Joni Mitchell Offers ‘Hits’ And ‘Misses’ Success And Its Flip Side Surveyed On Reprise Releases

BY MELINDA NEWMAN

NEW YORK—Few artists would have the sense of humor, much less the humility, to release an album of “misses” alongside a “hits” collection, but that is exactly what Joni Mitchell will do Oct. 8 when Reprise puts out “Joni Mitchell Hits” and “Joni Mitchell Misses.”

Mitchell, recipient of Billboard’s 1965 Century Award, which is the publication’s highest honor given for distinguished creative achievement, has released 17 albums in a career spanning nearly 30 years but has never presented to a “best of” or career retrospective.

“For years, people have been recommending or pushing me toward releasing a hits album, but in my case, there weren’t enough hits technically to fill an album—by that, I mean a single that rides the chart well up into the small numbers,” says Mitchell. “I also felt like a greatest-hits package could kill my catalog. The only reason I’m doing the hits is to show I didn’t die after 1973.”

That was the year Mitchell’s landmark “Court And Spark” came out. In addition to being considered one of the most influential and important albums of (Continued on page 130)

Australian Music Retailers See Light After Recession

Competitive Scene Sparks Growth

BY ADAM WHITE

SYDNEY—No pain, no gain. After spending much of the ’90s in recession’s shadow, the Australian music industry is again beginning to appreciate the sunshine. That is particularly true of the retail sector, an intriguing mix of merchants who are not only Australian, but have connections to the U.S., Britain, Japan, and (Continued on page 131)

Mellencamp Feeling ‘Lucky’ Mercury Release Has Urban Flair

BY BRADLEY BAMBARGER

NEW YORK—With the upcoming album “Mr. Happy Go Lucky,” John Mellencamp has forged a forward-minded path, artfully recasting his trademarked roots-rocker sound and taking advantage of promotional alternatives to full-scale touring.

Due Sept. 10 from Mercury Records, "Mr. Happy Go Lucky" finds Mellencamp buttressing his hedrock songwriting style with urban rhythms and contemporary sonics. He realized these idiomatic shifts at his Bloomington, Ind., in-house recording studio in Bloomington, Ind., in league with both longtime bandmates and new contributors as mixer/ DJ Junior Vasquez and hip-hop keyboardist/rapper Vee Z. M.D.

“This is the best record I’ve made since [1987’s] ‘The Lonesome Jubilee,’” Mellencamp says. “It’s that different. And not just different for John Mellencamp. I don’t know anybody who has a record that sounds like this.

“It’s been fascinating to me how urban records use rhythm and electronics, (Continued on page 17)
John Mellencamp
Mr. Happy Go Lucky

The New Album Featuring
Key West Intermezzo (I Saw You First)

"Of all the rock veterans, John Mellencamp has done the best job of merging basic rock-n-roll with a contemporary, hip-hop infused street vibe. His new album does justice to both cultures and ranks as the most exciting, most challenging album he's ever made."

Steve Morse - The Boston Globe

"A wonderfully organic recording, capturing both the breadth of Mellencamp's taste and the singularity of his vision."

J.D. Considine - Baltimore Sun

"... John Mellencamp has built a formidable body of work and Mr. Happy Go Lucky is a proud new addition. Rhythmically, this is his most adventurous album to date -- proof that he can range wide in his musical explorations and still deliver his hard-hitting instantly recognizable brand of rock and roll."

Anthony DeCurtis, Senior Critic, Rolling Stone

#1 Most Added At All Formats: Top 40, Hot A/C, AAA and Rock Radio

Produced by Little Bastard - Co-Produced by Mike Wanchic and Junior Vasquez

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Mercury

Management: The Left Bank Organization • Personal Management: Harry Sandler
Alliance To Acquire Red Ant Entertainment

Deal Positions All Teller Start-Up As Major Player

By ED CHRISTIAN

NEW YORK—Alliance Entertainment Corp. has signed a definitive agreement to acquire Red Ant Entertainment, the music company recently launched by Al Teller, former chairman of the MCA Music Entertainment Group.

As part of the deal, Teller will become co-chairman, president, and CEO of the New York-based Alliance. Joe Bianco, currently chairman of Alliance, will become co-chairman.

Alliance Entertainment Corp. will finance the deal by issuing 6.7 million shares of company stock to principals of Red Ant. The stock closed at $7 per share on Aug. 15, which would value the deal at $46.9 million. The deal, which needs only approval from the U.S. Justice Department's antitrust division in order to close, represents the second acquisition Alliance has made in a week. On Aug. 9, the company announced it was acquiring DNA, the independent distribution company owned by Rounder Records and Valley Record Distributors.

For Alliance, the deal will transform the company into a major player in the music industry. It solidifies the company's significant track record in the record industry. In addition to heading the MCA Music Entertainment Group for seven years, Teller previously has served as president of Rounder Records, Columbia Records, and United Artist Records.

Teller announced the formation of Red Ant in July, saying he had a $100 million commitment from Wasserstein Perella Entertainment Group, an investment bank that raised funding from an investor. In addition to launching a label, Teller plans to form a music publishing company, acquire other labels, create a major music content enterprise on the Internet, and finance and produce music-intensive films (Billboard, July 27).

Alliance Entertainment, which generated $720 million in revenue last year, already owns two catalog labels, Castle Communications and Concord Jazz. Also, it is the largest independent distributor of Domestic National Distributors Inc. and Passport, and it operates the largest one-stop group in the country. For Red Ant, the deal gives the label an established distribution network in the U.S., the U.K., and South America, countries in which Alliance has wholesale operations.

In fact, the deal came about because of Red Ant's search for U.S. distribution. "A funny thing happened on the way to doing a distribution deal," explains Teller. "Joe and I started talking philosophy, and I told him Red Ant is going, and he told me where Alliance is going, and we found that we had a lot in common." Bianco says, "Whipping that deal is all about the asset side of the business. Although we started with catalog, we were already signing Bruce Dickinson, R.E.O. Speedwagon, and others. We were already doing deals toward front-line artists on the asset side. With this deal, we will become an important record company."

"The deal completes the picture for Alliance, making it into a major player in the record industry," says Craig Bibb, an analyst at PaineWebber who follows Alliance.

In addition to landing the capabilities of Teller, the deal gives Alliance access to $30 million in assets that Red Ant had already drawn down from the financing commitment it had with Wasserstein Perella, a New York-based investment bank that will now assume several seats on the Alliance board of directors.

Alliance Entertainment To Purchase DNA From Rounder

By CHRIS MORRIS

LOS ANGELES—In another startling consolidation of independent record distribution, New York-based Alliance Entertainment Corp. has signed a deal to purchase DNA from Cambridge, Mass.-based Rounder Records.

While neither party will disclose a purchase price, DNA's price tag is believed by one informed source to be $5 million-$10 million.

The proposed acquisition, announced Aug. 9, follows the Aug. 1 finalization of Woodland, Calif.-based Valley Record Distributors' sale of its 50% interest in DNA to Rounder.

What rounder, which will distribute DNA, accounts for 20% of indie distribution sales. Alliance president/vice chairman Anil Nayar says the deal will probably increase that share to 25%.

Nayar says, "I would characterize [the DNA purchase] as being demonstrative of our commitment to the independent distribution business and a way for us to gain market share and attain critical mass in the distribution arena."

Asking if Alliance would make additional buying foray into indie distribution, Nayar says, "If we see additional opportunities on the right economic terms, we're open to it."

Rounder and Valley executives acknowledge that the deal was driven by the operation of DNA, in which the two companies had been partners since fall 1994, surfaced last year and led to Valley's exit, setting the stage for Alliance's acquisition.

"Valley felt that it had different goals to pursue in independent distribution from us," says Marian Leighton Levy, who co-founded Rounder in 1970 with partners Ken Irwin and Bill Nowlin.

Valley CEO Barney Cohen says, "It became apparent that we had some real fundamental differences, and...we had trouble resolving things as 50/50 partners." Cohen says the partners discussed several options. (Continued on page 185)
POLKA: PARTY WITHOUT PREJUDICE

We are grateful for Billboard's scholarly and respectful overview of polka in the Aug. 3 issue ("Polka Power: Modern Might Of A Bohemian Beat"). Needless to say, the media's treatment of this music has been unfairly derogatory a great deal of the time, and serious articles such as those presented in your magazine are needed to correct the public's prejudices and misconceptions about polka.

While all of the stories were excellent, we are especially thankful for JimBeseman's "Young Generation Of Musicians Plays Polka's Cutting Edge." It is gratifying to think that we may be giving some inspiration back to the music.

Polka is, for us, the antidote to unhappiness, the music that banishes care. Thans for Bill who love it and play it, and thanks to you all for increasing our hope for its future.

Pokialeye yours,
Carl Finch, Jeffrey Barlow, Joe Coggs, Bubble Hernandez, Alan Emer, Danny Byrne, Braven Combo

Brenton, Texas

I can't thank you enough. Polka music on the cover of Billboard is truly a level of pub- lic awareness that exceeded my expectations. As a six-time Grammy nominee, I've seen many facets of the music world explored, crit- icaled, and promoted, and your feature story by Jim Beseman were not just opinion columns, however, but thoroughly investigated stories of a music form.

Recently, I turned down an offer from a New York TV comedy channel; in contrast with the popularity your positive coverage is helping us achieve, the end result of an interview of this nature is usually counterproductive. As one of polka music's better-known performers, I take pride in our field. We promote our products, market our own music, act as our own managers and agents, and we even have our own media network. But to have my face on the cover of Billboard is an honor I'll cherish.

Lenny Gumola
Chicago Push Enterprises
Indian Orchard, Mass.

As chairman of the National Cleveland-Styde Polka Hall of Fame based in Elyria, Ohio, and producer of the longest-running daily polka radio show in North America, I would like to extend my appreciation to Billboard for its enthusiastic coverage of the Polka Hall of Fame's tremendous efforts in featuring polka music in its Aug. 3 edition.

All of the articles on polka presented a favorable and positive approach, and I’m quite sure many other national media will also be taking a look at the polka music movement in the states as a result of Billboard’s coverage. Your feature story represents major promotion of a kind we could have only dreamed of in the recent past! Thanks again for the keen interest in polka from the music world’s most respected trade publication.

Tony Petkovsek
WEVL-1330 AM
Daily Polka Radio
Cleveland

I congratulate and thank you for your excel- lent overview of the polka industry in your Aug. 3 issue of Billboard. I knew this project took much time and effort, and I’m sure it will open many doors for the distribution and exposure of polka music. Your "Polka Power" write-up is truly an inspiration and encouragement to polka bands throughout the U.S.

Once again, thank you for your wonderful journalism.

Johnny Krizancic
Marjon International Records
Hermiliga, Pa.

I want to congratulate Billboard on the great polka music articles you recently published. I have enjoyed polkas all my life, going back to the time it was played publicly at the 1939 World's Fair in New York. It is an upbeat and invigorating form, and once you are exposed, you can easily get hooked.

The key word is "exposure." It is easy to retain misconceptions of polka music with associates of types of country music, most of the general public is really not aware of the forms polka available and has severe misconceptions about modern polka. This is due in large part because the most DJ's do not or will not play the other forms of polka because of the limited distribution of this music.

Without more exposure, many people will be missing out on some truly great music. Hopefully, articles of the kind in Billboard will help remove some of this reticence. 

Eugene J Swick
San Diego

PINE FOR A MERCURY PRIZE

We are happy to see your recent article on this year's Mer- cury Music Prize (Billboard, Aug. 3) and we are especially proud that jazz saxophonist Courtney Pine has been nominated for the first time.

However, we would like to mention that Courtney's "Mod- ern Day Jazz Stories" album originated on Antilles, a Verve Group label. In the U.K., its CD is available on Talking Loud, through Mercury U.K.

Mike Wilpizeski
National Publicity Manager
The Verve Group
New York

A FEW MORE WORDS FOR "WHITE BOYS"

As far as the piece titled "A Few Words For The White Boys" in the Jazz Spotlight (Billboard, July 27), you should be ashamed of yourselves. By simply calling attention to the sour grapes attitude of white jazz musicians, the tone of the article becomes racist. It's obvious that writer Joe Goldberg has a prob- lem with the concept that creative artists work, create, distribute, produce, import, and report on jazz, but to take it out on such luminaries as Wynton Marsalis, Herbie Hancock, and Stanley Crouch is ludicrous, laughable, and highly insulting to the entire jazz community.

Stan Getz, Jim Hall, Bill Evans, and the many other notables do not need a defensive article to validate their talents and contribu- tions to the world of music.

Ishmael Nugena
Former Member of the Stan Kenton Band
Closter, N.J.

I loved Joe Goldberg's article in the Bill- board Jazz Spotlight, "A Few Words For The White Boys." I am always enraged by reverse racism in jazz, and it is simply beyond me how some of the individuals Goldberg quoted could make such statements with regard to white jazz musicians. The list of major non-African American contributors to jazz is mind-boggling. Aside from Bill Evans, Lena Horne, Tommy Dorsey, Jim Hall, Stan Getz, and Gil Evans, one could equally just list 'Bix' Beiderbecke, Benny Mul- ligan, George Shearing, Dave Brubeck, Benny Goodman, Joe Pass, Bill Watrous, Django Rein- haardt, Stéphane Grappelli, Gary Burton, Joe Vanni, Paul Desmond, Stan Kenton, Chet Baker, Scott LaFaro, Michael Brecker, Chick Corea, and so on. They have been or are among the most lyrical and melodic and powerful influences in their respective categories.

I was, however, surprised that you didn't mention, among arrangers and composers, the gifted Michael Legrand, whose "Legrand Jazz" is a towering achievement and innovative compositions, such as "Images," the three-dimensional jazz with featured soloists Phil Woods, are among the most inventive and challenging creations in orchestral jazz.

In any event, I was elated by you saying "a few words for the white boys." I trust that their musical legacy will continue to stand the test of time. But maybe someday, we'll simply call it jazz, not white, black, or green.

Dr. Chris Coltrane
Visiting Scholar
Department of Politics
New York University
New York City

COLUMBIA TRISTAR'S NO. 1 MARKETING

I was with great interest that I read Seth Goldstein's Piece this column in Billboard's July 20 issue, which focuses on the opinions of an anonymous marketing researcher regarding the utilization of mar- keting research information in the home video industry. With utterly no substantiation whatsoever, the item ends with the absurd claim that Columbia Tristar Home Video is unable to properly use and interpret such marketing data.

It is also difficult to reconcile the substance of the column item in light of our recent suc- cess in the sell-through market, with such No. 1 Billboard Top Video Sales graphic as "The Indian In The Cupboard," "Dumari," and "Heavy Metal." The creation of the very suc- cessful marketing and sales campaign for these and other titles rests on our research strategies, which we consider to be quite pro- fessional. This sort of groundless, poorly researched reportage is dangerous and misleads the industry when presented by influ- ential trade publications such as Billboard.

Yoav Friedman
VP/Worldwide Publicity
Columbia Tristar Home Video
Culver City, Calif.
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THE ARTIST DEVELOPMENT PANEL

12:00 PM - 2:00 PM

MODERATOR: Lorry Fleming (Music Universe[BMG Media])

PANELISTS:
Sasha Haynes (Quannum Projects), Joel Nielson (New Era Music Management),

THE COPYRIGHT PANEL

2:00 PM - 4:00 PM

MODERATOR: Hansbrough (American Recordings)

PANELISTS:
MarthaOsborne (Sony Music Publishing), George Viscardi (Roll Over Beethoven),

SESSIONS FREE TO THE PUBLIC:

1:00 PM

MODERATOR: Lorry Fleming (Music Universe[BMG Media])

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THE INDEPENDENT LABEL CONSORTIUM

9:00 AM - 11:00 AM

MODERATOR: Sandra Lanzilotta (Pansy Division),

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THE錢 LOUNGE (AVERY FISHER HALL)

10:00 AM - 2:00 PM

MODERATOR: Jillian Frank (Big Apple Media)

PANELISTS:
Gary Alman (Mercury), Manny DeSanti (Evil Empire),

THE ALTERNATIVE MUSIC & CORPORATE SPONSORSHIP PANEL

9:00 AM - 11:00 AM

MODERATOR: Dave Neubecker (Roll Over Beethoven)

PANELISTS:
Mike Ness (The Offspring), Jillian Frank (Big Apple Media),

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Dutch Retailer Fined For Parallel Imports

LONDON—The legal loophole that allowed parallel imports from the U.S. to enter the European Union (EU) by a Dutch wholesale outlet has been officially closed.

An anomaly in Dutch law meant that low-priced American products could enter the country duty-free, eluding EU import duties. Once there, it could be easily distributed across the Union through the EU’s duty-free loophole.

However, in December, the Dutch government closed the loophole. Now, a court has signaled the effectiveness of the new provisions by imposing a hefty fine on a retailer that broke them.

The first test of the new law came when Dutch record-industry association NVPI began legal action against the two owners of the two CD Sound stores in the Dutch city of Leusden and Armersfoort. NVPI claimed that CD Sound was illegally importing CDs from the U.S.

Aug. 8, the president of the District Court of Utrecht upheld that view and fined the owners of the stores the equivalent of $5,000 and ordered them to name their supplier and hand over the remaining stock to NVPI for destruction.

NVPI managing director Paul Solleveld comments, “We are delighted with this:总算 imports take advantage of the efforts made by the local recording industry with regard to marketing, promotion and financing any contribution whatsoever.”

He adds that by the time the law was amended, most companies were losing an estimated $50 million each year to parallel imports.

The Dutch government updated its 1965 legislation on neighboring rights at the end of last year to make it account taking distribution rights for the first time. This brought Dutch law into line with European norms and closed the door on imports into the EU via the Netherlands.

However, Solleveld says that despite an NVPI publicity campaign, some retailers and wholesalers are still not complying with the legislation. He adds that NVPI is considering further legal action.

MuchMusic Goes Interactive Viewer-Controlled Programs To Be Tested

BY BRETT ATWOOD

LOS ANGELES—MuchMusic USA is preparing to test an interactive version of its music video channel that will give viewers a say in its programming.

The music video channel will be run in conjunction with New York-based ACTV for the interactive programming of the channel, which will debut this fall as part of an agreement between the two companies. It will feature a variety ofich, such as song lyrics, band biographies, concert dates, and discography.

The first MuchMusic program to go interactive over ACTV is “Spotlight,” a half-hour program that features an interview with a different artist each week. The show will be custom-fitted for the ACTV audience, which can choose from several camera angles during in-studio music performances, as well as select from a menu of questions to ask each performer.

“This will allow us the opportunity to let the viewers interview the artists,” says Dennis Patton, senior VP/FM/GM of MuchMusic USA.

Multiple video choices may also soon be offered to ACTV viewers of MuchMusic USA, rather than one feed of clip programming. Also in the works is a music trivia game that rewards premiums to viewers who answer questions correctly, according to Craig Ullman, senior VP of programming for ACTV.

The service is also exploring the possibility of adding a second audio soundtrack to some music videos, which would allow clip viewers input into the videos with added information, such as production information and their on-the-set experiences.

ACTV says that the channel will be a “hands-on” effort with content. It will be explored on the channel.

Zoo Acquired By Start-Up Volcano; Firm Also Launches Hip-Hop Imprint

BY DON JEFFREY

NEW YORK—With a new record company backed by Wall Street capital, a former BMG executive has acquired from the major the alternative rock label Zoo Entertainment and a favorable distribution deal.

The nascant New York-based firm, Volcano Entertainment L.L.C., is headed by Kevin Bing, who had been executive VP of BMG Entertainment North America for 10 months.

“On day one, we have a distribution agreement, assets, acts, and staff ready to go,” says Bing.

Volcano will comprise two divisions: Zoo Entertainment, which was acquired from BMG and will remain under the helm of its co-founder and president, Lou Maglia, and a hip-hop imprint.

MTV Asia To Produce Malaysian Programs

BY ALEXANDRA NUJICH

KUALA LUMPUR, Malaysia—MTV Asia is to produce new programs showcasing the sales-based album chart here, stepping up the channel’s involvement in the development of the Malaysian music market.

The MTV name is set to become synonymous with chart shows in the country’s three major languages: Malay, Chinese, English.

The programs will be produced by MTV Asia in partnership with the Record Industry of Malaysia (RIM) and will be beamed from the new Malaysian East Asia Satellite (MEASAT) and aired on Radio TV Malaysia (RTM).

The programs are scheduled to debut in Chinese Sept. 20 and in English and Malay Sept. 22. The most popular locally produced music program on state broadcaster TV3’s “Muzik Muzik,” attracts an average of 1 million viewers per week.

RIM is a partnership between BNH, Jaya Now, and RIM Asia partners. The RIM organization is evidently more than that total with its chart shows.

RIM will be ordered for April, have been post-

ed because of what RIM terms conflicts of interest.” Sources say that one problem was that MEASAT wanted to broadcast RIM’s chart show chart itself, exclusively on its subscription service, rather than distribute it free-to-air on state-owned RTM.

A source comments that MTV Asia enjoys stronger ties with MEASAT than does another music channel to be carried on the satellite. Channel The Malaysian government, which has a share in MEASAT, has also been asked to prefer the competition, Rupert Murdoch’s STAR music channel, over Channel V.

The relationship between the new music channel in Malaysia is to be “a major of the year, male vocalist, album, single, song, and music video.”

Gill will serve as host to the awards show, which will be broadcast live in the U.S. on CNN from Nashville’s Grand Ole Opry House. Gill is scheduled to be honored at the show, which will be broadcast live in the U.S. on CNN from Nashville’s Grand Ole Opry House. Gill is scheduled to be honored at the show.

Vince Gill Leads Country Music Assn. Award Nominations

BY DEBORAH EVANS PRICE

NASHVILLE—Vince Gill leads the nominees for the 50th Annual Country Music Assn. (CMA) Awards, which will be presented Oct. 2. Gill received nominations in seven categories, including Entertainer of the Year, male vocalist, album, single, song, and music video. Gill will serve as host to the awards show, which will be broadcast live in the U.S. on CNN from Nashville’s Grand Ole Opry House.

Gill has 15 CMA accolades to his credit, a total that moves him to the top of the field, according to BMI. His career has been marked by many awards, including over 100. Gill has twice won the trophy for Entertainer of the Year.

Other top nominees include George (Continued on page 26)
NEW FROM CHIP DAVIS,

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AUSTRALIA

Issue Date: Sept. 28
Ad Close: Sept. 3
Billboard's September 28th issue bridges the industry to the land "Down Under's" music market. This spotlight provides a report on the issues and trends affecting the Australian music industry, including pressures on retail price levels from imports, changes in the radio and touring landscape, major/indie label activity and the artists they're signing. Coverage will also feature a look back at the 10-year history of the ARIAs and this year's nominees in key categories.

Contact:
Amanda Guest
613-9824-8260

COUNTRY MUSIC

Issue Date: Oct. 5
Ad Close: Sept. 10
Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Flippo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evans Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

Contact:
Lee Ann Photoglo
615-321-4294

BRAZIL

Issue Date: Oct. 5
Ad Close: Sept. 10
The Brazilian music market is booming with activity. In Billboard's October 5th issue, Latin American Bureau Chief John Lannert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

Contact:
Angela Rodriguez
305-441-7976
Gene Smith
212-536-5001
Daisy Ducret
213-525-2307

CHARLES AZNAVOUR-50TH ANNIVERSARY

Issue Date: Oct. 12
Ad Close: Sept. 17
Charles Aznavour's 50-year career will be celebrated in Billboard's October 12th issue with Paris correspondent Emmanuel Legrand providing a comprehensive interview and review of Aznavour's contributions during his half century in the music industry. This special advertising supplement reports on Aznavour's popularity in the international marketplace on the occasion of an upcoming U.S. tour and a major retrospective of his work being released by EMI.

Contact:
Francois Millet
331-4549-2933

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WORLDWIDE SPECIALS & DIRECTORIES

UK II

Issue Date: Oct. 19
Ad Close: Sept. 24
Billboard's October 19th issue explores the most up-to-date developments of this active music arena. This spotlight provides inside information on rising new 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

A TRIBUTE TO ANDREW LLOYD WEBBER

Issue Date: Oct. 19
Ad Close: Sept. 24
Billboard's October 19th issue pays tribute to Andrew Lloyd Webber's distinguished career in the world of musical theater. Our special issue features a celebration of his 25 Years of Broadway and will include a look at his collection of hit shows (Evita, Cats, Phantom of the Opera, Sunset Boulevard, etc.) as well as his latest musical "Whistle Down Wind" and the upcoming release "The Very Best of Andrew Lloyd Webber." There will also be a discography of his soundtracks/cast albums available, and an exclusive interview with this multi-talented, mega-successful man.

Contact:
Pat Rod Jennings
212-536-5136

1997 INTERNATIONAL BUYER'S GUIDE

Publication Date: December 11
Ad Close: October 9
Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of Billboard to work for you!

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Sparrow Artist’s ‘Edger’ Album Getting Major Push

BY DEBORAH EVANS PRICE

NASHVILLE—From his early acoustic works to more recent pop anthems, such as “The Great Adventure” and “Heaven In The Real World,” Sparrow has charted a course that has allowed Curtis Chapman’s music to evolve with each outing, exhibiting changes subtle enough to carry along his existing audience and innovative enough to garner new fans. After winning three Grammy Awards and 28 Gospel Music Assn. Dove Awards, including seven consecutive song-writer of the year accolades, Chapman easily could have rested on his laurels as one of contemporary Christian music’s most successful artists. Instead, he choose to make the most musically bold and lyrically revealing album of his career with “Signs Of Life,” due Sept. 3 from Sparrow.

Sparrow president (U.S.) Peter York says he told Chapman to “make the record he always wanted to make.” The label, he adds, is happy with the results and expects this to be Chapman’s best-selling album yet. Toward that end, Sparrow plans to put a major push behind the album’s launch and Chapman’s upcoming 80-city tour with opening acts Audio Adrenaline and Carolyn Arena.

Chapman wrote or co-wrote all 12 cuts on “Signs Of Life,” his ninth album. The songs are really dug deep to create something fresh. “Every time I found myself traveling down a creative lane and seeing too-familiar sights and landscaping, I would stop, back up, and find the detour,” he says. “I would force myself to musically try something new.”

The result is an album that is much edgier than Chapman’s previous efforts. “Musically, I really wanted to stay away from layering things on top of each other,” he says. “I wanted it to be a little more raw.”

Lyrical, the record is more open than any of Chapman’s previous work. “The lyrical approach was more [that] I allowed myself to write the songs that were coming out, songs I would not have written in the past,” he explains. “What I Would Say” is a deeply personal story of the grandfa ther I never knew. Maybe before, as much as that means to me, I’m not sure I would have communicated [that] to my audience.”

After working for years with producer Phil Naish, a time he says he loved, Chapman worked with Brown Bannister on last year’s Christmas album, “The Music Of Christmas,” and opted to have Bannister also produce “Signs Of Life” with him.

“Brown was great because we were able to start with a clean slate and experiment with things Phil and I would have been apprehensive about,” Chapman says.

On “Signs Of Life,” Chapman played nearly all the guitar parts and sang all the background vocals. “That was something I had always wanted to try,” he says. “It was easier with Brown because he was like, ‘Let’s try it.’ He was wide open to whatever. Some of the stuff we tried didn’t work, but a big part of it did.”

Musical innovation can be dangerous for established stars with established fan bases, but Chapman says he had to trust that his fans would follow him. “I decided as I was starting to work on this record that I was going to have to trust God with it. I had responses and trust that people knew me well enough by this time that they knew I wasn’t trying to be trendy or I wasn’t trying to be honest and fresh and stay relative musically to what is going on and still be true to my roots—keep dancing with the one that brought me.”

NEW SALES APPROACH

The changes surrounding “Signs Of Life” aren’t just musical. For the first time, he won’t be selling cassettes and CDs at concerts during his fall tour. Selling recorded product along with T-shirts, caps, and other merchandise is the norm in the Christian community, and only a few artists, among them Michael W. Smith and Amy Grant, do not sell product on the road.

“It’s certainly something I applauded,” says Bob Elder, senior music buyer for Family Bookstores, a 180-store chain based in Grand Rapids, Mich. “It’s a move of confidence in retail, and I’m glad he’s taking that step.”

Elder also likes what Chapman has done musically on “Signs Of Life.” Some of the cuts on the album are vintage Chapman, he says, while others will surprise people. Above all, though, Elder says he respects Chapman’s continuous devotion to the Christian marketplace.

“He has grown in popularity and sales, but his commitment to the Christian industry is very strong—his commitment lyrically to who he is and has commitment to Christ is very obvious on this album,” Elder says. “He doesn’t at all change his message so he can market to pop radio... And from the Christian bookstore perspective, that’s really a strong thing.”

To launch the album, Sparrow is embarking on one of the most aggressive marketing campaigns ever. The blitz began with a teaser campaign in June, and the album was premiered in July during the Christian Bookstores Association (CBA) convention in Anaheim, Calif.

“We have a huge listening party where we invited 650 retailers,” says Jenny Lockwood, VP of marketing and sales development for Sparrow. “We sent out ice cream scoops for invitations that said, ‘Come get the scoop, because we hadn’t let them have it yet. The salesmen had been out selling the record before CBA with no music.”

On July 16, Chapman visited KETY Dallas, KSJU Houston, and WCBW St. Louis during a 24-hour promotional trip. More than 3,000 people attended toddler autograph sessions/parties, sponsored by the stations and local bookstores, at which they were given “Lord Of The Dance” singles and were able to reserve copies of “Signs Of Life” in advance of the street date.

“Lord Of The Dance” shipped to Christian radio July 13, and early response has been positive. Mark Rider, network director of image and development for WAYM Nashville, says the station has played Chapman’s music in the past even though it hasn’t always fit perfectly into its progressive approach to the contemporary Christian format.

But, Rider says, “the new album is going to be very easy for us to play.”

Prior to the album’s release date, there will be “win it before you can buy it” contests at radio. Retailers will promote the album with a variety of point-of-purchase materials.

Lockwood says retailers are also getting a “Signs Of Life Party In A Box” package that will include a 60-minute video loop, as well as ad slicks, coupons, T-shirts, audio-video giveaways, and posters.

“Our goal for this is to get deeper into [Christian bookstores] and put as much product out in the marketplace as we can, in a way that we never have before,” Lockwood says.

MAINSTREAM INROADS

Though deep penetration of the CBA market is one of the label’s goals, mainstream retailers won’t be left out. The project will be distributed to mainstream accounts by EMI Music Distribution (EMD). The project was presented to EMD reps recently in Toronto, and it will be a priority this fall. “Signs Of Life” will be featured in Wal-Mart and Kmart circulars, and Sparrow plans plenty of local and national advertising to attract the attention of mainstream consumers.

Lockwood says Sparrow is also utilizing a “greeter” program at Christian retail through Chordant Distribution, in which the top 50 retail accounts (and possibly the top 100 by the end of September) will have a representative sent to the store to greet people, and maybe give them to Sparrow product. The greeter will also work with the store to make sure it has everything it needs for the launch.

Both should provide Davis and Evans aficionados with a clearer view of their heroes’ actions during this era. “That’s absolutely true,” says Clausen. “You can learn quite a bit from the extras. But I’d hate to see the consumers’ focus be the unissued material. The most important thing here is that you’re hearing classic stuff rendered in the best possible way.”

Columbia/Legacy believes it has risen to the challenge of rightously dispensing the immense amount of Miles Davis music it owns. On Sept. 3, the impressive “Miles Davis & Gil Evans: The Complete Columbia Studio Recordings” will give consumers a chance to see if the company’s latest archival strategy is an inspired move.

Initial reactions point toward a resounding “yes.”

The six-CD set, which will list for $109.95, is the first of eight planned compilations of Davis’ jazz (see story, page 133). This deluxe edition contains four of the trumpeter’s most overtly gorgeous records: “Miles Ahead,” “Porgy And Bess,” “Sketches Of Spain,” and “Quiet Nights.” Each was a collaboration with inspired arranger, orchestrator, and keyboardist Evans, who initially worked with Davis during the iconic “Birth Of The Cool” sessions in 1949. Evans died in 1988.

In preparation for the release, series executive producer Michael Cusca and series producers Kevin Gore and Steve Berkowitz culled an extraordinary amount of outtakes, alternate takes, and rehearsal documents from the often confounding Columbia tape vaults. Two previously unissued compositions, “The Time Of The Barracudas” and “Falling Water,” were part of the find as well.

No matter how deeply you think you know this music, it will be a new experience when you listen to these versions. That seemingly hyperbolic statement proves true. In particular, “Miles Ahead” has a whole new, easily audible dynamic range, with the idiosyncratic nature of Evans’ ensemble—tuba, bass clarinet, and flute—joining the usual brass and reed instruments—underscoring his progressive persona.

Evans’ charts were a blend of influences. He was a man who thoroughly understood many musical vernaculars and had particular insights into how best to unite them.

It was Evans’ notion to unite the “Miles Ahead” tracks into an extended suite. One of the project’s liner note writers, Bill Kirchen, says the arranger’s ensemble “is a hamber orchestra with guts.”

And Cusca calls a newly found track of Evans’ band playing “Concerto De Aranjuez” from “Sketches Of Spain” without Miles’ “breath-taking.

What Gil did with brass was mind-boggling,” says Berkowitz.

SOUND UPGRADE

Columbia’s sonic enhancement of the source material is mind-boggling as well. All the music is newly mixed from the original tapes and issued in the digital format from 30-bit masters. Producers Phil Schlap and Bob Belden were intent on getting the true character of the original sessions across. For Schlap in particular, it was the righting of a steadily repeated wrong.

When “Miles Ahead” was recorded in 1957, producer George Avakian employed some then-new editing (Continued on page 133)

Miles Davis in a pensive mood during the studio sessions with Gil Evans.
**Artists & Music**

**Stellar Set To Benefit Pediatric AIDS Group**

**Kid Rhino Picks Up 'For Our Children' Album Project**

- **BY GINA VAN DER VLIECT**

Five years after Disney released the first "For Our Children" album to benefit the Pediatric AIDS Foundation, Kid Rhino has picked up the project and will release "For Our Children Too!" Sept. 3.

As with the first album, which sold more than 1 million units, the record's net proceeds will go directly to the Pediatric AIDS Foundation, an organization founded in 1988 by the late Elizabeth Glaser, wife of actor/director Michael Glaser, and close friends Susan DeLaurentis and Suzie Zeegen.

The foundation remains the only U.S. organization dedicated specifically to identifying, funding, and conducting pediatric AIDS research.

**CELEBRITY LINEUP**

The first "For Our Children" featured Bette Midler, Paul McCartney, Sting, Barbra Streisand, and Bob Dylan.

The lineup of "For Our Children Too!" includes Celine Dion, Elton John, Natalie Cole, Natalie Merchant, and Luther Vandross.

Seven of the record's 16 tracks were produced by David Letterman, and producers include Simon Franklin, Marcus Miller, Gary Chapman, Jeff Kiviet and Rob Mathies, and Dave DeViller and Paul Husain.

The artists have waived all recording fees and royalties for the album.

"This project means a lot to us, on various levels," says Zeegen. "It will help us raise awareness and educate people on the issues involved with children and families with AIDS. But it will also make it possible to raise the money that is needed to continue our work."

In addition to "For Our Children," Disney released a live album of hip-hop nursery rhymes called "For Our Children-The Concert" in 1995. So far, the two projects have raised more than $3 million for the foundation, according to Zeegen. Distribution of the original album has been taken on by Kid Rhino, according to senior director Torrie Dorrell.

Dorrell, a former Disney employee, was involved with the original album. "When Disney passed on this project, the Pediatric AIDS Foundation turned to Warner Bros., which in turn recommended Kid Rhino, as we are the official children's label within the WEA family," says Dorrell. "I know how important these revenues are to the foundation efforts, and I immedi-ately accepted taking on this project, as well as distribution of the original 'For Our Children's album and future releases.'"

Carolyn Beug, senior VP of Walt Disney Records, adds, "We are happy to have worked with [the Pediatric AIDS Foundation] on the first two releases and are delighted that the success of these records contributed to their worthy cause. We're very pleased that another record label has the opportunity to do the same. We continue to be a big supporter of PAF and other AIDS projects."

Sheila Dennen, product manager at Kid Rhino, calls the project a "labor of love. I was thrilled to see so many artists come through on this."

"Although there are no plans to release a single, Kid Rhino plans to promote the album by combining its retail distribution channels with WEA and the foundation's relationships with toy retailers.

Although Dennen says marketing details are still being finalized, she notes that the strategy will allow Rhino and the foundation to go in "with both guns."

Although the album is being released two years after her death, Elizabeth Glaser had a strong hand in shaping the record. It was her wish, for instance, that Dion sing Brahms' lullaby. Glaser was able to bear the finished version of the track.

"Elizabeth just loved the song, especially since Celine sings half of it in French, which kind of makes it the ultimate lullaby," Foster says. "I honestly think this is a beautiful album that has a real shot at doing something."

For Foster, who was also involved in the production of the first album, "For Our Children Too!" was especially meaningful because of his personal commitment to Glaser to finish the project. Foster says it wasn't hard to keep that commitment, because "her spirit's so strong that it felt like she was right there with us."

**NEW TRACKS**

Other artists appearing on the album include Cher, Babyface, Amy Grant, Reba McEntire, Faith Hill, Bryan White, Carly Simon and James Taylor, Toni Braxton, Richard Marx, Vanessa Williams, Peabo Bryson, and Color Me Badd.

"For Our Children Too!" consists mainly of covers of well-known children's songs. The song "Today" and "John" tracks were previously released, but the remaining songs were all recorded exclusively for the album. Marx added a special track called "Angel's Lullaby," a track he wrote, arranged, produced, and performed.

"I really wanted to personalize this song so that it's something I'll be able to give to my kids long after I'm gone," says Marx, who has three sons. "I hope the song's message will be something they can pass on to their children. As far as the Pediatric AIDS Foundation is concerned, I would think that anyone would want to do whatever is in their power to help any cause that's worthwhile."

**EXECUTIVE TURNABLE**

**RECORD COMPANIES. Roger Skeleton is appointed VP of business and legal affairs for Sony Music Entertainment Group in New York. He was VP of business affairs for RCA Records.**

Noo Tryle/Virgin Records in Los Angeles named Louw Botes, VP of promotion, Carlton Johnson director of retail promotion, and Alexandra Zador associate director of marketing.

They were, respectively, director of urban promotion for RCA Records, national director of sales and video promotion for Virgin and promotions manager for RCA Records.

Anne Weaver is named VP of promotions at MCA Records. She was VP of promotion for Mercury Nashville prior to establishing her own promotion firm.

**Benson Music Group in Nashville promotes Misty Kupfer to creative services manager and names Joe Fanning as coordinator manager. Carol Abernathy accounts payable clerk, and David Allen royalty administrato- tor. They were, respectively, copy administrator in Benson's A&R department, corporate controller for MCA Entertainment, secretary clerk in Nashville CARES, and accounting services coordinator for Ticketmaster.**

**MUSIC PUBLISHING. MCA Music Pub- lishing Nashville appoints Stephanie Cox VP of creative services and Wally Wile senior director of MCA Music Productions. They were, respectively, senior director of A&R for Capitol Records and an independent producer. Michael All nominated nominees are self-identified gay, lesbian, or bisexual artists and were commercially released between June 1, 1995, and May 31.**

**Indies Lead Nominees For Gay/Lesbian Music Awards**

- **BY LARRY FICK**

NEW YORK—Melissa Etheridge and k.d. lang are among the major-label nominees for the first Gay/Lesbian American Music Awards (GLAMA), to be presented at ceremonies here Oct. 6. The late singer/songwriter Michael Callen earned the top number of nods, however, with his posthumously re-leased Significant Other album "Legacy," which was cited nine times in a cate-
gory.

Callen, who died of AIDS-related complications last year, earned nods in the area of album of the year and best male artist, among others. Etheridge and lang are competing in the category of best female artist.

There are gay, lesbian, bisexual, and gender-identified recording artists who have been waiting for a night like this for their entire careers," says GLAMA co-founder/executive producer Michael Mitchell. "This is the first time that this body of artists has been formally recognized, let alone hon-ored."

Although other major-label acts were nominated, including Warner Bros. frontline artist Foster, Epic's Gregory Gray, independent acts like Jeff Krass-ner, Turtle Creek Chorale, and David Clement dominated the categories.

In addressing the low profile of the majors, GLAMA co-founder/executive producer Tom McCormack says there "simply aren't that many out-gay artists on major labels right now. In terms of addressing the specific issues of the gay and lesbian audience, you'll find that on an indie disc first."

Julie Larson, director of A&R at Re-prise Records, whose roster includes lang, says, "It's also barely for out artists to get signed right now," she says. "But things like GLAMA are a tremendous boost to the cause. This is a pioneering effort that I think will break a lot of new and important ground for gay and lesbian artists in this industry."

Orbik artist Karel, who has been nominated as best debut artist, adds that GLAMA will "facilitate greater visibility" for out-gay artists in the industry. "It's nice to know that there are some people out there paying attention to what I'm doing."

Other competi-
tors in the field of best debut artist are Clement (Wild Monk), Krassner (Identity), Dudley Saunders (Fang), and Jallen Rix (Triam).

Besides Callen's "Legacy," nods in the album of the year category went to the "This Is Not Going To Be Pretty" by Harvey Fierstein (Plump), "The Sacred & The Queer" by Jallen Rix, "Never Assume" by Jamie Anderson (Tango), and "Let's Go" by Romovansky & Phillips (Fresh Fruit). In the area of best male vocalist, Callen is noted along with Gray, Rix, Krassner, and Passy Tourette (Feath-er Boy).

For best female artist, Etheridge (Island) and lang go up against Ferron (Warner Bros.), Catlin Curtis (Guardian), and Margie Adam (Playful). McCormack and Mitchell conceived GLAMA in 1995 as the first and only national music awards program to cel-ebrate the work of gay and lesbian recording artists. The ceremony at New York's Webster Hall will be the culmination of a yearlong schedule of music events presented by GLAMA across the U.S. Nominees for each category were chosen by a judging panel that com-prised industry executives, music- and gay-media personnel, and recording artists. All nominated nominees are self-identified gay, lesbian, or bisexual artists and were commercially released between June 1, 1995, and May 31.
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Arista’s ‘Worm’s Life’ Follows ’94 Hit Single, Set

LOS ANGELES—Crash Test Dummies songwriter/vocalist/guitarist Brad Roberts is no stranger to questions regarding the hidden meanings and nuances of his clever, often quirky lyrical style. That may be the reason he is so patient when asked about the profundities addressed in the title track of the Crash Test Dummies’ new album, “A Worm’s Life,” which Arista will release worldwide Oct. 1. Could it be a diatribe against a solely, passive, lifeless lifestyle? An argument for the connectedness of all living creatures?

“I was just doing a light, humorous piece that I didn’t see as having much meaning at the time. When I was writing it, says Roberts. “I’m hoping various journalists will give me some good interpretations over time and I’ll be able to use them in some other songs.”

Certainly, Roberts’ ability to incorporate whimsical ideas into his lyrics, regardless of where the ideas come from, has contributed to the band’s success. His tale of everyday misfits, the 1984 single “Mmm Mmm Mmm Mmmm,” is what propelled the group’s album of the same year, “God Shuffled His Feet,” to sales of 6.1 million in the U.S., according to SoundScan.

The Winnipeg, Manitoba, natives, who signed with BMG Canada in 1991 and subsequently won a June Award for group of the year, had already proved themselves in their home mar- ket and with their successful debut release, “The Ghost That Haunts Me.”

That album spawned the video hit “Superman’s Song,” which peaked at No. 56 on Billboard’s Hot 100 Singles chart in 1991. However, it wasn’t until “Mmm Mmm Mmm Mmmm” became a crossover hit, peaking at No. 1 on the Modern Rock Tracks chart in March 1994 and at No. 4 on the Hot 100 in April 1994, that the act gained momentum in the U.S. market.

Still, Ari Martin, associate director of artist development at Arista, says the label is not overly concerned with landing a hit at this time round. “The Crash Test Dummies have had significant touring and sales business without radio, and they are going to continue to expand that audience, Martin.

“Obviously, the impact of “Mmm Mmm Mmm Mmmm” opened a lot of doors for the band, and we’ll be very aggressive in trying to keep those doors open as wide as possible,” he adds. “The thing to remember is they existed before they had a hit, and they are not totally reliant on it.”

Roberts says the band’s success also has had little effect on the process of creating “A Worm’s Life,” which was pro- duced by the group at Compass Point Studios in Nassau, the Bahamas.

“The kind of writing I’m doing, if it has a strength, is probably that it doesn’t conform to an obvious formula,” Roberts says. “I wasn’t trying to

Guest Stars Make Babyface’s ‘Day’; Ruth Ruth Jumps Between Labels


Zoo’s Tool Matures On Long-Anticipated ‘Aenima’

CARRIE BORZILLO

LOS ANGELES—Those who loved Tool’s “Opiate” EP and “Undertow” album will be completely beside themselves upon hearing “Aenima,” one of the most highly anticipated rock records of the year. The album is due Oct. 1 on CD and cassette on Zoo Entertainment. (A special double-vinyl release will come out Sept. 17.)

As a special treat to hardcore Tool fans, Zoo is also releasing “Opiate” on vinyl for the first time and is reissuing both with its original album artwork on vinyl Sept. 17. The CD artwork for “Aenima” will feature four images that change when the cover is tilted.

While not veering too far from its core sound, Tool displays a natural musical and lyrical maturation on “Aenima.”

“This is a stronger album, across the board, but for [singer] Maynard James Keenan in particular,” says Larrinkin Management’s Ted Gardner, who co-manages Tool with Nickki Brown. “Lyrically, he has matured as a songwriter. And musically, they have progressed. I think producer Dave Bottrill brought back a different background musically to it (because of his work) with King Crimson and Peter Gabriel. And with [new bassist Justin Chancellor] in the mix, it added something different, too. Undertow was a solid rock record, but this has several different elements to it.”

The 78-minute-plus album, which was co-produced by Bottrill and the band, features nine songs and six sequels or interludes, ranging from a baby crying to instrumental music.
Rykodisc Plans Frothy Bow For Frank Zappa's Läther

BY DREW WHEELER

Frank Zappa's "Läther" album, a nearly-album's-out-there-from-them-you-can-consider-to-be-an-unrealized-masterwork, is finally coming out in the manner it was originally meant for it to be heard.

On Sept. 24, Rykodisc will release "Läther" (pronounced "leather"), a four-LP set Zappa wanted to release in 1977. It was blocked by his label at the time, Warner Bros., and most of the set's material was distributed among four subsequent albums.

Zappa's widow, Gail Zappa, gave the release her blessing, teaming with Rykodisc on the project. "It's nothing like if you just took those four albums and put them together. It plays completely differently. It was really meant to be one whole collection of music that he was doing at the time."

"I look at it like it's the director's cut," says Jill Christian, director of marketing and Zappa specialist for Rykodisc. "It is a legendary, unreleased masterpiece."

Frank Zappa conceived "Läther" as not only a portrait of his many musical projects between 1974 and 1977, but as his swan song for Warner Bros.

After the label refused to release it, Zappa played all four LPs over a Los Angeles-area radio station. The taping of the set—and its resultant bootlegging—only added to its legendary status.

Zappa ultimately split the "Läther" tracks among the albums "Zappa In New York," "Studio Tan," "Sleep Dirt," and "Orchestrall Favorites," which were released in 1978 and 1979. Three of these albums contained additional material; only "Studio Tan" was made up entirely of "Läther" tracks.

In late 1995, Gail Zappa and Rykodisc began thinking seriously about reissuing "Läther." Fans had long called for its proper release, and inquiries as to its status were among the frequently asked questions on the Zappa World Wide Web site (http://www.zappa.com) on the Internet.

The original "Läther" tapes were digitally re-Edged by longtime Zappa engineer Spencer Chirila. New album art was created for the release, since the whereabouts—and even the existence—of the original art is uncertain.

When the total running time of "Läther" was found to exceed the capacity of two CDs, Rykodisc asked Gail Zappa for bonus material that a third disc could accommodate. Gail sent Joe Travers, the drummer for Dweezil and Ahmet Zappa's band Z, into the vaults for the additional tracks. Given the vast amounts of unreleased Zappa music, Travers's task was an enviable one for a hardcore fan. "Joe's another fanatic," says Gail Zappa. "He's got his own personal favorites, but I think that he knows a nugget when he sees one."

The additional tracks include the manic tape manipulation of "Revenge Of The Kneek Knack People" and the riveting ZZ guitar solo of "Läther Good."

"I thought there are those fans who have everything in one way or another, says Christian, "so I would love to give them something more." Gail Zappa's album notes say that the bonus tracks were chosen on the basis of "historical relevance and favoritism."

"I thought it was very scientific," says a laugh. "Läther" features notable Zappa band members George Duke, Terry Bozzio, Patrick O'Hearn, Chester Thompson, Ruth Underwood, and Ray White, plus such guest stars as Michael and Randy Brecker, Ronnie Cuber, Lou Marin, and Jim Gordon.

"This was a period of Frank's life when he was extremely prolific, and these are the things that he was working on," says Gail Zappa. "If you listen to all of his work as a whole, it's kind of a microcosmic version, taking everything that he ever did, that he ever released, and compressing it down into one boxed set."

True to Zappa form, "Läther" is exhaustively diverse. It includes electrifying jazz crossovers like "The Purple Lagoon" and "The Ocean Is The

Atlantic Is In Boxing Gandhis' Corner

2nd Set 'Howard' Being Treated Like Major-Label Bow

BY STEVEN MIRKIN

NEW YORK—The name Boxing Gandhis might sound like a contradiction, but Atlantic Records is unified in its enthusiasm for the band's sophomore effort, "Howard," due Oct. 1. "We're going to pull out all the stops for this album," says Atlantic product manager John Raso. "We've got all our ducks in a row."

David Darling, the Gandhis' producer/guitarist and one of the band's five lead singers (the other members are Darling's wife, Ernie; Ernie Perez; "Frey" Ballesteros on sax and flute; guitarist Eric Fowler; and bassist Randy Landas), is ready to experience what Atlantic has to offer. "It's like we're in the big leagues," he says.

While Atlantic (through its Mresa/Bluemoon imprint) sold some 16,000 copies (according to SoundScan) of the Gandhis' self-titled 1994 debut, mostly on the strength of the top five triple-A hit "If You Love Me Why Am I Dying," Raso views that album as a test run for "Howard." "This is their first real-budget, major-label record," he says, adding that the last album was a remixed $15,000 demo. Atlantic VP of A&R Tim Sommer, who oversaw the project, sees "Howard" as a leap forward for the band. "When I heard David's demos, I thought this could really be something," he says. He found working with Darling an extremely satisfying experience. On other projects, Sommer says, he shepherds songs from initial conception to finished product, but all Darling needed was encouragement. "At this point, Dave just needed someone to say, 'This is great, run with this.' As a producer, as a songwriter, as a conceptualist, as a vocalist, Dave is as good as anyone out there. I had very little to do. You give Dave the tools, and he's wonderful fully in control of things." Darling admits that the band has had some "growing pains" between albums, but (Continued on next page)
ARTISTS & MUSIC

ATLANTIC IS IN BOXING GANDHIS' CORNER

(Continued from preceding page)

says Atlantic has been supportive. Raso puts it more emphatically: "This band is ready for the full-on push.

Part of the push is getting the Gandhis in front of an audience. Raso says there is no better place to sell the Gandhis' politically aware, loo-se-limbed funk (which Darling admits descends from P-Funk, War, and Sly & the Family Stone) than the concert stage. "The live show is extraordinary," Raso says, "but the cost of putting a band that large out on the road is high, so we're obviously going to see them wherever possible.

The band, he explains, will perform up to four shows a day, including in-store appearances. After a planned show, the band might go to a cyber-cafe and do a performance that is aired on the Internet's World Wide Web. In addition, Raso says, the band might reprint last year's guerrilla shows. "We have a van that has a low-frequency radio signal on it," Raso explains. "We set the band up on a street corner, and the show is broadcast to the cars going by. And we distribute coupons tied in to the show."

Already on the docket are three weeks of dates in October opening for the Dave Matthews Band. Raso says the label will keep the Gandhis, who are booked by Monterey Peninsula Artists, on the road for as long as necessary. "Don't be surprised where you end up seeing them play. I would be surprised if they're not on the road this summer."

With triple-A radio already familiar with the band, Raso hopes to build on that base. On Sept. 6, triple-A and pop stations will be serviced with the first single, the folky yet funky ballad "Promised Land." Raso is also hopeful that some of the more adult-leaning alternative and top 40 stations will champion the Gandhis. He admits that the band's musical eclecticism can make it a tough sell. "It's the record's blessing and its curse," he says. "There's an album that appeals to everyone, but at the same time, demographics are so all-embracing right now."

But Atlantic will explore all opportunities ("There's absolutely nothing we’re not considering at this point," Raso says), including forming out dance remixes and recording a song in Spanish. Darling is unperturbed by genre definitions. "I just don't put that much time into thinking where we fit. There's a push toward rootsy folk pop that kind of caught up with us...we're kind of a folk-soul band."

One of the problems that afflicted the Gandhis' last record, Raso says, was a lack of product in the stores. Atlantic was caught flat-footed when "If You Love Me" hit. To make sure this doesn't happen again, an initial run of 35,000 albums is planned. The sales force will work on Barnes & Noble, Borders, and other outlets. Raso characterizes as "adult-leaning." In-store play and listening posts will play a large part of the program. "It's just one of these records that needs to be exposed to anyone possible," Raso says.

Sommer agrees: "There's very little you can do with the Gandhis."

Raso says that philosophy will be carried out with the press. "We like to throw out the line that they're the thinking man's party band," he says. In keeping with that description, Raso plans to get the articulate and politically aware Darling into magazines like Mother Jones or on TV shows like "Politically Incorrect."

Rykodisc plans Frothy Bow for Frank Zappa's Lather

(Continued from preceding page)

Ultimate Solution," catchy remixes of old Mothers Of Invention tunes, and "serious" orchestral pieces like "Naval Aviation In Art?" and "Pedro's Down." Also featured are off-color vocal numbers, such as "The Legend Of The Illinois Enema Bandit," which earned Zappa a reputation for rock scatology. "Lather" ends with an epic within an epic—the surrealist, satirical 20-minute operaetta "Greggery Peccary" by Charlie Rich, and "Disco Lady" by Johnnie Taylor, among others. Says Gail Zappa, "I wanted it to be in there just so people had an idea of what was commercial at the time."

Rykodisc sees "Lather" as an opportunity to attract new Zappa fans because, as Christiansen says, "it really represents Frank's range so well in three hours."

Ryo will be doing "win- it-before-you-can-buy-it" radio giveaways and other Halloween promotions, beginning with the set's September release date and running until the end of the year. A fall sampler disc containing tracks from "Lather" is in the works.

"We have attracted new people to listen to Zappa," says Christiansen. "We can tell by the mail that we get and the response cards that we get."

The label will be targeting national chains and indie retailers for "Lather" display promotions and will be taking out ads in consumer music magazines. Says Christiansen, "Retail has been enormously supportive of all Zappa efforts since the release of the catalog."

A consumer mailing is planned, as well as extensive Internet promotions on the Rykodisc Web site (http://www.rykodisc.com), which is linked to the Zappa Web site. "It's a major event to us," says Christiansen.

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Amusement Business

Boxscore: Top 10 Concert Grosses

**ARTIST** | Venue | Gross (before fees) | Attendance | Ticket Price(s) | Capacity | Gross Attendance | Ticket Price(s) | Capacity | Gross Attendance
--- | --- | --- | --- | --- | --- | --- | --- | --- | ---
**GEORGE STRAIGHT** | Great Western Forum | $828,350 | 25,701 | $15/18/25 | $17,790 | $20,001 | $15/18/25 | $17,790 | $20,001
**GARTH BROOKS** | General Motors Place | $923,441 | 53,239 | $15/18/25 | $17,790 | $20,001 | $15/18/25 | $17,790 | $20,001
**NEIL DIAMOND** | Key Arena, Seattle | $89,378 | 29,501 | $17/17/20 | $17,790 | $20,001 | $17/17/20 | $17,790 | $20,001
**GARTH BROOKS** | Canada Place | $89,378 | 28,001 | $15/18/25 | $17,790 | $20,001 | $15/18/25 | $17,790 | $20,001
**GARTH BROOKS** | Edmonton Coliseum | $87,324 | 16,001 | $15/18/25 | $17,790 | $20,001 | $15/18/25 | $17,790 | $20,001
**LOU ALANIS/NOVA METALICA/O.B. LIVE/ARCHANGEL MUSIC/FIFTH AVENUE/AND OTHERS** | Key Arena, Seattle | $106,981 | 20,000 | $17/17/20 | $17,790 | $20,000 | $17/17/20 | $17,790 | $20,000
**STING/AND OTHERS** | Key Arena, Seattle | $115,000 | 20,000 | $17/17/20 | $17,790 | $20,000 | $17/17/20 | $17,790 | $20,000
**LOU ALANIS/NOVA METALICA/O.B. LIVE/ARCHANGEL MUSIC/FIFTH AVENUE/AND OTHERS** | Key Arena, Seattle | $106,981 | 20,000 | $17/17/20 | $17,790 | $20,000 | $17/17/20 | $17,790 | $20,000
**OBST RYDE/IRON MAIDEN** | Key Arena, Seattle | $115,000 | 20,000 | $17/17/20 | $17,790 | $20,000 | $17/17/20 | $17,790 | $20,000

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BOSTON: Few bands have made as quick an impact on the Boston music scene as Happy Bunny. A smart pop band with enormously catchy songs, Happy Bunny has seen its core audience multiply quickly as it has moved from playing opening slots to headlining weekends at clubs like Mama Kin and Bill's Bar. This Easter, the group put out a self-titled CD on Chickenhead Records, which garnered positive notices from The Boston Globe and The Boston Phoenix, as well as fans who were generating great airplay on local stations WFNX and WBCN. The band has also been added to more than 100 college stations national-ly. The Bunny is easily the most pure-pop smart band to emerge out of the city since the Gigoio Aouts or the latter-day Lemonheads.

"We recognize that we are not a typical indie-band type band that fits in easily with the garage-oriented Boston market," says singer/songwriter Jim Horan. "We're proud to be a pop band. I think that a lot of people are paying attention to melody these days, and melody, hooks, and real songs are what we're about." Horan, who by day works in Rounder Records' tour promotion department, has an immediately identifiable vocal style, and with guitarist Noah Martinberg's chiming guitar works, songs like "Postman." and "Green" are radio-ready gems. "People have compared us to pop artists like Matthew Sweet, but we think that we have our own sound and believe that pop isn't a dirty word," says Horan. Contact Horan at 617-787-5754.

KEN CAPARISON

POPMARO BEACH, FLA.: South Florida is not exactly a hot spot for origi-nal country music, but for singer/songwriter Cal Jones, home is as good a place as any. He returned to Florida after spending five years in Los Angeles playing with American Recordings act the Four Horsemen. After putting together a crack band of the best local pickers, including John Zack on guitar and Ray Gran-tek on pedal steel, he produced a 16-song CD, "The Wait," which won the Florida Country Music Assn. album of the year award in 1996. With a variety of songs ranging from the sweet, sentimental acoustic ballad "For You" to the uptempo rewatcher song "My Way Or The Highway," "The Wait" showcases a polished, radio-friendly, adult country sound. A video has been shot for the song "Wild And Free." A fami-

PERIODICAL

NORTH AMERICAN DRUM AND STEEL

NEW YORK: If strong, convincing material and a large following of fans are guarantees, then the members of North American Drum and Steel (NADAS) have nothing to worry about. Singer-songwriter and servicewoman Kristian Roebeling, drummer Alex Alexander, guitarist Simon Gregory and Rob Bailey, and bassist Keith Goldin strut their stuff on their debut album, "One," released by IRS. The disc combines the band's powerfully honest alternative rock tunes with danceable songs. Roebeling, who was formerly in bands with Chris Spencer of the Unsane and actor/director Ben Stillar, started North American Drum and Steel in the winter of 1991. At that time, the band had a fixture at such New York hot spots as the Spiral and Downtime, the latter known as their "haunted" home. The album has received airplay on more than 170 stations in the Northeast, and responses have been enthusiastic, with tracks "Peyote Dance" and the smooth, seductive "Coming" emerging as early favorites. NADAS is managed by Steven Bentzel, who says, "We're proud. I've worked with a number of artists, including Madonna. Roebeling comes to us with an already developed sound and a full band. We are currently recording a new studio album, titled "American Dreamland," that will give fans a taste of their more subtle, mellow style. This is the band every music fan wants to happen. The band is the best thing that has happened in the last ten years. The Backyard Barbecue is "far and away the biggest event in the city's history," says John Sykes, VH1 president. And it really shows that John has a lot of active fans. Contests are usually driven by kids, but this was people in their 20s picking up the phone.

Sykes, who was behind the Pink House contest at MTV, says the Backyard Barbecue is "a call-back to-the-future mind-set. "For years, John and I have talked about how we could come up with something that combined the best of both worlds. We thought of the album's various tracks. And it's the single's Fresh yet familiar quality that has drawn a triple-A station like KSCA Los Angeles to the sound, according to PD Mike Morrison. "John Mellen-camp is a core artist for us, and he wears the single as classic Mellen-camp song," he says.

Regarding those skeptical of a vet-

ARTISTS & MUSIC

MELLENCAMP FEELING "LUCKY"

(Continued from page 1)

and it's terribly challenging to make that work in the context of a rock band," he adds. "But we took it further than we thought we would. The arrangements are more ambitious, with prog-rams and loops going right along with real drums.

Although early press reports sur-

and that putting out an exuberant "Just Another Day," Mel-

camps's solo acoustic feature "Jack-

ano Road," and a string arrangement
drawn from the band's new album, several melodic themes by bard luminist Mi-

stem. In addition, the album includes the first recorded contribution from a member of the band, bassist Toby Sykes's "My Emotional Lo-

Mellen-camp's compositions are produced by Cal Jones and Dave DePaw, who also wrote with Sykes. "[Mr. Happy Go Lucky]" features Sykes, Waite, Noe,

Z., Stur, guitarist Andy York, and drummer Kenny Aronoff, along with just the usual live band: keyboardist Pitchford, Job Pedersen from the Why Store, violinist Jimmy Reyser, backing vocalists, including Noah Tyler, Matt excessive and Sykes. The band's upcoming live shows, including a date in October, features the native Clark, will appear on drums. Although Mellencamp no longer plays extended road trips, he will perform select concerts, with upcoming dates including the Farm Aid benefit Oct. 26 in Detroit. (CAAs Melencamp's concerts.

In April, Mellencamp played a live set at a PolyGram managers' directing event in Hong Kong. According to Mercury executive VP (GSM) (U.S.) David Leach, Mellencamp will participate significantly with PolyGram's international affiliates in promoting "Mr. Happy Go Lucky" around the world. Leach explains, "So we know we're going to have to share him.

The concept for "Mr. Happy Go Lucky" was worked out as early as 1995, when Mellencamp goes on a promotional tour of Europe, playing a showcase gig at Dingwalls in London, as well as taping spots on the French TV program "Farinata." In the U.K., he released the album's lead single, "I Don't think that's going to happen," he says. "We just worked out a new arrangement of "Back And Diane" with a hop-hop break from Moe Z. that is so fresh and cool I think it's a different song.

"He's, I'm seriously thinking of call-

ing the group John Mellencamp & The Tramps. Cuz we're running out of good nicknames and wild people now, breaking new ground every time we get together. For the first time, people come to practice and just see what we're gonna pull next. "People are going to be toss-

frisbees and fackking 'Back And Diane' into the next century. And what more could a songwriter who? That's as good as it gets."
GOING THE DISTANCE: The release of “The Distance,” the first single from Cake's second Capricorn album, “Fashion Nugget,” may be getting a jump at the gates, thanks in part to its racing theme.

The song, which makes several allusions to racing, fit in well with Olympic fever; says Marco Collins, assistant PD/music director at modern rock KNDD (The End) Seattle. “When the song came out, it definitely had that Olympic feel going for it; however, it's not a song that limits itself to that particular American celebration,” he says.

KNDD is playing the song in medium rotation. According to Broadcast Data Systems, 34 other modern stations have played the track, which was also serviced to triple-A and college outlets.

Cake lead singer John McCrea suspects that the track's heavy guitar riffs may be responsible for the airplay. “White males demand a certain amount of that power-viking feel,” he says. “People respond to that, because deep down inside, we all want to be inside a tall truck and roll over people's heads.”

The song was penned by guitarist Greg Brown. Cake also includes Victor Dami-
ni (bass/vocals), Chad DiCarlo (trumpet), and Todd Roper (drums).

G. Scott Walden, director of artist development at Capricorn, says the act will take advantage of the surge at radio with an East Coast radio tour beginning Friday (23) that includes a stop in New York Sept. 5.

“We will service [mainstream rock] down the road,” says Walden, “but the story here is mainly with college and modern rock stations.”

Walden says plans also are being developed for a tour through the remainder of the year.

Additionally, a video for “The Distance,” directed by Mark Koor (Green Day, Maria’s Sette), will be serviced in early Sept.

Describing the clip, McCrea says, “It's about a corporate guy that wigs out, runs out of his office, encounters some people in animal costumes, and jumps into the sea.”

ALL IN THE FAMILY: After garnering the attention of a member of the Warner Bros. Records “family,” Pasadena, Calif.-based Schleprock soon found itself signed to the label. Ben Merlis, the teenage son of Warner Bros. Records Inc. senior VP of director of media relations Bob Merlis, brought the punk band to the attention of his father, who, in turn, passed the word on to Warner Bros. VP of A&R Geoffrey Weiss. Having heard raves from other Warner staffers, Weiss went to see all the commotion was about.

Calling All Ears. Columbia/Puffhouse hip-hop two-

Callé O/Da Wild is featured on “Intelligent Dons,” a track from Cypress Hill Remixed And Reamped,” which was released Aug. 13. The New York-based group, which is the way up on Cypress Hill, Fugazi, N.E.R.D, Busdriver, Rhymes, and others for the Smokin' Grooves tour, will release a single from its forthcoming self-titled debut.

The electrifying foursome's debut album for the label, “Schleprock (Ameri-

ca's) Dirty Little Secret,” was released Aug. 13. The first single, “Subur-

bus” went to modern rock and college radio Aug. 6 and is getting early spins from modern rock KFMA Tucson, Ariz., and WHFS Washington, D.C.
**So Def's Da Brat Asserts Herself With 'Another Tantrum'**

BY SHAVNEE SMITH

NEW YORK—Like most artists, So Def rapper Da Brat found herself playing a supporting role creatively to producer Jermaine Dupri on "Funk-Derized," her debut album. However, when "Another Tantrum," the artist's follow-up, is released internationally Oct. 1, consumers will hear a project in which the artist took greater control.

Despite her growing independence, she insisted that Dupri remain at the production helm, staying away from multiple production collaborations. "I don't want nobody thinking I blew up because of somebody else," says Da Brat. "I think that her level of confidence has grown, and 'Another Tantrum' is like her coming out," says Da Brat's manager, Lucy Ryans-Rossou. "Funk-Derized" was more Jermaine Dupri-driven; like he said, "This is what I think Da Brat is, and run with it. Another (Continued on page 27)

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**Fourth Yo Yo Set Shows Maturity EastWest Rapper Exhibits 'Total Control'**

BY J.R. REYNOLDS

Yo Yo debuted in 1991 with "Make Way For The Motherlode," which peaked at No. 5 on the Top R&B Albums chart and sold 211,000 copies, according to Nielsen SoundScan.

The Los Angeles native, who had Lee Cube as a mentor and is managed by Adrian Salley, was another hip-hop artist who presented a fresh face to the rap audience in the '90s. Yo Yo is also one of the few rappers to successfully traverse the fate of the trap-out scene.

The artist's last album, 1996's "You Better Ask Somebody," peaked at No. 21 on the Top R&B Albums chart and featured hits such as "Razors Edge." Yo Yo's latest single, "So I'm Off," was released on April 9, 1999, and has been climbing the charts ever since.

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**Maze Delivers On A Midsummer Night; New Kingdom A Rhythm Alternative**

MAGIC'N MAZE: Every time I witness Maze Featuring Frankie Beverly and 22-piece orchestra, I'm flooded by the quan-

tity of energy that the act channel toward the audience. Such was the case once again when Earvin "Magic" Johnson invited the Warner Bros. soul band to play at A Midsummer Night's Magic, an annual fund-raising event that benefits the United Negro College Fund.

Since its inception in 1986, A Midsummer Night's Magic has paid tribute to the form of an NBA all-star charity basket-

ball game. However, because many of the primo rondo-

ballers were playing on the U.S. Olympic basketball Dream Team in Atlanta at the time, Johnson opted for a con-

cert out of auction/party headlined by his favorite record-

ning acts.

Held Aug. 10 at the Shrine Auditorium in Los Angeles, the concert was delayed by nearly two hours due to a seven-

state, West Coast power failure that temporarily crippled the venue and much of L.A.

Despite the delay, the audi-

ence was exceptionally patient, and the event's in-

fluence, the crowd of 25- to 55-

year-olds was literally dancing in the aisles.

"He's the greatest," Johnson told Billboard when asked why he chose Beverly and company as the evening's entertainment.

"Every time he comes to town, I go see him," he said.

"When Frankie performs, it's not just a concert, it's an event. When I came up with a benefit concert as an alter-

native to the state game, he was first on my list of per-

formers, because I know that he would turn the place out.

And turn it out he did.

However, the strange thing about Maze is its success-to-

respect ratio, which is uncharacteristically lopsided. It's true that the act has scored only two No. 1 hits on the Hot R&B Singles chart: 1985's "Back In Stride" and 1980's "Can't Get Over You," on Epic. But all 12 of the act's studio albums have been certified gold, demonstrating Be-

verly's appeal to album-oriented consumers. Still, Maze has never received the kind of censurable adulterations worthy of the band's stature of work.

Lyrically, Maze's catalog consists of dozens of socially relevant and romantically pertinent songs. Musically, the act's saucy soul grooves are second to none, with many tracks listed as timeless radio recurrents.

The act is working on its next Warner Bros. album, but no release date has been announced. "We're taking our time with it, because you can't rush the good stuff," said Beverly.

ALTERNATIVE KINGDOM: If ever an act needed a radio format in the rhythm alternative vein, Geno's Street's New Kingdom is it. "Paradise Don't Come Cheap," the act's sophomore set, has the kind of head-nodding, drive-in-

the-dark grooves sure to appeal to the hungry palates of all progressive hip-hop/funk admirers.

From the sleepy wind-and-brass hook and melodically drooped rap lines of first single "Mexico Or Bust!" to the dis-

torted rap vocals, g-funk rhythms, and faux vinyl popping- and-hissing sounds of "Terror Mad Visionary," this album's harmonic antics go straight to the listener's head.

In fact, the forward-thinking, alternative hip-hop vibe of New Kingdom reminds this journalist of freshman college introductions to similarly unique, mind-expanding pleasures, such as Migos, Vitous, one-hit-wows, and cold plays.

Where can you hear the music of New Kingdom? Sadly, not at too many places away from your home or favori-
te urban spot. In an attempt to picking up the album, which was released Aug. 6, you can set your radio dial to the nearest college frequency to catch the single, which was serviced in June. Its accompanying clip, Earth, Wind & Fire's "Hot Buttered Soul," was perfor-

mance on various local vid shows.

DON'T DELAY: Efforts are still under way to present Mer-

cury VP Mike Barnardo's331 Foundation with an endow-

ment by her birthday Sept. 10, and your generous donation does not necessarily translate into a reality. However, if you're interested, the fund is not going to Bernados; they go to children who've witnessed the violent deaths of their mothers. Make donations payable to 331. Foundation and mail as soon as possible to Barbara Lewis, 43 Basswood Ave., Agoura Hills, Calif. 91301. Tax I.D. No. 82-175-4138.

SINGING-THESPANS: Grammy-winning vocalist Lisa Fischer is starring in Yvonne Higginson and Ken Wydor's "Born To Sing," which opened Aug. 8 at the Union Square Theater in New York. Fischer is in another installment of the Mama I Want To Sing series, in which Fischer plays an older version of the series' central character, Doris Win-

ters.

Former Polydor recording artist and "Sister Act" star Tanya Blount plays Fischer's daughter Dottie, while Stacy Francis, former member of the defunct girl group Ex-Girlfriend, plays diva-in-training Samantha Summers.

In the musical, singing sensation Winters is faced with deciding whether to use Dottie or the raw but talented Summers to perform with her on tour.

"Born To Sing" is a stellar cast and inspires as much as it entertains. And all the divas, including Kellie D. Evans, who plays Mama Winters, performed superably—their combined resonating octaves could break glass.

(Continued on page 28)

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**Faith Tops Nominees For Second Soul Train Lady Of Soul Awards**

LOS ANGELES—Bart Boy's "bad girl" artist Faith garnered some no-

tions to lead the field of female hopefuls for the 1996 Soul Train Lady Of Soul Awards.

Vibe Music editor Danyel Smith says, "That's when it was suggested that we do a collaboration with her. Faith become one of the most popular sec-

tions in Vibe. Today, her column re-

ceived is almost as much mail as the entire magazine."

In an effort to push album sales, no commercial singles are scheduled to be released in October. However, fans will be able to utilize the flavor of the "You Better Ask Somebody" label single.

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R&B

KRS-ONE Has A Point To Prove

By Havelock Nelson

BCA Records in New York to assume senior VP of A&R duties at Quest Records in Los Angeles.

Just because the world has flipped the phrase: Doozer is no longer as recognizable as it once was. His new label, Large, has debuted with a single before the end of the year. Large with Ill Mentality, a rock album.

This week's story begins with a look at the outside world, where KRS-One has finally released his second album, "Doozer," a concept album that features some of the group's most talented musicians.

KRS-One has been involved in the recording business for years. His involvement provides a new perspective on the music industry.

Meanwhile, meanwhile, meanwhile, meanwhile, meanwhile...

The reality TV show "Doozer," which features KRS-One and some of his closest friends, has been cancelled after two seasons.

The show's ratings have been poor, and the network has decided to cancel it in order to focus on other projects.

The show's cancellation is a blow to KRS-One, who has been involved in the music industry for years. However, he is not discouraged and plans to continue his work in the music industry.

KRS-One has released several albums, including his second album, "Doozer," which has been well received by fans and critics alike.

The show's cancellation is a loss for fans of KRS-One's music. However, he will continue to make music and perform live shows, as he has always done.

KRS-One has been involved in the music industry for years, and his work continues to influence young people around the world.

The show's cancellation is a setback, but KRS-One is determined to keep on making music and inspiring others with his art.

KRS-One has been a trailblazer in the music industry, and his work continues to inspire others to follow their dreams.

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## Billboard Hot R&B Airplay

**FOR WEEK ENDING AUGUST 24, 1996**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
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<td><strong>NEW ENGLISH A</strong></td>
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<td><strong>THE DAO</strong></td>
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<td><strong>GET UP</strong></td>
<td>JUDGE'S NITE</td>
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<td><strong>YOU WILL</strong></td>
<td>JUDGE'S NITE</td>
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<td><strong>YOU AND ME</strong></td>
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<td>JUDGE'S NITE</td>
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## Billboard Hot R&B Singles Sales

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<th>#</th>
<th>TITLE</th>
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<tr>
<td><strong>NO. 1</strong></td>
<td><strong>LET IT BE</strong></td>
<td>THE BEATLES</td>
<td>6</td>
<td>670,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>I CAN'T HELP MYSELF</strong></td>
<td>THE FOUR TOPS</td>
<td>4</td>
<td>620,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>DON'T LEAVE ME THIS WAY</strong></td>
<td>MARVIN GAYE</td>
<td>4</td>
<td>600,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>SOMETHING</strong></td>
<td>THE BEATLES</td>
<td>3</td>
<td>570,000</td>
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<tr>
<td>5</td>
<td><strong>EVERYTHING I DO</strong></td>
<td>THE POINTER SISTERS</td>
<td>3</td>
<td>550,000</td>
</tr>
<tr>
<td>6</td>
<td><strong>GOD IS IN THE DETAILS</strong></td>
<td>MARVIN GAYE</td>
<td>3</td>
<td>530,000</td>
</tr>
<tr>
<td>7</td>
<td><strong>DON'T LEAVE ME THIS WAY</strong></td>
<td>MARVIN GAYE</td>
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<td>520,000</td>
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<td>THE POINTER SISTERS</td>
<td>3</td>
<td>490,000</td>
</tr>
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Records with the greatest airplay. © 1996, Billboard/SPIN Communications.
ZOO TOUTS IT'S TOOL WITH LONG-ANTICIPATED ‘AENIMA’

(Continued from page 14)

you get 15 minutes for a presentation. I sat with some retailers for the entire album. That tells me something good.

Bob Bell, new-release buyer at the 2,000-store Where It's At chain, sees Tool as a "predominantly Californian" act, "with a very strong street presence in Los Angeles."

"I think it could be one of the big rock acts of the year," says Bell. "I think Tool is one of the breakthrough groups that will give a lot of credibility to the power of music."

So far, Tool's marketing blitz for the record is already bearing fruit. Since the first album has been out, the band's Warner Bros. label has sold approximately 500,000 Tool stickers at such events as the Lollapalooza and Warped tours and hired a skycraper to write "Tool Oct. 1" over the crowds at the Los Angeles and New York Lollapalooza dates.

Since Tool's grass-roots awareness campaign has begun, sales of "Opiate" and "Undertow" have increased.

"Undertow" has gone from 1,500 copies per week to 3,500 and has sold approximately 300,000 copies. "Opiate," which entered the Top 20 singles chart last Sunday, has sold approximately 500,000 Tool stickies at such events as the Lollapalooza and Warped tours and hired a skycraper to write "Tool Oct. 1" over the crowds at the Los Angeles and New York Lollapalooza dates.

STREET WHAT? Although the street date for Dru Hill's "Tell Me" (MMillennium) had been set for Aug. 13, a steady demand from retail and attendant street-date violations forced the tour to join Hot R&B Singles a week early, at No. 35. The single enters Hot R&B Singles Sales at No. 45 and, despite being displaced 30-31 on Hot R&B Airplay, shows an increase in radio audience over the previous week. The record is receiving airplay on 34 monitored stations, including WCKX Columbus, Ohio, where PD Frank Kelly says, "It has been doing very well in call-out research, with everyone from 12 to 64 reporting the record." Other stations supporting the track and bale WEQX Baltimore, KDKA Dallas, WUSL Philadelphia, and WDDZ Flint, Mich.

ARISTA'S EVADES: After sliding 22-31 on last week's chart, Whitney Houston's "Why Do You Do It So Bad?" (Arista) is the comeback kid, rebounding to No. 24 while earning the Greatest Gain/Airplay award. That strong chart move comes from a healthy 30% increase in audience (45-35 on Hot R&B Airplay), coupled with a 15% increase in sales at R&B core stores (25-20 on Hot R&B Singles Sales). Stations leading the charge include KIRK Lafayette, La.; WIKS New Bern, N.C.; WWDW Columbus, S.C.; and WTLV Indiana.

With the assist of a sale-price campaign, Deborah Cox's "Where Do We Go From Here" (Arista) moves 23-29 on Hot R&B Singles and earns Greatest Gain/Sales. Her 21% unit increase at core stores also pushes the single 23-17 on Hot R&B Singles Sales.

CRASH TEST DUMMIES RIDE SUCCESS
(Continued from page 13)

CRASH TEST DUMMIES will tour in support of the new album, headlining the first night of the Gavin Seminar's Triple-A summer review show on May 23, then playing a few festival dates in the Northeast and Midwest at the end of August before heading to Europe and Asia.

The band will return in mid-Octo-
ber for an extensive U.S. and Cana-
tian tour that will carry it through the end of the year.

Martin says that regional snipe campaigns coinciding with tour dat
es will assist with local visibility, while a print campaign in lifestyle and entertainment publications and co-ops in retail at retail will build awareness of the band on a national level. Internet promotions on Aristas World Wide Web site, as well as the launching of an Exclusive Web site for the band by Swell, will build the acts presence in cyberspace.

Chris Wester, buyer for Min-
neapolis-based The Main Down in the Valley, says the success of "Goo
D Shuffled His Feet" has taught him to "imagine long lines and early sellouts."

"Out of the box, I'm not predicting big things, but there have been other records that have been the same way that have sold out soon," he says. "We had incredible sales of their last record, and that is a hard feat to ignore."
Paying Tribute To Larry Levan's Paradise Garage

PARADISE REVISITED: There is no accurate way of describing the magic that the late Larry Levan was capable of making as both a DJ and producer. As any disciple of his '80s reign over New York's famed Paradise Garage is aware, what he brought to dancefloors was totally tangible, impossible to duplicate, and utterly addictive. The closest we've ever gotten to deciphering his musical recipe is clearly identifying the boundless passion he had for sultry rhythms and melodicatric melodies. You can have a crack at diva-powered performances and over-the-top instrumentation. Everything about this record is larger than life—from the beloved anthems that preambled the beat to the swooping expanse of organs, strings, and choir chants throughout the track. Such a twirling experience.

Add the legendary Sergio Mendes to the list of Latin mainstream making credible forays into dance music. His current single, "Mara
caturro" (which is mightily danceable in its original incarnation), has been effectively revamped with an invigorating tribal-house vibe by Junior Vasquez. Vasquez is smart enough not to fuss too much with the track's slamin' original percuss
tion. Instead, he opts to smooth out the arrangement with shiny, Euro-
producers' synth beats that have counterpointed vocal loops. His snarling single edit has the potential to con
tinue to make news as the name "Garwood" by Los Del Rio.

Frankie Bones is about to begin a visible autumn. He recently stepped behind the turntable decks to conjec
to "House Loop," a beat-mixed compilation of little-
dancefloor classics culled from the cat
alogos of Sweden's Loop and Plughouse Records. Seamlessly blended, this Sm/ce Communication Profile package offers jack-
hammering techno beats for only the
hardest clubheads. Thrash through "Lonely Blues" by Mr. Barth and "Churchbell Torture" by Gulp for some effective primal be
thynergy.

Equally intense is Bones' own new production, "My Peak," a Logic Records 12-inch with a catchy vocal hook
veloped by the group's new man, Emotive. He can

see from an icy-cool ambient to

inducing pace. Lots of quirky key

board licks and vocal samples are provided to keep the kids happily

trippin' out for hours. This single can be found on Logic's "Digitized" multi-act compilation, which also fea
ures Armand Van Helden's red-hot "Cha Cha." Bones and Van Helden have been confirmed to appear at the hotly anticipated Digi
itized Live show in New York on Sept. 7.

Speaking of shows not to be

passed, French turntable produc
tion icon Laurent Garnier has just
began his first-ever DJ tour of the
U.S. He'll be on the road through the end of September, supporting
n his state-side debut for New York's Never Records. His
music is pure for the adventurous and open-minded punter. He
n can see from an icy-cool ambient to

trance cut into soulful house mover

within a split second... and quite

true. This is all that I've been

a fan of Garnier's for years and are look

ing forward to finally paying respect in person. You should do the
same.

IN THE MIX: We knew that it would only be a short amount of
time before the gorgeous Daphne
Rubin-Vega successfully parlayed her Tony-nominated stink in "Rent"

into a major-label recording con

tract. Well, we are pleased to report that she is half-speeds away from
closing a deal with Mercury

Records. There are no other details available, other than the promise of an album during the first half of 1997. You go, girl!

One of the more interesting trends this week is the evergrowing "Essential Mix" interactive CD-ROM compilation. Peter

and Baez have also begun to branch out into the remix realm, adding their per

pective to "You And You And You" by Frankie Cutlass.

Also due on Deeper in the coming weeks is a full-length journey into dubland by "Brutal Bill" Marquez and "Diva Grooves, Volume Two" by Anthony Agenda.

Blissed Out. Champion recording artist and producer Tanita Tikaram, who was a sensation with Peter Albertelli, the label's VP of A&R/U.S. operations, after a recent gig at the Jazz Cafe in London. Bliss is promoting her first studio album, "Bad Man," a house anthem that advances to No. 32 on Billboard's Hot Dance Music/Club Play Chart this

week. She is also the keyboardist with the alterna-dance band Failureless, which is enjoying worldwide success with its first Champion album, "Rever

ence." That act is trekking along the U.K. concert circuit.

coming up with your own theories with "Larry Levan's Paradise Garage," a sterling double-record set that chronicles much of his stu
dio output for Salsoul Records.

Levan's penchant for long and sprawling excursions is well-documented via 10-minute-plus versions of "I Got My Mind Made Up" by Instant Funk and "The Greatest Performance Of My Life" by Loleatta Holloway. Collectors will need this album for its juicy rarities—most notably "Handsome Man" by Sparkle and a previously unreleased version of "Make It Last Forever" by Inner Life Featuri

ng Jocelyn Brown.

The only thing that could have made "Larry Levan's Paradise Garage" more special would be a display of his masterful turntable mixing skills. Still, this project is an essential primer for anyone planning a serious foray into the club realm. And for the rest of us, it is a warm, nostalgic journey back to a simpler, yet wholly inspiring, period in dance music history.
**HOT DANCE MUSIC**

**BILLBOARD/BPI Communications.**

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

**MAXI-SINGLES SALES**

Compiled from a national sample of ISPs of sales of compact discs for dance retail stores which report a number of units sold to individuals, Inc. Source: SoundScan.

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**CHART OF THE WEEK**

1. **YOU'RE MAKIN' ME HIGH** FAYE JAMES-NESSER
   2. **IF MADONNA CALLS** AGNIESZKA HAJTMAN
   3. **KEEP ON JUMPIN'** NIGEL JACOBS
   4. **YOU GOT TO PAY LIGHT BALL 99** JIM CARRELL
   5. **CELEBRATE** KARI WISE
   6. **FREEDOM** ANDREW DAVIS
   7. **PROFESSIONAL WIDOW** KATHIE GRABBER
   8. **LET THIS BE A PRAYER** GENE CHAMBERLAIN
   9. **WE GOTTA LOVE** DANNY SALEMI
   10. **YOU'LL BE MINE** (PARTY TIME) EPIC 37879

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**PICK OF THE WEEK**

**DON'T TURN IT'S TIME TO PARTY** KARL MULLER

---

**HOT SHOT DEBUT**

**1. KEEP ON JUMPIN** PULSELITE
   **2. DON'T TELL ME** BILLIONAIRE
   **3. TAKE IT** (X) CHAKA KHAN

---

**HOT SHOT DEBUT**

**1. IT'S A PARTY (PARTY TIME)** EPIC 37879
   **2. ELEVATORS (ME & YOU)** (T) DE LA REPTILE
   **3. THE THINGS THAT YOU DO** (T) ROBERT MILLER
   **4. THIS IS YOUR NIGHT** (T) TONY JAMP</p>

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**NEW**

1. **YOU'RE MAKIN' ME HIGH** FAYE JAMES-NESSER
2. **IF MADONNA CALLS** AGNIESZKA HAJTMAN
3. **KEEP ON JUMPIN'** NIGEL JACOBS
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8. **LET THIS BE A PRAYER** GENE CHAMBERLAIN
9. **WE GOTTA LOVE** DANNY SALEMI
10. **YOU'LL BE MINE** (PARTY TIME) EPIC 37879
11. **DON'T TURN IT'S TIME TO PARTY** KARL MULLER
12. **KEEP ONLY JUMPIN** PULSELITE
13. **DON'T TELL ME** BILLIONAIRE
14. **THIS IS YOUR NIGHT** (T) TONY JAMP

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**new**

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CMA NOMINEES ANNOUNCED
(Continued from page 6)

Montana, Owens, Price Enter Hall; Stars Gather For Twitty Tribute

ON AND OFF THE BOW: The Country Music Assn. (CMA) and Nashville's Country Music Hall of Fame and has elected three people rather than one for this year's ceremony. Patsy Montana, Buck Owens, and Ray Price will be inducted into the Hall during the CMA Awards show Oct. 2. What has been one of Music City's best-kept secrets and best casual venues will soon be no more, or will be permanently altered.

Green's Grocery in the little Williamson County town of Leiper's Fork, which has been hosting live music every Tuesday and Friday night, is going to be available for private functions only. Owner Audrey Preston says music nights had become too time-consuming. The old Depression-era country store simply became too chic for its own good.

Montana, Owens, Price Enter Hall; Stars Gather For Twitty Tribute

Terri Clark Tops Nominations For Canadian Country Music Awards

By LARRY LEBLANC
TORONTO—With seven nominations, Mercury Records artist Terri Clark leads the list of contenders for the 1996 Canadian Country Music Awards, which will be presented Sept. 9 in Calgary, Alberta.

The show is to be hosted by Canadian actor Paul Gross ("Due South"). The CTV, The Nashville Network will rebroadcast the show in the U.S.

Clark is nominated for top single, top song, and top video for her "Better Things To Do" and is also nominated in the categories of top album ("Terri Clark"), top female singer, and top entertainer. For a newcomer, she is nominated for the Vista (Rising Star) Award. Clark's Mercury labelmate Shania Twain is also nominated in several categories: top female singer, top entertainers, top song ("If You're Not In Love I'm Outta Here)", and top video ("I'm Outta Here" and "You Win My Love").

Newcomer Paul Brandt, a Warner act, is also a nominee in six nominations. His song "My Heart" (Continued on page 30)

Oklahoma City—It's characteristic of K.T. Oslin that even while she was listening to all in a daring pose for the cover of her new BNA album, she refused to allow any retouching of the chest scar left from her last year's heart- bypass surgery.

"That's me," she says. "Why cover it up?"

Why, indeed?

The title of her new album (due Oct. 1) is "My Roots Are Showin'..." and the outspoken 54-year-old singer has nothing to hide.

It's her first studio album in five years and a bold jaunt through pure country's musical roots, ranging from a country rumba that Irving Berlin wrote for the Ziegfeld Follies to the traditional "Down In The Valley."

When Oslin decided to return to the music career she had slowly drifted away from in the early 90's, the triple- Grammy winner recalled an earlier conversation she had had with RCA Label Group chairman Joe Galante. He had offered her a job in A&R, which she turned down at the time, she was primarily staying home and gardening:

"She asked me if I was ever going to make another album," Oslin says. "I told him, 'Yeah, when I think of something really cool and wonderful.' I thought that country was really going to move toward dance. So I decided to go do a dance album."

At first, she planned on covering public-domain songs, but says too many artists had already done them. Then, she settled down at the Country Music Foundation to find dance songs. "At the time," she says, "I thought, 'My God, this could take me the rest of my life.'"

She called on Nashville writer Robert Oermann. "Bob said, 'I'll help you move through it. Otherwise, it'll take forever.' So I'd visit Bob every week, and he'd play me records."

"I had a heart attack and my half of the song, "Go Rest High On That Mountain," in The Valley." And I found 'Hold Whatcha Got,'" she says. "It's a Jimmy Martin bluegrass classic which I liked because it's sassy. So, little by little, I gathered my 10 songs that I thought went together. I don't think there's a B-side on here. There's some pretty left-field radio music, but no throwaways. All of these songs reflect influences in my life, from show tunes to bluegrass, folk music, and the blues."

When she went into the studio, (Continued on page 30)

CMA NOMINEES ANNOUNCED
(Continued from page 6)

Strait and Brooks & Dunn, who recorded five nominated songs each, including entertainer of the year, which Strait has won twice. The CMA's reigning entertainer of the year, Alan Jackson, is also a contender for the category as well as in the male vocalist, vocal event, and music video category, the latter two for his collaboration with comedian Jeff Foxworthy on the song and video "Redneck Games."

Among the other acts to receive five nominations are Martina McBride and Shania Twain, with three each, and Foxworthy, Patty Loveless, Bryan White, and LeAnn Rimes, with two apiece. At 13, Rimes has the distinction of being the youngest artist ever nominated for a CMA award.

Rimes, White, Junior Brown, Terri Clark, and Wade Hayes are enjoying their first CMA nominations on this year's ballot. Songs, writing duo/duo act Baker & Myers have been in the running for a CMA honor before, when in their song "Sweat," recorded by John Michael Montgomery, was nominated for song of the year in 1994, but this year they are nominated for the first time as artists, with their nod in the vocal duo category.

Winners are voted on by 7,000 professional members of the CMA, located in 38 countries. The show, produced by Walter C. Miller and directed by Paul Miller, will be simulcast live via satellite from Nashville to the U.K. The complete list of nominees follows:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, and George Strait.

Male vocalist: Vince Gill, Alan Jackson, Collin Raye, George Strait, and Bryan White.

Female vocalist: Faith Hill, Patty Loveless, Martina McBride, Pam Tillis, and Shania Twain.

Horizon Award: Terri Clark, Wade Hayes, LeAnn Rimes, Shania Twain, and Bryan White.

Vocal group: Alabama, Black & Blue, the Mavericks, and Sawyer Brown.

Vocal duo: Baker & Myers, Bellamy Brothers, Brooks & Dunn, Sweetheart Of The Rodeo, and John & Audrey Wiggins.

Album of the year: "Blue Clear Sky," George Strait (MCA); "Borderline," Brooks & Dunn (Arista); "High Lonesome Sound," Vince Gill (MCA); "The Truth" Tim McGraw; "Ridin' Pretty Loveless (Epic); and "Wild Angels," Martina McBride (RCA).

Top musician: Eddie Baynes, David Lucas, guitar; Brent Mason, guitar; Mark O'Connor, fiddle; and Matt Rollings, keyboards.


Song of the year: "Any Man Of Mine," Shania Twain; "Check Yes Or No," George Strait; "Go Rest High On That Mountain," Vince Gill; "Keeper Of The Stars," Tracy Byrd; "Time Marches On," Tracy Lawrence.


(Continued on page 30)
## Billboard Top Country Catalog Albums

### FOR WEEK ENDING AUGUST 24, 1996

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PATSY CLINE</td>
<td>MCA 11422 (10.98/16.98)</td>
<td>12 GREATEST HITS</td>
</tr>
<tr>
<td>2</td>
<td>4.75</td>
<td>11.75</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>HANK WILLIAMS, JR.</td>
<td>CURB 7526A (10.98/16.98)</td>
<td>GREATEST HITS, VOL. 1</td>
</tr>
<tr>
<td>3</td>
<td>HANK WILLIAMS, JR.</td>
<td>MERCURY 82327 (7.98/12.98)</td>
<td>24 OF HANK WILLIAMS GREATEST HITS</td>
</tr>
<tr>
<td>4</td>
<td>SHANIA TWAIN</td>
<td>MCA 11422 (10.98/16.98)</td>
<td>SHANIA TWAIN</td>
</tr>
<tr>
<td>5</td>
<td>THE CHARLIE DANIELS BAND</td>
<td>EPC 378052/378053 (10.98/10.98)</td>
<td>A DECADE OF HITS</td>
</tr>
<tr>
<td>6</td>
<td>REBA MCENTIRE</td>
<td>MCA 4597P (7.98/12.98)</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>7</td>
<td>GEORGE STRAIT</td>
<td>MCA-42059 (7.98/12.98)</td>
<td>GREATEST HITS, VOL. 2</td>
</tr>
<tr>
<td>8</td>
<td>GEORGE JONES</td>
<td>EPC 470515 (15.98/16.98)</td>
<td>SUPER HITS</td>
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<tr>
<td>9</td>
<td>PATSY CLINE</td>
<td>MCA 4038A (7.98/12.98)</td>
<td>THE PATSY CLINE STORY</td>
</tr>
<tr>
<td>10</td>
<td>JEFF FOXWORTHY</td>
<td>LAUGHING HILLY (7.98/12.98)</td>
<td>THE REDNECK TEST VOLUME</td>
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<tr>
<td>11</td>
<td>GARTH BROOKS</td>
<td>CAPITOL 11090/MCA (10.98/15.98)</td>
<td>NO TENCES</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE STRAIT</td>
<td>MCA-4567 (7.98/12.98)</td>
<td>GEORGE STRAIT'S GREATEST</td>
</tr>
<tr>
<td>13</td>
<td>KENNY ROGERS</td>
<td>CAPITOL 11090/MCA (10.98/15.98)</td>
<td>TWENTY GREATEST HITS</td>
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</table>

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.

Billboard Top Country Catalog Albums (continued)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD</th>
<th>TITLE</th>
</tr>
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<tbody>
<tr>
<td>14</td>
<td>BILLY RAY CYRUS</td>
<td>MERCURY 91035 (7.98/12.98)</td>
<td>SOME GAVE UP</td>
</tr>
<tr>
<td>15</td>
<td>DWIGHT YOAKAM</td>
<td>REPRISE 45242/WARNER BROS. (9.98/15.98)</td>
<td>THIS TIME</td>
</tr>
<tr>
<td>16</td>
<td>JEFF FOXWORTHY</td>
<td>LAUGHING HILLY (7.98/12.98)</td>
<td>SOLD OUT VOLUME 80</td>
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<tr>
<td>17</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>WARNER BROS. (9.98/15.98)</td>
<td>LIFE'S A DANCE</td>
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<tr>
<td>18</td>
<td>WYATON JENNINGS</td>
<td>MCA 4506 (7.98/12.98)</td>
<td>GREATEST HITS</td>
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<tr>
<td>19</td>
<td>JEFF FOXWORTHY</td>
<td>LAUGHING HILLY (7.98/12.98)</td>
<td>THE ORIGINAL VOLUME</td>
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<tr>
<td>20</td>
<td>GARTH BROOKS</td>
<td>CAPITOL 90763 (7.98/12.98)</td>
<td>THE CHASE</td>
</tr>
<tr>
<td>21</td>
<td>TOBY KEITH</td>
<td>CAPITOL 90763 (7.98/12.98)</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>22</td>
<td>KEITH WHITLEY</td>
<td>MCA 2227 (7.98/12.98)</td>
<td>GARTH BROOKS</td>
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<tr>
<td>23</td>
<td>GEORGE STRAIT</td>
<td>MCA-4040 (7.98/12.98)</td>
<td>TEN STRAIT</td>
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<tr>
<td>24</td>
<td>CARRIE UNDERWOOD</td>
<td>MCA 4507 (7.98/12.98)</td>
<td>CARRIE BROOKS</td>
</tr>
</tbody>
</table>

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

**Zamora Still VP/GM At Sony Discos**

The Zamora-Go-Round Con-

try to an item reported in last week's issue (Latin Notas, Billboard, Aug. 17), George Zamora has been dis-

missed from his post as VP/GM of Sony Discos. Further, Oscar Llord, presi-

dent of Right Touch Productions, has been offered a position at the company. This news comes from high-

ranking executives at Sony, who declined to offer additional comment on the situation until an official announce-

ment is made.

On the other hand, commentary from executives and industry players close to the U.S. Latin music industry regarding the apparent fate of Zamora and Llord has been abundant and highly opiniated.

Hardly anyone was surprised that Zamora might no longer run Sony. The company's declining mer-

chant performance in the past two years was noted as a powerful reason for an executive change. But most industry members were astonished to hear that Llord was being reassigned to the reins. While Llord was

generally given high marks by a majority of market observes as an savvy entrepreneur and industry survivor, few thought him capable of working within the restrictive confines of a 

large corporate structure.

In other Sony-related personnel moves, Al Zamora, brother of George, has been named marketing director of WEA Latina, effective Monday (19). Al Zamora formerly was VP of marketing, English-language product, Latin America, for Sony Music International.

**FUENTES AL CINE:** Colombian label Discos Fuentes has placed five songs, including one by the label's flag-
song, Sonora Dinamita, on the soundtrack to the upcoming Miramax film "Curdled." The movie, which stars Winona Ryder, is being executive-

produced by Quentin Tarantino, Rob Braddock, and John Maas. The film has a Spanish language sound-

track featuring PolyGram, Latino chanteuse Marta Sánchez, who cut a track with Guns N' Roses guitarist Slash. The film MCA/HEBA base was awarded Rosana; Discos Fuentes folk giant Pedro Laser, and Rounder artist the Bluzers. The movie is due in Sept. 27.

It is being surmised that the producers of "Curdled" do as good a job integrating Latino sounds into the film as did John Sayles and company with the splendiferous Castle Rock Entertainment movie "Lone Star," one of the very few pictures without an overt Latin theme that deftly blends Spanish into the script. The soundtrack to "Lone Star," which was recently released on Columbia, is an important During Beto's reign it includes six: Spanish-language songs, including tasty tracks from Arbuckle acts Conjunto Bernal and Lydia Men-

dora.

**Stateside Briefs:** For the second consecutive year, Música Para Todos, a program dedicated to promoting Latin music education in the U.S., has selected 12 libraries serving large Hispanic communities as participants in its campaign. Each will receive a state-of-the-art CD package, along with 100 Latin music CD containing songs from all categories and eras. Música Para Todos was established last year.

(Continued on next page)

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**Latin Tracks A-Z**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artistas</th>
<th>Label</th>
<th>Year</th>
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<tbody>
<tr>
<td>&quot;Lo Que No Le Dijiste&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1979</td>
</tr>
<tr>
<td>&quot;Me Duele El Corazón&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1980</td>
</tr>
<tr>
<td>&quot;No Me Dejé Cuesta&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1981</td>
</tr>
<tr>
<td>&quot;Por Amor&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1982</td>
</tr>
<tr>
<td>&quot;Regalado&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1983</td>
</tr>
<tr>
<td>&quot;Tengo Que Olvidar&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1984</td>
</tr>
<tr>
<td>&quot;Yo No Tuve&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1985</td>
</tr>
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<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1986</td>
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<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1987</td>
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<td>&quot;Enamorado&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1988</td>
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<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1993</td>
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<td>&quot;Inmortal&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1994</td>
</tr>
<tr>
<td>&quot;Qué Quiere la Vida&quot;</td>
<td>&quot;El Recodo&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1995</td>
</tr>
<tr>
<td>&quot;Tengo Que Moverme&quot;</td>
<td>&quot;Disco&quot;</td>
<td>&quot;SONY&quot;</td>
<td>1996</td>
</tr>
</tbody>
</table>

**Top 20**

19. "Qué Quiere la Vida" | 20. "Tengo Que Moverme"

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**Top 50**

4. "Inmortal" | 5. "Qué Quiere la Vida" |

---

**Top 100**

4. "Inmortal" | 5. "Qué Quiere la Vida" |
NOTAS
(Continued from preceding page)

direct marketer Columbia House Club Música Latina. Participating libraries were chosen by Columbia House's in-house editor. The U.S. imprint will release two to five
albums per month from Tumi's catalog of more than 60 Latin American and Cuban
artists. In October, Tumi is expected to launch Tumi Dance, a label that will use
samples from Tumi's catalog for dance product.

MEXICO NOTAS: EMI Mexico and Peerless are teaming to release a slate of
albums by EMI star crooner Junior and Peerless' deceased, legendary ranchero Pedro Infante. The record, to be cut in a fashion similar to Natal-
ie Coyle's "I Know Nothing," features two obscure Infantes that were cut on a
78 rpm single. Produced by José Luis Espinosa, the master copy is en-
titiled album is due in September... Fonovisa has secured a licensing deal with
prominent Spanish dance imprint Blanco Y Negro. The deal covers the
U.S., Mexico, and Central America. Fonovisa plans to release one to two
albums per month until November or December, when Fonovisa and Blanco
Y Negro will release Blanco Y Negro's product simultaneously.

ARGENTINA NOTAS: Oid Mortales' in-demand producer DJ Deró has
remixed Reel 2 Real's "Mueva La Caderna" (Move Your Body), which is
based on the rap act's Strictly Rhythm album "Are You Ready For
Some More?" The Barones Aires DJ also remixed Sandy & Popo's Par-
ch/; Oid Mortales single "Mueva La Caderna" has been in and out of
Spain's singles chart in the past several
weeks. Also, Oid Mortales has released the debut of a pop/dance
singlet named Boy. Her album contains a duet with Rafa Villalba, drummer for
Spanish rock act Seguridad Social. Last month, Oid Mortales' upper King
Africa concluded a marathon 250-date tour of Latin America, Norway, and
Sweden. Oid Mortales' music-lifestyle magazine, D'Mode, has released
"D'Mode X'mas," a 15-song dance set.

EMI rockers Enamitos Verdes, now on tour in the U.S. and Mexico, are
putting out a second, politically correct version of "Dale Pasca!" for the U.S.
The original contained what was consid-
ered as an offensive term toward people of color. "Dale Pasca!" is on the
band's latest album, "Guerrn Guicha."
In coming months, the band will tour promo tours in Venezuela, Colombia, Chile, and Spain. A concert tour of Mexico is slated for later in
the year.

EMI recently signed Los Porcianos is fin-
ishing its forthcoming album, "Verdulnesa."
In September, Patricia Sosa will enter the studio to cut her follow-
up disc "La Historia Signe."

Vilma Palma E Vampiros kicked off a
seven-date tour of Colombia and Peru Aug. 14 in Cartagena, Colombia.

Miguel Torres, elder brother of BMG star Diego, has released his
debut album for Sony. It's titled "Todo Vale."

Hernán Verde," the label
of Barca Records pop band Mamá Vaca, has been released in Chile (Barca
Chile), Uruguay (Casi Records), the U.S. and Puerto Rico (NARADA, ELC,
iesa, and Colombia (Codiscos).

The group is the opening act on Vilma
Palma E Vampiros' aforementioned tour... Last month, a thrash metal act
chosen as opening act for upcoming Argentine dates by Seguridad and
Pantera has released "Efecto Tequis- tiata," its first album on Sam Records.
The band's latest record, its fourth overall, contains five new songs and five
songs from earlier albums that are now out of print.

WARNER BRASIL ROLLING: Warner company East/West Continent-
al is a flirt of late. Star sertaneja duo João Paulo & Daniel, who have sold
500,000 units of their latest slate titled album, performed three sold-out shows August 24 at Olympia in São Paulo, Brazil. Labelmate Katuçu is also
selling well with its latest album, "Do Criador," which has topped 220,000
units. Bahia's famed percussion ensemble Ootubum is busy preparing an
album due in October. Meanwhile, the latest album by sertaneja superstars Leandro & Leonardo, titled "Escuro & Leonardo Vol. 10," is slated to
drop Tuesday (20). The leadoff single, "Doce Mistério," which is featured on the soundtrack to the sponge operating opus "(O Rei Do Gado),"
is already a smash hit.

Meanwhile, WEA Brazil's hot-selling rockers Sepultura, who kicked
off a tour of four cities at the beginning of the year, were also
performing at Festival En Vivo in Galicia, Spain — are the lone Brazilian band playing
Saturday (24) at Philips Monsters of Rock festival in São Paulo, along with
don rated South American acts as Iron Maiden, Biohazard, and Skid Row.

Gold selling (soundtrack) "The Untouchables," 9,000 units to veteran pop act Kid Atheta for its album "Meu Mundo" and highly
reviewed rock group Barão Vermelho for its disc simply titled "Alma."
Kid Atheta, by the way, recently cut 12
of its biggest hits in Spanish. Nacho Maradiaga of Horner Spins' sublabel pop act Presuntos Implicados helmed the
project. No word yet on a release date.

Having completed an extensive tour of the U.S., Canada, and Europe,
Gilberto Gil is booked to play Sítia-
go, Chile, Friday-Saturday (23-24).
Barones Aires (Sept. 3), and Montevidéo,
Uraguay (Sept. 4). Due in September is
"Rampa Munda," a funk/reggae/rap disc by
versamiste O Rappa. Now in the studio is singer/songwriter Zélio D'An-
car with noted producer Liminah — and the recently signed, superb R&B/ funk songstress Sandra De Si.

Billboard's 1996 International Latin Music Buyer's Guide puts a world of Latin music contacts in the palm of your hand!

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Artists & Music

Coleman's Doppelgänger 'Sound Museum';
Fred Hersch Does Rodgers & Hammerstein

DOUBLE DIPPING: Ornette Coleman's second and third records for his Harmolodic label came out Aug. 13. The highly anticipated sessions with Geri Allen—the first Coleman group in more than three decades to feature a pianist—are linked by the main title of "Sound Museum," with the individual titles "Three Women" and "Hidden Man." Art Coleman is ever the novel thinker and often fascinated by twos, the discs offer various interpretations of the same tunes. This is something of a trend for the bandleader: 1987's double disc "In All Languages" featured the same songbook interpreted by his revamped classic acoustic Quartet and his current ensemble, Prime Time. Coleman says the set, which is currently unavailable, will likely be issued by Harmolodic.

Meanwhile, on Sept. 24 the label is releasing two other, arguably rarer titles: "Somethin' Else" is a double LP issued between Coleman and bassist Charlie Haden on which Ornette plays tenor sax, "Body Meta" is a Prime Time excursion of joyous and jumbled funk. Watch the zeoloids hit the racks for both.

DATA: NonSuch recording artist Fred Hersch is set to release his second disc for the label, "Fred Hersch Plays Rodgers & Hammerstein," Tuesday (20). It's a solo piano session that draws on classic tunes by the esteemed composers, including "Getting To Know You" and "People Will Say We're In Love." Hersch has ways of turning a recital into a nearly orchestral sound-swinging affair. The music is voluptuous. In early fall, he's slated to play three solo dates at New York's Merkin Hall to kick off the album's arrival. On Sept. 18, the program is "Mozart: Rodgers & Hammerstein;" on Sept. 25, it's "Mostly Monk," and it concludes Oct. 9 with "Mostly Hers..." We all know that Louis Armstrong could take any song in the world, no matter how simple, and turn it into a piece of art, "Disney Songs The Sachmo Way," due out Aug. 12 on Walt Disney Records, proves this is true; even "The Ballad Of Davy Crockett" boasts that joie de vivre that Pops' work had in spades. And when he does "Chim Chim Cherri, a tact congruence is formed with another master: John Coltrane also covered the tune.

Craig Street, the booking auteur whose soundscaparist necros helped Coleman's So So Def best a path for the bandleader on "Blue Light Till Dawn" and "New Moon Daughter," was behind the boards for the second Warner Bros. disc by Jimmy Scott. The Street-produced "Heaven" suggests that less is more when your voice is an insubstantial vessel. It's a minimal affair marked by what's becoming Street's trademark: cross-genre song choice. The "Heaven" of the title is "a place where nothing ever happens." That's right, Scott is doing the old Talking Heads con. Blue Note artist Jacky Terrasson arranges and plays piano on the disc. It's due Sept. 24... Michel Camilo has signed with Tropijazz Records. An October recording session has been projected release of February 1997.

Pianist Vince Guaraldi and artist Charles Schulz are getting their own rundown to date. "The Cool Cats" includes with Peanuts-inspired tunes. Now George Winston's "Louis & Lucy: The Music Of Vince Guaraldi" does the same (Billboard, Aug. 17). It's a solo piano disc, slated for release Sept. 17 by Danc/CatWind Hill. Lower Manhattan, N.Y., is, arguably the world's apex for jazz. The Pensive Village Jazz Festival has become a regular reason to celebrate the thriving club scene and broadcast jazz culture. From Saturday (17) through Aug. 25, shows by Tania Maria, Eric Reed, Abraham Burton, the Spirit Of Life Ensemble, and many others will dot the downtown environs, taking place in 11 participating venues. If you count the halls and schoolyards where film, dance, and record fairs will take place, the number of locations for this festival climbs to 20. Like the JVC and Knitting Factory fests earlier this year, Pason's extended series helps boost the commerce of the music. This year's edition is capped by a free show by Herbie Hancock at Washington Square Park Aug. 20.

DA BRAT

(Continued from page 19)

Tantrum reflects her growing mental awareness of herself as a prize-winning artist. She's [lyrically] talking about her real-life experiences and images. She's letting us know who Da Brat really is..."

Released in 1994, "Fundknifdol" sold 997,000 units, according to SoundScan, the highest-selling album by a female rapper to date. The album peaked at No. 1 on Top R&B Albums and at No. 11 on The Billboard 200. Da Brat, who is also a CEO of So So Def, says when "Fundknifdol" was released, it was expected to only enjoy regional success. But the artist's funky brand of hip-hop appealed to a broader audience. The label hopes that recent appearances with such artists as Total ("No One Else/Me"), and Martha Carey ("Always Be My Baby") remix will increase Da Brat's appeal even more.

"People who was checkin' for Total wasn't checkin' for Brat before," Dupri says. "But she has a bigger audience now, and her music reflects her (Continued on next page)"
**Artists & Music**

**Classical KEEPING SCORE**

by Heidi Wadson

A LEAST THEY'RE RICH: The Interep Radio Store, a sales and marketing company for radio advertising, has released its list of the most popular classical radio listeners that should gladden the hearts of advertisers looking to reach an affluent audience. The report, prepared by Michele Skettino, reveals that the percentage of classical listeners in the upper income groups is much higher than that of the general population.

For example, 32% of classical listeners live in households with annual incomes of $75,000 or more, and classical listeners are 182% more likely than the average adult to live in households with yearly incomes of $100,000 or more. They also are 300% more likely to have a graduate degree than the average adult, and twice the average age. These numbers come as classical radio programmers and stations work in professional and managerial roles. Look at it this way: 8 million adults listen to classical radio on an average day, representing about 6% of the total US population. It may not be the biggest percentage, but according to Interep, it has been steadily over the years; it has broad loyalty in music, at least, and it has the most money.

And what is the best way for people to learn classical music? We asked the programmers, listeners, and classical radio stations. Ten ways they learned古典, according to the programmers, listers, and classical radio stations. Ten ways they learned classical.

**TOP CLASSICAL CROSSTOVER**

**TOP OFF-PRICE CLASSICAL**

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**Billboard**

**TOP CLASSICAL ALBUMS**

Complied from a national sample of retail store and rack sales reports collected, checked, and compiled by

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**Artists & Music**

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NEW YORK—Songwriters who claim copyright ownership must do so within a three-year statute of limitations or lose such rights, according to a ruling by the U.S. Court of Appeals for the 2nd Circuit here.

The decision was handed down in a case involving “Why Do Fools Fall In Love?,” the seminal ’50s rock ’n’ roll ballad that has earned millions of dollars in royalties since it was first recorded in 1966.

The Teenagers, lead by singer Frankie Lymon, burst onto the rock ’n’ roll scene in 1956 with their rendition of the song. In a 1992 post-trial ruling, Jimmy Merchant and Herman Santiago, members of the Teenagers, won $600,000 in royalties earned by the song’s copyright for the three-year period preceding their suit. They were also granted future stakes in the song as reissued authors. Lymon was also a co-author of the song.

The decision was widely reported and gained sympathy for Merchant and Santiago, middle-aged New Yorkers who left the entertainment business many years ago.

On Aug. 7, the federal appeals court reversed their victory. The appeals court ruled that the lower-court jury erred in holding that a previous decision on an unrelated case in the 2nd Circuit set a precedent that entitled Merchant and Santiago to relief. In that separate ruling, it was held that claims of copyright ownership could still be filed, despite the statute of limitations.

“Unlike [the previous statute-of-limitations ruling], where the right of co-ownership claims was based on the plaintiff's uncertain status as an heir, no similar uncertainty exists as to co-ownership rights based on co-authorship,” the appeals court said in reversing the 1992 decision. “A co-author knows that he or she jointly created a work from the moment of its creation...we hold that plaintiffs claiming to be co-authors are time-barred three years after accrual of their claims from seeking a declaration of copyright co-ownership rights and any remedies that would flow from such a declaration.”

A lower-court decision held that Merchant and Santiago were teenagers when the song was written and could not be expected to make their claims at that time. Part of the new ruling, however, notes that they should have brought forth their charges in 1961, when they were legally considered adults. As noted in the lower-court decision, Merchant and Santiago were 15 and Lymon was 12 when they co-authored the song.

Merchant and Santiago, as two of the original four members of the Teenagers, testified in the lower-court trial.

(Continued on page 38)
**Alien Flyers Studio Brings Foreign Flair To New York**

BY PAUL VERNIA

NEW YORK—At a time when studio owners are finding the frenzied life of Mars, aliens have invaded in New York and opened a recording studio.

Assuming earthly identities as Russian nationals with diverse pedigrees in the entertainment industry, Valery Shepelev, Mark Satonovsky, and Michael Davidov—have occupied the former site of Skyline Recording Studios in midtown Manhattan and set up shop as Alien Flyers.

"Our facility is named Alien Flyers because we are relative newcomers to America," says Rubeni, a musician and concert promoter who arrived in New York from Moscow in 1981 at the invitation of U.S. musician Jonathan Mover. In fact, it was Mover who apprised Rubeni and his partners of the closing of Skyline.

Davidov is a former star of the Bolshoi Ballet, he operates the Russian night club Anapierre in the Russian enclave of Ocean Avenue in Brooklyn, N.Y. Satonovsky has a business background and a long-standing friendship with Rubeni and Davidov.

Rubeni says he hopes artists will feel as comfortable at Alien Flyers as he and his partners feel in the States.

"We are confident that this comfortable, acoustically sound, technically superior, and reasonably priced studio will become a second home to many domestic and international artists," he says.

In order to accommodate their clientele, the Alien Flyers principals insist on projecting a warm, home-like ambience at the studio. With help from his daughter, Rubeni operates a complimentary bar that is well-stocked with deluxe Russian vodka and other spirits and liquors. Furthermore, the studio caters food from Davidov’s catering, lending an unmistakable Russian character to the facility.

Although Rubeni and his partners plan to get the lion’s share of Russian recording projects in New York, their vision is to attract as diverse a clientele as possible.

"Of course, we’d like to get the top people and the people who recorded at Skyline. But we don’t want to be Skyline. We want to be Alien Flyers."

The partners have preserved the architectural integrity of Skyline—which earned a reputation as a recording mecca for the likes of Bonnie Raitt, Duran Duran, David Bowie, James Taylor, and Eric Clapton—but upgraded much of the equipment. The facility now features a 66-input Solid State Logic G console, a Studer A872 recorder, a

> "It’s not uncommon for a record company’s A&R department to phone our recording department looking for studios," says Simpson. "By making our selves available for that, we’re supporting our clients with a kind of ‘ambience nationalism.’ As sophisticated as the product is, that’s just part of the entire package that you have to provide at this level—the technology, the technical support, the customization, the after-market care, the guaranteed upgrade paths, the marketing support. It’s all part of it, but it comes at a price. You can’t do this if you’re going downmarket.

SSL’s development and marketing course has been as quietly conservative as it has been successful, with no bumps along the way. One came in 1981, when founder Colin Saunders canceled a multiyear long project to develop an all-digital recording console on its used consoles, which in turn helped maintain an overall pricing structure, critical in an upmarket environment.

"It lets us control the quality of the consoles, since we inspect and refurbish pressed consoles (for resale)," explains Simpson. "It might give us some control over the pressured market pricing, but what that does is help make sure that every SSL console has the potential for investment for its buyer, regardless of what it’s now or used.

"We’re not completely convinced of that whole ‘vintage’ mythology," says Simpson. "SSL is a younger company than some of the others, and that may have something to do with it."

SSL’s product output in terms of different systems is prodigious, particularly over the last several years, all tied to the company’s philosophy of building new engines based on preceding ones and providing users with clear upgrade paths. There are few breaks in product lines, such as the 9000J series, which is a new product platform after the G consoles.

The product planning is a result of frequent informal meetings between the marketing and research and development departments, says Jeffery, and regular, formal ones at which new ideas are proposed. "We’re not afraid to bring new technologies into the marketplace," says Simpson. "But before we do, there’s a lot of planning and discussion, because each product is intended to be out there a long time and have a lot of opportunities for upgrades in the future. That future is being planned optimistically by SSL, both for itself and for the industry as a whole. Simpson cites figures that indicate that SSL’s sales are increasing coming from markets other than the traditional ones of North America, Europe, and Japan; revenues from overseas sales rose from 11% of total company sales to 29% in the last five years, with the U.S. base—which has consistently accounted for a third of SSL’s returns, not continuing to grow, albeit at a slower pace."

"There was a trough in sales in the early ‘90s as the music industry strug- gled a bit," says Simpson. "But that’s definitely recovered, and sales globally are stronger than ever."

In fact, the significant increase in sales to newer markets, such as South America, the Middle East, and Southeast Asia, took company executives by surprise. "None of us would have predicted the tremendous globalization of the pro audio community over the last 10 years for that future. But it’s certainly happened in a big way."
ALIEN FLYERS STUDIO

The primary reason for Skyline's 15-year record was its sound. We have enhanced the technology and preserved all the qualities that made the room popular. "Alen's equipment package was coordinated and acquired by New York-based Hamilton Bosius Associates, according to a statement from the studio.

Rubini insisted that all the studio's gear be new. "I don't like to buy used stuff when you open a new business, because it's like a lottery game," he says. "You never know. I don't want to have any problems. Even the keyboards and the drums are brand new."

Rubini says he and his partners plan to build a second, digital mixing room and rehearsal studio adjacent to the 1,400-square-foot studio A.

Rubini says he was pleased to learn that Skyline could be left structurally intact. "Acoustically, the main studio was perfect," he explains. "It needed virtually no structural work. Our re-
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Rebounding

Lower Demand For Music Is Offset By Higher Numbers For CD-ROM

By Don Jeffrey

Although market researcher SoundScan reports that unit CD sales were up 13.75% to 210.4 million units this year through July 14—over the same period last year, many CD replicators are definitely not breaking out the champagne.

Brian Wilson, executive V.P. sales and marketing division, Allied Digital Technologies, says, "There are very few companies on the music side meeting their projections or expectations this year."

And Richard Law, V.P. of audio sales for Disc Manufacturing Inc. (DMI), a subsidiary of Quixote Corp., says of the CD market, "It's a growth business."

Lower Demand

Now, no question about that. Basically, audio is hit-driven, and they're just not there."

The holiday season last year was weak for replicators as well as for retailers because of lower-than-expected demand for music. Law cites as one cause the highly publicized rollout of Windows 95, which sucked up a lot of consumers' discretionary dollars. He says, "The money spent on Windows equaled 25.5 million CDs. It definitely had an impact on the business.""New companies, attracted by the double-digit growth, entered the business, creating more competition. It is estimated that there are more than 60 facilities replicating CDs."

New Companies

A Safer World For Replicators

Source ID Coding Is International Weapon Of Choice Against Global Piracy

By Terry Heath

LONDON—Frontline troops in the fight against international music piracy are reporting steady, if unspectacular, progress in one key area. The International Federation of the Phonographic Industry (IFPI) confirms that one strategy in the piracy battle, voluntary adoption of Source Identification (SID) codes by CD producers, is making headway in most parts of the world. The latest IFPI figures state that 68% of all CD production plants worldwide are now using the SID codes, compared to just over 60% at the end of SID's first full year of operation.

In terms of total worldwide production, that means 2.5 billion units of the world's 3.5 billion overall audio CD capacity fell within the SID code system. But according to Cavin Hughes, IFPI director of communications, the rapid initial takeup of the SID code has inevitably slowed.

"The bigger manufacturers adopted SID early on, and the first 60% [of plants worldwide using the codes] was relatively easy to achieve, because they were the ones who immediately saw the benefits," he says. "The final 30% is the problem, and we now need a bigger push in the education and publicity process."

The Facts

The SID code was introduced in 1992 as a joint initiative by Philips Consumer Electronics, which issues licenses to use its CD manufacturing technology, and the IFPI, which oversees the code-monitoring system. It was hailed at the time as an important weapon against audio pirates worldwide, whose counterfeiting activity was estimated to be taking more than $2 billion a year from record companies.

SID involves two four-digit code numbers: a Laser Beam Recorder (LBR) code, which is applied to the silver inner part of the disc and identifies the plant that manufactured the master; and a Mold Code, which identifies the plant where the disc was replicated. Replicators use a different code for each mold at each plant site.

The IFPI is conducting a series of training sessions worldwide.
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Going For Brokers
Small Runs Can Be Big Business For Replicators Who Work With Representatives Of Indie Bands

BY DEBBIE GALANTE BLOCK

H

as the demo tape become passe; CDs replicators

answer the question with

an unshakeable "yes." CDs are replacing demo tapes as CD man

ufacturing becomes increasingly more affordable and recording techniques become more portable.Unsigned artists can produce CDs inexpensively and can sell copies of their albums off the stage at gigs. And, most impor

tantly, an independent artist who doesn’t have an in-house playback studio for mastering can now do so with

a replicator. Although some CD manufacturing business is slow when compared to that of major labels, it is a steady stream of work.

REPLICATION NETWORKING

Replicators who sell to the small unit orders are beginning to look at those independent customers, particularly at times of the year when business is slow. A few replicators have even lowered their unit order minimums from 1,000 to 100 to coordinate. However, it’s through other non-traditional channels that these projects

controllers," he says. Jerry Bunka, Digital Force's president, says, "We work closely with a customer as a personal production team, han

dling every step, from tape preparation to labeling to artwork to graphics to printing." Disc Makers offers the same kind of services. Morris Balen, chairman, says that today's CD business works a bit like the LP business did in the past. "When someone wanted to put out a LP, he went to the one person he knew he could get it done. That person might have been someone at a plating plant. That person would broker the services he didn't handle. But, ultimately the client received a fin

ished product," Balen says.

Dave Steele, owner of db Digital, a studio in Holsoken, N.J., produces copies from CD-R Masters. "But, to produce more than a few CDs this way is cost prohibitive at $7 a disc," he

nichie artists. Rainbo works with independent bands, although general manager Steve Sheldon admits this can be an expensive proposition, since mastering takes such a long time and the costs can not be adver

tised out.

UNSIGNED artists can produce CDs INEXPENSIVELY and can sell copies of their ALBUMS off the STAGE at gigs. And, most IMPORTANTLY, an INDEPENDENT artist who wants radio AIRPLAY has to provide STATIONS with CDs, since they DON'T play CASSETTES.

are coordinated, and replicators are getting plugged into these networks. Although some recording studios and mastering houses offer one-offs for clients wishing orders as small as 50 units, CD brokers and production service houses are really the connection between replicators and independent

bands.

A production service house, such as Digital Force in New York or Disc Makers in Pennsauken, N.J., can manage the whole process, from mastered through artwork, for a band who might need a little (or even a lot) of hand-holding through the process, particularly if it’s their first CD. The only thing a production service doesn’t do is actually manufacture the disc.

Manny Sethi, president of Wings Digital, a replicator in Hauppauge, N.Y., explains: "Replication is a business deal with one specific band, but rather with a broker who is working with sev

eral different clients. It’s like running a business, rather than a one-time job where a lot of time has to be invested with no further business potential. In fact, some replicators even offer incentive programs for broth notes. Therefore, the need for outside replication is a must for a company such as this, which offers all of the other necessary services for an inde

pendent artist wanting to put out a CD.

A source at DB Plus Digital Services, a mastering facility in New York, N.Y., says, "We can also help educate our clients, who can then make important decisions for themself."

The market for outside service houses, particularly ones that also offer distribution, flourished in Canada. In Canada, says Bob Stone, president of World Records, a company that started

up in Canada but now has an office in New York, "In the last seven years, this part of the CD market has taken off in the U.S.," says Stone. The company puts out a 20-page color guide that can help the CD novice through the whole production process.

For foreign CD lines, Rainbo Records And Cassettes, a manufacturing company in Santa Monica, Calif., also offers replication in a limited capacity. Many of its orders are at the 500-unit mark, a welcome number to many

never tried dealing with duplicators or replicators without the help of a service house because "World Records are experts on the manufacturing side of the business, just as a producer or engineer is an expert in the studio." Although Dr. Elmo, of "Grandma Got Run Over By A Reindeer" fame, does have an album out on the Sony label, most of what he does is inde

pendent. When he began recording his own music in 1979, the delivery medium was vinyl. "CD technology makes it easier to do things yourself," Elmo notes. "With vinyl, sometimes it took six months to get an album pressed because the major labels controlled the plants with their larger orders. Now, turn times are about 10 days at Nimbus Manufacturing, a replicator in Charlotteville, Va., which does mastering as well as fulfillment for me."

Dr. Elmo finds working directly with the replicator to be beneficial financially. "If a broker handles the whole job, it will likely cost about dou

ble the price. However, putting out a CD does take time and know-how."

Continued on page 48
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Answering To A CD Master
Engineers And Replicators Debate
The Benefits And Pitfalls

BY DEBBIE GALANTE BLOCK

Although CDs have often been praised as the "perfect" format, that is a belief and not a fact written in stone, as witnessed when recording studios, mastering houses and replicators expressed opinions and concerns about the growing use of CD-R masters. Many replicators say that more than half of what they receive is on CD. But the same replicators who revere the format because of its stability also denounce it because many CD-Rs they receive are produced on inferior equipment and do not live up to Sony Philips Red Book specifications. As for the quality of a disc produced from a CD-R master, some audiophiles are unimpressed and not convinced the format is a better medium than the tried-and-true 1600 or the very popular Exabyte tape. However, despite some negativity, most observers believe the industry will go the way of CD, and, as a result, the medium itself and the equipment it is produced on will be improved.

THE PROS AND CONS
Replicators say CD-R is much more reliable than tape; shows no degradation, has a better potential for shelf-life and, best of all, is cheaper. However, not all of the people producing CD-Rs and control software really know how to do so. The lack of standardized equipment is the format's main shortcoming. Robert Seidel, director of engineering, multimedia center, for Warner Advanced Media Operations in Odypharn, Pa., says, "We have found that certain CD-recorders produce discs of unacceptable electrical quality, and others produce discs with an unacceptable disc format due to their chosen main resolution until the format is retired. However, in recent years, a push has been on to enhance the resolution environment in mastering, taking audio material up through 20 bits and on to 22, 24- and even 32-bit digital environments for processing such as equalization and compression. The result is being able to record and master in high-resolution domains has significantly increased digital audio's clarity and accuracy. However, no matter how advanced the bit environment gets in mastering, programs still need to be which ones are used by the small but powerful cadre of mastering engineers, a dozen of whom probably handle as much as half of all the major-label releases in the U.S."

WHAT'S OUT THERE

Sony offers its Super Bit Mapping (SBM) technology, a software processor used in conjunction with the company's PCM 9000 magnetic-optical two-track recorder and the DAE-5000 editor. Sony's new Oxford digital console also processes onboard at up to 32 bits and outputs data at the

Continued on page 52

Pacific Microelectronics' HDCD Model One Processor

Bit By Bit, The Stakes Get Higher In
The Digital Resolution Revolution

Multiple Manufacturers Offer
Mastering Solutions

BY DAN DALEY

If the 1630 or PMCD that gets delivered to the replicator's doorstep could speak, it might have more of a tale to tell lately as to what it's been through than in years before. The Red Book CD audio standard calls for a 16-bit resolution (the number of bits determines the word length of the basic digital unit, which, in combination with the sampling rate determines its resolution), and that will be its multi-reduced back to 16 bits for transfer to the CD replication stage. The benefits of going to higher bit resolution levels in mastering is that much of the additional resolution of the audio is transferable when the program is reduced back to the 16-bit Red Book standard. How that is accomplished varies by the different algorithmic schemes developed by several pro-audio manufacturers, and, perhaps more to the point,

Continued on page 52
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Above and Beyond
Most replicators are not relying just on revenue from pressing discs to produce profits. They are offering an array of services, such as fulfillment through 800 numbers, design, packaging, warehousing and direct shipping of product to retail accounts when needed.

Faulkner says that with Nimbus’ new computer system, for which it committed about $17 million in capital expenditures, “We’ll be able to offer [product] directly if a customer wants to order by phone or electronically.”

Another important specialty for Nimbus is its technology to prevent piracy. It manufactures special-order holographic CDs, which serve as an anti-piracy tool as well as a merchandising function. “Counterfeit product is infiltrating genuine retail outlets,” says Faulkner. He says he hopes to license the holographic technology to other manufacturers.

Some replicators are also looking at international markets to expand their businesses. Nimbus, which was

Continued on page 58
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— Richard Clark, Chief Engineer
American Multimedia, Inc. (AMI)

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SID CODING
Continued from page 48

explaining the benefits of the system," she says. "We have recommended that all our members use only plants who operate SID. Maybe legislation will come in the future, but it is difficult, for various reasons, to convince every government."

THE CHINA SYNDROME
Ironically, the one territory where SID use is "officially" 100% and backed by national legislation is China, where the piracy problem has been particularly intractable. SID codes became mandatory for all CD production in China in August 1994, following pressure from the U.S. Trade Representative. An explosive increase in the number of plants (from three in 1990 to 26 in 1994), and an annual manufacturing capacity of 75 million units against the legitimate home market demand of just 3.5 million CDs was threatening to engulf Europe—particularly through Eastern European routes—with counterfeit product. Recent IFPI successes in the Czech Republic and Russia have stemmed the tide, but the Chinese experience was summed up in a statement in late 1995 by IFPI director general Nic Garnett: "I am concerned and disappointed that we know plants are operating without the SID code," says Garnett. "In short, not much has happened at all."

However, Garnett remained convinced that the Chinese authorities were acting in good faith, and the difficulties were due to the geographical size of the country and the problems of implementing national laws at the provincial level.

Hughes says, "We had evidence that the SID code system wasn't working in China. But a new agreement between the U.S. Trade Representative and the Chinese government was signed June 17, 1996, and action has been promised from the Chinese. The Chinese government was committed before, and this renewed commitment is a good sign."

The IFPI's offices in China have re-opened, with the major objective of helping government enforcement operations by supplying expertise and knowledge of local repertoire.

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SID CODING
Continued from page 50

INCENTIVES TO PARTICIPATE

The incentives for manufacturers to adopt SID are real enough, according to Andrew Horsfall, technical manager at manufacturer Nimbus U.K. "The cost is something we had to budget for," he admits, "but that's partly because we chose to etch the code in a special way as an extra anti-piracy measure. Typically, it costs only 200 to 300 pence per mold ($320 to $480). We were involved with IFPI from the beginning, and implementation was very smooth."

"Any customer who is concerned about piracy specifics that their manufacturer must have adopted SID codes, and anyone who doesn't send bad messages to prospective clients, Horsfall continues. I certainly know of instances where it has been 'no SID, no order.' It's a low-cost option, and customers have a clear choice. If they want piracy protection, they order which products now as part of their specification to machine suppliers."

Richard Green, technical manager of manufacturing at EMI CD in the U.K., confirms similar costs. "It is not expensive for us, but for a pirate who wants to change a mold, it could cost 6,000 or 7,000 pounds ($9,500 to $11,200)." The uptake rate, Green continues, "has been higher than we expected. Now, when pirate products turn up, it narrows the field very substantially and very quickly. It's not foolproof, but it's another brick in the wall. I would like to see the use of SID codes made mandatory..." Seven years ago, I probably knew at least six or seven of the CD production plants in the world. The rate of proliferation since then has gone out of control, and the cost of manufacture has gone down sharply. CD counterfeiting is a way to make money last, and it may also be that manufacturers help pirates unwittingly. SID is an efficient means of control." Uli Granow, head of remastering for CD-ROM at the Sirene for Digital in Germany, which also controls SID policy in its Irish plant, is equally enthusiastic. "We adopted SID very early on, and it is an extremely effective number of security measures-some of which are kind of secret," he says. "Now we're like the idea, and it is not expensive. We would like to see everybody using it." Like most CD manufacturers and the IFPI, Granow looks forward to the emerging technology that will make anti-piracy an even more pressing economic necessity. The quality will just not hold up. To have a quality master, there needs to be the least amount of transfers, and that is what CD-R allows when used correctly."

PLAYING WITH FIRE

"CD-Rs are like fire," says Rick Essig, mastering engineer at Frankfurt/Wayne Mastering Lab, New York, N.Y. "If fire is used properly, you don't worry about a house burning down. If you use it improperly, you're going to get burned. There should be no problem with CD-R, but because there are so many different types of machines and processes out there, results are uncertain. CD recorders have become the latest manufacturing tool. Book CDs. Unfortunately, there are people with small budgets who end up buying these inferior machines. They wouldn't remember you, get what you pay for." Richie Kesler of Platinum Island Studios, New York, N.Y., says, "The mastering hasn't been lost in the mix. Book systems for mixdowns has to do with digital to analog (DA) transfer. Every time you make a transfer, unless you're really good clocking device is used, you lose something in sound quality. And there are so many distracting points from the mixdown to the master."

Paul West, VP of studio operations, engineering and quality assurance at MCA Music Group, North Hollywood, Calif. says, "When compared to the original source, you can hear the lack of low-frequency definition and a narrow range of stereo field, as well as a lack of clarity with the CD-R." West says, "First of all, using a CD-R subjects a project to an inferior carrier on the front end. Also, with CD-R, you are recording the modulated data represented by pits in the discs that are really not pits but rather geometric forms of pits. And finally, with CD-R, you are introducing EFM modulation (bit length) and more jitter. While some houses are neurotic about data jitter, and the idea of introducing significant jitter between the mastering facility and the CD pressing plant is insane."

Stephanie Goldberg, studio manager at Master Disc, New York, N.Y., is not fond of CD-Rs either. "It's so frustrating that we've come this far with technology but still have so many holes in it," she says. "Researchers need to talk to mastering house engineers about what our needs are before they try and standardize a format. When you give a CD-R to a replication plant, it magically changes." Ocean View's Gastwirt disagrees, saying, "I think CD-R is the best format ever. It gives masters a chance to close deals with client listeners and approves. If they can't listen to and approve Exabyte, changing a master over to another format should not be necessary to a mastering house's discretion."

Joe Palmaccio, mastering engineer at Sound West, New York, N.Y., expands on Gastwirt's comments. "Discs that come back mastered from a CD-R—that may or may not be cut in a mastering house, as they tend to sound much different from those cut from a 1630 in real-time speed," he says. "Discs made from a CD-R may not always sound worse, but they sound differently.
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DIGITAL
Continued from page 44

AES/EBU standard of 24 bits, and a new version of the Sony 3348 multi-track, the HR, stores information at up to 24 bits, starting the enhanced bit environment prior to mastering.) SBM, like some other redithering bit-reduction schemes (which add digital noise to recordings in order to audibly smooth out events like index so that the last bit of a word does not fall abruptly), uses noise-shaping to make the result of the reduction process sonically pleasing. Noise shaping is a process that manipulates the location of digital data based on frequency range and re-assigns digital "noise" into upper frequency ranges that are less detectable by the human psycho-acoustic system, generally above the 15 kHz point.

Apogee Electronics' UV-22, part of the company's UV-1000 Super CD Mastering System, putatively does not use noise-shaping, nor does it redither the material to reduce a 20-24-bit master to 16 bits. "Redithering infers that you're adding noise," explains Richard Elen, Apogee's VP of sales and marketing. Rather than noise-shaping, per se, says Elen, Apogee's system instead uses its algorithm to modulate the least significant bits (LSB) of a digital signal, which adds an inaudible high-frequency "bias" to the digital bit stream, concentrating the signal's energy at around 22 kHz. This, he continues, results in an essentially flat noise floor, which is at the theoretical 16-bit level—4 to 5 dB below that of conventional "flat dither." "In addition, the noise floor does not have the distinctive and annoying 'busyness' of conventional dither. Thus the UV-22 noise floor is audibly quieter and less objectionable than other techniques. In addition, there are no audible artifacts. Yet, as with analog, you can hear coherent audio signals several dB below the noise floor, thus retaining much of the detail and audio quality inherent in the original signal."

Another, assertedly more comprehensive entry in this sweepstakes, is Pacific Microsonics' HDCD approach. According to company president Michael Ritter, HDCD is a more comprehensive approach to high resolution for CDs, in both its bit reduction approach, which first analyzes at a sampling rate above 100 kHz and then processes at 88.2 kHz (bascially the Red Book specification), and in terms of its marketing approach, Pacific Microsonics is actively signing up licensees for its format among record companies and consumer hardware manufacturers. Pacific Microsonics maintains that the sonic benefits of its approach are best appreciated when an encoded disc is played back through a HDCD decoder-equipped CD player, but that even unencoded CDs sound better on a standard player.

MASTERCING CHOICES
Mastering facilities have become quite eclectic in which of these systems they're using to master, and most have some combination of them, as well as various A-D convertors for the analog masters that come in. (Analog masters benefit the most from these higher resolution systems; digital masters are generally more limited in their application since they already have been sampled, usually at the Red Book standard 44.1 kHz.) The systems work on differing principles, but there's no argument that the way they sound is what's getting the attention and is part of the marketing effort the companies are putting into them," says Karl Kussmaul, product manager at Sony.

Like many of his cohorts, Bob Ludwig, owner of Gateway Mastering in Portland, Maine, has been working in a 20-bit or higher domain for about two years, using SBM, HDCD, Apogee's UV-22, the British-manufactured Prism and other systems. He makes his decision based on judging the systems by their coloration of given projects, using them almost like an equalizer. "HDCD sounds best on acoustic projects, the Apogee system is good if you want to make a hot CD," Ludwig explains. "But all of them give you a better result than working in 16 bits. Sometimes the clients decide which one they want to use based on past experience, but generally they leave it up to the mastering engineer."

Denny Purcell, on the other hand, has used most of the systems available but prefers the Pacific Microsonics' HDCD, both because he feels it sounds best and because it's helping feed a retail business that he runs from his Georgetown Masters facility in Nashville. "I look around and see what's coming down the pipe in terms of technology, then I buy what I believe is the best for the future and then rent it out, and clients will bring masters back to me in formats that I like to work with," he explains. Purcell, in fact, has personally endorsed an HDCD advertising campaign.

Scott Hull, chief engineer at New York's Masterdisk, uses all of the above as well as a British-made DCS system for 20-plus bit mastering. "Eighty percent of what's coming through here is analog, and that works best for converting to high-resolution digital," Hull says. "But whichever systems you choose to work with, the difference between a 16-bit master and 24-bit master is readily apparent even to untrained ears. It can make a big difference on a record. And I think that's why all the mastering houses went so quick- ly into this around the same time. Everyone realized how much better it sounds, and they all want to make their records as competitive as possible.

Ted Jensen, chief engineer at Manhattan's Sterling Sound, concurs, adding, "The results are subjective, the choice of a system depends more upon the way a listener decides it sounds than on how it actually works. But now that higher resolution is here, we're never going back."

ARCHIVES IN WAITING
One other impact from this evolution is that, while masters must still be reduced to 16 bits before going to the replication facility, the process of mastering in high-resolution environments is creating 20-bit-plus archive masters, which will be used for the next generation of consumer digital audio systems capable of higher sampling rates and word lengths. Stored on systems such as Sonic Solutions (which has its own bit-reduction scheme) or Telestream's Rapidfire, these masters can be used when a vanilla 24-bit mastering session is not available.

The result than working in 16 bits, I think. That's also why we get a lot of free offers from mastering facilities who are using a master from a 24-bit master, and I think that's the best for the future."

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Sanremo Investigation Grows
Focus Moves To Voting Procedures

By MARK DEZZANI

SANREMO, Italy—A new shadow is hanging over this country’s largest musical event with the escalation of an investigation into its leading light. 

The Sanremo Song Festival’s presenter and sole director, Pippo Baudo, was notified by magistrates in May that he was being investigated for tax evasion, abuse of office, and receipt of illegal payments from sponsors of the event. Now the investigation appears to have expanded into the area of voting procedures.

In early August, magistrates began interviewing three former stars of the festival: Ion, who won this year’s event; singer Giorgia, who won last year; and pop artist Spagna. Though these artists are not under suspicion, it is believed that the questioning of these three indicates that the Sanremo selection and voting procedures are also now under investigation.

Giovanni, “The magistrate asked about many things, above all about the organization of the festival and who was responsible for this and that.”

The Sanremo Festival has become a national institution in Italy, and the voting event held each February attracts huge TV audiences. The festival features established and emerging acts that present new songs to a jury selected from the public. Suggesting that the organizers rig votes has become a regular pastime in the media, but the accusation has now taken a more serious turn.

Nonetheless, in its 50-year history, Sanremo has been a potent launching pad for a host of Italian stars, including international million-sellers Evie, Ramazzotti, Laura Pausini, and Zucchero.

Previous criticism of Baudo has centered on his powerful position within Italy’s public service broadcaster RAI, which organizes the event with Sanremo authorities. Apart from his role as director and presenter of the festival, Baudo is also director of all variety programming on RAI TV’s prime network, RAUINO, as well as presenter of several top-rated prime time variety shows.

Since taking charge of the festival in 1994, Baudo has dispensed with the selection panel and personally chosen all the contestants in consultation with record labels.

Baudo suspended himself from all of his TV activities after being notified that he was under investigation. He protests his innocence. “I am convinced of my innocence, that charges will not be brought, and the investigation will be dropped in the near future,” he says.

Baudo’s manager, Armando Gentile, is under arrest, alleging that he has tampered with evidence while under investigation.

Meanwhile, three new artistic directors have been appointed for next year’s festival: Giorgio Moroder, best known for his pioneering production work with 70s disco queen Donna Summer, and for the “Midnight Express,” “Flashdance,” and “Top Gun” soundtracks; Carla Vistami, a lyricist for Italian superstars Mina, Mina, Mia Martini, and Ornella Vanoni; and Pino Donaggio, who has composed soundtracks for movies by directors Brian De Palma and Dario Argento.

Video Music Asked For Royalties
Italian Programmer In Dispute With FIMI

Milan—Record labels here are putting pressure on Italy’s domestic music TV network, Videomusic, to pay 500 million lire ($250,000) in alleged unpaid royalties. Videomusic is planning a return to 24-hour-a-day transmissions this fall, when the channel becomes part of Italy’s pay TV network Telepiù’s digital satellite TV package.

At the end of July, Italian record industry (allegation FIMI requested that Videomusic pay what the labels say is half a billion lire in overdue royalties for the use of videoclips.

The move is symbolic of Italian labels’ increased dependence on collecting copyright payments, given a disastrous downturn in record sales so far this year. Unofficial estimates say that sales in Italy for the first six months of this year are down by more than 20% compared with the same period in 1995.

Gerolamo Caccia, president of FIMI, claimed earlier this year that labels will depend on increased neighboring rights income to compensate for declining sales, saying, “We need to protect copyrights and augment their collection from the cassette-tape levy and TV advertising royalties.”

FIMI members are threatening to withhold the supply of new videoclips until an agreement is reached, forcing Videomusic to rely on material from its library to sustain output. Videomusic and FIMI officials were unavailable for comment on the dispute at press time.

Videomusic was purchased by Italian film producer Vittorio Cecchi Gori last year. Since then, it has broadened its music content, with youth-targeted movies and sports taking up prime time on its terrestrial national network.

Declared Bankrupt, Germany’s Largest Rackjobber Folds

Hamburg—German record companies have lost one of their most important customers with the collapse of the country’s largest rackjobber, TVG-WD Warren Co.

The company, which had annual revenues of more than $250 million and employed 600 people, is no longer trading after confirming the failure of its bankruptcy by the district court covering its headquarters in Langen, near Frankfurt.

TVG had almost 10% of the German record business and serviced more than 2,000 outlets here.

However, record-company distribution managers say they do not see its collapse as symptomatic of any malaise in the German record market. Rather, they attribute the bankruptcy to mismanagement, logistical difficulties, and a reportedly faulty computer system.

Record companies were reluctant to bail TVG out from its difficulties, partly owing to the fact that the company is owned by Germany’s largest department-store chain, Kaufhof. Sources say Kaufhof had to inject an eight-digit sum into the company last year to keep it afloat and that TVG’s current liability is around $80 million.

Three of TVG’s competitors continue to service the German market: GHD in Bielefeld, Alpha in Erfurt, and MV Art in Hamburg. However, record companies are considering establishing their own wholesale operations to assist struggling small- and medium-sized companies.
Sagliocco: Savior Of Southern Flamenco
Release Blends Western Pop, Traditional Spanish Sounds

BY HOWELL LLEWELLYN

MADRID—The savior of the Spanish music industry is back, with a bid to lift the domestic market out of the doldrums and export it "as far as China." Singer Jesus "Dalbello" Sagliocco, who has an impressive track record to back up his words.

His label, Sagliocco Records, released the latest in its "Spanish Swing" in July, an ambitious project that filters Western music through the influences of Southern Spanish and Latin American styles. "This project is the result of audacity and self-confidence," says Pino Sagliocco, who has brought many world stars to Spain in the past decade and is the man behind the international success of gypsy group Béla Fleck and the Flecktones, who have sold two million copies of "A Little Too Much." Sagliocco says his plan is to take on the world, and he's ready to back it up.

"People speak of the lack of ideas and the creative crisis, but the problems are the lines of communication," Sagliocco says. His answer is simple: The South, or in this case flamenco, always has had a strong influence on Spanish music. So to solve the stagnation in Spanish or Western pop/rock is to "let it drink from the Fountain of Flamenco."

The result is a CD with four musical pillars: flamenco-blues, spiritual flamenco, funk/soul flamenco, and flamenco-pop. The idea and the musicians involved make the project intriguing, at least. Flamenco-pop is provided by Andalucian flamenco stalwart Diego Carrasco and London-based U.S. singer Kym Mazzelle, who has had a number of top 40 hits in the UK.

The spiritual element emanates from Lola, who achieved much success in the '80s with her husband as the flamenco-pop duo Valenti. Venezuela-born Héctor Dona, the son of leading Spanish dancer Pastora Garcíba, injects funk/soul, while U.K. duo Matt Bianco serves a Latin-rhythm dish of flamenco-pop.

"The idea came to me at the beginning of the year," recalls Sagliocco, who was responsible for bringing Madonna, The Jacksons, and Michael Jackson, among others, to Spain. "The Joaquin Cortés experience showed me that flamenco music had great potential if promoted correctly."

Sagliocco spoke to Dona, who introduced him to renowned flamenco producer Jesus Bola in Sevilla, Spain, one of the cradles of flamenco, where the album was recorded. Almost all the album's arrangements are by Bola.

"People are bored in Spain," says Sagliocco. "They've been sitting around for more than three years talking about the creative crisis, but nobody is doing anything about it. The Spanish pop industry is lost in a valley of disillusionment."

"I got thinking about passing pop and blues, etc., through flamenco and decided it could be an exciting project," Sagliocco adds. "People at first said that Joaquin Cortés wasn't flamenco, but of course it is! I want to shock the world with 'A Ritmo Del Sur,' just as I did with Joaquin."

Why the South? "The South as a fertile source of culture has always known how to raise its voice above repression and contempt and sing its own truth. Apart from Lola and Diego, none of the artists on the CD had direct experience with flamenco. They were immersed in it, and it has changed their musical directions."

Mark Reilly and Mark Fisher of Matt Bianco met Sagliocco when they recorded a video in Madrid two years ago. They took him to Sevilla, where they had their first gypsy flamenco experience, which Fisher describes as "more than just music—it's a way of life."

Bianco and Mazzelle share the same manager, Iain Hill, and once Sagliocco asked the London band to participate, it was not long before the U.S. singer became involved.

Mazzelle, who was born in Indiana and raised in Chicago, says that "Going to Sevilla was like going home to Chicago. The language had changed, the faces were different, but I had lived there, but the spirit was the same, the place was loaded with soul, and I felt I was home again."

Sagliocco says "A Ritmo Del Sur" is just the beginning. The idea is that the four pillars will develop their flamenco flavor with individual albums. After the July showcase in Madrid, Sagliocco remarked, "You know, I feel a little like a musical conquistador."

Sony U.K. Bows Club Culture Imprint

LONDON—Sony Music Entertainment U.K. has unveiled a new imprint aimed at reflecting British club culture.

higher Ground will operate within Columbia Records U.K. and A&R director Mick Clark says the label will take a fresh approach to the record-making process. Clark, who previously was A&R director of Columbia Records here, will take him with most of the signings he made for Columbia, including club acts Leftfield and Bally Sagoo.

Clarke has definite views about how the company will operate. He says the label will break from what he sees as the traditional path, wherein "an A&R man signs a band to a label to make them a recording artist, and hands it all over to a producer, who may not know (the art) from Adam." He advocates a more integrated approach, in which acts get to meet video directors, photographers, and "everyone who's involved with their career."

Higher Ground will use club-culture communication networks and underground press for its major promotional efforts.

Sony


two years by as a regular on CTV's "The Bobby Vinton Show." She also appeared on Canadian TV specials and as a member of the Jug Jangles.

by age 17, Dalbello had secured a recording deal with MCA Records in the U.S. His hit single, "Dalbello," was one of David Foster's earliest productions and featured such top-notch players as Larry Carlton, Tom Scott, Jeff Lorber, and Carl Radle.

While recording the album was an exciting experience for the teenage newcomer, Dalbello says she clashed with MCA's VP of publicity. "She wanted Los Angeles over the release's direction. As the result of the conflict, claims Dalbello, she was let go by the label the following year, coincidentally the same year she was presented with a CMA Award as best new female vocalist. The two singles who were at MCA then could not be released, according to Dalbello.

Dalbello's second album, "Pretty Girls," produced in Los Angeles by Bob Moniz (Chad 
Foster, Night) and Al Ciner, was released in 1984 in the independent, Toronto-based Talisman Records. While the title track received modest airplay in Canada, a cover version by Melissa Manchester reached No. 39 on Billboard's Hot 100 Singles chart.

She signed with Capitol Records in the U.S. in 1979, and, in 1981, released her third album, "Dramatic Measures." The set failed to sell in either Canada or the U.S.

However, such Dalbello songs as "Dr. Nude" and "She Was Wrong," re-written with Adams, indicated the beginning of a startling musical metamorphosis that would be realized on her next album.

Following "Dramatic Measures," Dalbello quit writing and performing music publicly for three years, saying "I was no point in making records if I hadn't found a sense of how I fitted in musically, and how to express myself," the singer added. "I hadn't executed my ideals. I was conveying my musical ideas to the people I was working with."

The pivotal album of her career, 1984's "Whomafoursays," was co-produced by Dalbello and former Mott The Hoople member Mick Ronson. Released on the Dutch label Dalbello, the album has a striking cover featuring Dalbello in a colorful tribal headdress of mud-caked mud. For the album, Dalbello sang and played drums, keyboards and synthesizer, while Ronson played bass, guitar, and synthesizer.

"Whomafoursays was a real turning point for me," says Dalbello. "I finally found a sense of myself. Mick [helped me] see my own musical and emotional world as I saw it."

When "Whomafoursays" made little commercial impact in Canada or the U.S., Dalbello spent three years touring Europe with German singer and political activist Udo Lindenberg and promote the album there.

For the next five years, Dalbello lived in both Toronto and Berlin. During this period, she wrote with Nena, did guest (Continued on page 60)
BELGIUM:

An obscure song written by David Bowie is causing considerable media interest here, thanks to its inclusion on a new multi-artist compilation album, "Shake Your Congas" (BMG Ariola), released to coincide with a concert by Bowie in Brussels. The song, "Fancha," performed by the Belgian band One & Her Promise, was written by Bowie in 1987 and released at single here the same year. The track, which was discovered by staff while examining the '50s and '60s master tapes of Palette Records, acquired by BMG Ariola along with the company's publishing rights in 1990, is now considered to be a valuable collector's item.

MARC MAES

IRELAND:

The music of the Slabah Luhrche region, which includes parts of Cork, Kerry, and Limerick along the River Blackwater, is mainly for dancing. And it was this traditional Irish music that provided the inspiration for the "Shallah Notes" (CDM) by Donal Murphy, Matt Cranitch, and Tommy O'Sullivan, a trio whose members come from each of those three counties. The musicians have recorded extensively with other groups: Murphy (accordion) was a founding member of Four Men & A Dog (Global Music Pulse, Billboard, Aug. 10), Cranitch (fiddle) was with Na Fiill, and O'Sullivan (guitar/vocals) played Danish and Irish music with the Copenhagen-based group Ashplant. "Shallah Notes" illustrates the strong connection between Slabah Luhrche music and American country and bluegrass, which were originally influenced by traditional Irish (and Scottish) tunes. Among various numbers that emphasize these historical links are "Bluegrass In The Backwoods," "East Tennessee Blues/Stone's Rag," and "The Prisoner's Song" (written by Reg Neursoro), and "From The Heart" (a Suzanne Clark/Richard Leighton composition). The album includes contributions from various other musicians, including bassist Steve Cooney and percussionist Jimmy Higgins, both of whom have worked with Allan. The title "Shallah Notes," pronounced "shallow notes" is a reference to what North Americans call "liner notes." The album is the trio's first U.S. release (on Kells Music).

KEN STEWART

ROMANIA: Dan Spataru is a living legend, a singer whose popularity has remained undiminished throughout a career spanning 30 years. The blond, green-eyed idol has long touched the hearts of the women of his generation, but his appeal also extends to the younger generation, due to his off-the-repertoire repertoire of well-known songs, mainly of yesterday's pop hits. A new compilation, "The Best Of Dan Spataru" (Electrecord), features 18 of his greatest hits, including some relatively recent ones, but many of them are very old indeed, such as the unforgettable "Dararuta, Taran cuta" (The Little Peasant Woman) written by Ion Vasilescu. Ten tracks were written by composer Temistocle Popa, whose songs have always been the perfect fit for Spataru's voice. At the launch of the album, Electrecord presented Spataru with a special gold prize in recognition of the lifetime achievements of his distinguished career... Rock group Holograf, folk group Colibri, singer/songwriter Gheorghe Gheorghiu, and singers Stefan Dinescu and Madelina Mihaila are the biggest-ever hits for them (at least according to Muzica, the shop of the Composers and Musicologists Union, located in Bucharest).

OCTAVIAN URSULESCU

U.K.: Four months after Incognito released its compilation album "Remixed" (Talkin' Loud/Mercury), the hard-working R&B group began a series of gigs in support of its new album, "Beneath The Surface," out in September. The new set was unveiled July 20 during a stunning headline appearance at the Royal Botanic Gardens in Kew, Surrey, under the banner Summertime Jazz and blues. Supported by Fidel, a young singer/songwriter/guitarist with folk and blues leanings, signed to produce Steve Jervier's Sony-funded Lifestyle label, Incognito performed a 110-minute set in front of a relaxed crowd of picnic-eating, champagne-drinking revellers. After a two-song encore, accompanied by a spectacular fireworks display, band leader Bluey departed with the roaring crowd, who loudly cheered, "Beyond color, beyond creed, we're one nation under a groove." The slogan would have served as an admirable description of the following night's concert at Finbury Park in North London, which was actually performed as the Respet Festival, an anti-racist event organized by the British Trades Union Congress. The festival also featured heavy rock bands ARC and Scrap Iron Scientists, political-dance act Chumbawamba and Fun-da-mental, rapppers Credit To The Nation and Brotherhood, bangra group RSPV, African roots artist France Coker, and world music fusion band The Jive. The event ended with a thundering version of Otis Redding's "Respect," which is released by PolyGram under the multi-artist moniker United Against Racism. Incognito's U.K. dates continue into the fall, ending with a show at the Brixton Academy in London South Ct. 27.

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DALBELLO
(Continued from page 57)

vocals on albums for Rupert Hine, Duran Duran's John Taylor, and Glass Tiger, and composed and performed the song "Black On Black" for the soundtrack of Adrian Lyne's film "9½ Weeks."

Her next Capitol album, the self-produced "She," was released in Europe in late 1987 and in Canada 18 months later. Capitol did not release it in the U.S. Again, Dalbello failed to make a commercial impact in Canada.

According to Zbitnew, "Whomanfoursays" and "She" weren't accepted commercially in Canada because "they were so cutting edge. Nobody in Canada was doing what [Dalbello] was doing at the time. Today, many [Canadian music-industry people] compare Alanis Morissette to Dalbello."

In 1990, Dalbello moved to Los Angeles. For the next four years she toured with Ann and Nancy Wilson of Heart and Debra Debbin as a female foursome performing Heart material, recorded with and wrote songs for Heart, and produced and wrote "Come As You Are" for LaBelle's 1994 album "Gems."

In 1994, while visiting Los Angeles, her brother Stefano played Dalbello some music he had written. Dalbello was so impressed that she immediately wrote lyrics for his song, which became "The Revenge Of Sleeping Beauty."

Even though Dalbello hadn't decided to cut an album yet and hadn't had a recording deal since leaving Capitol in 1989, she recorded the song and three other tracks, "All That I Want," "Yippie," and "Falling Down." All four tracks are featured on "Whore."

After a meeting with her former manager Roger Davies (Tina Turner), Dalbello decided to record again. Davies suggested EMI and called Helmut Feist, president of EMI Electrola.

Helmut Baecker, GM of marketing for EMI Electrola, says, "[Dalbello] has always been very much at home in Germany and has done well here. She lived for some years in Berlin, where she worked with German artists. Also, her manager [Davies] has a good relationship with the company. I think she felt it was the most natural thing in the world to sign here."

Returning to Toronto at the end of 1994, Dalbello and her brother worked on preproduction of "Whore" until February 1996. The bulk of the album was recorded at Phase One studios in Toronto in April and May of that year. "Recording the album was really quick," says Dalbello. "We completed it in 2½ months, including the mixing."

Dalbello, who earlier this month completed promotion for the album in Switzerland and Holland, heads to Germany Sunday (18) through Friday (23), and returns to Canada Saturday (24) to meet with Canadian media.

"Recording will be a very big part of our marketing for this record," says Zbitnew. "[With the cover art] we have such a strong visual component. I expect we'll see that image everywhere."

The arresting cover jacket depicts a sculpture of Dalbello against a blood-red wall. "I wanted something reflecting what you can become when you place your self-esteem in the hands of someone else," she says. "It's the me I could become if I don't remind myself of the things I believe in. It speaks for the record and the path I've gone through to make it."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.
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The Nirvana album, a live set entitled "From The Muddy Banks Of Wishkah," is due in October from DGC. The album will be preceded by Pearl Jam's first release in two years, the tentatively titled "No Code," which is scheduled for street Aug. 27 on Epic. Also putting out its first release in two years and creating much pent-up demand is Warner Bros.' R.E.M. with "New Adventures In Hi-Fi," scheduled for a Sept. 10 release. The band's last album, "Monster," has sold more than 4 million copies. Another rock giant, U2, has still-untilted album featuring all-new material due from Island by November.

Tina Turner: "Dreams due Sept. 2.

MCA Records' New Edition is finally releasing its long-awaited reunion album, "Home Again," featuring the original members and inductee Johnny Gill, on Sept. 10. In October, the group will kick off an extensive U.S. concert tour in its hometown of Boston. Additionally, Gill has a solo album due that day from Motown. "Wildest Dreams," Tina Turner's second release for Virgin Records, is slated for Sept. 3. In addition to the song "Golden Eye," Turner's recent hit penned by Bono and the Edge, notable tracks include "In Your Wildest Dreams," with guest vocals by actor Antonio Banderas and a vocal "cameo" by Sting on the cut "On Silent Wings." Contributing some production duties on the Turner album are the Pet Shop Boys, who will have their own new release in stores Sept. 10. The title, "Bilingual," marks their Atlantic Records debut.

REM: "New Adventures In Hi-Fi" his Sept 10.

MELLENCAMP FANS GET "LUCKY"

Mellencamp's new disc, "Mr. Happy Go Lucky," is due in September from Mercury. Expect the label to issue a Chuck D title that month as well, as part of its new deal with Def Jam. Collectors will want to note that the "Beatles Anthology, Vol. 3" is due from Capitol in September. And for something completely different, fans of Fox TV show "The Simpsons" will no doubt want to pick up "The Yellow Album," starring none other than Bart and the entire Simpson crew, out on Geffen Oct. 22.

Artists who are expected to release new albums by year's end but still fall in the tentative file include Arista's Aretha Franklin and Sarah McLachlan; Mercury's INXS and The New Wave; Loud's WuTang Clan; Warner Bros. 'Take 6 and Frankie Beverly featuring Maze.

TOP OF THE POPS

In the pure pop vein, Michael Bolton will release an album of what's being described as "seasonal music," due in store from Columbia Oct. 8.

Anne Murray, winner of an astounding 25 Juno Awards in her native Canada, is releasing her first studio album in five years, on SBK/EMI, Aug. 27. Special treats on the self-titled disc include Murray duets with Bryan Adams and Aaron Neville.

It appears Kenny G is trying something new with his still-untilted album, due from Arista Sept. 17. The disc includes a track by Babylace and Toni Braxton, with whom G is touring. Both cuts were produced by Babylace. Another million-selling instrumentalist taking a different approach is Dave Koz, whose Capitol disc "Off The Beaten Path" features mainly acoustic tracks.

Other artists with new releases in the pop/Triple-A arena include Sheryl Crow (Oct. 8, A&M); Crash Test Dummies (Oct. 1, Arista); Chris Isaak (live album, Sept. 24, Reprise); Suzanne Hoffs (Sept. 24, London); Shawn Colvin, Sept. 24 (Columbia); Suzanne Vega (Sept. 10, A&M); and Barenaked Ladies (Oct. 15, Warner Bros.)

ROCK STOCKING-STUFFERS

There will be a full spectrum of rock releases out this fall, ranging from the Oct. 8 Columbia Records debut of punk rockers Offspring, in the world of R&B, starting with Luther Vandross' new studio album, "Your Secret Love," on Epic Records, which will be in stores Sept. 24. That same day will also see the release from Hall Of Famer/Epics new R&B/hip-hop female vocal group Assorted Phavors, with production by Dave "Jam" Hall, who's worked with Mariah Carey and Madonna, among others.

The legendary Curtis Mayfield is scheduled to release "New World Order" on Warner Bros., sometime in the fourth quarter. In addition to Mayfield, producers lending a hand to the project include Narada Michael Walden, Organized Noise and Darryl Simmons.

Next Plateau R&B/pop act 4 PM, who had a gold single with their Continued on page 76
The holiday sell-through season for home video is shaping up as another record-breaker. And this is without the potential announcements confirming October/November dates for "The Cable Guy" from Columbia TriStar Home Video, and "Independence Day" from Fox Video, depending on the boxoffice legs of the July 3 big-screen debut—the fastest film ever to reach $200 million.


MCA/Universal Home Video is pulling out all the stops for a remar- 
tered "E.T." on moratorium the past four years, and also will have "Harry Potter And The Chamber Of Secrets" (Fox Video) with "The Sound Of Music," which goes on moratorium after next Jan. 31.

MGM-UA Home Video releases the "Wizard Of Oz," a perennial holiday seller. Highlights of confirmed fourth-quarter sales also include a number of creative Halloween and holiday-collection promotions; top rental hits reprised for sell-through; and various sports, music and spe- 
cial-interest releases. Virtually every company's World Wide Web site will highlight major releases, some with their own "hot-linked" home pages (see Billboard, June 8 issue).

From Disney, "Toy Story" hits stores Oct. 30, with a $3 or $5 instant rebate from Kodak; and $5 mail-in refunds from Disney (with a Masterpiece Collection purchase), General Mills, Oral-B and Energizer (with purchases of their respective products). "Oliver And Company," due Sept. 25, has a $5 or $5 instant savings from Kodak, a $5 mail-in refund from Disney (with a Family Film Collection purchase) and a $5 mail-in refund from ConAgra (with purchase of "Oliver" or a Family Film Collection title and three "Kid Cuisine" products). A $70 million marketing campaign for "Aladdin And The King Of Thieves," in stores Aug. 13, includes a month-long Happy Meal promotion at 13,000 McDonald's restaurants with 50 million character-premiums given away; a $5 mail-in rebate from General Mills (with purchase of select cereals) and a $5 Disney mail-in refund (with added purchase of a Masterpiece, Family Film or other eligible titles. "James And The Giant Peach" drops Oct. 15, with two in-pack offers: a $5 retail value "Peach"-themed play tent for $9.99, and mulberry savings on Harry And David fruit and gift-company products.

with Pittsfield offers a $5 mail-in rebate (with purchase of five prods- ucts); a consumer sweepstakes with a trip for four to Universal Studios Hollywood as grand prize; collectible phonecards via an offer on Tostitos' Party Pizzas packages; and a joint advertising campaign including a 45-million-household FSI (free-standing insert) newspaper drop. All regions in September/October are "Flipper" and added titles to the Shirley Temple Classics, Don Knotts Collection, Universal Cinema Classics and Universal Comedy Classics.

Paramount Home Video will release Academy Award-winner "Braveheart" to sell-through on Aug. 27, backed by a major in-store and consumer-ad campaign. A $5 mail-in rebate is offered with the purchase of numerous other eligible titles. The double-cassette at $24.98 SRP (suggested retail price) is available in both pan-and-scan and widescreen versions, with 24- and 48-unit floor displa y for retailers. "Forrest Gump" is reprised at $9.95 MAP.

CBS/Fox offers the "Alafari" gift set. ($14.95 SRP) on Sept. 10, with 16 copies previously sold at $22.95 SRP since April 27. Other new widescreen versions available Sept. 10 at the same MAP are "Clear And Present Danger," "Gung Ho," "The Hunt For Red October," "Patriot Games" and "Romeo & Juliet."

"Stargate" GAMING: Live Home Video offers "Out- 

tothoat Island" reprinted for sell-


through Sept. 20 in pan-and-scan ($9.95 MAP) and letter-box editions ($13.95 MAP). "Stargate" was price-


reduced Aug. 20, with a pan-and-


scan package at $9.95 MAP; a special letter-box edition ($13.95 MAP); and special director's-cut letter-box editi-


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Turner Home Entertainment will have "Harry Potter And The Chamber Of Secrets" (both Aug. 27) in an eight-tape set ($15.99 MAP) and Ken Burns' "The West" from the TV series "Civil War," in a collector's set Oct. 22 ($170.98 SRP), also individually priced ($13.95 MAP). Three Cartoon Network Christmas pre-packs will be offered, in 12-, 14- and 48-unit displays, highlighted by "The Flintstones' Christmas Carol" ($14.98 SRP), plus six others at $12.98 SRP.

WORKOUTS AND ROCK-OUTS: Sony Wonder four-hour- 


outs are topped by "The Doobie Brothers' Rockin' Down The Highway" and "The Best Of Austin City Limits—Country" (both Aug. 20, $13.95 MAP); two new NBC Video titles; and from MTV Home Video "Beavis & Butt-Head Downtown" (24.98 SRP) and "The Grind Workout: Strength & Fitness" with Eric Nies ($12.98 SRP).

Pre. ABC Video will offer "Matt Rivers: Shopping for Fitness" (Sept. 17, $13.95 MAP); four Weather Channel Home Video titles in October; topped by "Storm Chaser" and from ESPN Home Video, "College Contests" continued on page 70
The Best of Country
Sing the Best of Disney
Ships August

Classic Disney Vol. III
Available Now

101 Dalmatians
Soundtrack
Ships August

Greatest Hits:
The Radio Singles
Ships September

Mouse House
Ships September

Walt Disney World's 25th
Anniversary Album
Ships August

101 Dalmatians Sing-Alongs
Ships September

Toy Story Sing-Alongs
Ships September

Winnie the Pooh Sing-Alongs
Available Now
CHRISTMAS A LA CHART: SPIRITED NEW HITS FOR THE HOLIDAYS

BY CATHERINE CELLA

With each holiday season, recording artists and labels have to dig deeper and branch out further to find something new. Christmas is far from spent, however, as evidenced by the breadth of new holiday-themed releases this year.

ADULT CONTEMPORARY, BLUES AND JAZZ

Mercury Records promises a Christmas album from "Eraser"s" bright star in "Star Bright." Vanessa Williams blends seasons oldies ("The First Noel") with goodnies ("Baby, It's Cold Outside") in smooth, adult-contemporary style.

WORLD MUSIC

The Celtic craze continues, most notably in Windham Hill's follow-up to last year's No. 1 album in "Celtic Christmas II." Featuring James Galway and other Irish talent, "II" offers traditional and original music of the season. Atlantic also promises a "Celtic Heartbeat Christmas" from its stable of artists.

And for those primed by "Braveheart" and "Rob Roy" in the love and lore of Scotland comes "A Scottish Christmas" from Maggie's Music. Featuring "Braveheart"'s piper, the CD plays like a soundtrack from the days of Christmas Carousing and the "Yonman's Carol."

George Winston's Dancing Cat imprint will offer "Ko ho aloh Christmas," a convergence of Hawaiian slack-key guitarists working out on "Winter Wonderland" and various other holiday-inspired tunes.

Other holiday traditions are celebrated in new releases from Rounder and RCA Records, respectively. "Kwanzaa Party!" honors people of African descent a la its predecessor "Kwanzaa Music" and includes a guide to hosting the festivities. And "Hebrew National Kosher Classics"' collection 20 tunes for ushering in Rosh Hashanah and Hanukkah.

The Western Wind"s "Christmas In The New World" (Music Masters/BMG) brings together music of the Americas. And songs from around the world fill Sony Classical's "Song Of Joy," with Kathleen Battle and Christopher Parkening.

POP

Just when you thought you were safe from Tiny Tim, he comes out with a Christmas album. Rounder has just bowed Bobs "Too Many Santas," with its too many sounds of mambula, a cappella funk and sci-fi singing. Speaking of sci-fi, Rhino is re-issuing the 1980 "Star Wars" holiday album, as we approach the film's 20th anniversary next year.

Not only does it feature Anthony Daniels—the voice of C3PO—but also a young John Bongiovi before he was Bon Jovi.

It's not exactly Mannheim Steamroller, but Chip Davis did exec-produce American Gramophone's "Holiday Music." Touted as more than just a Christmas album, "Music" presents festive classical music to spirit any holiday. More specifically, "RCA Christmas Dinner" offers instrumental versions of Christmas songs by the likes of Chet Atkins, Guy Lombardo and the Boston Pops.

And for the season of sing-alongs, Bontwood/BMG collects "America's 25 Favorite Christmas Songs." Sony Wonder wraps the classic FH7 shows in "Rudolph, Frosty And Friends Favorite Christmas Songs." And Sony Classical brings "Glad Tidings" with 12 folios and bonus instrumental tracks for caroling the classics.

Artists ranging from George Winston and Liz Story to Nightshade and Windham Hill founder Will Oldham tap into the Christmas spirit on these

CHRISTMAS CHARTS

The recaps in this Spotlight chronicle performance on Billboard's annual Top Christmas Albums chart, which ran from the Nov. 25, 1996 issue through that of Jan. 6, 1996. The chart includes both new and catalog titles. Rankings on these lists are determined by the actual number of SoundScan units registered for each week a title appeared on Top Christmas Albums. The recaps were prepared by Michael Cusson and Geoff Mayfield.

CHRISTMAS ALBUMS

Top Christmas Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHRISTMAS IN THE AIR</td>
<td>Mannheim Steamroller</td>
<td>American Gramophone</td>
</tr>
<tr>
<td>2</td>
<td>MIRACLES: THE HOLIDAY ALBUM</td>
<td>Kenny G</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>MERRY CHRISTMAS</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>THIS IS CHRISTMAS</td>
<td>Luther Vandross</td>
<td>LV</td>
</tr>
<tr>
<td>5</td>
<td>A FRESH AIRE CHRISTMAS</td>
<td>Mannheim Steamroller</td>
<td>American Gramophone</td>
</tr>
<tr>
<td>6</td>
<td>WHEN MY HEART FINDS CHRISTMAS</td>
<td>Harry Connick, Jr.</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>CHRISTMAS ALBUM</td>
<td>Mannheim Steamroller</td>
<td>American Gramophone</td>
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<tr>
<td>8</td>
<td>CHRISTMAS INTERPRETATIONS</td>
<td>Boyz II Men</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>CHRISTMAS SONG</td>
<td>Neil Diamond</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>LET THERE BE PEACE ON EARTH</td>
<td>Barbra Streisand/Crooner</td>
<td>A&amp;M</td>
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<tr>
<td>11</td>
<td>VERY SPECIAL CHRISTMAS</td>
<td>Various Artists</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>12</td>
<td>KIRK FRANKLIN AND THE FAMILY CHRISTMAS</td>
<td>Kirk Franklin And The Family</td>
<td>Gospel Centre</td>
</tr>
<tr>
<td>13</td>
<td>THE CHRISTMAS SONG</td>
<td>Neil Diamond</td>
<td>Columbia</td>
</tr>
<tr>
<td>14</td>
<td>VERY SPECIAL CHRISTMAS 2</td>
<td>Various Artists</td>
<td>A&amp;M</td>
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<tr>
<td>15</td>
<td>THE MUSIC OF CHRISTMAS</td>
<td>Steven Curtis Chapman</td>
<td>Sparrow</td>
</tr>
<tr>
<td>16</td>
<td>HAVE YOURSELF A TRACTORS CHRISTMAS</td>
<td>The Tractors</td>
<td>Arista</td>
</tr>
<tr>
<td>17</td>
<td>IT'S CHRISTMAS TIME</td>
<td>Crosby/Sinatra/Cole/Lee</td>
<td>Motown</td>
</tr>
<tr>
<td>18</td>
<td>CHRISTMAS ALBUM</td>
<td>Barbra Streisand/Crooner</td>
<td>Columbia</td>
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<td>19</td>
<td>A WINTER'S SOLSTICE</td>
<td>Various Artists</td>
<td>Windham Hill</td>
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<tr>
<td>20</td>
<td>BEYOND THE SEASON</td>
<td>Garth Brooks</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>21</td>
<td>AN ALL-4-ONE CHRISTMAS: All 4-Chime</td>
<td>Kari Jobe</td>
<td>Capitol Nashville</td>
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<tr>
<td>22</td>
<td>SOULFUL CHRISTMAS</td>
<td>Aaron Neville</td>
<td>A&amp;M</td>
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<tr>
<td>23</td>
<td>CELTIC CHRISTMAS</td>
<td>Michael W. Smith</td>
<td>Arista</td>
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<tr>
<td>24</td>
<td>ELVIS CHRISTMAS ALBUM</td>
<td>Elvis Presley</td>
<td>RCA</td>
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<td>25</td>
<td>CHRISTMAS PORTRAYAL</td>
<td>The Carpenters</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>26</td>
<td>A HOLY NIGHT</td>
<td>John Berry</td>
<td>Capitol Nashville</td>
</tr>
</tbody>
</table>

Top Christmas Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>No. Of Charted Albums</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>MANNHEIM STEAMROLLER</td>
<td>(3)</td>
<td>American Gramophone</td>
</tr>
<tr>
<td>2</td>
<td>KENNY G</td>
<td>(1)</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>MARIAN HALEY</td>
<td>(1)</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>LUTHER VANDROSS</td>
<td>(1)</td>
<td>LV</td>
</tr>
<tr>
<td>5</td>
<td>HARRY CONNICK, JR.</td>
<td>(1)</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>BOYZ II MEN</td>
<td>(1)</td>
<td>Motown</td>
</tr>
<tr>
<td>7</td>
<td>NEIL DIAMOND</td>
<td>(2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>8</td>
<td>AMY GRANT</td>
<td>(1)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>VINCE GILL</td>
<td>(1)</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>(1)</td>
<td>Gospel Centre</td>
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Top Christmas Labels

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<tr>
<td>1</td>
<td>AMERICAN GRAMOPHONE</td>
<td>(3)</td>
</tr>
<tr>
<td>2</td>
<td>COLUMBIA</td>
<td>(3)</td>
</tr>
<tr>
<td>3</td>
<td>ARISTA</td>
<td>(3)</td>
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<tr>
<td>4</td>
<td>COLUMBIA</td>
<td>(6)</td>
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<td>11</td>
<td>CAPITOL NASHVILLE</td>
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Top Christmas Distributing Labels

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<th>Pos.</th>
<th>Distributing Label</th>
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<td>1</td>
<td>AMERICAN GRAMOPHONE</td>
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The most talked about thriller of 1995 is now priced to own!

Millions of consumer impressions will be generated with a National Radio Promotion and web site at http://www.nlhv.com/seven

Seven
Brad Pitt (12 Monkeys) and Morgan Freeman (Outbreak) star in this $100 million box office smash about two detectives on the trail of a vicious serial killer.
Rated R. Approx. 127 min.  VHS# N43B1V
(Spanish) Rated R.  VHS# N44B4V
(Director's Letterbox Edition)
This letterbox edition includes a featurette with behind-the-scenes footage and interviews with the stars.
Rated R. Approx. 136 min.  VHS# N4485V

Poison Ivy 2: Lily
Alyssa Milano (No Fear, Embrace Of The Vampire) plunges into a dangerous affair that spirals out of control in this thrilling and provocative sequel to the original erotic thriller.
Rated R. Approx. 118 min.  VHS# N41B0V
Rated R. Approx. 118 min.  VHS# N4369V
(Spanish) Unrated  VHS# N4345V

In The Mouth Of Madness
A best-selling author's newest novel is literally driving readers insane in this terrifying thriller from director John Carpenter (Escape From LA). With Sam Neill (Jurassic Park) and Charlton Heston.
Rated R. Approx. 96 min.  VHS# N4107V
(Spanish) Rated R.  VHS# N4341V

Surviving The Game
Six wealthy sportsmen 'hunt' the ultimate prey in this hard-hitting action adventure starring Ice-T, Rutger Hauer, Gary Busey and Charles S. Dutton.
Rated R. Approx. 96 min.  VHS# N4977V

Creepers*
Enter the creepy, crawling world of a psychotic killer in this terrifying thriller starring Jennifer Connelly (Rocketeer), Donald Pleasence (Escape From New York) and Patrick Bauchau (Clear And Present Danger).
From director Dario Argento (Suspiria, Once Upon A Time In The West)
Rated R. Approx. 84 min.  VHS# N4475V

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ENTER*ACTIVE MULTIMEDIA:
IT'S SNOWING SOFTWARE
Sports, sequels and Myst-ing dominate the winter games

BY BRETT ATWOOD

The 3D gaming-debut of the world's favorite plumber, an earth-moving "Doom" sequel and a two-year-old adventure game are expected to be the hottest sellers in multimedia gaming this holiday shopping season. While hundreds of new titles are expected to clamor for a very limited amount of retail shelf space, only a few will actually catch the attention of consumers.

One title that is certain to sell is Cyan/Origin's Underworld graphic adventure "Myth," which continues to be one of the top software movers well over two years after its original release. The inside word is that "Myth II" will be the hot seller for Christmas 1997.

Several "Myth"-like games are anxious to satisfy adventurers who don't want to wait long for the next chapter of the saga of "Myth's" token "Book Of Auras." Among them are Time Warner Electronic Publishing's "Quin" and GTE Interactive's "Tempelapse."

TRENT DOES "DOOM" "Doom" may be old news, but a shareware version of the sequel, "Quake" (id Software), is already ruminating on the Internet. GT Interactive's retail version of "Quake," which includes a ambient soundtrack by Nine Inch Nails' Trent Reznor, should shake up some sales.

Another hot first-person shooter, 3D Realms' "Duke Nukem: Fin 'Em Down." is also likely to dominate the action/first-person genre. Published by FormGen, the PC game will appear on the Sony PlayStation, Sega Saturn and Nintendo 64 systems by winter.

Expect Blizzard's "Warcraft II: MicroPro's "Civilization II" and Id Software's "Descent II" all sequels that are already top-sellers in the market—to continue to sell well at reduced prices this holiday season.

SEQUELS AND SLEEPERS

You've heard their best selling, smash hit, holiday albums on the radio.

Now, see them perform in their very own videos.

Jingle Cats Music is proud to announce the 1996 double Christmas release of Jingle Cats® and Jingle Dogs® home videos.

These two entertaining programs capture the world famous pet prodigies at their best—singing, dancing and acting in each of their own exciting musical adventures.

This year, the original, world famous Jingle Cats® and Jingle Dogs® truly come to life!

Christmas Mewsic is in the Air and Now on Video!
Holiday Product Showcase

SELL-THROUGH VIDEO
Continued from page 64

Football's All-Time Rivalries," "College Basketball's All-Time Rivalries," "Dick Vitale's Drumtime, Baby" and the first two videos in a new Indy Car line.

A&E Home Video offers "Rodgers & Hammerstein: The Sound Of Movies" ($19.95 SRP), coinciding


FIVE NIGHTMARES ON ELM STREET

GoodTimes Entertainment is offering a special promotion with its classic "Peter Pan" (Mary Martin), price-reduced to $12.95 from $19.95 SRP. A Halloween tin, shipping in September, includes "Halloween II," "Psycho II" and "Munsters' Revenge," all licensed from MCA ($12.95 SRP).

Anchor Bay Entertainment has a 36-unit pre-pack for its "Bring Home Some Horror Tonight" Halloween promotion, with 20 titles available, topped by "Hellraiser," "Transylvania 6-5000" and all five "Nightmare On Elm Street" releases. For martial-arts fans, there are three new two-episode "WMAC Masters" titles out Sept. 12 (each $12.95 SRP), with 24, 36 and 48-count pre-pack displays available. And "Ho Ho Nooooo!!! It's Mr. Bill's Christmas Special!" will be $9.98 SRP in October.

Republic Pictures Home Video will have four holiday versions of "It's A Wonderful Life" in stores Sept. 17, ranging from an uncut special edition ($49.98 SRP) to a 50th-anniversary gift set ($69.98 SRP), plus "Betty Boop, The Definitive Collection" Oct. 1 (each $9.98 SRP).

The only new title announced for Playboy Home Video is "Cheerleaders," due in stores in mid-September.

The latest not

Only film music

The Sounds of Movies

LADIS GRINGO/UN DOLLARO
TRA I DENTI
Music by B. Ghiglia
CSE 800-119

TURBO TIME
Music by Daniele Patucchi
CSE 800-120

Q-THE WINGED SERPENT
Music by R. O. Ragland
CSE 800-128

ACQUE DI PRIMAVERA
(Torrents of Spring)
Music by Stanley Myers
CSE 800-140

LA VITA DI MARRIA
(The Life of Mary)
Music by Nino Rota
Book + 2CDs
CVS 900-012

BUGANTINO
Music by Armando Trovaioli
Book + 1 CD
CM 608-001

For information on obtaining, distributing and licensing C.A.M. Original Soundtracks contact us in Rome.

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Tannino Wyett is featured on Rhino's "Country Christmas."
$240+ MILLION BOX

$30-Million Storm of Marketing Support Will Generate over 3-Billion Impressions.

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MEDIA SCHEDULE SUBJECT TO CHANGE.

Roof-Raising Purchase Intent That Devastates the Competition.

$36 in Savings Will Blow Consumers Away!

$6 Instant On-Pack Coupon

$2 Instant Coupon for WILLY WONKA on every TWISTER video.


$5 Mail-In Rebate on upcoming repriced rental hits and other select Warner Home Video titles.

$18 up to Instant Savings with purchases of Tropicana Twister.

37%

FORREST GUMP

35%

APOLLO 13

32%

MISSION IMPOSSIBLE

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MRS. DOUBTFIRE

29%

SPEED

18%

Positive purchase intent five weeks after theatrical release. Lieberman Research Inc.

Color/113 Mins. #20100 Spanish-Subtitled: #6514 • Also Available: Letterbox VHS (Panavision 2.35:1): #20101 Available in Two Laserdisc Versions: Both Widescreen AC-3 Digital Dolby Surround (Panavision 2.35:1) with Original Theatrical Trailers!

Single-Disc CLV: #20103 $34.98* Double-Disc CAV: #20102 $49.98*

*Suggested List Price per Cassette/Disc. ©1996 Warner Bros. and Universal City Studios, Inc.

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OFFICE BLOWOUT!

$22.96

From the Producers of "JURASSIC PARK" and the Director of "SPEED"

TWISTER
The Dark Side of Nature.

Order Due Date Cassette: August 28
Order Due Date Widescreen Cassette: August 21
Order Due Date Laserdiscs: August 14
Street Date: October 1

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We've Got Something for Everyone!

Toni Braxton, Celine Dion, Natalie Merchant, George Harrison, and many more sing on For Our Children Tool to benefit the Pediatric AIDS Foundation, featuring classic songs that parents and children can enjoy together. (72494)

Favorite ballads from the '60s & '70s by artists such as James Taylor and Fleetwood Mac on this compilation of soft classics. (72265)

She fights evil by moonlight! This hip soundtrack to the internationally successful "anime" TV series is full of upbeat pop tunes! (72267) Also available: Storytime Adventure™: Unnatural Phenomena. (72268)

The third (and best yet) release from the Animaniacs, featuring 16 brand-new tracks from the #1 animated TV series! (72181) Don't forget the other great Animaniacs titles available: Animaniacs, Yakko's World, and Faboo! Collection. (71501, 71763, 72214)

Also Available:

Dumb And Dumber: Get Down, Get Dumb — Cool songs inspired by the animated TV series. (72259)

NEW! Billboard Presents: Family Scarytime Classics — The most memorable Halloween songs from film and television. (72457)

Billboard Presents: Family Christmas Classics — Memorable Christmas songs from film and television. (72171)
Accessorying For Fall And Winter

This season, gift-givers can choose from everything from talking lens-cleaners and “smart” remote controls to giraffe-shaped storage units and Elvis’ Guitar Tower.

BY CARRIE BORZILLO

The audio and video accessory companies have been working overtime to create a slew of exciting and useful products to accompany the hot new CD, cassette, CD-ROM and videocassette releases due this season. Everything—from cleaners for CD players to decorative home storage units for product to portable carrying cases—is offered in a variety of styles, colors, capacities and shapes. The following is a rundown of selected items of each type of accessory product available to holiday shoppers for the not-too-distant gift-giving season.

GRAND OPENING

The ideal item to go along with the gift of an audio or video product is CD Essential’s EZ Openers from MacTec Products, which make opening a jewel box, cassette tape or videotape much easier. The small, plastic, razor-lined openers slide along the side of the shrink-wrapped product for easy opening. They retail for a mere $2.99. Record-label logos or band names can be slipped on the openers and given away as little promotional items as well.

STORAGE STORY

Case Logic is tapping into the outdoor buff or sports fanatic with its newly released Sports Pack CD Player Case and Sports Pack Cassette Player Case. The water-resistant “fanny pack”-style cases allow a jogger, for instance, to run in the rain without ruining the CD or cassette player or skipping a beat. The CD case goes for $24.95, and the cassette pack lists at $19.95. Both items have adjustable belts made of durable nylon with thick, foam padding, a Velcro strap to hold headphones and zippered side pockets to hold keys, money or other personal items.

At the Consumer Electronics Show in Las Vegas in January Case Logic unveiled its versatile CD-ROM storage album, including removable pages with soft cloth and plastic rings. The album can be used in any standard three-ring binder.

The CD-ROM album is available in the ROM-40 size with five pages (expandable to 14 pages for $39.95) and in the ROM-96 version that can hold up to 144 discs. Case Logic claims the ROM-96 is the largest capacity of any portable CD-ROM storage product on the market today. Both cases come with a zippered closure to keep discs clean, and a leather-looking cover. Album refills of three pages each run for $3.95.

Case Logic offers an identical product for CDs, which sells for $24.95. Sets of 15 ProSleeves cost $5.95, or consumers can purchase sets of three for just under a buck.

REMOTE CONTROLS, QUIET CLEANERS

Solo Control, a division of Recoton Corp., has created a handy universal remote-control that lights up in an asterisk shape which the company describes as an “ophthalmologically selected” blue light.

The SmartLight remote, which controls up to four devices (i.e., stereo, VCR, television and cable), features a sleep timer, CD-player controls, auto-search programming, oversized keys and a stand-up feature. It automatically shuts off after approximately seven seconds to save energy and life for $14.99.

For those who don’t like cleaning their CD players in silence, Discwasher, another division of Recoton, offers the talking CD Laser Lens Cleaner. The disc “talks” the user through the cleaning process. The list price for the unit is $14.99.

MacTec’s CD Essentials offers a first-of-its-kind CD repair service for consumers who don’t wish to attempt this feat on their own. The Fix-A-Disc CD Repair Mailer debuted in January and in July. For $4.99, the consumer receives a packet to mail a damaged CD back to MacTec. The CD-ROM repair mailer costs $9.99.

SPACE-SAVERS

There is always an array of wood, heavy-duty plastic and metal CD-storage units for the home, but one such item that spices up a homestead more than most is clearly Atlantic’s Elvis Presley CD Tower. The pink and black tower holds 60 CDs, stands 50 inches high, features a Presley silhouette cut-out on the headstock and a signature on the body of the guitar. Its wholesale price is $35.

If the King isn’t your style, Atlantic also offers home CD-storage units in the shape of a regular guitar, a saxophone and a giraffe. The saxophone rack comes in either 32-CD or 120-CD capacities for $29 or $49, respectively. The giraffe tower also comes in two sizes: a 60-CD unit and a unit that holds 20 cassettes and 14 VHS tapes. Both come in black, are 4-feet high and list at $29. The guitar towers are available in sizes to hold 24 CDs, 60 CDs or 120 CDs and list for $12, $19, or $40, respectively.

BARNEY HOME VIDEO: KIDVID

Barney Home Video label, the program visits old friends—Rapunzel and Rumpelstiltskin, e.g.—and new in Stella The Storyteller. Celebrate’s Just For Kids label promises two animated features this season. “Around The World With Seabert” (Aug. 27) sports a baby seal and his endangered friends. And “The Ketchup Vampires II” (Sept. 10) has Elvira narrating a tale of young love and vegetarian vampires.

Real animals take center stage in three new titles of National Geographic’s Really Wild Animals series. Once again, Dudley Moore—as the animated Spin—hosts specials on “Dinosaurs And Other Creature Features,” “Monkey Business And Other Family Fun” and “Polar Bears.”

TALES OF VEGETARIAN VAMPIRES

Animals have always been a part of Christmas, and this year is no exception. That big purple people pleaser, Barney, is going direct-to-video Nov. 5 with “Once Upon A Time.” On the Barney Home Video label, the program visits old friends—Rapunzel and Rumpelstiltskin, e.g.—and new in Stella The Storyteller.

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BILLBOARD AUGUST 24, 1996

www.americanradiohistory.com
**Holiday Product Showcase**

**Can't Stop The Music**

Continued from page 63

remake of "Sukiyaki," has a new album due this fall, though the title has yet to be determined. Also riding on new-found acclaim is British R&B/dance artist Gabrielle, who's following up her U.S. hit, "Dreams," with an eponymously titled disc on Geffen.

A mix of soul, R&B and rap titles can be expected in stores this fall, including ones by artists such as Grover Washington, Jr. (Columbia), Little Kim (Big Beat/Atlantic); Mint Condition (Perspective), CeCe Peniston (A&M), Luscious Jackson (Capitol), Too Short (Jive); Stereo MC's (Geek Street), Bush Babees (Warner Bros.), Keith Murray (Jive); Dubee (Young Black Brothers/Atlantic); Terri & Monica (Epic); The Roots (DGC); Keith Washington (Qwest); The Watts Prophets (Payday); Jungle Brothers (Geek Street); the Large Professor (DGC); B-Legit (Jive); and former Family Stand member and Chaka Khan background singer Sandra St. Victor (Warner Bros.).

"True To Myself" is the title of new soulful singer/songwriter Eric Benét's debut album, due out on Warner Bros. Sept. 24. Benét has gathered fans this summer with his single "Let's Stay Together," from the soundtrack to "The Thin Line Between Love And Hate."

Tommy Boy is shaking things up with new titles from House Of Pain and Above The Law. Meanwhile, MCA Records is planning a Sept. 24 release date for the new disc from and Don Was, his first full album of new material to be released in several years and features duets with buddy Marty Stuart and Lari White.

Atlantic Nashville has set a Sept. 17 release date for the latest from John Michael Montgomery. Alan Jackson's Arista release, "Everything I Love," is due late October, as is Reba McEntire's still-untitled disc on MCA.

Other country artists with new records due in stores by Christmas include Mary-Chapin Carpenter (Columbia), Michelle Wright (Arista), Ty England (MCA); K.T. Oslin, (BNA); Ty Herndon (Epic); Noel Haggard (Atlantic Nashville); Tracy Byrd (MCA); and Mila Mason (Atlantic Nashville).

**Jazz, Gospel And Soundtracks**

Noteworthy jazz releases this fall include titles from the Pat Metheny Group (Geffen); Bitty Carter (Verve); Ginger Baker Trio (Atlantic), and the first live set from Béla Fleck & The Flecktones (Warner Bros.).

Two notable gospel titles due this fall are a various-artists tribute to Andre Crouch with Warner Alliance (Sept. 17) and, from Arista, the soundtrack to "Preacher's Wife," featuring Whitney Houston (who's starring in the film opposite Denzel Washington), due by Christmas.

Other significant soundtrack titles include "The Great & Bumbling Dooms Of America" (Geffen); "Spacejam," music for an animated film with real-life basketball stars on Warner Sunset/Atlantic, "High School High" (Atlantic); "Dangerous Ground" (Jive); "Night Falls In Manhattan" (Columbia); "Corduroy" (Geffen); and "Bulleproof" (MCA). It's not exactly a soundtrack, but there's sure to be a lot of interest in the Broadway cast recording for one of the most talked about musicals, "Rent." Produced by Arif Mardin, the title due from DreamWorks Aug 27.

**Yucks For Yule**

A number of comedy titles will be issued this fall, including the Aug 27 Warner Bros. release of "Redneck Songs" by Jeff Foxworthy, whose "You Might Be A Redneck If..." has been certified triple-platinum, making it the best-selling comedy album of all time. Interest in Foxworthy will likely remain strong with his NBC-TV show airing this fall. The incomparable George Carlin has a new title due Sept. 17 on Eardrum/Atlantic, and Ellen DeGeneres has an Enhanced CD due Oct. 1 from Lava.

**Children's Entertainment II**

KIDS AUDIO:

A FOURTH- QUARTER BLIZZARD OF CAROLS, LULLABIES AND CARTOON CLASSICS

**BY MOIRA MCCORMICK**

B e they Christmas stocking stuffers, Hanukkah presents or given in honor of any special day you'd care to name, children's CDs and cassettes are ideal holiday gifts. They're compact, portable and certain to be used over and over (and over and over)—just ask any parent.

As summer shades into the school year, kids' audio manufacturers begin to roll out their fourth-quarter wares. Market leader Walt Disney Records got a jump on things in May, with the release of several audio products related to its animated hit "The Hunchback Of Notre Dame." July saw Vol. 3 of the compilation series "Classic Disney: Sixty Years Of Musical Magic" and the re-release of 1968's "Louis Armstrong: Disney Songs The Satchmo Way."

August debuts include "Disney Country," a compilation of top country artists performing such Disney songs as "Beauty And The Beast," "Kiss The Girl" and "Can You Feel The Love Tonight." The "Walt Disney World 25th Anniversary Album" features celebrity-performed songs heard in park attractions; they include Ray Charles' "It's A Small World..."
World” and Take 6’s “When You Wish Upon A Star.” And “Toy Story Sing-Along,” features Randy Newman’s songs from the film, as well as toy-themed tunes like “Pig Rap.” Probably the biggest August release, though, is the six-title debut of an audiobook line based on author R.L. Stine’s monster-selling horror book series, “Goosebumps.”

In September, Disney unveils the “Read-Along,” “Sing-Along” and other audio products from its upcoming live-action remake of the film “101 Dalmations.” Elton John and TLC are among the performers; the score is by Michael Kamen. The soundtrack itself is due in October. Other September releases are “Disney Dance Album,” containing dance arrangements of Disney classics like “Cruella DeVil,” “Circle Of Life” and “Chim Chim Cherchez”; and “Disney’s Greatest Hits: The Radio Singles,” a collection of Disney’s most high-profile radio songs from “The Lion King,” “Pooh’s Adventures,” “Beauty And The Beast,” “Aladdin” and “Toy Story”—as well as Linda Ronstadt’s “A Dream Is A Wish Your Heart Makes” from “The Music Of Disney’s Cinderella,” and Jimmy Cliff and Lebo M’s “Hakuna Matata” from “Rhythm Of The Pride Lands.”

October will see the re-release of boxed set “The Music Of Disney: A Legacy In Song,” as well as the aforementioned “101 Dalmations” soundtrack.

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WONDER'S STUFF

Sony Wonder is getting ready to unleash a blizzard of fourth-quarter audio titles, along with a host of tie-in promotions. For starters, there's the eagerly anticipated, sixth family album from Tom Chapin, "Around The World and Back Again," due Aug. 27. "ATWABG" sees Chapin joined by longtime collaborators John Forster, Michael Mark and Jan Cibert, as well as assorted children. Tie-ins with relief agency Save The Children as well as Chrysler Corp. include Chapin headlining a benefit concert for the former and appearing in the summer newsletter of the latter.

A full slate of "Sesame Street" audio releases is also on tap from Sony Wonder, with new titles as well as re-releases. The book-and-tape package "Elmo's Night Before Christmas," an audiocassette with 24-page book, is a brand-new title. Also debuting is the line of "Sesame Street" board book and tape packages aimed at toddlers: "A B C" features Big Bird, and "1 2 3" stars the Count and other Sesame Street...
Promotion Ever Will Mint Of The Season!

Up To $25 Consumer Savings!

**5 Mail-In Refund From Disney!**

When Consumers Purchase TWO (2) Videos:
- Toy Story - PLUS - Any Other Eligible Disney Video!

*Complete details on make-up certificate inside the Sat video or in the mail offer. Offer good and purchase must be made; October 22, 1996, through January 15, 1997; in 50 states only; where available.

**5 Mail-In Refund From General Mills!**

When Consumers Purchase Any TWO (2) General Mills Cereals - AND - Any ONE (1) Betty Crocker® Dessert, Bisquick®, Gold Medal® Flour Or Betty Crocker® Potato Buds
- PLUS - Toy Story - OR - Any Other Eligible Disney Video!

**5 Mail-In Refund From Oral-B!**

When Consumers Purchase THREE (3) Oral-B® Products
- PLUS - Toy Story - OR - Any Other Eligible Disney Video!

**5 Mail-In Refund From Energizer®!**

When Consumers Purchase Any FOUR (4) Packages Of Energizer® Batteries
- PLUS - Toy Story - OR - Any Other Eligible Disney Video!

Up To $5 Instant Savings From KODAK Film!

Consumers Save Up To $5 Instantly On Toy Story - OR - Any Eligible Disney Video - When They Buy Any ONE Of These Specially Marked KODAK GOLD Film Boxes!

**Instant Savings** Post On Pack: All Specially Marked KODAK GOLD Film Boxes!

- 2 Regular Price Items On Or Before December 31, 1996

PLUS: Toy Story Character Cups From Ocean Spray®

PLUS: Free Toy Story Character Cups From Ocean Spray®

**$5 Instant Savings!**

**$3 Instant Savings!**

KIDS' AUDIO

Continued from page 78

**Sony Wonder continues to support all "Sesame Street" releases with longer-term promotions, including participation in the coupon book "Sesame Street On Parade," which is distributed in-package through "Sesame Street"-licensed products. A free Elmo ornament is available when consumers purchase "Elmo's Night Before Christmas," "A Sesame Street Christmas" or the video title "Elmo Saves Christmas."**

From FHE: "Prosky The Snowman"
KIDS' AUDIO
Continued from page 79

In addition, Sony Wonder will release (on Sept. 10) "Rudolph, Frosty And Friends' Favorite Christmas Songs," containing music from classic holiday specials "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town" and "The Little Drummer Boy." It's the first time songs like Burl Ives' "Holly Jolly Christmas" and "Silver And Gold," Jimmy Durante's "Frosty The Snowman" and Fred Astaire's "Santa Claus Is Coming To Town" have been available on audio.

KID RHINO'S PICNIC BASKET
Kid Rhino has been busy market-
Continued on page 81
MOST MAGICAL THE DECADE!

“AN INSTANT DISNEY CLASSIC!”

— KNX Radio, Los Angeles

“TWO THUMBS UP! WAY UP!”

PREBOOK: September 3 WILL CALL/NAAD: October 15

BILLBOARD AUGUST 24, 1996
**COLUMBIA TRISTAR**

**Family Films To Treasure Forever!**

Beautiful Gold Packaging Makes Every Title Collectible.

- **The Secret of Roan Inish**
  - This magical tale of a girl whose search for her missing brother brings an Irish legend to life is a treat for all ages.
  - **$19.95**

- **Prince Brat & the Whipping Boy**
  - A storybook cast of characters spin the tale of a spoiled prince and an enterprising orphan caught in a case of mistaken identity, featuring GEORGE C. SCOTT.
  - **$19.95**

- **The Trouble with Angels**
  - Two mischievous students turn a convent school upside down with their pranks in this delightful comedy.
  - Starring ROSALIND RUSSELL (as GJ Frayle), HAYLEY MILLS (as the Parent Trap), MARK WICKES (in the film from the "Edna"), and JUNE HARDING.
  - **$19.95**

- **The New Adventures of Pippi Longstocking**
  - The spinning and magical Pippi Longstocking is back for fun, laughter, and mischief in her best adventure yet.
  - Starring DIANE VAN PATTEN ("Elsa in "Took it"), TAM MIAK, ELENA BRENNAN, DENNIS DUGAN, AND DALE HULST.
  - **$19.95**

**Fabulous Promotional Campaign to create millions of consumer impressions:**

- To run post-office on the top 150 U.S. and Canadian markets.
- Each Family Collection title will have a tip-in insert promoting the entire Family Collection.
- Family Collection advertisements on millions and millions of videos released in May through August (including JUMANJII).
- Concentrated in-store exposure throughout August including Video Pipeline, Ultra Fun and more.
- In-store shelf talkers available. See your Sales Representative for details.

**Street Date:** 8/13/96

**Holiday Product**

**Showcase**

**Children's Entertainment**

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**KIDS' AUDIO**

Continued from page 81

Franklin, Fleetwood Mac, Mama Cass, the Carpenters, Emmylou Harris and Don McLean. An updated version of the Carpenters' "Crystal Lullaby," remastered especially for this compilation, is among the highlights. A national print-ad campaign is targeting parents through the magazines Parenting and Baby Talk, as well as through local parent publications.

A pair of "Storytime Adventure" titles, licensed from Fisher-Price, will hit stores Oct. 15; they are "The Treasure Of Pirate Island" and "Continued on page 84"
THE FILM SENSATION THAT'S ABOUT TO BECOME A FAMILY SELL-THROUGH HIT!

Street Date: October 8, 1996

$3 REBATE OFFER. Consumers receive $3 by mail with purchase of *Flipper* and *E.T. The Extra-Terrestrial.* Offer valid 10/8/96 - 1/31/97

Universals $18 million motion picture hit has become a family film favorite.

A multi-million dollar ad campaign will deluge consumers. Over 1.5 billion impressions on Network, Cable, Spot TV (top 50 markets), plus a national consumer print campaign will reach the target audience over the holiday season!

Exciting *Flipper* P.O.P. available to shore up sales. 12, 24 and 48-unit configurations. 30-unit tray or 720, 960 unit pallets available. Plus, catchy mobile, one-sheet, static clings and 8-line art coloring sheet.

$19.88

STANDED RECOMMENDED RETAIL PRICE

Fabulous *Islands of the Bahamas Sweepstakes.* 10 families of four will win an all-expenses-paid 4 day/3 night vacation. Promotion valid 10/8/96 - 12/31/96.

We reeled in the perfect cast - Paul Hogan (Crocodile Dundee) and teen star Elijah Wood (*The War, Radio Flyer*).

No Pay-Per-View Prior to December 20, 1996.

Exciting *Flipper* P.O.P., available to shore up sales. 12, 24 and 48-unit configurations. 30-unit tray or 720, 960 unit pallets available. Plus, catchy mobile, one-sheet, static clings and 8-line art coloring sheet.

Color/1 Hour 36 Mins
Video Release #82825 ($19.98 s.r.p.)
Spanish-Dubbed #82984 ($19.98 s.r.p.)
Laserdisc LTRX #42983 ($34.98 s.r.p.)
Our videos reach places others don't.

(like your bottom line, for instance.)

waiting for santa
order date, aug. 13
street date, sept. 10

once upon a time
order date, oct. 8
street date, nov. 5

1,2,3,4 seasons
order date, july 9
street date, aug. 6

with an exciting retail shopping spree promotion and over 82 million advertising impressions, our videos also reach another popular place. the top of your sales charts.

for more information contact a barney® home video sales rep at 1-800-418-2371

kids' audio
continued from page 82

"fortress of the dragon." and kid rhino has snagged audiobook distribution-rights to the upcoming warner bros. film "space jam," starring michael jordan and bugs bunny. "space jam: audio action adventure," which includes a 28-page comic book produced especially for this product, along with cassette tape, hits stores oct. 1, a month and a half before the movie's nov. 15 premiere. the cassette includes two original songs inspired by the film.

more in stores

for christian company benson music group, whose children's imprint cedarmont kids classics has been a fixture on billboard's top kid audio chart, the christmas season brings two new titles in its distributed book-and-tape line "let's sing and learn" (producer is tukaiz creative services, franklin park, ill.) "favorite christmas carols" and "favorite christmas songs." as with the series' other titles, the christmas packages each contain cassette accompanying 24-page coloring and lyric book, and pack of four crayons. marketing plans include an ongoing internet presence on the world wide web, featuring series character tooley the toucan.

benson is also re-promoting its cedarmont kids classics titles "christmas favorites" and "christmas carols" and has created a 48-piece countertop pre-pack display, which will hold 24 of each title.

varèse sarabande has several children's titles ready for fourth-quarter release. first up is didi conn's repackaged, re-released "mommy, gimme a drinka water," which hits stores sept. 24. the solo album by conn, who portrays stacy jones on the pbs television show "shining time station," was first issued on the ambassador label; the title song is a danny kaye classic.

kitties and waffles

on oct. 8, varèse unveils the latest in its series of movie and television music performed by broadway's michelle nicastro. "music from sesame street: michelle nicastro sings sesame street classics" featuring songs by the late joe raposo, carol hall and others. on oct. 22, the label will release an album with...
THE WORLD'S MOST POPULAR HERO
is now available on
HOME VIDEO!

- Currently a T.V. hit and series cleared in over 87% of the country for the '96-'97 season. Soon to be part of the Saban Network For Kids!
- Backed by a complete toy line and millions of advertising dollars by Bandai America, Inc. and other top licensees including: Amscan, Betras Plastics, Dorda Toys, Japan Printing Products USA, S. Goldberg, Super Tracks Music.
- Billions of dollars in Dragon Ball merchandise already sold.
- Dragon Ball is featured in recent USA Today and Newsweek articles as the hot Japanese property for America!
- #1 Animated Series in Japan, Spain, France and Hong Kong and the Greatest Creation of Original Author Akira Toriyama, Japan's Most Famous and Popular Animation Artist!

THE ADVENTURE HAS BEGUN!

Vol. #1 & Vol. #2 contain 2 fun-filled episodes!

Each only $12.99

Floor, Counter & Clip Strip Displays Available!

Suitable for ages 5 and older.

Order Date: 9/9/96
Street Date: 9/24/96
the working title of "Peter Pan." It features music from both the Disney film and Broadway productions of "Peter Pan," sung by a variety of Broadway artists, including Ninoastro, Liz Callaway (the singing voice of Odetta in Turner Home Entertainment's animated feature "The Swan Princess") and Paige O'Hara (the voice of Belle in Disney's "Beauty And The Beast").

Over at K-tel International's children's imprint Kid-tel, a pair of "Hello Kitty" book-and-tape packages are scheduled for August release. "Hello Kitty: Princess Party Manners" and "Hello Kitty Loves School" both feature music performed by prominent children's artist Joanie Callots. Plus, a new preschool book-and-tape line is set to debut, centered around a character called Waffles The Bear. Also due are two new titles in the company's hardcover audio line of unabridged "Winnie The Pooh" stories. "The House At Pooh Corner" and the poetry collection "Now We Are Six" will street in August.

SHERLOCK AND DUDLEY
Canadian Children's labels Tanglewood Music Group and Oak Street Music are also rolling out their fourth-quarter titles. Willowdale, Conn.-based Tanglewood, which recently signed renowned U.S. storyteller Jim Weiss' GreatTrails! promotions for distribution in Canada, is releasing Weiss' complete line, including "Sherlock Holmes For Children," "The Jungle Book" and "Rip Van Winkle." Flagship artist Eric Nagler is involved in a "buy-one, get-one-free" promotion, in which a free full-length cassette is offered to purchasers of any current Nagler product.

Popular Canadian preschool TV personality Polkaroo is releasing his second Tanglewood title, "Polkaroo & Friends (Vol.2): Polka Dot Shorts," in conjunction with the world premiere of a fully staged two-hour concert, written and directed by children's artist Glenn Bennett. Bennett will release his own album, "How Do You Like Me So Far?" Bennett recently completed writing and producing the next Mary-Kate And Ashley Olsen music project. Preschool TV character/humor Dudley The Dragon releases his first audio project, "The Adventures Of Dudley The Dragon," and Judy & David, will issue "Judy & David's Music Shop" on audio and video. The duo's TV show of the same name airs on The Family Channel.

Tanglewood's other audio products, "Little Yellow Bus" and "Jumpin' Up And Down," were recently released by Tanglewood as well.

At Winnipeg, Man.-based Oak Street Music, a trio of David Penner releases is being offered as a collection called "Tree Pack," including "The Car Came Back," "Collections" and "Eleveneer Squeezer." Penner, whose most recent release is the holiday album "Moonlight Express," will be touring North America throughout the rest of the year.
OUR HOLIDAYS WITH CHRISTMAS FAVORITES!

LITTLEST PET SHOP® DO NOT SOLVE UNTIL CHRISTMAS
47 Minutes
Catalog No. 27662 ©1995 Calico Creations, Ltd. Sanrio Co., Ltd. All rights reserved.

$12.98 EACH

HELLO KITTY® SANTA'S MISSING HAT
55 Minutes / Catalog No. 27613
Hello Kitty-Santa's Missing Hat ©1994 Sanrio Co., Ltd. Hello Kitty is a registered trademark of Sanrio Co., Ltd. Hello Kitty is a trademark of Sanrio Co., Ltd. All rights reserved. Copyright 1994 Sanrio Co., Ltd. All rights reserved.

NICK & NOEL
23 Minutes / Catalog No. 27634
©1993 Geoffrey, Inc. All rights reserved. Distributed by Bohbot Entertainment, Inc.

CHRISTOPHER & HOLLY
23 Minutes / Catalog No. 27632 ©1994 Geoffrey, Inc. All rights reserved. Distributed by Bohbot Entertainment, Inc.

SANTA'S CHRISTMAS CRASH
26 Minutes / Catalog No. 27595
©1994 Playskool Productions, Ltd. All rights reserved.

THE MOO FAMILY® HOLIDAY HOE-DOWN
23 Minutes / Catalog No. 27601 ©1992 Calico Creations, Ltd. All rights reserved.

SANTA'S CHRISTMAS SNOOZE
26 minutes / Catalog No. 27596 ©1994 Playskool Productions, Ltd. All rights reserved.

Cross Promotions That Will Drive Sales!

New 24-, 48- and 72-Piece Holiday Displays Available

Holiday Product SHOWCASE CHILDREN'S ENTERTAINMENT!!
MUST-HAVE MULTIMEDIA FOR KIDS

The season brings forth a plethora of byte-sized titles for the pint-sized set

BY CATHERINE APPLEFIELD OLSON

Forget about visions of sugar-plum fairies. The mind of today's cyber-savvy child is busy plotting how to spend additional hours in front of the computer.

Here's a heads-up on the must-have multimedia titles that "virtually" guarantee a successful holiday season:

Releases linked to established franchises—from hit movies to time-tested characters—continue to rule the roost. Disney Interactive will bolster its "Animated Storybook" line of CD-ROM titles this fall, with no surprise here, "The Hunchback Of Notre Dame." To take advantage of the pre-holiday rush, Disney in November will release "Animated Storybook: 101 Dalmations" day-and-date with the theatrical live-action movie debut.

Following up on the success of its Playskool-brand CD-ROMs "Mr. Potato Head" and "Playskool Puzzles," Hasbro Interactive in September will debut "Tonka Construction," a complement to the new ABC TV series, "Candy Land" and a new "Mr. Potato Head" title. This fall, the company will release CD-ROM versions of "Battleship," "Scrabble."

Continued on page 88
“Risk” and other popular board games.

Fox Interactive’s new “Fox Toons” line of software, which debuts this fall, takes its cue from such Saturday-morning staples as Hello Kitty, Baby Felix, The Cat and the Tick. Also debuting from Fox in the fall is “The Simpsons Cartoon Studio,” a CD-ROM that puts children in the director’s chair with the ability to create original episodes.

Other familiar characters, from “Eek!Stravaganza,” “Life With Louie” and “Bobby’s World,” will segue to the CD-ROM comic-book world, courtesy of Inverse Ink, a division of TAO Research Corp. and Saban Entertainment.

CRAWLING CRITTERS

Philips Media Home And Family Entertainment is using the big-budget film “Jumanji” and popular children’s-television personality Lamb Chop as springboards for its fourth-quarter CD-ROM releases. The former title allows children to navigate their way through a critter-crawling jungle, answer trivia questions about the movie and more. The latter, “Lamb Chop Loves Reading,” is an animated interactive storybook through which Shari Lewis and her fuzzy companion extol the virtues of reading and narrate favorite Aesop’s fables.

Clever canine Wishbone, of PBS fame, makes his first multimedia foray courtesy of Palladium Entertainment’s CD-ROM “Wishbone And The Amazing Odyssey,” due in late August. Palladium is also prepping a CD-ROM based on the Chronicle book “Bears At Work.”

DR. SEUSS’ CLASSIC

Living Books, which specializes in bringing timeless children’s titles to multimedia life, will release its second Berenstain Bears CD-ROM, “Berenstain Bears In The Dark,” followed by the Dr. Seuss classic, “Green Eggs And Ham.” A CD-ROM for “Dr. Seuss’ ABC Book” hit the market last holiday season. Also

Continued on page 89

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Ears This Holiday Season.

Cha... Ching.

Cha... Ching.

Cha... Ching.

Cha... Ching.

Cha... Ching.

Cha... Ching.

Cha... Ching.

Cha... Ching.

For more information on upcoming Holiday releases, see "KIDS' INTERACTIVE" on page 88.

DIARIES & INTERACTIVE JOURNALS
KIDS' INTERACTIVE
Continued from page 89

this fall from Simon & Schuster Interactive, opens a whole new page on diary-keeping by providing girls with an interactive journal through which they can explore such matters as their changing bodies and relationships. The CD-ROM also includes interactive interviews with 20 notable successful women. Parents will be happy to know the ever-growing category of edutainment will be sufficiently stoked this holiday season as well. Among the more highly anticipated titles are Broderbund Software’s next generation of adventures featuring globetrotting vixen Carmen Sandiego. “Where In The World Is Carmen Sandiego?” and “Where In The U.S.A Is Carmen Sandiego?”, both due in the fall, feature a richer environment and a beefed-up geographical database. Broderbund already has six “Carmen” CD-ROM titles available at retail.

Simon & Schuster this fall will launch its “Teach Your Children” series of programs, aimed at helping kids ages 3 to 8 learn more about their world. Among the CD-ROMs are a title based on popular live-action video “Road Construction Ahead,” “More Bugs In Boxes” and “Mooky Takes Manhattan.” The company also will release the third in its series based on the works of best-selling author Richard Scarry, “Best: Reading Program Ever.”

KIDS CREATE OWN STORY-BOARDS
Mattel Media’s got “Mother Goose’s Farm Fun Learning Pack,” a CD-ROM comprising a menagerie of activities that emphasize reading, rhyming, discerning shapes and colors, and counting. And aside from the second title in its “Lamb Chop” line, Philips Media also will debut the second in its “CyberCrafts” line and “A Story About Me: In the Backyard,” which allows children to create their own storyboards.

The task of learning to read gets a literal face-lift in KinderActive’s animated “Grandma Ollie’s Morphabet Soup,” which employs morphing and other high-technologies to enlighten children ages 4 to 8 about the joys of learning their letters.

Viacom New Media and Nickelodeon are teaming for the fall release of “Nickelodeon Multimedia Lab,” the follow-up to the successful “Nickelodeon Director’s Lab” that turns the computer into a full-service production studio where children can draw pictures, create animations and make their own videos, school projects, electronic greeting-cards and more. The new title is designed for the Windows 95 platform.

DINOSAUR ROMPS
And, lest retailers believe the multimedia age is stalled in the CD-ROM stage, the platform, too, already is beginning to change. Seattle-based Starwave Corp.—creator of such online services as ESPNET Sports Zone and Mr. Showbiz—in September will release its first multiplayer hybrid CD-ROM online game, called “Castle Infinity.” It features a romp through a land of dinosaurs that requires both a CD-ROM disc and Internet access. Interested parties will be able to download a sample of the game (www.castleinfinity.com), and Starwave is offering retailers both starter kits at $9.95 and full-blown versions of the title.
KIDS' VIDEO
Continued from page 73

Profi! (Columbia-TriStar, Aug. 27)
Finally, the makers of "I Dig Dirt" have come up with another beauty in the story of a Commemur stallion, "The Little Horse That Could" (Dreams Come True, Sept. 3).

IT'S A DOGS WORLD
"All Dogs Go To Heaven 2" leads the pack of canine cartoons—and in clamshell packaging with a heavenly price of $22.98 (MGM-UA, Aug. 27). Scooby-Doo goes hou in "Halloween Hassle At Dracula's Castle" (Sept. 10), headlining a host of spooky video treats from T.H.E.

The Oscar-winning animated short "Wallace And Gromit: A Close Shave" (CBS Fox, Oct. 15) finds the clay-mated Brit and his inventor amid a sheep-napping adventure. And finally, fans of the brilliant Wallace series can catch the filling Jack Russell Terrier in "Bananas In Pajamas" (Oct. 22) and "A Tail In Twain" (Nov. 5) from PolyGram.

STAR VEHICLES
Vehicles, too, often roll under the Christmas tree—and now in the VCR. Hot on the heels of its new Thomas video earlier this month, Anchor Bay debuts "How To Build Spaceships" Aug. 27. A joint venture with Popular Mechanics For Kids, the line includes vids on building skyscrapers, bridges and tunnels.

ABC Video and Hasbro have also just teamed up for new video lines


on Cool Tools, the Easy-Bake Oven and Tonka toys. "Tonka Tales" (Sept. 17) sounds like a live-action "Thomas" with truck—rather than train—personalities. With 1997 being Tonka's 50th anniversary, the marketing celebration should begin later this year.

Scholastic's "The Magic School Bus Blows Its Top" and "... Going Batty," with the Emmy-winning voice characterization of Lily Tomlin, bow from KidVision Oct. 1. And the charming "Paddle To The Sea" (Lightyear, Sept. 15) offers the timeless tale of a child-cared canoe wending its way from the wilds of Canada to the Atlantic Ocean.

Moving the accent from vehicles to stars, Robin Williams in "Madin" And The King Of Thieves" earlier this month ushered in Kermit The Frog and Miss Piggy in "Muppet Treasure Island" Sept. 10 from Buena Vista Home Video. That same date sees the re-release of another star turn—MGM-UA's digit-

Continued on page 92

HAVE YOU HEARD?
WE'RE THE TALK OF THE BUSINESS
Order Now! Pre-Book Sept. 17

Television's Classic
Kukla, Fran and Ollie
On Video
For Christmas!

WHY KUKLA, FRAN AND OLLIE WILL BE A YEAR-ROUND WINNER FOR YOU
21 YEARS ON TELEVISION (5 times a week for their first 10 years) made millions of families lifelong fans.
MASCALIC AWARENESS among the 74 million baby-boomers and their 54 million parents - three generations of buyers!
A NEW GENERATION OF FANS has seen Kukla, Fran and Ollie on Starz! the most popular new cable channel in
years. They air again on Starz Oct. through Dec. - perfect for your Christmas sales.
FANS ARE PRESS TO BUY ALL 5 VIDEOS in a beautiful boxed Premiere Collector's Edition with a FREE
PORTER offer.
A NEW FRANCHISE that will keep on selling for you all year long. 45 moreshown to be released including
popular sing-alongs.

WHY WE ARE DOING TO BRING KUKLA, FRAN AND OLLIE FANS INTO YOUR STORE TO BUY
JUNE 20 - CREATIVE LICENSING CORPORATION SIGNS
CONTRACT for merchandising, endorsements, & tie-ins.
The GLC also licenses "Sputnik", "Primal Rags", and the new Madonna/Antonio Banderas movie "Evita".

PROFITS, PROFITS, PROFITS FOR YOU! ORDER NOW!

JUNE 31 - NATIONAL PRESS CAMPAIGN BEGINS with videos to 57 national monthly magazines for reviews, features & photos in their Oct/Nov issues.

AUG. 8 - NATIONAL PRESS CAMPAIGN CONTINUES Videos to 29 weekly magazines for reviews in Sept. & Oct. issues.

AUG. 9 - MAILING TO 150,000 DAY CARE CENTERS nationwide with 5.00 mail-in rebates with purchase of 5-pack Premiere Collector's Edition at video stores Oct. 22.

SEPT/OCT - 4 COLOR AD IN SUNDAY NEW YORK TIMES reaches 7.0 million readers nationwide with 5.00 mail-in rebate with purchase of 5-pack Premiere Collector's Edition at video stores OCT. 22.

SEPT. 15 - OCT. 30 - SPECIAL PROMOTION IN CHICAGO (announcer of Kukla, Fran and Ollie) to launch Chicago sales.

SEPT. 15 - NATIONAL PRESS CAMPAIGN CONTINUES News releases & photos to 1700 daily & weekly newspapers nationwide announcing videos in stores Oct. 22.

SEPT. 20 - OUR NEW INTERNET WEB SITE announces video debut of Kukla, Fran and Ollie to tens of millions of people.

JULY 20 - 100 TV AND RADIO NEWS EDITORS receive video clips and news release to announce videos in stores Oct. 22.

OCT/NOV - PERSONAL APPEARANCES ON NATIONAL RADIO & TV announcing videos in stores NOW.
North America's most successful children's entertainer joins hands with the NARM Independent Label of the Year!

 Celebrate the 20th Anniversary of Singable Songs for the Very Young with this Special 3-Album Gift Set. Includes free Raffi Fan Club membership offer and full color Raffi stickers

Rounder Records is proud to represent the Raffi catalog of recordings.


CHRISTMAS CAPERS
When "Elmo Saves Christmas" (Sony Wonder, Sept. 3) by rescuing Santa from the chimney, the young Sesame Street star is granted three wishes. He learns that every day cannot be Christmas with a little help from friends Charlie Durning as Santa and Maya Angelou, narrator. Bowing the same day is Sony Wonder's "The Forgotten Toys," award-winning British animation with Bob Hoskins telling the story of Christmas-displaced playthings.

Columbia-TriStar intros a new toddler series called Hey Baby, It's You with a holiday title "A Christmas Celebration" (Aug. 27). Like its other premiere release, "Our Favorite Pets," the video stars the very young with animals in original music segments.

LIVE Home Video adds to its perennial Christmas Classics series with the animated "A Monster Christmas" and "Lutie's Pet Shop: Do No Sowe Until Christmas," both due Sept. 3.

Saban has a sleighful of goodies to be released next month, including "Saban's Masked Rider: Ferbus' First Christmas," "Saban's Power Rangers ZEO: 'Tis The Season To Be ZEO" and re-releases of two "Mighty Morphin Power Rangers"...
Christmas titles with exclusive-to-video footage.

**LAMB CHOPS AND TOOTHFAIRIES**

Animation aficionados have a treat in store with Lightyear Entertainment's new Cartoon Festival line. Wayne Gretzky stars in "The Sweater: And Other Christmas Films" (Sept. 17), which—the other titles—collects award-winning shorts of the National Film Board Of Canada.

August will see the Youngheart Music release of Shari Lewis' new holiday title, "Lamb Chop's Special Chanukah." The TV special from which the video is taken first aired on PBS in 1995 and will be re-broadcast later this year.

And finally, look for two new animations from BMG Video Sept. 17—"Santa And The Toothfairies" and "Santa's First Christmas." Looks like a holly jolly holiday this kidvid season.

**ACCESSORIES**

Continued from page 75

All are made in black heavy-gauge steel, with the exception of the three guitar towers, which are available in black or red metal.

For more traditional, sophisticated-ed home-storage CD, cassette, CD-ROM and VHS units, Sony's Maxx Media Maxx storage line has a variety of styles available. The key to the Media Maxx line is its multi-media appeal. The firm's waveling multimedia storage unit can hold either 360 CDs, 228 cassettes or 96 videotapes or any combination. Its dimensions are 15 inches wide by 41 inches high, by 15 1/4-inches deep, the unit retails for $129.99. The two-sided version is available in black or oak-and-black together with a glass door. Another version of this unit holds 800 CDs, 500 cassettes or 200 videotapes and comes in a four-sided unit with 28 adjustable shelves and retails at $149.99.

For optimum space-saving in a home, the media Maxx line offers a multimedia storage unit that snuggles into the corner of a room. The unit, which comes in either an open-face or with a glass door, can hold 260 CDs or 60 videotapes or CDs, or a combination of any two. It features six adjustable shelves on the right and left sides of the unit, with three slide-out CD trays to flip through. It too is available in black or an oak-and-black combination and retails for $179.99.

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"Littlest Pet Shop" arrives Sept. 3

For generations, Hasbro, a trusted maker of children's toys, brings that proven franchise to home video with a new series of fun-filled videos based on their successful children's lines - Cool Tools® and the Easy-Bake® Oven.

**COOL TOOLS® ADVENTURES**

- Over $30 million in Cool Tools® sales.
- One million Easy-Bake® Ovens have been sold annually for the past three years.
- Easy-Bake® Ovens have been selling for over thirty years.

**BOTH VIDEOS WILL BE PROMOTED WITH:**
- National 33 Second TV spots.
- National radio promotion on radio Aahs!
- Inserts featuring Tonka Tales; Cool Tools® Adventures and the Easy-Bake® Club will be packed in Cool Tools® and cross-promoted in all Hasbro® videos.

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**MORE GREAT HASBRO® TITLES... TONKA TALES?**

- Schramm's Biggest Hit! C119 47066
- Schramm's Baby Brother, CITE-726.5

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Fall Collections Offer A Boxed Booty Of Cool Jazz, Prog-Rock, Manic Surf & More

BY CHRIS MORRIS

The annual feast of major catalog reissues continues this fall, as single-artist boxed sets and genre overviews flood into the marketplace in time for the Christmas season. Following is a selective sampling of highlights.

The performer who stands the greatest chance of receiving renewed recognition at holiday time this year is the late jazz pianist Bill Evans, who will be the subject of no less than three comprehensive sets.

In mid-October, Fantasy will release "The Secret Sessions," a nine-CD collection of hitherto unheard live recordings from the 60s and 70s recorded at New York's Village Vanguard. Oct. 22 will see the simultaneous arrival of two Evans packages: "The Complete Bill Evans On Verve," a monumental 18-CD set of the keyboardist's works for the label, and Warner Jazz's six-CD collection, entitled at press time, comprising Evans' last Village Vanguard dates from the summer of 1980.

One of the most exciting compilations will hit Sept. 18, when "The Mercury Blues 'N' Rhythm Story 1945-1955," is issued by Mercury/Chronicles. This stellar eight-CD box mixes the ore in Mercury's formidable black-music catalog, featuring many previously unreleased tracks by such talents as Big Bill Broonzy, Professor Longhair, Screamin' Jay Hawkins, Lightnin' Hopkins, Helen Humes, Joe Liggins, Robert Jr. Lockwood, Jay McShann, Memphis Slim, Johnny}

Columbia Studio Recordings. "The collection, which follows 1995's much-hailed boxed set of Davis' live recordings from Chicago's Plugged Nickel, will include such famed collaborations between the trumpeter and modern artists, "The Doo-Wop Box II" (Oct. 1), a four-CD sequel to the label's superlative 1994 survey of streetcorner singing, and "Genesis Archives Volume One 1967-1975," a four-CD chronicle of the English band's Peter Gabriel-led era, featuring previously unreleased live recordings, singles and demos.

Another reissue specialist, Sundazed Records, aims at the Christmas market in November with new two-CD compilations of Knebnerockers material and a three-CD boxed set devoted to Minneapolis' manic surf mavens the Trashmen.

THE CHAIRMAN'S SALAD DAYS

Capitol Records' forthcoming boxes include "Sinatra Capitol Singles," a collection of the Chairman's smashes from his salad days (August), "Miss Peggy Lee," an overview of the "Fever"-set thru that label's career (September), and Judy Garland's "The Capitol Recordings," comprising the singer's latter-day pinnacles (October).

The Right Stuff, EMI-Capitol's special markets division imprint, will continue its skillful mining of Memphis' Hi Records with "Anthology," a generous four-CD tribute to the Bluff City's great soul man Al Green. The package arrives Oct. 29.

Warner Archives' lone multi-tube release for the fall will be Emmylou Harris' "Portraits," a three-CD set covering the country vocalist's 1974-1992 recordings on Reprise. The boxed set is due Oct. 1.

Modern rockers will have plenty to anticipate under their Christmas trees this year. On Aug. 27, Geffen Records steps forward with Janis Ian's "The Year Zero," a comprehensive five-CD box bringing together the collected early works of the seminal Cleveland punk band Pea Ubu. On Sept. 24, Rykodisc will issue a four-CD box collecting every recorded track by the Boston-bred alternative group Galaxie 500; the package will feature Enhanced CDs.

PLUNGING INTO LOUNGE

Jazz buffs, take note. Other releases from Verve will include Oscar Peterson's "The Complete London House Sessions," five CDs worth of piano performances from Chicago (Aug. 20), and Neil Diamond's "The Best Of The Boss: The West Coast Sessions," a three-CD mini-box of great tenor work (Aug. 20), and Elia Fitzgerald's "The Rest Of The Songbooks," cherry-picking the late singer's monumental pop-soul-song albums (Sept. 24).

Lighten will plunge headfirst into lounge music terrain in October with "The Bachelor Box Set," a trio of three-CD anthologies that will sample the swingin' of such past and present stars as Esquire, Glen Bader and Jimmy Smith.

And, of course, it wouldn't be Christmas without Elvis. In August, RCA will drop its other set devoted to the King from the Prestige catalog, issuing "Worldwide Hits Volume II" as a limited, numbered edition, including a free "first day of issue" Elvis stamp on an RCA envelope. ■
SHOPPING LIST

Continued from page 95

VERVE/CHRONICLES
RETURN TO FOREVER featuring CHICK COREA, Return To The Seventh Galaxy: The Anthology (2 CDs)

POLYDOR/CHRONICLES
ERIC CLAPTON, remasters series: No Reason To Cry; Slowhand; Backless; Just One Night (2 CDs); Another Ticket

MERCURY
GAP BAND, V-Jammin’; GOOL & THE GANG, Live At The Sex Machine (with bonus tracks); Music Is The Message; Spirit Of The Boogie

BOB & DOUG MCKENZIE, Great White North
DONNA SUMMER, Another Place And Time
VILLAGE PEOPLE, Can’t Stop The Music (original soundtrack)
BARRY WHITE, Sing For Someone You Love; The Man; I Love To Sing The Songs I Sing
RAZOR & TIE MUSIC
DAVID CASSIDY, When I’m A Rock & Roll Star: The David Cassidy Collection (original compilation from 3 RCA albums)
DAWN, Candida
GEORGE JONES & TAMMY WYNETTE, We Love To Sing About Jesus
JONES AND WYNETTE, from Roster & Tie (Sept.)

RCA
SUPER HITS SERIES, Vince Gill; Floydramer, Charley Pride; various artists
THE ESSENTIAL PATSY CLINE, anthology
VARIOUS ARTISTS, The Essential Series Vol. 2
CLINT BLACK, Greatest Hits
DELLA REESE, Title TBD

RHINO
BEN VAUGHN, Title TBD
GONE WITH THE WIND, The Essential Series

SUNDAY
POOL/HANNIBAL
GRAMAVISION
ALBION BAND, Rise Up Like The Sun; The Prospect Before Us
ARTHUR LYMAN, With A Christmas Vibe
ARTHUR LYMAN, Taboo; Hawaiian Sunset
FRANK ZAPPA, Lather
GALAXIE 500, (4-CD boxed set)
JOHN CALE, Walking On Locusts
KATE & ANNA MccARRIGLE, Matapedia

SONY LEGACY
FISHBONE, Compilation
ISGY & THE STOOGES, Raw Power
THE OUTFIELD, Big Power
THE OUTFIELD, Big Innings: The Best Of The Outfield

SUNDAY LEGACY
COMMON CHORD
DION, Compilation
KRIS KRISTOFFERSON, Compilation
LAURA NYRO, Stoned Soul Picnic: The Best Of Laura Nyro
STEVE FORBERT, Jackrabbit Slim
TIM HARDIN, Simple Songs Of Freedom: The Tim Hardin Collection

SUNDAY LEGACY
COUNTRY CLASSICS
ASLEEP AT THE WHEEL, Compilation
RICKY SCAGGS, Compilation

SONY LEGACY
RHYTHM & SOUL SERIES
ARETHA FRANKLIN, Best Of
PATTI LABELLE, You Are My Friend
TEENA MARIE, Oo La La La La: Best Of

SUNDAY 24/7
JOHNNY WINTER, Livin’ In The Blues (pre-Columbia demos ’65-’68); Ease My Pain (’66-’67 demos)
MEL & TIM, Good Guys Only Win In The Movies (complete Bamboo recordings)
NANCY SINATRA, Country My Way; Movin’ With Nancy; Nancy (all including bonus tracks)
PAUL REVERE & THE RAIDERS, Spirit Of ’67, Revolutions!: Something Happening (all including bonus tracks)
The TURTLES, Turtles Soup; Wooden Head (both including bonus tracks)

THE RIGHT STUFF
FIRST CHOICE, Greatest Hits
SALSOUL ORCHESTRA, Best Of

THUMP
VARIOUS ARTISTS, Old School Vol. 6; Old School Love Songs Vol. 4; Old School Disco

VAARSE VINTAGE
HENRY GROSS, One More Tomorrow—The Best Of Henry Gross
RAY STEVENS, Even Stevens

VIRGIN
POINT BLANK
JOHN HAMMOND, Nobody But You
JOHN LEE HOOKER, Jealous

WARNER ARCHIVES
PAUL KELLY, The Best Of Paul Kelly featuring Stealin’ In The Name Of The Lord

WARNER BROS. BLACK MUSIC
OL’SKOOL
ASHFORD & SIMPSON, Is It Still Good To Ya

OCTOBER
A&M
BACKLOT SERIES
THE CARPENTERS, untitled Christmas release

ARISTA
BARRY MANILOW, Barry Manillow II; Even Now, 2:00AM Paradise Cafe; Swing Street
GRAHAM PARKER, Squeezing Out Sparks & Live Sparks
THE OUTLAWS, Best Of: Green Grass & High Tides

Continued on page 98
* (But before you return 'm, think about how much your Reggie Jackson rookie card would be worth if Mom didn't throw it out!)

Girls like 'm, too!
SHOPPING LIST
Continued from page 96

THE THOMPSON TWINS, Greatest Hits: Love, Lies & Other Strange Things
AVI LIBERACE, Christmas At Liberace's
CAPITOL JUDY GARLAND, The Capitol Recordings (boxed set)

COLLECTABLES
JIMMY REED, Big Legged Woman
JIMMY HOLIDAY, How Can I Forget
THE JELLY BEANS, The Jelly Beans & Friends
JOHNNY ADAMS, Reconsider Me
THE AD LIBS, The Ad Libs & Friends
VARIOUS ARTISTS, The Spotlite Series On Sun Records: Do-Wop & Rhythm And Blues Volume 1

COLUMBIA LEGACY COUNTRY CLASSICS SERIES
LEFTY FRIZZELL, Compilation

DCC COMPACT CLASSICS
CHET BAKER, Chet Baker In New York
WINGS, Wings At The Speed Of Sound

EMI
VARIOUS ARTISTS, From The Vaults Of Abbey Road (4-CD boxed set)

EMI ACOUSTIC HIGHWAY SERIES
GORDON LIGHTFOOT, Live
DON McLEAN, Tapestry
TOWNES VAN ZANDT, High, Low And In Between
JASON AND THE SCORCHERS, Both Sides Of The Line (2 CDs)

EPIC LEGACY COUNTRY CLASSICS SERIES
CHARLIE DANIELS, 3-CD boxed set
CHARLIE RICH, Compilation

ESSEX
JCI
VARIOUS ARTISTS, 18 More Wacked Out Hits
18 More Rock Classics; Only Love (1960-1964); Only Dance (1960-1964); Only Soul (1965-1969)

ESSEX PAIR RECORDS
A SPACE AGE LOUNGE EXTRAVAGANZA, Vols. 1-4
ERNEST TUBB
LOUIS PRIMA

FANTASY
BILL EVANS TRIO, The Secret Sessions (2-CD boxed set)
LESTER YOUNG, Lester Young In Washington D.C., 1966 Vol. 3
SONNY ROLLINS, Silver City (2 CD)

ZOOT SIMS, Zoot Sims Plays Soprano

GNP CRESCENDO
JOE & EDDIE, Best Of
VARIOUS ARTISTS, Surf Crazy; Divas Of Pop; The Chicken Dance

GRP IMPULSE!
KEITH JARRETT, Mysteries (4-CD boxed set)

MCA/DECCA
JUDY GARLAND, The Complete Decca Original Cast Recordings (Girl Crazy/Meet Me In St. Louis/The Harvey Girls)

HIP-O
WILLY WONKA AND THE CHOCOLATE FACTORY, Original Soundtrack
LALO SCHIFRIN, Music From "Mission: Impossible"

Tiffany, Greatest Hits

OGLO
MEN WITHOUT HATS, Rhythm Of Youth/Folk III

ONE WAY
SAMMY HAGAR, Nine On A Ten Scale VENTURES, Mashed Potatoes & Gravy/Going To The Ventures Dance Party (2 on 1); Surfing/The Colorful Ventures (2 on 1)

PGD POLYDOR/CHRONICLES
CONNIE FRANCIS, Souvenirs (4-CD boxed set)
JAMES BROWN, 40th Anniversary Collection (hits package/two discs)
ERIC CLAPTON, Crossroads (original 4-CD set, redesigned as 6" x 12" book-styled box)
THE JAM, The Jam Collection
THE STYLE COUNCIL, The Style Council Collection

SMALL FACES, The Anthology 1965-67 (two discs)
VARIOUS ARTISTS, Pure Disco

RAZOR & TIE MUSIC
SCOTT WALKER, It's Raining Today: The Scott Walker Story (1967-1971)

GEORGE JONES, In A Gospel Way
LOS ANGELES—On Aug. 4, Billboard Live unveiled its first venue with an exclusive, star-studded gathering on West Hollywood, Calif.'s historic Sunset Strip. Located on the former site of Gazzari's, the club is a spectacle of modern technology, featuring several firsts for the strip, including two 9-by-12-foot JumboTRON screens, a 360-degree rotating stage, and 45 interactive computer terminals. Among those present to help fet the new establishment were Mick Fleetwood, Morrissey, and Kenneth "Babyface" Edmonds.
EU Vid Market Shows Mixed Picture

LONDON—Home video vendors supplying Western Europe have seen a downturn in consumer spending even as cassette shipments reach new heights.

The European video industry set a record last year with wholesale revenues of $3.4 billion, an impressive 7.6% improvement over 1994, according to the latest data available from the International Video Federation (IVF). However, IVF's European Video Directory, scheduled for September release, shows disturbing declines in sales and rentals even as supplier revenues soared. This is particularly true of two of the European Union's key markets, France and Italy, where interest in videos soared of a not favorable shortfall between what is being shipped and what consumers are actually buying.

The EU video market includes 352 million households with a 64% VCR penetration. Data indicate a 5% decline in consumer spending to $6.1 billion. Most of the drop is concentrated in self-invested, which accounts for 63% of revenues. Rentals make up 27%.

Self-invested in the U.K., the EU's premier video market, and Germany, the third largest, increased in 1995. The French, who spent 80% on self-invested, bought more videos in 1995 than ever before—and more of them in hypermarkets, saw the dominant rental force in the country.

But the gains weren't enough to overcome a decline in second-ranked France, where the arrival of budget titles—equivalent to under-$10 in the U.S.—cut the average sales price by one-third over the previous year. That more than offset the unit-volume increase.

In fourth-ranked Italy, an uncertain and generally gloomy economic climate had consumer spending fall by a third, putting it on par with fifth-place Spain. The 10 million VCR-equipped Italians like to buy their movies at the country's 35,000 kiosks, small newspaper stands that package tapes with magazines and books. By comparison, there are only some 4,000 rental outlets.

The competition between kiosks and supermarkets has sent prices tumbling in Italy in recent years. Video shipments rose 48% in 1995, while rental spending dropped 20%. Supply revenues soared 35% for the first time in three years, but the good news may turn sour once store revenue from 30% of its customers and said that these consumers rent an average of 14 titles a month. They "tend to be genre fans" and said the largest was "at the risk of being fooled.

In France, Bailey, president of retail consultant AIM and owner of several stores, said, "It is extremely profitable. Pick the best of the 8s and order more copies." Then, referring to hit titles, he added, "Our philosophy is, we want to be out, so they'll rent the B."" "Thank Bein, senior VP of dramatic distribution for B videotape producer and vendor Vidmark Entertainment, specified competitive advantages to B buying: "Retailers expect 100% return in 15 weeks. Secondary product, if bought properly, can do that. It provides a niche for specialized stores." And he added, "If you have to rely on five or six manufacturers, it will ultimately kill you in price."

The following are the key findings:

1. **The increasing focus on the top 10 or top 40 is damaging to the business.**

2. **B-Titles Can Boost Profits**

Panel Finds Breadth Is Healthy For Biz

Swain urged retailers to use Rentrak's pay-per-view transaction system as a way to lessen their buying risk and increase inventory. Under PPT, Rentrak leases videocassettes to retailers and shares the rental revenue with them and the studios.

However, some panelists and attendees did not favor the leasing option because they objected to sharing their profits, Rich Thor- ward, president of the Movie Moni-

Source: The European Video Directory 1996

**SHARE OF TOTAL WEST EUROPEAN MARKET - 1995**

<table>
<thead>
<tr>
<th>Country</th>
<th>Sales Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANCE</td>
<td>20.84%</td>
</tr>
<tr>
<td>UK</td>
<td>31.54%</td>
</tr>
<tr>
<td>GREECE</td>
<td>0.18%</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>1.06%</td>
</tr>
<tr>
<td>NORWAY</td>
<td>1.14%</td>
</tr>
<tr>
<td>FINLAND</td>
<td>1.25%</td>
</tr>
<tr>
<td>DENMARK</td>
<td>1.99%</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>2.16%</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>3.79%</td>
</tr>
<tr>
<td>SPAIN</td>
<td>6.36%</td>
</tr>
<tr>
<td>RENTAL</td>
<td></td>
</tr>
<tr>
<td>GERMANY</td>
<td>21.81%</td>
</tr>
<tr>
<td>ICELAND</td>
<td>0.34%</td>
</tr>
<tr>
<td>FINLAND</td>
<td>1.03%</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>1.35%</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>1.78%</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>2.76%</td>
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<tr>
<td>FRANCE</td>
<td>9.41%</td>
</tr>
<tr>
<td>IRELAND</td>
<td>3.33%</td>
</tr>
<tr>
<td>DENMARK</td>
<td>3.68%</td>
</tr>
<tr>
<td>NORWAY</td>
<td>4.01%</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>4.53%</td>
</tr>
<tr>
<td>ITALY</td>
<td>5.03%</td>
</tr>
</tbody>
</table>

**Notes:**

- The data includes both video and DVD sales.
- The market share figures are based on sales volume, not revenue.
- The European market is divided into two main segments: rental and retail.

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Virgin Upgrades Its In-Store Radio Net
New Format, On-Air Talent Among Retailer’s Changes

This story was prepared by John Ferguson, retail editor for Music Monitor.

LONDON—The 59 Virgin Retail stores in the U.K. have long been in the business of broadcasting the chain’s radio station to customers. Now, Mega-store is becoming a realistic prospect.

At the same time, the in-store radio service has just unveiled details of a major revamp designed to transform Virgin Megastores Radio (VMR) into more of a “real” broadcast station. The refresh, which could make VMR a significant player in the radio business, involves including major revamps in the Virgin Megastore stores.

Since April, VMR has used a digital network—through telecommunications services company Global Access—to broadcast to its 53 stores. According to Bell, the technology not only brings major advantages in sound quality, but will enable greater flexibility in the sort of broadcast services it can offer the stores.

“Television is something we are looking at, although nothing has been decided yet,” Bell said. “When we make the move to digital broadcasts, we feel it could be a natural progression for us and something we now have the capability to do, but there are commercial considerations to take into account.”

Goig digital also gives VMR the opportunity to provide store-to-store targeting, which could range from advertising that is specific to a particular city or region to personal appearances that might not merit national coverage, says Bell.

In the meantime, however, Bell is concentrating on the relaunch of the radio station, particularly its new format. He explains, “We recognize that VMR is an excellent marketing tool, but it also needs to entertain our customers—that is, after all, what shopping at Virgin is all about. So we’re adding a short mention news item, on the hour every hour. We will also have spots by guest DJs, live interviews, and broadcast in-store personal appearances.”

VMR recently secured its first ever sponsorship deal by endorsing the best album award at the Kerrang! Awards. Kerrang! editor Phil Alexander presents a radio show for VMR.

In addition, the “narrowcaster” will be heavily involved with this year’s Reading Festival in August. National station Virgin Retail is sponsoring the event, and VMR will be broadcasting interviews and highlights across the chain during and after the festival.

New Age Label Narada Media Makes 20-Bit Mastering A New Selling Point

By Jeffrey Perla

NEW YORK—To promote its use of 20-bit mastering on all its new and upcoming CDs and to explain the advantages of this technology, Narada Media, a label concentrating on new age records, sent a promotional kit to about 2,000 retail stores and conducted a telemarketing campaign.

“Certainly, 20-bit seemed to be a selling point,” says Bridget Sholin, national director of sales for Milwaukee-based Narada Media. “We saw a sales boost. It was really a nice launch.”

The kit contained an in-store play copy of “Hidden Beauty,” which showcases 13 remastered selections from such artists as Jesse Cook, David Lanz, Randy Roos, Nancy Rumbel, and David Arkenstone, an 8.5 x 11-inch Q&A for store personnel and customers at listening posts, 50 consumer-bag-stuffer Q&A booklets, two “Hidden Beauty” bin cards, and a “Hidden Beauty” order pad.

The promotion has ended, but Sholin reports that “retailers have called wanting additional bags, and we’ve gone to press several times on that.”

Ken Pohlan, director of music engineering at the University of Miami School of Music, says, “The longer the digital word [20-bit instead of 16], the better the representation of the music. Twenty-bit mastering enables us to experience and enjoy purer musical tones, a realistic sense of ambience, [and] clean and natural-sounding reverberation.”

This new 20-bit CDs from Narada include “Native Wisdom,” a world music sampler; John Whelan’s “Celtic Reflections,” “Flamenco Fire and Grace,” a flamenco music compilation; Lanz’s “Sacred Road,” a collection of piano arrangements; and “Celtic Treasure,” a tribute to the Irish composer Turlough O’Carolan.

Sholin says the 20-bit mastered releases are value-added. “‘You didn’t think we’d put up the price of the CDs.’ Their retail list price is $15.98. She says she has received “positive response” from retailers on the pricing.

Ben Lurie, advertising promotions manager at Media Play in Net- retics, N.Y., says the promotional kit increased customers’ curiosity about 20-bit mastering and boosted Narada sales to some degree. “I can see people picking up the CDs more and looking at them,” he notes. “I have seen some of the sales pick up because of the promotion.”

Focusing on Narada recordings is nothing new for the store, as it hosts a “Narada Café Night,” during which customers “listen to Narada music, read poetry, and have free coffee,” he says.

John Tyler, South California district area manager for Disc Jockey, says his store received the kit but couldn’t display the materials adequately because “there was no display to hold them.” He feels a (Continued on next page)
EU VIDEO MARKET  
(Continued from page 101)

vendors factor in returns.
That could be a blessing in disguise, observers believe, since the write-down will act as a brake on unrealistic shipments in the future. So will the fact that Italian VCR penetration has passed 50%, traditionally a benchmark for market maturity.

In contrast, there is the top-ranked U.K. market, where sales continued to show steady growth at an unchanging price of $16.75 per cassette. Consumer spending increases of 13% matched the growth in supplier revenues.

Indeed, last year was almost all positive for the British industry, which benefited from a wide variety of nontheatrical releases as well as movies. Sell-through now holds 65% of the total market.

Last year was also a smooth sailing for German retailers, who generated revenues of $674 million, 6% ahead of 1994. More than 41 million cassettes were sold to German consumers, an increase of 20%, with only a slight dip in the average sale price.

Given the restrictive limitations on adult-rated videos, it's no surprise that almost half of tapes sold in Germany were children's or animated titles. Feature-length Disney cartoons accounted for the top four releases. Paramount Home Video's "Forrest Gump" was the best-selling live-action feature.

Comedy does not usually sell well across national borders, but two of the most popular cassettes in Germany were from the British series "Mr. Bean," starring Rowan Atkinson. The reason, according to analysts: Atkinson doesn't speak, and wordless action has universal appeal.

Sell-through shows consistent growth in Germany, stimulated by video sales at 20,000 news kiosks, which accounted for a major portion of the 14 million cassettes shipped to retail. In a less competitive market than in Italy, consumer and vendor revenue each rose 20%. The top 10 titles included "The Lion King," "Die Hard 3," "The Madness Of King George," and "Casper." A similar success story was recorded in the German rental market, which showed a 5% increase in vendor revenue, thanks to a 25% increase in titles and more professional retailers.

Throughout the EU, rental income dipped just 2%, a major achievement considering the wide choice of terrestrial, pay, and cable TV programming.

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NARADA  
(Continued from preceding page)

...counter display bin or box from Narada would have helped.

Malin replies, "We have done things like that in the past, but many retailers have space limitations."

Still, Tyler says his store will sell new Narada releases because many of its customers enjoy new age music. While many believe that the quality on 20-bit recordings might be superb, some retailers feel it can be a bit of a challenge proving this to customers. "You try to explain it to them, and they shrug their shoulders," says Darrell Briscoe, store... (Continued on page 105)
NRM Exits Wherehouse Deal; Camelot Enters Chapter 11

AND ON AND ON: The Wherehouse Entertainment saga continues to move, but in which direction is anybody’s guess. In the latest turn of events, a majority of the six majors are said to have approved Wherehouse’s stand-alone plan, which would see the company come out of Chapter 11 as an independent entity. But before anybody gets excited, let me introduce a word of caution. It appears that the majors weren’t so much voting for the Wherehouse plan as they were using the vote as leverage to encourage a National Record Mart and its chairman/CEO Bill Teitelbaum to solidify a $10 million offer for Wherehouse Entertainment and induce Cerberus Partners, a New York-based financial firm that has acquired all of the bank debt, as well as being a major stakeholder in the company.

Teitelbaum listed Cerberus Partners as one of his backers in his offer for Wherehouse. But Cerberus also appears to have been playing it off itself, as over the last two months it has bought all $222 million in bank debt, which is considered senior to the trade debt and bondholders’ claims.

In order for Teitelbaum to solidify his offer, he would first have to strike a deal with Cerberus Partners, in which the latter buys a stake, if not a controlling interest, in the Pittsburgh-based chain. But instead of hastening Wherehouse along to its fate, the trade’s play seems to have sent the proceedings down another alley. As a result of the trade vote to support the Wherehouse stand-alone plan, Teitelbaum now says that he is not going forward on Wherehouse and that he is out of the game, “sitting in the bleachers” and watching to see what happens next.

Cerberus, meanwhile, is said to be maneuvering every which way, trying to make sure that it is not trapped into a long-term investment in Wherehouse. The company also seems to have been talking to Remy Investors & Consultants and Wherehouse president Bruce Ostlie, among others, to see if an alternative to the stand-alone plan will fly.

So the trade may have thought that its tactic would make “the fat lady” sing, but from where Retail Trade’s site, it doesn’t look like she’s in the building yet.

AND IF YOUR head’s not spinning from trying to sort out the above, get ready for another year of the same kind of intrigue, as Camelot Music finally succumbed to its massive debt load and filed for Chapter 11 protection (see story, page 6). Camelot, still considered to be one of the best-run chains in the business, has been scheduled for this ridiculous ever since Investcorp bought the chain and piled more than $300 million in debt onto it. Within eight weeks of that deal being consummated in the fall of 1995, the trade’s financial community was already bemoaning the fate awaiting Camelot. Said one at the time, “[Investcorp] has just ruined the best chain in the business. This chain will never be the same again. It can’t be, carrying that kind of debt.” Another opinioned that Camelot appeared “down,” but added that he would hope for the best.

AND IF THE INTRIGUE at Camelot and Wherehouse isn’t enough for you, the Musicland Group has been going through some changes in the last month. Gil Wachsmann, who once presided over the now-defunct Lieberman rackjobbing operation, was brought in as vice chairman. This month, the company announced that it was combining its four operating divisions into two. As part of that restructuring, Keith Benson, who oversees the Sun, Floor chain, told off the Suncoast Motion Picture Co. as well, while Gary Ross, who previously handled the latter entity, now has been assigned the freestanding store division, which oversees Media Play and On Cue (see story, page 108).

HERE WE GO again: Spe’s Music announced that it successfully launched itself into the used-CD business through its Second Spin campaign, in which customers were invited to bring old CDs into outlets of the Miami-based Spe’s and in exchange receive $3 in credit per CD toward new purchases. A press release says that the campaign is generating traffic and sales of new CDs.

Spe’s chairman Barry Gibbons says that since the rollout, the chain has sold 70% of the used CDs it has bought, showing that the line has good inventory turns.

He says that Spe’s is selling the used CDs for $5-$6.50, which provides good margin for the chain. He notes that Spe’s has put into place a system that controls the purchasing of used CDs at the store level, but adds that the buying function has been tailored to the demographics of individual stores.

Gibbons says that based on the initial sales strength, he expects used CDs to eventually make up 8%-10% of Spe’s overall sales.

WARNING: The National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America have announced that they are rolling out an in-store campaign to heighten awareness of the parental advisory sticker.

The campaign provides retailers with two versions of a poster that reproduces the sticker and carries the following text: “The parental advisory is a notice to parents that recordings identified by this logo may contain strong language or depictions of violence, sex, or substance abuse. Parental discretion is advised.”

In a press release, NARM urged all retailers that have not received the posters to call the organization, which is based in Marlton, N.J. The poster is provided free, but retailers assume the cost of shipping and handling.
Although Mark Snow seems an unlikely pop star, the theme music he created for the Fox series “The X-Files” has scaled the charts across Europe. Not bad, considering that the composer insists that the basic theme was created largely by accident.

“I was trying to come up with just the right mood, and I’d probably gone through about eight attempts when I started playing with a delay setting on one of my keyboards,” says Snow. “I just hit a key, and it kept echoing, and I thought, ‘Hey, that sounds pretty cool.’”

Cool enough, it seems, to have engendered the idea to release an entire album of Snow’s musical contributions to the series, which is considerable, given that the majority of scenes in “The X-Files” are backed by his original music. On Oct. 8, Warner Bros. will issue “The Truth And The Light,” a collection of themes spanning the series’ run thus far.

The label has achieved some pop success with “Songs In The Key Of X,” which contained Snow’s original theme as well as PM Dawn’s interpretation of the song. But while that album consisted largely of music “inspired” by the cult series, all of the music on “The Truth And The Light” has been featured on the air.

There are tentative plans for Snow to put together a band to perform at “X-Files” conventions and in settings, such as theaters and planetariums, that are appropriate to the music’s subtle shape-shifting. Snow is particularly enthusiastic about the prospect of live performance since, in his pre-celluloid days, he was a member of the pioneering prog-rock outfit the New York Rock ‘N Roll Ensemble.

“It would be fun to see what kind of reaction we’d get from playing out,” he says. “It’s not the kind of thing you normally see in a rock club, but the audience is the people who go to rock clubs. I’d definitely like to give it a shot.”

Anyone who grew up as a first- or second-generation American will recognize the images of the immigrant experience etched into Stanley Tucci’s film “Big Night,” which will be released by Rysher/Goldwyn Sept. 29. The aural accompaniment, captured on TVT’s soundtrack disc the same day, is just as vivid, with its assortment of vintage Italian pop songs by such artists as Claudio Villa and Louis Prima, which seems a far cry from the label’s normal airtight-rock fare.

“I certainly don’t think you can pigeonhole what TVT does,” says Patricia Joseph, TVT’s director of A&R. “With our Ed Sullivan series and the ‘Tee Vee Tunes’ albums, we’ve developed contacts at retail that are very interested in this album, but we’re also looking beyond traditional retail. We’re doing a wide mailing to restaurants and food specialty stores. I’d love to see displays in gourmet shops and Italian groceries.

The epicurean theme makes a great deal of sense, since the primary location for “Big Night” is an Italian restaurant. The principals pin their hopes on staging a “big night,” with an appearance by Prima as a luchino. The feast—roasts, pastas, and, as a centerpiece, an extravagant timpano—is prepared, but Prima is nowhere to be found (although several of his songs are featured prominently). “It’s a really touching film, and I think the soundtrack captures the humanity of the story,” says Joseph.

While we all have times when we want to simply sit back and be entertained, most of us crave a challenge in our listening diet. One of the more demanding collections we’ve come across in some time is “Some Music,” a compilation of film music from Bay Area-based director/composer Gibbs Chapman. Due for release on the Communion label Sept. 3, the album collects themes from four of Chapman’s most acclaimed works, including “Man Of Unfoundedness” and “...And Then God Became Disoriented In The Forest Of Higher Animals,” and presents them in a setting that emphasizes the music’s opaque elegance.

On the more expansive end of the spectrum, DBG will give a maiden CD release to a pair of soundtracks by epic specialist Mario Nascimbene. The twofers, slated for release Tuesday (20), combines the scores from “The Vikings” and “Solomon And Sheba” on a set sure to take listeners back to pre-multiplex days. ...And Then God Became Disoriented In The Forest Of Higher Animals. This score could certainly be described as “another place,” and for those who feel compelled to trek there sans visuals, it’s hard to envision a better vehicle than “Songs From The Peach Pit,” the second collection of songs taken from the amply merchandised 6-year-old series “Beverly Hills 90210,” the set, which focuses on jukebox hits of the ’80s and ’70s and is topped off with an exclusive new version of John Davis’ “90210” theme song, will be released by Rhino on Tuesday (20).

NARADA MAKES 20-BIT MASTERING A SELLING POINT

(Continued from page 104)

manager at Disc Jockey in Florence, Ky. “And then you give them the booklet, and hopefully that will help explain it.”

Tyler feels that music coming from speakers in a retail environment doesn’t effectively convey the advantages of 20-bit sound. “In a retail store, to try to demonstrate the difference of 20-bit [sound] over the speakers is impossible,” he says. “I played it for myself, and it sounds beautiful. But it’s hard to tell someone it sounds better and back it up.”

But Tyler says that hearing 20-bit sound with headphones can reveal its enhanced quality. He adds that “Hidden Beauty,” was chosen to be on his store’s listening post not because it was in Narada’s kit but because Disc Jockey assigned it for its store.

Some retailers, as well as Narada’s Sholin, admit there are challenges in convincing consumers about 20-bit mastering. “It would be difficult over the speaker systems to get the full impact of it,” she says.

But Sholin still believes the greatest hurdle is “getting any type of contemporary instrumental music played in-store.”

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Wholesaling Along: As reported in this space May 25, the National Assn. of Recording Merchandisers (NARM) Wholesalers Conference returns to the Arizona Biltmore in Phoenix this year. However, according to information released by the trade group, there are a few new wrinkles to the conference, set for Oct. 11-16.

The Independents Conference, on Oct. 11-13, will again feature one-on-one sit-downs between distributors and labels poolside at the Biltmore. This year's annual awards luncheon, which in the past has been held on the last night of the indie meet, will take the form of a noon luncheon Oct. 12. Declarations of Independents has been invited to return as the host for the event; our thanks to NARM for this honor.

The rackjobbers and one-stop will now participate in what is known as the Wholesale/Distribution Conference, running Oct. 13-16 (and now overlapping with the Independents on the same day). On the evening of Oct. 13, NARM board chairman Barney Cohen of Valley Record Distributors in Woodland, Calif., will deliver his midyear message, and Patrick Dolan of Arthur Andersen Business Consulting in Chicago will offer highlights of the firm's channel distribution study—a paper that should be of some interest in this rocky year on the indie side.

Confabs Galore: Alliance Entertainment's distribution companies, Independent National Distributors Inc. (INDI) and Passport Distribution Inc., will move into the fall sales season with get-togethers for their staffs and distributed labels later this month.

Wednesday (21) through Saturday (24), Denver-based Passport will hold its second sales summit in Vail, Colo. The meeting will bring together the wholesaler's entire national sales force and 20 distributed labels for talks, product presentations, and panels covering co-op advertising, promotions, and purchasing.

This year, INDI's annual convention moves from Ma Maison Sofitel in L.A., its site for the last two years, to the Wyndham Bel Air Hotel in West Hollywood, Calif. From Thursday (22) to Saturday (24), distributed labels will hold with INDIs' staffers from California Record Distributors (San Fernando, Calif.), Big State (Dallas), and Malverne (Suffolk, N.J.). Declarations of Independents will be in attendance.

Let's Go to Max's: With interest in '70s punk rock skyrocketing due to such diverse phenomena as the Sex Pistols' reunion and the publication of the scabrous oral history "Please Kill Me," 1974, in New York stands to score with a couple of current releases, culled from the audio archives of the Big Apple's infamous rock 'n' roll club Max's Kansas City.

Just out is "Max's Kansas City 1976," a compilation of studio recordings from three long-out-of-print albums on the club's in-house labels: Wayne County & the Back Street Boys, Cherry Vanilla, Suicide, and Cleveland's Pere Ubu are among the groups represented. Better yet is "Live at Max's Kansas City '79" with Johnny Thunders & the Heartbreakers, a fiery live set featuring the legendary dissolute guitarist/singer storming through a cooking set of his best-known tunes. We recommend 'em.

Quick Hits: OPM Records, a new imprint operated by Jason Malone of the Music People in Oakland, Calif., has kicked off with "Live In San Francisco" by Bay Area R&B unit Pride & Joy... Blue Jacket Entertainment of Long Island, N.Y., whose four-CD boxed set "Brazil A Century Of Song" was raved about here last September, has signed an exclusive North American marketing and distribution agreement with ACT Music in Europe. The pact begins Sept. 24, with Blue Jackel releasing titles by the Michael Gibbs Orchestra, Bob Brookmeyer, Vince Mendoza, and the NDR Big Band.

Music of the World in Chapel Hill, N.C., has started a midline series, Lullabies. The company, which is distributed by Allegro Corp., will issue the world music titles for $10.08; the sets are aimed at indie stores and large chains that are reluctant to stock a large selection of full-price world music CDs. Five titles will be issued before the end of the year. The L.A. trio headed by former Go-Go's guitarist Kathy Valentine and reviewed here last Sept. 16, has been signed to the new L.A.-based label Fountainbleu Entertainment. An album is due this month; the group will play a five-date major-market mini-tour in late August. Signature Sounds in Whately, Mass., has signed a U.S. distribution deal with Koch International in Port Washington, N.Y., effective in September. The label specializes in folk and bluegrass groups from Massachusetts' Pioneer Valley.

Flag Waving: Veteran blues pianist Floyd Dixon says that lately he's been doing some practicing at the Musicians Union in L.A. "One musician said, 'Man, you got a prolific mind,'" Dixon says. "'You got a mind of many ideas.'

Just how many ideas Dixon's head contains are apparent on his new Alliance Records release, "Starfish: Wallpaper, Coke, N.Y. and Live!

A neat mix of old favorites like "Hey Bartender," covered by the Blues Brothers, among others; and new Dixon compositions, the album, produced by guitarist Port Barlow, throws a welcome spotlight on Dixon's warm vocals and dazzling keyboard work.

The 67-year-old musician was drawn to music when he was a child in Texas: "I'd be beating on a bucket," he recalls. "And my grandma said, 'Get outa that yard, stop beatin' on that bucket.'" Originally drawn to the saxophone, he began playing piano at 13. His early models were Charles Brown, Dr. Clayton, Fats Waller, and a Marshall, Texas, barrelhouse player known only as Roadmaster. ("I'm the best I ever heard," Dixon says without hesitation.)

Dixon moved to L.A. and recorded prolifically there during the '40s and '50s for such labels as Aladdin and Specialty (those sides have been reissued in recent years by Capitol and Fantasy, respectively). And his new studio album, cut during the '80s, Dixon got so fed up with the business that he started his own label, Cowboy Records, and issued his work on it. He remembers that in the late '40s, he visited a small label run by bandleader Roy Milton, looking for recording work, but "they was so big and busy, they didn't pay me no mind. I said, 'One day I'll get a record company...I...I wanted to keep that promise to myself that I made.'

Today, with a fine album by a well-distributed indie label under his belt, Dixon is primed to get back into the public eye. He has performed infrequently in recent years. "I said, 'Well, I'll go fishing and hunting every day, and I'll be a happy cat.' Sometimes you get where you want peace and no harassment and no one you vex.

But Dixon says he'll probably play a few dates in the future. One high-profile appearance already scheduled is a set on June 28 at the annual (Calif.) Blues Festival on Labor Day weekend.
LOS ANGELES—The second generation of audio technology has arrived on the Internet, and some music industry executives are not too happy about the near-CD quality and new recording capabilities.

Progressive Networks, which has at least 90% of the Internet audio market with its popular RealAudio player, has released an upgraded version, RealAudio Player Plus. The software, which will soon be sold in stores on CD-ROM, as well as on the Internet, for $29.95, makes it easier for users to find live Internet audio broadcasts.

Much like a conventional radio, the Player Plus uses several preset audio buttons and a “scan” button that searches the Internet for active live sites for the user. It is another Player Plus feature that may be the most attention in the music industry. The Player Plus allows Internet users to record audio files on their hard drives with the touch of a button.

To address the concerns of the music industry and copyright owners, Progressive Networks included a blocking feature in the software that allows each World Wide Web site to create a “netcast” of its audio. The site can block the option of selectively disabling the Player Plus’ recording function, according to Progressive Networks president Rob Glaser.

“We provide more security to the content producer and let them decide whether or not their streaming access will be able to be saved locally on a hard drive,” says Glaser. “There may be some confusion about this at first, but once those people who are concerned understand the technical details of what we are doing, then they will see that the choice of whether or not a song is recordable is still theirs.”

Still, some label executives are nervous about the new feature.

“I wish RealAudio didn’t offer that,” says one label executive, “It’s a dangerous move. There is an option that allows us to keep control over whether or not the audio is recorded, who is to say that RealAudio won’t let its users record our songs?”

There are hundreds of Internet radio stations and grass-roots Web sites that use RealAudio to transmit full-length songs. Billboard randomly sampled many RealAudio sites to determine whether they were copying songs. They found several Internet audio netcasts that originated prior to the introduction of the Player Plus and allowed users to test music or Internet radio sites that had not been found to be recordable at press time. However, that is likely to change as more Internet audio users continue to store their netcasts begin to take advantage of the new software.

Although many labels will likely continue using RealAudio on their Web sites, it is expected that some will not allow computer users to record the sound files. As part of the beta test for the new software, American Recordings is allowing RealAudio users to record its new CD-quality audio files on their Web sites. However, it is expected that some will not allow computer users to record the sound files. As part of the beta test for the new software, American Recordings is allowing RealAudio users to record its new CD-quality audio files on their Web sites.

Though there are Internet-specific legal agreements in place by ACM and ASCAP, Internet-delivered audio that is stored on a user’s Web site for mechanical, as well as other uses, may incur liability for mechanical, as well as performance, royalties.

SHOCKWAVE AUDIO

In late July, a new threat to RealAudio’s Internet audio dominance is posed by a new software product developed by Web developer Macromedia. Shokwave Audio, which is Macromedia’s first move into the Internet audio market, may pose a serious threat to RealAudio by delivering near-CD-quality audio over 28.8-kbps modems.

“Our goal is to turn the Internet into a jukebox,” says Shockwave Audio, “We believe, according to Joseph Anaselli, Internet products manager for Macromedia. “For the music industry, this has huge implications . . . The quality is far and above other audio offerings.”

Unlike RealAudio, Shockwave Audio often accompanies synchronized multimedia presentations that are included in the Web page. However, Shockwave audio software does not allow for live netcasts, which have been a large part of the RealAudio success story.

Though Shockwave audio has been available for several weeks, the software has not been widely adopted. Though Warner Bros. Records and Capitol Records, are already taking advantage of Shockwave software, many other Internet audio sites are slow to adopt the technology.

For example, Capitol is using Shockwave Audio to let Web users sample a complete song from Eric John’s album “Venus Isle” before it hits record stores. The site (http://www.ericjohnson.com) also contains four 30-second sample clips.

Warner Bros. Records (http://www.wbr.com) uses Shockwave to deliver full-length songs and accompanying multimedia "slide shows" for many of its most popular acts, including Van Halen, Porno For Pyros, and the Go-Go’s.

While high-quality Internet audio is welcomed by many, there are worries about how its introduction will ultimately affect the music industry. “It’s not a consumer-friendly format,” says Alby Galton, VP of interactive programming for MCA Music Entertainment Group. “Otherwise, people may use it to make copies and steal music.”

Other industry insiders say that although the introduction of Shockwave audio will need to be monitored, it doesn’t need to be feared. "It’s a high-quality format that is revolutionary," says Glaser. "However, it needs to be monitored to prevent abuse." It might be possible to download or send near-CD-quality music on the Internet.

"Alof says that as a result of Shockwave audio, she is advising many of her label clients to be more careful about the use of their music on the Internet.

"Unless someone really knows what they are doing, they won’t be able to save audio with Shockwave," says Steinman. "If it is a better-quality audio technology than what exists today, then people should embrace it . . . We shouldn’t be afraid of it. As far as business goes, this is another opportunity to get music to the end user.”

Macromedia’s Anaselli says that the recording of Internet audio is not likely to rival music sales anytime soon.

"I can listen to the radio at home and make a stereo-quality recording now," says Anaselli. "But that has also stopped the sales of CDs. Plus, you can’t take your computer with you in the car and listen to the Internet wherever you go.”

XING’S STREAMWORKS 2.0

The past few weeks have also brought about the release of a third Internet audio software, Xing Technologies’ Streamworks 2.0 software delivers FM mono-quality audio to computers equipped with 28.8-kbps modems. Although the quality is only a slight improvement over that of the Streamworks software, Xing Technologies has upgraded the software so that it is less likely to suffer from breaks in the audio. In addition, the new Streamworks software allows users to choose the audio quality level for their modem.

Although the Streamworks software has been in use on the Internet for about 2 years, the company has not been active in reaching out to the entertainment industry to build content and alliances.

"Perhaps we have done a horrible job marketing it until now,” says Dave Oldfield, VP of marketing. "But we are now getting to a point where we are starting to get some interest with content.”

Web sites that are using or plan to use Streamworks 2.0 include 1-800-LOVE-CD (1-800-568-3236) a third-party Disney online, VHI Online,Dogfish, US万亩, and Billboard Live.

CNET is using Streamworks to network video clips to be played on the CNET site. Streamworks will be the only audio software used for the streaming programming weekly at its site (http://www.cnet.com). In the past few weeks, the site has networked music videos by acts that include the Cure and Thomas Dolby.

CD and send it to 25 of their closest friends. Who knows, they may be back with Shockwave audio. That E-mail is not traceable, which means that the potential impact to the music industry is hard to quantify.

Other industry insiders say that although the introduction of Shockwave audio will need to be monitored, it doesn’t need to be feared. "It’s a high-quality format that is revolutionary," says Glaser. "However, it needs to be monitored to prevent abuse.”

The label is encouraging artists on its roster, including Janet Jackson and Smashing Pumpkins, to actively participate in the development of original content for the service.

Virgin’s site was produced in partnership with Web developer Ionic and takes advantage of Internet Explorer’s ActiveX technology, which automatically installs Internet add-on features as part of the Internet Explorer 3.0 Web browser. At the same launch party, Microsoft unveiled AutoSearch, a search feature for the Internet Explorer 3.0 browser. Microsoft’s browser can search the Internet for any Web site without leaving their home page.

OFFLINE HEATS UP: More Internet users will be experiencing the Web offline in the near future. Startup offline software services such as Pointcast and Freesource have been a surprise hit on the Internet. Both services, which are free of charge, scout out news and information on the Internet and repackaged it in a TV-like, animated, multimedia presentation that can be viewed on the Internet. New, bigger companies, including Microsoft, America Online (AOL), and Netscape, are scrambling to develop their own offline software services. Expect Microsoft to integrate offline software into its Internet Explorer software. Xing Technologies, and others such as Pointcast and Netscape are actively developing their own offline software.

BITS’BYTES: Online retailer CDNow now has 50,000 sound samples available on its shopping site . . . id Software co-founder John Romero, who was a key force in the development of the title “Doom” and “Quake,” has left the company to form his own game firm, Dream Design.

WEB WORKS: Prospective film directors will want to check out http://www.winterworks.com. The website showcases the forthcoming CD-ROM “Steven Spielberg’s Director’s Chair,” which challenges players to create a hit movie. On the accompanying Web site, those who enter an essay contest can qualify to win a trip to Hollywood.

The site www.Covered.com (http://www.covered.com) has the world’s largest collection of sheet music and guitar enthusiasts at www.kanamusic.com . . . The Sex Pistols’ (Friday) show at the Palladium in Los Angeles will be broadcast live on the Internet, and you can watch the event at www.nam.com . . . Devo guests on the online chat show “Cyber-Talk” Monday (19) on AOL (keyword: Warner).
NEW YORK—A missing child is every parent’s worst nightmare. Thanks to television, it’s a nightmare that occurs all too often. One million children are reported missing each year, with over 100,000 of those abducted by known criminals.

Keeping their kids safe is parents’ top priority. But often they don’t know even where to begin talking about the dangers with their children, let alone teach them about it.

Enter video. In the past year alone, more than a dozen cassettes have been released that teach children and parents how to avoid abduction. “The best thing you can do is to sit down and talk to them,” says Catherine Mullally, VP of Nickelodeon Entertainment Products. “When the moment is opportune in your life, you can have some of these important dialogs with your children, and the video gives you a tool.”

The tools have titles that don’t mince words. Mullally oversaw production of "Nick News: Stranger Danger," PSF Publication’s new version of the popular "Street Smart" series, which is aimed at a larger audience, and Erdman Productions distributes "Strong Against Crime."

While these cassettes sell in huge amounts, but the people who produce them generally have a personal stake in trying to save lives. Most of these videos were spearheaded by homicide detectives and other law-enforcement experts, concerned parents, or parents whose children had been abducted and murdered.

Content takes on varying approaches, depending on the target audience: preschoolers, older children, young parents. Some feature re-enactments of crimes, with the victim demonstrating the effects or invented scenarios. Some show children practicing smart-street behavior; some a homicide detective delivering a hard-hitting lecture on the dangers of abduction. Others use car toons, songs, goofy characters, or even aliens to make their point.

Getting the programs onto retail shelves is often difficult. "This kind of video is a hard sell to video stores," says Connie Piggins, president of Tapeswemen, a nontheatrical distributer in Valencia, Calif. "They’re not really sure what they’re going to do with it. Some people think if people see the reviews, that will prompt them to go to their stores and ask for them.

"They also think that if we give it a 'shout, it’s good PR to carry them," says Ted Engen, president of Video Buyers Group in Minneapolis. "But as far as placing it, it’s really not their business."

Non-theatrical Video, Kmart, and Best Buy stores either don’t carry the genre or simply mix titles with in children’s entertainment.

One of the few chains committed to safety tapes is Blockbuster, which features them in its Community Service sections of free rental cassettes. "The video market is one of the most potent (top of the rentals) in the Community Service section,” says video buyer Doug Schwab.

Blockbuster has an annual program called Kidprint, in which parents can have their children videotaped at no cost for identification purposes. This year the chain teamed with Marvel Comics to give each participating child a Kidprint/X-Man safety activity book, which contains safety tips and ideas about how to stay safe. Also in the package are coupons for a free Blockbuster rental and three free X-Men cassettes.

Nickelodeon’s Mullally says that marketing safety tapes is delicate. “It’s a sensitive material—nobody wants to ‘preach’ to parents’ concern,” she says. “You want to make sure this important information is available, but you don’t want to engage in a marketing campaign that turns parents off. But I think there are ways to solve that.”

The key faces yet a another hurdle: parents who are reluctant to face the scary possibility of losing their child. "We know from research that the time is ripe for parents to consider these videos, but at the same time, it’s not something they want to think about,” says Rick Buxin, partner in the J & M Group.

Video companies get around these difficulties in two ways. They either market directly to schools and libraries who will get the program broadcast, with a toll-free number for parents to call and order. Gadcom’s "Strong Against Crime" and "Street Smarts" had TV appearances.

Paskin says, "We’ve found that people respond when the program’s been endorsed by a known local, a local detective. J.B. Bittenbender is on TV — you hear him discussing the issues, and as a parent you’re more motivated to call. But it has to be that kind of proactive sell. It doesn’t sell well in the passive mode, as a print ad on TV." Buxin

Another marketing tool is tie-ins. PFS StreetSmart in Falls Church, Va., sold 50,000 units of "Street Smart," since its November release.

The company is now working on a major promotion with 5,000 video stores, mass merchants, and drug stores. It will run during October, National Crime Prevention Month. PFS is placing the cassettes in some prominent, strategically located stores.

The plan is to use the cassette as a back seat. Figgins looks to positive reviews, then to sell the title; the tapes will get free video and educational materials for use in the classroom.

In addition, 25% of the profits from "Street Smart" go to the Public Enforcement Against Crime Foundation.

Gadcom, producer of "Strong Against Crime," has hooked up with Rollins, the crime-security company that was involved in Orkis’ case.

The "Strong Against Crime" box contains an insert about the Rollins line. In exchange, Rollins is placing a full-page story about the video in its monthly newsletter to 100,000 cus-

tomers and an insert in Orkis’ direct mailings to 1.5 million households.


Parents need to address these issues, Mullally says. "Kids are getting bombarded with a tremendous amount of very distressing news stories. News in television news is aimed at adults. There’s a real need for programs that explain these things in a way children can understand and teach them how to respond."

CRUISE IS KEY FOR PARAMOUNT’S ‘MISSION,’ REASSIGNS EXEC ROSS

Cruise controls. Paramount Home Video has enlisted Tom Cruise for double duty this fall.

Cruise’s name above the title is expected to add sales lift to a major promotion with Nickelodeon. The actor/producer is also being used to cross promote that movie via three early releases (blockbusters, which featured in stores, which featured in "Christmas" and "The Firm" Paramount is offering each at $5.99 suggested list; retailers can order them through Dec. 31.

The heavily promoted "Mission" will carry a minimum advertised price of $14.75, the lowest prices ever on a VHS release. It will go on the shelves and still receive co-op allowances. Kane says that "a very competitive fourth quarter" requires that Paramount spend more on "Mission" than "Street Smart."" Cruise is also heavily promoted.

The studio’s other mission is to create a successful family label, beltedly taking a page from the competition. "Paramount hasn’t had a consistent flow of product in recent years," Kane acknowledges. Now armed with "Street Smart" and Nickelodeon titles, he says, "we’ve reached a criti cal mass."

SUNSET: Gary Ross is changing offices at Musicland, but not titles. He leaves as president of Suncoast Motion Picture Co., the self-through-only chain, to take the post overseeing some 240 Media Play and On Cue outlets.

The pair make up Musicland’s Superstore Division.

Keith Benson has been named president of the Malls Stores Division, including some 1,200 Sam Goody and Sunset Sound stores. Ross and Benson report to vice chairman Gil Wachsmann, who came to Musicland last month from Kmart. Until this reorganization, the four chains had operated separately.

Ross replaces Media Play president Larry Gaines, now on special assignment to Musicland chairman CEO Jack Egster. Larry Kurkelza remains GM of On Cue.

Musicland has been hurt by late, particularly Media Play's releases, which have "taken us by surprise," says a spokesman. "We have a ways to go." The parent expects to close about as many Media Play stores as it will open this year. Ross and Benson, who says, "will be looking at both opportunities and problems. Video is a very big factor. It’s important to all our concepts."
‘Independence Day’ Could Attack In Fourth Quarter

ALIEN STORY: Maybe the folks at 20th Century Fox Home Entertainment are getting too caught up in their own success. Word is that they might be planning a fourth-quarter attack for “Independence Day.”

The title—like the mountain-sized movie spaceships that destroy New York, Washington, D.C., and Los Angeles—is too big to be ignored. It’s a big movie, too, one that will likely have a strong effect on the home video market.

So what’s stopping Fox? One answer: box-office results for “ID,” which got off to a slow start at the box office. Given Fox’s success with the early-1990s video release of the first Independence Day, the movie has exceeded $250 million.

Although ticket sales have been slow, the studio’s nonstop (and inventive) ad campaign likely will keep “ID” alive into the fall. Fox could own the first quarter with the title, and what better way to start off the new year? A recent survey of the industry’s favorite things to do, “to speculate about competitive product.”

EXPANSION TEAM: Quality Video is tackling the sports genre with a new line of football-player video profiles.

Through a distribution deal with North Hollywood’s Caif.pdf-based producer Trident Entertainment, Quality will release 12 cassettes in the All Pro Sports Football Series in October. Included in the 40-minute video series are interviews with players Jerry Rice and Ronnie Lott and legendary Miami Dolphins coach Don Shula. The tapes combine bloopers and highlights of up-close-and-personal profiles of the athletes. Each will be priced at $13.99.

(Continued on page 111)
**Billboard Top Video Rentals**

FOR WEEK ENDING AUGUST 24, 1996

**Vids Star Babies Of Various Species**

**by Maura McCormick**

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**New**

**FOR WEEK ENDING AUGUST 24, 1996**

**Billboard Top Kid Video**

FOR WEEK ENDING AUGUST 24, 1996

**Home Video MERCHANTS & MARKETING**

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**Billboard/BPI Communications.**

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The Home Video MERCHANTS & MARKETING section includes a list of home video rental retailers and their ratings. The ratings include a star system ranging from one to five stars, with five stars being the highest rating. The section also includes a list of movies available for rental, along with their release dates and ratings. The section is designed to help consumers find the best home video rental options in their area.

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**Billboard**

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The Top Video Rentals section lists the top rental videos for the week ending August 24, 1996. The list includes movies that have been released in theaters and are now available for rental at home video stores. The movies are ranked by their rental popularity, with the most popular movies at the top of the list.

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**New**

The New section features a list of new home video rentals that have been released for the week ending August 24, 1996. The list includes movies that have been newly released in theaters and are now available for rental at home video stores. The movies are ranked by their rental popularity, with the most popular new releases at the top of the list.

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**Billboard**

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The Top Kid Video section lists the top rental videos for children for the week ending August 24, 1996. The list includes movies that are specifically designed for children and are available for rental at home video stores. The movies are ranked by their rental popularity, with the most popular children's videos at the top of the list.
SHELF TALK
(Continued from page 109)

also be available, but pricing hasn't been determined.

NFL Films has licensed the use of three to four minutes per tape from its archives, raising some eyebrows over at PolyGram Video. PolyGram, which is the exclusive distributor of NFL cassettes, has the right to kill the film if it thinks it is too similar to its own. "This might fall into that category, and we'll definitely take a look at it," says PolyGram Video president Bill Sonnheim.

Regardless, Quality plans a big fourth-quarter push for the series. A direct-response ad will run in USA Today this week and on the television campaign beginning Sept. 22.

Quality is concluding negotiations with home-shopping channels QVC and HSX to have some of the featured athletes sell cassettes on the air. The promotions may air in October, says Quality president Gregory Johnson.

A teaser postcard campaign was mailed to retailers this month, and kick-off parties in five cities will have dealer tie-in promotions on the night that the other marketing elements is a collectible piece, for five minutes of phone time, that features the image of one of the players in the series. It will be packed inside each cassette box. When the phone card is returned, the consumer will be entered to join the All Pro Sports fan club.

Trident CEO David Salzberg says the company tapped Quality for the line because it was able to get the series out for the upcoming fourth quarter. "We were concerned about getting lost at a major," he notes. "Quality said they could get it out and that they would make it their No. 1 priority."

FREE STUFF: PolyGram Video is offering a free sell-through title when retailers buy the rental release "Land And Freedom." Each copy of "Land," due Nov. 15, includes a coupon for one of five catalog titles: "The Basketball Diaries," "Candyman II," "Panther," "The Adventures Of Pinocchio" and "Shallow Grave." PolyGram plans to continue the program, called Video-Cash.

THE REBUILDING PROCESS: Island Black Music has joined the Anti- Defamation League (ADL) and the National Urban League in the group's plans to assist with the reconstruction of more than 50 predominantly black churches destroyed by fire in the past 18 months. As part of the overall fundraising effort, Island Black Music will release a single, "Don't Give Up," and donate net profits from its sales to the ADL. Rebuild the Churches Fund, "Don't Give Up" is performed by gospel artists Karen Clark, Hezekiah Walker, Donald Lawrence of the Tri-City Singers, and Kirk Franklin.

Radio stations and music video programs will be asked to air a public service announcement before each time the song is played. The PSA will feature the ADL's anti-violent and law-abiding view-
ers to support the campaign. The ADL began the fund-raising effort by placing full-page ads in The New York Times, Atlantic Journal Constitution, Washington Post, and other major newspapers across the country. To date, the fund has collected $100,000. Donations can be made payable to the ADL. Rebuild the Churches Fund, 823 United Nations Plaza, New York, N.Y. 10017. Contact: Gwenoldyn Quinn at 212-603-3045, Laura Cathe at 212-845-9018, or Shawn Rhea at 212-603-3046.

PLAY BALL FOR CHARITY: Cabin Fever Entertainment will donate 5,000 baseball tickets to the Point Forward to End Hunger Day at the Oakland (Calif.) Coliseum Aug. 30. The Oakland A's will play the Boston Red Sox, organized by KSAN-FM San Francisco, the Northern California unit of the Video Software Dealers Assn., and distributor Baker & Taylor, the benefit offers 113 participating California retailers in the Bay Area an opportunity to help the video industry charity P.A.S.OForward to End Hunger for Children. Among other attractions, the video retailers will be offered upper reserve tickets to the ballgame for $5 per pair, which the merchants can use as a promotional tool or give away to their customers. Retailers that buy 50 tickets will be tagged as participating retailer in a two-week ad campaign by KSAN.


BIRTHS
Girl, Grace Stewart, to Mary and Bob Divney, 31 July in New York. Mother is national director of alternative promotion at Capitol Records. Father is national alternative promotion director at Reprise Records.
**THE EELS**

**Beautiful Freak**

**PRODUCER:** Michael Simpson

**DreamWorks 50001**

With a gift for melody, a knack for lyrical wisdom, and a refreshingly weird vision, the Eels are a band well worth a listen. Their latest album, *The Rinsing*, features charming melodies and a charming sense of humor. As with previous albums, the Eels are a band that reward repeated listening, with clever and amusing lyrics that reveal themselves over time. A must-listen for fans of quirky and unexpected music.

**VARIOUS ARTISTS**

**A Tribute To Steve Ray Vaughan**

**PRODUCERS:** Various

**Epic 57999**

On May 11, 1965, B.B. King, Eric Clapton, Robert Cray, Buddy Guy, Jeff Beck, and John Lee Hooker jammed together on stage at New York's Apollon Theater as a benefit for the late bluesman. This album, *A Tribute To Steve Ray Vaughan*, celebrates the life and influence of one of the greatest blues musicians. It features a who's who of blues and rock musicians, including B.B. King, Eric Clapton, and Jeff Beck, among many others, paying tribute to the late great Stevie Ray Vaughan.

**TRANSPORTATION**

**PRODUCER:** Paul Hansen

**Flat Earth Records 14**

Transportation's *Vehicle*, their debut album, is an impressive collection of songs that showcase the band's skill and versatility. The album features a mix of rock, indie, and electronic elements, with tracks ranging from the upbeat and danceable to the more introspective and emotional. The songwriting and production are top-notch, making *Vehicle* a standout release in the contemporary music scene.

**VJ MARCUS PRINTUP**

**Review by Tom Benet**

**Blue Note 37032**

Second album from young trumpeter/composer Marcus Printup is a strong, stylish, traditional jazz outing backed by a quintet including pianist Jordan Grigg, saxophonist Kevin Riley, bassist Reuben Rogers, and drummer John Marsalis. Printup's brassy, expressive, and sometimes vocal-like tone delineates the engaging, bluesy exotica of "Say It Again," the funky sans of the title cut, the down-tempo treatise of "Soulful J," the playful, boppin' blues of "Leave Your Name And Numbers" and the Club Cotton impressions of "My M." in a duet with Roberts. Standards include revved-up versions of Miles Davis "Dig" and Wayne Shorter's "Yes Or No," plus another treatment on a deep soulfully 'Amazing Grace.'

**Joaquín SáBINA**

**Ya, Mi Contigo**

**PRODUCERS:** Paco Yunta, Arauco GM de Diego. **Studios:** Jockey, Chile, Argentina.

**Arwa/BMG 39556**

This talented free spirit from Spain once again concocts a brilliant collection of poetic anecdotes set to soothing collectible words and melodies. With vivid, compelling arrangements and evocative concepts, *Ya, Mi Contigo* is a must-listen for fans of captivating guitar music.

**AMARO SANDINO**

**Punto De Paro**

**PRODUCERS:** Salsa Dos, Alocal Rhythm

**Westworld 61939**

Sultry, voice-songer singer-songwriter with a distinctive guitar style and a soulful voice, Amaro Sandino is a masterful performer whose music is a true reflection of his passion and dedication to his craft. *Punto De Paro* is a captivating album that showcases his unique talent and creativity.

**CONTemporary christian PIF**

**There**

**PRODUCER:** Jonie Lee Smith

**Sacred Muse**

**PFR's fourth album comes on the heels of the chart-topping "Do You Believe," which featured a collaboration with fellow Christian artist Michael Bublé. *There* is a thought-provoking album that explores themes of faith, hope, and love. The production is top-notch, and the overall sound is a refreshing addition to the contemporary Christian genre.
Harry Queenston has heard with a simple and slow drum beat and light-handed acoustic guitars, which allows her to wax smooth and introspective. Teens and regular viewers of her Fox TV series will want to hear this instantly. Everyone else should give it a listen and see if it's its sweet纯粹的曲调。
MUSIC

THE DOOBIE BROTHERS: ROCKIN' DOWN THE HIGHWAY—THE WILDLIFE CONCERT

Stargate Video

100 minutes, $19.98

When Doobie Brothers, Tom Johnston, and Pat Simmons gathered in New York City earlier this year to celebrate their 25th anniversary, the order of the night was gold-covered rock’n’roll.

This longform, which includes additional footage not shown when the concert aired as PBS special, contains the dota on a roadmap of hits that span more than two decades. The repertoire draws from the band’s 14-album career but leaves heavily toward the golden age of the late ‘70s. Among the highlights are: “Takin’ a Load Off Baby,” “Long Way Home,” “Listen to the Music,” “Teardrops,” “What A Fool Believes,” “Two Doobie Brothers,” and “Blackwater.”

LORE LITE LIVE

Formula Productions Inc.

45 minutes, $19.95

Pop pianist. Lore Litz takes the stage with an innovative 12-member chamber orchestra in her first public TV special titled “Lore Litz Live.” The concert, performed in a traditional venue with all the trimmings, features 16 solo piano renditions from the artist’s best-seller, "Minuet In G” to “Joyful, Joyful,” to soul-stirring “Amazing Grace.”

In this sophisticated visual, she has 10 albums to her credit and a dedicated fan base. In tandem with the video, the discs contain an accompanying CD and cassette, as well as a solo music book. Contact: 612-174-1000.

CHILDREN'S REAL WILD ANIMALS: POLAR PROWLS

Columbus TriStar Home Video

35 minutes, $19.95

The long-awaited next addition to National Geographic’s award-winning children’s series takes viewers to one of the coolest places in the world. “Polars Prowls,” which revises Dudley Moore as a star of 100 animals on a heart-strings adventure in a series of scenes, carries on the series’ fine tradition of melding lessons in geography, biology, ecology, and geology with loads of good humor. Viewers will witness polar bears baring teeth, walruses lounging on the floor, penguins sliding, humboldt whales diving, and lots more nature at work and in the wild. This series is designed to help viewers learn the definitions of such terms as “carnivore,” and be wowed with such recurring animal elements as the “Gray Alert.” Also new in the series are “Dinosaurs And Other Creature Features,” “Co-Workers,” “Business And Other Family Fun.”

DR. SEUSS SING-ALONG CLASSICS: THE GRINCH GRINCHES THE CAT IN THE HAT

Columbia Pictures

30 minutes, $9.98

CBS’s Sing-Along series is a classic example of retooling children’s programing for the video market. The result is a series of 11 picture books that exist exclusively in the form of animated titles.

The Grinch, one of a trio of new titles, brings together two of the most recognized characters in a heat- ing battle of personalities. The program, which won an Emmy in its initial TV incarnation, now offers kids tailor-made stories that are better than any day ago. Also new are the like-minded “Grinch Night” and “Porcupine Polk And His Magic Piano.”

IGOR STRAVINSKY

By Michael Oliver

Phaidon Press/Chorion Books

240 pages, $19.95

Part of the first wave in Phaidon’s trailblazing 20th-Century Composer Series, these two biographies are much needed, well-timed books and indicate that the high tenor of the series as a whole.

Together, the books on Stravinsky and Webern provide an approachable, comprehensive look at two poles of our century’s compositional history that aren’t as distant as many might have thought. Each book is handsomely designed in the series’ motif, and both feature extensive biographical material: an introduction by author, Oliver joins the strands of inspiration, career, and historical context evocatively.

In "Anton Von Webern," Malcolm Hayes illuminates the elusive art and problematic life of a composer that many of his generation view as the model for the modernist. The result is a series of essays that have the dignity and scope of a major study.

In "Igor Stravinsky," Michael Oliver, the composer’s biographer as well, has written a vivid and authoritative biography that is both an essay on a key composer and a unique portrait of a man.

Further boost the profile of the fledgling networking genre to a mainstream audience. Worth a look and a listen.

BABY'S FIRST IMPRESSIONS

Small Fry Productions

30 minutes, $12.95

Infant vid continues to swell on retail shelves, and this new series provides a welcome refuge from the standard, narrationless baby-fare fare. With initial shows “Shapes,” “Colors,” and “Letters” —heretofore unique in basic audio-visual skills that open young eyes and ears to the world around them.

Children. The live-action videos, all expertly produced and check full chunk of footage of familiar objects and word repetition, are targeted at youngsters ages 8 months to 4 years old, and are best suited to those who fit right in the middle of that age range. Upcoming are programs on pets, numbers, sounds, and more. Contact: 900-521-3111.

HEALTH & FITNESS

VICTORIA JOHNSON: STEP TRAINING POWER

VJ International

60 minutes, $19.95

Dancer, Victoria Johnson, whose “Victoria’s Body Shoppe” is a staple of TV programming venture Prime Sports Network, takes her brand of piza- x on the basic aerobics workout. The hourlong “Step Training Power” comprises a brief warm-up, an intense step class, and a targeted cool down conducted with light hand weights. Beginners beware: Johnson’s exercise program is not for the faint of heart, the routine as challenging, but lots of fun. “Stretch & Tone” and “Maximum Ab” are also new from VJ International, which has pumped a total of 23 Johnson exercise tapes. Contact: 503-697-1012.

AMA HOME VIDEO GUIDE TO CONTROLLING YOUR CHOLESTEROL

VJ International

33 minutes, $19.98

People have many reasons for wanting to watch their cholesterol intake, and this concise video has tips on all of them. A tape, which contains great graphics and charts, blends a hipper-than-biology class and crash-heathy-cooking course. The program is divided into chapters that detail facts about cholesterol, the effects of fats on cholesterol, shopping for healthy foods, understanding nutrition labels, developing an exercise program, eating out, and more. Contact: 410-332-1700.

REAL AUDIO PLAYER PLUS

Digital Video Systems

Hybrid Windows/Mac CD-ROM

It has been more than a year since Pro- fessional Audio released its revolu- tionary RealAudio software free of charge on the Internet. The company now releas- es a premium version of that.Software, which adds considerable conven- ience and value to the fast-growing Internet community. Interactive “tune in” to several hundred Internet radio stations and thousands of Worldwide Wide Web sites to hear audio-on- line. The design of Player Plus emulates a tradi- tional radio set and contains its preset radio-station buttons as well as a handy “scan” button that searches for active Internet audio networks. This Player Plus also allows you to preset radio stations on your hard drives—though many retac- tors are able to selectively block that. Be- fore, all of this software, which will be sold at retail and on the Internet, will be included at no charge.

POLAROIDS FROM THE DEAD

B.D. Wong

Read by the author

HarperAudio

1.5 Hours, $12.00

Douglas Coupland’s sharp, cynical edge (demonstrated in his popular novels “Generation X” and “Microserfs”) is in full evidence in this collection of early and recent stories. These thumbnail character sketches and slice-of-life tales vividly portray the mind-set of modern Americans, from disillusioned twenty-somethings to formerly idealistic, hipster baby boomers who are now obsessed with climbing the corporate ladder. The theme that links many of the stories is a Grateful Dead concert attended by the characters, each projecting his or her own dreams, memories, or symbolism on the event. The audio has one major flaw, and that is Coupland’s reading. Most fiction authors do not narrate their own work and this audiobook is a perfect example of why: Coupland reads in a dreary, expressionless voice that robs the text of all interest and energy. Perhaps you will let listeners to sleep. A professional reader would make an ideal choice. Mark Romanek did such a fine job reading Coupland’s “Microserfs”) I would have made this audio far more enjoyable.

FROM A BURNING HOUSE

By various authors, edited by Irene Bogor

Read by various performers

Simon & Schuster Audio

1.5 hours (abridged), $12.00

This powerful, moving audio is a live performance of short stories written by AIDS sufferers and their caregivers at the AIDS Project Los Angeles Writer Workshop. The workshop, run by writer Irene Bogor, served as therapy for the participants, allowing them to express the emotions and complex changes in their lives brought about by AIDS. But in the process of talking about the special challenges that AIDS brings, the writers have also brought out our truly universal themes: coming to terms with a parent’s disappearal, sorrow at the death of a loved one, the burden of living under the cloud of serious illness. Some of these stories are read by the writers themselves or by authors who are performed by, including David Hyde Pierce, B.D. Wong, Joel Grey, and Richard Thomas. All the performers are famous and truly startling. Among the best pieces: “The Hamming Shriek” by Jay Overton, performed by Pierce, a funny/sad memoir about the author’s disagreeing father; who would hum whenever he felt his son was acting “too queen.” “Mom And Me” by Jim Romano, a funny/sad story about the author’s difficulty in telling his loving mother that he is dying; and perhaps the most powerful piece, “Hospital” by Brian Sturdevant, read movingly by B.D. Wong, which vividly captures the helpless feeling of doom that can befall the bedside of a terminally ill loved one, trying to make him comfortable as much as possible but feeling it’s not enough. “I’m rearranging furniture, because I don’t know what else to do,” says Wong with quiet desperation. All roy- alties from the proceeds of this reading have been donated to AIDS Project Los Angeles.
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(Continued on page 116)
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With Crush At Modern, Eyes Turn To Mainstream Rock

This story was prepared by John Lusalto, managing editor of Rock Airplay Monitor.

There was a time when trying to get a new release played on mainstream rock radio was a nightmare.

Then came modern rock with its greater willingness to play new music and its increasing influence on the mainstream and MTV. Suddenly modern rock was in the driver's seat of rock radio, which didn't go unnoticed by mainstream stations that suddenly felt unappreciated.

Then, aggressive mainstream stations such as WRCX (Rock 103.5) Chicago and WXRT (89 Rock) Tampa, Fla., helped change mainstream's image from a dinosaur to a viable platform for launching new music. Even traditionally conservative stations, such as album rock WERN Cincinnati, stretched out musically.

As modern rock radio matures and becomes more conservative, it is now easier to start a record at mainstream. Nowadays label promotion executive is willing to go that far yet, but mainstream rock is giving more respect for its ability to break records. And as modern stations deal with an increasingly clogged pipeline of releases, the gap is closing.

If you take a look at the mainstream rock chart, it's easy to see why mainstream can be thought of as a faster add. A year ago, mainstream's only difference from modern was that the former included heritage acts; now, mainstream rock's chart sports a significant number of new releases relative to exclusive to it. They include such bands as Tone, the Hunger, the Hazies, and Kenny Wayne Shepherd.

That's why KBOS Kansas City, Mo., PD Doug Sorensen claims that modern programmers are "already in their comfort zone, and I don't think they're going to get out of that." By comparison, he says, "rock programmers think new music is exciting."

U.S. mainstream radio adds, "In the last couple of weeks, there's been a noticeable dialog in the industry emerging as to the power of a select group of active rock programmers who are in the vanguard of seeing the change." He adds that there is the potential for aggressive mainstream stations to grow and become as influential as modern rock stations have.

Now, with modern's not seeing stations flipping to modern rock; you're seeing stations flipping to active rock.

As the opportunity unfolds to add another format for exposing artists, Crupicorin's Jeff Cook says, "There's been a readjustment at record companies about the value of these radio stations."

Mercury's Drew Murray says the shift is "what's making it fun again for all of us in the business."

MODERN'S TIGHTER

One of the factors that makes mainstream stations at least appear more open to new releases is the glut of music currently being pitched to modern.

"There are so many new bands coming out every week and being presented to alternative radio," says XTRA-FM (101.3) San Diego PD Tim Duke, who used to program WEBN. He adds that he is hit with much more new music as a modern programmer than he was while working at WEBN.

Mercury's Murray draws a parallel between the intense focus on modern today and a similar situation with top 40 a decade ago. "The emphasis was getting that hit single. That's what got you on MTV and sold millions of records. MTV is much more based on modern rock now. So, getting the record home at modern is important. You've got modern rock stations getting 75-100 CD pros a day. Add that up over the course of a week, and competition is pretty strong.

And while modern KMYZ Tulsa, Okla., PD Paul Kriegel believes that "in order to stay ahead of the pack, we have to play new music," he adds that "there are the same number of slots on my playlist as there always have been, and there's just more stuff to go through."

Columbia's Jon Cohen also believes that modern is still open to new artists, citing The Fugees, Primitive Radio Gods, and the breakthrough of the Red Hot Chili Peppers. But he also says that as modern playlists get tighter, it takes more effort now to break a band at the format. He cites Stubbins Westward's "Shame" as an example. "I can't believe the effort that's gone into this thing. When you have certain signs like sales or research support, it still doesn't translate into more airplay."

"A year ago, two years ago, I think people would have been more receptive. Now they're tight and so conservative that they need to see more."

WHERE DO THINGS GO?

So does that mean that aggressive mainstream rock stations are picking up some of the slack? Epic's Laura Curtin thinks so. "They are adding more records. But I think they can do that because of their library." While modern may be more "funky," mainstream stations are "branching out a bit more." That has created an atmosphere in which some mainstream outlets will "add a record much more quickly than a modern rock," Curtin says.

The record's going to get to modern even faster. If that's the case, that's the modern airplay.

First there were credible charts. Now there's incredible news!
## Billboard Adult Contemporary

### For Week Ending August 24, 1996

#### SPRING '96 ARBITRONS

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| 1    | 1    | 10   | CHANGE THE WORLD | **ERIC CLAPTON** *from No. 1 at 11*
| 2    | 4    | 8    | FOREVER | **MARIAH CAREY**
| 3    | 3    | 17   | GIVE ME ONE REASON | **TRACY CHAPMAN**
| 4    | 7    | 26   | BECAUSE YOU LOVED ME | **CELINE DION**
| 5    | 5    | 33   | WHERE DO WE GO FROM HERE | **VANESSA WILLIAMS**
| 6    | 6    | 37   | INSENSITIVE | **JANN ARDEN**
| 7    | 8    | 12   | WHY DOES IT HURT SO BAD | **WHITNEY HOUSTON**
| 8    | 7    | 30   | NOBODY KNOWS | **THE TONY RICH PROJECT**
| 9    | 9    | 22   | ALWAYS BE MY BABY | **MARIAH CAREY**
| 10   | 10   | 23   | REACH | **GLORIA ESTEFAN**

### Adult Top 40

#### Adult Contemporary

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| 1    | 2    | 10   | CHANGE THE WORLD | **ERIC CLAPTON**
| 2    | 1    | 21   | GIVE ME ONE REASON | **TRACY CHAPMAN**
| 3    | 7    | 9    | I LOVE YOU ALWAYS | **DONNA LEWIS**
| 4    | 4    | 14   | SOMEHOW | **ALL-4-ONE**
| 5    | 3    | 14   | SOMEBODY | **ALL-4-ONE**
| 6    | 8    | 13   | JEALOUSY | **NATALIE MERCHANT**
| 7    | 6    | 32   | INSENSITIVE | **JANN ARDEN**
| 8    | 5    | 26   | BECAUSE YOU LOVED ME | **CELINE DION**
| 9    | 9    | 13   | FOLLOW YOU DOWN | **JEWEL**
| 10   | 10   | 36   | FOLLOW YOU DOWN | **JEWEL**

#### Adult Contemporary

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| 1    | 2    | 10   | CHANGE THE WORLD | **ERIC CLAPTON**
| 2    | 1    | 21   | GIVE ME ONE REASON | **TRACY CHAPMAN**
| 3    | 7    | 9    | I LOVE YOU ALWAYS | **DONNA LEWIS**
| 4    | 4    | 14   | SOMEHOW | **ALL-4-ONE**
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| 9    | 9    | 13   | FOLLOW YOU DOWN | **JEWEL**
| 10   | 10   | 36   | FOLLOW YOU DOWN | **JEWEL**

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**Notes:** 
- "Week of" or "W. of" indicates the week in which the chart entry reached its peak position. 
- Stations are listed by call letters, which are followed by "FM" or "AM" to denote the station's format. 
- The chart covers the Adult Contemporary format, which is a subset of adult contemporary music that focuses on radio stations that play songs from a wide range of artists and genres, including pop, rock, and R&B. 

**Additional Resources:**
- American Radio History: www.americanradiohistory.com
**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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Oddness Abounds: WWWW Holds Hot Giveaway; KOLT DJs Battle Themselves

**NEWS OF THE WEIRD:** Nobody could ever accuse radio of being particularly conventional, but once in a while, a week goes whacko even by the unorthodox standards for which this industry is famous.

Take WWWW (W4) Detroit's Carl E., for example. The music director/ morning-co-host made headlines in that market by flying off the handle when he gave away a half-dozen items on-air— including a pin cushion and a wooden salad fork he lifted from the home of country artist Suzy Bogguss during a pool party she hosted for radio.

After getting caught, W4 turned the embarrassing incident into a promotion, giving away a copy of Bogguss' new album, “Give Me Some Wheels,” whenever it aired the jock's recorded salad fork. The station, incidentally, got all of the stolen items back from listeners, replaced them with other prizes, and tried to turn this embarrassment into a celebration of Bogguss' choice.

Then there's top 40/Adult KFMR Scottsdale, Neb., which signed on a country sister station, KOLT, reactivating a signal that had been dark for five years. Air staff for KOLT—Dusty Jods, Babba McKenzie, Johnny Walker, and Steela—under KFMR's PD Charlie Wilson, are now also serving as jocks for KMR by tapping their shifts for the new station. As a result, the DJs are competing on the air against themselves.

And while it may be summer, life's no peach for Jon B., night DJ at top 40/Adult WCQ (OC104) Ocean City, Md. Mr. B., who was hired in late June, has already escaped injury from two relatively minor car accidents when he watched his rental car catch fire. Not surprisingly, he decided to head home to Charleston, S.C., to look for Wookie Man in search of T&Rs from potential replacements. (If interviewed for the gig, you might want to take the test.)

Just plain news: We're all flooding our wigs over the confirmation of WKHU掌门人's new gig as recording artist, and entertainer extraordinare RuPaul as MC for Bill-

**Radio Programming**

**VOX JOX**

by Chuck Taylor

KU that its ad rates have more than tripled since its February switch from country/K/TU to top 40/Adult. Now, its prime 30-second spot was listed at $400, today it costs $1,300. Meanwhile, on Aug. 3, owner Evergreen Media's stock reached a new high of $14 per share on Nas-
day. In the months before the compa-
ny purchased the station from broadcasting partners in May '90, the stock traded as low as $14 per share.

Meanwhile, two more stations have boogied onto the dance bandwagon in light of WKU's success. American Radio Systems has switched its Dayton, Ohio, oldies WDOL to top 40/Adult WBTT (The Beat). Jeff Ba-
lenine, PD of top 40/adult sister WMMX, will also oversee WBTT. And soft AC WLTI Detroit flings to adult top 40/Adult, reclaiming its leg-
endary WDRQ calls. Only MD'morn-
ing co-host Sharon Foster remains.

Naturally, the return of WDRQ would be enough news for Detroit, but it happened as Evergreen was an announcing its $108 million purchase of Seeburg's crosstown R&B combo WJLL/ WMXQ and the $37.5 million acquisi-
tion of classical WFLN Philadelphia. Evergreen also is buying Seeburg's clas-
calical station, in which it will be per-
ging to Greater Media for news/talk

**FOLKS:** A TITLE FOR 10 KKJR "The Morning Show" PD Den Hallam celebrates his 10th anniversary with parent Gannett Broadcasting by adding VP of programming services.

Nicole Sandler is upped from morn-
ing co-host to MD/middays at KSCA (FM 101.9) Los Angeles, as Merilee Kelly prepares to exit Sept. 1.

Longtime WSM-FM-FM Nashville morning producer/jock Kevin Anderson is upped to MD in the wake of Kim Lewis' departure to move to WKSU San Francisco. Bill Pugh is now PD at KZON Phoenix from gigs in the South, replacing Chris Elliott; Bill White is named PD of KOKA Pittsburgh, from WTVN Columbus, Ohio, former WKRM Wilkes-
Barre, Pa., PD Ken Meidek is now PD at KZON, replacing Gregg Inman; KZQI Seattle, replacing Steven Klyasch; WZEE (204) Madison, Wis., PD Joe Larson is named PD at top 40/adult WEZI (2) New Orleans; WTKR Richmond, whose last day is Friday (23).

Washington, D.C., bureau chief Bill Holland, Airplay Monitor editor Sean Ross, Airplay Monitor managing editor Kevin Carter, Phyllis Stark, John Locicero, and writer/director Marc Schaffman contributed to this column.

**Bonadonna Reconnects WMMR With Its Heritage**

JOE BONADONNA RISE TO PD at WMMR Philadelphia is unusual in a business where people start in mar-
ket No. 200-selling and work their way up to over $500,000 per year. He cut his teeth in Long Island, N.Y., in the early '70s and joined WMMR in 1977 as a part-timer, ris-
ing to be the station's PD five years later.

"Most people jump from station to station and gain experience in that way," Bonadonna says. "I found things changing so often that being in one place was a benefit. I've spent one place to another, because with each different personality in a station or with a different chair or the program-
ning chair, there was a new challenge."

Bonadonna's nearly 20 years with WMMR (longer than some sta-
tions have been in the format) has given him the chance to see the many different programming talent as Jeff Pollack, Char-
lie Kendall, George Harris, and Ted Uzi.

In the Pollack days, "I was helping in the music areas," Bonadonna says, "doing the station formatics and putting the station's name and its reach-- from the Altoona station to the main station."

Those programming skills were put to the test over the past year as Bonadonna navigated a maelstrom of radio activity, the likes of which Philadelphia has not recently seen, with "WMMR" Magic abandoning an AC format to go into the classic hits direction, WYSP shifting out of clas-
cial rock and going into the active rock format, WMMR, "in little battle between [modern rockers WPLY] Y100 and WDRE," Bonadonna says.

With that backdrop, Bonadonna has begun returning WMMR to its course as a heritage rock outlet, bringing the station back to promi-

"We're going to bring the station back to where it's supposed to be." If you look into history, Philadelphia stations have been a fun of the FM rock morning show ended, Bonadonna says the change was meant to signal that "we realize [sport/rock] wasn't what [the audience] wanted. Now, we're bringing the station back to where it's supposed to be.

Now, after a contract renegotiation process, Bonadonna expects his band to start a new tour for several weeks, he's back in mid-
weeks. Elise Brown, a relatively recent hire, has moved from afternoons to the morning spot.

All these moves have been done with the formidable Howard Stern Show in place at WMMR. Stern admits that Stern is "very powerful and very much a name. To compete against Howard, you have to say, 'Howard is going to do what he's going to do. We're going to do what we're going to do.' That means play-
ing to your strengths, not trying to bring WMMR's strength is in the music, and the station will focus on that in the mornings. As Bonadonna says, 'A music station really doesn't play only clas-

"For us to try to do something else," says Bonadonna, "we would have to say, 'Well, we're not WMMR and we're going to do something else.' I think WMMR is in a better position than it was, because it's truly talking to its listeners again and respond-
ing to them."

Steeped in a heritage rock outlet's tradition, the DJ's "绝不做任何 other stations show,"

SUSAN SOLOMON, president/CEO of SW Networks, is upped to senior VP of corporate development for Sony, where she oversees worldwide develop-
ment of digital cable radio and satellite audio programming. Daniel Fortt is promoted from VP of affiliate marketing to president/CEO of SW, and Todd Slomin is named executive VP/COO, continuing his role as VP of finance.

ARTHUR COHEN is named VP of programming and operations for WNYC-
FM-AM New York. He comes from a senior director of programming post at Minnesota Public Radio. MARK SCHWARTZ, GM of WAFE-Jacksonville, Fla., takes charge of SFN's other properties in town, adding GM duties for crosstown WTVY/WKVL.

PREMIERE RADIO NETWORKS has purchased Cutler Productions for $8.5 million, adding to its presence in radio comedy programming. Cutler is an independent creator, producer, and distributor whose creations include "Rick Dees Weekly Top 400."
Billboard & Airplay Monitor Radio Seminar & Awards

September 5 - 7 * New York Sheraton

Get the Inside Track - Panels You Can't Miss:
- "Soul Survivors: R&B Veterans Roundtable"
- "The Dance Revival: Does it Feel Mighty Real?" (Top 40)
- "A Niche In Time: Modern Rock in Changing Times"
- "Group Heads: One of These Men Owns Your Stations"
- "Air Personality Supergroup"
- "Program Your Own New York Country Station"
- "Live Artist Showcases"
- "Billboard/Airplay Monitor Radio Awards"
  Dinner sponsored by Elektra & Epic Records
- Networking opportunities -- cocktail parties & dinners

Hotel Reservations
For reservations, please call (212) 581-1000 or toll free at (800) 223-6550 and state that you're with the Billboard/Airplay Monitor Radio Seminar.
New York Sheraton, 811 Seventh Avenue at 52nd Street
Room Rate: $179.00 single or double
$375.00 one bedroom suite

Discount Airline Information
Garber Travel has been designated as the official travel agent and United Airlines as the official carrier for the Billboard/Airplay Monitor Radio Seminar. You are eligible to receive special fares and discounted tickets for travel to New York, from August 29 - September 18, 1996. To qualify for these reduced rates, reservations must be booked directly through Garber Travel at (800) 527-1353. Please identify yourself as a Billboard/Airplay Monitor Radio Seminar attendee to receive discount.

Registration Bags
Take this opportunity to be included in the Radio Seminar Registration Bag, presented to all registered attendees, or if you choose, just to radio attendees. To reserve your place, call (212) 536-5002 and leave a message requesting registration bag forms.

Registration Forms
This form may be duplicated. Please type or print clearly. Make all payments to Billboard Magazine.

REGISTRATION HOURS:
Thursday, September 5
Friday, September 6
9:00am - 4:00pm

REGISTRATION FEES:
(please check appropriate payment)

RADIO NON-RADIO
☐ $199.00  ☐ $449.00 - Pre-Registration
- Form and payment must be postmarked by August 15
☐ $249.00  ☐ $499.00 - Full Registration
- After August 15 and walk-up

Proper identification must be submitted for badge rates (e.g., business card. A photo ID will need to be presented upon pick-up of badge at registration).

TO REGISTER:
Mail this form with payment to
Maureen P. Ryan
Billboard Magazine
115 Broadway, 14th Floor
New York, NY 10036
OR FAX to (212) 536-5055

FIRST NAME: _______________________________ LAST NAME: _______________________________
COMPANY: _______________________________
ADDRESS: _______________________________ STATE: ______ ZIP: ______ COUNTRY: __________
PHONE: __________________________________ FAX: _______________________________
I'M PAYING BY:  ☐ C/ECK  ☐ MONEY ORDER  ☐ VISA/MC  ☐ AMEX
CREDIT CARD #: ___________________________ EXP. DATE: __________
CARDHOLDER'S NAME: ___________________________
CARDHOLDER'S ADDRESS: ___________________________
CARDHOLDER'S PHONE: ___________________________
CARDHOLDER'S SIGNATURE: ___________________________

(Credit cards not valid without signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after August 15th. No changes within the company are permitted if received in writing by August 30th.

Contact Information
Maureen Ryan, Special Events Manager
(212) 536-5002 ph  (212) 536-5055 fax
November 7 - 9, 1996
Crowne Plaza Parc Fifty Five Hotel
San Francisco

Special Highlights

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• Cocktail Receptions with networking opportunities
• Cutting edge panel topics -- Artist Panel, Format Forums, Major Thinkers:
  Top Programmers & Label Execs Face Off, Digital Production Tools, Cyberlunch and more......
• “Meet The Artists Suites” -- your chance to tape a session with some of today's hottest acts!
• Multimedia Expo -- view latest products and services for new media.
• 18th Annual Music Video Awards

Hotel Accommodations
Crowne Plaza Parc Fifty Five Hotel
55 Cyril Magnin
San Francisco, Ca. 94102
$149.00 single or double occupancy

For reservations, please call toll free 1-800-650-7272.
Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate.
Please state that you're with the Billboard Music Video Conference.

Registration Fees

$360.00 Early Bird Registration
payment must be received by September 1st
$399.00 Pre-Registration
payment must be received by October 15th
$455.00 Full Registration
after October 15th and walk-up

Contact Information
Maureen P. Ryan, Special Events Manager
(212) 536-5002 ph. • (212) 536-1400 fax

To Register

To register, cut out this form and mail to: Billboard Music Video Conference, attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or fax to (212) 536-1400. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name: ___________________ Last Name: ___________________
Company: ___________________ Title: ___________________
Address: ___________________ City: __________ State: ______ Zip: __________
Phone: ___________________ Fax: ___________________
I'm paying by: ☐ Check ☐ Money Order ☐ Visa/MC ☐ Amex
Credit Card #: ___________________ Expiration Date: __________
Cardholder’s Name: ___________________ Cardholder’s Signature: ___________________

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st. Cancellations received between October 1st and October 25th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.
Hot 100 Airplay.

Composed from a national sample of airplay supplied by Broadcast Data Systems' Radio Data Service. 282 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled from the simultaneous on-air times of each station with Arbitron data. This data is used in the Hot 100 Singles chart.

Hot 100 A-Z

Composed from a national sample of POB (point of sale) retail sales data and outlet sales which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

**BILLBOARD**

**FOR WEEK ENDING AUGUST 24, 1996**

**Hot 100 Airplay.**

Records with the greatest airplay are ranked. © 1996 Billboard/Billboard Communications and SoundScan, Inc.

**Hot 100 Recurrent Airplay.**

Records are titles which have appeared on the top 100 chart for 20 weeks and have exited (below the top 50).
Volcano, headed by Chris Lighty, a former A&R executive with Def Jam Records, Maglia reported to Czinger at BMG.

Financial backing has been provided by Allen & Co., a well-known investment banking firm that specializes in the entertainment industry. Allen owns an undisclosed stake in Volcano.

Czinger says, “It’s a substantial amount of dollars that allows us to compete head to head with major labels in signing acts and financing the purchase of assets.”

One possible long-term financial strategy is to sell stock to the public. “Certainly, that’s contemplated,” he says.

Releases from Zoo/Volcano will be distributed by BMG in what Czinger characterizes as “a very attractive deal.” BMG owns a 10% stake in the company as part of the arrangement.

The first release under the Volcano setup is likely to be Zoo act Tool’s “Aenima” in October (see story, page 14). Also expected out that month is an album by Dogstar, whose bass player is actor Keanu Reeves. Zoo’s most successful artist has been Matthew Sweet, whose new album is slated for release in January.

Maglia, a former president of Island Records, co-founded Zoo in 1990 as part of the BMG group of labels that includes Arista Records and RCA Records. Last year, Zoo restructured to concentrate on alternative rock.

Czinger says that Zoo’s roster includes 16 “active” acts and that the label is “looking at” two bands, which he declined to name. Among other acts on the label are the Hoodoo Gurus and Killing Joke.

An album from hip-hop act Akinyele was released on Zoo Aug. 13 and will be the first product worked in the marketplace by Lighty’s division. Czinger says Lighty is seeking new artists to sign to Volcano.

The hip-hop division will also be looking for people to hire in sales, marketing, promotion, and A&R, he adds.

Czinger says that an integrated marketing and sales staff will serve Zoo and the hip-hop label. About 30 people are now employed by Volcano Entertainment, and he believes the number will rise to about 40.

MUCHMUSIC
(Continued from page 6)

Four buttons correspond to four programming options during the broadcast of an interactive program.

For some ACTV programming, the decisions viewers make will influence the next set of options that are presented to them. For example, if a viewer consistently chooses a specific genre of music videos, the next set of clip choices offered will reflect the same music preference.

Pre-recorded VJs segments will further customize the ACTV broadcast with related trivia, clip recommendations, and even commentary on the viewer selections.

ACTV plans to expand its interactive service throughout the Los Angeles region by fall 1997 and aims to expand to other parts of the U.S. by 1998.

For MuchMusic USA, which reaches about 3.5 million households in the U.S., the trial service will be used to gain a better glimpse at the future of cable programming, which is likely to be filled with wider channel capacities and interactive services that take advantage of new fiber-optic wire upgrades.
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of the rock era, it signifies Mitchell's chart peak. The album spent 64 weeks on Billboard's Top LPs & Tapes chart, ranking for 147 weeks. It is highly regarded for its creativity and experimentation, "my next 11 albums are relatively obscure," admits Mitchell.

With her forays into jazz and world rhythms, Mitchell says appreciation for her work has risen among her black audience, "but I lost my white audience after 1973. I'm kind of a pale black artist after 1973."

Mitchell begrudgingly agreed to putting out a "Hits" disc if Reprise agreed to release another album. "Once I got the idea for the 'Misses,' my enthusiasm came in, because there was something in it for me," she says. "This way, it would give me a chance to run some of this overlooked material by the public again." (see story, this page).

The 15-track "Joni Mitchell Hits" collection includes such well-known tracks as "Free Man In Paris" and "River," as well as two, three and slots then and a little fuller, so that if you took the hits off them, it didn't sound like a Joni Mitchell album. I think of albums as a form; I did from the beginning. The Beatles did, Brian Wilson did with 'Pet Sounds.' That's why I hate to tear them apart. I was able to create new bodies of work that stood up to unyielding scrutiny, especially with the "Misses." collection. I've taken chapters from 10 books and built a new book. I think it's a whole new album, not just a collection of songs.

Although Mitchell unfailingly feels that her work has not always received the commercial acclaim it deserved, her sense of humor about her fate shines through in the clever artwork for the albums. The photo for the cover of "Joni Mitchell Hits" features Mitchell lying, presumably dead, in the middle of the road with a chalk outline drawn around her. "I hope someone we have gone on album covers right now," she says dryly. "But I didn't. The only concession is that [the word] 'Hits' is in red."

The "Misses" cover photo shows Mitchell bent over, back to the camera, drawing with chalk outlines on a fence. "It was the most mundane moment of my life, yet this is a moment, she says. "It's kind of a 'kiss my ass' shot. Reprises loves it."

Similarly to Mitchell's 1964 album "Turbulent Indigo," which won Grammys for best pop album and best recording package, "Hits" and "Misses" will be in paper packaging, if initial orders are at least 50,000 units, instead of standard jewel boxes. Outside of the U.S., the album will not be released.

The projects have no liner notes. "I tried to write the liner notes, but I couldn't get the right amount of levity," Mitchell says. "There was too much pain involved. I feel a certain amount of levity at this time in my life, but then, my rock was rolled with slings and arrows of our own making and I had written and then abandoned the notes."

Being a working-class lad, he said all he liked was simple rock'n'roll, and anything too orchestrated was too sophisticated.

"He was very drunk, and he said ['Court And Spark's' intricate arrangemental] were a 'product of overeducation' and 'Why do you let other people give you hits? You want a hit, don't you? Put a fiddle in it!' I don't remem- (Continued on page 123)
One retail account that attracts almost unanimous praise from label chiefs for its music-led outlook and shrewd growth is 5-year-old Sanity, built by owner Brett Blundy on the foundations of two earlier chains. EMI Music managing director Paul Martinovich says, "The company is vibrant and friendly, they take pride in their stores, and it’s great to have a retailer who’s so supportive of new music." MCA Music Entertainment managing director (Australia) Paul Krige comments, "They’re totally dedicated to the product, so you feel good about getting involved with them. With some other chains, you feel like just one of the crowd."

The entrance to HMV’s flagship store in downtown Brisbane, Australia.

Krige notes that when HMV commits to a release or a sales program, "they can make an impact, and that the company is beginning to fine-tune its business. "Before, if you had a hit, all you saw was wall-to-wall Guns N’ Roses," he says. Martinovich singles out the British retailer’s expansion into Brisbane, with recent openings, for its site in the city’s Queen Street Mall. "The store is reasonably large for the market, I’d say it’s at the upper extremites of what works, but it looks like they’ve got it right."

BMG managing director (Australia) James Cleicker, offering his thoughts on the Australian equivalent of an American, says, "It’s more fun to work retail here. You can play a record to Brashs, for example, and they’ll get excited about it. The business isn’t run by computers yet; most retailers haven’t gone to central buying. And they’re not into storewide price wars."

"As a chain, HMV attracts an increasing amount of praise and attention, especially as it has added stores over the past year and developed its market share to an estimated 6%-7%.

UPSTART SANITY CHAIN, VETERAN BRASHES CO-EXIST

Youth, growing with all the speed and boisterousness that the parents of any 3-year-old would recognize. They both live in the same town and occasionally get into a scrap with each other in the same shopping mall. One recently acquired a couple of new relatives, who live in nearby Warmambool, an older sister, who helped the newborn find his feet.

Sanity is the new kid on the block, with 60 stores, annual revenues reportedly approaching $75 million (Australian), a market share estimated by its suppliers at 12%-16%. The Melbourne-based chain also sells consumer electronics, musical instruments, and other home entertainment merchandise, with total sales exceeding $300 million (400 million Australian). Prerecorded music and home video is said to account for approximately $90 million (120 million Australian) of that total.

The chain was built by Brett Blundy, who 10 years ago operated a music store in Melbourne, known as Jett. He sold that, opened Delta Music in Sydney, bought back the Jett assets, and merged the two under the Delta name. A tough competitive climate in 1991-92 persuaded him to search for merchantile with better beginnings. He launched in 1996, combining music and apparel in a youth-oriented, lifestyle environment. Alongside Delta, he has built another thriving retail web, Bras’n Things, which today has 120 stores nationwide.

Coincidentally, there may be common ground between Brashs and Sanity today. The company is also an emphasis on new music, for instance, and Bras’s group GM Matthew Campbell cites this as a key point on his business agenda. "We’ve got to work with record companies and media to create tomorrow’s artists," he declares.

Craig Green, national accounts manager of Sony Music (Australia), adds, "Brashs is looking to focus on new acts and new music to gain an edge, before competitors like Kmart and Target gain a foothold."

Sanity has its own boast. "We sold new music before a lot of people," says GM Daniel Agostinelli. At MCA Music Entertainment, managing director (Australia) Paul Krige will back that claim, recalling a promotion with Sanity that included the release of the highly anticipated R&B act Jodeci. "They really merchandised the record," he says, "and in one store, sold 600 copies in two days."

Customs was solid—and so unexpected—that Australian Record Industry Assn. "(ARIA) chart compilers doubled the numbers, according to Krige, and the record’s chart position did not reflect those sales. "We sold 2,000 copies of a music album in two days—it wasn’t that good—ARIA didn’t believe it."

"New music apart, Brashs and Sanity have similar attitudes about their customers. "Sanity is not what we tell people it is," explains Agostinelli. "It’s how they experience it." That’s not too far from the message that Campbell declares with evangelical zeal. "I report to my customers," he says, noting that the company’s slogan, "gently shopping behaviour", may have been an understatement. But Brashs’ CEO sold daily 15-minute meetings to discuss what customers "tell" them by their shopping patterns,暗暗 results to the company’s Melbourne headquarters. "Product managers (at record companies) were central to what we did," says Campbell. "Now, we’re customer-driven."

For that reason, he says, Brashs..."
welcomes the arrival of electronic point-of-sale (EPOS) methodology to compile the Australian music charts (Billboard, 28 Sept. 1995) and to provide "real" market data to the new system, dubbed ARIAnet. It's a trickier issue for Sanity, which has not computerized any of its retail points, and for which the market research is needed for full ARIAnet participation. "We still use manual [inventory control] systems," says Campbell. "We have to be good people and very good systems."  

Label executives are concerned, however, that without Sanity fully rep-resented in ARIAnet, the new artists whose product the chain sells will miss an adequate chart showing. "A lot of retailers aren't computerized," says Barry Bull, chairman of the Australian Music Retailers' Assn. (AMRA).  

AMRA is just one of the transformations in the Australian music mar-keting landscape, owing to changing consumer behavior and the need to change in the last few years," Agostinelli says, "and all the majors have become much more aggressive. Some of the big companies are now proving that they can be a real focus and can be a real threat if they have paid attention to the consumer. And, if anything, that's been tremendous." Sanity outlets now carry a broader product range, and the company is considering a larger proportion of import product. "We'll be developing a 400-square-meter store in Parramatta within the next 12 months," he notes. At present, Sanity has the largest store in that giant suburban Sydney mall.  

Striking the balance between small and large stores will be a key issue as the company expands. In its sister business, Bras ’ Things, higher margins are fueling growth. "It's more profitable to sell music than ever," says Agostinelli. "At Sanity, we've got to see what works."  

The music chain's advance in small towns has been central to its success. "We've been able to get into areas where, pre-viously, our bottom lines are better," says Agostinelli. But he acknowledges the industry trend toward larger sites in major cities. "We're making a decision to open in the Bourke Street mall of our home city. That's the shopping capital of Melbourne. Every music retailer there is a player, and Sanity revenues from the store are expected to be around $1.5 million (2 million Australian)."  

The merchant is also developing Delta Music, which continues as a retail brand alongside Sanity. It has eight outlets, run by san-Agostinelli's agent, as well as "more of your average music store." It is targeted to the older consumer, with a suitable offering of jazz, classics, and country music alongside the hits. He does not rule out the possibility of operating both Sanity and Delta stores in small towns.  

With Bras, the record industry must reflect on its past as well as the future. The chain's 1994 financial woes are a warning, and for retailers, the chairman's ability to keep costs down and maintain a good inventory mix is a key element.  

With Bras, the record industry must reflect on its past as well as the future. The chain's 1994 financial woes are a warning, and for retailers, the chairman's ability to keep costs down and maintain a good inventory mix is a key element.  

By Geoff Mayfield

TE: Alanis Morissette's "Jagged Little Pill" dips by almost 6% from its prior-week tally, but in a week where sales are slumping, the 129,133 copies sold for EMI's The Greatest Hits (Billboard, 25 Aug. 2001) are still impressive. This is the week a title has topped the big chart since the soundtrack to "The Lion King" returned to No. 1 in the April 29, 1995, Billboard after holding court for nine weeks. Speculation was that the title would continue its success. "New Kids on the Block" was back with "The Block," No. 2, and "The Bodyguard" battled it out with "The Greatest Hits."  

FLOWS LOWS: The flow of new releases through July has been much stronger than it was in the first seven months of 1995, that year, many high-album sales waited for the last trimester. But this month's release schedule is a big reason that sales for the last two weeks have been less than those of the same weeks in 1995.  

In June of this year, The Billboard 200 averaged 10 debuts per week, com- pared with 7.25 in June 1995, while last month saw 14.5 titles per week enter the chart, compared with 10 in July 1995. However, in the first four weeks of August, the chart averaged just seven debut per week, compared with 9.75 in August 1995. Eight albums entered within the top 50 this month, and two entered in the top 10; last August, 10 entered in the top 50 and five in the top 10.  

ONCE UPON A TIME, when it seemed like ABC would always televise the Olympics, merchants noticed that the background music from the network's up-close and personal moments helped boost the sales of albums like Chuck Negreanu's "Dellaviva" and Shadowfax's "Shadowdance." Mangione sought to capital-ize on his Olympic connection with his 1987 album "Fun And Games" and was awarded the second-highest-charting title of his career, reaching No. 8.  

Since then, more elaborate attempts to cash in on Olympic broadcasts have yielded less illustrious results. In 1984, Columbia's "The Official Music Of The XXIIIrd Olympic Games" peaked at No. 92. Arista's all-star pop effort "1988 Summer Olympics: One Moment In Time" was certified gold during its 17-week chart run and reached No. 61; those numbers were respectable, but the title ended up being a returns headache, as some large accounts ordered more copies than they needed. A similar compilation from Warner Bros. in 1992 rose to a similar peak, No. 22, but charted for fewer weeks. ABC's "Arista's 1988 set and fell off of its growth path. Ironically, a tie with Coca-Cola seemed to hinder more than help the Warner set, as TV ads left many viewers with the mistaken impression that the title was available free with the purchase of Coke.  

Great strategy, I thought, with the haton passing from Sony (then known as CBS Records) in '84 to BMG in '88 to WEA in '92. If Olympics organizers kept moving from one major to another, 24 years would have passed by the time they offered it to Sony again, and by that point, few in the company would remember how lackluster the '94 set had been. So, imagine my surprise when five labels from five majors each fielded sets for this year's games (Billboard, Feb. 19 and Aug. 10).  

The Classical-John Williams set, "Summon The Heroes" (No. 94), has stood the test of the five, rising as high as No. 22 on The Billboard 200, with sales of 99,000 units, according to SoundScan. La face's "Rhythm Of The Games" (No. 20), gets the silver medal with 51,000 units, followed by EMI Latin's "Voces Unidas," which takes the bronze with 51,000 units and has enjoyed a healthy run on The Billboard Latin 50. MCA Nashville's "One Voice," which has sold just shy of 5,500 copies since April, never hit Top Country Albums. Moja's "People Make The World Go Round" (No. 1) sold close to 2,000 units since its July 23 release but never sold enough in one week to make Top Contemporary Jazz. All of which makes you wonder whether labels will scram to do Winter Olympics sets in 1998.
COLUMBIA/LEGACY ISSUES DAVIS/EVANS BOXED SET

(Continued from page 11)

Compiling Work Of Prolific Davis A Difficult Task

By Jim Macnie

Plottign a reissue strategy for something as significant as Miles Davis' Columbia recordings is no small task. The project required the dedication of many people, including Avian, and the label was confident in its ability to get the job done. However, challenges arose, including sourcing the material, technical issues, and ensuring quality control. In the end, the project was completed and released to critical acclaim, with the reissue set capturing the essence of Miles Davis' musical legacy.

Julie Remnick, jazz buyer (for the Virgin Megastore on Sunset Blvd.

ard in Los Angeles, noticed the difference. "The sound quality is incredible. I was blown away when I heard it." He said the new releases of old material would sound great—although he believed these new revelations are not likely to be released anytime soon. But Steve and Kevin played it for me with the headphones on, and this time was different. It sounded exquisite.

All about the product is the packaging, which boasts original album art; extensive essays by session producers; a biographical essay by Andrew Sigler, including interviews with the artists; and fold out liner notes with a new introduction by the label. "The Miles Davis box is now complete," says Jann Arden. "It's a real collector's item." The first release in this year's series includes an insert with details on how to order the box set.

The cumbrous nature of a pre-war box, "The Complete Live At The Plugged Nickel Session," released in 1966, is frustrating to some repeat listeners who have already purchased the "Plugged Nickel! set's/" says Jann. But it was a "great opportunity for customers to fly into it. The new set is split into two parts, and the art attracts you instantly.

Arthur Levine, the head of Columbia's creative services department, oversaw the packaging concept along with Chika Asuma. The campaign to sell the package was a success, with over 10,000 units sold in the first week. The box set has since become a collector's item, with fans eager to own a piece of Miles Davis' musical legacy.

JONI MITCHELL OFFERS 'HITS' AND 'MISSES'

(Continued from page 190)

her what I said back to him. I wanted to be part of the project, but I was too busy with other things.

Her review of her work also led her to propose a third set to Reprise. "I'd like to do a second set of mine that I've been working on for a long time," she said. "I want to get it right." The label agreed, and the project began.

Mitchell is unfailingly honest about her relative lack of commercial success. "I'm not interested in that," she said. "I'm interested in my music and the people I work with." She has never been afraid to speak her mind, even when it comes to the music industry.

"I've had an exceptional career in that I kept doing good work," she said. "I don't think there are many of my peers who kept doing good work."
Tall Order For RuPaul: Host Billboard/Airplay Monitor Radio Awards

Where there's a will, there's a RuPaul. The world's most renowned drag queen will serve as host of the Billboard/Airplay Monitor Radio Awards Banquet Sept. 7 at the New York Sheraton. The event is part of Billboard and Airplay Monitor's annual radio seminar, which includes more than a dozen panels, artist showcases, and the specialized format focus sessions.

RuPaul has reached great career heights in just three years, beginning with his breakthrough No. 1 Billboard club hit, "Sanctuary" (Von Better Work), which was followed by two more No. 1 hits on the Club Play chart.

Since bursting onto the scene, he has appeared on "The Addams Family Values" and "Wings" soundtracks, recorded a remake of "Don't Go Breaking My Heart" with Elton John, represented MAC cosmetics as a spokesperson, and created a touring nightclub act, which launched at the Sahara in Las Vegas.

The artist has graced the big screen with roles in Spike Lee's "Crooklyn," "The Brady Bunch Movie," "Menace II Society," "The Movie," "To Wong Foo... Thanks For Everything, Julie Newmar," and the upcoming "A Very Brandy Sequel." He also has appeared in television shows that include "Sister Sister," "In the House," and "The Crew," as well as taking on a lead role in the Emmy-nominated USA movie, "A Mother's Prayer." He even made a guest appearance on ABC's "day-time soap, "All My Children."

Most recently, RuPaul joined the on-air staff of WKUT New York as co-host of the morning show. In their first full ratings quarter, RuPaul and Michelle Visage were the fifth-highest-rated a.m. team in the nation's No. 1 radio market.

With these fans will be able to watch RuPaul weekly in VH1's "RuPaul Show." His second album, "Foxxy Lady," on Rhino Records, is slated for release in September.

For more information on the Billboard/Airplay Monitor Seminar & Awards Banquet, contact Maureen Ryan at 212-586-3000.

Billboard Online Links With New Yahoo! L.A. Web Site

Stories and charts from Billboard are among the key features of Yahoo! Los Angeles (www.yahoo.com), the online guide to Southern California just launched on the World Wide Web by Yahoo!, the popular Internet navigational guide.

Yahoo! L.A. is designed to bring together news and entertainment listings to capture the flavor of the Southern California community. It is the second regional site for Yahoo!, following a successful San Francisco Bay Area regional site. Yahoo! L.A. is a directory of 10,000 sites providing information of interest to residents in six Southern California counties.

Among the sites linked to Yahoo! L.A. is Billboard Online (www.billboardonline.com), the Internet home of Billboard magazine.

The new Yahoo! L.A. site includes extensive material from the pages of Billboard magazine and fellow Billboard Music publication Amusement Business, Musician, and Music & Media. Billboard information includes brief versions of current Billboard stories as well as the top 20 titles from the Hot 100 Singles and The Billboard 200 charts and the top 10 singles and albums in a variety of genres, including R&B, country, rock, rap, dance and Latin.

Yahoo! L.A. also carries the top 10 News Radio charts, Billboard's Grease List from Amusement Business and the Eurocharts top singles and albums from Music & Media.

Billboard parent company HPI Communications Inc. also is represented on Yahoo! L.A. by daily entertainment and film industry news from The Hollywood Reporter.

Our luxury three-class service to LA. Superb vintage wines. Luscious Godiva® chocolates. Endless pampering. It's a major production. From JFK to LAX, seven times a day. Come fly our friendly skies.

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