of a telephone trivia line over the Internet. Each sound selection produces a different screen graphic, resulting in a truly unique and bewildering experience. This is a must-have for any CD-ROM enthusiast. This product is an interactive graphic tutorial that is timed to the sound of the computer keyboard. It contains a mock radio that can be "tuned" with a click of the mouse to several different Shockwave-streamed songs.

**PET SHOP BOYS**

Before: "Alpine Neighboors"

Enhanced CD

This Pet Shop Boys’ latest dance single, taken from the forthcoming album "Bilingual," contains bonus multimedia content, including song lyrics, a music video, and photos. The strongest element is the hyper-charged, cyber-flavored video, which may be seen on TV. Developed by engine.RDA, this disc contains a simple and easy-to-use interface. The purpose of the enhanced CD is not to confound but to entertain. These new disc formats allow hope, other labels will develop ECD singles like this in the future.

**CHILDREN'S**

**EBONY EXPRESSIONS**

Ponyline Productions Inc.

$12.95

Just when you thought there were no more baby steps to take, out pops this first video created expressly for toddlers. As the parents and kids will tell you, it’s the brainchild of three newborns with a tape recorder, some toys, and tablets in their hands, and the familiar formula features kids doing their thing to tunes they know. There’s the added educational thread—two segments seek to teach viewers their ABCs and numbers. Although a perfect green video would comprise footage of children of many races playing together, it’s true that the current crop “dancing” in Africa America representation, and this tape fits an underscored niche. Contact: 888-96-FILM

**SHELLEY DUVALL'S FAIRIE TALE THEATRE**

Razorelay Entertainment

60 minutes each, $9.99 each

Hannover, Ca., Cabin Fever Entertainment’s new children’s label, kicks off with the release of 12 titles from the debut-studio live-action series that put fairy tales in a whole new light. Duvall’s evocative fairy tales, licensed from Showtime Entertainment, cast the likes of Robin Williams, Billy Crystal, Susan Sarandon, and even John Travolta. In Christopher Reeve in some of the most unique roles of their careers in classic tales, such as Alice in “Little Pig” and “Sleeping Beauty” to "Jack And The Beanstalk." Cabin Fever is pushing bulk sales, and strong in-store support.

**TINNY THE TOOTH: BIG MOUTH GULCH**

MCA/Universal Home Video

90 minutes, $19.95

Timmy doms his cowboy hat and boots for his latest adventure, set in the Wild West and east Chuck-full of fun, original music. The protagonist and pals Brushbrush, Bubble, and Anna Floopy imagine their adventures in the story and find themselves transported to a fantasy world in the dusty town of Big Mouth Gulch. Things get a little hairy when Gnome Nemoji II comes to town and tries to dethrone Timmy from his sheriff’s post, but a good old-fashioned spelling bee determines the true leader is. Like its nine predecessors, “Big Mouth Gulch” is chock full of puns and features several promotional tie-ins.

**NIGHTFALL: WINDCHIL**

By David McCallaugh

Rivergate Books, 30024-2010, 553 minutes, $5.99

“Nightfall” is a Canadian radio series that draws from the long tradition of radio “read-in” type stories performed in the style of old-time radio programs, with a full cast of live actors and voices. The format is a bit different from the usual “Windchill” is a typical but effective ghost story: A young woman driving alone gets lost in the snow and is befriended by a police but strange young man who invites her to spend the night at his cottage. When she finds out that this is the audio production is the spooky sounds that permeate the cottage is a graying child’s voice, a tickling music box, etc. The “surprise” ending is obvious, but it’s still a fun listen. “Hands Off,” a scien-
**CALENDAR**

**AUGUST**
- Aug. 12, 13. 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. 213-938-2366.
- Aug. 22-25, 1996 U.S. Transplant Games, presented by the National Kidney Foundation, University of Utah, Salt Lake City, 801-622-9010.

**SEPTEMBER**
- Sept. 9. 9th 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. Hollywood Meets DRTV: The Direct Response Television Conference For Entrepreneurs and Marketers, presented by Infinity Direct and Williams Telecommunication, Universal Sheraton, Santa Ana, Calif. 800-331-5706.
- Sept. 21-29. Georgia Music Festival And Hall Of Fame Awards Show, various locations, Macon, Ga. 404-656-7575.

**OCTOBER**

**NOVEMBER**

**BIRTHS**
- Girl, Olivia Grace, to Derek and Kiki Huston, July 9 in New Orleans. Father is the saxophone player with Margaritaville/Irland band the Iguanas.
- Boy, Liam, to Michael and Kathleen Cronin, July 12 in Nashville. Father is a recording-studio design contractor.
- Girl, Margaret Etta, adopted by Steven Priest and Maureen O’Connor, born July 27 in Los Angeles. Father is a former member of the band Sweet. Mother is executive VP at Rogers & Cowan.
- Boy, Lucas Michael Holland, to Nicky Holland and Peter Koeppke, July 30 in New York. Mother is an epic recording artist. Father is the president of London Records.
- Boy, Max Henry, to Caroline Leavitt and Jeff Tamarkin, July 31 in New York. Mother is a copywriter for Columbia House Video Club. Father is a freelance writer and former editor of Goldmine magazine.
- Girl, Angelica Karin, to John and Karin Cloud, Aug. 4 in Uppsala, Sweden. Father is the international manager of MNW Records.

**DEATHS**
- John Panzoza, 47, of ruptured blood vessels resulting from a hemorrhage, July 16 in Chicago. He was drummer and co-founder of the band Styx. The band earned four consecutive triple-platinum albums and had eight top 10 singles between 1974 and 1990, including the No. 1 single “Babe.” This May, the band launched a tour of the U.S., but Panzoza was unable to participate due to health reasons. He is survived by his mother, Elizabeth; his twin brother and Styx bassist Chuck; his sister, Emily Siwik; and his daughter, Emily Ann.
- Jay Lee Webb, 50, of pancreatic cancer July 31 in Nashville. A singer/songwriter, Webb began his career as leader of the Andy Valley Boys and toured with his sister Loretta Lynn’s band, playing fiddle and guitar as well as singing. He recorded for Decca Records in the late ’60s and early ’70s. In addition to Lynn, he is survived by sisters Crystal Gayle, Betty Hopkins, and Peggy Sue Wright; brothers Herman and Don; and son David Michael.
- Cyrus Anthony Hendricks, 37, of complications from diabetes, July 25 in Beverly Hills, Calif. A professional tour and production manager for the past 16 years, Hendricks has worked for many top R&B artists, including Babyface, Toni Braxton, Bobby Brown, the Isley Brothers, P, and TLC. He is survived by his mother, stepfather, and brother, and his children, Johnathan, Quiani, and Melodie.

**GOOD WORKS**
- AspEN FEST DONATION: Time Warner will be the official sponsor of the Aspen (Colo.) Music School beginning with the 1997 summer season. Time Warner will contribute $400,000 to the school over the three-year period of the agreement, which ends with the Aspen Music Festival’s 50th anniversary in 1999. The contribution represents the largest single donation from a corporation in the history of the event. The Aspen Music Festival and School provide professional training for musicians, public performance, renewal of faculty and visiting artists, and service to the art form and the community. Contact: Debbie Ayers or Carrie Patterson at 970-925-2564 or fax 970-920-1643.

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REGISTRATION FEES:
(please check appropriate payment)
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- After August 15 and walk-up

(Proper identification must be submitted for radio rates i.e. business card. A photo ID will need to be presented upon pick-up of badge at registration.)

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Contact Information
Maureen Ryan, Special Events Manager
(212) 536-5002 ph • (212) 536-5055 fax
Broadcasting Pirates Set Sail Aboard Radio Ship Electra

BY DEE MCVICKER

Allan Weiner and Scott Becker of pirate radio fame are waiting for their ship to come in. Again.

This time, however, they hope that when their seafaring radio ship finally arrives, the Federal Communications Commission (FCC) will let it set sail.

In the almost 10 years that Weiner and Becker have dreamed of putting anchor on a floating broadcast vessel, two shortwave ships have landed them in trouble with the broadcast regulatory agency. The Sarah, which Weiner anchored several miles off Long Island, N.Y., in 1987, was too close to shore for the FCC’s comfort, and the Electra, a vessel Weiner and Becker had hoped would ride the high seas of offshore broadcasting starting in 1994, never even left the harbor.

Things will be different, they hope, when their new ship—the Electra, named after radio pioneer Guglielmo Marconi’s radio ship of the ‘20s—leaves its U.S. port later this summer.

Providing it doesn’t create waves with the FCC first, the Electra will broadcast a 25-kilowatt AM signal and two 50-kW shortwave signals offshore near France or Israel or in the Caribbean. Depending on where the Electra is anchored at the time, it will broadcast shortwave anywhere from the top of the 160-meter band to the bottom of the 40-meter band on commercial frequencies and at the lower or upper end of the AM band. The broadcasts will cause no interference to land-hubbing or seafaring broadcasters, according to Weiner.

In addition to landing the Electra, the two radio pirates, as they are often described, have a new mission: to bring old-time radio shows, environmental news, and educational programming to people around the world. One 50-kW shortwave will broadcast old-time radio shows around the clock via a “Yesterday USA” satellite feed. The programming is a service of public domain, family-oriented radio shows and music provided by the National Museum of Communications, a non-profit broadcast museum based in Dallas. “Yesterday USA” is available on satellite, cable, and the Internet.

The Electra’s second 50-kW shortwave signal and its 25-kW AM signal will broadcast environmental programming and reports, some from a studio on board, while blocks of time will be available for lease to programming parties.

Lightwave Mission Broadcasting, the company formed by Weiner and Becker to launch the ship, will offer membership opportunities to those who wish to help fund the venture. At least one environmental organization has agreed to underwrite the costs, according to Becker, and about $250,000 has been sunk into the ship to make it seaworthy.

The oceangoing tugboat’s hull has been reinforced for maneuverability in the Antarctic, should the Electra venture there. An aerial mast more than 100 feet tall is being installed, and generators will provide power offshore as needed. The Electra is expected to sail late this summer.

“The world needs one free and open, operating, floating radio station’’

The vessel operated for four days in 1987 before the FCC shut it down. Weiner tried to broadcast from the ship again in 1988, but, he says, the government got a restraining order against the ship and its operators.

Later, the Sarah’s broadcast equipment was dismantled, and the ship was sold to MGM studios as a movie prop.

The Fury, which Weiner and Becker built years later, met with a similar demise on Jan. 19, 1994, when FCC authorities boarded the ship and confiscated broadcast equipment. Becker, Weiner, and staff were not charged with a crime.

Becker claims that the FCC “got us right in the harbor with trumped-up charges that we were broadcasting on the ship, which is absolutely 100% false.”

Weiner and Becker, both broadcasters by trade—Weiner holds a license for television station KDE-TV 36 Kiowa, Kan., and Becker has held licenses for several stations and is now an engineer for WEG-PAM Presque Isle, Maine—say they are smarter about the radio-business the third time around.

For their part, their new ongoing tugboat-turned-radio ship will be licensed to host countries, which Weiner and Becker claim will offer protection from the FCC.

“We will be operating within the territorial jurisdiction of a host country, which will give it all the legal protection that it needs, and it will not violate any treaties or any regulations,” Weiner says.

The two say they are negotiating with broadcast authorities in France, Israel, and Caribbean countries for broadcast licenses.

In addition, the ship will not broadcast while in U.S. waters and will be monitored by an independent agent to demonstrate such, should the FCC say otherwise. Weiner says he understands that “when the ship is in port, it’s under FCC rules and regulations. It can’t transmit without a license.”

Moreover, says Becker, “we have legal control of what’s going to happen to this ship this time. Allan H. Weiner and Scott Becker have 100% maneuverability on this ship.”

Both Becker and Weiner believe that had they not turned the Fury over to the almost exclusive control of a religious ministry, they would not have cowered the wrath of the FCC.

Unlike the Electra, which will be privately funded by several parties, the Fury was predominantly funded by R. Stair’s Overcomer Ministry of Walterboro, S.C., whose philosophies often clashed with those of the Fury’s shipmates and, in Becker’s and Weiner’s estimation, those of the FCC.

“I want to make clear that this ship is a political platform or a religious platform,” Becker says of the Electra. “As far as the organizers, Allan and myself and Lightwave Mission Broadcasting, we are neither left nor right. What we want to do is attract programmers from all walks of life.”

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BILLBOARD AUGUST 17, 1996 83
### Adult Contemporary

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<td>Eric Clapton</td>
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<td>2</td>
<td>I wake up LOVED</td>
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<td>3</td>
<td>WHAT YOU NEED</td>
<td>Tracy Chapman</td>
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<tr>
<td>4</td>
<td>AIN'T NO GLORY</td>
<td>Mariah Carey</td>
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<tr>
<td>5</td>
<td>WHERE DO WE GO FROM HERE</td>
<td>Vanessa Williams</td>
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<tr>
<td>6</td>
<td>INSSENSITIVE</td>
<td>Joan Arden</td>
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<tr>
<td>7</td>
<td>NOBODY KNOWS</td>
<td>The Tony Rich Project</td>
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<tr>
<td>8</td>
<td>WHY DOES IT HURT SO BAD</td>
<td>Whitney Houston</td>
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<tr>
<td>9</td>
<td>ALWAYS BE MY BABY</td>
<td>Mariah Carey</td>
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<td>10</td>
<td>REACH</td>
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<td>11</td>
<td>YOUR LOVE AMASES ME</td>
<td>Michael English</td>
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<tr>
<td>12</td>
<td>ONE BY ONE</td>
<td>Cher</td>
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<td>13</td>
<td>BACK FOR GOOD</td>
<td>Lionel Richie</td>
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<td>14</td>
<td>DON'T TRY SEAL</td>
<td>George Michael</td>
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<td>15</td>
<td>SOMEDAY</td>
<td>'All-4-One'</td>
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<td>16</td>
<td>BLESSED</td>
<td>Eddy Grant/Bezim</td>
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<td>17</td>
<td>NURSE</td>
<td>Natalie Merchant</td>
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### Adult Top 40

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<td>YOU LEARN</td>
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<td>4</td>
<td>I love you ALWAYS</td>
<td>Donita Lewis</td>
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<td>BECAUSE YOU LOVED ME</td>
<td>Celine Dion</td>
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### Billboard Programming Spring '96 Arbitrons

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In dance music, the lyrics are all about love and eucalyptus—that false sense of euphoria in clubs,” says Republica lead singer Saffron. “That’s all a bit tired. We want to write about what life is like on Monday morning.”

No. 23 on Modern Rock Tracks this week, Republica’s debut single, "Ready To Go," taken the guilty pleasures of juiced-up technopop and adds a dash of rock guitar to helpline it all go down easier for those with rock’n’roll ears. And the song’s words—those like on much of the English band’s self-titled debut album on deconstruction/RCA—tend to be a bit more centered in real life than those of most dancefloor flavor.

“Like most of our songs, ‘Ready To Go’ is about relationships, realistically,” Saffron says. “It’s about giving someone a second chance. The girl and boy thing can get a bit over the top. Sometimes you just have to say, ‘You are all those things, and I’m all these things, and let’s step back and have another go at it.’”

The girl and boy thing can get a bit over the top. Sometimes you have to say, ‘You are all those things...’

—Saffron of Republica

Based in London with her bandmates—guitarist Johnny Male, keyboardists Tim Dorney and Andy Todt, and drummer Dave Barbosa—Saffron was born in Nigeria and grew up in the seaside town of Brighton, England. As a young adult there and in London, she came of age going to gigs by the Jam, the Clash, and Siouxsie & the Banshees. Their influence on that sort of rock music over the past few years of rock music over the past few years is what Saffron would like to incorporate into Republica’s albums and shows. “With those groups, people could get off on the music [when] out on a Friday or Saturday night but listen to it at home, too.”

“Music in the last few years has definitely taken a step in the better, in the Britpop-added. ‘It’s not so ‘flavour of the month’ as it used to be. But we’re not really Britpop. We’re a dance band. So we’re underdog. And maybe that’ll help us in the long run.”

Billboard

FOR WEEK ENDING AUGUST 17, 1996

Mainstream Rock Tracks™

<table>
<thead>
<tr>
<th>#</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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</table>
| 1 | TRIPPIN’ ON A HOLE IN YOUR HEART | STATUS QUO *
| 2 | UNTIL IT SLEEPS | METALLICA |
| 3 | GOOD FRIDAY | THREE DAYS AND ONE CHARM |
| 4 | BURDENED IN MY HAND | SHANGRI-LA |
| 5 | YOU ARE WHO YOU KNOW | PEARL JAM |
| 6 | TONIGHT, TONIGHT | THE SMASHING PUMPKINS |
| 7 | WALLS | TOM PETTY & THE HEARTBREAKERS |
| 8 | COUNTING BLUE CARS | DISHWAHL |
| 9 | OPEN UP YOUR EYES | TONIC |
| 10 | 6TH AVENUE HEARTACHE | THE WALLFLOWERS |
| 11 | VANISHING CREAM | THE HUMHUMS |
| 12 | LONG WAY DOWN | GOOD GOOOD GODS |
| 13 | NOW OVER | ALICE IN CHAINS |
| 14 | ALL I KNOW | SCREAMING TREES |
| 15 | PRETTY NOSE | SOUNDGARDEN |
| 16 | AIN’T MY BITCH | METALLICA |
| 17 | SKIN & BONES | THE HAITS |
| 18 | ANYWAY | BLUES TRAVELER |
| 19 | KEY WEST INTERMENTED (I SAW YOU FIRST) | JOHN MELLENCAMP & MR. HOSPITALITY |
| 20 | PEPPER | ELECTRIC LADYLAND |
| 21 | SHAME | STABBING WESTWARD |
| 22 | AGAIN | ALICE IN CHAINS |
| 23 | LUCK OF THE WATER | THE WAY STODD |
| 24 | WHERE THE RIVER FLOWS | COLLECTIVE SOUL |
| 25 | HUMANS BEING | VAN HELSING |
| 26 | WIRE | THE NIXONS |
| 27 | ABERDEEN | KENNY WAYNE SHEPHERD |
| 28 | LOST & FOUND | OASIS |
| 29 | EYES BIG & BRIGHT | STOKER |
| 30 | LACK OF THE WATER | WARNER BROS |
| 31 | JESTERS | 1996 REBEL CHILDREN |
| 32 | MADNESS | PINBALLS |
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Teddy "Roo" Wadley/RCA—

Modern Rock Tracks™

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ARS Buys EZ; Jacor Cleared To Acquire Citicasters; Keeney Nominated For FCC

by Chuck Taylor

chief, is the first career commission employee to be nominated. FCC Chair

man Reed Hundt, as well as the three

other members, have made the

same request of the Justice Department's antitrust division allowing it to proceed with the acquisition of Citicasters. Jacor will have to sell off 40 WKRQ-FM in Cincinnati as a result of the agreement.

The antitrust division had filed a civil suit in U.S. District Court to block the proposed deal, alleging that the mergers would allow control of more than 50% of the sales of advertising time in Cincinnati. Jacor currently owns 21 radio stations in seven states, not including the ones that it will gain through the current deal and acquisition of Noble Broadcast Group. Citicasters owns 19 stations in seven states.

The action comes on the heels of recent Justice Department queries of advertisers about complaints that the radio mergers could lead to artificially increased pricing. John Kapp, general counsel of the National Association of Broadcasters, Inc., applauds the move. "We believe that the Justice Department also views [local marketing agreements] and leasing as the functional equivalent of outright ownership—something the FCC has yet to do."

But fear not: She is eager to stay in touch by the end of the year. "I will be at 213-874-7777; fax: 213-498-2575. Best of luck, Carrie. Your loss will be

FORMAT BATTLES, STAR WARS

KXWM (Mix 107.5) Denver's first set under new ownership is a Woodstock/WAAY format with 12 hours of "Almost Live" from 813.jpg. Las Vegas AM KGBG (Star 98.7), which Morrison describes as "KROQ's Original Station," is adding more classic hits and "clean" rock as well as a new format and logo. Morrison says the new format will be "an extension of the old format that was more popular when we were on the air."

Also, Morrison notes Star was "claiming them as their artists. Before Star, we didn't have the kind of music director who could take us to the next level."

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Crosstown WKXK (Kiss 100) St. Louis ups interim PD Jeff Allen to PD from production director. Allen has worked on the station and its subsequent format change to jazz/AC.

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New York Daily News: "The station is being sold for $7.5 million. This is a significant step in the company's efforts to diversify its portfolio, which includes a wide range of media assets. The transaction is expected to close in the first quarter of 2015."

WASHINGTON, D.C., bureau chief Bill Holland, as well as Airplay Monitor editor Scott Ross; managing editors Kevin Carter, Phyllis Stahl, John Localesco, and Janine McAdams; and reporter Marc Schiffman, contributed to this column.

Morrison Pulls KSCE Up By Its Triple-A Bootstraps

When MORRISON’S RETURN to Los Angeles/evangelical years ago to manage triple-A KSCE (FM 101.9) marked his transition from public to commercial radio, as well as the launch of the format that became the second-largest market in the country.

Morrison says that when he asked his first-year sales team to make a

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Promotionally, Morrison has been active, launching a couple of major World Class Adventure giveaways, and a new contest launched by KSCE.

KSCA went up 1.2-1.4 plus in the spring Arbitrums, but Morrison is especially proud of increases in time spent listening (TSL). "We had only 33% TSL by triple-A standards, in the 67-hour range. Now, 12 plus, we’re up over 9 hours."

In some ways, it comes back to Star. "If Star hadn’t come along, Morrison asks rhetorically, "would there have been anything for me over the edge to do those things I didn’t know."

And while FM 101.9 evolved this latest chapter, Morrison bears Star "in the back of my mind, and I have to say that a lot of things they did over there that I didn’t know, I’ve tried to use it as a model."

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Steve Earle Takes Unique Path To TV Exposure

In addition to its exposure on MTV, the concert will be simulcast on several triple A radio stations. On July 31, E-Squared/Warner Bros. Records released a promo-only CD single of “Hard-Core Troubadour,” which contains a live version of the song from the concert for the incarcerated.

In addition, Warner Bros. is providing retailers with point-of-sale cards that include the time and date of the broadcast. Earle will participate in an online chat about the program on “Cyber-Talk,” which can be accessed on the commercial online service America Online.

Steve Earle recently performed within the walls of the Cold Creek Correctional Facility, Picture, from left, are Warner Bros. Records VP of music promotion Lori Feldman, senior VP of media relations Bob Merlis, and VP of promotion/special projects Nancy Stein; Earle; Cold Creek warden Jimmy Harrison; MTV’s Kevin West, Carol Dornovan, and Sherry Howell; and E-Squared’s Jack Emerson.

LOS ANGELES—In its 15 years on the air, MTV has gone to some unusual places to present its music programming. On Saturday (17), the channel will take viewers where few dare to deliberately venture: behind the walls of a high-security prison. MTV will air a concert at the channel & the Dukes, which recently performed two prison dates as part of Earle’s probation for a drug-related offense.

The concert is billed as “To Hell And Back” special, Earle discusses his long battle with drugs. That can-do interview is interspersed with performance footage from the second of two concerts held within the walls of the Henning, Tenn.-based Cold Creek Correctional Facility.

“To let just say it wasn’t the ‘MTV Beach House,’” says Earle of the unconventional performances. “The concerts were not very much fun to do, and it was a little nerve-wracking. It felt hot. There was no air conditioning. The guys in the band had never been in a place like this before. The audience was receptive, even though most of them probably don’t listen to my music normally,” says Earle. “On top of that, they were locked down for two days while MTV set up for the show in the gardens. So there was an intense energy there. It was a different experience.”

MTV executives decided to air the concert after attending one of Earle’s live performances in New York.

“It just really struck us as a unique performance,” says MTV executive VP of programming Andy Schue. “It was a departure for us, but we do have the ability to do a left turn artistically every once in a while. Steve is not a core artist for us, but the concert itself is just a fascinating piece of television.”

Nancy Stein, VP of promotion/special projects for Warner Bros. Records, says the MTV exposure is a “breakthrough” for the artist, who has had a difficult time breaking into the channel.

“It’s just amazing that he is going to get this sort of exposure through MTV,” says Stein. “Steve is so bright and funny, and I hope that this is the beginning of a new phase in his career.”

RAPPERS ON THE ROCKS AT PLAYBOY; M2 PROGRAMMING NONE TOO USUAL

Hot Rocks Gets Mix; ICE: Playboy TV’s steamy music video show “Hot Rocks” will undergo some significant changes when it returns Sept. 14. Rapper Sir Mix-A-Lot has been booted from the program, which will be produced four times per year, rather than 12, according to Playboy TV senior producer Eric Mittelman.

Sir Mix-A-Lot will contribute candid commentary on clips in the new segment “Lee On The Rocks.” The choice of Sir Mix-A-Lot as host signifies a major shift for the program, which was previously hosted by Playboy playmates, including Caroline Nederogello, Greg McCarthy (now known for her work as co-host of MTV’s “Singled Out”).

“This isn’t about Playboy attempting to legitimize its place in the music industry, says Mittelman. “It’s about how much you can do with music. It’s about entertainment, where viewers can see for an hour and have fun.

Among the raunchy clips that will appear on the program are 2 Pac featuring KC & Joel’s “How Do U Want It” and Charm Farn’s (underground sex-club-themed “Superstar.”

The new episodes will air in Europe on Playboy TV U.K. beginning in October.

M2’S ODD BEAT: Though only those with CableSatellite dishes were able to tune in, some unexpected clips popped up in M2’s debut week on the air. Developing modern rock and R&B acts appeared to be getting particularly heavy exposure on the new channel. Among the 89 current clips that made the cut: Crucial Conflict’s “R.I.P.,” The Rodeo’s “Dance Onees,” Grant Lee Buffalo’s “Homespun,” Local H’s “Bound for The Floor,” Maxwell’s “Ascension,” McShell Ngoderoxolo’s “Leviticus: Faggot,” Orbit’s “The Box,” the Pharcyde’s “She Said,” Iggy Pop’s “ Lust For Life,” Rodney’s “Firstsinger,” Spacehog’s “Cruel To Be Kind,” the Tony Rich Project’s “Like A Woman,” and Neil Young’s “Big Time.”

M2’s programming philosophy is clearly “business unusual.” Not all clips on the playlist are from major labels. One odd choice, in particular, is Extra Fancy’s “Sinnerman.” The modern rock act dropped from Atlantic Records, with only eight weeks left on the release of its album, yet the video (which is not being “worked”) still made it into rotation is encouraging to see that M2 may actually be programming from a place of passion for music, rather than mere commerce. Remember that?

Cable distribution for the new MTV Networks channel is expected to be announced shortly. Direct broadcast satellite provider United States Satellite Broadcasting, which carries all other MTV Networks programming, has passed on the new service for now but may soon add it to its digitally delivered lineup.

MTV Viewers On PHONES: Country Music television viewers are getting interactive the old-fashioned way. They are picking up the telephone to vote for their favorite music videos. More than 205,000 viewers have responded to the phone-in program, which ended Aug. 4.

The results will be revealed during the Labor Day telecast. The 1993 entry is part of a top 100 countdown special. Comedians Jeff Foxworthy and Kevin Nealon will co-host the nine-hour event, which will air Aug. 31 and repeat several times through the holiday weekend.

CMT PARTY: The opening-night party at the 18th annual Billboard Music Video Conference and Awards Nov. 6-8 will be sponsored by San Francisco-based cable programmer California Music Channel, which has built a solid regional presence, with local ratings that rival those of many national programs. The programmer, which Nielsen rates as the No. 1 music station in the San Francisco area, will bring a distinct local flavor to the conference, which shifts to the city by the bay this year after an extended run in Southern California. More information on the CMT kick-off party and other events is due shortly. Keep reading the Eye for details.

Final Notice: The deadline is fast approaching for labels to submit music videos for consideration in the 18th annual Billboard Music Video Awards, which will be held Nov. 9 at the Crown Plaza. Party-Five-Fifty Hotel in San Francisco. Regional music video programmers must fill out a submission form by Thursday (15) and send in a 30-second VHS sample of their show to qualify for this year’s event. If you have not yet received a submission form, contact Maureen Ryan at 212-530-5002 with your fax number and one will be sent immediately.

The Eye can be contacted on the Internet. Send new items and comments to Baawood@billboard.com.

Cruisin’ Along. Rising Tide artist Tony Toller, right, harnesses it up with Scene Director Marc Ball, left, and director of photography Denver Collins during the shoot for “Betin’ Forever On You” in Las Vegas.
THE CLIP LIST

FOR WEEK ENDING AUGUST 19, 1996

THE LITTLE PRINCE

A SAMPLING OF PLAYSHITS SUBMITTED BY NATIONWIDE STARZ AND SATELLITE DISHES FOR THE WEEK ENDING AUGUST 17, 1996.

NEW MUSIC

Crabbe, Fraid To Decide
Flints, Patience
Guitar Heroes, Too Slow To Go

Grimm & Rebecca Songs, Pat's For Your Soul

MATURED NEW EDITION GOES HOME AGAIN

(RContinued from page 9)

R&B Albums chart in 1985.

But music has changed in the years since "Home Again," and R&B consumer tastes have evolved, and since the act's run during the '80s, radio has progressed from playing Jack swing to gangsta rap.

The group's members—Ralph Tresvant, Ronald Devoe, Michael Bivins, Ricky Bell, Bobby Brown, and Brown's replacement, Johnny Gill, all of whom were on an all-new album—began recording while in their early teens but were under 21.

In addition, Brown, Gill, and Tresvant have recorded solo sets with varying degrees of success, and Bell, Bivins, and Devoe, who was replaced on the moniker Bell Devoe.

To add to the changes in scenery, the majority of the MCA executives actually involved in New Edition's career have moved on.

Says MCA president (U.S.) Jay Bobo, "Home Again" is the first superstar act released since [the new regime] has been here, and it serves as a departmental galvanizer because of the record label's overall board apathetic. This album has been coming for some time now, and when I came in, I personally translated around the world, looking for a record for people because it struck me as being so musical.

Laurie L. Johnson, president (U.S.) of Silas/MCA, was an A&R executive for New Edition during its '80s heyday and was tapped as executive producer for "Home Again." Silas/MCA credits the act's producers with being able to capture New Edition's musical essence and to help keep the family and one group member.

"The producers all knew what our creative objectives were in making this album," says Silas. "It wasn't designed to be groundbreaking.

"Home Again" reflects New Edition's matured performance skills and offers solidly crafted songs with thoughtfully arranged melodies and close, understated harmonies.

TIMELESS ELEMENT

"It features some of today's funki- est tracks, but it also has a timeless element that makes this album something that people will want to listen to over and over," says Silas.

"Home Again" was produced by Jimmy Jam and Terry Lewis, Jermaine Dupri, Saafir "Scoonums" Combs and Cheeks Thompson, Gerald Lev- erett and Edwin Nichols, and newcomers Silky and Dinky Bingham.

The act ran its course in the '80s and omega of the project, so to speak, says Silas. "They worked with us to sculpt the events album ['1988's Heartbreak'] and tied it all together.

Group member Trestvant says the band's longevity allows them the "Home Again" together was agreeing on which tracks to include. "We didn't want to make this project just for the sake of making a comeback off of a New Edition reunion album," he says. "It was all we wanted to be the best album we ever made, these songs that fans would want to buy and that we'd all be proud of.

"Hit Me Off," the rhythm midtempo single, was released on R&B, crossover, and top 40 stations July 8. The following day it was ser-

vied to MTV, the Box, and BET, as well as local and regional clips.

The black music program on the Box, BET and MTV on July 2; the label plans to air a similar clip in the South as part of the album's in-store date.

"The first single was specially priced, and we'll be using endcaps and other retail-positioning tactics to create awareness of the project for consumers.

"Hit Me Off" hits stores on Tuesday (18).

ANTICIPATION HIGH

Despite the act's absence as a unit, anticipation for "Home Again" is through the roof. The act sold 1,678,964 copies at 78 R&B sta-

tions for the week ending July 23, according to Broadcast Data Sys-

"They look good and sound better than ever," says Violet Brown, urban music buyer for the new retail service, Calif.-based Wherehouse R

ance. "If they put out a song with a weak sound, it would have been over for them long ago. It's the first single's really strong, and we've been receiving tons of requests for it and the album.

As executives were confident, they did not expect "Hit Me Off" to catch on so quickly. "We expect a lot of radio airplay, good record at pop radio, but it's heating up even faster than we expected," says Wilson.

"Hit Me Off" was detected 891 times at 66 pop stations for the week ending July 23, according to Broadcast Data Sys-

"The vibe on this single is incredible," says top 40 KUBE Seattle music director Linsey Ciple."It's our biggest single yet, and we haven't even released it in stores yet. New Edition is going to prove it has longevity, because they're looking so much different.

Bobber adds, "There's so much enthusiasm regarding this project in the execs on the label that the challenges is not to move too quickly. We want to pace 'Home Again' to be an 18-month project.

On July 29, the group traveled to London, where it will work radio, television, and press, followed by similar visits around Europe for 10 days.

"We've already had a ton of Japanese press generated from a recent tour in Japan, and we have had so many requests for a European tour, and we're planning a promo tour there later this summer," says Bobber.

New Edition will embark on a Japanese concert tour early in July.

Instead of sending the group on a domestic promotional tour, MCA is having concern—because of the kind of which is being scheduled during the yet-to-be-announced second single's lifetime in late October or early November. Creative Concepts Agency will handle the booking.

"We'll get all grown up now and more mature, but we've still going to come with the kind of high-energy show that people came to expect from New Edition," says Tresvant.

WILLIAMSBURG, VA

TODAY'S MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW" ONES ARE REPORTED BY THE NETWORKS (NOT BY BOS FOR THE WEEK AHEAD.

FOR WEEK ENDING AUGUST 19, 1996

BILBO BILBAO, NEW ORLEANS, WHISPERS, TOO FOOLISH... ON THE BOX, BET, AND MTV ON JULY 2; THE LABEL PLANS TO AIR A SIMILAR CLIP IN THE SOUTH AS PART OF THE ALBUM'S IN-STORE DATE.
the list had been determined by sales from the R&B core store panel, which informs Billboard's R&B and rap sales charts. Over time, executives at gospel and contemporary Christian labels begun to question the use of the smaller stores.

Aside from the volatile impact that the smaller sample had on the chart's rankings, some gospel specialists were concerned that the sales totals provided by the core panel did not adequately reflect the genre's growth in the mainstream marketplace. For example, in late 1995, Kirk Franklin & The Family stands at 12,000 units. Last week, with the smaller panel of retailers that lookin' had a gospel-totumming amount of over 3,500 units.

The initial decision in 1996 to utilize the R&B core panel for the gospel release was a close call, with almost as many labels endorsing the all-stores sample, says

ACKERMAN DEBUTS

(Continued from page 4)

pean executives to introduce themselves and to outline the label's creative thrust.

As for Tedesco, Ackerman says he was particularly struck by the artist's lyrical writing. As an example, he cites a song on the album titled "The Vibe"

Another Springsteen (God Made This Mess)," a true tale of a superintendent in a New York building where Tedesco once lived who had the same name as the rock superstar. "I've never heard anyone write [songs] on that subject," says Ackerman.

A BillboardMarked release by Imaginary Road is by guitarist Rob Eberhard-Yong and is expected to debut in February 1997.

In addition to Atkinson and Ackerman, who will be headquartered in Windham Hill, VT., where Ackerman has recorded for many years, the label's executives include New York-based VP Stuart Pressman, former manager of Polygram Classics & Jazz; Virginia Andrew, Ackerman's longtime assistant, who lives in Maine; and Corin Nelsen, Ackerman's longtime engineer.

Of his wide-ranging, staff, Ackerman says, "It's a big plus to be on separate coasts, because it allows our A&R not to be locked into one technology that enables us to do that." Although Ackerman no longer has a financial stake in Windham Hill, the guitarist is signed to the label under a five-album deal.

In addition to his label/artist activities, Ackerman owns two publishing companies, Imaginary Road Music (BMI) and Beautiful Daughter Music (ASCAP).

EELS SATISFY EXPECTATIONS

(Continued from page 9)

that 'show me' attitude.

In fact, at a recent eels gig, an obser who works with the industry executives in attendance. "Someone said, 'Yeah, they all want to see if the dream works,'" says E, who walked away from the conversation with a friend.

Judging by the early response from some influential modern rock stations, however, the album will not have anything to worry about. The album's first single, "Novocaine For The Soul," has received airplay on 71 modern rock stations, including such influential outlets as KROQ Los Angeles, KIQI (Live 105) San Francisco, and WHIPS West Palm Beach, thanks to programming by KTRU in Houston.

The song debuted at No. 31 this week on the modern rock chart. At WNNX (99X) Atlanta, the act was designated a "breakthrough band," and the track has been one of the most-played songs on the station, with 29 spins for the week ending Aug. 5, according to BDS. Says assistant PD Leslie Fram, "We've hyper-rotated it for the last two or three weeks. We thought it sounded different, and it has so many hooks. That's what makes it special.

The early word at retail is also positive. Says Joel Obershit, director of retail operations for the 11-store, Simi Valley-based The Record Company, "They have this energy...we'll do a showcase gig for DreamWorks' releases, says there is a genuine enthusiasm about eels at Gefer.

"Every once in a while, you have a certain reaction, and this feels much the way that Beck and Garbage did," Smith says.

To build on that excitement, "Beau- geffen's "Best Bet" campaign for new and developing artists. The CD will be specially priced at $8.98.

In addition to the extensive radio play, the Mark Romanek lensed video for "Novocaine For The Soul" has been designated a Buzz Cut by MTV.

The band, which is managed by Carter of Stereotype Management and booked by Monterey Peninsula, is firming up tour dates, with a six-date trek with Lush confirmed and other dates to be announced.

RADIO FIND

The fact that radio programmers are taking notice of eels isn't surpris- ing, says Chris Douridas, music director and host of "Morning Becomes Eclectic" on public radio station KCRW Santa Monica, Calif., who brought eels to the attention of DreamWorks' A&R executive and staff producer Mike Simpson.

Douridas has been a champion of such artists as Beck and Hayden. Simpson is better known as half of the production team the Dust Brothers, which has produced such critically acclaimed efforts as the Beastie Boys' 'Paul's Boutique' and Beck's'Odelay.' After receiving a demo tape of eels' first album, Douridas, who has been known to do a showcase gig for DreamWorks executives. "I was amazed that they pulled the songs off live better than they did on tape," says Simpson of the band, which also includes bassist Tommy and drummer Butch (all go by one name only).

After DreamWorks showed interest in the band, eels found themselves in a major-label feeding frenzy. "There was one show at L.A. club that was attended by more A&R people than I have ever seen at any one show," says Simpson.

Ultimately, however, the band opted for DreamWorks. "We had other companies bidding," says E, who plays gui- tar and keyboards and produced the album. "But we wanted to go with DreamWorks, even though we could have gotten a bigger deal somewhere else."

E says that the fact that the Otis and Warholer are at the helm of the label was a big factor in his decision. He was also impressed by Simpson. "I had a really good feeling about him as an A&R man," he says. "I had always wanted to work with him creatively."

Although E was marketed primarily as a singer/songwriter on his two Poly- dor solo albums, 1995's "A Man Called E" and 1966's "Broken Toy Shop," he had more creative visions in mind.

"I got pigeonholed into this retro- pop category of musicians that I never intended to be a part of," he says. "I want to evolve and change through the course of an album.

Much of the material on eels' debut was intended for the third E solo album, but things changed when the singer/songwriter met Butch and Tommy during a jam session at L.A. club the Mint.

"I liked being a solo artist and figured I would continue to be one, until I met Butch and Tommy," says E. Simpson, who is known for his innovative sampling techniques with the Beasties and Beck, also contributed to the mix.

"I got really interested in sampling, once it clicked to me that it can be used in a much more musical way than I've heard before," says E. "It's also an answer to the L.A. retro-pop scene, where everyone wants to sound like the Beatles. We don't want to move to that camp," Simpson says. The combination of E's classic pop sensibilities combined with modern production techniques, he says, "Brings "Beautiful Freak" to recall the work of the Beatles, the Beach Boys, and XTC without sounding dated.

Simpson co-produced and mixed the album, as well as handling the A&R duties.

ECOES OF HOME

E's artistic vision is inspired by his home base, the L.A. neighborhood of Silver Lake, which borders Silver Lake. However, he's not sure if the eels are part of the Silver Lake scene (Bill- board, July 19). "My whole life, I've been an outsider," he says. "I have this thing where I'm not part of the crowd, but I must be, because I live here, and I'm in a band."

E's neurotic but charming persona and his low-key/hot relationship with L.A. is apparent on "Beautiful Freak" in its production touches and its "I'm-not-Schmooze-and-Guest List." (E's songs are published by Sexy Grampa Music/Almo Music and are administered by ASCAP.)

E says that the latter track was inspired by a visit to the Viper Room, the West Hollywood, Calif., nightspot owned by Johnny Depp. "Every time I was supposed to be on the guest list, I wasn't," says E. "And when you're not on the list, those guys with the walkie-talkies treat you like shit.

E says that in the song, he tries to figure out "why it's so important for us to feel like we need to be part of some thing like that. I come to the conclusion that I don't want to be part of it, because it's just a bunch of shit."

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ATLANTIC LOVES DONNA LEWIS

Continued from page 9

just seemed to fit.”

Her album, which was released in the U.S. May 7, entered the Heatseekers chart at No. 45, moved to No. 10 on June 6. Lewis became a Heatseekers Impact artist when her album sold more than 100,000 units at No. 100 with a Face biscuits distinction for the week ending Saturday (10); it rises to No. 60 this week with the same honor.

Lewis, a former prep school student who was also a member of several cover bands in her Cardiff, Wales, birthplace, signed to Atlantic in 1994 after receiving limited interest from indie labels in her home country.

Arna Axlon, who co-manages Lewis with London-based partner Fergarno, says the artist’s approach stands out from much of today’s darker-themed music.

“She is the alternative to the alternative,” he says. “No disrespect to a large number of female artists out there, but there’s a message of being abused and upset with their current situation, while Donna’s songs are clearly upbeat and refreshing to a public that may have never been waiting for something like this.”

For her part, Lewis says, “I write honest, atmospheric pop. I’m not a political girl, I just write in profound statements, and for some reason, there has been a great response to that.”

While Lewis’ evaluation of her work may be modest, John Raso, product manager at Atlantic, says the label will focus on marketing Lewis as a multi-faceted artist who writes, mixes, and produces her own work.

Lewis worked with Kevin Kilian (Kate Bush, Elvis Costello) and wrote the majority of the music and lyrics on the album. “This is an all-purpose artist we’ve got here—you know, a not a fluff-off-tele-wonder, and our goal is to make sure the rest of the world knows that,” Raso says.

To accomplish this, Lewis will embark on a promotional tour that will run from late August to Sept. 21. She will then take a break and the Far East. She is in the midst of a domestic promotional radio tour. “We’re lining up the entire world to dole out promotion,” Raso says. “This album is not going to stagger appearances and release dates so we hit them well-timed,” says Raso.

He adds that a particular emphasis on the album’s release is to get a clear look at the first single. “If we don’t have any real numbers by Oct. 15, we’ll press reports of ‘the Brit who’s breaking in America.’

“The single will be released in the U.K. Sept. 16, preceded by scattered August release dates throughout the rest of Europe.

The release date for the album’s second single, “Without Love,” has not been scheduled for any territory, but Raso says a version of it will be released in Europe before the U.S.

Andon says that touring will be put on hold until the beginning of next year. “The artist and I don’t try to drag things out and get bogged down in trying to milk one territory and overlook a lot of other territories throughout the world,” says Andon. “The idea is we’ll do a package tour in Europe in April, then do a little instant gratification, but at the end of the day, getting word out around the world is more important.

Lewis has not yet signed with a booking agent.

Domestically, Atlantic has begun its retail campaign with co-op advertising, listening stations, endcaps, and various positioning and promotional campaigns.

Still, Raso says, dramatic and immediate airplay reaction to the single, which was serviced May 6 to top 40 and

AC stations, led the story on the album.

“The first two market reactions in and start reacting were Miami and Orlan-
dos. I think that politeness could not make records fast enough,” says Raso.

“I caught us off guard,” he adds. “Oklahoma City has already shipped probably only 25,000 albums.

The album has sold more than 53,000 copies, while the single has sold more than 5,000 copies, according to SoundScan.

Raso attributes sales of the album and single to exposure at radio. “Market after market, once we get into double-digit spins, it’s exactly two weeks [later] that we see it becoming a top-


ten single,” Raso says.

WHY began airing the video for “I Love You Always Forever” in early August.

In fact, Wentworth, buyer at the 15-

store, Boston-based Newbury Commons chain, says Lewis’ single sales are dra-

matically increasing at the chain, while several of the second single’s, “pick uping at a steady pace.”

WHY Miami PD Rob Roberts says the station began playing the track on May 1, five days before the official ser-

dvice date, after an Atlantic rep played him a demo.

“Since it’s a blue moon, you hear a record, and you just know it’s a smash, so you jump on it,” says Roberts. “The only thing that got as much immediate phone reaction was ‘Brick House’— anyone for ‘Anything For Love,’ and that had a lot of built-in name reaction. Top 40 des-

perately needs records like that this may be a little hard to define, but react extremely well.”

The single is also showing crossover potential. Though it was originally serviced to modern rock along with top 40 stations, Raso says, Atlantic made a renewed push to those stations, gaining airplay at modern rock WLRJ Long Island, N.Y., KHTY Santa Barbara, Calif., WHYT Detroit, and KKNB Lincoln, Neb.

Raso also says he received airplay at rhythm-crossover WBVM Chicago and KYLE San Francisco.

Raso says now that the song has broken at radio, Atlantic will seek press and TV appearances. Lewis appeared on “Live With Regis & Kathie Lee” and will perform on an upcoming episode of Rosie O’Donnell’s morning talk show.

MERCURY’S REFRESHMENTS

Continued from page 9

Seven Mary Three has headlined clubs itself; and has played several radio shows. The band heads to Cana-
da Aug. 18-25 and then back to the States in mid-August.

“We had been warned by our Phoenix stores how big it could be, but I was still blown away by the numbers out of the box,” says Bob Bell, new-

management commune. “A big part of [the Re-

freshments’ continued success] will be keeping them on the road. Once people see them, they’re hooked. It’s totally cooler, quirky, tuneful pop.”

The development of the band follows the additional route of radio, video, and touring.

Since the release of the album, the band—booked by Gina Adler at Cre-

ative Artists Agency and managed by Michael Lustig of Cohen Brothers—

has hit the road with the Gin Blossoms, Dishwalla (see story, page 9), and

DISHWALLA: A&M HITS AGAIN

Continued from page 9

singer J.R. Richards. “I don’t want to be on one of those one-hit-wonder ’90s compilations, I don’t think that will happen, but I’m certainly anxious to get on to the next thing.”

The band is marketing off the fact that it still has a lot of work ahead of it in order to establish Dishwalla as a band with a career.

“We’re not a one-hit wonder,” says A&M president/CEO (U.S.) Al Cafaro. “We need to prove it again, and we have to make the collection stick, who they are as a band. We’re not going to try to hold it one thing that they pointed, they toured their asses off and did everything from radio-station stops to the P&G convention to other retailers’ conventions. We laid a lot of bases and hit many markets several times.

The second single, “Down Togeth-

er,” is already getting solid modern rock airplay. According to Broadcast Data Systems, “Down Together” is up

96, was actually the second single the label serviced. “Hane” was the first offering, in August 1996, but it didn’t take.

[“Counting Blue Cars’] is No. 1 this week for us,” says Bill Gamble, PD at modern rock WQXQ (Q101) Chicago. “This song doesn’t go away. It’s like any passive record; it took a long time to get started, and once it kicks in, it continues to test well and has no burn.”

As with most successful rock bands, Dishwalla, which contributed “It’s Going To Take Some Time” to A&M’s “If I Were A Carpenter” tribute album in 1995, has toured a great deal.

Stints with Better Than Ezra, Sheryl Crow, Letters To Cleo and Fidgish, the Gin Blossoms, and the Goo Goo Dolls, as well as performing club dates of its own, helped put the band in front of many fans in the past year. The band is booked by David Isley and managed by David Young at Bliss

(Continued on page 101)

Four Million Seals. English vocalist Seal’s second self-titled album (ZTT/Sire/Warner Bros.) has been certified platinum Quadraphone. Pictured at a cer-

emony at the Hollywood Roosevelt Hotel, vocalist Warner Bros. Records Inc.; Russ Thyert, chairman/CEO of Warner Bros. Records Inc.; Rebecca Mostow, Seal’s co-manager; Jeff Elledge, golden EVP of Warner Bros. Records; Seal; Steven Baker, president of Warner Bros. Records; and Seal’s co-manager, Robert Cava

BILBOBBARD AUGUST 17, 1996
store visits, we've found that many such people would be lost.

Knowles says the title initially shipped in excess of 250,000 units, but "Cops" production team Barbour/Langley reports that orders have now reached 900,000 units, excluding mass-merchant accounts.

"We're about a week behind in shipments," says producer Scott Barbour.

JURY RULES THOMSON'S CD PATENTS INVALID
(Continued from page 4)

by $40 million annually in licensing fees. That figure is based on Thom-son's royalty rate of 3 cents per unit applied to the 1.6 billion CDs that DM1 owners have shipped or will be manufactured in the U.S. each year.

Although a DM1 statement says Thomson's voided patents "may also have covered technology that will be used in developing [DVD]," it was not clear at press time what impact—if any—the verdict may have on DVD.

The jury overturned Thomson's patent claims because DM1 demonstrated that MCA/Discovision had developed the technology before Thomson. On one Thomson claimed patents on, according to James DeVries, executive VP/general counsel at Quixe Corp., of Portland, Ore.

When DM1's co-defendants settled with Thomson, the case became a cause célèbre for DM1. Asked if his company kept up the fight, DeVries says, "We thought Thomson's patents were invalid. The other [defendants] are music labels. They sell their products wholesale for $10 apiece. We can't compete in this kind of pricing. We just make discs.

DM1 president Myron Shain adds, "This is going to help a lot of the inde-pendent manufacturers like ourselves that did not have the [ability] to defend our costs."

However, an industry executive says, "Anybody in the business of manu-facturing compact discs, whether or not they're part of a larger organiza-tion, can now pirate product cheaply as possible. Nobody wants to take a license, figuring that someone else in the organization is going to pick up the tab.

The same executive downplays the impact of the Delaware decision. "There is a gap, but it's a gap for everybody in the industry," the execu-tive says. "Everybody's still on a level playing field. You could say that manu-facturing costs just went down, but they went down for everybody by the same amount."

The largest non-label-affiliated CD manufacturer of CDs in the U.S., DM1 is headquartered in Chicago and operates plants in Huntville, Ala., and Anaheim, Calif. It had 1995 revenues of $87.3 million, according to the state-ment.

Quixeote specializes in highway crash cushions and related safety products. Its 1996 revenues totaled $185.4 million. "There are no major manufacturers of disc technology," says Tim Quixeote, stock's closed at 6% on the Nasdaq exchange, down ½% from the previous day's close.

A DM1 legal representative suggests Thomson declined to comment on the deci-sion or on whether they would appeal.

Barbour says that many mass mer-chants have "stood back," making it "difficult for us to anticipate this kind of pattern," says Barbour.

Sales of the video have come exclu-sively from multisession CD-R disc specialists, but MVP and Barbour-Langley expect it to be available at mass merchants, such as Costco, within a month.

"Cops Too Hot For TV" follows the video success of other television pro-grams, such as "Star Trek." "The X-Files," and "The Tonight Show," says Barbour. "That's not the sales level of a "Star Trek" or "X-Files," but it is unpreced-ent for this type of program.

Pagano says the 270-store chain has sold about 6,000 units of "Cops.

In addition to name recognition, "Cops" has the benefit of timing. No major hit-through-the-end-of-the-year, "Star Trek" or "X-Files,$ but there are not a lot of huge titles out now, so we think it will be among the big three selling titles through the summer."

In order to take advantage of the open summer calendar, MVP will re-lease "Cops. In August, Barbour/Langley and "Cops Caught In The Act," 23. These titles are available now in gift-pack configurations with "Cops Too Hot For TV," which retails for $45- $99.

Knowles says reorders for "Cops Caught In The Act" have reached 200,000 units. Barbour/Langley will keep the "Cops" train rolling with a direct-response campaign for "Cops Too Hot For TV: Volume 2." The campaign should air in September, with retail distribution scheduled for 1997.

Another factor fueling sales is the fact that "Cops" is one of the few real-ity-based programs available on video.

Several tornado videos featuring news footage have cropped up to ride the "Twister" wave, but "Cops" is one of the few and best-known in the field. "It's not that we don't have competitive product out there now," says Knowles, "but I think retailers underestimated the show's 50 million fan base and that's the real sales appeal." Knowles says it's a little too early to tell how long the video's retail legs will last.

"That will depend on how many fol-low-up titles we release," he says, "and because there is so much footage from the show, we can expect an immense amount of material to choose from."
TAPPING MALI'S VAST MUSICAL TREASURES

(Continued from page 1)

Mali's beloved griot singers and instrumentalists have dominated the country's music scene for much of the 36 years since the nation declared independence. But today, Amy Koita, Tata Bambo Kouyaté, Kandia Kouyaté, and their younger griot followers compete for the spotlight with successful new wave of artists.

ANCIENT HUNTER'S MUSIC

Singing Wassoulou stars draw upon ancient hunter's music to create funky grooves, picking up the tender, gentle romance and challenge traditional social norms. Wassoulou music — from the region's Bamako — has gained steadily on the griote since the 1989 debut of the title's pre-eminent songstress, Oumou Sangaré.

Among long artists distill pop from the repertoires of various ethnic groups — Bambara, Senufo, and Lolo — producing some of the most accessible dance music. Homegrown reggae and rap also curry favor, particularly when combined with bold

lyrics as in the songs of the provocative Oumou Sangaré. Artists from northern Mali, such as world-famous guitarist Ali Farka Touré, have surprisingly little cache in Bamako, where his talent does not translate into sales.

But when Touré won a 1995 Grammy Award for his collaboration with Ry Cooder, "Talking Timbuktu" (World Circuit/Rykoide), he became a household word.

As yet, no Malian artist has rivaled his country's favorite son, Salif Kitea. Though not a griot himself, Kitea borrowed the griote's gale-force vocal style and made it accessible to audiences worldwide during the '80s. Keita removed himself from the struggles of post-colonial Mali to work in Abidjan, Côte d'Ivoire, and then in Bamako, where he spent more than a decade.

But new winds are blowing in Mali since a popular artist has ended the 1995-26-37
decade-long dictatorship of Moussa Traoré in 1991. Keita has since returned. He and his band performed their first Bamako concerts in more than two years. His new album, "Folol... The Past (Mango)," has electrified the country with its catchy rhythms, and built a double recording studio in his house, in which he plans to produce local artists.

Keita's return reflects growing confidence around the world that Mali, a country many musicologists credit with having the richest and most influential musical traditions in Africa, is pulling itself together as a model of African modernism.

Commercially speaking, Mali remains a geographical paradise where the world's rich, long gone, and so few people can afford imported CDs that no one markets them on a large scale. Instead, Bamako's citizens buy tapes on downtown street corners from young boys trotting cardboard display boxes, or they purchase them at official distribution stations. Many of Mali's talented young artists

Local cassette producers and distrib- 

utors, such as Samassa and Sory Lobita, move product, but play little role in developing and marketing artists. European labels, notably Hans- nil and World Circuit in the U.K., and Cobalt and Blue Silver in France, have been recording and licensing work by Malian artists for the international market, especially since the mid-90s success of Salif Keita.

Some American labels are getting in on the action now, too. Many of Keita's labels, heads the list. Xenophile and Rykoide have licensed titles from the European labels, and Shanachie is putting together a compilation of Malian divas; no release date has been set by press time.

Salif Keita is the pre-eminent singer of Malian soul. His trim, magnetic piano and voice, and his attack on top of his craft, as a vital force in world music, I agree.

Radio and television

With former dictator Traoré behind bars in March 1991, Mali set about planning national elections and writing a new constitution. By year's end, the document was complete, including its groundbreaking Article 7, which guaranteed a free press and opened the doors to the first unrestricted access to national radio waves in any West African country.

First came Radio Bamakani, the station aligned with ADEMS, the power that would take power in the 1992 elections. Then came Radio Liberté, the more combative Radio Kaya, and a reborn commercial station, Radio Kudé.

Today's Bamako can tune in to some 15 stations, ranging from a hole in the wall with a fit radio talk show and political parties that have given the government some jitters. Stations report occasion- 

ally jamming of broadcasts, and they say they have failed to get the government to attempt to limit Article 7's provisions in 1994.

Kedéo has plans and equipment ready for its new television station as well, but the government has refused to grant a license. "They're afraid," says Yoro Dabé, Kedéo's managing director. "But I think that with the national

evolution of things, it's inevitable." For now, the nation still has just one locally produced TV station, ORTM, and it, too, has the government line in news and political reporting. But on the cultural front, it is difficult to imagine more extensive programming from a single station. Every evening's lineup includes Malian pop music videos and traditional music that are no longer confined to the rural areas.

On Saturdays, ORTM broadcasts African video compilations; Tuesday nights climax with a lengthy live-in-the-studio concert by a traditional artist group, and Friday nights close with ORTM's most popular program, "Top Etoles." "Top Etoles" began in 1993 as a pop music show spinoff of the traditional music show. But the challenge of filming live electric music proved insurmountable, and the show went to a "playback" approach in which artists lip-sync their songs before a live audience and chat with host Adamé Keita, a veteran Malian state radio.

So, for the moment, Mali's recording industry is far less developed than

earning's from a cassette goes into the hands of pirate manufacturers, who give nothing back to the industry. "Piracy is killing artists," says Adamé Keita of "Top Etoles." They can't make money from their art."

ORTM's Koly Keita concurs. "Cassettes don't work anymore. If an artist wants to live by his work, he has to find another source of income that isn't tied to the radio. You can make more in a single concert than you make from releasing a cassette." FOREIGN PIRATES

The largest quantities of pirated tapes are made by MK, a group of independent producers, especially, it is widely argued, from a mysterious Pakistani group called K7.

Philippe Bertherie manufactures virtually all of Mali's legal cassettes at his facility, Mali KT (pronounced "ka-set"). He says, "Kalwani started out in Mon- rovia, Liberia, making matchboxes. Then he moved into cassettes, manufac-

uring them in Singapore and dis-

aging." Others are less impressed. Madou Bah Traoré is laboriously documenting the workings of the pirate trade. He plans to launch a letter-writing campaign to the prime minister and the minister of culture and to request a meeting to present his findings and demand action.

"What can we do?" asks Salif Keita. Sallf Keita thinks that the Malian government should pressure Sierra Leone to close Kalwani down. Another veteran artist and anti-piracy activist believes the police should raid the market and arrest every small vendor who sells pirate tapes.

Traoré advises privatizing the bureau of author's rights. ORTM's chief editor, Koly Keita says, "When the government makes the law, it has to enforce it. If the state is not lead-
ered so that they do not sign contracts that let pirate producers leave freely to exploit them. But he, Traoré, and many others also consider that the coun-

ry's powerful customs agency must engage in strict border control.

Berthier estimates that Malians buy

some 8 million cassettes a year. If the profite from those sales went back into the industry, Malians say, the country could afford to buy sound systems for Bamako's two major studios.

But the people who run the enormous Palais de la Culture, all of which are great performance venues that have to settle for inadequate sound reinforcement.

PRODUCING FOR TWO MARKETS

Despite these problems, artists con- tinue to record in a variety of studios around Bamako, from small, 8-track cassette operations to Berthier's 16-track digital studio.

Once a record store owner in Lyons, France, Berthier moved to Bamako in 1986 and three years later opened Ouibien Productions, Bamako's first modern studio. In the early '90s, EMI underwrote Berthier and helped him set up his cassette duplication facility, Mali KT, but in '93, EMI left the African market. Berthier's operations have survived in part because Ali Farka Touré bought 50% of his business.

Both Berthier and Traoré under- stand that Malian artists might stand to make better money in the interna-
tional market music than they do at home. Indeed, a number of Malian artists, notably griots Boubacar Fofana and Kanba Oulé Kouyaté and koré player Toumani Diabaté — worked in France and England to build a reputa-
tion among West African expatriates and Afropop fans. Their successes abroad allowed them to come home with better profiles and greater earnings.

For artists who stay in Bamako, though, it is very difficult to produce music that sells internationally.

For one thing, the international music market favors bands that can deliver a rising live show. The state once sponsored dance bands and produced (Continued on next page)
WOMEN RISE TO FORE IN REGIONAL MEXICAN MUSIC SCENE

(Continued from page 1)

and ever-increasing interest from major labels as factors contributing to the explosion.

The late Tejano superstar Selena, who achieved an unprecedented level of mainstream success after her murder in 1995, is also credited as an inspira-
tional role model for the young female artists now rising through the ranks.

Women, moreover, are well repres-
ten by highly popular artists throughout the various subgenres of regional music. Alicia Beltran and Nydia Rojas in mariachi/ranchera, Carmen Jara and Ana Barbara in bandas/ rancheras, Grupo Limite's Alicia Villarreal in grupetto, and Shelly Larres and Elda Reyna in Tejano.

"There's no doubt that Tejano's explosion in the '80s had a lot of major labels, which provided more opportunities for women," says veteran booking agent/band manager Bill Angelini.

"But I really think it has to do with Selena," he adds. "I believe that they did it to show women what can be done." And especially when Selena came out on top, she kicked the doors open, and that changed the thinking that the music was mostly a male-dominated market. Females had never before been considered a viable force.

Sonya Flores, a Dallas-based publicist/booking agent, agrees. "Selena wasn't the only one," he says. "Before her, it was Laura Canales in the '80s, and, of course, there was Gloria Estefan crossing over from pop into salsa.

In the '90s, many top labels have beefed up the female ranks on their rosters. Sonya Díezgo, for example, who already had Stefaní and Con-
nexion's Mary Lee Ochoa, has added Larres and Beltran to its roster. "Shelly," bowed July 30 and features country star Vince Gill on several tracks. Shelly has the potential to make that [country] crossover, which is what we have been looking for," says Ray Martinez, sales director for Sony's San Antonio branch office. "She may be the first country female artist crossover in a long time. She has all the right qualities: the voice, the style, and the look."

Martinez says the label's planned TV and radio campaign to push Larres into the mainstream market are still in the early stages.

Other female Sony artists in the regional field include Ana Gabriel, Alondra, Atillee, and Unidos Boricua. In 1995, 26 of the 60 regional artists were women, according to the annual National Association of Music Merchants (NAMM) survey.

"Women are being recognized for their talent," says Martinez. "This is a break down that has happened in the last 10 years. The female artists have had an equal chance at success."

TAPPING MALI'S VAST MUSICAL TREASURES

(Continued from preceding page)

singer Alicia Villarreal. The Monter-
rey, Mexico-based group's phenome-
nal success in Mexico is due, according to Camacho Jr., to the fact that the label is selling through wholesalers who sell to retailers. In 1993, the label released "Por Un Amor," which has sold more than 600,000 copies in Mexico and the U.S. since its release last year, according to PolyGram, which acts as the record label executive.

The group broke big in Mexico, but

The public is searching for a new female, a new No. 1," he adds. "There's a niche that the public is trying to fill in, now that Selena is gone."

Bob Grever, whose Carla Records has reached the '80s Tejano com-

position when it was bought by EMI Latin, says the current trend of female artists is simply a reflection of what is hap-
pening in the music industry at large.

"I think [the rising tide of] women comes in cycles. A few years ago, Mex-
ico was dominated by artists such as Veronica Castro, Yuri, Ana Gabriel, and others," says Grever, who is launching the South Mex label for PolyGram. "It should be recognized that the cycle triggered the cycle here. Now it seems every label is out looking for the next female with crossover potential. It just seems to be a trend that's not going to slow down soon either.

Flores notes, "There's not a week that goes by that there's not at least four to five demos from artists looking to get signed up, and half of them are women." An aggressive new label, Aristar-

Texas, moved into Austin, Texas, three years ago and kicked off by signing Texan singer Lisa Dierorter, Rick Orozco, Florio Jimenez, and others.

Last month, the label released the debut album by 16-year-old Nydia Rojas, "Comoemprende," which some believe can combine power and restraint on the torchy rancheras that are the core of mariachi and ranchera music.

Rojas says she became interested in music at the age of 4, when she saw the

BELTRAN

BILLY

Wassoultou artists also take a critical licking for their failure to advance beyond traditional forms. For example, Oumou Sangare—who now, mostly acoustic release, "Worotan" (World Circuits), boldly incorporates Pee Wee Ellis and the James Brown horn sec-
tion—there are hundreds of Wassoultou wannabes reworking tired formulas.

BUILDING PROFESSIONALISM

Virtually all observers of Mali's artists who say they are more likely to be professional. Jacques Zale directs Bamako's French Cultural Center, which, with a staff of 30 and French and Mali staff and offers Mali artists shows in Bamako that meet interna-
tional standards.

Zale says, "The hardest thing for an artist to learn is professionalism. We work with young Malian artists who have little experience. We help them learn how to work with a theater, a sound system, and lights, and how to respect an audience."

"If Mali remains politically stable, its musical profile will almost certainly continue to rise. Development money pours into the country, and with the spread of satellite TV, Malian audi-

ances are seeing new models and learn-

ing to demand more.

Anil, as Radio Kielo's "Canción M" says, "We haven't explained, even half of our national culture. You can take Mali by the map. If you go to Was-
soultou, you find different rhythms from the Manding ones. You go to Segou, there's Bambara music. You go to Mopti, Gao, and Timbuktu, and you hear that each has its own music. Maybe there is a lack of professional-

is here. But there's no place richer in culture."

Hot 100 Airplay

Complied from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 286 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, combined by cpm in a specific time each times of play with Nielsen listener data. This data is used in the Hot 100 Singles chart.

Hot 100 A-Z

Complied from a national sample of PLS (point of sale) equipped retail stores and rack outlets which report number of units sold to Soundscan, Inc. This data is used in the Hot 100 Singles chart.

Recalls the greatest airplay hits. © 1996 Billboard/BPI Communications.
The Hot 100's top 10 has loosened up a bit, but Los Del Rio solidifies its pole position, as “Macarena (Bayside Boys Mix)” continues to mount sales and airplay gains. The RCA single is still going strong after 10 weeks, and it's likely to fall out of the chart's top 10 position soon. Electric's Keith Sweat is making a run for the top with “Twisted,” which sizzles in behind Los Del Rio at No. 2. Due to a 13% sales gain, “Cmon N Ride It” (The Train) by the Quad City DJs moves 8-3 on the Hot 100. To spur sales of the album, “All We Need” is list-certified. In addition to the new regional alignment, the re-definition of the field marketing staff, the field staff, promoting representatives, inventory specialists, and artist-development representatives (ADRs)—are being consolidated into artist-development positions, which will be genre-specific. In addition to the existing alternative and urban ADRs, the company is creating positions for country, jazz, and classical. The overall conversion strategy is expected to result in the responsibilities of more than 100 staffers.

Caparro says that when PDG executives sat down to discuss a restructuration based on the idea of selling-through product, they started at the chart register, with a blank sheet of paper.

“THERE WAS NO CONCERN for head counts or eliminating costs,” Caparro says. “The premise was, ‘How do we best service the marketplace and our customers, both the labels and the accounts, as it exists today?’” The obvious answer is to produce real sales, not just product shipped into stores, which is a radical change in the mind-set of the distributing house.

“So when you start with a blank sheet and throw out the traditional thought process, you start by looking at SoundScan and [Broadcast Data Systems] and see where records actually sell,” he says.

Henry Rollins Sues Image Artist Contract Dispute Suit

By DOUGLAS REECE

LOS ANGELES—Henry Rollins has filed a counterclaim in New York District Court against Image, the company that released his albums To Dream Is All That Matters and Images. The suit, filed July 27, alleges fraud and deceit, breach of fiduciary duty under the Uniform Trade Secrets Act, breach of contract, undue influence, and economic coercion, and seeks declaratory relief for unearned damages.

According to the suit, Rollins responded to a $50 million suit filed June 11 in New York District Court by Image against DreamWorks over the rights of his real name, Henry Garfield. That action claims that DreamWorks illegally lured Rollins from Image while he was under contractual obligation to sell his images for more albums for Image (Billboard, June 22).

A representative for Image president Tony Ellis says, “The counter-suit is without merit, and we are proceeding to trial.”

Rollins says that his contract with Image was nullified when the label lost its distribution agreement with BMG on Dec. 31, 1994, making it unable to release, promote, distribute, market, promote, or sell Rollins’ work.

“Both sides have to perform,” says Rollins’ attorney, Don Engel. “We have to deliver albums, but the record company has to be ready, willing, and able to market albums and sell those albums. When a label becomes unable to do so, that contract is breached and over.”

Tides alleged to have been affected by Image’s lack of a distribution agreement, according to the suit, were the album’s release of “The Cries of Silence,” “Weight,” and “Boxed Life,” as well as a video titled “Straight From The Box.”

SoundScan reports respective sales of the albums at 261,000, 425,000, and 82,000 units. Rollins’ suit says many retailers did not receive albums because the label was making several public appearances, including movie roles and a Grammy performance, due to Image’s lack of a distribution agreement.

In addition to denying allegations made by Image, the suit counterclaims that Image induced Rollins into signing a “long-term, grossly one-sided, and unfair recording agreement” by promising him that a deal with Warner Bros. had been solidified that would allow the label to continue operating effectively.

During this time, says the suit, Rollins broke off negotiations with another label and was thereafter coerced into entering into an unfair contract that required the artist to sign publishing and spoken-word agreements, in addition to music agreements.

The suit refers to a letter sent by Image’s counsel to Rollins’ attorney that, according to the suit, stated that Warner would be distributing Image records.

Such a deal never occurred. Image now exists as an independent label, having struck a distribution deal with Interscope (Billboard, Aug. 5).

Further, the suit says that Ellis “violated his contractual obligations to Rollins” by mismanaging funds from BMG to enrich himself personally and neglecting the label, which ultimately led to the disintegration of the deal with BMG.

The suit also claims that Ellis miss-used funds given to the label from BMG when the distributor pulled out early from its relationship with Image.

Additionally, the suit says that Image “consistently and purposefully neglected royalties due to its artists.”

As a result, the suit claims, it owes Rollins compensatory damages in excess of $500,000.

In the old way of thinking, he says, distribution companies situated offices in proximity to chains’ buying students. PDG focused its focus, however, on placing offices where records are sold to where records are bought, Caparro says, and looked to SoundScan and BDS for guidance.

“If you see that people need to be deployed so that they have the mobility of a cruiser,” he says, “then why do you need a fortress-like branch structure?”

After that process was completed, the four regions of operation were established, and existing nine branches and one sales office became four regional offices and five sales offices. When a new D.C. branch was targeted for a shutdown, in addition to the plan to increase its visibility in a number of markets, the company’s image has no presence or only a minor one.

“We want our staff to have personal relationships, not just phone relationships,” Caparro says, referring to relations with both nondirect stores and those that buy directly from PDG.

He also says that “in this model, the marketplace with visibility and awareness.”

As a result of the restructuring, PDG held a ceremony that allowed the labels more support than ever before for their developing artists, he says.

If the single’s melodramatic lyrics and rock-opera instrumentation are reminiscent of Meat Loaf, that’s because Jim Steinman, who writes and produces projects for that artist, did the same for “It’s All Coming Back To Me Now,” Dior’s backing vocals were arranged by Todd Rundgren.

Merciful: Twins Ariel and Gabriel Hernandez, two-thirds of No Mercy, got their start in the biz as dancers for 4. The brothers met the Purple One while dancing at his Miami club, Grand Slam. N.Y., native Marty Cintron rounds out the Latin-spiced pop trio. “Where Do You Go” vaults 82-22 on the Hot 100, earning Greatest Gainer/Airplay honors for its 24% gain in audience impressions. The Artista track moves 28-25 and 40-32 on, respectively.

Up at WPOW, where the song was detected 66 times, PD Kid Carry says the version with the Spanish guitar in the middle top 10 with the station’s 18-34 Latina core. He says No Mercy is doing well because Miami has always been a measuring stick for dance songs that have been Americanized. The group is on a 20-city major-market promo tour through mid-September.

Solo: The “F” in TLC has delivered the first solo project from a member of the group as the down-to-earth Chilli Green: Toosii, the album, is an introspective look at Toosii, who joined the band as a 16-year-old in 1994.

“Who’s”.Waiting” and “Touch Myself” (Rowdy/LaFace/Arista) nearly tripped out this week, vaulting the tracks 3-18 on Hot 100 Singles Sales and 88-56 on the Hot 100. Consequently, “Touch Myself” earns Greatest Gainer/Sales, more than 876% of the song’s top 100 chart points come from sales. “Touch Myself” is from the “Fied soundtrack.”

BUBBLING UNDER HOT 100 © 1996

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<th>TITLE AND ARTIST</th>
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**Greatest Gainer/Sales**

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**Bolded Singles**

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RECEE
(Continued from page 4)

bureau chief Craig Rosen.

"Doug Reece has been an asset to
our editorial team since he first came
aboard," says editor in chief Timothy
White, "and his marked evolution as a
music-industry observer has been
plain in such projects as his excellent
Billboard Report on the Silver Lake
music scene in Los Angeles [Billboard,
July 13]. We'll miss Carrie Borzila and
wish her the absolute best, but we're
ever very excited to have someone as
talented and energetic as Doug to step in
and make the crucially important
Heatseekers beat his own on Bill-
board's behalf."

Prior to joining Billboard, Reece
was a report-taker at Radio &
Records. He has freelance written
record reviews and feature articles for
CDNOW!, an online music magazine.

Borzila has been with Billboard in
Los Angeles since May 1992. She was
promoted to Heatseekers features ed-
it in January 1994. She will continue
to contribute to Billboard on a fre-
 lance basis.

KRAL'S SUCCESS
(Continued from page 10)

often." She adds that the jocks, who
work without playlists, "connect his
name with other music we play—Patti
Smith and Iggy Pop."

Kral's name was again connected
with Smith's this summer: He opened
for her at her July 20 Prague concert.

Cap says a U.S. release of "Nostal-
gia" is also anticipated, although noth-
ing has yet been set.

Additionally, local BMG executives
say a U.K. release remains contingent
on Kral's sales success on the con-
inent. His album is currently available
in Germany, France, and Holland
through BMG.

Meanwhile, Kral has wrapped up a
short, 12-date tour that included stops
in Munich, Brussels, and Vienna as
well as a rare performance in his
hometown. More than 600 fans
packed the Belmondos club June 7 to
catch Kral live. They were not disap-
pointed, as he and his Slovak band-
mates faithfully played most of "No-
stalgia" and obliged the audience
with his rocker "Dancing Barefoot"—a
truck Patti Smith recorded and which he
owned.

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transparent-everything
else is an effect. It's
our new house tape."

- Joe, Bruce, Dee Robb
  Cherokee Studios

"It created a whole complete area of sound
that did not exist before."

- Michael Beinhorn

"The music sounded
better coming off the tape
than it did going on it."

- Skip Saylor

"I've tried everything else.
Once."

- John Jennings

"I had to look to see if the band was in
the control room or playing live, because
this stuff has so much dimension to it."

- Don Smith

"It's simple. I use it
because I like it. I like it
for the way it sounds."

- Richard Dodd

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USA 1-800-223-4350; FAX: 1-800-446 BASF; Canada 1-800-661-8273; Europe (49) 621-59 20-366

BILBOARD AUGUST 17, 1996 97
TOP ALBUMS A-Z (LISTED BY ARTISTS)

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TOUR DATES A-Z (LISTED BY ARTISTS)

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WASHINGTON, D.C.—Opposition from the broadcast industry to Republican presidential candidate Bob Dole’s announcement Aug. 5 that he would make broadcasters pay for new digital spectrum was swift.

Although a spokesman for the National Assn. of Broadcasters (NAB) says that NAB senior officials had not yet seen the text of Dole’s spectrum fee plan, which was tucked within his larger economic plan that includes a 15% tax cut, the trade group’s reaction was clear: “We have been opposed to broadcast-spectrum auctions, and we will continue to be opposed,” says Dennis Wharton, VP of public affairs for the NAB.

Members of Congress and both the Clinton and the Bush administrations have floated revenue-raising spectrum auctions or spectrum fee plans since the late ’80s, but the NAB has successfully beaten down the idea that broadcasters be made to compete at auctions or pay fees for the use of spectrum over which to broadcast their programming.

In June, House and Senate leaders in a letter to the FCC exempted broadcasters from the auction strategy and instructed the commission to award digital-spectrum licenses without charge to broadcasters who signed a no-to-stop that they could more easily provide the public with digitally enhanced TV.

The industry’s argument is that broadcasters—like entrepreneurs that would use previously unused spectrum for new, innovative media services—have a history of using public spectrum that the government provides free in exchange for the so-called “public interest standard”—news and emergency announcements and programming.

But that long-held principle, say critics, which is built on the premise of spectrum being in limited supply, if new block of stations, is no longer valid with the arrival of hundreds of channels of cable, satellite, and digital-age services.

In 1992, the FCC set out a course for digital TV in which broadcasters, who own the largest Blockbuster band, would be given another 6 MHz for the purpose of offering high-definition television, which would have a maximum resolution picture and quality sound. Once the switch had been made by stations, the old analog 6 MHz spectrum would be “returned” to the government for resale.

However, under the Dole plan, broadcasters would have no guarantee of rerceived spectrum and would have to compete with other businesses to buy the new spectrum.

Dole’s economic plan for raising government revenues includes a spectrum auction, which radio and the NAB is taking a cautious approach. “At this stage, we can’t rule it out,” says Wharton.

With previous plans, industry veterans thought it improbable that radio owners would be faced with fees, since existing deploying systems for FM digital radio use an “in-band” approach, utilizing existing spectrum.

Dole said that auctions for digital spectrum would be subject to cap, and spectrum revenue-producing plans, would bring as much as $34 billion into the treasury over the next six years.

By Geoff Mayfield

ROLLER COASTER: A chart-topping bow for rap act A Tribe Called Quest and a debut at No. 3 for a past No. 1 act, Alice In Chains, pump up The Billboard 200’s volume. With those titles contributing 297,000 units of new business and another pair debuting in the top 25—the soundtrack from The Voice, which bowed at No. 14—and R&B leaders Aaliyah and Like Mike, sales are up over those of the previous week (see Market Watch, page 102).

That’s relatively good news for music stores, but before you run out and buy every last one of those albums, make sure the titles are off from the same week in 1995, when the No. 1 title, by Bone Thugs-N-Harmony, sold about 222,000 units, and each of the top eight titles—including debuts by Raekwon and Jimmy Buffett—sold more than 100,000 units. Only four titles exceed 100,000 units this week.

QUEST COMPLETE: Needleless to say, A Tribe Called Quest’s debut, with first-week sales of 172,500 units, represents a crowning achievement. The group’s previous Billboard 200 peak came in 1995, when it bowed at No. 8. Its other SoundScan-era album reached No. 45 in October 1991, and its debut peaked at No. 91 in 1990. Along with the group’s debut, the title has seen from one album to the release single “Jolene,” which has spent 10 weeks on Hot R&B Singles Airplay, helped open the door for the title set’s splashy entrance. The track has been running on BET and has just been added at MTV.

GQ ASK ALICE: Alice In Chains’ last two albums debuted at No. 1, so knowing how many folks in the music industry root for competitors to fail, I can hear “What has happened to Alice In Chains?” before anyone has even asked the question. This set moves 124,500 units, compared with the 189,000 units the group’s self-titled album rang up in November and the 142,000 units accomplished when the “Jar Of Flies” EP debuted in February 1994.

However, considering that live albums and their reissues of previously released material are always suspect sellers, this one stacks up rather handily. In fact, of the several albums that have spun off from MTV’s “Unplugged” franchise, only the ones by Nirvana, which bow at No. 1, and Rod Stewart quickly rise to a peak higher than that of Alice. Eric Clapton’s spent three weeks at No. 1, but it entered at No. 4. Mariah Carey, which peaked at No. 3, debuted at No. 8.

“Tip Toe” (10,000 Maniacs) (No. 13), Paul McCartney (No. 14), Kiss (No. 15), Bob Dylan and Neil Young (who each plateaued at No. 23), Tony Bennett (No. 48), and Arrested Development (No. 50). With the group’s Bennett and Arrested Development, those peak sales were attained in the debut week. The series also spawned two various Artists sets—“Uptown MTV Unplugged,” which entered at No. 71, and “The Unplugged Collection, Vol. One,” which bowed at No. 116 and rose to No. 97.

One other “Unplugged”-like title did bow at No. 1, The Eagles’ “Hell Freezes Over,” but if you are one who splits hairs, neither MTV’s cable special nor the album carried the “Unplugged” handle.

THE FINISH LINE: John Williams & the Boston Pops’ “Summons The Heroes” has undoubtedly been the most successful of this year’s five Olympic-themed albums (Billboard, Aug. 10), but despite continued exposure on NBC, the album slumps a tad this week, with a 7.7% decline (62-70). It could rebound next week in the wake of the much-watched closing ceremonies, which ranked second for the week with a 21.8 rating and a 40 share (but did not air until the final hours of the current chart’s tracking week).

The pop-and R&B-flavored “Rhythm Of The Games” vaunts 170-138 with a 20% gain over prior-week sales on the big chart, but it dips 58-44 on Top R&B Albums, which is driven by a specialized subset of SoundScan stores. The album contains Gloria Estefan’s “Reach,” which is also featured on her own album (No. 35). Figure that her role in the closing ceremonies will deliver a kick to both titles, and figure that Celine Dion’s bullet at No. 5 on this week’s Billboard 200 was Olympic-assisted, too.

ROSY: Jann Arden’s “Living Under June” bullets 85-76. She appeared on Comedy Central’s “Politically Incorrect” during the tracking week, but we suspect that her 19.0% gain stems more from the video release of the film “Bed Of Roses.” The album’s soundtrack enjoys a 122-97 ride on a 20.5% bump, but it does not contain Arden’s “Inanitive,” which was featured in the movie.

by Geoff Mayfield

Billboard August 17, 1996
mainly acoustic, self-penned songs that offered a refreshingly real voice and point of view. She followed with 1992’s “Fat City” (Music to My Ears, Billboard, October 10, 1992), and then, in a somewhat unorthodox move, released an album of remixes in 1993 called “Cover Girl.” Last year, indie label Plump Records (which is run by her management company, AGP Entertainment) released “Live and Broadcast” as a double album of solo acoustic tunes that Colvin was selling at her shows before she signed with Columbia.

Although she has an extremely loyal live following, her record sales have eroded from the near gold status of “Fat City,” which sold 350,000 units for “Cover Girl,” according to SoundScan.

VIVA, MTV BATTLE FOR GERMAN VID MARKET
(Continued from page 1)

man affiliates of EMI Music, Warner Music, PolyGram Germany, and Sony Music Entertainment, who were spurred to act by their desire to see more German music on the airwaves.

Gorny says that 40% of everything played on VIVA is German, which, he feels, reflects the real audience’s tastes. He comments, “VIVA is as much German as its market is and as much international as its market.”

Asked further about VIVA’s appeal to a German audience, he says, “First it’s the language, then it’s the other factors that are going to have a different relationship with our audience, then it’s the music.”

All aspects of VIVA—and the company’s second channel, VIVA 2, launched in March 1996—are routed in a close-to-home philosophy. Says Gorny, “We really had done our homework. VIVA gave me the impression that pop music is based on culture. I knew that our target audiences are to listen and understand in its own language and in the context of its own culture.”

VIVA sought not only to reflect that culture but to become part of it by strong branding from the outset. “The most important part of the creative concept was getting the right ident—something that’s very ident- iﬁable. It’s not just to show up and not to just set up a station and just broadcast a metal show, a pop show, a techno show, and then, when we set up, we say, ‘We are VIVA.’”

Understanding that the declared intention is to be close to the audience as possible. In addition to speaking the same language, that closeness, says Gorny, is **‘like we’re in a public swimming pool. We’re all in the same pool together.’** For that reason, he says, VIVA’s presenters are physically and philosophically as similar as possible to the target audience they are addressing.

Those target groups are analogous to MTV’s, with the two stations’ main channels competing for the same audience, but they’re worth playing different to the audience of the MTV’s VH-1 battling it out for the over-25 market.

VIVA 2, described as VIVA’s armory, is its overt emphasis for German music. Says Gorny, “We play the German music that’s on the charts and the new artists, things we’re worth playing. At the outset, German music had a problem in that there wasn’t so much on video, but VIVA has produced an industry. After a year, it was easy to find the 40% we wanted.”

According to Gorny, this philosophy has had spinoff beneﬁts for the music industry. “I believe VIVA is helping every kind of music and has helped record German music.

The operating philosophy is also paying dividends in business terms. “It’s difﬁcult for me to believe it’s true that we reached break-even a little more than two years,” says Gorny. “I look at the business plan, and it’s really incredible.”

VIVA’s next priority is “to build up the stations and go from there to the next step and to the next stuff. We have music from around the world to each region.

In essence, VIVA is the success of VIVA that precipitated MTV’s new Euro network. “It’s vital that MTV Europe took from the U.K. what was the logo,” he says. “After nine months, it took this approach to the next level.”

For Gorny, a mark of VIVA’s success is its arrival in the mainstream. “VIVA is accepted now as a normal TV station,” he states, adding, “I think there’s room in the market for us and MTV.”

DISHWALLA
(Continued from page 90)

Artist Management. Dishwalla has also toured Europe a number of times and will return there for three weeks in mid-September to mid-October, opening for labelmates the Bluestones, says Kelly Mills, VP of marketing at A&M.

“Dishwalla has been able to excite people on the road from day one, and their tour management is excited at the opportunity to focus on something longer term,” says Cafferata.

“Four Friends” has been released in continental Europe and most territories abroad in the summer of 1996, it’s not been released in the U.K. until Oct. 28. “Counting Blue Cars” will be released in the U.K. in mid-September and in the rest of Europe in mid-August.

WOMEN RISE TO FARE
(Continued from page 93)

Cameron Randle signed Rajas, saying, “Nydia represents the brightest female prospect for the AFG and mariachi music. She is gifted beyond her years.”

Meanwhile, a host of Southwest-based indie labels have either recorded or signed new female talent.

These include the locally based AFG Records, which is releasing斯里兰卡 Ana into the grape market and Elysia Marie into the Tejano sector with their “Altered States.”

The Houston-based Voltage Discos label/tag/agency has Elida Reyna Y Avante, whose debut Tejano/group album, “Altevute,” turned a few heads last year. Reyna is due to release her sophomore set by early fall.

The agency also books numerous female artists, including Sony’s Stefani, as well as Amanda and Naadya, new acts on VIVA’s prize slot, the only thing VIVA Europe took from the U.K. was the logo,” he says. “After nine months, it took this approach to the next level.”

For Gorny, a mark of VIVA’s success is its arrival in the mainstream. “VIVA is accepted now as a normal TV station,” he states, adding, “I think there’s room in the market for us and MTV.”

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Music & Media Plans Major Role At Popkomm 1996

Music & Media (M&M) will play an active role during this year’s Popkomm, to be held Aug. 15-18 in Cologne, Germany. Under the banner “Music & Media Radio Master Class,” M&M has organized three radio panels on the following topics:

- Narrow casting versus broad-casting—Is niche radio commercially viable in Europe?
- The Rocking Campus—A discussion on college radio in Europe.
- Sponsored radio as a brand product.

On Saturday, Aug. 17, Music & Media will host a panel on the European Music Menu. European radio producers and high-level music industry executives will evaluate a selection of current international European product. All titles to be reviewed have achieved “Hit” status in their country of origin and have the potential to be borderline breakers. Another unique M&M initiative is the Radio Island at Popkomm. Radio program- ers can schedule live reports from Popkomm, broadcast from a studio fitted with ISDN lines and codec provided by Deutsche Telekom and audio editing and registration facilities courtesy of On Air Digital and Syndication. For record labels, the Radio Island offers a valuable opportunity to promote their artists throughout German and European radio. Over 20 artists have already scheduled visits for interviews.

Come visit Music & Media at stand E19/27. Biller will be available at stand 20 49/7 162 for further information.

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Effective immediately, all calls relating to Real Estate Classified Advertising should be directed to Karen DiGuard, 212-536-5008. DiGuard has assumed the sales responsibility formerly held by Susan Mazo, who is now assistant to Howard Lander, president and publisher of Billboard Music Group. Additionally, DiGuard is handling classified advertising for Music magazine (formerly handled by Jeff Servette). DiGuard also is taking all requests for advertising in Billboard directories for companies based in the United States.

Dates ’n Data

Billboard/Airplay Monitor Radio Seminar—Sheraton, N.Y.C.—Sept. 5-7

Billboard Music Video Conference & Awards

Crowne Plaza Paris Farcy Fifty Five Hotel, San Francisco—Nov. 7-9

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